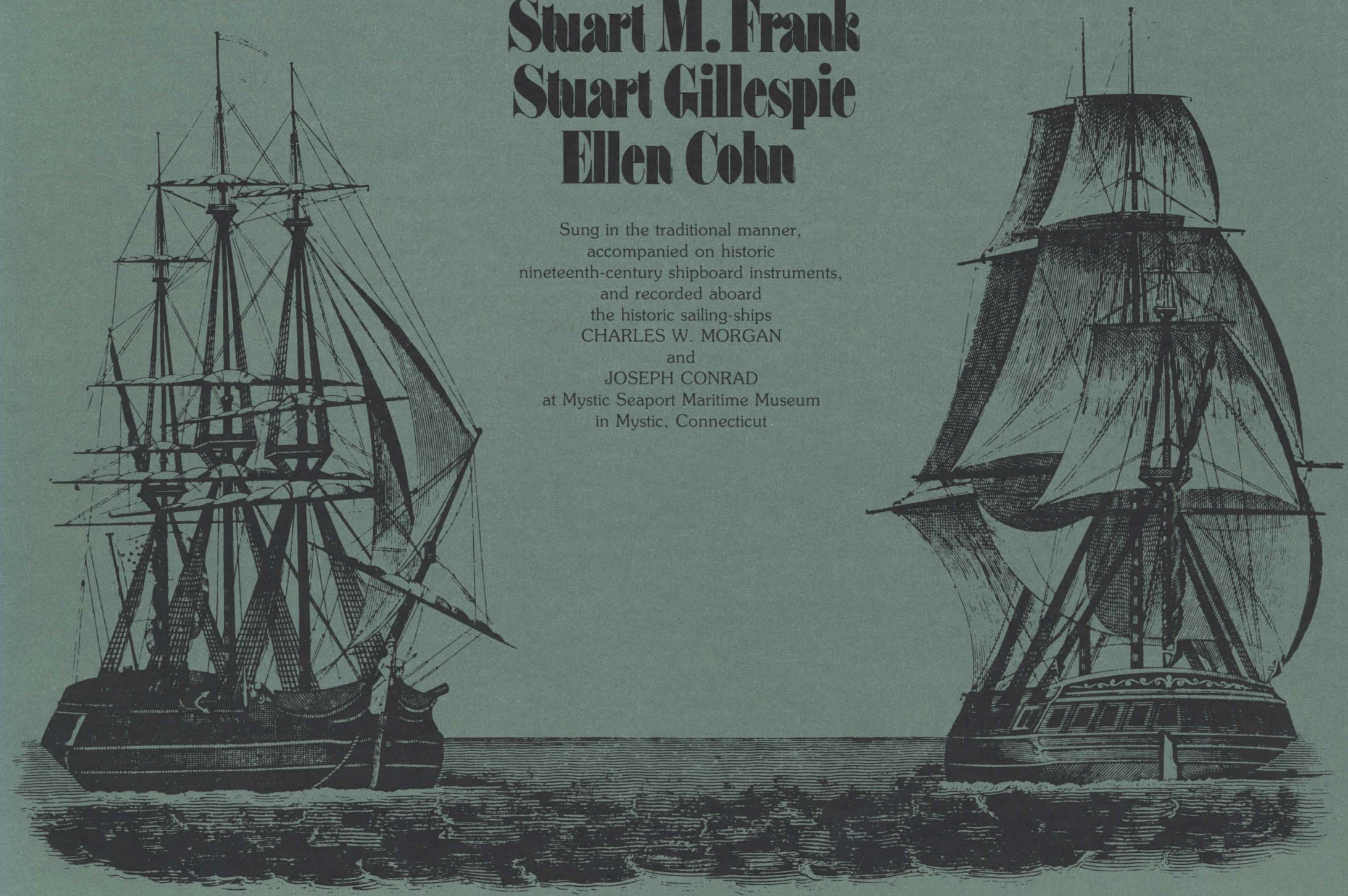
FOLKWAYS RECORDS FTS 37300 STEREO

SEA CHANTEYS AND FORECASTLE SONGS AT MYSTIC SEAPORT

Stuart M. Frank
Stuart Gillespie
Ellen Cohn

Sung in the traditional manner,
accompanied on historic
nineteenth-century shipboard instruments,
and recorded aboard
the historic sailing-ships
CHARLES W. MORGAN
and
JOSEPH CONRAD
at Mystic Seaport Maritime Museum
in Mystic, Connecticut



ENGRAVING FROM "YOUNG SEA OFFICER'S SHEET ANCHOR" NEW YORK EDITION OF 1843 COVER DESIGN BY RONALD CLYNE

SIDE ONE:

Hanging Johnny	Halliards	Stuart Frank
John Kanaka	Halliards	Stuart Gillespie
Reuben Ranzo	Halliards	Stuart Frank
The Wild Goose	Halliards	Stuart Gillespie
Roll the Cotton Down	Halliards	Stuart Gillespie
Blood-Red Roses	Halliards	Stuart Frank
A Hundred Years Ago	Halliards	Stuart Gillespie
Tommy's Gone to Hilo	Halliards	Stuart Frank
Haul Away for Rosie-O	Halliards	Stuart Gillespie
Billy Riley/Sally Racket	Halliards	Stuart Gillespie & Stuart Frank
Good-Bye, Fare Ye Well	Capstan	Stuart Frank (Anglo concertina)
Shenandoah	Capstan	Stuart Gillespie
Santa Anna	Capstan	Stuart Frank
Can't Ye Dance the Polka?	Capstan	Stuart Frank (Anglo concertina)
Sally Brown	Capstan	Stuart Gillespie
One More Day	Capstan	Stuart Frank
Paddy on the Railway	Windlass	Stuart Frank

SIDE TWO:

The Weary Whaling Grounds	(Instr.)	Stuart Frank	German concertina
The Balaena	(Instr.)	Stuart Frank	Anglo-German concertina
The Handsome Cabin Boy	(Vocal)	Stuart Gillespie	Two Anglo concertinas
Liverpool Judies	(Instr.)	Stuart Frank	Button accordion
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Traditional Reel	(Instr.)	Ellen Cohn	Tin whistle
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The Bold Harpooner	(Vocal)	Stuart Frank	Button accordion
The Coast of Peru	(Vocal)	Stuart Gillespie	(unaccompanied voice)
Blow Ye Winds Westerly	(Instr.)	Stuart Frank	Anglo-German concertina
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The Forester	(Instr.)	Ellen Cohn	Anglo-German concertina
The Bold Benjamin	(Vocal)	Stuart Frank	German concertina

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DESCRIPTIVE NOTES ARE INSIDE POCKET

FOLKWAYS RECORDS FTS 37300

FOLKWAYS RECORDS Album No. FTS 37300

Sea Chanteys and Sailor Songs at Mystic Seaport

Selected, and with notes by Stuart M. Frank, Research Associate, Mystic Seaport

Sung in the traditional manner, accompanied on historic nineteenth-century shipboard instruments, and recorded aboard the historic sailing-ships CHARLES W. MORGAN and JOSEPH CONRAD at Mystic Seaport Maritime Museum in Mystic, Connecticut.

STUART M. FRANK STUART GILLESPIE ELLEN COHN

PARTICIPANTS (ALL MYSTIC SEAPORT STAFF):

STUART FRANK: vocal, concertina, German concertina, button accordion

STUART GILLESPIE: vocal, concertina

ELLEN COHN: concertina, tin whistle, ocarina

CREW: David Cruthers, lead
Robert Farwell
Andrew German
Richard Malley
Robert Morse
Stuart Parnes
Douglas Stein
Donald Treworgy
Howard Willett

TECHNICAL CREW: Kenneth Mahler, chief
Christopher Keener
Carl Andersen, A.B.S.
Andrew German
Talitha Claypoole

SPECIAL THANKS TO: Thomas Aageson
Stan Hugill
Henry Jarvis
Warren Graham

KENNETH MAHLER, who engineered and recorded this album, is Supervisor of the Photo Laboratory and Audio-Visual Services at Mystic Seaport. He is a photographer, photoscientist and filmmaker of exceptional skill, has worked as a radio announcer and television journalist in his native Rhode Island, was an instructor in motion picture and broadcast equipment operation and maintenance during a 3-year hitch in the Army, and holds a B.A. in American Studies from Roger Williams College. An accomplished sailor and cinematographer, two of his current projects are the restoration of his own historic sailboat, and a full-length film documenting the history and restoration of the whaleship Charles W. Morgan at Mystic Seaport.

STUART FRANK originated the chantey program at Mystic Seaport as the museum's first Chanteyman in the summer of 1972. A native of New York City, he holds a B.A. from Wesleyan University (1970) and an M.A. in Religion from Yale (1972), and taught philosophy at the Universities of Bridgeport and New Haven before coming to Mystic Seaport as Research Associate in 1972. He is a graduate of the Munson Institute of American Maritime Studies (a postgraduate program at Mystic Seaport, accredited by the University of Connecticut), is currently enrolled in the Ph.D. program in American Civilization at Brown University, and lectures in the Munson Institute and Williams College Programs at the Seaport. An accomplished musician on guitar, banjo, concertina, button accordion and Irish harp, he has lectured widely on sea chanteys and sailor songs, has been Scholar-in-Residence and Artist-in-Residence at the Virginia Museum of Fine Arts in Richmond, consultant to several maritime museums and to the Eugene O'Neill Theatre near New London, and has appeared on national television, radio and in films.

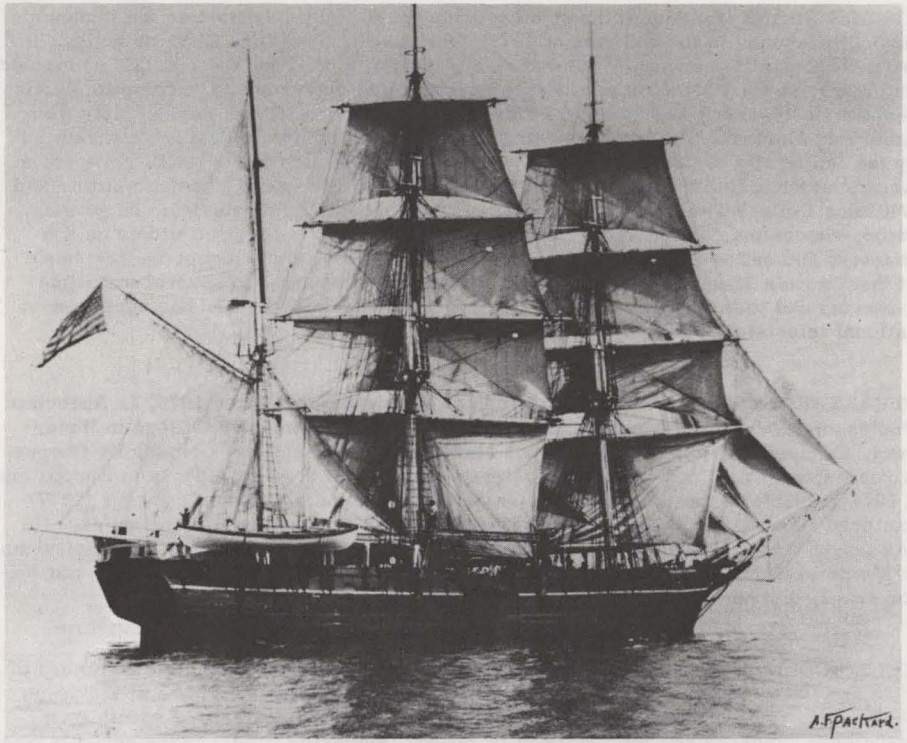
STUART GILLESPIE, Senior Chanteyman at Mystic Seaport since 1975, is Associate Professor of Music and Choral Director at Mattatuck Community College in Waterbury, Connecticut, and Director of the Manchester (Connecticut) Community Chorus. A rural Connecticut native, he is a vateran of the 7th U.S. Army Chorus in Europe and a 1974 graduate of the University of Connecticut, where his master's thesis (1977) explored aspects of folksong style in traditional sea chanteys and sailor songs. He has taught high school music, has studied advanced choral direction at the Hartt School of Music in Hartford, is an avid sailor, lectures extensively on sea chanteys and sailor songs, and has performed on local and national educational television.

ELLEN COHN was sea chantey interpreter at Mystic Seaport during the summers of 1975 and '76, when she was an undergraduate in the College of Letters at Wesleyan University. Her bachelor's thesis (1977-78) is a detailed analysis of specialized structures, sources and influences in traditional seafaring song. More recently, she has been conducting research on poetry and song in whaling journals and manuscripts, supported by a grant from the National Endowment for the Humanities, and plays concertina and button accordion for a Morris dance troupe in New Haven. A fine keyboard musician and guitarist, Ellen here demonstrates her formidable skills on tin whistle, ocarina and Anglo-German concertina

SIDE ONE: SEA CHANTEYS (WORKSONGS)

On the merchant sailing vessels of the mid-nineteenth century, heavy heaving and hauling were unassisted by artificial power: shipboard work was done by hand, with the power of the human back. The chantey, like the army topsergeant's yell "Heyup! Two, three, four!," was the way the work was coordinated, the way some ten or twenty or eighty men were encouraged and led in working rhythmically together. This made the work more efficient and lighter for all hands. To hear a good yarn, and sing out a lively, rowdy chorus, can be far more pleasurable than just listening to the bosun hollering, "Heyup, two, three, haul!" The original sea chanteys were probably just such yells, which gradually took on a more sing-song quality—perhaps like the classic World War II military marching chant, "I had a young wife but she left!/ You're right!/ She left!" Ultimately they became songs, retaining the structure of a drillmaster's lead followed by a standardized chorus.

The etymology of the word "chantey" (also spelled chanty, shanty and shantey, and variously pluralized), like the origins of chantey-singing itself, is obscure.



The whaleship CHARLES W. MORGAN under full sail, circa 1920, near the end of her whaling days. Built for the whale fishery at New Bedford in 1841, and rigged as a ship, she was converted to a double-topsail bark rig after the Civil War. She is shown here fitted out for the whaling grounds, with iron lookout-hoops high aloft on the fore and main masts (instead of royal yards). The MORGAN was retired from whaling in 1921 and came to Mystic Seaport in 1941, where she is preserved as the last surviving American wooden whaleship.

(Historic photograph by A. F. Packard, Mystic Seaport collection.)

There are several credible theories of its derivation. Advocates of a "ch" spelling generally agree that it has French-Latin roots, either from the French verb chanter ("to sing") or directly from the English chant. William Main Doerflinger, one of the best informed and most objective commentators on the subject, spells it shanty (which is the most consistent with the way either spelling is pronounced) but claims derivation from chant. Other advocates of the "sh" form are divided between two derivations: (a) from the "shanties" (shacks) and shanty-town logging camps of North America, from whence many seafaring men came; and (b) from the "shanties" (shacks) built on stilts or pilings by black West Indians, who would periodically move their cabins by hauling them along the ground in groups, singing shanty-songs led by shantymen. The Oxford English Dictionary, the recognized final authority on our language, lists the shanty spelling but equivocates on the derivation. Moreover, it was published in 1928, before any significant field-collecting, scholarly research and analysis of chanteys were completed—in short, before the etymological question arose. Mystic Seaport maritime museum has adopted the chantey spelling because of its prevalence in American maritime literature—and to avoid confusion with the other English nouns spelled shanty.

The heyday of chanteying occurred when larger ships and larger crews began to emerge, in response to increasing demands for maritime commerce following the Napoleonic wars (the American theatre of which was the War of 1812). They began to fall into decline with the advent of large-scale steam propulsion after the American Civil War (1861-65). Even before the sailing ships themselves became entirely obsolete (the World War II period), steam power was introduced to weigh the anchors, hoist the sails, pump the bilges, and handle the cargoes that had until then to be worked by hand. As machines replaced men at sea, the whirr of engines and the hiss of steam supplanted the hearty songs, until the ships themselves were finally gone, and the chanteys with them.

On many ships in the palmy days of merchant sail, a "chanteyman" was hired for each "watch" (work-shift) to lead the men in song at their work. In such ships, the chanteyman would usually sign on at wages slightly higher than those for a regular foremast hand, and carried the responsibilities of a bosun. His success or failure depended more upon his ability to lead men than upon his musical savoir. He was not necessarily the ship's musician (if such there were); another crewman might have a superior singing voice, or might be able to play an instrument (a talent not required of chanteymen). Chanteying was not music; chanteying was work. The chanteyman had to be an experienced seaman, who "knew the ropes" and was familiar with ship handling. Sometimes he was a bit older and (presumably) wiser about nautical matters; sometimes he worked alongside the men, sometimes not. On many ships—especially after the Gold Rush, Civil War, and industrialization had begun to alter the economic makeup of merchant sail—there was no place for an "extra" man in the crew, and the function of chanteyman was performed by whomever the officers and men deemed suitable for the job. Custom varied from ship to ship. But the qualities that made a good chanteyman did not: experience in seamanship, engendering the respect of officers and fellow-crewmen; a strong (even if not melodious) voice, so as to be heard by shipmates above the din of wind and sea; an extensive repertoire of good chanteys, for the sake of variety and versatility; and the ability to improvise and innovate with wit and humor and, often, with compassion. If he could do all this and sing well too, he was ideal.

Each task on shipboard had its own characteristic rhythm, and as the chantey was intended not only to hedge against boredom, but also as a valuable aid in maintaining a steady and efficient work rhythm, each of the heavy shipboard duties had its own repertoire of chanteys which were used for no other job. Hence, because halliard-hauling differs in rhythm from capstan-heaving, from windlass- and bilge-pumping, and again from sail-furling, each of these has a special group of chanteys suited to each of their special purposes.

The rough-hewn texture of many chanteys is explained in the manner of their evolution. Like the prison and chain-gang songs of the black South, portage songs of West Africa, canoe-paddling songs of the French-Canadian voyageurs, railroad spike-driving songs, and shanty-songs of the West Indian beach-dwellers, chanteys were not "composed" or "written." They evolved through oral tradition, a folk process of adaptation and improvisation. Each chantey differed slightly from crew to crew, and from ship to ship. Each chanteyman had his own versions and his own way of retelling the tale. He might rearrange some components to make a song's references more relevant to a particular voyage. He might be outlandish, exotic, dramatic, or humorous. A song would differ each time it was sung, with new jests and ironic twists added each time, and a new yarn ever evolving.

As a group, British and Irish and American chanteymen shaped a musical heritage of great variety and surprising beauty. Certainly much of the chantey lore is crude and ungainly; but much also reflects delightful literacy, sophistication, and compassion. Much of the content is libelous; some is, perhaps, unprintably lewd. But, by the same token, the sailor was a clever master of the double enten-

dre, and understood better than anyone else the hardships and severities of life at sea. In his songs are reflected the sailor's joy and sorrow, his disillusionments and complaints, triumphs and failures, elegies and eulogies, for which he had little other outlet at sea. And among sailor songs, the chanteys are most distinctively his own, created in his most uninhibited moments, when he was engaged in tasks he knew best, secure in his own element.

LIST OF SONGS:

SIDE ONE: SEA CHANTEYS (WORKSONGS) (23:10)

Hanging Johnny	Halliards	Stuart Frank	0:30
John Kanaka	Halliards	Stuart Gillespie	1:05
Reuben Ranzo	Halliards	Stuart Frank	1:05
The Wild Goose	Halliards	Stuart Gillespie	1:05
Roll the Cotton Down	Halliards	Stuart Gillespie	1:15
Blood-Red Roses	Halliards	Stuart Frank	1:30
A Hundred Years Ago	Halliards	Stuart Gillespie	1:00
Tommy's Gone to Hilo	Halliards	Stuart Frank	1:00
Haul Away for Rosie-O	Halliards	Stuart Gillespie	1:50
Billy Riley / Sally Racket	Halliards	Stuart Gillespie & Stuart Frank	0:35
Good-Bye, Fare Ye Well	Capstan	Stuart Frank (Anglo concertina)	1:45
Shenandoah	Capstan	Stuart Gillespie	2:55
Santa Anna	Capstan	Stuart Frank	1:15
Can't Ye Dance the Polka?	Capstan	Stuart Frank (Anglo concertina)	2:35
Sally Brown	Capstan	Stuart Gillespie	1:10
One More Day	Capstan	Stuart Frank	1:10
Paddy on the Railway	Windlass	Stuart Frank	2:05

SIDE TWO: FORECASTLE SONGS (23:06)

The Weary Whaling Grounds	(Instr.)	Stuart Frank	German concertina	1:35
The Balaena	(Instr.)	Stuart Frank	Anglo-German concertina	1:00
The Handsome Cabin Boy	(Vocal)	Stuart Gillespie	Two Anglo concertinas	2:25
Liverpool Judies	(Instr.)	Stuart Frank	Button accordion	1:10
Paddy and the Whale	(Instr.)	Ellen Cohn	Ocarina	0:30
Traditional Reel	(Instr.)	Ellen Cohn	Tin whistle	0:30
Mystic River Hornpipe	(Instr.)	Stuart Frank	Anglo-German concertina	0:55
Traditional Jig	(Instr.)	Stuart Frank	Anglo-German concertina	1:00
The Bold Harpooner	(Vocal)	Stuart Frank	Button accordion	2:20
The Coast of Peru	(Vocal)	Stuart Gillespie	(unaccompanied voice)	3:05
Blow Ye Winds Westerly	(Instr.)	Stuart Frank	Anglo-German concertina	1:20
Maid of Amsterdam	(Instr.)	Stuart Frank	Double Anglo concertina	0:43
The Greenland Fishery	(Vocal)	Stuart Gillespie	Anglo-German concertina	2:10
The Ten-Penny Bit	(Instr.)	Ellen Cohn	Anglo-German concertina	1:25
The Belfast Hornpipe	(Instr.)	Ellen Cohn	Anglo-German concertina	0:43
The Forester	(Instr.)	Ellen Cohn	Anglo-German concertina	0:40
The Bold Benjamin	(Vocal)	Stuart Frank	German concertina	1:35

HALLIARD CHANTEYS

THE HALLIARD (also spelled haliard, hallyard, halyard, etc.) is the rope or line used for raising and lowering sails. The word is a contraction of haul and yard, which literally describe what the halliard does. The yard is the horizonal wooden spar by which a square sail is attached to a ship's mast. Of the six to twenty-one square sails on a typical nineteenth-century merchant ship (depending on size and type of rig), half or more were supported from above by movable yards, which had to be hoisted into position each time the sail was set—which might be as often as a shift in wind or a change in weather.

"Long-haul" or "long-drag" halliard chanteys were used to maintain rhythm and momentum in hoisting heavy topsails and topgallants into position on square-riggers, and (less typically) setting "gaff"-rigged fore-and-aft (semi-triangular) sails on barks and schooners. The crew would line up along the deck and haul on the halliard as it passed through an eye-bolt (iron loop) or block-and-tackle on the deck. The work was tough, with a pronounced cadence. Thus, long-drag chanteys have a well-defined, punctuated rhythm.

Chanteying at the topsail halliards aboard a large sailing vessel. Drawing by Charles Rosner, 1930. (Mystic Seaport collection.)

Virtually all halliard chanteys are of the same structure: a solo lead line sung by the chanteyman, followed by a one-line chorus sung by the crew. Most long-drag chanteys consist of four lines (solo/chorus/solo/chorus) before the melody begins to repeat. On most ships the crew would haul only on the chorus, resting up for the next pulls as the chanteyman sang his solo line:

Chanteyman: As I was a-walking down Paradise Street
Crew: To me WAY, hey! BLOW the man down!
Chanteyman: A brass-bound policeman I chanced for to meet
Crew: Oh, GIVE me some time to BLOW the man down!

Thus we can speak of "one-pull," "two-pull," or "four-pull" chantey choruses, depending on the length and metre of the crew's part. "Blow the Man Down" (quoted above) has a two-pull chorus, because the crew hauls twice on each chorus line.

In addition to long-drag halliard chanteys, another type, called short-haul or short-drag chanteys, has a lighter, less pronounced rhythm. These were used in setting the smaller, higher, lighter square sails, the triangular jibs and staysails, and for generally lighter hauling (for example, on sheets, braces, buntlines, and clewlines—ropes that controlled the position and attitude of various sails). Either long-drag or short-drag chanteys could be adapted to hoisting boats or cargoes. There were also a few chanteys specially suited to "sheeting a sail home" (hauling loose corners of sails into proper position) and "furling" (a task in which crewmen climb aloft onto the yard, to pull in and roll out of the way a sail when it is not in use).

The halliard chanteys on this record are the long-drag type, recorded at the topsail halliards aboard the 1841 New Bedford whaleship CHARLES W. MORGAN at Mystic Seaport. The rhythmic "whoosh" that punctuates the chorus of each chantey is the halliard itself, passing through the blocks aloft and on deck as the crew hauls.

HANGING JOHNNY

This rousing halliard chantey, used primarily for setting topsails but adaptable to myriad other types of shipboard hauling, is based on a sailor's pun. "Hang" is the verb a sailor might use to mean "pull" or "haul"—to "hang on a line"—and probably survives from earlier centuries, when halliard lines were rigged to come directly down to the deck from the sails and yards overhead, and were hauled vertically, hand-over-hand. (In the more modern nineteenth-century rig, topsail halliards customarily first pass through an eye-bolt and/or block on deck, and can be hauled horizontally along the deck). "Hanging Johnny" evokes the image of capital punishment, the just desserts of the condemned prisoner: sailors frequently saw themselves as "condemned" to a life at sea no better than death—and conditions at sea were often equated with life in prison, as in Richard Henry Dana's Two Years Before the Mast (1841) and Herman Melville's White-Jacket (1850). Construed as "we'll all hang together or we'll all hang separately," there is also a sense of common plight and sailors' rights. As the hangman of mother and brother, the sailor pokes ironic fun at his own evil reputation among shorefolk, who might well have believed him capable of such deeds.

Chanteyman: Stuart Frank

HANGING JOHNNY

Oh, they call me Hanging Johnny
Away-i-yo!
They say I hang for money
Then hang, boys, hang!

Oh, first I hung my brother
Oh, then I hung my mother

Oh, we'll all hang together
We'll hang for better weather

Halliards
Chanteyman: Stuart Frank
Time: 0:30

JOHN KANAKA

Able-Bodied Seaman Carl Andersen, veteran of over three decades in deepwater square rig and now Master Rigger at Mystic Seaport, gives the traditional orders to set sail and belay. (We were a little hesitant about our own use of the command "Avast heaving" at the halliards, which is, after all, a hauling operation; but when Carl himself used it, he assured us of its correctness, despite the seeming inconsistency.) "Kanaka" is, of course, the Hawaiian name for the Hawaiian people; it was a common surname adopted by native Hawaiians who often shipped out aboard American and British whalers and Pacific traders, which were frequent callers at Sandwich Island ports. Richard Henry Dana, in his classic Two Years Before the Mast (1841), speaks of the many Hawaiians he encountered on American ships and ashore in the then sparsely-settled Mexican colony of California. Herman Melville also mentions many Kanakas in several of his South Pacific romances. The Oahu Bethel Church, a seamen's mission established at Honolulu in 1833 and affiliated with the American Seamen's Friend Society, not only welcomed Christian seamen and distributed religious literature among them, but published an English-language newspaper popular among Yankee whalemen at the height of the American Pacific whale fishery in the mid-nineteenth century. The song itself is probably no earlier than the 1840s or '50s; the "tourei-ay" refrain is undoubtedly of Irish origin.

Chanteyman: Stuart Gillespie

JOHN KANAKA

I thought I heard the Old Man say
John Kanakanaka, tourei-ay!
We'll work tomorrow, but no work today
John Kanakanaka, tourei-ay!

Oh, tourei-ay, oh, tourei-ay!
Ah, tourei-ay, oh, tourei-ay!

We're bound away for 'Frisco Bay
We're bound around at the break of day

Oh, tourei-ay, oh, tourei-ay!
Ah, tourei-ay, oh, tourei-ay!

Halliards
Chanteyman: Stuart Gillespie
Time: 1:05

REUBEN RANZO

There are many extant versions and variants of the "Reuben Ranzo" group of halliard chanteys. Reuben Ranzo himself may have been an actual Portuguese or Italian sailor (or even a Sephardic Jew—and, if so, the only one so immortalized in sailors' song), perhaps with the more probable surname "Lorenzo"; or he may be a figment of the seafarer's colorful imagination. But in any case, his is the story of the lubberly seaman, so inept as to make himself the paraiah of the crew and the object of their scorn. Many versions characterize him as a "tailor"—to the square-rig sailor the lowest form of landlubberly life. Others call him a "soger" (soldier), another form of seamanly debasement (see "Blood-Red Roses" and "Sally Brown"). Melville's Redburn (1849) gives us yet another example of the same type, the tyro who does not quite fit anywhere in the pattern of shipboard life. But in "Reuben Ranzo" we have something else as well: it is he who is taken to the aftercabin by the Captain and given instruction in the arcane science of celestial navigation; it is he who "marries the Captain's daughter" and, in most versions, becomes a captain himself. And herein lies the ironic humor of the common sailor, not unlike that of the common enlisted footsoldier: What do you do with the most bumbling, incompetent foremast hand ever to plough the salt wave? Why, make him an officer, to rule over other men!

Chanteyman: Stuart Frank

REUBEN RANZO

Poor old Reuben Ranzo
Ranzo, my boys, Ranzo!
Oh, pity poor Reuben Ranzo
Ranzo, my boys, Ranzo!

Oh, Ranzo was no sailor
So he shipped aboard a whaler

Oh, Ranzo was no beauty
He would not do his duty

Now the Captain was a good man
Took Ranzo to his cabin

He taught him navigation
To fit him for a station

He gave him wine and water
And he married the Captain's daughter

Halliards
Chanteyman: Stuart Frank
Time: 1:05

THE WILD GOOSE

The eminent British chanteyman Stan Hugill, veteran of deepwater square rig, taught us the yodel-like howl with which Gillespie begins this popular chantey. In typical sailor fashion, the potentially poetic image of a "wild goose sailing on the ocean" is translated here into sexual double-entendre; likewise the very common metaphor of "quivering topsails" (and other ship-parts) applied to the female anatomy. Some versions of the well-known halliard chantey "Blow the Man Down" consist of little else than suggestive jargon. Women were, of course, the element most lacking in seafaring society, and it is not surprising that much sailor song should be preoccupied with the subject. Yet interestingly, the songs tend to be far less explicitly lewd than the popular imagination would have it: the sailors' fine art of liscivious versification depends, at its best, upon suggestion, clever puns, and subtle double-entendre.

Chanteyman: Stuart Gillespie

THE WILD GOOSE

Did you ever see a wild goose sailing on the ocean?
Ranzo, Ranzo, way-ay!
Just like them young girls when they takes a notion
Ranzo, Ranzo, way-ay!

I met a young girl walking by the river
And with every step she made her topsails quiver

I slid up to her and said, "How are you, my darling?"
"None for the better; see you in the morning."

Did you ever see a wild goose sailing on the ocean
Just like them young girls when they takes a notion

Halliards
Chanteyman; Stuart Gillespie
Time: 1:05

ROLL THE COTTON DOWN

The origins of "modern" chanteying, and the great resurgence of worksongs aboard American and British ships in the nineteenth century, are cloudy and speculative. Laura Smith, whose book, Music of the Waters (1888), was the first responsible attempt to collect authentic seafaring worksongs, tried to trace chanteying back to the Old Testament and Classical civilization. Some later authorities have argued for a precedent in Tudor times, in Henry VIII's navy, for which their chief piece of evidence seems to be the chant-like short-drag chantey "Haul on the Bowline." Others maintain that the tradition is a more recent phenomenon, stemming from the worksong tradition among West African, Caribbean, and Southern American black laborers and slaves. This theory maintains that white seamen aboard American and British ships in the Southern cotton ports—Mobile, New Orleans, Savannah, Charleston, Pensacola —learned their staccato worksong rhythms from the black stevedores who worked with the bales on the wharves and "screwed" cotton into the ships. The leader-and-chorus, responsive singing style of the West African worksong certainly predates, and is historically independent of, contact with Europeans. Moreover, these patterns are repeated not only in the worksongs of the black American slaves (songs for cotton-picking, cane-cutting, boat-rowing, chain-gang work, cotton-steeving, etc.), but also in their spirituals and hymns (note for example the leader-and-chorus structure of "Swing Low, Sweet Chariot," which has the same kind of repetitive chorus that is universal in sea chanteys). No matter which way the origins argument is settled, certainly at least some of the sailors' worksongs show a direct influence from the Southern cotton ports—and "Roll the Cotton Down" is one of these, dating from Ante-Bellum times when cotton was King. The melody was later adopted for another popular halliard chantey, "The Alabama," which celebrates the British-built, British-manned Confederate commerce raider that preyed on Yankee shipping during the Civil War.

Chanteyman: Stuart Gillespie

ROLL THE COTTON DOWN

Were you ever in Mobile Bay?
Roll the cotton down!
A-screwing cotton all the day?
Oh, roll the cotton down!

There's a smart Yankee packet out in the Bay
She's awaiting a fair breeze to get underway

Around Cape Horn in sleet and rain
Around Cape Horn and back again

Away down South where I was born
Among the fields of golden corn

Around Cape Horn with frozen sails
Around Cape Horn with wicked gales

Halliards
Chanteyman: Stuart Gillespie
Time: 1:15

BLOOD-RED ROSES (BUNCH OF ROSES)

A halliard chantey that evidences the frivolous atmosphere of general goodwill and amiable comeraderie that characterizes life on shipboard. Hatred for the red-coated marines who stood guard over the seamen in Royal Navy ships-of-the-line was absolutely genuine: the prime function of the marine footsoldiers was to keep the crew from mutiny—by force, if necessary. Ostensibly, they

were also to fire muskets at the enemy in battle (a tactic usually more fatal to the marines than to the enemy), and to assist at the capstan and halliards when all hands were called to weigh anchor or trim sail—duties at which they were notoriously inept. Melville relates similar practices on American Navy ships in White-Jacket; but his antipathy could not have been so thorough, inasmuch as his sailor-protagonist there is ultimately saved from degradation through the benign intervention of a marine corporal. Actually, despite the vigor with which "Blood-Red Roses" is customarily sung, the taunt, likening the crew to the despised redcoats, is merely a joke—at least in its application to merchant seamen. But behind it lies not only the horrific tyranny of naval service, but also the sailor's chronic antipathy towards any symbol of authority. Merchant seamen were proud of their independence of spirit, and Irishmen and Yankees in particular jumped at any opportunity to disparage redcoats and "sogers" (see "Sally Brown" and "Reuben Ranzo"); what nineteenth-century sailor would want to be compared to little pink flowers?

Chanteyman: Stuart Frank

BLOOD-RED ROSES (BUNCH OF ROSES)

You bonny bunch of roses, Oh!
Hang down, you blood-red roses, hang down!
It's time for us to roll and go!
Hang down, you blood-red roses, hang down!
Oh, you pinks and posies!
Hang down, you blood-red roses, hang down!
Oh, you pinks and posies!
Hang down, you blood-red roses, hang down!

We're bound away around Cape Horn
I wish to God I'd never been born!
Oh, you pinks and posies!

Around that Cape we all must go
Around Cape Stiff through ice and snow
Oh, you pinks and posies!

Just one more pull and that'll do
We're bully lads to kick her through!
Oh, you pinks and posies!

Halliards
Chanteyman: Stuart Frank
Time: 1:30

A HUNDRED YEARS AGO

Of course the entire premise of this chantey is absurd. There are a number of land songs that purport to ridicule the specious beliefs and superstitions of long ago; most of the beliefs and superstitions were, as here, invented for the occasion. Our melody is a variant of the one which Stan Hugill claims to be more probably American than British. The chantey itself, as William Main Doerflinger has pointed out, may well descend from a Negro worksong; our own feeling is that it is even more obviously akin to vulgate Bible stories and historical spoofs from the black and white South, like "The World Was Made in Six Days" or "I Was Born About Ten-Thousand (or One Thousand) Years Ago," of which Doc Watson has made an excellent recording.

Chanteyman: Stuart Gillespie

A HUNDRED YEARS AGO

A hundred years is a very long time
Oh, yes, oh!
A hundred years is a very long time
A hundred years ago!

Well, they used to think that pigs could fly
Well, you can believe that bloody lie

Well, they thought the world was flat or square
That old Columbus never got there

Well, they thought the moon was made o' cheese
Well, you can believe that if you please

Well, don't you hear the Old Man say
Just one more pull and then belay

Halliards
Chanteyman: Stuart Gillespie
Time: 1:00

TOMMY'S GONE TO HILO

This halliard chantey, like the well-known capstan chantey "Lowlands," is a love-song narrated in the woman's voice, as if it were sung by a wife or girlfriend back home. In most versions of "Lowlands," the sailor is already dead, and visits the lady in a dream to announce, "The briny tide washes o'er my head"—not unlike the English ballad "She Moves Through the Fair" in reverse. In "Tommy's Gone," the woman fears that her man might stay away of his own accord—wooed away by the Spanish girls in South America or lost forever to the wiles of Singapore. "Hilo" (Ilo) and "Callao" were, like Tumbez (see "The Coast of Peru"), Peruvian provisioning ports for whaleships and Pacific traders, although in a few versions "Hilo" seems understandably to be confused with the Hawaiian port of that name. In any case, the towns are always pronounced by the sailors "HY-lo" and "CA-lay-OH," rather than the proper Spanish "EE-lo" and Cal-YA-oh." Spanish girls were celebrated in sailor songs for their seductive charms, as for example in the venerable forecastle song "Spanish Ladies"—Gillespie's version of "Haul Away for Rosie-O" notwithstanding. It is anyone's guess whether "Tommy's Gone" is to be taken as a lament or as the celebration of his escape, perhaps from a shrewish wife. The tone seems optimistic, as if looking forward to pleasures ashore; yet the tune is doleful adagio, as if to express the latent fear of a voyage that will end only in eternity.

Chanteyman: Stuart Frank

TOMMY'S GONE TO HILO

Oh, Tommy's gone, what shall I do?
Away to Hilo!
My Tommy's gone, and I'll go, too.
Tommy's gone to Hilo!

Sailing out to Callao
Them Spanish girls he'll meet, I know

Oh, I love my Tom and he loves me
He thinks of me when he's at sea

My Tommy's gone to Singapore
My Tommy's gone for evermore

Oh, Tommy's gone, what shall I do?
Away to Hilo!
My Tommy's gone, and I'll go, too.
Tommy's gone to Hilo!

Sailing out to Callao
Them Spanish girls he'll meet, I know

Oh, I love my Tom and he loves me
He thinks of me when he's at sea

My Tommy's gone to Singapore
My Tommy's gone for evermore

Halliards
Chanteyman: Stuart Frank
Time: 1:00

HAUL AWAY FOR ROSIE-O

This particular rendition of "Haul Away for Rosie-O," a variant of the "Haul Away, Joe" group of chanteys, is unusual because of its two-line, four-pull chorus. It was usually sung like other halliard chanteys, with a single-line, two-pull chorus alternating between each solo line. Gillespie decided to present it with the longer chorus to demonstrate the flexibility of sailors' worksongs, and how they might be adapted to suit special situations on shipboard—such as in lighter hauling, where 'rests' between choruses (during the chanteyman's solo) were not so crucial, or on occasions when the mate wanted a sail set more quickly. Incidentally, "Rosie" is a less common name than Nancy or Sally among the ladies who populate chanteys and sailor songs, but is very common in the chain-gang and slave worksongs of the black South. "Bootle" is a municipality adjacent to Liverpool, at the mouth of the Mersey River.

Chanteyman: Stuart Gillespie

Ah, talk about your Bootle girls, around the corner Sally
Away, haul away! We'll haul away for Rosie-O!
Away, haul away! We'll haul away for Rosie-O!

Oh, the Baltimore whores in purple drawers come walzing down the alley

Oh, once I loved an Irish girl but she was small and sassy

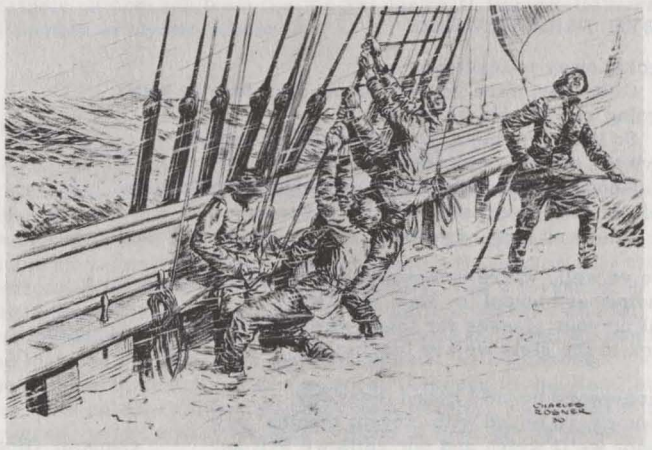
And once I loved a German girl, and she was stiff and flashy

Oh, once I loved a Spanish girl, but she was proud and haughty

Oh, once I loved a French girl, and she was oh so naughty

Then once in my life I married a wife, she damn near drove me crazy

Halliards
Chanteyman: Stuart Gillespie
Time: 1:50



"Hanging Johnny (A Chanty): Sweating Up the Main Topgallant."
Drawing by Charles Rosner, 1930. (Mystic Seaport collection.)

Double Chanteys

BILLY RILEY / SALLY RACKET

To our knowledge, this phenomenon has never been recorded before. In the process of setting and trimming sail on shipboard, it was a common practice to have more than one watch working on more than one sail at the same time. Sometimes this could be accomplished with a single chanteyman, with two or more crews singing and hauling simultaneously on the different halliards and lines in response to his lead. Frequently, however, two or more chanteymen employed different chanteys in different parts of the ship, particularly when noise and wind prohibited one chanteyman from being heard all along the deck. Here, Stuart Gillespie and the port watch set the main-topsail of the whaleship CHARLES W. MORGAN with "Billy Riley," while Stuart Frank and the starboard watch set the fore-topsail to "Sally Racket." "Sally Racket," also called "Haul 'em Away," is a version of "Cheerily, Men!," a chantey reported by both R. H. Dana and Herman Melville in their sea narratives.

DOUBLE CHANTEYS (HALLIARDS)

BILLY RILEY

Oh, Billy Riley was a dancing master
Oh, Billy Riley, Oh!
A nice master, and master of a daughter
Oh, Billy Riley, Oh!

A nice little daughter, but we can't get at her
Screw her up and away we go, boys
One more pull and then belay, boys

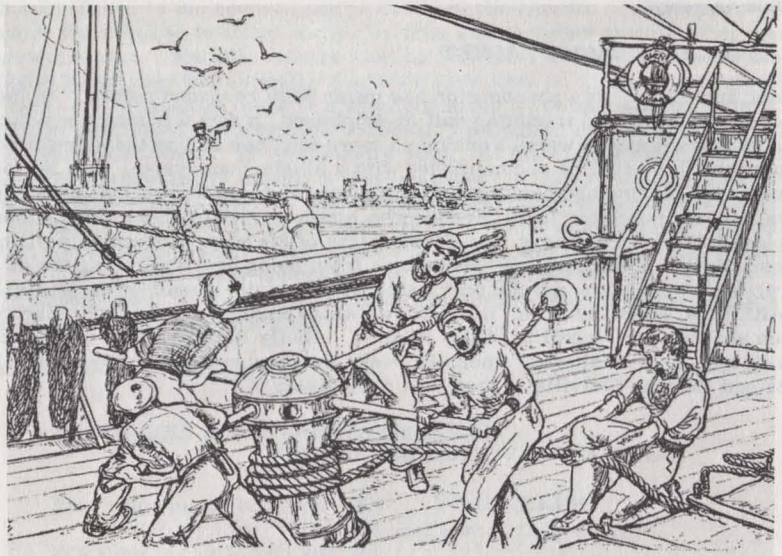
SALLY RACKET

Little Sally Racket
Haul 'em away!
Pawned my best jacket
Haul 'em away!
Then she sold the ticket
Haul 'em away!
Oh, hauley hi-o!
Haul 'em away!

Little Betsy Laker
Lived in Long Acre
Married a Quaker

Little Nancy Dawson
She's got a notion
For our old bo'sun

Halliards
Chanteymen: Stuart Gillespie ("Billy Riley")
Stuart Frank ("Sally Racket")
Time: 0:35



WARPING THE SHIP ALONGSIDE BY CAPSTAN
'. . . An' it's time for us to leave 'er!' (Capstan Shanty)

"Warping Ship Alongside by Capstan." Drawing by Stan Hugill from his Shanties from the Seven Seas (London: Routledge & Kegan Paul. 1965.)

CAPSTAN CHANTEYS

THE CAPSTAN is a barrel- or mushroom-shaped windlass or winch—an apparatus used primarily for weighing anchor, hoisting cargo, and "warping ship" (hauling the ship in to a dock or wharf). Originally made of wood, by the mid-nineteenth century virtually all capstans were of cast iron; it required from 4 to 300 men to operate it (depending on the size of ship, anchor and crew). Long oak poles called "capstan bars" were fit into slots called "pigeon holes," at waist or chest height along the top rim of the capstan, like spokes of a wheel. Then, with one or several men at each capstan bar, the crew would heave against the bars, causing the capstan to rotate on its vertical axis—and the men would walk around the capstan, pushing against the bars, as the capstan reeled up cable. The whole process is analogous to an oversized fishing reel and line, with a hook (the anchor) so large that it requires many anglers to reel it in.

British men-of-war, ships of large tonnage with many guns and crews of 400 or more, often carried anchors exceeding 20 feet in length and four tons in weight. Two or more enormous capstans and the whole crew were required in the several hours' chore of weighing anchor. The American warship CONSTITUTION (built 1797) has a capstan aft of the mainmast that is two "stories" high, and was operated from both the upper and lower decks by the entire ship's company. However, chanteys were seldom, if ever, used in the Navy. Usually the men marched around warship capstans to the rhythm of a drumbeat, sometimes accompanied by military tunes played on fife or fiddle.

Capstans on most merchant vessels were much smaller. Typically, they were located in the bow of the ship, foreward of the foremast; sometimes there was more than one. Usually they were equipped to accomodate the entire crew—which aboard a merchant ship, designed for commerce rather than war, might be from ten to forty men—who had the advantage over Navy tars of being permitted (even encouraged) to sing at their work.

Chanteys were sung at the capstan primarily to allay boredom and promote morale. They were usually sung in waltz or march time, and include many of the jolliest and most melancholy chanteys. Some were structured like halliard chanteys, with each solo line followed by one line of chorus; others had a two- or four-line solo lead, with a longer chorus also of two or four lines. While they were frequently sung unaccompanied, capstan chanteys were the only chanteys ever to be accompanied by a musical instrument on shipboard—most often an accordion, concertina or fiddle. Carl Andersen, Master Rigger at Mystic Seaport and a three-decade veteran of square rig, tells rollicking yarns of weighing anchor in the great iron-hulled grain and wool traders of the 1920s and '30s, with the chanteyman sitting atop the capstan itself as it (and he) went 'round and 'round, pumping wildly on a "Norwegian piano" (accordion) while the crew hove with a will and belted out the choruses.

The capstan chanteys on this record were recorded with a crew of ten aboard the full-rigged ship JOSEPH CONRAD (1882) at Mystic Seaport. The syncopated clanking and occasional groan of metal on metal, are the noises of the capstan itself as it rotates; harbor traffic on the Mystic River can sometimes be heard in the background —the authentic sounds of traditional capstan work in port on a nineteenth-century ship.

GOOD-BYE, FARE YE WELL

Some chanteys were reserved for special times or occasions during a voyage. "Good-Bye, Fare Ye Well" is a homeward bound chantey, usually sung only when casting off for home in the last port of call, but in any case used only on the final ("homeward bound") leg of a voyage. This rather unusual version, with a dancehall-type chorus, is adapted from Captain Frederick P. Harlow's fine collection, Chanteying Aboard American Ships (1962). Stuart Frank's accompaniment is played on Anglo-German concertina.

Chanteyman: Stuart Frank

GOOD-BYE, FARE YE WELL!

We're going away to leave you now
Good-bye, fare ye well, good-bye, fare ye well!
We're going away to leave you now
So long, my boys, we're homeward bound!
Then give me the girl with the bonny brown curl
Good-bye, fare ye well, good-bye, fare ye well!
Your hair of nut brown is the talk of the town
Then, so long, my boys, we're homeward bound!

Oh, fare ye well, we're homeward bound
We're homeward bound for New York town
Then fill up your glasses for those who were kind
And drink to the girls we are leaving behind

We're homeward bound I heard them say
We're homeward bound with elevent months' pay
Our anchor we'll weigh and our sails we will set
The friends we are leaving we'll never forget

Capstan (Homeward Bound)
Chanteyman; Stuart Frank
Time: 1:45

Light capstan work aboard the four-masted bark HERZOGIN CECILIE of Mariehamn, Finland, in 1932. Built at Geestemunde (Prussia) in 1902 as a training ship for the North German Lloyd Shipping Company of Bremen, after the first World War she was transferred to France as part of the war reparations, and then sold to the Finnish Erikson line in 1921. In the late '30s she was lost off Dover. Part of her story is told by Alan Villiers in Falmouth for Orders (Garden City, 1929). The same author also produced Cruise of the Conrad (New York, 1952), about the 1882 Danish training ship JOSEPH CONRAD, which Captain Villiers took on a 'round-the-world cruise (1934-36) by way of Cape Horn---probably the last Cape Horn passage by a square-rigger. The JOSEPH CONRAD has been exhibited at Mystic Seaport since 1947, and is still used for shoreside training purposes.

(Historic photograph from the Sir Frederick P. Hervey-Bathurst Collection at Mystic Seaport.)

SHENANDOAH

One of the best-known indigenous American folksongs, "Shenandoah" is sung here in its original shipboard context as a capstan chantey. The name is reputed to derive from that of a semi-legendary Indian chieftan; it is also the name of a mountain range, a valley, and two rivers in Appalachian Virginia, several hundred miles from "the wide Missouri." Its origins may thus with some justification be claimed to be rather cloudy. As a lovesong, it is akin to the "Little Mohee" species of songs about white seafarers who fall in love with Indian maidens; as a sailor song, it reiterates the familiar themes of unrequited love and romanticized maidens ashore; as a folksong, it was popular in the nineteenth century among sailors, pioneers in the West, and even cowhands. It is seldom performed today as a chantey, sans guitars and glee club harmonies, in the steady walking-rhythm of men pacing around a capstan.
Chanteyman: Stuart Gillespie

SHENANDOAH

Oh, Shenandoah, I long to hear you
Away, you rolling river!
Oh, Shenandoah, I long to hear you
Away, we're bound away
'Cross the wide Missouri

Oh, Shenandoah, I love your daughter
I'd take her 'cross the wide water

Missouri, she's a mighty river
When she rolls down, her topsails quiver

Oh, Shenandoah, I love your Nancy
Oh, Shenandoah, she took my fancy

Oh, Shenandoah, I'll never forget you
'Til the day I die, I'll love you ever

Capstan
Chanteyman: Stuart Gillespie
Time: 2:55

SANTA ANNA

Like "Shenandoah," this traditional capstan and windlass chantey (vintage circa 1850) has been recently popularized with guitar accompaniment. Thus the hefty power of the original worksong may be unfamiliar, even to those who know it. The protagonist is, of course, Don Antonio Lopez de Santa Anna, President of Mexico and General-in-Chief of the armies opposing General Zachary Taylor in the Mexican War (1845-1848). In the historical event, it was Santa Anna who, despite a four-to-one numerical advantage, retreated from the Battle of Buena Vista (23rd Frebruary 1847), leaving Taylor victorious. Taylor became an instant hero, and was the successful Whig candidate for President of the United States the following year. Yet in most versions of the chantey, Santa Anna is the hero. Nobody knows why their roles have been reversed. Perhaps the song fell into derisive British hands; or Confederate ones during the Civil War. Or perhaps it was made up by Democrats. In any case, Santa Anna joins Napoleon Bonaparte ("Boney") and other mispronounced war heroes whose deeds are celebrated and virtues extolled in sea chanteys and sailor songs.

Chanteyman: Stuart Frank

SANTA ANA

Oh, Santy Ana fought for fame
Heave away, Santy Ana!
He fought for fame and gained his name
All on the plains of Mexico!

Oh, Santy Ana gained the day
And General Taylor ran away

Oh, Santy Ana fought for gold
And the deeds he done have oft' been told

I thought I heard the Old Man say
He'd give us grog this very day

Capstan
Chanteyman: Stuart Frank
Time: 1:15

CAN'T YE DANCE THE POLKA? (NEW YORK GIRLS)

This popular song appears both at the capstan and in the forecastle, and seems to have been virtually universal on both British and American ships. It is performed here as a forecastle song, but even with the characteristic concertina

accompaniment (the Anglo concertina played in the German, um-pah accordion style) would be equally at home weighing anchor. (Capstan chanteys were the only ones sometimes accompanied on concertina, accordion or fiddle; halliard and pumping chanteys never were.) The song undoubtedly dates from the late 1830s or early '40s, when the polka had come from Bohemia to sweep Europe, but had not yet become the rage in New York. The ability to dance it is, apparently, the only thing the British protagonist has over the wiley Bowery lady. The text is rich in nautical lore: the "Limejuicer" (British sailor), so called because of the dose of lime juice, a scurvy preventative, in the British sailors' daily grog ration; the "flash-man" (beau), who is a Yankee with short hair, high boots, and a prestige job in the Blackball Line of packet ships (as opposed to the Briton's customary pigtail, leather pump shoes, and comparatively lowly station in the China trade); and the various New York landmarks, which add color and authenticity to the tale. In some versions, Jack is waylaid with drugged drink, and awakens to find the woman has absconded with his wallet and clothes; in another, he manages to marry the girl. But in all of them the moral seems to be that sailors, at least, can't get something for nothing.

Chanteyman: Stuart Frank

CAN'T YOU DANCE THE POLKA? (NEW YORK GIRLS)

As I walked down the Broadway in the middle of July,
I met a maid who asked my trade; "A sailor lad," says I.

And away, you Santy! My dear Annie!
Oh, you New York girls, can't you dance the polka?

Says I, "My fair young maiden, I'm a stranger here in town;
I'm homeward bound to Liverpool, just landed from Hong Kong.

"Now come with me, my dearie, and I will stand you treat,
I'll buy you rum and brandy, love, and something nice to eat."

To Tiffany's I took her, I didn't mind expense;
I bought her two gold earrings, lads, they cost me fifteen cents.

Says she, "You lime-juice sailor, now see me home you may."
But when we reached her cottage door, to me these words did say:

"My flash-man, he's a Yankee, with his hair cut short behind;
He wears a pair of tall sea boots and he sails in the Blackball Line.

"He's homeward bound this evening, and here with me he'll stay;
So fare ye well, you lime-juice boy, get you on your way!"

So I kissed her hard and proper, before her flash-man came;
And it's fare ye well, you Bowery girls, I know your little game!

Capstan/Forecastle Song
Vocal: Stuart Frank
Accompaniment: Anglo-German concertina (Stuart Frank)
Time:

SALLY BROWN

Sally Brown is perhaps the quintessential waterfront tart, and appears in a wide variety of chanteys and sailor songs. Usually she is of mixed racial extraction, and many of the traditional versions are quite racist. But almost always she is amiable and good-hearted, worshipped from a distance by the sailor; and almost always his designs on her go awry. In our version, Sally marries a "soger" (soldier)—to the sailor perhaps the lowest form of landlubber, rivaled only by tailors. The antagonism between sailors and soldiers dates from the Royal Navy days from Cromwell to Nelson, when merchant seamen were required to serve before-the-mast in crown warships, and marines were stationed on shipboard to maintain discipline (see "Blood-Red Roses"). It is thus the height of insult and the greatest blow to self-esteem that a sailor should be refused in preference to a mere soger.

Chanteyman: Stuart Gillespie

SALLY BROWN

Oh, Sally Brown from New York City
Way, hey, roll and go!
Oh, Sally Brown she is very pretty
Spend my money on Sally Brown!

Oh, seven long years she would not marry
Oh, seven long years I courted Sally

Well, Sally's teeth are white and pearly
Oh, her eyes are blue and her hair is curly

Now all my troubles now are over
Oh, Sally's married to a soger (soldier)

Capstan
Chanteyman: Stuart Gillespie
Time: 1:10

ONE MORE DAY

Another homeward-bound chantey, in this case demonstrating the faster-paced capstan work that a faster-paced chantey could afford. As one of the last songs sung by a crew before it was disbanded in home port, "One More Day" was an opportunity for the chanteyman's improvisations to give voice to serious and trivial complaints about the ship, the food, the living accomodations, the pay, the officers, etc., without fear of punitive repercussions from the officers.

Chanteyman: Stuart Frank

ONE MORE DAY

Well, have you heard the news, my Johnny?
One more day!
We're homeward bound tomorrow
One more day!

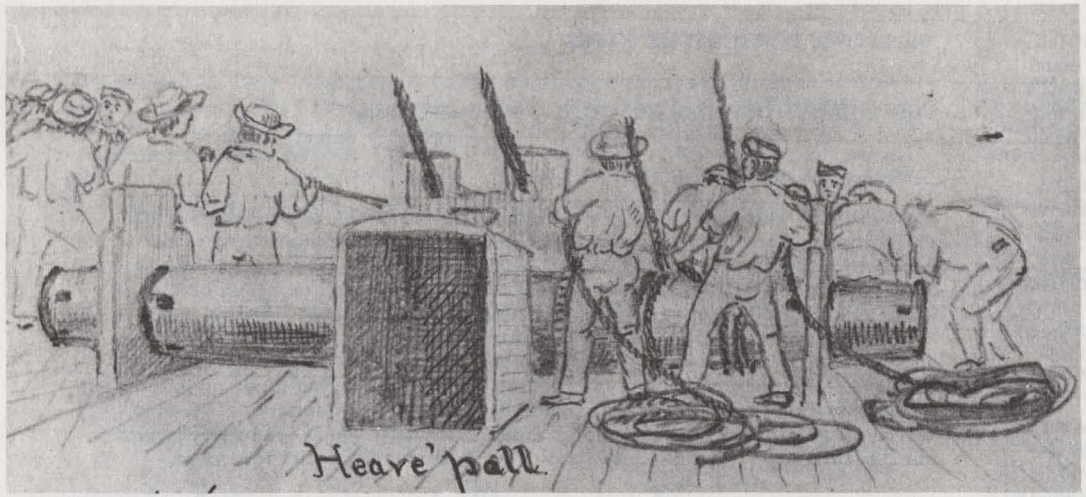
Only one more day, my Johnny
One more day!
Well, rock and row me over
One more day!

Oh, can't you hear the Old Man growling?
Oh, can't you hear the Mate a-howling?

Well, pack your bags today, my Johnny
And leave her where she lies, my Johnny

Well, have you heard the news, my Johnny?
We're homeward bound tomorrow

Capstan (Homeward Bound)
Chanteyman: Stuart Frank
Time: 1:10



"Heave 'Pall." Working the brake windlass of the bark CLARA BELL of Mattapoisett, Massachusetts. Penci. drawing by Robert Weir, from his personal journal of a whaling voyage on the Atlantic grounds, 1855-1858. (Mystic Seaport manuscript collection.)

BRAKE WINDLASS CHANTEY

Towards the middle of the last century the capstan was superceded on many ships by the BRAKE WINDLASS, operated by a pump-and-gear mechanism that was safer and required fewer hands to manage than a capstan but accomplished the same work. The apparatus is essentially a horizontal-axis winch, turned via a gearbox attached to a see-saw pump. It was typically mounted in the bow of the ship, foreward of the foremast. The see-saw shaft ran parallel to the winch, port-to-starboard across the deck; and at each end of the shaft a long, wooden handle formed a large "T," accomodating two to ten men on each side. Facing one another across the deck, the one group pushed ("heaved") down while the other pulled up, see-saw like. As the shaft was pumped it turned the gears, which turned the winch; and as the winch rotated, it reeled up cable.

The rhythm of windlass pumping was more pronounced than in capstan heaving, though capstan chanteys were often used at the brake windlass. PUMPING CHANTEYS, originally used for pumping water out of the bilges, because of their strong, well-defined rhythms were readily imported to the windlass. But "Paddy on the Railway" was probably a brake windlass chantey in its original shipboard form. Our version was recorded with a crew of ten at the brake winlass aboard the bark CHARLES W. MORGAN at Mystic Seaport, and is punctuated by the resonant "thud" of the pump as it completes each downward thrust.

PADDY ON THE RAILWAY

Devastating potato famines in the 1830s and '40s in Ireland, combined with the perpetual political upheaval and tragic poverty in that fair land, precipitated several waves of large-scale emigration—to the factories and mills of England, to the waterfront of Liverpool, and especially to burgeoning America. "Paddy" songs were universal in the English-speaking seafaring trades. Not only had many Irishmen become sailors on British, American, Canadian, Australian and other ships, but some became notorious boardinghouse masters and landsharks, preying upon hapless seamen in Liverpool and on both coasts of North America. "Paddy on the Railway," a chantey used in pumping out the bilges and in weighing anchor, was not only popular on shipboard, but also along the canals and railways of America which were built by Irish labor. The song may be lengthened year by year, as the chanteyman improvises words for as long as the job may take (which might be several hours). The thumping in the background of this recording is the brake windlass (anchor-weighing and cargo apparatus) of the CHARLES W. MORGAN, which the crew is working as they sing.

Chanteyman: Stuart Frank

PADDY ON THE RAILWAY

In eighteen-hundred and forty-one
I put my corduroy breeches on
'Twas then my time was nearly done
A-working on the railway
Fil-a-mee-oo-ree-oo-ree-ay
Fil-a-mee-oo-ree-oo-ree-ay
Fil-a-mee-oo-ree-oo-ree-ay
To work upon the railway!

In eighteen-hundred and forty-two
My corduroy breeches then were new
I did not know what I should do

In eighteen-hundred and forty-three
I started away across the sea
I sailed away to Amerikee

In eighteen-hundred and forty-four
I landed on Columbia's shore
I had a pick-axe and nothing more

In eighteen-hundred and forty-five
When Dan O'Connally was still alive
I worked upon a railway hive

In eighteen-hundred and forty-six
I found myself in a helluva fix
I changed my job to toting bricks

Brake Windlass
Chanteyman: Stuart Frank
Time: 2:05

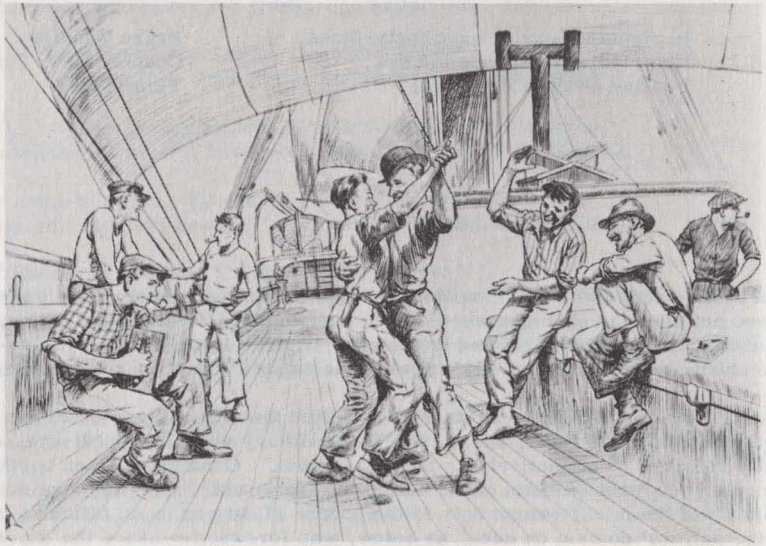
SIDE TWO: FORECASTLE SONGS

Forecastle songs were off-hours diversions of the common seamen, and while they were not used (as chanteys were) in the performance of shipboard duties, they were nonetheless integrally related to the experience of life and labor at sea—for like the chanteys they are part and parcel of the sailors' creative self-expression.

The captain and officers customarily inhabited the aftmost portion of the ship; their staterooms, chartroom, mess, and (aboard Navy vessels) wardroom, are generally referred to collectively as the "aftercabin." Common seamen berthed in the tiangular bow-section belowdecks called the "forecastle." On deck the sailors' ventured aft of the mizzen-mast only in the course of duty or on an officer's order. Thus, the sailors' domain on deck, as below, was foreward—hence the expression "before the mast," meaning "as an ordinary sailor" rather than as an officer or a passenger. Similarly, "green" hands, Ordinary Seamen, and Able-Bodied Seamen (formal shipboard designations referring to length and quality of service, corresponding roughly to the vernacular "neophyte," "journeyman," and "expert") were often referred to collectively aboard sailing ships as "foremast hands." American writers Richard Henry Dana, Herman Melville, and Eugene O'Neill all served as foremast hands in square rig: Dana for a single voyage and Melville in several different branches of the merchant and naval services, while O'Neill won his papers as an Able-Bodied Seaman, of which he was justifiably proud.

The shipboard work schedule, still in wide use today, was the "watch-on-watch" system, in which the crew was divided into two (or sometimes three) roughly equal parts (called "watches"), with a mate in charge of each. In port the watches would work together or as separate teams, on-loading and off-loading cargoes, repairing and refitting the ship, or operating shuttle-boat service to shore. But at sea, when the ship was in constant motion and had to be manned twenty-four hours a day, the watches would alternate four-hour work shifts (also called "watches"): one watch would eat, sleep or relax while the other was on duty. Shipboard time is measured by the four-hour rotation of watches. Off-hours time would often be spent in one's bunk, catching up on much-needed sleep (which could only be had in four-hour bits in a two-watch ship), for in any emergency, such as a storm, all hands were called to man the ship—both those "on watch" and off. But when there was time for letter writing, clothes-mending, pipe-smoking, yarn-spinning (storytelling and boasting), scrimshanding (carving whale ivory aboard whaleships), and other relaxing diversions, the sailors would spend them on deck or, in foul weather, in the forecastle.

It was only natural to turn to music in these leisure hours. And the songs they sang and played, some of them invented on shipboard and others imported from the shore, were called "forecastle" or "main-hatch" songs, after the areas of the ship in which they were customarily rendered. The ballads, come-all-ye's, dance tunes and ditties on this record are performed in the traditional manner and accompanied on traditional shipboard instruments of the nineteenth century—where possible on actual historic nineteenth-century relics which themselves once graced the dreary forecastles of merchant sailing ships.

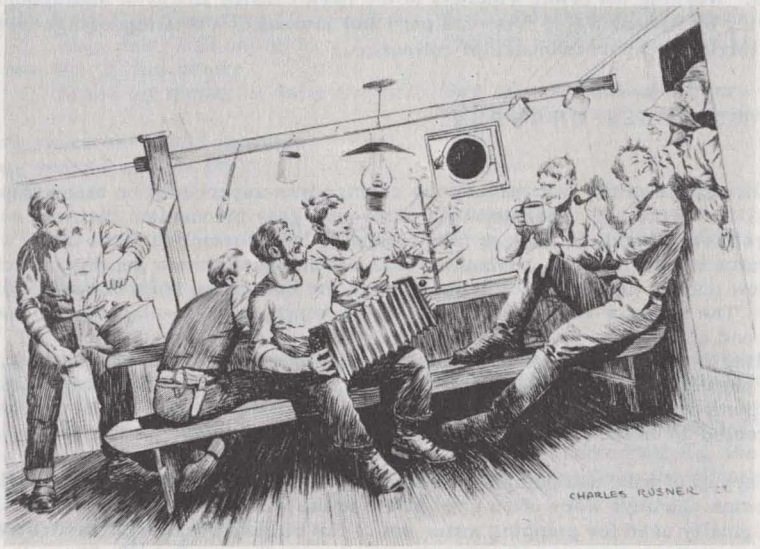


"A Sunday in the Trades." Songs and dances accompanied on a button accordion, at the main hatch aboard a large sailing vessel. Drawing by Charles Rosner, 1927. (Mystic Seaport collection.)

SIDE TWO: FORECASTLE SONGS

THE WEARY WHALING GROUNDS Forecastle Song
Instrumental: Stuart Frank on the German concertina

A traditional whaling song played by Stuart Frank on the organ-like German concertina, which is the largest and probably the most complicated of the concertina family. It is a 47-button "diatonic" instrument—which means that, like the Anglo-German concertina and button accordion, each button/valve sounds a different note when the bellows are extended ("pulled out") than it does when the bellows are contracted ("pushed in"). Like all true concertinas, it plays only individual notes: there are no full-chord buttons, as there are on an accordion; chords are formed by playing three or more notes simultaneously. The advantage of the German concertina is its deep, 'cello-range richness of tone, demonstrated here as an unaccompanied solo instrument and in "The Bold Benjamin" as an accompaniment for voice.



"Christmas in the Forecastle," with songs accompanied on button accordion. Drawing by Charles Rosner, 1927. (Mystic Seaport collection.)

THE BALAENA (FROM DUNDEE TO ST. JOHN) Forecastle Song (Hornpipe)
Instrumental: Stuart Frank on the Anglo-German concertina

A vocal rendition of this splendid Scottish whaling song has been recorded by the eminent British folklorist A. L. Lloyd. In our version, Stuart Frank plays the Anglo-German concertina in the English concertina style, to demonstrate both the versatility of the instrument and the simple beauty of the tune. There is currently a prejudice among some interpreters of sailor songs against the Anglo-German concertina, in favor of the chromatic English type patented by

Wheatstone in 1829. But the so-called Anglo-German type, which is almost as old (and may have been invented in Italy), was equally popular with sailors on both sides of the Atlantic. The author has in his collection three 20-button Anglo instruments made in Plymouth, England, before 1880—and good reason to conclude that all three of them were used at various times aboard deepwater sailing ships putting into British, American, and Canadian ports.

"Dog Watch." Ink drawing by Robert Weir of sailors at leisure at the brake windlass in the bow of the bark CLARA BELL of Mattapoisett, Massachusetts. From his personal journal of a whaling voyage on the Atlantic grounds, 1855-58. (Mystic Seaport manuscript collection.)

THE HANDSOME CABIN BOY

This ballad reiterates the age-old theme of the young lass who dresses up as a man, to go either to sea or to war. In such songs as "Johnny Has Gone for a Soldier," it is to follow her young man into the Army; the Beethoven opera Fidelio carries a similar theme into prison. "The Handsome Cabin Boy" is a rather humorous seafaring version, with the fun at the maiden's expense. It was quite common for merchant captains to bring their wives and families along on foreign voyages; some authorities have claimed that disguised women were not entirely uncommon at sea, even in the Royal Navy. Certainly the crew is delighted by the prospect of more cabin boys of this kind. Stuart Gillespie's singing is accompanied by Stuart Frank and Stuart Gillespie on Anglo concertinas.

THE HANDSOME CABIN BOY

'Twas of a pretty female (maiden), as you may understand,
Her mind being bent on traveling off to some foreign land,
She dressed herself in sailor's clothes, and so it does appear,
She signed with a captain for to serve him for a year.

The captain's wife, a-being on board, she seemed great with joy
To think that her husband had signed on such a handsome cabin boy;
She talked with him and played with him, and with him she loved to toy,
But it was the captain that found out about the handsome cabin boy

Whose cheeks they were so rosy, her hair hung down in curls;
The sailors often stopped and said how much he looked like a girl;
But after eating the captain's fare, the color began to fade;
Her waist as well began to swell, on the handsome cabin boy.

'Twas in the Bay of Biscay our gallant ship did plough,
There came a commotion, a flurry and a row:
It shook the sailors out of their bunks, their sleep it did destroy;
It was the moaning and cursing of the handsome cabin boy.

"Oh, Doctor, dear, oh Doctor, dear!" the handsome boy did cry,
"My time has come and I'm undone, and surely I will die."
The doctor came a-running and he smiled at all the fun,
To think that a sailor lad should have a daughter or a son.

The sailors when they heard the news, they all did stop and stare;
Why, the child belonged to none of them, they did solemnly declare.
The captain's wife, a-being on board, said, "Captain, I wish you joy;
It's either you or I betrayed the handsome cabin boy!"

So sailors, drink your tant of rum, and toast success to drink,
And here's our fear the cabin boy was neither man nor maid,
And here's a-hoping the wars don't come for our sailors to destroy,
And here's a-hoping for a whole lot more like the handsome cabin boy.

Forecastle Song
Vocal: Stuart Gillespie
Accompaniment: Two Anglo-German concertinas (Stuart Frank & Stuart Gillespie)
Time: 2:25

LIVERPOOL JUDIES — Forecastle Song/Capstan Chantey
Instrumental: Stuart Frank on button accordion
Time: 1:10

Liverpool was the principal British entrepot for the North Atlantic packet ships running to New York, Boston, and other East Coast American ports, and the major point of departure for Irish sailors and immigrants in the mid-nineteenth century. "Judy," aside for being a generic term for "woman" (the feminine equivalent of "Jack"), was also applied specifically to that special kind of woman found along the waterfront—the female corollary of "John." The song seems to have been employed variously as a chantey and forecastle song, and some versions are as bawdy as anything afloat. Frank's instrumental version here demonstrates the versatility of the button accordion, a nineteenth-century diatonic instrument as common on shipboard as the concertina and the fiddle.

PADDY AND THE WHALE

Forecastle Song (Jig)
Instrumental: Ellen Cohn on ocarina
Time: 0:30

The ocarina or "sweet potato" is a pocket-sized, cast-ceramic wind instrument from Central Europe, popular among sailors because of its invulnerability to wind and water and its easily-stowable size, given cramped living conditions on shipboard. Along with kindred species of folk flutes—recorders, tin whistles, fifes, etc.—it is well adapted to the many folksongs and dance tunes in the seafaring repertoire. The ocarina's limitations are not apparent in Ellen Cohn's capable hands, as she plays this sprightly song from the whaleship forecastle.

TRADITIONAL REEL

Forecastle Song (Reel)
Instrumental: Ellen Cohn on Irish tin whistle
Time: 0:30

Here Ellen Cohn demonstrates the much greater versatility of the Irish tin whistle (as compared with the ocarina) in the playing of traditional airs and tunes. This nameless and anonymous reel is of unmistakable Erse pedigree; note the subtle clarity with which the instrument carries the melody-line and grace-notes. Ashore, the tin whistle might be combined with the Irish harp or bagpipes for dancing or performance; in the Royal Navy it was a ready substitute for the military fife in a chantey-less atmosphere, playing work-rhythms and war-rhythms with the drummers' corps. But it stands well on its own as a solo instrument in the forecastle, or for clog-dancing and hornpiping on deck.

THE MYSTIC RIVER HORNPIPE

Forecastle Song (Hornpipe)
Instrumental: Stuart Frank on Anglo-German concertina Time: 0:55

TRADITIONAL JIG

Forecastle Song (Jig)
Instrumental: Stuart Frank on Anglo-German concertina Time: 1:00

Two traditional dance tunes played in the English, single-note style on the Anglo concertina. Both would be equally well suited to the fiddle or tin whistle, and can be presented on shipboard or ashore as entertainment or for dancing. We can remember the proper name of neither; in fact, we are not sure but that we may have made them up, perpetuating the ancient art of improvisation within established precedents and customary forms. Thus, they are traditional in the one sense or the other, and are offered here as yet another example of what the Anglo concertina can do. Stuart Frank's style and technique here and in "The Balaena" should be compared to Ellen Cohn's very different approach to "The Ten-Penny Bit," "The Belfast Hornpipe," and "The Forester."

THE BOLD HARPOONER

From a scholarly point of view, this is probably the most interesting forecastle song included here. The first two verses and choruses are adapted from "The Diamond," as sung by A. L. Lloyd, one of Britain's leading chanteymen and folklorists; in its entirity, his version is the detailed narrative of a voyage aboard the Peterhead whaleship DIAMOND to the traditional British whaling grounds in the Davis Straits, between the Canadian Arctic islands and Greenland. But the final verse and chorus we found in Chapter XL of Moby Dick; and while Melville presents them without any tune or historical reference, their structure, rhyme and rhythm indicate that they must be a version of the same song. So here—to our knowledge, for the first time anywhere—is the only known American version of one of England's finest whaling songs, sung by Stuart Frank, accompanying himself on a nineteenth-century button accordion.

Chanteyman Stuart Frank leads the crew at the fore-topsail halliards aboard the full-rigged ship JOSEPH CONRAD,as Mystic Seaport visitors look on.
(Photo by Mary Anne Stets)

THE BOLD HARPOONER

Forecastle Song Vocal: Stuart Frank
Accompaniment: Stuart Frank on button accordion
Time: 2:20

Oh, the Diamond is a ship, my lads, to the Davis Straits is bound
And the quay it is all garnished with bonnie lasses 'round
Oh, the Captain gives the order to sail the ocean wide
Well, the sun it never sets, my lads, nor darkness dims the sky

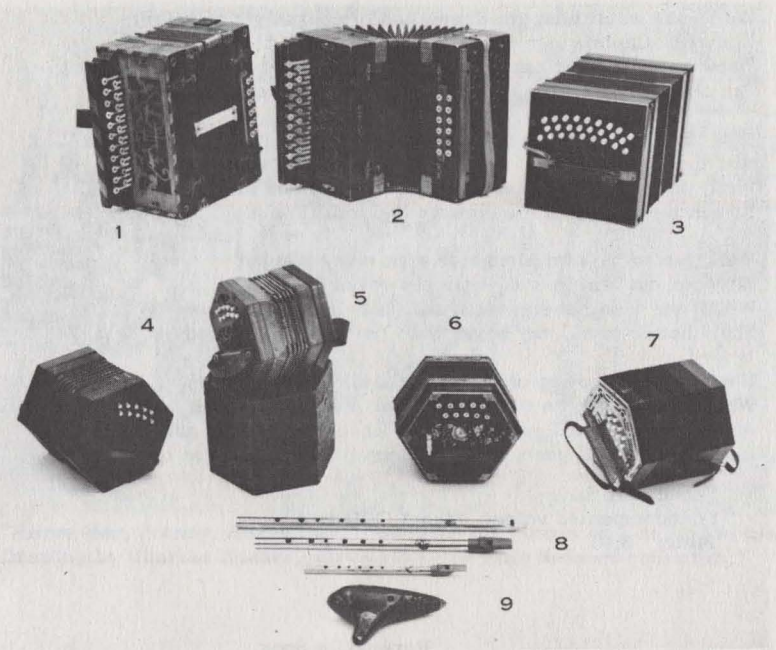
And it's cheer up, my lads, let your hearts never fail!
For the bonnie ship the Diamond goes a-fishing for the whale!

Now don't you weep, my bonnie lass, now you'll be left behind
For the rose will bloom on Greenland's ice before we change our minds
Oh, it'll be bright both day and night when the whaling lads come home
In a ship that's full of oil, my lads, and money to her name

And it's cheer up, my lads, let your hearts never fail!
For the bonnie ship the Diamond goes a-fishing for the whale!

Our Captain stood upon the deck, a spyglass in his hand
A-viewing of those gallant whales that blew at every stand
Oh, your tubs into your boats, my boys, and by your braces stand
And we'll have one of those fine whales, hand, boys, over hand

So be cheery, my lads, met your hearts never fail!
For the bold harpooner is striking the whale!



SOME TRADITIONAL SHIPBOARD INSTRUMENTS

(1) Button accordion, German, by A. Koch, late-19th/early-20th century; satinwood pierced-work, inlaid, with false-graining; 33 mother-of-pearl buttons, 12-bass with 2 treble rows.
(2) Button accordion, German, by M. Hohner, late-19th century (?); false-grained pine, mother-of-pearl buttons, 12-bass with 2 treble rows.
(3) German concertina, 47-button, circa 1893; carved mahogany, nickel-silver trim, ivory buttons, double reeds.
(4) Anglo concertina, 20-button, by Moon & Sons, Plymouth (England), circa 1875; stamped "G.G.H."; mahogany, ivory buttons, ebony air-valve button.
(5) Anglo concertina, 20-button, virtually identical to # 4 but slightly smaller, with hardwood case; stamped "G.G.H."; Plymouth; mahogany, ivory buttons.
(6) Anglo concertina, 20-button, probably German, 19th century; rosewood, nickel-silver trim, mother-of-pearl inlay and carving in delicate Victorian pattern.
(7) Anglo concertina, 30-button, by Bastari of Ancona (Italy); contemporary, after the British prototype by Jeffries, circa 1870-1920; mahogany and chrome.
(8) Three contemporary English flageolettes, in chrome, steel and brass.
(9) German ocarina ("sweet potato"), cast ceramic, blue glaze, painted trim.

(Stuart M. Frank collection)

Chanteymen Stuart Gillespie and Stuart Frank sing forecastle songs in the bow of the full-rigged ship JOSEPH CONRAD at Mystic Seaport.
(Photograph by Kenneth Mahler)

Ellen Cohn with a 30-button Anglo concertina at Mystic Seaport.

THE COAST OF PERU

The "modern" European whale fishery, pioneered by Dutch and British ships in the seventeenth century, originally hunted the Right Whale in Atlantic and Arctic waters; the species was called "right" because it was the "right" one to catch. But the discoveries in the late-eighteenth century of the superior properties of sperm whale oil, and new whaling grounds, revolutionized the geography and economics of whaling: the fishery expanded to the Pacific and Indian oceans and Asiatic waters, following the migratory paths of the sperm whale; larger ships and more men were needed for longer voyages to distant whaling grounds; and the fishery came increasingly to be dominated by the Americans. By the 1840s, more than half of the world's whaling was done in Yankee vessels, and more than half of the American fleet sailed out of New Bedford. The sperm whale is the only full-sized cetacean with bona fide teeth (instead of baleen, or "whalebone"). The teeth were prized by whalemen for scrimshaw—decorative carving and engraving on whale ivory—but also posed an additional danger to the defenseless whalemen in whaleboats. Another new hazard was the traumatic passage around Cape Horn, always an archetype in song and story of man's confrontation with the howling fury of the sea. Peru was a popular calling place for Atlantic-based whalers in Pacific waters; and "Tumbez," like Callao and Ilo (see "Tommy's Gone to Hilo"), was a minor commercial center that catered to the shoreside needs of British and Yankee whalemen. Most of the whaling ballads and come-all-ye's (and many from other deepwater trades) have at least one feature in common: the fatalistic foreknowledge that, despite the hardships and deprivations of life on shipboard, the sailor will (or must) return to the sea. Stuart Gillespie's rendition here captures the traditional expressiveness of unaccompanied voice.

THE COAST OF PERU

Come all ye bold sailors who are bound after sperm
Come all ye bold sailors who have rounded Cape Horn
Well, our Captain has told us, and I hope he says true
There are plenty of sperm whale on the coast of Peru

We've weathered the Horn and we are now on Peru
We are all of one mind and endeavor to do
Well, our boats are all rigged and our mastheads all manned
Our rigging rolled light, my boys, and our signals all planned

Well, the first whale we saw, it was late in the day
And the Captain come up and these words he did say
"Get you into your hammocks and quiet there lie;
We'll see them in the morning close under our lee."

Next morning at daybreak, about five o'clock
The man at the masthead cried, "Yonder she spouts!"
"Where away does she lay?" —And the answer from aloft:
"Two points off our lee bow and about three miles off."

"Well, then it's call up all hands and we'll be of good cheer;
Put your tubs in your boats, boys, have your bow lines all clear!
Now sway up your boats, boys, and jump in, boat's crew!
Lower away, lower away, my brave fellows, do!"

Well, our waist boat got down, and of course got the start:
"Lay on, Captain Bunker, I'm hell for to dart!"
"Now then, to your oars, boys, and make that boat fly!
But one thing we dread of: keep clear of his eye!"

Now the chief Mate he struck him, and the whale he went down
And the Captain pulled up, and then tried to bend on
Well, the whale began to vomit, and the blood for to spout
And in less than ten minutes we had him fin out

Well, we towed him alongside with many a shout
We soon cut him in and began to try out
Well, our whale she is tried and likewise stowed down
She's better to us, my boys, than five-hundred pounds

Now we're bound for old Tumbez in all our manly power
Where a man buys a whorehouse for a barrel of good flour
And we'll spend all our money on those pretty girls ashore
And when it's all gone, my boys, we'll go whaling for more

Forecastle Song
Unaccompanied voice: Stuart Gillespie
Time: 3:05

BLOW YE WINDS WESTERLY

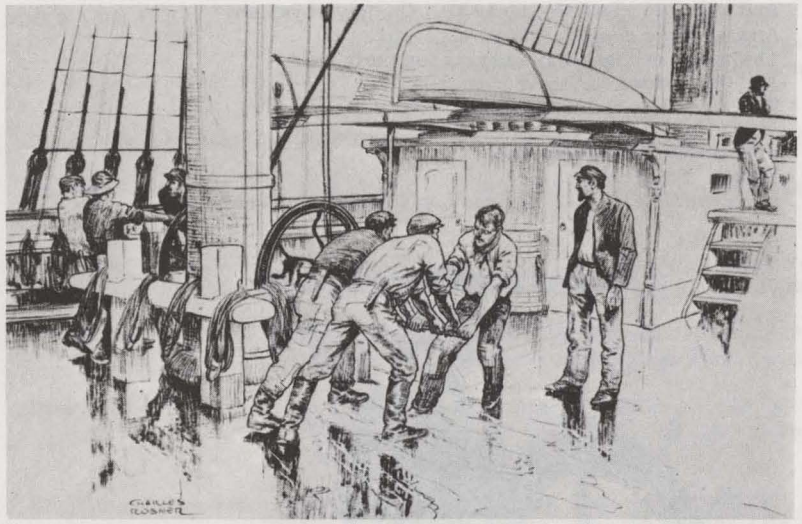
Forecastle Song
Instrumental: Stuart Frank on Anglo concertina
Time: 1:20

A forecastle lament from the great North Atlantic packet traders of the Golden Age of Sail, in the mid-nineteenth century, with origins possibly quite a bit earlier, "Blow Ye Winds Westerly" (known also by several other titles) is one of the best-known sea songs. Listeners may recognize in Stuart Frank's unaccompanied concertina arrangement the similarity of the melody to the more familiar "My Horses Ain't Hungry" group of Western American folksongs.

MAID OF AMSTERDAM

Forecastle Song/Capstan Chantey
Instrumental: Stuart Frank on Double-Organ Anglo concertina
Time: 0:43

The Double-Organ or Double-Reed Anglo-German concertina is a modification of the original, developed to achieve the richer tone and greater volume needed for folkdancing or accompanying other instruments. It is virtually identical to the regular 20-button Anglo, except that each of the reeds has been doubled (or quadrupled) and the size of the bellows increased. While it is useless in trying to achieve the delicacy of the English concertina-style sound, the Double-Organ Anglo is by far the superior instrument when it comes to the um-pah style of the accordion, demonstrated here by Stuart Frank in the traditional forecastle song "Maid of Amsterdam"/"A-Roving." The song itself is alleged to have been popular in many versions not only at sea, but also in taverns, brothels, and dance-halls ashore, with origins perhaps as early as the sixteenth century.



"Heave Her, Johnny, Heave Her." Working the pumps on a sailing vessel. Drawing by Charles Rosner, circa 1927. (Mystic Seaport collection.)

THE GREENLAND FISHERY

The Davis Straits and other Arctic waters off Greenland were the customary hunting grounds of Dutch and British whaleships as early as the seventeenth century (see "The Coast of Peru"). Thus, it is not surprising that many of the British whaling songs produced in the ensuing three hundred years should be set in a Greenland locale. "The Greenland Fishery," perhaps the most famous and most widely sung of all whaling songs, recounts a tragic episode, the likes of which awaited all whalemen as they launched 30-foot whaleboats from the mother ship to do battle with the Leviathan. Some of the dozen or more major variants of the song give a date as early as the 1790s, considerably earlier than the 1853 date in Stuart Gillespie's version here, and some authorities believe that it may have originated in some specific voyage in the eighteenth century. But the events it relates were so common in whaling as to be universal; the story could apply to virtually any whaleship in virtually any whale fishery worldwide; no doubt many whalemen, British and Yankee, adopted it as their own. The Captain's final irony is in itself a telling piece of whaling memorabilia; for another thing that was universal in whaling all over the world was the profit-hungry owners' and captains' disregard for the welfare, safety, and lives of their crews.

THE GREENLAND FISHERY

It was eighteen-hundred and fifty-three
On June the thirteenth day
Our good ship she did anchor weigh
And for Greenland bore away, brave boys
And for Greenland bore away

Well the lookout on the crosstrees stood
With a spy-glass in his hand
"There's a whale, there's a whale, there's a whale!" he cried,
"And she blows at every span, brave boys,
And she blows at every span!"

Well, our Captain stood on the quarterdeck
And a sour little man was he
"Overhaul, overhaul, let your davit tackles fall!
And you put your boats to the sea, brave boys,
And you put your boats to the sea!"

So our boats were launched and the crew aboard
And the whale was in full view
Resolved is each seaman bold to steer
To steer where the whalefish blew, brave boys
To steer where the whalefish blew

Well, the whale was struck and the line paid out
But she gave a flourish with her tail
And our boat capsized and four men were drowned
And we never caught that whale, brave boys
And we never caught that whale

"Oh, to lose four men," the Captain sighed,
"It grieves my heart full sore;
But, ah! to lose the whale," he cried,
It grieves me ten times more, brave boys,
It grieves me ten times more!"

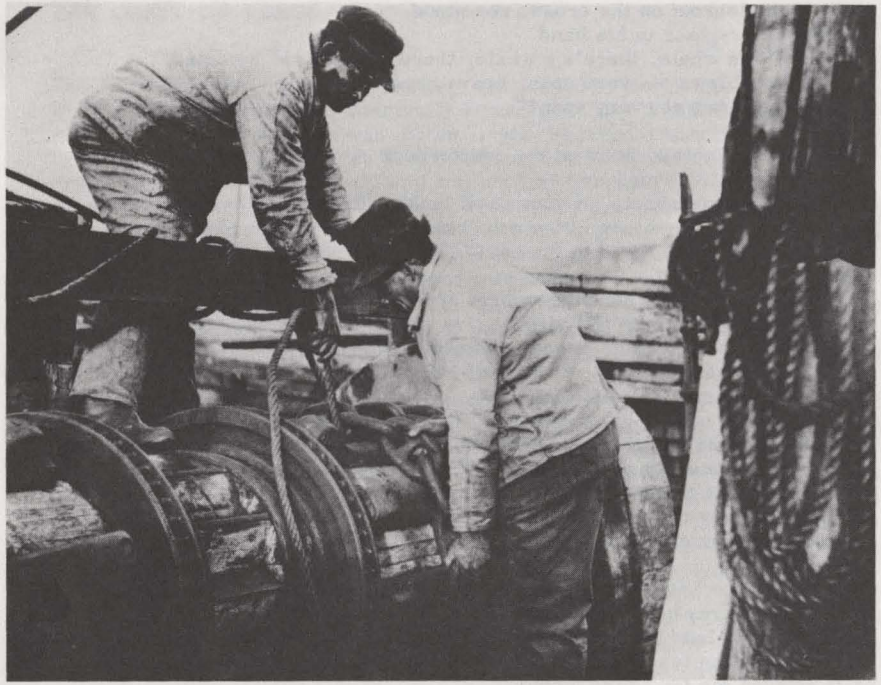
Forecastle Song
Vocal: Stuart Gillespie
Accompaniment: Stuart Gillespie on Anglo-German concertina

THE TEN-PENNY BIT — Forecastle Song (Rapper Sword-Dance Tune)
Instrumental: Ellen Cohn on 30-button Anglo-German concertina — Time: 1:25

THE BELFAST HORNPIPE — Forecastle Song (Hornpipe)
Instrumental: Ellen Cohn on 30-button Anglo-German concertina — Time: 0:43

THE FORESTER — Forecastle Song (Morris Dance Tune)
Instrumental: Ellen Cohn on 30-button Anglo-German concertina — Time: 0:40

Three traditional dance tunes from the British Isles, on each of which Ellen Cohn demonstrates the versatility of the Anglo-German concertina played in the single-note English concertina style. Using an Italian-made, 30-button, semi-chromatic instrument, she is able to modulate readily among several major, minor, and modal keys. "The Ten-Penny Bit" is a rapper sword-dancing tune; "The Belfast Hornpipe," as the title indicates, is Scots-Irish in origin; and "The Forester," a traditional hornpipe in its own right, also recapitulates the theme from the famous "Sailor's Hornpipe." On shipboard such tunes would more likely be played on the fiddle than on the concertina—not because the concertina is in any way inappropriate to them, but because most concertina players could not play them, while most fiddlers could.



Rigging the brake windlass in preparation for cutting-in the blubber aboard the whaleship CHARLES W. MORGAN, circa 1920, on one of her last whaling voyages. (Historic photograph from the Mystic Seaport collection.)

THE BOLD BENJAMIN

A version of this beautiful sailor song has been collected by Ralph Vaughan Williams and A. L. Lloyd in The Penguin Book of English Folk Songs (1959) and another by C. H. Firth in Naval Songs and Ballads (1908). Both sources claim for it a genealogy from "The Benjamin's Lamentations for Their Sad Loss at Sea, etc.," published circa 1670; and Firth "suggests that it may be an early shanty." Our's is similar to the Penguin version, which is alleged to have come "from a man-o'-war's man in the 1850s." Stuart Frank accompanies his singing on the German concertina.

THE BOLD BENJAMIN

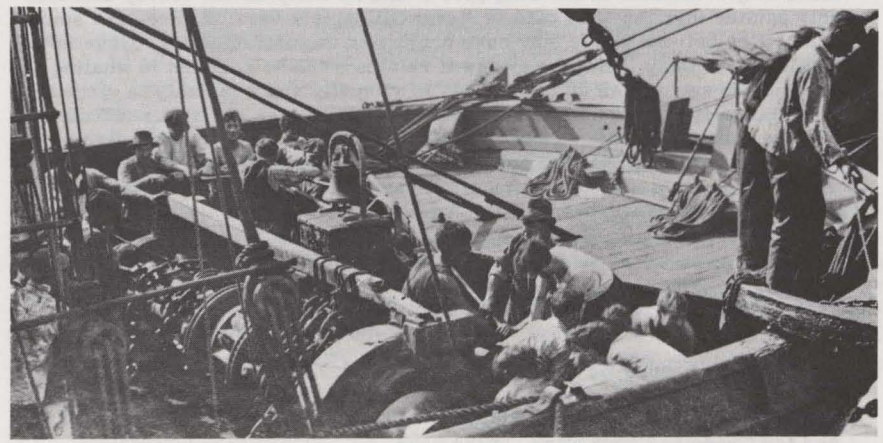
Brave Admiral Cole, he went to sea, Oh, my boys, oh!
Brave Admiral Cole, he went to sea, Oh!
Brave Admiral Cole, he went to sea
Along of our ship's company
Aboard the Bold Benjamin, Oh!

We sailed our course away for Spain, Oh, my boys, oh!
We sailed our course away for Spain, Oh!
We shipped out five-hundred men
And brought back but sixty-one
Aboard the Bold Benjamin, Oh!

And when we came to Blackwall, Oh, my boys, oh!
And when we came to Blackwall, Oh!
The mothers there were crying for their sons
And the widows for their husbands
Who were lost in the Benjamin, Oh!

Forecastle/Wardroom Song
Vocal: Stuart Frank
Accompaniment: Stuart Frank on German concertina

Stalwart helmsman aboard the medium clipper GREAT ADMIRAL of Boston during a 73-day passage from New York to Melbourne in 1887. (Historic photograph from the Mystic Seaport collection.)



Working the brake windlass of the whaleship CHARLES W. MORGAN, circa 1920. (Historic photo courtesy Francisco Rapoza, Rapoza Collection, Mystic Seaport.)

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11. Hugill, Stan. SONGS OF THE SEA. New York: McGraw-Hill. 1977.

12. Huntington, Gale. SONGS THE WHALEMEN SANG. Barre, Mass: Barre Press; New York: Dover. (Forecastle songs only.)

13. Hurd, Michael. SAILORS' SONGS AND SHANTIES. Oxford: Oxford Univ. Press; New York: Henry Z. Walck.

* 14. Shay, (Capt.) Frank. AMERICAN SEA SONGS AND CHANTEYS FROM THE DAYS OF IRON MEN AND WOODEN SHIPS. New York: Norton. 1948. (Originally published without musical score in 1924 with Eugene O'Neill's help.)

15. Smith, Laura A. MUSIC OF THE WATERS. London: Kegan Paul-Trench. 1888. (Earliest important collection; recently reprinted.)

16. Sternvall, Sigurd. SANG UNDER SEGEL ("Song Under Sail"). Stockholm: Albert Bonniers Förlac. 1935. (Text in Swedish.)

17. Terry, Sir Richard R. THE SHANTY BOOK. 3 vols. London (several eds.)

* 18. Whall, (Capt.) W. B. SEA SONGS AND CHANTEYS. Glasgow: Brown, Son & Ferguson. 1910. (Still in print; text sparse, but a good, representative collection of chanteys.)

Many more general anthologies, such as those by Helen W. Creighton, Ralph Vaughan Williams, John and Alan Lomax, Carl Sandburg, Cecil Sharp, etc., contain a few chanteys and sailor songs. Most of the chantey books listed are out of print and must be obtained from libraries or secondhand book dealers. There are several others available, but we will vouch for the general historical authenticity only of the ones listed here.

S. M. F.

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