

HUGILL X

no initial  
cite as Sailing Ship Shambles, MS 1123/23, 1956 (Am 51)  
for  
auto.

S A I L I N G   S H I P   S H A N T I E S

As Sung At The Latter End Of The  
Nineteenth Century And At The Beginning Of The  
Twentieth Century.

Collected By

LONG JOHN SILVER [pseud.]

(Stanley J. HUGILL)

Aberdovey, Merioneth, Wales  
1 9 5 6 - 7

see over →

9418 6012

(2.10.1960)

This is a "Supplement" (actually compiled before the book! at my request) to Higgin's Shanty book: \_\_\_\_\_, pub'd: (London, 1960).

### Note:

- of songs in this ms. not kept in SEA group:
- a. The Little Ball of Yarn (good text).
  - b. The "Inches" Song (fine text).
  - c. Rosemary Lane ("Home Boys Home") BEST TEXT!
  - d. Columbo (fragment)
  - e. Dixie (= Woodpecker Song)

S. J. HUGILL, 1956.

MS-  
(1923-1933)

M = Music can be found in various shanty books.  
? = Tunes not published.

Page		Date of "dirty" version	Earlier "clean" Version Dates
	? Do, Ray, Me.....	1930 (?)	---
x 1	M. Ratcliffe Highway..	1925-26	---
x 2	M. Blow the Man Down (I)	1924	1915-16 *
x 4	M. .. .. . (II)	1927	---
x 5	M. Rio.....	1927 c.	1920
x 6	M. Hogeye .....	1930 c.	---
x 6	M. Sacramento.....	1923	1918
x 8	M. Drunk. Sailor...	1930	1916
x 9	M. Can't ye Dance ....	1928	1924
x 10	M. A-rovin' .....	1923	1914
x 12	<del>M. Portland St. .....</del>	<del>1923</del>	<del>---</del>
x 13	<del>M. Abel Brown.....</del>	<del>1923</del>	<del>---</del>
x 15	M. Sally Brown... ..	1928	1924
x 16	M. Whisky .....	1928	1917 c.
x 17	? Slack Away .....	1931 or 32	---
x 18	M. Bumboy (THE Shaver)...	1925	---
x 19	M. Cheerily Man.....	1927	---
x 20	? O Aye Rio.....	1926	---
x 21	Home, Home.....	1927 (?)	---
x 22	Blow Ye Winds.....	1933 c. ←	---
x 24	M. Liverpool Girls.....	1927	---
x 25	M. Paddy Lay Back....	1927	1915 -16
x 26	M. Paddy Doyle .....	1927	---
x 26	M. John Brown.....	1928	---
x 26	M. Fire Ship .....	1930	1916
x 27	M. Haul Away Jo.....	1926	---
x 27	M. Hilo .....	1926	---
x 27	M. Dixie , , , ,	1925	---
x 28	M. Yaw, Yaw....	Thirties [1933]	---
x 28	? Do Let Me ...	1931 or 32	)))
x 29	? Inches ...	1925 or 26	---
x 30	M. Fire Down Below...	1926	---
x 30	M. Billy Boy ...	1926	---
x 31	? Ball o' Yarn.....	1930	---
x 32	? Bosun's Wife.....	1933 c....	)))
x 33	M. Do Me Johnny Bowker ...	1930	---

37 versions

~~Blue Baler?~~

Here is the address of the shop that has the record (to which I wrote but had no answer) if you think a letter in French may arouse them!

Record is -  
PATHE-ATX  
109  
"Clemson"  
de  
men

Bendix,  
"Home Appliances"  
Ets Boulogne Radio, 10 Rue Porcon,  
Saint Malo France.

SAILING SHIP SHANTIES, 1956.

	Page		
	1,2	Introductory notes..Remarks on odd couplets..	
1026	-16	DO, RAY, ME, FAH, SOH..	
80-	2	RATCLIFFE HIGHWAY (text and notes to p.4)	
80A-	4a	BLOW THE MAN DOWN (I.)	
"	5	BLOW THE MAN DOWN (II.)	
80B	6	RIO GRANDE	
1025	8a	THE HOGEYE MAN (2nd text and notes to p.8)	
169	<del>1027</del>	8 SACRAMENTO (text to p.9)	
	700.	9 DRUNKEN SAILOR	
80C.	10	CAN'T YE DANCE THE POLKA ? (text to p.11)	
154	12	A-ROVIN' (AMSTERDAM MAID) (text to p.13)	
154	13a	PORTLAND STREET (text to p.14)	
1028.	14	JAMBOREE (text to p.15)	
153	15	ABEL BROWN THE SAILOR (text to p.16)	
156	16	SALLY BROWN (extra verses on p.1)	
as called ←	[365]	17 WHISKY JOHNNY	
	126.	18 SLACK AWAY YER REEFY TAYCKLE	
1029	19	THE BUMBOY	
1036	20	CHEERILY MAN (text to p.21)	
66b.	21a	OH, AYE, RIO (text to p.22)	
132.	22	HOME, HOME (text to p.23)	
1031	24	BLOW YE WINDS (3rd text to p.25)	25aa: note
1032	25b.	THE LIVERPOOL GIRLS (or Judite)	
1033	25b.	PADDY LAY BACK	
1034	26	PADDY DOYLE'S BOOTS	
1035	26a	JOHN BROWN'S BODY cf. 863	
460	26b	THE FIRE SHIP	
163	27	HAUL AWAY JOE	27aa: note
1025	27a	JOHNNY COME DOWN TO HILO	
715A	27b	DIXIE ("Woodpecker")	
174b	28	YAW, YAW, YAW	
1036	28a	DO LET ME LONE, SUSAN	
not	220	29 "INCHES" SONG	
	1037	30 FIRE DOWN BELOW	
	1038	30a BILLY BOY	
as called not ←	[175]	31 THE LITTLE BALL OF YARN (with note, p.30)	
	35.	32 THE BOSUN'S WIFE	
1039.	33	DO ME JOHNNY BOWKER	

+ Additional Set: 1957.

- (1) Gals o' chili
- (2) Maggie May
- (3) Salt Petre Shanty
- not (4) That Sailorman Colombo
- (5) Miss Lucy Long
- (6) Serafina

+ supp: 1966: -  
 (7) Blow the Man Down II  
 (The unt hung up to dry)  
 (8) Ratcliffe Highway II  
 (The Flash Packet)

"Shanty couplets" & varia.

END.

424 SONGS

## SAILING SHIP SHANTIES

As sung at the latter end of the nineteenth and beginning of the twentieth centuries.

\* \* \* \* \*

The following bawdy themes were common to many shanties, in fact those listed here cover the ~~XXXXX~~ field fairly well. Any one of the following themes, if suited to the music, would be fitted to another shanty and others would be adjusted and made to fit. Shanties in which these themes were interchangeable are :

Roll the Cotton, The Blackball Line, Santiana, Clear the Track, Bunch o' Roses, Blow the Man Down, Suth Australia, A Long Time Ago, Whiskey Johnny, Mobile Bay, Stormalong, Rio, Boney and The Hogeys Man.

Many shanties consisted of various ~~XXXX~~ stanzas unlinked in theme, and in these an odd verse or so would be 'obscene', others would contain merely 'bad words' mainly used as adjectives. Sailor John called a spade a spade, and apart from 'nauticalisms' rarely indulged in double entendre. Unlike shore songs, ~~XXXXXX~~ ~~XXXXXXXXXXXX~~ very few of his shanties were suggestive or symbolic.

Odd couplets found in many shanties:

Sally Brown (Shallow Brown, Shenandoah) I love yer daughter,  
Wisht I wuz in bed with (a f- ing of ) the Old Man's daughter.

When I wuz a young man in me prime,  
I'd shag them nigger (yeller) gals two at a time.

Foretops'1 halyards! the mate he will roar,  
Lay along smartly ye son-o-a-whore!

Them Liverpool (Gloucester, little brown) gals ain't got no  
drawers,  
They cover their things wid whisps(bits) o' straw.

Them Liverpool gals I do adore,  
But I'd sooner shag a little black (brown) whore.

A hand-over-hand song sung to the rising and falling of the tonic solfa scale was:

Do, ray, me fah, so ,lad, tã, doh,  
What makes me fart I do not know.

(1) Timme Arse-ole, Bung-olero! (The Gals o' Chile) Capstan,

Popular in Liverpool ships in the saltpetre trade (Chile), From Mike O'Rourke, 1926

Rumper la (the) cola.. popular with seamen in South America trading ships signifying sodomy.

(2) ~~NO LONGER~~ Maggie May: Forebitter and Capstan. Twenties of the nineteenth century, Learnt in the twenties of this century. Liverpool associations, also Bristol Channel and Glasgow versions 'John L's'.. Long woolen underpants named after similar pants worn by John L. Sullivan the barefist boxer.

(3) Saltpetre Shanty : Anchor capstan, Popular in Liverpool ships in the saltpetre trade (About 1860 onwards) From Mike Sennit, 1926)

(4) Blow the Man Down : Halyard shanty, about 1830, the Western Ocean packet ships, Paradise Street was the Sailorto Of Liverpool, Sung in imitative Irish brogue.

Version I .. couplets taken from Ratcliffe Highway forebitter. Introductory verse was: X

Come all ye young seamen an' listen to me,  
I'll sing ye a song all about the salt sea;  
Now, it tain't very short, nor it ain't very long,

'Tis of a flying fish sailor just home from Hong Kong.

(These would constitute two verses in Blow the Man

Two other versions The Policeman version  
The sailing of the Blackballer  
were usually 'clean'.

(5) Blow the Man Down II. The Milkmaid. These words also sung to All Bound to Go, Goodbye Fare-ye-well and Rio  
It stems from the shore folksong about the Milkmaid.

(6) In Rio the chorus ran:  
'Way for Rio! aye Rio !  
'Stead o' milkin' her cow, she wuz milkin' her boy,  
An' we're bound for the Rio Grande.

(7) The Hogeye Man : Capstan, possibly from Negro railroad gangs, or Negro crews of barges known as 'Hogeyes' Used in America about 1850. Collectors suggest word 'Hogeye' has filthy meaning, my contention is that they have got the word mixed up with 'deadeye' meaning 'anus', as well as a sheaveless block through which lanyards of rigging ran in wooden ships! No clean words to this shanty, stanzas also used to Johnny

Come Down to Hilo.

*Have given you  
the version of this  
(when sailor is needed)  
a second version learnt  
in recent years I will  
add later.*

*Version 10.1.1*

Hogeye Man (cont) Two versions are given., as well as odd verses:

Oh, I won't wed a nigger, no I'm damned if I do,  
He's got jiggers in his bollocks and his assole t  
etc.

The last of the two versions given was often sung to Bunch or Blood  
Red Roses

NOTES: Mains'l aback .. skirts up.

Deadeye... ~~Ex~~ anus

Two blocks... said when two opposite blocks of a tackle come together as it is hauled taut.

Snatch.. a certain type of block, pudenda.

Bale down the hatch. ..links this shanty with the Mobile Bay hoosiers or cotton stowers.

Caulk a crack... pay a seam in the deck with hot pitch;  
sexual intercourse.

Shift tacks.. to go from one side of wind to other, hence to shift position.

Cotch ..catch, nigger pronunciation

Bowsprit,.. same as 'jibboom, penis.

- ⑧ Sacramento Capstan, 1849, California goldrush, possibly from earlier Negro song. Foster's song Camptown Races either came from same source or from sailors, or else sailors copied from Foster. No one knows for sure.
- ⑨ Drunken Sailor: Stamp an' go song, later date, hand-over-hand. probably Irish. Most verses in print were sung, but here I give some here that were the most popular with seamen.
- ⑩ Can't ye dance the Polka? Capstan shanty. Air is that of Irish song Larry Doolan Western Ocean packets. Note Negro phrase 'rock 'n' roll'.
- ⑪ A-rovin or Amsterdam : Pumps and capstan. Date of origin-doubtful. But doubt if Elizabethan as has been suggested.  
Rather high: an expression used when a ship is being sailed too near the wind.  
Snatch: a block, pudenda.  
Marline-spike.. metal spike for splicing wire, penis.
- ⑫ Portland Street : Capstan.. from shore song The Devil's Song
- ⑬ Jamboree , capstan, (Jinny keep yer arseole warm!) Whip Jamboree, Johnny git yer oatcake done.  
This shanty upsets theory by collectors that choruses of shanties were always 'clean'. See my S.from 7 C8s
- ⑭ Abel Brown the Sailor : Hand-over-hand. doubtful origin. strangely enough sailors never sang Bollocky Bill. Abel Brown is A.B.



- (15) Sally Brown Capstan Shanty, about 1820, from Gulf ports or (more likely) the West Indies. Verses in print were sung, I only give the bawdy ones. ( I gave you three verses. )
- (16) Whiskey Johnny Some collectors put this as Elizabethan, but I doubt this very much. Several versions, some 'clean', some humorous. I give the bawdy 'Crabfish' version, given in Percy's Reliques.
- (17) Slack Away yer Reefy Tackle Possible naval origin, rather old, forebitter, but used at pumps .  
 Bunt: the centre of a square -sail, belly, womb.
- (18) The Shaver or The Bumboy Same tune as Paddy on the Railway, may have come from American railroad gangs (tu that is) Only shanty I know dealing with pederasty.  
 Brown.. the act of sodomy  
 Horn.. erect penis .
- (19) Cheerily Man .. Possible seventeenth century, probably the ~~XXXXXX~~ oldest of existing shanties. There is one clean version for Catting anchor, but normally dirty version sung. Also used by shore gangs for working cargo, particularly lumber.  
 Packet ..V.D.  
 Stern-on.. from the rear.
- (20) Oh Aye Rio Capstan shanty. Words also sung to Slapandersheka, see Harlow and Laura Smith (Music of the Waters) Same story as Inky Pinky Parle Vous ,Snapoo, and Skiboo (Crossing the Rhine)  
 Up the bunt..in the family way.
- (21) Home, Home Capstan and forebitter. See Oak and the Ash variants. and Bell Bottomed Trousers.
- (22) Blow Ye Winds Tune and many sets of verses mark back to seventeenth century. One version The Baffld Knight (Percy Reliques  
 In the wind.. as ship passes from one tack to another sails shake, all of a flurry.
- (23) Odd verses from shanties in which other verses clean.....  
Liverpool Girls capstan shanty -Last two verses.  
Paddy Lay Back . One verse (capstan and forebitter)  
Paddy Doyle's Boots. Bunting Shanty .One verse  
John Brown's Body Capstan.. Used by English, German,

American and Scandinavian Sailors.

Two verses.

The Fire Ship .. a forebitter, couplets  
often used for Can't Ye Dance The Polka?

Of seventeenth century vintage,  
penultimate and last verse

Haul Away, Joe. Sheet shanty  
(one verse)

Johnny Come Down to Hilo  
(1st verse)

Ranzo, Blow Boys, Blow and Whiskey Johnny all had odd  
dirty verses, but since much same as others given elsewhere  
no need for them here.

- Two
- (24) Dixie Capstan shanty. American Civil War. ~~Two~~ Verses
- (25) Yaw, Yaw, Yaw , Imitative Dutch or Low German song sung at pumps.
- (26) Do Let Me Lone Susan... Negro, only version in print, from  
Harding, West Indian Seaman, in the thirties.  
Popular in ships with chequerboard crews, i.e.  
Black and White watches
- (27) Pump Away.. Pumping Song of Anatomical progression, its descendant  
Army song 'Roll me over in the clover'
- (28) Fire Down Below Pumps, (Two verses)
- (29) Billy Boy Shore versions from eighteenth century.  
Capstan. (Three verses)
- (30) Ball o' Yarn.. Some say a shore song, but I feel the sailors  
had it first. Balls of Yarn are seamanlike affairs,  
They made 'em up under fo'c (slehead in dirty  
weather, making yarns into spunyarn and told tales  
of ship's they'd been in, hence sailor expression  
which came ashore 'Spin a yarn'.
- (31) First Came the Bosun's Wife (not in S. from 7 C's) Probably naval,  
sung aboard merchant ships in dogwatches.  
One verse from sheet shanty Johnny Bowker A shanty of Negro origin
- (32) Derby Ram Capstan and pumps (complete version) seamen's version  
of shore song Old Tup.. very ancient.
- (33) Bollocky Randy Dandy O! Capstan song, American origin.
- (34) Miss Lucy Long.. Learnt in Trinidad in 1931. West Indian capstan.  
Rum and Sugar trade, Broomielaw, Glasgow Sailortown

(35) Serafina Halyard shanty. Popular in Liverpool windbags in saltpetre trade to Chile (1870s-90s). Has survived, in fragments, among steamboat sailors of Lamport and Holts, P.S.N.C. From old Irish sailor in twenties I learnt it.

(36) Sailorman Colombo. Fairly modern. Learnt from Yankee seaman in 30s Harlow, I notice, gives a version.

SPICERS TUFFSTUFF

Bulle - Santos -

G. Segman esq.  
La Vallée des Champs,

VALBONNE

(A.M.) France.





For the baby's at the breast,  
And the skipper wants his rest,  
So stop that tapping at the pane.


But this time the lover thought she was joking, because  
he felt sure the skipper had sailed, so he tapped again.  
This time, however, the skipper took a hand:

Stop that tapping at the window (he sang)  
Stop that tapping at the pane,  
For the baby does the sucking  
And the skipper does the fucking  
So stop that tapping at the pane.

(This is a sort of Anglo-Saxon Fenestralied, or window song found  
on the Continent. ~~In the ballad of the~~ The first time it is sung  
in falsetto, the second in basso-profundo. Sorry I can't get the  
tune across to you!) (It's a bit like we are the robbers of the wood  
from Chuchin Chow) Try it!

Some Nautical Expressions — (an afterthought!)

A sailor without a knife is like a whore without a cunt.  
Well! I'll go to sea in a crab's cunt! (expression of surprise)

Fidgety fairlead = on boat, a fairlead is what a <sup>moving</sup> rope runs  
through, a sort of  made of metal.

Qualifications for an Able Seaman: must be a sailor who can —

~~be~~ fuck, feel and fight, been  
Hand reef and steer, 13 times round the Horn  
& <sup>had</sup> Seven doses of the pox

Two blocks; sheet it home; and hard up in a clinch — Cortus.

Choke a luff — Cortus interrupts, to temporarily take the weight on a  
tackle by jamming the fall or  
hand part of the rope between the other  
parts of the tackle.

Saily Under bare poles — without using F.L.S., a ship without any sails  
set.

A shit, a shave, a shampoo and a shave ashore; said when a  
chop was getting ready to go  
ashore for a night's rest.

↑  
Huggill:  
1966

34 Copperhill St,  
Aberdovey,  
Merioneth

June 15, 1966

Dear Gershon,

Thanks for your interesting letter. First let me say how pleased I am that Beverley has overcome her illness; secondly, it is with great excitement that I receive your news of the editorship of The Journal of Erotic Folklore - just your cup-o-pea! You refer to me and T.V. - well, in fact I've finished the series at last (thirteen weeks!) and quite enjoyed it in the main.

Ah-ha ! sez you, he will now be a free agent - but, sez I, I'm not. Actually I'm more bowed down with trabajo now than ever I've been. Let me ennumerate - (a) I'm engaged in a second book (part of a twelve volume Folk Series of Britain) -pub. Herbert Jenkins - to be ready for printers by Aug. 31 st, this year. (b) Routledge have decided to reprint S. from the 7 C's. so I am going through it for errata, (c) I am about to proof-read SAILORTOWN, to be published in Jan., 1967 (Late pwing to printer trouble, as it is in the Autumn list) All this on top of my normal work!

However, I have got together all the notes that I sent with the original shanties (trusting that you still have the words of *the* them!) and have added TWO NEW SHANTIES of Ratcliffe Highway interest.

As for bawdy nautical yarns, these, not having been related by me for many years, are now rusty in my mind..I've sort of kicked 'em out as useless ballast down through the years! But I give you three which may be of use. Please check all my type since I've sort of dashed this stuff off in between times, and the grammar and syntax is fairly lousy I note.

Hope this will keep you happy for the immediate future, but later~~W~~ will mull matters over and see what I can turn up that may be of interest to you.

Hope you are well and tell B. to keep on the health orbit

Yours as ever, ( or for aye, since I'm still wading through BURNS !)



Stan Hugill

*Yes! Use my name!  
Time is!*



34 Copperhill St.  
Aberdovey,  
Merioneth,  
Wales. G.B.

May 6.1966

Dear Gershon,

At last the book Merry Muses has arrived - and I am pleased with it.

Fancy a Hungarian Yank being so adept at all those 'orrible Scottish dialect phrases!

Yes, it is an excellently edited work, and although I've merely dipped into it as yet, I'm sure I'm going to enlarge my folksong knowledge from its pages.

Now how are you getting on ?.. or I should say how is Beverly progressing? I hope she got over the operation well and that she is making good recovery, and that your own relative stresses are easing. Illness is one thing that puts everything else in the background, and, unfortunately, man is ~~XXXXXXX~~ prone to all sorts of 'vapours'.

I'm busy at present on the new seasong book for Herbert Jenkins trying to make it as different as possible from my opus. Im swelling the SEASONG historical aspect, in order to achieve this.

My book on the pubs and whorehouses of SAILORTOWN should be out about September, I believe, although I've had no proper date yet. I've had a letter from Routledge saying they are thinking of re-publishing S.from the 7 Cs. Good !

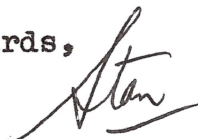
Apropos Burns (it's probably rubbish) but years ago a Scottish sailor gave me this:

Ma name is Rabbie Burrns, Ah come fa' Leith,  
Ah've lost the key o' me erse-ole,  
An' Ah'm skittlin' thro' ma teeth

supposed to have been said by Burns, in a state of inebriation, to a Scottish guardian of the law. So much for what it's worth !

Now tell Beverley to keep her pecker up, and to both of you

Kind regards,



Stan Hugill





Touched upon only lightly and with great modesty in his introduction, Mr. Hugill leaves an opening for the future work that we may hope for from him, in the statement:

What this does not say is that Mr. Hugill is a ranking translator from the Japanese, and has done technical translation work of the greatest difficulty, on such abstruse and unlikely subjects, for instance, as railroad-tie specifications and the technique of Japanese folkloristic paper-folding art (origami).

His offer he to follow up his work on English language and other European shanties with a volume, or even a monograph, on the shanties of the Oriental sailors, who, as he points out, are 'the &c.'

should certainly find some taker among the learned societies. All that exists in English, anywhere approaching such a subject, is Embree's 'Japanese Peasant Songs' (American Folklore Society Memoirs, No. 38, published in 1944) -

not be asked - he ~~is~~ Actually, Mr. H. should be shanghaied and forced to produce this promised volume on Oriental shanties, that not only no

one else in the Occident in going to produce, but most improbably anyone in the Orient either. Authentic folk singers, who have themselves published their repertoires are rare birds in folksong studies, if any other, have in fact, ever existed besides Mr. Hugill. To combine, as he does, this extraordinarily large and completely authentic repertory, with competent scholarship, an international and comparative view of folkloristic catholicity, and musicianship, and the first-hand experience on which to base authoritatively his descriptive and interpretive keying of the songs to the shantying singers and sailors' lives, is to combine everything that is required for a contribution to folksong history, in a completeness and profusion of which this is the only case on record in the history of folksong literature in English. Mr Hugill should be shanghaied if necessary, and ~~forced~~ positively forced to produce every further folksong book he has in him, or would care to turn his hand to. We will not see his like again.

*If he could do this with the same function of experience and ability in a folksong collection.*

*He is a very good and profane.*

*As to further books, right in the middle of it.*  
G. LEGMAN  
*Johnnie in person*

to buy for me, or perhaps you may be so kind as to do this and I will reimburse you later?

I am writing to Mr. Checkley (Canada) as soon as possible - he may have some Nova Scotian stuff. By the way I intend to add some illustrations to this work of mine - to show how the songs were sung at work - as I am something of a marine artist. In this perhaps your friend Robert Ash and I may have something in common. Should I write to him?

One more little question before "clewing up" - Will I ever see a copy of ~~your~~ the work, the volume with the shanties in, which you have published it?

With all best wishes and glad to be of use,  
Yours sincerely

+ Doerflinger

S. J. Hugill

S. J. Hugill

P.s. Keep writing and querying :- I believe we both have something to give each other ?

#### SHANTY BOOKS

(melodies) BONE, Capt. David W., CAPSTAN BARS Porpoise Press, Edinburgh, 1931

(music) BULLEN, Frank T., and W.F. ARNOLD. SONGS OF SEA LABOUR,  
Orpheus Music Publ. Co  
London 1914

(music) DAVIS J., and FERRIS TOZER, SAILOR SONGS or 'CHANTIES',  
Boosey and Co. Ltd., London, 1887.

(melodies) JOURNAL OF THE FOLK SONG SOCIETY.. 1899-1931... Many shanties,  
tunes, words and variants.

(no music) PATTERSON, J.E. THE SEA'S ANTHOLOGY.. Shanties without tunes,  
G.H. Doran, New York, 1913

(music) SAMPSON, John, THE SEVEN SEAS SHANTY BOOK. Boosey and Co., Ltd  
London 1927.

(music) SHARP, Cecil J. ENGLISH FOLK-CHANTEYS, Simpkin Marshall Ltd.,  
Schott and Co. Ltd., London, 1914.

(melodies) SMITH, L.A. MUSIC OF THE WATERS.. Kegan, Paul, Trench & Co. London  
1888

(melodies) SMITH, C. FOX, A BOOK OF SHANTIES, Methuen & Co., Ltd. London  
1927

(music) TERRY, R.R., THE SHANTY BOOK (2 parts), J. Curwen & Sons, Ltd,  
London, 1931.

(music) WHALL, Capt. W.B. SEA SONGS & SHANTIES, Brown, Son & Ferguson, Ltd

Glasgow



34 Copper Hill St.,  
Aberdovey,  
Merioneth.  
31/1/61


Dear Gershon,

Many thanks for your copious, heartening and profundo (this in allusion to the 'deep thinker') letter. I'm not answering all your suggestions and queries this time - and I know you'll excuse me! You see I am being fairly inundated with mail from all sorts and types of people who apparently have seen proof copies and say some pretty nice things about it (one from The British Council, another from - of all people - Brooke Bonds Tea -educational section!) These and many others I have to answer; the last week or so I've been glued to the typewriter answering mail and sending off notes to people who want to know the publishing date. However I must say that I'm glad you, on first perusal, like the book, and I hope you get your 'nautical' review in first - and By the Great Hook Block! that poem was some ode (or saga?) - I'm sticking the sheet in the front of my copy of the book. And after your advice I feel ready to meet any critics - the pterodactyls are advancing outwards instead of inwards ....

Give me time .... and I'll answer all your queries re shore-songs etc mentioned. I'm rather glad you think it out-doerflinger's Doerflinger. I rather fancy he thinks he's the best, mahn. Wish I'd have had the bit about the Dutch John B's Body before I published...

Will make some enquiries about Welsh long-players - don't know any myself.

Will yarn about the Jap folk-songs some other time.

Glad you like the chirography - the first attempts were lousy but I progressed stubbornly, and I am rather pleased myself with the results. Do you like the line-drawings? 

Keeping me fingers crossed for Friday,  
Chin-chin,



Stan Hugill

and like you I am sure that Greek, Phoenician, Carthaginian, Roman, Saxon, Teutonic, etc. seeped all over the world and that they had and set care in the drama, extremes, etc. Perhaps we'll have some success some day!

Merioneth, Aberdovey, 34 Copper Hill St., Wales. G.B. Dec. 9th. 1959

Yes you are right about early merchantmen carrying guns and powder, even as late as 1800 in the West Indies, and when the guns were abandoned, even then they painted the gunports to make the Chinese pirates still believe they had guns. And Blackwell (merchantmen) had gunners and topmen, and bowmen's pipes, just like the King's Navy, but working songs - shanties - were never sung in the Navy. I don't think any work was done to the bowman's pipe or numbers, but I don't know. I'll look into it.

Dear Gershon,

Thanks for your letter; instead of dashing off a postcard as suggested I've decided to type you a rather longer script - you see I'm off on my Xmas holiday next week, and obviously I will not have any time to get down to microscopic Jap photostats! Nevertheless if you send them in the New Year I will endeavour to translate to the best of my ability, although my sight ~~XXX~~ isn't anything to boast about - but I do have a magnifying glass! Your sense of sin is entirely unjustified, payment quite satisfactory to me has been in the guise of books, information, etc., so don't worry. If on the other hand you are one of these people who must ease your conscience we'll have to find some compromise (but certainly not the full -quote-"word-rate we once discussed") at some later date. Just send me the stuff early in the New Year, I'll have a bash - if I can SEE it - and we'll see what transpires .....

Now about "The Master, the Swabber, the Boatswain and so on.."

Your version is very interesting to me. The fact that it is to be found in a book of 1669, as a song, upsets a theory that has been handed around for years among the sea-song 'authorities' that this ditty was composed by Shakespeare to suit his play and was not a sea song of the period. Proof has been found that many of the songs found in Shakespeare's works were songs actually sung by the people, but some, this one for example, are attributed to his pen. I think this version (New Academy, etc.) is a bit different to Shakespeare's. From what I remember of it the girls' names are slightly different, and the penultimate line is not the same. Now I feel it is not from OTHELLO but from "THE TEMPEST" - a work in which Shakespeare really went to town and got down to nautical research, turning out lines which pass even the most pedantic nautical critic. This song has been discussed in nautical literature and one writer even suggests, without proof, that it may have been a CAPSTAN SHANTY - (a working song that is, as opposed to a SEA SONG, for leisure). The writer declaring - and I agree - that the last line "Then to sea boys, and let her go hang!" smells as tarry as any 'modern' shanty. Incidentally this is the only sea song ~~XXXXXXXXXXXXXXXXXXXX~~ before the early nineteenth century ~~XXXX~~ that even remotely smells of a shanty... the fifteenth, sixteenth, seventeenth and eighteenth centuries have produced nothing. Sir Maurice Bowra, Oxon, undertook for my benefit to do some research in ancient Greek, but produced only two sea-songs, no work-songs. I'm afraid the past will not give up its shanties,

and like you I am sure that Grecian, Phoenician, Carthaginian, Roman, Saxon, Tudor, etc seaboys, all must have sung at capstan and halyard and at oars in the birems, triremes, quinquarèmes, etc.

Perhaps we'll have some success some day!

Yes you are right about early merchantmen carrying guns and powder and so forth, even as late as 1860 in the China seas for fear of pirates, and when the guns were abandoned, even the they painted the gunports to make the Chinese pirates still believe they had guns. And Blackwall frigates (merchantmen) had gunners and topmen, and bosun's pipes, just like the King's Navee, but working songs -shanties- were never sung in the Navy - every job of work was done to the bosun's pipe or numbers. Jolly Jack was a silent piper... he only sang sea-songs in his watch below...

the songs known as FOREBITTERS from the practise of sitting

on the fore-bitts when singing them. I've decided as you suggested that I will not Is't the Frejus tragedy a terrible affair? Someone deserves a keelhauling.

We are all better here now, having got over our colds and looking forward to the hols. although the best of my ability, but I do have a man in haste and friendship

entirely unjustified payment quite satisfactory to me has been in the guise of books, information, etc., so don't worry. If on the other hand you are one of those who what see your conscience we'll have to find some compromise (but certainly not the full

Kind regards to the "missus" (but certainly not the full

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How about "The Master, the Swabber, the Boatwain and so on." Your version is very interesting to me. The fact that it is to be found in a book of 1869, as a SONG, suggests a theory that has been handed around for years among the sea-song 'authorities' that this ditty was composed by Shakespeare to suit his play and was not a sea song of the period. Proof has been found that many of the songs found in Shakespeare's works were actually sung by the people, but some, this one for example, are attributed to his pen. I think this version (New Academy, etc.) is a bit different to Shakespeare's. From what I remember of it the girls' names are slightly different and the permit line is not the same. Now I feel it is not from OTHELLO but from "THE TEMPEST" - a work in which Shakespeare really went to town and got down to nautical research, turning out lines which pass even the most pedantic nautical critic. This song has been discussed in nautical literature and one writer even suggests without proof, that it may have been a CAPTAIN SHANTY - (a working song that is, as opposed to a SEA SONG, for leisure). The writer declaring - and I agree - that the last line "Then to see boys, and let her go hang!" smells as tarty as any 'modern' shanty. Incidentally this is the only sea song I have seen before the early nineteenth century that even remotely smells of a shanty... the fifteenth, sixteenth, seventeenth and eighteenth centuries have produced nothing. Sir Maurice Bowls, Oxon, undertook for my benefit to do some research in ancient Greek, but produced only two sea-songs, no work-songs. I'm afraid the past will not give up its shanties.

34 Copper Hill St.,

Aberdovey,

Merioneth.

18th. June ,1956

Dear Mr. Legman,

Many thanks for Telegram and letter - my apologies for not having answered before, but I have only just arrived back from my perambulations in Liverpool and London and I'm afraid neither telegram nor letter were forwarded - this I'm forced to admit being a sleepy village!

But the main thing is I'm so glad you've received the shanties intact - and is my TENSION relieved! There is the possibility I may have one or two more odd bits to give you at a later date, and of course I will be only too willing to answer any questions re the shanties.

The collectors' idea that obscene shanties are lost is of course quite ridiculous. It would still be possible to produce hundreds of seafaring men who could give nearly all, if not all, the stanzas of, say, A-ROVIN', BLOW THE MAN DOWN, THE BOSUN'S WIFE, DIXIE, SALLY BROWN, ABEL BROWN, etc., Some of the others may be more difficult to find, but an odd verse or so even of these would be still found - such as the "Sally (or Jinny) in the garden shellin' peas" theme of HOG EYE. I have discovered in some cases that the versions have passed from the old shellback into the college boy and other "intellectual hands, and sung to different tunes appear at many Rugby Game "do's". Naturally, as everyone knows, people "pick up" a dirty song much quicker and remember it much better than they do "decent songs", and songs which are traditionally handed down are much more certain to be preserved when they are dirty than when they are clean - this is a FACT overlooked by collectors - they don't look in the right places or at least if they do, they don't mix with the right people!

Please keep to the nom-de-pume of Long John Silver (I once acted the part-one leg and all- in amateur theatricals.) when mentioning me! I would like to give you something of my history but then again it would make it too apparent in print as to who I am! I will tell you that I am a younger man than you think and only got into Sail at its latter end. I have sailed in American, German and British squareriggers (I was in the last of the Britishers and claim to be the Last Shantyman) and also in New Zealand and Australian schooners, and of course in steamers, oh, and in one or two deep-sea yachts. I've collected orally shanties in sail, in steam and in the West Indies (where I was the typical beachcomber of fiction) from 1922-1939 - and since then have collected from many pen-friends throughout the world and from printed sources. In my first vogue to sea



12.

I was shipmates with a Blackball sailor ( of the 'Seventies) and later with Irishmen from the Colonies Trade (Australia and New Zealand emigrant sailing-ships). Also with a seaman who had been shanghaied on a whaler. From these men, mainly Liverpool and New York Irish I learnt my shanties, as well as from a coloured native of Barbadoes, a wonderful shantyman who had served in Bluenose(Nova Scotia), Yankee and Limejuice (British) sailing vessels. Also many of the tunes and cleaner versions I learnt from my father - a seaman himself. It was these men who gave me the great interest I have always had for shanty collecting. They were of the Old School, many of the Irish being illiterate making their mark with a cross when they signed on a ship. Of course numerous other shipmates have helped - many of them still alive and kickin'.

Naturally - although I wish to help you as much as possible- as I am citing all these shipmates and others and the circumstances in which I obtained my shanties from them in my coming work, I'm afraid - unless your work is published much later !- I find it difficult to give you much detail in this direction. I have not even contacted a publisher as yet! And of course anonymity, not only of myself but others living - makes things much more difficult. We shall have to discuss this further. Even in the giving of you many of my desk sources, if perchance your book should be published before mine, I would be cutting my own throat ! You see I have spent many years in this research work. In cases where I refer to certain shanty books I can give you all these sources and if you wish the earlier (clean) verses of say, PADDY LAY BACK etc. I will send you these. The majority of the shanty books do contain music - but, here again, half-a-dozen of the songs I've given you, have never, even in a camouflaged form, seen the light of print, so their music is only in my head! These "new" shanties are the nucleus and, of course, the main reason for me trying to publish another shanty book. In regard to your question re "original forms in the seventeenth and eighteenth centuries", it is a well known fact that nothing in print has turned up before the eighteen thirties (Doerflinger) although I have discovered an IBII reference. Before this is a blank. Obviously - not as shanties- odd ~~99999999~~ stanzas are to be found in earlier works, like the Crabfish (WHISKY JOHNNY) (Masfield gives it in his SAILOR'S GARLAND, London) }  
→ Re the AMSTERDAM MAID query - Several collectors have made the statement that the words (but which set ?) are to be found in the drama of the Elizabethan writer Thomas Heywood (Rape Of Lucrece) I have not had the chance to verify this.

→ Perhaps you can give me a set of numbered questions next time you write, and I'll see what I can do- for I DO want to help you. By the way I wrote to Doerflinger at the address you gave me but he has not answered. Capt. Dolo however, turned up trumps . He gave me several of Hayet's clean versions and also gave me a shop to contact to get a record of his shanties (PATHE , price about 2700 f) I wrote but the shop failed to answer. Later I may write to him and ask him

P.S.

I have just received your "postscript" and interesting text of the "Bosun's Wife". Thanks!

First and foremost the words would just about fit my ~~99~~ tune, but although the third verse seems related, the full theme is not the same- in mine various wives are sung about not just "the girl he nearly wed". This version seems an army song, but then again it is possible that it went the way of much nautical stuff - slang, idioms and song - during the <sup>1914-</sup>1918 War; the merchant seaman joined up as a "Terrier" and gave a wealth of much material to the Army, the latter, from recent Army Slang Dictionaries, apparently nowadays claiming it as ~~99999999~~ its own brain-child.

It would be easy to change the word seamen to "Swaddies" (How far this word of Indian origin meaning a soldier goes back I cannot say) and ~~the~~ <sup>to</sup> introduce ~~the~~ "Regiment" instead of "Two Matlows". Both the Navy and Army have Magazines, the word Battleship was probably in the original, whilst the inclusion of APES may even suggest that it was a Soldier and Sailor song combined emanating from both services stationed <sup>at</sup> the Rock of Gibraltar (hence the Apes!) But I don't think it is quite the same song as mine, although it may have stemmed from it, or both may have emanated from a similar source. The barrel of SNUFF may give it antiquity !

*Stan Hugill*

34 Copper Hill St.,  
Aberdovey,  
Merioneth, Wales.

30th. Oct., 1959

Mr. D.A. South, County Librarian,  
Derbyshire County Library,  
County Offices, Matlock,  
Derbyshire.

Dear Gershon,

Hemos aqui de nuevo ! which I believe is the way a Spanish clown shouts "Here we are again !"

I hope you are well installed in your maisonette with your jug of wine, loaf o' bread, thou (I hope Mrs Legman doesn't take umbrage at this familiar form !) and that book, or potential book of cantos del mar obscaena ( and de terra ) (( all my own home-made Latin or something )) beside you in the wilderness of Cagnes. Find enclosed the address you require - got it from "Daily Mirror " , the editor of same taking quite a while to give it me, hence the reason I have not written afore now.

Thos Cook sent me one of the letters I wrote to you while you where over here, must have been lying in their vaults quite a while and not burnt in the fire which overtook them some time ago. Nothing of interest in it for you ~~XX~~ now.

Yes I've seen Ashton's book, a good book for sea songs but not much of an authority on shanties.

Of course I know of Finger's book ( a pamphlet I believe is the right description ) but I've not seen it. Niles is quite true about sailors altering decent shore sailor songs, and in particular "Nancy Lee", but his remark about limericks I feel is untrue. The only true sailor song - and this is a shanty really - ~~XX~~ containing limericks is one I collected from a Swedish source, and now in my book, called "The Limerick Shanty", which runs....

"There was a young man from the West,  
Who courted a lady with zest,  
So hard he caressed her, to his bosom he pressed her,  
That he broke three cigars in his vest.  
Ch.

Oh, the elephants walk around,  
And the band begins to play,  
And all the gals of Bombay town,  
Were dressed in the rig of the day".

That volume of British Army Songs sounds interesting, with I should surmise, many songs that have stemmed from sailor sources. Haven't much news, hence the brevity of this epistle.

Yours

Alan

P.T.O

34 Copper Hill St.,  
Aberdovey,  
Merioneth, Wales.

"Re Derby Ram.

The source of our information was  
Mr. D.A. South, County Librarian,  
Derbyshire County Library,  
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~~Derbyshire~~. Derbyshire. "

Dear Gershon,

Hemos agudi de nuevo ! which I believe is the way a  
Spanish clown shouts "Here we are again !"  
I hope you are well installed in your maisonette with  
your jug of wine, loaf of bread, thou (I hope Mrs Legman doesn't  
take umbrage at this familiar form ! ) and that book, or potential  
book of cançons del mar obscures ( and de terra ) ( all my own  
home-made Latin or something ) beside you in the wilderness  
of Gannes. Find enclosed the address you require - got it from  
"Daily Mirror", the editor of same taking quite a while to  
give it me, hence the reason I have not written afore now.  
Thos Cook sent me one of the letters I wrote to you  
while you were over here, must have been lying in their vaults  
quite a while and not burnt in the fire which overlook them  
some time ago. Nothing of interest in it for you ~~now~~.  
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Haven't much news, hence the brevity of this epistle.

Yours

P.T.O

Liverpool,

June 5<sup>th</sup>

Dear Mr. Legman,

The desiderata are  
on their way. You should receive  
them within a day or so of  
this letter. Please notify straight  
away. Hope you are well.

S. J. H.

P/S - I intend to contact the  
Canadian gentleman (Nat.  
Museum) as soon as possible.  
Thanks!

Doeyfing has not answered,  
but Capt. Delo has. Longer  
letter later.

Friday 8 June 1956

if you give me some exact year,  
verb manuscript collection of  
arrived safely, all present  
a rough table-of-contents, be  
e to say, or you wish to an-  
or page. understand that it has  
eeply -- how really profoundly  
owing me access to these truly  
en under the impression for  
has been increased by things  
e collectors, that "the sea  
ar as they were obscene, be-  
n has ever included them." I  
ere premature and erroneous,  
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t preserved -- by you -- but  
ns, for the greater part, and  
gments and misremembered lives.  
e, and his publisher (who is  
iber"! ) could hardly have been  
missed, and god knows what will  
es and records made for him  
ling men, like Capt. Tayler.  
als, and I am desperately and  
also the amount of work that  
r of songs. I don't actually  
g you. Words are truly insuf-  
s to want to find you all kinds  
ould like, and send them along

as a token of a small part of the gratitude I feel, but the  
damnable part--as you know--is that the books you want, in  
French, just are not so easy to be had! Especially not the  
"LeBihor" volume that you would especially prize. But we  
must not lose heart--it will turn up for you: that is a  
promise, and I will see to it that it comes true!

Now I'd like to ask you for some historical and other  
details. This is of the greatest importance, as I see it.  
The title-page makes a blanket reference to "the latter end  
of the nineteenth century and...the beginning of the twen-  
tieth century." It would make my work too easy, I suppose,  
if this allowed me to "date" every single song you have  
sent as "ca.1900," and I suppose this is too vague anyhow,  
as others might construe this as meaning twenty years each

I am myself just a type as far as shanties go--you  
understand this of course. I do not even have the usual

Friday 8 June 1956

-2-

My dear Mr. Hugill, <sup>perhaps, can you give me some exact year,</sup>  
<sup>of years.</sup> Your superb manuscript collection of  
"Sailing Ship Shanties" has arrived safely, all present  
and accounted for. Herewith a rough table-of-contents, <sup>be</sup>  
against which anything I have to say, or you wish to an-  
swer, may be keyed by title or page. <sup>understand that it has</sup>

First let me say how deeply -- how really profoundly  
grateful I am to you for allowing me access to these truly  
remarkable texts. I have been under the impression for <sup>15</sup>  
years (since 1940), and this has been increased by things  
said to me by famous folklore collectors, that "the sea  
shanties are all lost, insofar as they were obscene, be-  
cause no published collection has ever included them." I  
see now that these laments were premature and erroneous,  
and that a whole slew, or raft, or sheaf of the most fas-  
cinating have not only been preserved -- by you -- but  
in full and annotated versions, for the greater part, and  
not in the usual pathetic fragments and misremembered lives.  
Mr. Doerflinger had the chance, and his publisher (who is  
the publisher of "Forever Amber"! ) could hardly have been  
prudish, but the chance was missed, and god knows what will  
eventually become of the tapes and records made for him  
by the fine old American sailing men, like Capt. Tayluer.  
But now, here are the materials, and I am desperately and  
forever grateful! There is also the amount of work that  
went into this whole chapter of songs. I don't actually  
know how to go about thanking you. Words are truly insuf-  
ficient. My first thought is to want to find you all kinds  
of books of songs that you would like, and send them along  
as a token of a small part of the gratitude I feel, but the  
damnable part--as you know--is that the books you want, in  
French, just are not so easy to be had! Especially not the  
"LeBiher" volume that you would especially prize. But we  
must not lose heart--it will turn up for you: that is a  
promise, and I will see to it that it comes true! <sup>or heard</sup>

Now I'd like to ask you for some historical and other  
details. This is of the greatest importance, as I see it.  
The title-page makes a blanket reference to "the latter end  
of the nineteenth century and..the beginning of the twen-  
tieth century." It would make my work too easy, I suppose,  
if this allowed me to "date" every single song you have  
sent as "ca.1900," and I suppose this is too vague anyhow,  
as others might construe this as meaning twenty years each,

<sup>way</sup> are printed sources. Otherwise, no Napoleon, as well!  
I am myself just a tyro as far as shanties go--you  
understand this of course. I do not even have the usual

printed as locations of my disposal, and do not actually

Actually, therefore, can you give me some exact year, or brace of years, about which or within which these songs you have sent can be correctly dated? I refer of course to the actual year, or period of collecting. Would it be indiscreet (as the French say) to ask for just the one "autobiographical detail" -- you will understand that it has taken quite some restraint on my part not to ask more in the past, as you are quite an intriguing correspondent! -- of when you sailed, and even perhaps on what nationalities of ships. Whether "1895-1905" or "1900-1915" or whatever? Your work certainly suggests a strength and vitality unusual in a man of an age to have sailed that far back. You are to be congratulated in any case! But when??

If special songs can actually be recollected as of a special voyage or date, even within five years, that would be of exceptional interest. I believe in "placing" every item of folksong in its framework of "date-and-locality", and even a shipping line is a locality, in the best sense.

About further-back historical dating, I am utterly at sea (!forgive the pun, unintentional) about the sources of the data you give. For 19th century materials, I take it you use some combination of the "internal evidence" of the "boats" and lines referred to; the nautical phraseology then in use, etc. (though this latter must certainly be rather difficult to "time-bind" as words go far far back, without proving that so do the songs using them!) Or you may have heard given songs from singers originally who said--as I have heard people say--"Now this yere song I heard from Joe McNarrity: a one-legged feller he was, came across in '72 from Kildare; he knowed more songs than a black dog has fleas, with chunes for every damned one of 'em." That too is real and unmistakeable evidence.

But for the historical tracings that mount back further than what you can know or have seen, or what our best informants can themselves have seen (or remembered or heard) we must have recourse to printed sources. And folklore reviewers are absolutely merciless in their insistence on knowing what the printed historical source is for any statement a person makes about the age of a song, tale, or other piece of folklore. I have often wondered why they accept the reality of the existence of NAPOLEON, when you consider that there is not a single photograph of him, and it is all therefore what is called "hearsay." But at least, there are printed sources. Otherwise, no Napoleon, eh wot!?

I am myself just a tyro as far as shanties go--you understand this of course. I do not even have the usual

Sincerely yours,

G. Legman

Friday 8 June 1956

printed collections at my disposal, and do not actually know whom you mean when you refer offhand to "Taylor and Harris" or to Sampson's "Seven Seas Chanty Book." About the only sources I have even handled of this kind have been Doerflinger's recent book, as you know, and Miss Joanna Coleord's (now Mrs. Bruno's) "Roll and Go" and Dolph's "Sound off" (All American works, by the way.) Would you have the mercy to enlighten my ignorance and tell me the names of the best and standard works of English shanties: just, -author, title and date, would be more than enough, and do they give the music? Because printing the music is a vital and essential part of my publication plans, and getting hold of authentic music is of greatest importance.

I assume some of these published collections give references to "original" forms in printed song books of the 17th and early 18th century, but for which and how many of these songs do such clear tracings exist? The "Whiskey Johnny" I did observe myself to be connected with "The Sea Crab" in Bp. Percy's Folio Manuscript (as first published by Furnivall in 1867, extra volume) and the text dates from 1620 for that manuscript. (It is fascinating that Masefield notes this relation: in what book of his was that, won't you tell me?) But in the case of the "Amsterdam Maid," how do we know that this dates back in both melody and many of the words to Elizabethan times? How? Is your shanty history connected up with these datings in other chapters: the actual information is lacking to me here, and frankly it worries me somewhat, as a big European folk-song archive reviewer would take the bleeding skin off you or me if we made such a statement and could not back it up with "gude black print." The only one here (aside from "Whisky J.") where the source is clear in this ms. is "Blow Ye Winds," where reference is made to Percy's "Baffl'd Knight" and where, in any case, the opening smacks profoundly of 17th century style. But what about the others? I'd appreciate you helping me here, as much as your files, sources, and memory can.

Again, and to close, let me thank you so very very much for the work you have done on this--both of recollecting and just plain typewriting--and the trouble and care you have gone to, to get the texts safely to me. In over twenty years now of folksong collecting, NO ONE has ever given so much and so generously of such off-trail material, let alone "all at once;" and material which in itself tells such a tale of manly men, their attitudes toward life, women, and their work. Thank you from the heart.

Sincerely yours,

G. Legman