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ARTICLES

FOLKLORE AND RACISM

Though it is one of the least-examined areas in the study of racism, folklore is perhaps the richest source of material which can provide insight into the psychology of prejudice. Important studies such as Gordon Allport's The Nature of Prejudice discuss racism in depth but rarely deal with folklore in their discussions. This article will suggest how folklore is related to prejudice, and for purposes of our discussion we will define "folklore" as all materials which are transmitted orally from generation to generation. These materials include jokes, songs, and rhymes, which are both a source of pleasure and a means of developing prejudice in that they often deal with race.

Most whites, particularly those from the south, have used terms such as "nigger toes" (nuts), "niggir shooter" (a slingshot), and verses such as "Eenie meenie minie mo,/ Catch a niggir by his toe./ If he hollers let him go./ Eenie meenie mo." Though such racial expressions in folklore among children may seem insignificant, they are the beginning of a subtle process through which children and adolescents are conditioned into acceptance of racial attitudes similar to those of their parents and friends. Implicit in each of the above expressions is the inferiority of blacks, and once this inferiority is established, the individual can no longer relate to blacks as simply "other people."

White folklore thus provides an important understanding of racism in that it embodies many of the stereotypes which older whites accept and impose on their children through such lore. In addition to conditioning the young, racial jokes provide a humorous ritual of conversation by which older whites affirm the inferiority of blacks and thus justify repressive attitudes toward them. The stereotypes in these jokes emphasize immorality, stupidity and violence as characteristics inherent in the black race. Their implication is that whites are superior and therefore have a responsibility to assume paternalistic attitudes toward blacks.

During my work collecting folklore in the south I visited a Colonel Harris who is in his eighties and throughout his life has worked with black labor on his farm. He invited me to stay in his home, and after supper each evening he would tell me stories of blacks he had known during his farming days. Most of the stories were jokes about immorality and stupidity of blacks. Such humor at the expense of the black is one way of assessing the listener's views on the race question. Failure on the listener's part to laugh at the suffering of blacks would clearly show that he was unsympathetic, and the speaker would refuse to speak further. I therefore encouraged Colonel Harris to tell me his stories about black people.

Colonel Harris relaxed in his chair and recalled "Another time here, when we make a crop, we have a settlement at the end of the year, you know. The cotton sold. The crops gathered. Joe [the white manager] calls them in one at a time and settles with them for the year's work. Gives them credit on the accounts for all the cotton we've supplied them with all the year. He just has a settlement day. He settled with this Negro woman and she cleared two hundred dollars after paying all her year's expenses. She had two hundred dollars coming to her. So he gave it to her in cash. In about an hour she come back. She says 'Mr. Joe, I want you to make Jack give me my money.'

"Joe says 'Well, Mandy, what's he doing with your money?'

"Says 'He took it.'

"Says 'Well where did you have your money?'

"She said 'I had it in my stocking.'

"He said 'Well what the dickens Jack gitting money outta your stocking for?'

"She said 'I didn't thought he was after money.'"

Colonel Harris explained that all black women keep their money rolled into the top of their stocking. "They roll it right in front of you. Don't a bit more care who sees them than nothing. That's how they keep their money."

Humor is clearly used in the above joke to belittle the black woman and is directed at white audiences to emphasize the stereotypes of all blacks as immoral. The speaker is significantly unaware of the conditions of suffering which force women to work with their hands and to live as the woman in the tale is described. Unless one is white and shares the prejudices of the speaker, there is little humor in such a story which is based on the oppression and suffering of blacks.

Within the south religion plays an important part in reinforcing prejudice, particularly among the poorer whites who are raised in fundamentalist religious traditions. Such religions are quite frank in justifying racial prejudice with Christianity and quote from the Bible to support their arguments. Such quotations are carefully selected from the Bible and are an important means by which children are introduced to racial stereotypes.

Usually the passage quoted to justify black inferiority is the description of Cain's punishment for the death of his brother, Abel. Cain was "marked" for his crime and was banished by the Lord. This mark is interpreted by many whites as the black skin and nappy hair of blacks and thus in their minds is absolute proof of black inferiority. The following interpretation of this mark was recorded from a mechanic in the south. As we sat in his living room he told me, "Yet if we look back and

look at the Bible, we don't see where it says 'Negro' in the Bible nowhere. They're a race of people and where they come from--God put them here--but we don't know. They're one of the tribes of Israel. We look back and say 'Why do we git Negro?'

"Man named it. We are living to a time now, we are gitting to recognize them as one of us, as a human being. But yet if you look at it this-a-way, he's been put here as a slave. It's believed that Cain which slew Abel, his brother, is where the offspring of the niggir come from because he put a mark on him. What is a mark? The Bible don't say what the mark was. It's left to us to believe that he was made black and his hair nappy.

"But coming to these things, I was taught to always treat a niggir right. Let a niggir stay in a niggir's place. Don't git out and 'sociate with him. If you work with him, well work with him and talk to him like you was talking to anybody else, but you tend to your business and let the niggir tend to his. Then you can git along."

The mechanic's four children were all present when this passage was recorded and were clearly familiar with its justification of black inferiority. It is within such a context that much racial folklore is developed which helps enforce stereotypes of blacks in the minds of young whites. The mechanic emphasized that the black man has a "place" and that he should be respected only as long as he remains in this "place." In effect blacks must assume a role of inferiority as their "place" if they are to hold the respect of such whites. The mechanic's conversation shows how Christianity has been transformed from a philosophy of love and brotherhood to one which justifies and reinforces in the minds of young the prejudices of whites towards blacks.

Thus both religion and folklore provide important understanding of racism as it appears among southern whites. Both embody many of the stereotypes which older whites accept and impose on their children. In addition to conditioning the young, racial jokes provide a humorous ritual of conversation by which older whites affirm the inferiority of blacks and thus justify repressive attitudes toward them. The implication is that whites are superior and therefore have a responsibility to assume paternalistic attitudes towards blacks. Recent studies such as the Report of the National Advisory Commission on Civil Disorders have pointed out the need to examine the roots of racism among whites as a means of understanding the racial conflicts of our nation. A study of our folklore traditions shows that whites have often been confronted with racial stereotypes since childhood; thus racism is an integral part of their cultural heritage.

Among blacks, on the other hand, jokes and stories are significantly different from those told among whites. Both deal with racial conflict, but from the perspective of blacks, stories concentrate on whites as the source of violence. Though blacks in these stories are usually at the mercy of whites, the black protagonist refuses to accept the demands of whites and maintains his self-respect.

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One such black who told me stories about his experiences with whites was Jim Anderson, whom I met in Pine Bluff. Mr. Anderson was cooking breakfast when I arrived at his home and invited me into his kitchen. He ate a large plate of grits and bacon while I explained that I was interested in recording any stories he could remember of his experiences. He agreed to help me and after washing the dishes, we walked into his living room. He explained that he was alone because his wife had gone to Chicago to nurse a sick daughter who was living there. Pictures of his wife and family were on the mantle beside a vase of artificial flowers.

The story which he recalled for me was based on an actual event and is an important part of folklore in that it is often repeated among friends by Mr. Anderson. Mr. Anderson identifies positively with his role in the story and we should consider why he feels it was a significant experience in his life. As he began to speak his puppy was pulling on my shoestring.

"A girl say, 'Jimmy, come on and go a piece of the way or go home with me.'

"My uncle say, 'How come you don't want me to go?'

"She said, 'Johnson, I don't want you to come.'

"He say, 'I don't want to go to your doggone, lousy house nohow. Doggone your house.'

"So I say, 'I don't care if I do.'

"So I walked down the track with her and when I got down there, I said 'Well, May, you ain't scared now, is you?'

"That was May Drake. She said, 'Naw sir. But you ain't been to the house to see how I got everything arranged.'

"So I went on to the house with her to see how things were arranged and everything was arranged nice, I thought. Had it painted green, the bed, washstand, and dresser, and her chairs was all painted green. I thought it was lovely. Awful cool. So by the time I checked that and was getting ready go, the train was up in the I.C. [Illinois Central] yard. I say 'Well, May, I believe I'll go.'

"She say, 'Well, why don't you wait until the train run and the light won't be in your face.'

"I say, 'I don't care if I do. I believe I will.'

"When the train run, the coach was right in front of her house and I saw a man flashing a light, checking for hoboos. After the train left I saw that light again. I said, 'May, I still see that light.'

"I left and went on up the railroad behind this guy, and he got off the track. I couldn't see him in the dark. When I walked by about a hundred feet, maybe, he hollered 'Hey there!'

"Well, I didn't stop because I didn't have no protection down in the dark. I'd left my gun at the house. He say 'Hey there! Hey there!'

"I say, 'Hey. You talking here?'

"He say, 'Yes. I'm talking to you.'

"'Oh. Well I din't know you was talking here.'

"So he come on up and got about forty or fifty feet of me and demanded me throw my hands up. I said, 'Aw, Buddy. If that's what you're doing, I ain't got but a dime and a two-dollar money order stub. You can have the dime, but the stub won't do you any good.'

"And so he come on to me, searched me, seen I didn't have nothing on me and say, 'You don't know who I is, do you?'

"Before I could tell him 'yes sir' or 'no sir' or however I was gonner turn him off--and I had both hands up too--he knocked hell out of me. Knocked me out. Then he was gonner handcuff me and carry me home.

"When I got down to the car I didn't have but one eye and that one had done run full of blood. When I found he was trying to handcuff me, I wouldn't let him handcuff me 'cause I was the best man. And he couldn't handcuff me. I started out the car on the other side. He said to one of the other fellows, 'Push that niggir back in there. Git back in there, niggir.'

"He pushed me back in the car and he was still trying to handcuff me. I started gitting out the other side. He said, 'If you git out that side, I'm gonna kill you.'

"I said, 'Well you just as well to go ahead and kill me 'cause I'm shore gonner git out.'

"And I got on out. Mr. Will Harris, he carried me home. He told me who he was. I didn't know him.'

"At time after then I'd be playing drunk down at the depot wanting him to git me. I had a forty-four Smith and Wesson special. I wanted him to git me. But he never did try to git me. He went out to Texas a while after that and he got killed in Texas. That's what I heard."

The conclusion of Mr. Anderson's story shows how the white aggressor has since suffered, and Mr. Anderson feels some gratification through his antagonist's Texas gunfight. Mr. Anderson's story acts as a form of recompense for the injustice he received from white hands. The story stresses the point that as a black man he refuses to accept white injustice and will respond to violence with violence if necessary.

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It is clear that Mr. Anderson's story is told from a different perspective from those recorded from whites. The whites stressed the immorality and inferiority of blacks and emphasized they should be accepted only as long as they accept their "place" in society.

Mr. Anderson's story, on the other hand, stresses the pride of a black man who refuses to accept this inferior "place" and is willing to protest white injustice. This is an example of how white and black folklore present two opposing views of racial conflict. Whereas the white lore emphasizes negative stereotypes of blacks, the black lore describes the violence of whites and the bravery of black people who are forced to face such violence in their lives. Both offer valuable insight into an understanding of racism and how prejudice affects both the oppressor and the oppressed.

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DOUKHOBOR SOCIETY AND FOLKLORE: INTRODUCTION

The Doukhobors are members of a Russian sectarian religious group characterized by pacifism, by dogmatic reliance upon mystical inner guidance as opposed to legalistic doctrine, and Christian anarchy (implicit but most similar in position to the explicit Christian anarchy of contemporary Anabaptists).¹ For over 150 years, there have been friendly ties and communication between Doukhobors and Quakers, and Doukhobor legend includes a postulated Quaker origin; but, speaking with a certain superficiality, Quaker religion appears rationalistic with mystical means and expression; Doukhobor religion appears mystical, with rationalistic means and expression.

Doukhobor history may conveniently be divided into five major periods, as far as the experience of the communities now maintained in Canada is concerned; for reference here and on subsequent occasions, a detailed chronology is appended. The first period was that of initial formation and unification. It is convenient to posit the origins of Doukhobor belief as occurring at the time of the Raskol, the schism of 1652. While some scholars (Maude 1904: 7; Conybeare 1921: 275-279; Woodcock &

Avakumovic 1968: 25) have followed one another in suggesting derivative resemblances between Doukhobor belief and that of Western & South-Slavic Cathari and Bogomils, there appears to be no convincing similarity. Doukhobors and the western heretics both possessed unorthodox descriptions of the Godhead and human soul; communal practices; chiliastic eschatology; and rejected most church authority and sacraments. But the western movements retained institutional hierarchies, formal liturgy, certain sacraments, the use of written scriptures, and the veneration of saints (as will appear from examination of original source materials - cf. Wakefield 1969: 465-494).

Identification with other Russian schismatics heaped the persecutions of the Orthodox Church upon those already felt by peasants under the Czar's government: Pelion-upon-Ossa in reverse. Through the 1700's, more-or-less isolated and still unnamed groups of sectarians suffered imprisonment, exile, loss of possessions, loss of children, and corporal and capital punishment. But also through this period a group of leaders appeared whose primary contribution was the unification of doctrine among these scattered groups. They existed in villages and small towns throughout central and southern Russia west of the Urals; thus a system similar to the rural diaconate of North America was set up, whereby teachers and dogmatists travelled from centre to centre.

The second period began with the benevolent edict of Czar Alexander I, not uncoloured by a (still benevolent) political opportunism. This ukase of 1801 granted imprisoned or exiled persons of Doukhobor faith amnesty, and granted land in the northern Crimea to all Doukhobors. The migration that resulted not only removed awkward dissenters from the heart of Russia: it placed the Doukhobors on rich land reasonably far from the interest and attacks of the Orthodox Church and crusading civil authority. In this region--Molochnie Vodie, "Milky Waters"--mixed communities using both private and common lands and buildings were established. Disorders of unspecified but sinister nature--definitely including the murder of dissident Doukhobors--occurred in the period after 1820. With the death of Alexander, persecution returned, the disorders were grossly magnified by czarist propaganda, and a third period, that of Caucasion exile, began.

The sojourn in the Caucasus began between 1840-1845. The Doukhobors were moved onto poor land, but under competent leadership began again to prosper. When their military exemption was withdrawn, a compromise was arranged whereby villages supplied food, waggons, and drivers rather than soldiers. With the rise of a new leader, Peter Gospodnie (Lordly) Verigin, the draft was again imposed. This, and Verigin's own attitudes, stimulated a religious revitalization, of which perhaps the first manifestation was Verigin's exile to Siberia, where Verigin took the opportunity to study and develop his thought.

The nephew of the previous leader, his accession to power had broken with the directly hereditary custom then prevailing, and the supporters of the displaced (and incompetent) son may be considered to not only have resented the loss of a highly-placed pawn position, but further to have feared the doctrine of Verigin, who would undoubtedly evoke the ill-will

of the authorities. Therefore they conspired with civil authorities to exile him as a preventative measure. Their petard hoist them neatly nevertheless. From exile, Verigin wrote long and detailed letters sometimes more idealistic than practical in content. These were carefully discussed and put into effect.

They included the institution of a fully communal social and economic structure, the Christian Community of Universal Brotherhood (CCUB); and calls to an uncompromising, conservatively pacifistic stance. As a result, at Great Easter, 1894, Doukhobor conscripts dropped their weapons; on Ss. Peter's-and-Paul's Day (July 29 O.S.) of the same year, old edge and fire-arms were destroyed in three centres: the Burning of Arms, a historical event known to all Doukhobors. For the next five years, the Communities suffered unrelieved and intensely bitter punishments for their acts. The resisting conscripts were knouted and exiled to Siberia; the villagers suffered billeting of Cossacks (with attendant looting, raping, crippings and beatings) and then refugee exile among Tartar tribesmen in desert areas. At this time, a minor belief--that to be a Doukhobor, one must experience stradanie, redemptive suffering--was reinforced and, for some, established uncritically.

Tolstoy and other Populists learned of these persecutions and attempted some relief. Tolstoy communicated with his agent, the brother of his translator, in England, the London Quaker Aylmer Maude; Maude in turn communicated with Elkinton of the Philadelphia Yearly Meeting. The latter was close to St. John of Toronto, who had travelled with the Christian Anarchist Kropotkin through the prairies in the late 1880's, and to whom that geography appeared Russian. The result of these consultations was the raising of money and the easing of regulations to permit Doukhobor emigration to the Canadian prairies.

With this migration the two periods of Canadian domicile began: the first Doukhobors arrived in spring 1899, and set about the establishment of communal villages in north-central Saskatchewan. After about six years, changes in immigration and settlement patterns, and a switch from a Liberal to Conservative federal government made one interface of Canadian law and Doukhobor belief of critical importance. The Homestead Act (under which the Doukhobors had taken up land) required that settlers take an oath of allegiance; the Doukhobors, who had, destitute, travelled half-way about the world after bitter sufferings for the sake of their pacifism, interpreted such an Oath as a government ploy, the thin end of a wedge that would subvert them and result in an eventual involvement in militarism. They refused to take the oath; with English settlers clamouring for land, the federal government refused to negotiate; thus the Doukhobors lost their Saskatchewan land, with the exception of a minority who abandoned the CCUB; land, improvements and buildings, and the cost of clearing and preparing virgin soil--all gone.

The few intervening years had not been unsuccessful, and the dispossessed Community had enough wealth to purchase land in British Columbia. Peter Gospodnie had come to Canada from Siberia; he took the money, and in his own name purchased land already alienated from the

crown - thus avoiding the allegiance problem - then handed it over to the CCUB. Life in British Columbia proceeded unevenly for a generation, a period marked by the death of Verigin in a still unexplained railway explosion, by the accession to leadership of his son Peter Chistiakov (Purger) Verigin, and by the slow rise of Svobodnik violence - a phenomenon that will be discussed momentarily. The Provincial government never viewed the Doukhobor community with even a semblance of favour. Its opportunity came during the Depression.

In British Columbia, the CCUB had been financed by a risky method that took ultimate economic control of its existence effectively out of the hands of its administrators. Loans were made, upon which development was carried out. The loans were carried by mortgages on Community holdings, and were slowly amortized from two incomes: that of Community agricultural and (forest-) industrial production, and that of Community men who worked in outside industry - largely Forest and Railroad. The Depression limited job opportunity, and stimulated foreclosure. While a federal Farm Protection Act forbade foreclosure on property upon which the majority of debt owing had been paid off--as was the case for the CCUB--the Provincial Supreme Court held that the law did not apply to a corporation (although the Community Regulation Act, B.C. Statutes, Ch. 12, 3 Geo. 6, had obliged communes to individual responsibility). For the third time in 45 years, Doukhobors lost the fruits of their labours through government actions. The B. C. government immediately paid off the outstanding debt (\$250,000 on an original debt of c. \$6,000,000), thereby acquiring land title, and tolerated the Doukhobors as squatters. This dubious situation ushered in the present period of Doukhobor life: the year was 1940.

Since that date, Doukhobors have regained control over as much of their land as they lost (with the exception of small but significant losses to airport and highway development, etc.); have become somewhat more assimilated to a western Canadian life style; and have suffered further internal conflicts centering about the Svobodniki. They have begun to move into Canadian professional and political life, often not without severe personal and community identity crises, and with the replacement of much that was valuable in the way of life-style by much that is proving itself of little worth. The outlook for the future is doubtful: but it seems reasonable at the time to predict, along with growing self-esteem, a slowly growing reemphasis of traditional ways and styles, after a period of rejection of a life-style that seemed always to bring on material disaster.

For the heritage of the Doukhobors is rich indeed. It includes unique communal organization; an architectural tradition; a wide range of crafts; a distinctive foodways structure; and, above all, an extreme and highly significant musical style explicating a massive oral body of religious texts.

Most conspicuous among social institutions is the fundamentally dual structure of political society within the broadest-defined Doukhobor community. Doukhobors fall into three practising groups: USCC; Union of Spiritual Communities of Christ, the institutional successor to the

defunct CCUB; the DSC, Doukhobor Society of Canada; and the Svobodniki, Sons of Freedom, a cluster of sub-sectarian groups of conservative zealots. The first two groups conserve, with varying involvement and allegiance, Doukhobor fraternal and material institutions. The latter group conserves a highly personal, para-rational ethic that has at times included potency for destructive acts. These have included arson, nude parades, and terrorism by beatings, slanderous or threatening pamphletings, and the use of explosives.

The anomaly of Svobodnik terrorism can be understood, though, as acts carried out by a continuum of people. Certain acts--especially the destruction of one's own property and nude parading--are physical rejections or purgings of personal involvement in materialism. Many terrorist acts have been undertaken to evoke repression by the authorities: with repression came suffering, and with suffering came the justification and vindication of Doukhobor faith. Finally, a significant proportion of terrorist actions have been the undertakings of criminal and deranged persons whose behaviour need not be laid to the account of any group.

Originally, the first Svobodniki functioned as an alternate life-style for CCUB Doukhobors. Svobodniks played the roles of wise fools, eremites, dogmaticists, theoreticians, social critics, and the like (Maloff 1948, pp. 172-196). The reasons for their degeneration are not easy to settle, but must include lack of rigorous intellectual training, the temptations of power, the over-emphasis of the concept of stradanie, and--above all--the social scars of years of oppression. The role still remains, to some degree, and many persons are Sons of Freedom whose lives are peaceable, exemplary, and noble; but tragic misdirection and error have coloured the recent history of the sect.

Yet this body still--even at its worst--functioned as a slot within gross Doukhobor society to accommodate values that would have generated intolerable friction if they had been equally emphasized by the other organizations. All cultures (that have any hope of survival) must integrate inconsistencies if they are to maintain an adequate pool of behaviour styles; Doukhobors have developed a dyadic structure that - though creaking and swaying under almost unbearable tensions - is able, through partial isolation, to accommodate in a small population a great extreme of behaviour modalities. The chart (Fig. 1) following will give a vague idea of dualistic structures existing across a wide range of Doukhobor cultural elements, and the relation of their emphases to those of Svobodnik and Community traditions. It is not suggested that one group possesses one set of lore or artifacts, the other another set; but that relationships across the mediating line are similar in form.

"GOING FORWARD"-Psalm 144/5
 "Those who suffer make the path easier..." (Field notes, 5/7/71)

Individual Ideals.	<p><u>Bozhd - Leader</u> "There is a person on earth, such a one as I, a pillar..." (psalm 79). Divine Spark (Field notes, 13/4; 5/7/71)</p> <p><u>Borba - Struggle</u> "Toil and..." "They beat us and tortured us"</p> <p>"Sons of Freedom cannot be the Slaves of Corruption." (USCC Motto)</p>	<p><u>Soyuz - Union</u> "We will gather ourselves, brothers..." (psalm 79). "This priceless image[of God] shines within us." (psalm 74).</p> <p><u>Stradanie - Suffering</u> "...Peaceful Life." (USCC Motto). "...but we are glad and we rejoice" (psalm 243). "The Welfare of the World is not worth the life of a single child." (USCC Motto)</p>
	<p><u>Sobranie</u> <u>Communication</u> -Debate, Dialogue, Letter 'Secular' C.C.U.B. (Spiritual Leader Peter Gospodnie played a material role and developed a material organization) (Gesellschaft)</p>	<p><u>Molenye</u> <u>Communion</u> -Prayer, Song tradition. 'Sacred' U.S.C.C. (Spiritual Leader Peter Christiakov inherited a material organization and played a (spiritual) role of <u>Purger</u>. (Gemeinschaft)</p>
	<p><u>Wedding</u> (Socialized sexual) contention; initiation into adult toilers' role in community Gnomie psalm (138) <u>Pereghee</u></p> <p><u>Village</u> 'Apartments' and shops, storage, etc.; transients.</p> <p><u>Songs, Hymns (some)</u> May be sung solo or with supporting chorus or in small group (Field notes, 22:23/5/71)</p>	<p><u>Funeral</u> Suffering resolved by Peace, Rest Initiation into community of the Dead Mystic psalms (e.g., 79) <u>Lapshi</u></p> <p><u>Village</u> Living, eating, Assembly in Big Houses.</p> <p><u>Psalms, Hymns (most)</u> -Leader begins but music then becomes fully harmonic and choral. -Psalm 'must be sung by a choir.' (Field notes, 26/1/71).</p>

FIG. I. Division of Affect Emphases

The following articles will survey the body of Doukhobor psalmody, its religious implications, and its singing style; several significant legends; and the range of material culture, with some emphasis upon architecture. While little direct reference to folklore and folklife has been made in the preceding pages, the following discussion rests heavily upon their implications, for Doukhobor historical experience has laid its hand heavily upon tradition. One cannot begin to understand such details as the stradanie concept; Doukhobor vegetarianism; millenarian style; or land use, apart from at least a minimal historical perspective.

NOTES

1

This is the first of a short series dealing with certain aspects of Doukhobor folklore and folklife. It is based on research carried out between late 1970 and the present, the bulk of work being concentrated in 1971 and the first part of 1972.

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BALLADS OLD AND NEW: THE METAMORPHOSIS OF THE LITTLE OLD LOG CABIN

Both the tune and the style of The Little Old Log Cabin in the Lane have come to embrace a wide range of lands and occupations. The tune follows a pattern widely shared by other ballads, including Lily of the Valley and My Darling Nelly Grey. On sheet music, two different versions of The Little Old Log Cabin were published in the nineteenth century, one by Will S. Hayes in 1871 and another with lyrics by Grace Carlton and music by J. C. Chamberlain in 1875. The version below, which was repeatedly recorded and broadcast during the 1920's and 1930's, is closer to the Carlton than to the Hayes version, though it is briefer than either of them, probably so it could be fitted with musical interludes on 78 RPM disks.

I am gett'n' old and feeble, and my sight is growin' dim
And my work upon this earth am nearly done,
And old Master has departed, and I soon will follow him
Where my friends have crossed the river one by one.

I am gett'n' old and feeble, and my head is bendin' low,
And I ain't got long around here to remain,
But the angels they will lead me when I lay me down to sleep
In this little old log cabin in the lane.

Oh, it's sad to say goodbye to all the ones who were so dear.
Oh, I'll never see them good old times again,
And I miss the happy voices that I always used to hear
In this little old log cabin in the lane.

Oh, the chimney's fallin' down, and the roof is cavin' in,
Lett'n' in the sunshine and the rain,
And the only friend I've got now is this old dog of mine
In this little old log cabin in the lane.

Still I linger by the doorway and I try to sing the songs
That I used to sing among the sugarcane.
I am wait'n' for the summons, and it soon will come along
To this little old log cabin in the lane.

Oh, the chimney's fallin' down, and the roof is cavin' in,
Lett'n' in the sunshine and the rain,
But the angels they will lead me when I lay me down to sleep
In this little old log cabin in the lane.

The Little Old Log Cabin has spawned a big family. Austin E. and Alta S. Fife, in their abundantly documented Songs of the Cowboys, New York, 1966, pp. 94-95, give an equally nostalgic Little Old Log Cabin by the Stream. A more cheerful Little Old Log Cabin in the Hills appears in their Cowboy and Western Songs, New York, 1969, pp. 70-71. The latter

book also includes The Little Vineclad Cottage Painted White, p. 70, and The Double-Breasted Mansion on the Square, p. 76. There is also The Little Adobe Casa on the Plains, p. 71.

Far more popular than any of these, especially on the radio between 1920 and 1940, was The Little Old Sod Shanty on My Claim, as I give it below. The Fifes give a similar version, with plenty of notes about other printings, 1969, pp. 67-68. They also include a reply to it. Richard E. Lingenfelter, Richard A. Dwyer and David Cohen, in Songs of the American West, Berkeley, 1968, with still more references, add a reply to the reply, p. 467.

The claim mentioned in this song is not a miner's claim, but a homesteader's claim. The Homestead Act, passed by Congress in 1862, promised 160 acres of government land to any man who would live on it for five years. Much of the land thus offered was open prairie, with no trees. The only material for building homes was the earth, and the only fuel for cooking was the tall prairie grass, pulled and twisted into bundles. This is the "twisted hay" that the singer mentions.

THE LITTLE OLD SOD SHANTY ON MY CLAIM

I am lookin' rather seedy now while holdin' down my claim
 And my victuals are not always of the best,
 And the mice play slyly 'round me when I lay me down to sleep
 In this little old sod shanty in the west.
 But I rather like the novelty of livin' in this way,
 Though my bill of fare is always rather tame,
 And I'm happy as a clam in this land of Uncle Sam
 In this little old sod shanty on my claim.

(Repeated chorus:)

Oh, the hinges are of leather and the windows have no glass,
 And the board roof lets the howling blizzards in,
 And I hear the hungry coyote as he slinks up through the grass
 'Round this little old sod shanty on my claim.

Oh, when I left my eastern home, a bachelor so gay,
 To try and win my way to wealth and fame,
 I little dreamed that I'd come down to burnin' twisted hay
 In this little old sod shanty on my claim.
 My clothes are covered o'er with dough; I'm lookin' like a fright,
 And everything is scattered 'round the room,
 But I wouldn't trade the freedom that I have out here tonight
 For the table of the eastern man's old home.

Still I wish that some kindhearted girl would pity on me take
 And relieve me from this mess that I am in.
 The angel, how I'd bless her if this her home she'd make
 In this little old sod shanty on my claim.
 Well, we would make our fortunes on the prairies of the west.
 Just as happy as two lovers we'd remain,

And we'd soon forget the trials we'd endured at the first
In this little old sod shanty on our claim.

If kindly fate should bless us with now and then an heir
To cheer our hearts with honest pride aflame,
Oh, then we'd be contented for the trials we had passed
In this little old sod shanty on our claim.
When time enough had lapsed, and all those little brats
To noble man and womanhood had grown,
It wouldn't seem so lonely as around us we should look
In this little old sod shanty all our own.

The railroads took up the theme and melody and produced three entirely different songs with the same title: The Little Red Caboose Behind the Train. Two of them are similar to the traditional railroad tragedies of the time: one published by George H. Diamond in 1912, the other by Bob Miller in 1932. The third, often featured on radio and disk in the 'twenties and 'thirties, is purely occupational. Its tune is in 6/8 time; otherwise its melody is the same as that of The Little Old Log Cabin and The Little Old Sod Shanty:

THE LITTLE RED CABOOSE BEHIND THE TRAIN

We are jolly American railroad boys, and braking is our trade.
We're always on the go both day and night,
Throwing switches, braking flatcars, along the line we go,
And we see that all the train is made up right.

You bet we're always ready when called upon to go,
No matter whether sunshine or in rain,
And a jolly crew you'll find us, if you will come and see
In the little red caboose behind the train.

Two red lights we hang on each side, to light us on our way
In the evening when the sun is almost gone.
You bet the lad that rides ahead will keep it in his mind
To see that all the train is coming on.

When we are near the station, how joyous out we go,
All whistling or singing some refrain,
Then we climb out on the hurricane deck and leave our coats inside
Of the little red caboose behind the train.

This little car we speak of, more precious and more dear
Than all the other coaches on the line,
And the reason why we tell you, because it is our home,
We always try to keep it looking fine.

584n/p19

Although we have no fashion lights, no velvet cushion chairs;
Everything inside's just neat and plain;
There's many an honest heart that beats beneath that rusty roof
In the little red caboose behind the train.

The song by Miller has been reproduced by Ben A. Botkin in his Treasury of Railroad Folklore, New York, 1953, pp. 455-456, with further documentation. Botkin also mentions a hobo song, The Little Old Caboose Behind the Train, and there is a cowboy song, The XIT Chuck Wagon on the Plains; see Fife 1969, p. 75.

More famous than any of these is Little Joe, the Wrangler, by Jack Thorp, which in turn has inspired Little Joe the Wrangler's Sister Nell and The Little Bunch of Cactus on the Wall; see Fife, 1966; pp. 28-37.

Duncan Emrich, in Folklore on the American Land, Boston, 1972, pp. 496-499, gives Thorp's original version and an account by Thorp of how he wrote it. Little Joe is sung in 2/4 time, with almost exactly the same tune as The Little Old Log Cabin, the last four lines of the melody being used for all stanzas except the first.

Like many other cowboy ballads, Little Joe has some Spanish mixed in with its English. The remuda is the bunch of cow horses that the wrangler has to take care of. The cocinero is the camp cook.

Below is the version I learned as a boy in southwest Texas. Thorp gives the Red River instead of the Pecos, and a few other phrases are different, but in general the song had not changed much when I first heard it.

LITTLE JOE, THE WRANGLER

Little Joe, the wrangler, he'll wrangle nevermore.
His days with the remuda they are gone.
'Twas a year ago last April that he rode into our camp,
Just a little Texan strayin' all alone.

It was late in the evenin' he rode up to our herd
On a little Texas pony he called Shaw,
With his brogan shoes and overalls, a tougher lookin' kid
You never in your life before had saw.

His saddle was a Texas kind made many years ago,
With an Okay spur on one foot lightly swung.
His bed rolled in a cotton sack was loosely tied behind,
And his canteen from his saddle horn was hung.

He said he'd had to leave his home; his pa had married twice
And his new ma whipped him every day or two,
So he saddled up old Shaw one night and lit a shuck this way,
And now he's tryin' to paddle his own canoe.

He said if we would give him work he'd do the best he could,
Though he didn't know straight up about a cow,
So the boss he cut him out a mount and kindly put him on,
For he sort of liked that little kid somehow.

Learned him to wrangle horses and cut and know them all
And get them in at daylight if he could,
To follow the chuck wagon and always hitch the team,
And to help the cocinero rustle wood.

We had driven to the Pecos, the weather bein' fine.
We had camped on the south side in a bend
When a norther commenced blowin', we had doubled up our guard,
For it taken all of us to hold them in.

Little Joe, the wrangler, was called out with the rest,
Though the kid had scarcely reached the herd
When the cattle they stampeded, for a thunderstorm had struck,
And we were all arid'n' for the lead.

'Midst the streaks of lightnin', a horse we saw ahead,
'Twas little Joe, the wrangler, in the lead.
He was rid'n' old Blue Rocket with a slicker o'er his head
Atryin' to check the cattle in their speed.

At last we got them millin' and kind of quieted down,
And the extra guard back to the camp could go,
But there was one amissin', and we knew it at a glance.
'Twas out little Texas stray, wranglin' Joe.

Next mornin' just at daybreak, we found where Rocket fell,
Down in a washout twenty feet below,
And beneath the horse, mashed to a pulp; his spur had rung his knell;
Was out little Texas stray, wranglin' Joe.

Frank Goodwyn
University of Maryland

BLACK JESTS FROM VIRGINIA

[Editor's Note: The Editor has chosen to withhold the informant's full name. The tales are selected from a lengthy collecting project submitted by Ms. Parks in connection with an introductory folklore course taught by Dr. Esther Birdsall, University of Maryland, in 1972.]

I collected this material on Thanksgiving Day, 1971, from Mrs. L., a public school teacher in Newport News, Virginia. The items were recorded on tape during the course of the day. Whenever there was a free moment, Mrs. L. told a story. There were other relatives present who suggested stories to tell.

Mrs. L. holds that many of the stories have been around since and before her youth. The items collected play an active part in her life. Like others in her neighborhood, Mrs. L. uses her stories to illustrate a point when talking or just to liven the conversation. Many of the items are told at parties or when friends are present.

Mrs. L. gave me five items dealing with preachers. Important as he is in the community, he is seen as an example of the weaknesses of man. Many tales deal with the work of the common people and their ability not to be ruled by their environment and to overcome hardships. Many of the items collected could be termed black folklore only because the stories are told by blacks. Most could be used by any race or group of people by substituting a few adjectives. However, the black's stories may put more emphasis on dealing with the hardships and humiliations of being forced to live in a segregated society.

1. You hear about the preacher, who said, "If I had all the liquor in the world, I would throw it all in the river and I'd close service by singing 'Let Us Gather at the River.'"

2. Three preachers and their wives had been to a revival meeting and on the way back they had an accident that was fatal to all three couples. So when they got up to heaven, St. Peter opened the gate. He said to the first couple, "Yes, you have been a good minister, but you have one fault. You love money too much. You even married a woman named Goldie. So you just stand over here; I'll have to talk to you."

So the next preacher and his wife came up. St. Peter said, "Yes, I know about your community work and how your wife helped you, but you have one problem. You love whiskey too much. You even married a

woman named Ginny. I've got to talk to you; so you stand over there with the other couple.

The last preacher looked at his wife and said, "Ain't no need for us to go up there. Come on Fanny, let's stand at the end of the line till he has finish talking to the rest."

3. A rich lady had an old Polly parrot which used profane language all the time. Every time she had guests, he would embarass her. So one day, she blew her top: "I'm just sick of you embarrassing me. I going to fix you today." So she shook him and put him in the refrigerator. When he got in there, he looked around and got hisself together. And he looked and he saw a hen in there plucked and his neck cut off. The parrot said to himself: "I wonder what that son-of-a-bitch said?"

4. This old man had a Polly parrot. He carried the parrot to church with him one Sunday. When the people came in, the parrot said, "Same folks." When the choir came in, the parrot said, "Same entertainers." When the preacher came in, he said, "Same bartender."

5. There was a man who lived on this earth and he was so bad they called him Bad Bill. Bad Bill died and he went up to heaven and knock on the pearly gates. St. Peter came out and said, "Who are you?"

"Bill," he said.

"Oh, you're they one named Bad Bill. Can't let you in here. You go down below."

Bad Bill went down and knocked on Lucifer's door. Lucifer came out and said, "Who is it?"

"Bill."

Lucifer said, "Bad Bill?"

"Yeh."

"You can't get in here. Go up there and try St. Peter again."

So Bad Bill knocked on St. Peter's gate again. St. Peter said, "No, I said you can't come in here. Go back down there and try again."

Bad Bill went back down to Lucifer again. Lucifer said, "I told you, you can't come in here."

Bad Bill said, "Man, somebody got to do something for me. I can't be around here floating around in space."

So Lucifer went back in and came out with a hot coal and said, "Here, take this hot coal and start a hell of your own cause you'll never break this one up."

6. The teacher had the supervisor to come in and inspect her work one day. The children, after they had finished their work, said, "Teacher us finished." So she kept them in after school and had them write on the board a hundred times: We are finished." After they had written on the board a hundred times "We are finished," they said, "Teacher us finished."

7. An old colored man got a job on a farm. So the boss said, "I'm going to take you out and show you what I want you to do." So he carried the old man out to this large field and said, "I want you to dig a ditch from here to here." The old man looked at the length of the ditch and he turned around and looked at the man and said, "The good Lord made this earth, didn't He?"

The boss said, "Yes, He did."

"He put it just like He wanted it, didn't He?"

"Yes, He did," said the boss.

"You sure He fixed it like He wanted it?" said the old man.

"Yes, I'm sure," said the boss.

The old man said, "Well, old Tom not 'bout to turn it up."

8. This poor colored man lived over top of a store-front church. The people would every Saturday and Sunday night, stay late singing and shouting. The old man could not rest and that was the only time he had time to rest. So he talked to the minister and asked him if they would cut down the noise. They refused to cut down and it continued. So one say, he dressed up in a devil suit and walked in the church in the midst of the singing and shouting and everybody got excited and ran out of the door. All but old sister, who was sitting with her head bowed, on the front row. The old man was curious and asked her why she didn't run when everyone else did. She said, "I knew you weren't the Devil from the start cause my husband died four years ago."

Lillian V. Parks
Bryans Road, Maryland

REVIEW ESSAY

Lovell, John Jr., Black Song: The Forge and the Flame: The Story of How the Afro-American Spiritual Was Hammered Out. New York, The Macmillan Company; London: Collier-Macmillan Ltd., 1972. XVIII 686 pp. Source notes, index to spirituals, index, plates. \$15.00

Lovell states (pp. xv, xvi) that, in preparing this book, he spent over 100 hours a week in library research; he was "carried into literature, music, dance, ethnomusicology, folklore, anthropology, theology, philosophy, history, psychology, and a dozen other fields"; he traveled all over the United States, nine countries in Africa, two in South America, four in the Caribbean, and five in Europe. At the end of his research he had 3,000 references and nearly 6,000 songs. It is to be deeply regretted that such a monumental labor of love has produced so little of value.

For many years now we have seen a lot of bad writing by whites in the field of Afro-American culture. Most of it has been ethnocentric, at best, and blatantly racist, at worst. It may be that, to counteract this, we must now see a certain amount of black ethnocentric or black racist writing. I do not believe, however, that two kinds of bad scholarship will cancel each other out.

Normally, in reviewing a book, one tries to sum up what the author had done, make some comments on the good and bad qualities of the work, and suggest where the book fits in the general field of which it is a part. Lovell's book is difficult to treat this way. The bad points are so many that the occasional good qualities of the book are lost. Lovell ranges over a vast number of topics - some of which are treated in great detail and some in a brief paragraph. For example, in dealing with the influence of spirituals on white country music he simply states that Bill Malone (in Country Music U.S.A.) says that country music has borrowed heavily from black spirituals and other black music and that a number of white country singers still sing spirituals - all this in a 6-line paragraph!

The scholarship is so bad and the writing is so poor in this book that I would not recommend it to anyone. The novice will read this book and be either confused or misinformed and the scholar of Afro-American music will add nothing new to his knowledge - except, perhaps, a few bibliographic items that he has not turned up on his own.

These are strong statements. Let me delineate in detail why I make them. Perhaps the best way to do this is to group the problems in the book under specific headings and cite examples.

Bad Editing: Problems in this category may well be the fault of the Macmillan Company editor and not of the author. However, there is no excuse for the errors that follow - particularly in a book that sells for \$15.00!

1. p. 72 - Bruce Jackson's article, "Glory Songs of the Lord" is cited as "Glory Songs of the Land."
2. p. 139 - "Carry Me Back to Old Virginny" is cited as "Carry Me Back to Old Berginny."
3. p. 377 - refers to "chanted sermon" as "changed sermon."

Bad Scholarship: There are rules of good scholarship that must be followed regardless of the sympathy or bias of an author. Some of the more important rules that Lovell violates are:

1. Unsupported statements of other authors should not be accepted at face value.
 - A. p. 147 - Lovell cites Rev. Samuel Davies (in Virginia in mid-1750's) as declaring "flatly that thousands of Negroes in Virginia continue as unconverted as they were in Africa." Davies was a preacher in Hanover County, Virginia and he had not taken a census of Virginia Negroes to see how many were converted to Christianity.
 - B. p. 68 - Lydia Parrish is quoted as stating flatly that "no white man has ever composed a similar song to be classed with authentic Negro spirituals." Of course, Parrish had no way to make such a determination - neither do we. If one assumes that musical ability and performance is part of a people's cultural inheritance and not genetically determined, then it follows that anyone, with some effort, can learn the culture of a group other than one's own. Whites can learn to sing "black" and to write in the appropriate style - Blacks can learn to sing "white" and to compose "white" also.

These two examples may seem somewhat trivial but the book contains many more such unsupported statements and they are used to build up the author's arguments.

2. Outside sources referred to in a scholarly work should be clearly and precisely cited. Uncited sources are abundant in Lovell's book and can be noted in three forms - the second form (B) being the most common.
 - A. No source given at all: p. 26 - "On good authority the African black probably originated iron smelting..."

- B. Name given without published source: p. 30 - "Concerning African superstitions, Lord Bryce has said, ..."
 - C. No page citation: p. 58 - "In his book on Musical Traditions, P. A. Brathwaite has depicted the African as a pioneer in Guyanese music."
3. Statements made in a scholarly work should not be subsequently twisted to prove another point. Note the difference in the following two statements - the second one supposedly referring back to the first.
- p. 6 - "Primitive man sings, we learn, only when he has something definite to express."
 - p. 23 - "We have already learned that the basic folk singer creates song only when he has something definite to express."
4. Conclusions reached should be supported in order that they might be verified or disproved by other scholars.
- A. p. 72 - Lovell says that blacks, as soon as they made the transition from Africa to America, continued making songs about their life and religion and, "On this basis, the Negro spiritual, by the best available evidence [said evidence unspecified] started in the seventeenth century."
 - B. p. 82 - In discussing camp meeting singing, Lovell says:

What undoubtedly happened at the camp meeting was that the black group went ahead with its usual habit of vigorous singing and shouting. The noise they made attracted the white groups, who sent spies to visit them. Observing the good times they were having, the spies went back to their groups and engaged them in trying to imitate the blacks. This is the only explanation that fits all the circumstances.

This conclusion is totally unwarranted and is pure supposition on Lovell's part.
 - C. p. 135 - "Every folk song is written to dance music and is sung against a background of musical instruments."
- No data is presented to support such a broad statement and the statement is, in fact, contrary to what is known about folksong around the world.

Ethnocentric Statements: It is doubtful that any individual can achieve a state of total objectivity. We all assimilate to our race, religion, education, job, general experience, etc. But one ought to be able to avoid the grosser aspects of ethnocentrism, such as the examples that follow.

1. p. 75 - "As already stated, religion was a kind of mask the white man in America wore, not a deep, perpetual commitment."

In reference to the white man's songs: "He did not sing them memorably or even well. For melody as well as text, his songs were undistinguished."

2. p. 76 - In reference to white spiritual singing: "Melody and text, these songs are characterized by a monotony, a lack of imagination and variety, an absence of relationship of everyday life, and a general absence of deep physical and emotional involvement, even with the life of the spirit, ..."
3. Lovell, to be sure, errs on the other side as well when he judges black spirituals by white literary standards. On p. 375, he says of the black spirituals, "They were not in fashionable or, even, grammatically correct English. Most times they rhyme; often they do not; sometimes their rhyming is clumsy or banal. Many times their language is not literary at all."

All of these cases cited involve the imposition of irrelevant aesthetic standards. Religion and music, as well as other aspects of expressive culture, must be judged on the basis of the aesthetic standards of the community involved.

Misinterpretation of Source Material: Lovell seems to have misconstrued some of the material he has used.

1. p. 43 - In referring to Alan Lomax' work in cantometrics, Lovell says, "Similarly, a certain voice tension appears in black African song; it is indicative of a society where the premarital sex relation in the female is severely punished."

This is the reverse of what Lomax has said! Lomax' work indicated a correlation between what he called "vocal width" and sanctions against feminine pre-marital sexual intercourse - the more sanctions, the narrower the voice. He indicates a wide voice for West Africa. (See Lomax' article, "The Good and the Beautiful in Folksong," Journal of American Folklore, Vol. 80, No. 317 (July-September, 1967), pp. 217, 229, 230.

2. p. 401 - Lovell says, "Dena Epstein's article on 'Slave Music in the United States Before 1860' paints in early origins of the spiritual in Afro-Portuguese music of the fifteenth century."

This is not the case! Epstein clearly states (p. 203 of her article), "The earliest description found of distinctive religious singing by slaves dates from 1816."

To sum up...it would seem that much time and energy has gone into this book but the writing is poor, the scholarship is shoddy, and the conclusions stated are simply not demonstrated. A lot of songs are cited (in whole or part, about 500); there is an extensive bibliography contained in chapter notes; a listing of spirituals referred to is included; and there is a comprehensive index.

All that I have said above should be taken as criticism of Lovell's book - not his argument. The origin and development of Afro-American music and its relationship to white music is of vital interest and should be worked out. It will be difficult but the evidence is there, contained in 6,000 ex-slave narratives and interviews and in numerous diaries, travel accounts, journals, family papers, letters, etc. There is a need to use the primary material. Much of the secondary material has been heavily edited. For example, The Negro in Virginia, compiled by the Virginia Writer's Project, gives many quotes from ex-slave interviews but most of these have been edited.

Too, there must be a willingness on the part of researchers to accept whatever story the evidence tells - regardless of one's own personal feelings.

At one point in the book (p. 97) Lovell criticizes Newman I. White for his "basic assumptions" which, Lovell believes, get in the way of White's scholarship. Lovell says of White's basic assumptions, "These he has apparently been born with and never questions, regardless of the fact that a full scholar must question all assumptions, including those he is born with." If Lovell had only heeded his own tenet this would have been a better book. As it is - contrary to the subtitle of the book - The Story of How the Afro-American Spiritual Was Hammered Out is still to be written.

Charles L. Perdue Jr.
University of Virginia

BOOK REVIEWS

A Singer and Her Songs: Almeda Riddle's Book of Ballads. Edited by Roger D. Abrahams. Music Editor, George Foss. Baton Rouge: Louisiana State University Press, 1970. XI, 191 pp. 3 appendices, bibliography, music. \$8.50

From many tapes of conversations and conferences, carefully and sensitively edited, a singer's life is presented in her own words. Interwoven are more than 50 songs, their sources, and information on relatives, friends and the Ozark culture, which were the major musical influences on her life.

This presentation of a "folk autobiography" seems so completely right and natural, the reader is so swept along with Almeda's story and songs, that the discovery in the editor's "Afterword" that he is using a new sociological technique produces a momentary sense of shock, almost of betrayal. This quickly gives way, however, to admiration: focus on a performer, instead of on texts, is a welcome change in folklore study and comes barely in the nick of time. The continuing life of even the strongest and most unique song still depends on singers, whose particular personalities and values determine what songs they will sing. Abrahams' discussion of the folklorist's "tendency to divorce the singer from the songs, the teller from the tales" and to present "the implicit view . . . that traditional art exists apart from performance" is contained in the 14-page "Afterword" which he hopes "will exorcise that idea as well as any persistence of the notion that the folk have no aesthetic, or no collectors of their own, or no individuals worthy of study as individuals."

The book really has something for everyone. There is a life story of considerable interest. Almeda Riddle was born November 21, 1898, into pioneer life conditions. She was very close to her father, who was a singing teacher and singer, a railroad tie buyer and inspector, and a farmer. She married H. P. Riddle, also a singer, in 1916 and bore four children; then lost her husband and one son in a tornado at Heber Springs in 1926.

For the singer and/or song scholar, while the songs included are a very few of those Almeda Riddle knows, there is a wide variety: "Little Lady Gay," "Four Marys," several other Child ballads, a cowboy and frontier songs such as "When the Work's All Done This Fall," love songs, children's songs, gospels, and tragedies.

For the musician, an editorial note and musical analysis by George Foss is transcribed with each song to show a scale group and musical form.

Three appendices give annotations of songs, considerable information on some other songs in Mrs. Riddle's repertoire, and the contents of her Ballet Book. There is (sob) no index.

To read this book and then to see and visit with Granny Riddle, as we did at the National Folk Festival at Wolf Trap Farm in July 1972, is to compound the joy and delight with which this review started. Here is a person in what is obviously a prime time of her life: alert, happy, energetic; in high spirits and good health, her warm and friendly disposition reaching out to everyone around her, playing with children and talking with everyone; always alert for opportunities to sing her songs, and deeply involved with the things for which she deeply cares - songs, people who make and sing them, and those to sing them to.

We urge everyone who can afford it to buy this book. Otherwise, be sure your folk music club and local library have copies, and read it there.

Faith Petric
San Francisco Folk Music Club

The Euing Collection of English Broadside Ballads, with an introduction by John Holloway. Glasgow: University of Glasgow Publications, 1971. XXIV, 686 pp. 15.

In 1927 the Library Committee of Glasgow University decided to reprint the Euing Collection of blackletter broadside ballads in Glasgow University Library. The basis of the Euing Collection was a collection once owned by the Oxford bibliophile Richard Heber. He died about 1830, and his ballads were catalogued by J. P. Collier in Catalogue of the Library of Richard Heber under Ballads. The collection was sold to a London bookseller named Thorpe for £ 49, and subsequently came into the hands of J. O. Halliwell. From Halliwell, the collection passed into the hands of a London bookseller, John Russell Smith. Smith issued a catalogue of the collection in 1856, and in that year sold it for £ 300 to William Euing of Glasgow, who bequeathed it to Glasgow University.

The Euing Collection consists of 408 ballad sheets, and on some sheets there are more than one ballad, but there are sufficient duplicate texts from different printings of several of the ballads that the total number of distinct ballads is, by my count, about 352. There is no mention in The Euing Collection that any of the ballads have been previously printed, but there are at most only 52 ballads in the collection which have not been previously reprinted from some 17th century copy.

The ballads are arranged in The Euing Collection exactly as they stood in Halliwell's collection, that is, in approximately alphabetical order by title. The only index given is a first line index. The Euing Collection is entirely unedited! After Glasgow University had all 408 ballads printed they looked around for someone to write an introduction, and Dr. John Holloway agreed to do so. In spite of the inadequacies of the 'edition', the Euing Collection is an important one. It contains broadside ballad texts of twenty Child Ballads and almost twice that many ballads which are of interest in connection with folksong.

Perhaps the biggest surprise among the Child Ballads is Laurence Price's authorship of "A Warning for Married Women" (Euing #377, Child #243, "The Demon Lover" or "The House Carpenter"). Price's ballad had been entered in the Stationers' Register on Feb. 21, 1657, the year following the entry of his other two Child Ballads, "The Famous Flower of Serving-Men" (Child #106, Euing #111), and "Robin Hood's Golden Prize" (Child #147). The Euing Collection also contains an early broadside copy of Price's ballad "Loves Fierce Desire" (Euing #175, entered in 1656), known as the English folksong "Some Rival Has Stolen My Dearest Away." The collection also contains a unique copy of his "The Country People's Felicity" (Euing #49, entered in 1656). This is sung traditionally in England as "The Merry Haymakers." Previous identifications of this folksong are incorrect, and, curiously, are to different versions of the same song: "The Merry Hay-Makers" (Euing #215) and "The Country Wake" (Pills to Purge Melancholy, IV, p. 176, 1719).

I cannot make mention of all the ballads in the Euing Collection which are related to folksong, and leave it to the reader to discover the ballads from which the following samples are taken.

- | | | |
|-----|--|----------------|
| I | I have seaven ships upon the Sea,
and are all laden to the brim;
I am so inflam'd with love to thee,
I care not whether they sinke or swim. | [c 1660] |
| II | I'll sell my Rock and eke my Reel,
And after that my Spinning wheel,
To buy my Love a Cap of Speel,
And follow my Cavalilly Man. | [c 1656] |
| III | And so farewell my own true Love,
since 'twill no better be,
That you and I must needs depart,
their is no remedy. | [entered 1629] |

Bruce Olson
Gaithersburg, Maryland

The East Tennessee State University Collection of Folklore: Folksongs II.
General Editors: Thomas G. Burton [and] Ambrose N. Manning. Assistant
Editor: Annette L. Wolford. Johnson City: Research Advisory Council of
East Tennessee State University, 1969. viii, 119 pp. List of works cited,
index of modes, index of songs. \$3.00.

One of the most habitually-collected areas of the U.S.A. (Avery and Watauga Counties, N.C.) yields approximately 65 songs from four well-known informants: Tab Ward, Buna Hicks, Hattie Presnell, and Ora Payne. Regretably, this is not a study of individual singers or of a region. The transcriptions, when compared with available recordings (e.g. "Pretty Crowin' Chicken" by Hattie Presnell on Folk-Legacy FSA-22), show marked differences. The notes are minimal and at least sometimes accurate.

Songs of the Newfoundland Outports. Collected and Edited by Kenneth Peacock.
Ottawa: National Museum of Canada, Bulletin No. 197, Anthropological Series
No. 65, 1965. 3 vols. xxv, xi, xiii, 1035 pp. Index titles, music, photos.
\$15.00, paperbound.

An impressive, inexpensively (less than 1.5 cents per song) first-hand collection, sparsely but lovingly annotated by one of Canada's most active folksong collectors. The Newfies abound with Irish-derived texts and tunes and there are many magnificent examples in this collection. I am particularly fond of "The Green Shores of Fogo" (p. 522) and "The Blooming Bright Star of Belle Isle" (p. 598), both to the same beautiful mixolydian melody.

Songs and Sketches of the First Clearwater Crew. Compiled and Edited by Don McLean. Drawings by Tom Allen. Croton-on-Hudson, N.Y.: North River Press, 1970. 95 pp. Illus., music. \$3.00, paperbound.

This anthology comes from the first summer of a pioneering ecological venture, when the sloop "Clearwater" piled the Hudson River with a crew including Pete Seeger, Gordon Bok, Don McLean, Andy Wallace and Jonathan Eberhart. There are lots of good folk and "contemporary" songs, many with

credits ("learned from"). Page 69 was a surprise: my own treble, alto and bass parts for "Bright Morning Stars Are Rising" rendered anonymous and virtually useless on two crowded staves. The drawings are excellent but light in comparison to the bold print of music and text.

Echoes of a Passing Era (Down Memories [sic] Lane). By J. Harold Stephens. Published by the Author, 1320 Honeysuckle Drive, Fairborn, Ohio 45324. 1971. 144 pp. \$2.00, paperbound.

Reminiscences, folkways, and folksay from an upper South family.

J.C.H.

FROM THE REPRINT HOUSES:

Black Roadways: A Study of Jamaican Folk Life. By Martha Warren Beckwith. Originally published in 1929 by The University of North Carolina Press. Reprinted by Negro Universities Press, (Division of Greenwood Publishing Co., Greenwich, Conn.), 1969. xviii, 243 pp. Index, references, map, music, photos, illus. \$12.25. [An important collection and interpretation by an early Vassar College folklorist.]

Grimm's Household Tales, with the Author's Notes. Translated from the German and Edited by Margaret Hunt. With an Introduction by Andrew Lang. London: George Bell and Sons, 1884. Reissued by Singing Tree Press, Detroit, 1968. 2 vols. lxxv, 454, v, 599 pp. Notes, index. \$27.50. [The standard English edition of the classic Germanic folktale collection by the Brothers Grimm.]

The Japanese Fairy Book. Compiled by Yei Theodora Ozaki. Originally published by Archibald Constable & Co., Ltd., Westminster, 1903. Rutland, Vt. and Tokyo: Charles E. Tuttle Co., 1970. xv, 296 pp. Illus. \$2.25, paperbound.

Father of the Blues: An Autobiography. By W. C. Handy. Edited by Arna Bontemps. With a Foreword by Abbe Niles. New York: Macmillan, 1941. Reprinted 1970. xvi, 333 pp. Compositions, arrangements, and books; index, music, plates. \$1.95, Collier Books paperback. [The conditions and the folk musical culture of the American Negro were the "father" and "mother" of the blues. W. C. Handy was a black pop musician and composer of the 1910's through 1940's who fashioned the blues into pop music creations.]

The Myths of the New World: A Treatise on the Symbolism and Mythology of the Red Race of America. By Daniel G. Brinton. Second Edition, Revised. Originally published in 1876 by Henry Holt and Co., New York. New York (now Greenwich, Conn.): Greenwood Publishing Co., 1969. viii, 331 pp. Indices. \$12.00.

Songs and Ballads of the Maine Lumberjacks: With Other Songs from Maine. Collected and Edited by Roland Palmer Gray. Cambridge: Harvard University Press, 1924. Reissued by Singing Tree Press, Detroit, 1969. xxi, 191 pp. [One of several important folksong text collections produced by George Lyman Kittredge's students and the Harvard University Press in the 1920's. Included are a number of important commentaries on the origins of specific songs by the singers themselves.]

Report on "The Star-Spangled Banner," "Hail Columbia," "America," and "Yankee Doodle." By Oscar George Theodore Sonneck. Originally Published by the Library of Congress in 1909. New York: Dover Publications, 1972. 203 pp. Bibliog., index, facsims., music. \$2.50, paperbound. [A model scholarly report on the origins and peregrinations of four patriotic songs, in response to congressional concern for a national anthem.]

The Negro and His Songs: A Study of Typical Negro Songs in the South. By Howard W. Odum and Guy B. Johnson. Chapel Hill: University of North Carolina Press, 1925. Reprinted by Negro Universities Press, New York (Division of Greenwood Publishing Corp., Greenwich, Conn.), 1968 (1969). ix, 306 pp. Index to songs, select bibliography. \$11.50. [Second reprint, this time without introduction, of an important early collection/discussion of American Negro folksong by two noted sociologists.]

Myths and Legends of the Polynesians. By Johannes C. Anderson. With Sixteen Plates in Colour by Richard Wallmark. [Originally Published in 1928 by the George G. Harrap & Company, Limited, London.] Rutland, Vt. and Tokyo: Charles E. Tuttle Co., 1969. 514 pp. Map, glossary, index of authorities, plates. \$10.00.

In Praise of Ale: Or Song, Ballads, Epigrams, & Anecdotes Relating to Beer, Malt, and Hops: With Some Curious Particulars Concerning Ale-Wives and Brewers, Drinking-Clubs and Customs. Collected and Arranged by W. T. Marchant. London: George Redway, 1888. Reissued by Singing Tree Press, Detroit, 1968. viii, 632 pp. \$19.50. [A rambling, somewhat repetitive anthology of alcoholic matters, mostly from England. For factual information, one has to fathom the bowl rather deeply, then fish around for substantiation.]

Shadowings. By Lafcadio Hearn. Originally Published in 1900 by Little, Brown, and Co., Boston. Rutland, Vt. and Tokyo: Charles E. Tuttle Co., 1971. x, 268 pp. Illus., tables. \$2.00, paperbound. [Japanese tales, songs, etc.]

In Ghostly Japan. By Lafcadio Hearn. Originally Published in 1899 by Little, Brown, and Co., Boston. Rutland, Vt. and Tokyo: Charles E. Tuttle Co., 1971. xii, 241 pp. Illus. \$2.00, paperbound.

Tales of a Korean Grandmother. By Frances Carpenter. First Published in 1947 by Doubleday and Co., Inc., Garden City, N.Y. Rutland, Vt. and Tokyo: Charles E. Tuttle Co., 1973. 287 pp. Illus. \$2.95, paperbound.

Goody Two-Shoes. A Facsimile Reproduction of the Edition of 1766: With an Introduction by Charles Welsh. [London: Griffith & Farran, 1881.] Detroit: Singing Tree Press, 1970. xxiv, 160 pp. Illus. [A vintage nursery story.]

The Book of Festivals. By Dorothy Gladys Spicer. With a Foreword by John H. Finley. [New York: The Womans Press, 1937.] Detroit: Gale Research Co., 1969. xiv, 429 pp. Glossary, selected bibliography, index. \$12.50. [International summary, mostly European.]

The Nursery Rhymes of England, Obtained Principally from Oral Tradition. Collected and Edited by James Orchard Halliwell-Phillips. Third Edition. with Additions. London; Boston: Munroe & Francis, 1843. Detroit: Singing Tree Press, 1969. v, 264 pp. Appendix, notes, index. \$9.50. Popular Rhymes and Nursery Tales. By James Orchard Halliwell-Phillips. London: John Russell Smith, 1849. Reissued by Singing Tree Press, Detroit, 1968. xi, 276 pp. Music. \$9.50. [The first important first-hand collections of children's rhymes from England.]

A Book of Nursery Songs and Rhymes. Edited by Sabine Baring-Gould. With Illustrations by Members of the Birmingham Art School under the Direction of A. J. Gaskin. London: Methuen & Co., 1895. Detroit: Singing Tree Press, 1969. xvi, 160 pp. \$6.75.

Traditional Ballads of Virginia. Collected under the Auspices of the Virginia Folk-Lore Society. Edited by Arthur Kyle Davis, Jr. [Cambridge: Harvard University Press, 1929.] Charlottesville: University Press of Virginia, 1969. xviii, 634 pp. List of references, 4 appendices, music, photos. \$8.50. [Perhaps the leading collection from the early period of American folksong scholarship, when the Child ballad reigned supreme, and several states vied for the lead in their respective ballad censuses.]

J.C.H.

RECORD REVIEWS

The Hammered Dulcimer, by Howard W. Mitchell,
Folk-Legacy Records, Inc., Sharon, Conn. 06069
1971 (Book and Record) \$7.95, Book only \$3.50.

Music and musical instrument making have too often been cloaked in a special mystique. We are made to believe that such arts are so difficult that they can be approached only by the lucky few born with "talent." And so most people remain awed spectators when they could be having the thrill of participation. Howie Mitchell's book and record on making and playing the hammered dulcimer go a long way toward debunking such a myth.

The book is not a how-to-do-it manual in the usual sense. Some readers seem dissatisfied with the lack of step-by-step instructions. They miss the point. Howie Mitchell has graciously saved the most fun of instrument making for you, encouraging your own creative whimsy in designing.

Some will claim they lack "natural talent" or creativity, hoping for detailed directions for that "perfect" design. Be assured that there is no most desirable design. Yours is quite likely to have its own unique dignity and merit in tone and appearance no matter how simple the design and commonplace the materials. More importantly, talent and creativity can be learned. Talent is believing you can do it and then working at it. A set of detailed plans would not encourage experimenting and discovering things on your own and would keep you more firmly than ever at the mercy of "experts."

The book part of the set is a running commentary on the ideas, designs, questions, guesses, experiments, motivations, successes, and failures of the author in making 21 hammered dulcimers. It is chock-full of suggestions for deciding such questions as size, shape, string lengths, tuning range, materials to use, where to obtain hard-to-find components such as strings and tuning pins, and more. Super-helpful items are a variety of alternative tuning schemes and a graph relating pitch to string length.

To be sure, trying to build a hammered dulcimer is, at first, a confusing task. The organization of the book is such that it is difficult to use as a reference while working. The best approach may be to read it several times before starting construction, jotting down your impressions on design features and how to proceed on your first dulcimer.

The last third of the book includes summary comments on dulcimer making, playing methods to try, unusual tunings, discography, and notes on the selections included on the accompanying record. Diagrams and illustrations are clear and understandable.

There is no attempt in the book to guide the beginning player through many specific learning exercises and songs. How to play a major scale is clearly indicated, and much of the rest is left to the player's ears and ingenuity. A couple of arpeggio exercises and music notation for two of the songs on the record are included along with descriptions of a variety of playing techniques.

Songs on the companion record are, for the most part, either very familiar, easy to play, or both. The owner of a new dulcimer will have an easy time playing along with much of the record. There is no attempt to adhere to songs especially associated with the dulcimer. This is appropriate. The hammered dulcimer is a rather cosmopolitan instrument; its use has not been restricted to any particular tradition.

An introductory section of the record goes through the process of tuning a fourth-interval dulcimer. The author also presents us with the sounds to listen for in order to set up any of a variety of intervals across the treble bridge. My preference is for fifth-interval tuning which I find a little easier to understand, more versatile, and perhaps more common in most areas of the U.S. where dulcimers can be found.

Sprinkled among examples of several playing styles are some pleasant duets between Howie and Ann Mitchell and a fine sample of dulcimer accompaniment to voice on "St. Martin's." A truly nice touch is the inclusion of several tunes by Russell Fluharty of Mannington, West Virginia. Russell plays in a deliberate, steady manner with prominent drone accompaniment to the melody. This produces a rich and sustaining effect which is very appealing. The record concludes with Russell playing a very short but haunting melody titled "Dulcimer Jig."

Music instruction records necessarily have some inherent limitations. Parts of them will become quickly obsolete as you learn or may be obsolete if you are already knowledgeable. Those who have come to accept instruction records will find this one lucid and nicely paced as it extends from simple to more complex styles.

Anyone interested in making and playing the hammered (or hammer) dulcimer will find in this set a lot of helpful ideas and encouragement surrounded by a delightful, fun approach to music and making things. This is probably the most readily available source of considerable information on the true dulcimer, an instrument which deserves to be more widely played.

Sam Rizzetta
Smithsonian Institution

"Stages of My Life," Jon Wilcox. Contemporary Series. FSI-45 Stereo. Folk-Legacy Records, Sharon, Connecticut 06069. \$5.98.

John Wilcox is a singer-songwriter who gave up a comfortable position as a lawyer to travel about the country, singing of its beauties and troubles. He is a good singer and performer, and a promising songwriter. Powerful and movingly performed here are his "Tree of Life," a parody in a minor key of "America the Beautiful," and his "Sidewalks of New York," a parody of the earlier song with the same title. These are two of his better efforts and attack present-day ills without proffering pat cures. In fact, in the New York song, which is about Bowery derelicts, there is the self-deprecating statement, "I don't need no song about where I went wrong...." However, in the performance of this song, the total dramatic effect is hampered by interspersing the original melody played on mandolin with the new poignant words and remolded tune.

Wilcox is especially good at singing romantic songs. Two of the more listenable items on the record are such songs by other writers -- Jesse Winchester's "Yankee Lady," about a finished affair, and Willie Nelson's "One Day at a Time," about a rambler who "lives one day at a time." All but three of the eleven songs were composed by Wilcox. His guitar accompaniment is just right, and on several cuts he is greatly aided by the fiddle, mandolin, and vocals, severally, of Jay and Lyn Ungar, and Debbie Pheasant.

OTHER RELEASES:

Nonagenarian Paul Caldwell, a master stylist in the now obscure art of the classical five-string banjo, who for years refused to be recorded, has cut one side -- eight numbers ranging from fiddle tunes, through ragtime melodies, to classical music -- for Twilight Records. On the other side of the stereo record is the singing of the "folk-oriented duo" (per a blurb for the record) of Shirley Keller and Charlie Wright. The record, at \$5.50, is available from Charles Wright, 35 Terkuile Road, Montvale, New Jersey 07645.

Folk-Legacy has released the first solo record by Ed Trickett ("The Telling Takes Me Home" FSI-46), a new one by Gordon Bok ("Seal Djiril's Hymn" FSI-48) and Jim Ringer's first album ("Waiting for the Hard Times to Go" FSI-47).

George Simpson
Bethesda, Maryland

FOLKLIFE MUSEUMS IN VIRGINIA, MARYLAND, AND NEIGHBORING STATES

From time to time, as we learn about them, we will list folklife museums that may interest readers in the mid-Atlantic region. Readers are encouraged to send us information on museums they have discovered.

The Fuller-Baker Log House is located on U.S. 40, one mile west of Grantsville, Maryland. The two-story structure, 125-150 years old, is under restoration by The Council of the Alleghenies. This organization devotes its work to the traditions, folklore, history, human values, and human resources of the Allegheny Highlands. Those interested in the organization's work and perhaps in becoming members should write to the organization, whose address is Grantsville, Md. 21536.

The Springs Museum is located in the town of Springs, Somerset Co., Pennsylvania, which itself lies between Salisbury, Pa., and Grantsville, Md. It features household and farm crafts and tradesmen's crafts, and is open May through October. A yearly festival takes place the first Friday and Saturday in October. Curator: Dr. Alta E. Schrock, Penn Alps, Inc., Grantsville, Md. 21536.

Penn Alps is located near Grantsville, Md., and features a Penn. Dutch restaurant, craft demonstrations and sales, and a summer teaching program. It is open year round except Sundays.

The Steppingstone Museum is located in Dublin, Maryland, about 10 miles north of Bel Air (or just before one comes to Conowingo Dam). The collection includes tools, implements, and craft materials gathered from the surrounding area. The museum is open May through October, 1 p.m. to 5 p.m. on Saturdays and Sundays, and during the week for groups by appointment. During the winter traveling displays go to schools, libraries, and churches. Research assistance for "serious" students is available.

ORGANIZATIONS, PUBLICATIONS, ETC.

Oral English, a quarterly publication (LeMoyne College, Syracuse, N.Y. 13213, no price known at press time), takes notes up to 1500 words and articles up to 3000 words on any aspect of oral literature.

Black Folk: Journal of Afro-American Folklore (Lance A. Williams, P. O. Box 59284, Los Angeles, California 90059).

The Pioneer America Society (626 S. Washington St., Falls Church, Va. 22046).

Maryland Folklore Society (locally, call George Simpson, 530-0973, others write to the editor of this publication and we will forward). Meeting at College Park in the fall.

The Middle States Conference on Folk Culture will meet in Amherst, Massachusetts, in late April.

The American Folklore Society will meet in Nashville, Tennessee, in November.

Skipjack (South Dorchester High School, Church Creek, Md., 21622, \$5.00 for 4 issues), a new, Eastern Shore spin-off from Foxfire.