

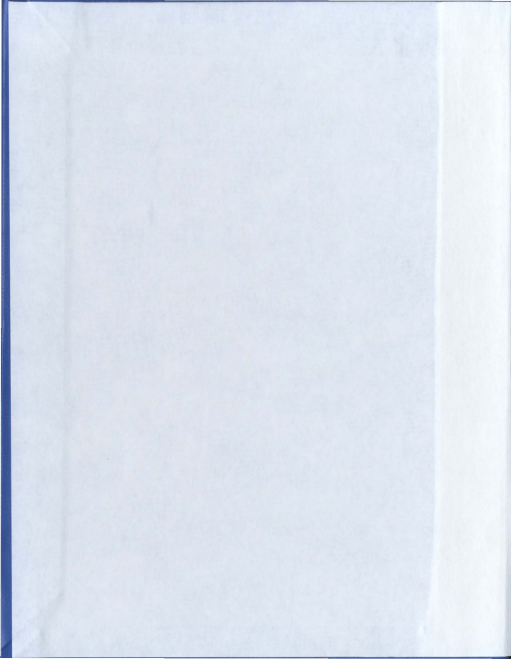
MARINE DISASTERS IN NEWFOUNDLAND FOLK
BALLADRY INCLUDING A CLASSIFICATORY SYSTEM
FOR SEA DISASTER NARRATIVE

CENTRE FOR NEWFOUNDLAND STUDIES

**TOTAL OF 10 PAGES ONLY
MAY BE XEROXED**

(Without Author's Permission)

MORGIANA P. HALLEY, B.A.





The author has granted an irrevocable and exclusive licence allowing the Library of Canada to reproduce, copy, distribute and to make available these by any means and in any form without altering the basic content in any material format.

The author retains ownership of the copyright in further works. No part of these may be reproduced without their permission.

The author is permitted to publish a derivative of this published information in a third-party publication in Canada or elsewhere, subject to the author's liability and ensuring the author the complete transfer of some copyright before the work is published and the author's right to be designated as the author of the derivative work.

The author is permitted to publish a derivative of this work in a third-party publication in a third-party publication, subject to the author's liability and ensuring the author the complete transfer of some copyright before the work is published and the author's right to be designated as the author of the derivative work.

Page 10 of 10 (10/10)

ABSTRACT

MARINE DISASTERS IN NEWFOUNDLAND FOLK BALLADRY

including

A CLASSIFICATORY SYSTEM

for

SEA DISASTER NARRATIVE

by

© Morgiana P. Halley, B.A.

A thesis submitted to the

School of Graduate Studies

in partial fulfillment of the

requirements of the degree of

Master of Arts

Department of Folklore

Memorial University of Newfoundland

June, 1989

St. John's

Newfoundland

ABSTRACT

This thesis is based on a project whereby a classificatory system for sea disaster narrative was created, using ballads of marine disaster collected from the Newfoundland repertoire as its foundation. The first chapter discusses the system itself, and contains an outline thereof. It also deals with the reasoning behind the creation of the system and with its projected use. The actual system thereafter appears only in appendices.

The remainder of the thesis involves a discussion of new insights about the ballad repertoire of Newfoundland and Labrador which were revealed through the research by which the system was created. Chapter Two comprises a diachronic overview of ballad collection and study within the province of Newfoundland and Labrador, and a discussion of past work in the area. In Chapter Three, the commemorative aspects of locally composed marine disaster ballads of Newfoundland and Labrador are considered. This chapter also discusses variations in factual accuracy which may occur as a result of varying memorial emphases.

Chapter Four discusses the differences between locally composed ballads about shipwrecks and drownings and those ballads on similar subjects which have been imported into Newfoundland and Labrador from other areas and traditions. Locally composed pieces usually appear to be more historically and factually accurate to specific occurrences than do imports. The fifth and final chapter involves a discussion of the poetic and conventional language employed in the marine disaster ballad and the changes in conventional or formulaic usage which have occurred in such balladry in Newfoundland and Labrador over the past one hundred fifty years.

Appendix A presents a complete explanation of the classificatory system itself, with an annotation to each category, explaining its projected content. Appendix B entails the research work on which the system was founded, illustrating how the ballads collected from the Newfoundland repertoire were employed to found the system itself, giving references and cross-references, and annotating the data to published works in which versions of the same ballads appear.

DEDICATION

Often, when a scholar expresses gratitude for assistance in the completion of some major project, only those sources are acknowledged whose contributions were direct, immediate, and academic in nature. Having come to post-graduate studies after a hiatus of eighteen years, during which my activities were distinctly separated from the intellectual sphere, I feel disinclined to proceed in a similar fashion.

One man has exerted such a significant influence on my life that it cannot be ignored. Without his interest, enthusiasm, and encouragement, my research might have lost incentive and momentum, despite my lifetime interest in the lore of the sea. Without the knowledge and experience accumulated during his fifty-year career as a Merchant Marine officer, I should have been seriously lacking in technical advice. Without his financial support, encouraged as well by his wife and my mother, Madeleine Steele, M.Ed., I should most certainly have been unable to attain my goals.

It is, therefore, with immense filial pride and affection as well as gratitude, that I hereby acknowledge my debt by dedicating this thesis to Captain Fred Steele, my step-father, my friend, and the best skipper a kid ever had.

**Thanks, "Cap'n Dad"! I could never have done it without
you.**

In Memoriam
WAYLAND D. HAND

It is with deepest sorrow that I acknowledge the loss of my early mentor and longtime friend, Dr. Wayland D. Hand. It was under his aegis that I first began my inquiries into the subject of Folklore and largely through his influence and encouragement that I was able to continue my studies in the discipline in later life. I sincerely regret that I am unable to lay my finished thesis in his hands and tell him that his confidence in my abilities was in large part responsible for my achievement. I am gratified to know that his work is being continued, but grieved to the core by the personal loss to myself and others. I am certain that it does not minimize my dedication to my step-father to ask him to share it with my intellectual father. Wayland Hand, wherever you are, I hope you know.

ACKNOWLEDGEMENTS

I acknowledge my debt of gratitude:

To the Department of Folklore and the Dean of Graduate Studies, Memorial University of Newfoundland, for providing me with a bursary, which greatly aided my finances during this period of study.

To MUNFLA for archival assistantships which enhanced not only my pocketbook, but also my knowledge of the discipline of folklore.

To my supervisor, Neil V. Rosenberg for suggesting the topic for the original paper on which I based this thesis, as well as for overseeing the work in progress and giving invaluable advice and guidance.

To Kenneth S. Goldstein for locating and acquiring on my behalf essential bibliographical sources. Also for advice, guidance and the use of materials both from his published articles and from his as yet unpublished collectanea.

To Herbert Halpert for seeking out books which I needed to purchase and for suggesting further bibliographical resources.

To David Buchan for bibliographical sources and guidance.

To Stefaan Top for graciously acceding to my requests for various resources.

To Philip Hiscock for help in navigating the rough waters of MUNFLA, and to Patti Fulton for similar aid.

To Paul Mercer for advice and counsel.

To John D. A. Widdowson for support and advice.

To Frederic Aldrich for encouragement and support.

To Peter Narváez for bibliographical assistance.

To Diane E. Goldstein for bibliography and encouragement, as well as for acting as a messenger and liaison.

To Gerald Thomas for being a "good Head."

To Martin Lovelace, George Casey, and Gerald Pocius, for general information and assistance.

To David N. Barron of Atlantic Diver for providing shipwreck maps and bibliographical references, as well as suggestions.

To Pat Byrne for ballad texts.

To Laurel Doucette for finding that last-minute article I needed so badly and then giving me a copy, instead of just lending it.

To Heather Wareham and Paula Marshall at the Maritime History Archives for invaluable assistance, and to David Leamon at the Provincial Reference Library for the same.

To a number of faculty members in other disciplines for general assistance above and beyond the call of duty. There isn't room to name them all, so -- Maritime History and English people, this means you!

To numerous other students, both graduate and undergraduate, within the Department of Folklore, for support, encouragement, and proof-reading. If I have (unintentionally, I promise you) omitted anyone from this list, *mea maxima culpa*, and you have a right to flog me unmercifully with any handy weapon:

Anita Best,
Julia Bishop,
Valentina Bold,
John Cousins, [for his envy of my subject, which made me
treasure it all the more],
Virginia Dillon,
Delf Maria Hohmann,

Kathryn Kimiečik,
 Arlene King,
 Melissa Ladenheim,
 Lyn MacDonald,
 Jock Mackay,
 Janet MacNaughton,
 Ian McKinnon,
 Jamie Moreira,
 Clara Murphy, for proof-reading,
 Bridget Noonan,
 and
 Isabelle Peere.

To friends and academics everywhere, whose support and encouragement helped when I needed it, especially to:

Tony Barrand,
 Nathalie Brunet, for proof-reading,
 Aden Clark,
 DEFFA,
 Ford Elms, for proof-reading,
 Khayyam Grover[Khyam Tilton],
 Ricky Holmes, for obtaining the Beck Festschrift for me,
 Charlie Howard,
 Bobby Ives,
 Edward D. "Sandy" Ives,
 Ernie Nolan,
 Jim Payne, for song texts and invaluable input,
 John Peck,
 and
 Doug Rutherford, also for proof-reading.

To the women in the Arts "caf" who provided coffee and conversation when I needed it most.

To the entire staff of the Department of Computing Services, especially to Gayle Barton and Janet O'Keefe, for their able assistance as well as their patience and forbearance.

And last, but certainly not least to the Departmental secretaries, Sharon Cochrane and Linda Kirby, for their patience, forbearance, and assistance. (Do I still owe them a beer?)

Table of Contents

Abstract	ii
Dedication	iii
In Memoriam	iv
Acknowledgements	v
Table of Contents	viii
Introduction	1
Chapter 1 -- The System	5
Section I -- Why and How The System Was Devised	5
Section II -- The System -- Outline	18
Section III -- How to Use The System	21
Chapter 2 -- The Ballad and Newfoundland	25
Chapter 3 -- The Memorial Aspect of Locally Composed Sea Disaster Ballads	51
Chapter 4 -- Native vs. Imported Balladry in Newfoundland	76
Chapter 5 -- Stereotypical Language Usage and the Newfoundland Sea Disaster Ballad	98
Appendix A -- The System -- Annotated	125
Appendix B -- The Newfoundland Ballad Research	139
Section I -- Loss of Vessel(s)	145
Section II -- Loss of Person(s)	242
Section III -- Circumstances and Consequences of Sea Disaster	302
Bibliography	360

Introduction

Songs of the sea have long been a particular interest of mine, due not only to my personal aesthetic tastes, but also to my background, since many of the men of my family have been involved in merchant shipping. From my earliest Quaker antecedents in New Bedford, Massachusetts, to my step-father, a recently retired deck officer of the U.S. Merchant Marine, my family has had seafaring connections. In fact, my very first undergraduate folklore collection project was involved with sea lore. Uniting this subject to my other love, music and song, seemed, therefore, to present a very natural and pleasing prospect. It also appeared to me that some sort of classificatory and/or organizational system for narratives of marine disaster would be useful as a tool not only for folklorists, but also for other students of nautical lore and history.

The island of Newfoundland, because of its geographical location, has always been heavily influenced by the sea which surrounds it. Since before its discovery by sea-borne Europeans, its native population depended on the sea for sustenance and transport. The newcomers themselves arrived by sea, seeking a base for the accumulation of the products of that same sea, prior to transporting them, again by water, to their home ports, for consumption. In modern times, the province of Newfoundland and Labrador has been home to both the fishing and sealing industries, as well as providing a base for ocean-going vessels involved in both military and mercantile pursuits.

The unpredictability of the weather in the North Atlantic, coupled with the frequency of such hazards as icebergs, dangerously rocky coasts, and unpredictable currents, have made marine disasters inevitable in the waters

surrounding Newfoundland and coastal Labrador. Human error has contributed to the losses of both vessels and personnel. It is a rare Newfoundlander who has not lost some relative or acquaintance to the sea. I found, outside my actual research into the subject, that, if I mentioned the topic of my thesis to any native-born Newfoundlander or Labradorian, he or she was likely to ask if I knew "such-and-such a ballad." If I replied in the affirmative, I was then told, "That was my uncle and two of my cousins," or something similar. If I mentioned a particular song, my conversational partner might reply, "Oh, yes, that was from my home town. I know all about it." If I had had the temporal and financial resources to pursue each of these myriad lines of inquiry, I would, most probably, have well over double the data I am using at present.

The repertoire of ballads in this province is rich and rewarding. It is fortunate that modern times, advanced technology, and mass media have not exterminated the genre here, but rather have reshaped it. Songs are still written, performed, and recorded by professional, semi-professional, and amateur musicians and versifiers on many subjects of current topical interest. Among these subjects, marine disasters still hold a position of prominence.

More than one song was composed about the demise of the oil rig, *Ocean Ranger*, which sank, killing all hands aboard, in 1982.¹ This tragedy, because more than eighty lives were lost, fifty-four of them Newfoundlanders, and because the rig had been, like the famed *Titanic*, considered virtually "unsinkable," had a

¹ *Evening Telegram*, Monday, 15 February 1982, 1; for songs on the subject, see Tim Rogers, "The New Balladeers," *Canadian Folk Music Bulletin* 16:4 (1982), 8-12. Article includes texts of three songs.

tremendous impact on the Newfoundland community.²

More recently, another oil rig, the *Rowan Gorilla*, capsized and sank as it was being towed across the Atlantic.³ No lives were lost, and none of the crew were Newfoundlanders. There was no song added to the Newfoundland ballad repertoire. One is, however, reminded of something that appeared in a book by an author resident on the Cornish coast:

...seeing an oil rig being towed across the horizon toward the Lizard, the size of a vast city office block, scarily incongruous in a shipping lane. I shouted to Geoffrey when I saw it, and after looking through his field-glasses, he said with a Cornishman's native sense: 'That would make a good wreck.'⁴

Bearing in mind the continual currency of sea disaster, especially in a place such as Newfoundland, and the strong tradition of song-making both on the island itself and on the Labrador coast as well, one finds that the ballad of marine disaster is still a popular form of poetic expression commemorating losses and/or acts of heroism, as well as conveying sympathy and condolences.

G. Malcolm Laws expounded at length on the tendency of ballad editors to become nostalgic about "the good old days when balladry flourished" and the fact that "a few more years would certainly sound the death knell of the traditional ballad," despite the fact that "balladry has remained very much alive."⁵

²See Appendix B, p. 257 (*Ocean Ranger*), p. 204 (*Titanic*).

³*Globe and Mail*, 16 and 17 December 1988.

⁴Derek Tangye, *A Cornish Summer*, (London: Michael Joseph, 1970), 183-184.

⁵G. Malcolm Laws, Jr., *American Balladry from British Broad-sides: A Guide for Students and Collectors of Traditional Song*, Publications of the American Folklore Society Bibliographical and Special Series Vol. 8, (Philadelphia: The American Folklore Society, 1957), xii. [Hereafter designated "Laws, *ABBB*."]

Nowhere is balladry more vital and flourishing today than it is in Newfoundland and Labrador.

But, Laws also noted :

...the time has come for a shift in emphasis from field work[sic] to library work. The materials already collected are in desperate need of analysis, interpretation, and evaluation, and the study of folksong cannot advance properly until this need is fully realized and acted upon.⁶

It is with that "desperate need" in mind that I began work on the classificatory system presented herein. Little did I know when I began that work that it was to outgrow the balladry that engendered it and attempt to span the entire range of narrative possibilities. Nor could I have foreseen the fascinating insights and concepts that arose from the research and provided me with the material for the body of this thesis.

⁶Laws, *ABBB*, vii.

Chapter 1

The System

Section I -- Why and How The System Was Devised

This study presents a classificatory system for sea disaster narrative, based on the analysis of narrative folksongs -- ballads -- collected in Newfoundland. All these songs deal with the loss of vessels and/or persons at sea through disaster or catastrophe of one sort or another. Primary emphasis in classification has been placed on the thematic content of the texts, which have been organized accordingly. This work demonstrates a system of analytic and classificatory schema which is applicable alike to other bodies of sea disaster ballads as well as to sea disaster narratives of other types and origins.

This project was undertaken because I felt there was a need to organize the processes and materials dealing with sea disaster, in order that they might be better observed and analyzed by scholars of maritime folklore, history, and related disciplines. In *The Study of American Folklore*, it is asserted that "[c]ollected folklore...[is] of little use to a scholar until identified by category and arranged systematically in an archive (or museum) or published," and that "[a]ny classification...is always for a purpose."⁷ It was discovering myself to be in

⁷ Jan Harold Brunvand, *The Study of American Folklore: An Introduction*, 2nd ed., (New York: W.W. Norton and Company, 1978), 16, 17.

agreement with the above-stated attitudes which provided the basic impetus behind this work. Any good system of classification enables subsequent investigators to organize and locate material in order that they may make connections between data and write about both the data and the connections. I believe the work here presented to fulfill these criteria.

Furthermore, despite the evidence that, as Philip Bohlman has so aptly noted, "Folk music has often demonstrated a peculiar resistance to systematic classification -- or, stated more accurately, to classification systems,"⁸ I was of the opinion that the extent and diversity of the Newfoundland ballad repertoire which dealt specifically with the subject of sea disaster would make it an excellent corpus of data on which to found such a system. Also, D.K. Wilgus had remarked, in reference to folksong and ballad classification in general, that "Local or regional syllabi might be helpful and productive of tentative titles, classifications, and arrangements."⁹ I felt that this statement bore heavily and positively on my proposed research. Wilgus further observed: "The principle that, for comparative purposes at least, ballads should be classified in terms of their narrative themes seems well established,"¹⁰ I found myself in full agreement with this assertion and further considered that confining the entire system to a single major subject area would render a thematic classification more easily achieved.

⁸Philip V. Bohlman, *The Study of Folk Music in the Modern World*, (Bloomington IN: University of Indiana Press, 1988), 33. [Hereafter designated "Bohlman."]

⁹D.K. Wilgus, *Anglo-American Folksong Scholarship Since 1898*, (New Brunswick NJ: Rutgers University Press, 1959), [Hereafter designated "Wilgus, 1898."], 257.

¹⁰D.K. Wilgus, "A Type-Index of Anglo-American Traditional Narrative Songs", *Journal of the Folklore Institute* 7 (1970), 161-176. [Hereafter designated "Wilgus, JFI 7. 166.]

It is not to be assumed, however, that the concept of "theme" as it is employed in the current effort is identical to that represented by Eleanor Long¹¹ in describing the ballad classification schema devised by herself and Wilgus. Albert B. Lord, in his seminal work on formulaic composition, *The Singer of Tales*, gave his working definition of the term *theme* as "a grouping of ideas regularly used in telling a tale in the formulaic style of traditional song."¹² In other words, he saw the theme as a *unit* of narrative action, and this is very like the way the word appears to be interpreted by Long and Wilgus. I, on the other hand, have employed the term "theme" in a manner much more closely linked to its dictionary definition "...the central idea or purpose that unifies a discursive subject...."¹³ In a way, one might say that, by limiting myself to narrative dealing with marine disaster, I had already chosen the "theme" with which I was to work, and that the further categories into which I have divided the system are "sub-themes."

All the songs included in the corpus on which this study is based were collected as traditionally sung or transmitted through documents of the folksong tradition process in Newfoundland. Not all were locally created, but all are or

¹¹Eleanor R. Long, "Ballad Classification and the 'Narrative Theme' Concept Together with a Thematic Index to Anglo-Irish-American Balladry," in *Ballad Research: The Stranger in Ballad Narrative and Other Topics*, Proceedings of the Fifteenth International Conference of the Kommission für Volksdichtung of the Société Internationale d'Ethnologie et de Folklore, Hugh Shields, ed., (Dublin: Folk Music Society of Ireland/Cumann Cheol Tíre Éireann, 1986), 197-213. [Hereafter designated "Long."]

¹²Albert B. Lord, *The Singer of Tales*, (Cambridge MA: Harvard University Press, 1960), 69, 68.

¹³*Funk and Wagnalls Standard College Dictionary*, Canadian ed., (Toronto: Fitzhenry and Whiteside Limited, 1982), 1412. The primary definition, as given on page 1388 of the same work, is "A topic to be discussed in speech or writing; a subject of discourse."

have been locally transmitted. All were found either in published collections of Newfoundland folksong or in the files of the Memorial University of Newfoundland Folklore and Language Archive,¹⁴ in unpublished collections made within the province of Newfoundland and Labrador.

From this large body of published and unpublished materials, I have assembled and organized a body of texts. These have been checked in transcription and, occasionally, transcribed directly from original tape recordings, in order to establish whether their thematic content was relevant to this study. Wherever possible, the story conveyed by the text has been verified by means of ship registries, newspaper accounts, and/or specialized sources such as the Maritime History Archives at Memorial University of Newfoundland.

Melodies were not considered as a factor in the design of this system, because, although they are an integral part of balladry, the categories I was delineating were based on narrative content, theme, and plot. Melodic patterns do not appear to have any significance bearing on the conveyance of meaning within the rubric of "sea disaster." Strophic and stanzaic patterns also are excluded from categorical importance. I wished to make the system a useful tool for other genres than balladry and other disciplines than folklore, and, since most other genres which dealt with sea disasters were non-musical and couched in prose, categories which incorporated melodic or poetic criteria would be inappropriate to the system's wider use.

¹⁴Hereafter designated "MUNFLA."

I have chosen to use the term "classificatory system" rather than "typology" to describe this effort, since the latter term connotes limitation to a single genre of narrative.¹⁵ If compared to such seminal works as *The Types of the Folk-Tale*,¹⁶ it is far narrower and more specific in its approach and in the corpus with which it deals. On the other hand, it is by far more general and broader in its application than the *Motif-Index*.¹⁷ It has drawn upon many of the basic ideas involved in the creation of both of the above-mentioned works, as well as others.¹⁸ The result is a unique tool which I hope will be useful not only to maritime folklorists, but also to historians and other scholars of nautical topics. The system, as presented here, is intended to transcend not only the boundaries of genre, but also those of discipline in its application.

Another possible way of viewing the present effort as a "classificatory system" might be from the standpoint of the biological taxonomy developed by Linnaeus.¹⁹ If narrative as a whole is viewed as the "kingdom", and balladry as

¹⁵Note also D.K. Wilgus's distinction between *classification* and *arrangement*, (Wilgus, 1898, 253-254), where he states that "a classification based on narrative theme requires the destruction of the Child canon." On first examining the corpus of data on which this research is based, I discovered that only one or two examples were found in Child, and I continued to work on the basis of a narrative classification.

¹⁶Antti Aarne and Stith Thompson, *The Types of the Folktale: A Classification and Bibliography*, 2nd. rev. 1961, Helsinki: Suomalainen Tiedekatemia/Academia Scientiarum Fennica, 1964).

¹⁷Stith Thompson, *Motif-Index of Folk-Literature*, rev. & enlarged ed. (Bloomington IN: Indiana University Press, 1966).

¹⁸Laws, *ABBB*; G. Malcolm Laws, *Native American Balladry*, (Philadelphia: The American Folklore Society/Publications of the American Folklore Society Bibliographical and Special Series, Vol. 1 revised, 1964), 2. [Hereafter designated "Laws, NAB*"]; Long; Wilgus, "The Catalogue of Irish Traditional Ballads in English," in *Ballad Research* (see footnote #11 on Long for full citation), 215-227; Wilgus, *JFI* 7.

¹⁹Helena Curtis, *Biology*, 3rd ed., (New York: Worth Publishers, Inc., 1979), 346.

the "phylum", I have been dealing with an "order," which I divided into "families," applicable to other "phyla," and I have left the "genus and species" division to the discretion of the subsequent worker. Laws was attempting to delineate the "orders" themselves. Long and Wilgus have been working with a "class" (Anglo-Irish-American) in order to establish a "genus and species" for each item therein. *The Types of the Folktale* designates "families" of the "phylum" Folktale. The *Motif-Index* assigns the same "phylum" to the above-mentioned "families" by investigating the "genera" to which they belong (or which belong to them).²⁰

Bohlman speaks at length on the difficulties of folk music classification, not the least of which difficulties, as he sees it, is the apparent fact that: "The systematic description of one repertory, no matter how much tolerance for variation it permits, rarely extends to other repertories."²¹ I believe that the removal of the system here presented from an exclusively musical sphere entirely overcomes this limitation. Wilgus points out that a system, in order to be useful, must be consistent, and Bohlman concurs.²² I trust that this system of mine will demonstrate both its consistency and its efficacy.

There is never *one single* "correct" location for a sea disaster narrative within the system, and consequently, cross-references are not only inevitable, but highly desirable. Hence, an item may be located simultaneously under several

²⁰I am forever indebted to my colleague, James Moreira, for suggesting this concept of applying Linnaean taxonomy to folklore's systems of narrative classification.

²¹Bohlman, 33.

²²Wilgus, *JFI* 7, 166; Bohlman, 37.

headings. A good example from my own research is "The Loss of the *Snorre*."²³

The plot synopsis is as follows:

At 10:00 pm on the night of 18 September, a storm sweeps the coast of Newfoundland. Many vessels are destroyed and much property is damaged. A Norwegian sloop, on her maiden voyage, anchors near Squarrey Head, Bonavista, at 3:00 pm Tuesday. At 10:00 Wednesday, 19 September, she bursts her anchor chains and grounds, putting all aboard her in extreme peril. A group of local men run a line to the stricken vessel by means of a rocket apparatus, and attempt to save her crew. Four are saved, but two are swept away and drowned, one of them a 13-year-old boy. The rescue workers are praised.

The main entry for this item is I.D.a. (Loss of Vessel(s) Through Grounding or Striking), but it is also cross-listed under I.B. (Loss of Vessel(s) in Storms), I.F. (Loss of Vessels Through Natural Disaster), II.A. (Loss of Person(s) by Drowning), III.E. (Heroic Attempts to Rescue Person(s) from Sea Disaster), and II.F.b. (Disaster Averted/Person(s) in Extreme Peril, but Rescued).

The area of primary stress (main entry location) for any given item would depend on the aims of the person involved in research about that particular item and corpus of data. Note that such of these arbitrary subjective decisions as I, personally, have made concerning the data used in this project appear in the appendix (that is, within the data corpus itself) rather than in the system format in either its outline or annotated configuration.

Wilgus cites among his criticisms of the Laws syllabi the fact that any ballad classification which relies on the Child canon to the extent that its first division separates "Child" from "other" is bound to be inaccurate and decries Laws's "separation in terms of geographical origin which lead to problems in the

²³Appendix B, p. 202.

placement of adapted and recomposed ballads.*²⁴ I have avoided these pitfalls by formulating a system in which neither the geographical origin of an item nor its inclusion in any previous collection has any bearing on its placement. Laws also required separate classification for items which told the same story with different stanzaic patterns and phraseology,²⁵ thus "reject[ing] completely the concept of the secondary ballad in so far as it bears upon ballad classification, quite possibly because of his belief that recompositions and derivative ballads stem from activities not part of the folk tradition."²⁶ As mentioned above, melodic and stanzaic forms were ignored in the formulation of this system, precisely in order to classify all the narratives dealing with a single event under the same primary heading. Not infrequently different items dealing with the same event may have different subsidiary listings, due to varying emphases in presentation, such as (theoretically) a number of texts of a shipwreck whose primary listing is under loss of vessels by capsizing, but of which one version stresses rescue efforts, another underlines loss of persons by drowning and yet a third, more allusive in wording than the others, is cross-listed to laments.

In the original work which led to this thesis, I first searched the MUNFLA Song Title Index²⁷ for any song which seemed relevant to the research. The MUNFLASTI is a card file. Each five-by-eight-inch index card gives several points of salient information (whenever they are available) for the item. The data

²⁴Wilgus, 1898, 250.

²⁵Laws, *ABBB*, 102.

²⁶Wilgus, 1898, 255-256.

²⁷Hereafter designated MUNFLASTI.

included are: 1) Standard title; 2) Given title (the title given the piece by the informant or within the community where it was collected); 3) First line (copied from MS or transcribed from tape-recorded material); 4) Summary (a synopsis of narrative plot or a brief characterization of non-narrative material); 5) Number of stanzas/lines; 6) MUNFLA "master" accession number; 7) MUNFLA tape "C" number; 8) Tape revolution counter number/MS page number/MS card page number; 9) Location where recorded/collected; 10) Date of recording/collection; 11) Name(s) of informant(s); 12) Name(s) of collector(s); 13) Name of indexer; 14) Date indexed; 15) First stanza (or exemplary verse, also chorus/refrain, if applicable); 16) Annotation of any known published or commercially recorded sources of the piece.

I copied out all the available information on items relevant to the research for this project, so that I could then locate the songs either in the manuscript files or on tape recordings in the MUNFLA holdings. Pertinent information was then transferred to my own index cards, which I subsequently examined with an eye to similarities in content which might be useful in delineating or arranging categories within the system.

After studying the type and motif indices done on folktales²⁸ as well as ballad typologies, classifications, and indices of the past and present,²⁹ I concluded that a classificatory system based on sea disaster narrative in balladry did not necessarily have to be *limited* to that genre in its eventual application. If

²⁸See footnotes #16 and #17 on Aarne and Thompson. Also Ernest W. Baughman, *Type and Motif-Index of the Folktales of England and North America*, Indiana University Folklore Series No. 20, (The Hague: Mouton and Company, 1966).

²⁹See footnotes #5, #9, #10, #11, and #18 on Laws, Long, and Wilgus.

my classification were truly based on elements of narrative theme and plot, and limited to those elements dealing with sea disaster, it should work as well for prose as for verse narrative, and even be applicable to professionally written material, such as newspaper articles. As a result of this conclusion, the nascent system underwent extensive changes, and indexers in other disciplines began to take an interest in the project, while my own colleagues made numerous helpful suggestions for categories and divisions into which the data might reasonably be separated in order for the system to be a useful tool for their investigations as well as my own.³⁰

Throughout the course of this research, I adopted as my motto a remark from one of Wilgus's papers on ballad indexing: "Needless to say, problems of inclusion are neither simple nor solved."³¹ In some cases, a category has been incorporated in the system format for which there was little or no data available within the corpus of data with which I was personally working -- the Newfoundland ballad repertoire. These categories were included because I was cognizant of narrative genres other than balladry (or of other ballad corpora) to which such a category would be applicable. To give an example or two: in this data corpus I came across no ballads dealing with vessels lost through collision

³⁰Special thanks to Diane E. Goldstein, Philip Hiscock, Paul Mercer, James Moreira, Paul Smith, George Storey, and Heather Wareham.

³¹Wilgus, *JFI* 7, 163.

with living things³² or with supernatural appearances of lost vessels,³³ and only one example dealing with an occurrence of cannibalism.³⁴ However, being aware of exempla of all three of these categories in prose narrative form, or in other ballad corpora, and desiring that the system be of value within the broadest possible area of application, I included these categories, despite the lack of representative data in my own research material.

When I first began work on this project, I excluded ballads of piracy and/or smuggling from the sample. Those about piracy tended to be of two groups: a) accounts of pirate life, such as "Captain Kidd" or "The *Flying Cloud*" and b) accounts of successful escape from pirates, such as "The Bold *Princess Royal*." Neither of these could, I believed, be characterized as "disasters." Likewise, the smuggling songs -- with one exception -- seemed to deal primarily with the successful apprehension of smugglers by forces representing established law and order. While that might well be considered a disaster by the smuggler, it was certainly not one in the sense intended in this project. The single smuggling song which remained in the sample was about some smugglers who were caught in a

³²Such as the collisions of the *Essex* (Elmo P. Hohman, *The American Whaler: A Study of Life and Labor in the Whaling Industry*, rpt. 1928, [Clifton NJ: Augustus M. Kelley, Publishers, 1972], 192) and HMCS *Caldwell* (James B. Lamb, *On the Triangle Run*, [Toronto: Totem, 1987], 19 [where the vessel's name appears misspelled as *Caldwell*]) with whales.

³³Such as the legends of the "Flying Dutchman," (Peter Kemp, ed. *The Oxford Companion to Ships and the Sea*, [London: Oxford University Press, 1976], 319) the *Young Teazer*, (Horace Beck, *Folklore and the Sea*, American Maritime Library vol. 6, rpt. 1973, [Mystic CT: Mystic Seaport Museum, Inc., 1985] 396-398) and the *Dash* (Beck, 403).

³⁴Factual accounts of several such occurrences as well as a number of ballad texts are given in A.W. Brian Simpson's thought-provoking book, *Cannibalism and the Common Law: The Story of the Tragic Last Voyage of the *Mignonette* and the Strange Legal Proceedings to Which It Gave Rise* (Chicago: The University of Chicago Press, 1984).

bad storm and rescued by a local skipper. *That* one seemed relevant. Later a few songs of piracy were located which I deemed appropriate to the study.

I likewise eliminated from the sampling any battles in which the subject ship or character was victorious. That was disastrous for the "other guys," but not for "our side." Humorous material, such as "The Crocodile Song," in which the major character is identified as "shipwrecked," but no further information is forthcoming, was discarded, as were "protest" songs about the miseries of sailing on a particular vessel, under a particular captain, or for a particular company. Songs about the general hardships of the seagoing life, but not dealing with a specific tragedy, were also culled, as were "non-disaster" songs about stowaways, and songs concerning both onshore drownings (in pools, rivers, etc.), and onshore deaths with seafaring connections. To clarify my position, a love tragedy, such as "Susan Strayed the Briny Beach,"³⁵ in which the shorebound woman dies on discovering her sailor lover has drowned, or a lament, such as "Lady Franklin's Lament,"³⁶ was included, because of the way the narrative dealt with the deaths at sea as of primary importance. However, "Two Little Orphans" was rejected, because the onshore deaths of the children by freezing constituted the primary focus of the plot, and the father's drowning at sea was only incidental to the narrative line. At this point, I found myself in complete agreement with D.K. Wilgus's observation:

Extremely difficult are the songs which hover between pure lament and personal narrative. Most laments do contain some narrative content, and the distinction must be made between the songs in which

³⁵ III.A.a.(Main); I.A., II.A. (X-refs); Appendix B, p. 304.

³⁶ III.B.(Main); I.D.b., II.B.c.(X-refs); Appendix B, p. 315.

the narrative is implicit and those in which it is explicit.³⁷

I therefore have attempted to incorporate in this study only those laments which have sufficient amounts of explicit narrative content to make them reasonable candidates for inclusion. Those which appear to be entirely allusive have been eliminated from the sampling wherever possible.

At first, shipboard murders were culled, as well, since I was originally disinclined to regard them as "sea disasters," feeling that individual murder was not particularly nautical in character and that the term "sea disaster" was better applied to loss of persons through accident, in battle, or due to natural causes. I eventually came to the decision that this was not a valid position, and that murders occurring at sea or aboard ship, like mutinies and scuttlings, were, indeed, "marine disasters." They were re-inserted into the system in its final form.

The preliminary categories chosen were in two very general groupings: I) Loss of vessels and II) Loss of persons. It was expected that these would be subdivided, to begin with, into three sub-headings: A) Individual, B) Multiple, and C) Disaster averted or rescue effected. These sub-headings were to be considerably altered, as may be easily seen by a glance at the system outline below.

³⁷Wilgus, *JFI* 7, 163. See also Roger D. Abrahams and George Foss, *Anglo-American Folksong Style*, (Englewood Cliffs NJ: Prentice-Hall, Inc., 1968), 83-85 on "Laments." [Hereafter designated "Abrahams & Foss."]

Section II - The System - Outline³⁸

I. LOSS OF VESSEL(S)

- I. A. LOSS OF VESSEL(S) - CAUSE UNSPECIFIED IN TEXT
- I. B. LOSS OF VESSEL(S) IN STORMS
- I. C. LOSS OF VESSEL(S) THROUGH CAPSIZING
- I. D. LOSS OF VESSEL(S) THROUGH GROUNDING, STRIKING, OR STRANDING
 - I. D. a. LOSS OF VESSELS THROUGH GROUNDING OR STRIKING
 - I. D. b. LOSS OF VESSELS THROUGH STRANDING OR JAMMING
- I. E. LOSS OF VESSEL(S) THROUGH COLLISION OR RAMMING
 - I. E. a. LOSS OF VESSEL(S) THROUGH COLLISION ONE WITH ANOTHER
 - I. E. b. LOSS OF VESSEL(S) THROUGH COLLISION WITH LIVING THINGS
 - I. E. c. LOSS OF VESSEL(S) THROUGH COLLISION WITH STATIONARY
OBJECTS
- I. F. LOSSES THROUGH NATURAL DISASTER
- I. G. VESSEL(S) LOST THROUGH MAN-MADE DISASTER
 - I. G. a. LOSS OF VESSEL(S) THROUGH MILITARY ACTION
 - I. G. b. LOSS OF VESSEL(S) THROUGH EXPLOSION, FIRE, ETC.
 - I. G. c. LOSS OF VESSEL(S) THROUGH PIRACY AND WRECKING
 - I. G. d. LOSS OF VESSEL(S) THROUGH MUTINY, SCUTTling, ETC.
- I. H. LOSS OF VESSEL(S) THROUGH SUPERNATURAL AGENCY

³⁸For a more detailed version of the system, see Appendix A, p. 125.

II. LOSS OF PERSON(S)**II. A. LOSS OF PERSON(S) BY DROWNING****II. B. DEATH AT SEA FROM CAUSES OTHER THAN DROWNING****II. B. a. DEATH AT SEA FROM DISEASE****II. B. b. DEATH AT SEA FROM FREEZING, EXPOSURE, STARVATION, ETC.****II. B. c. DEATH AT SEA FROM UNSPECIFIED CAUSES****II. C. LOSS OF PERSON(S) THROUGH MAN-MADE DISASTER****II. C. a. DEATH IN BATTLE AT SEA (MILITARY)****II. C. b. DEATH IN BATTLE AT SEA (NON-MILITARY)****II. C. c. DEATH AT SEA BY HUMAN ERROR OR MISCALCULATION****II. C. d. SHIPBOARD MURDER AND DEATH BY INTENTIONAL****MALTREATMENT****II. C. d. 1. OCCURRENCES OF CANNIBALISM****II. D. LOSS OF PERSON(S) THROUGH SUPERNATURAL AGENCY**

III. CONSEQUENCES AND CIRCUMSTANCES OF SEA DISASTERS

III. A. ROMANTIC TRAGEDY RESULTING IN DEATH AT SEA

III. A. a. ROMANTIC TRAGEDY RESULTING FROM PARENTAL OPPOSITION

III. A. b. ROMANTIC TRAGEDY WITHOUT PARENTAL OPPOSITION

III. B. LAMENTS FOR THE DEATH AT SEA OF LOVED ONES

III. C. SUPERNATURAL APPEARANCE(S) OF VICTIM(S) OF SEA DISASTER

III. C. a. SUPERNATURAL APPEARANCE(S) OF LOST VESSEL(S)

III. C. b. SUPERNATURAL APPEARANCE(S) OF LOST PERSON(S)

III. D. LOSS OF VESSEL(S) WITHOUT LOSS OF LIFE

III. E. HEROIC ATTEMPT TO RESCUE PERSON(S) FROM SEA DISASTER

III. E. a. RESCUE ATTEMPT SUCCESSFUL

III. E. b. RESCUE ATTEMPT UNSUCCESSFUL

III. F. DISASTER AVERTED

III. F. a. DISASTER AVERTED/VESSEL(S) THREATENED OR DAMAGED, BUT NOT LOST

III. F. b. DISASTER AVERTED/PERSON(S) IN EXTREME PERIL, BUT RESCUED

III. G. SALVAGE OF VESSEL(S) OR CARGO ATTEMPTED

III. G. a. SALVAGE ATTEMPTS (SUCCESSFUL)

III. G. b. SALVAGE ATTEMPTS (UNSUCCESSFUL)

Section III -- How to Use The System

My intention in developing this system of classification was to create an organizational tool applicable to any form of narrative dealing with disaster at sea. Any researcher dealing with sea disaster narrative should be able to organize his or her data by means of this system, in much the same way as one might employ, for example, an alphabetical index, and thus to extract convenient segments of that data on which to work according to his/her own volition. The system is intended to accommodate all such narrative, regardless of the geographical origin of either the narrative or the event it describes. Likewise, places of birth or residence of persons involved in either the disaster itself or the composition and/or transmission of the narrative have no bearing on the applicability of the system, nor does the language in which the narrative itself is couched. The system is intended solely as a tool -- a convenient filing scheme -- and its use should not be conceived as casting any subjective weight on the material so organized. Arbitrary decisions of this sort should be those of the researcher using the system, rather than those of the system's creator.

Bohlman notes that the ideal of all classificatory systems is to achieve both accessibility to the general and differentiation of the specific; that the originator of such a system "must discern how each piece is like the others in a given repertory while maintaining the integrity of the piece by recognizing its differences."³⁹ It has been my desire in undertaking this effort to fulfill that ideal.

³⁹Bohlman, 42, 44.

The system has been divided into three major categories, as can be seen above. Categories I and II -- Loss of Vessel(s) and Loss of Person(s) respectively -- are causal. The divisions within them are made on the basis of what actually brought about the loss. Either or both of these major categories might be employed separately, to the exclusion of the third. This third category, which I have labelled "Consequences and Circumstances of Sea Disaster," is not causal in any way. It includes not only such straightforward areas as salvage and rescue attempts (both successful and unsuccessful), but also somewhat more fanciful divisions, such as "Laments for the Death at Sea of Loved Ones" and "Supernatural Appearance(s) of Victim(s) of Sea Disaster." This was the major section in which were placed all those criteria of arrangement which I felt must, in all fairness, be included in a comprehensive system of this sort, but for which there was no logical place within the sections dealing with the immediate derivation of the losses themselves.

Although not all the major segments of the system are subdivided, any future user of the system could so subdivide these segments to accommodate his/her material. For example, Category II.D. deals with "Loss of Person(s) Through Supernatural Agency." If one were examining a corpus of data which included a large number of such narratives, one might wish to divide the category further by the *sort* of supernatural agency involved (ghosts, the devil, sea serpents, magical storms, mer-folk, etc.). Again, someone investigating maritime medical records might wish to subdivide category II.B.a. "Death at Sea from Disease" into categories by specific disease, while a person analyzing meteorological data might wish to divide I.B. "Loss of Vessel(s) in Storms" by geographical location, time of year, or type of storm.

Anyone desiring to use the system as a research tool should first read through the fully annotated form of the system, as it is presented in Appendix A (p. 125 of this thesis). Then he or she should take the corpus of data to be classified, item by item, and decide what each item's primary category should be. This decision, as well as that of how the data should actually be arranged within each category (alphabetically, chronologically, etc.) are at the discretion of the cataloguer. Whether the items should actually be completely double-catalogued under secondary headings or whether possibilities of cross-referencing should only be noted by "see" or "see also" notes at the primary location are also options open to the arbitrary discretion of the individual researcher.

I myself, in dealing with the material from my own research, as presented in the appendix, have followed several general guidelines. First, I have attempted to locate and use a single common title for each ballad plot, although I do list most alternatives. I have then organized these general titles alphabetically within each category. When the name of a vessel appears in the title of a ballad, that ballad is listed alphabetically under the vessel's name. This avoids large pockets of material listed under "The Wreck of the [*name of vessel*]" or "The Loss of the [*name of vessel*]*". Each individual item (in this case, song) has a "main entry," arbitrarily chosen by me. Many items also have subsidiary cross-references. Assuming such a multiple listing, the "main entry," under the common title, lists all alternate titles, gives a synopsis of the plot of the ballad, presents any collector's notes or notes of my own on that particular item which I considered relevant to my research, and shows an annotated list of both published sources and master accession numbers from MUNFLA holdings where versions or variants

of that particular item may be found, as well as "see also" notes to any cross-referential categories in which the item has also been placed. The subsidiary, secondary, or cross-referential listings include only the chosen common title, a "see main listing" reference, and a list of the other "see also" cross-references.⁴⁰

Despite my having had to contend with the many difficulties inevitably encountered by any ballad researcher -- such as texts with widely divergent titles but quite similar narrative content -- I discovered that a number of salient and interesting concepts emerged from the research. Not the least of these were the memorial aspect of the material (especially the locally composed items), the differences (both subtle and distinct) between locally composed and imported pieces, and the features of stereotypical language, construction, and usage peculiar to the sea disaster ballad. All of these will be discussed at greater length in the chapters to follow.

⁴⁰In lieu of citing a lengthy example here, I refer the reader to Appendix B, which begins below on page 139.

Chapter 2

The Ballad and Newfoundland

This chapter deals with defining the terms by which this study is bounded, as well as with ballad collection and scholarship specifically treating the genre as it is established in the Newfoundland and Labrador folksong repertoire. The information here presented should lead to a perception of tradition regarding not only the corpus of data *per se*, but also regarding the work and the workers dealing with that corpus over the years from the first efforts at collection near the turn of the century to the present.

The title under which this study is presented is "Marine Disasters in Newfoundland Folk Balladry." The word "marine," as here used, is an adjective, meaning "of or pertaining to the sea, sea navigation, or shipping or to maritime affairs"⁴¹ and the word "disaster," which it modifies, means "a grave occurrence having ruinous results."⁴² I use the term "marine disaster" to mean "a calamity or catastrophe occurring at sea" and it covers many types of events, including shipwrecks of all sorts as well as deaths at sea from various causes. Also included within the scope of this study are *near* disasters -- occasions upon which misfortune threatens, but does not actually occur.

⁴¹Webster's II New Riverside Dictionary, (New York: Houghton Mifflin, 1984), 427.

⁴²Webster's II, 200.

In *Native American Balladry*, G. Malcolm Laws gives his working definition of the ballad as "a narrative folksong which dramatizes a memorable event."⁴³ and it is that definition which is used as the working definition of the genre throughout this thesis. Laws states his reasoning thus: "The ballad must tell a story; it cannot be primarily a lyric expression of emotion."⁴⁴ Even the doyen of ballad research, Francis James Child, appears to have been an adherent of this definition, for Hart, in his biographical sketch, states, "It is clear that to Professor Child's mind it was necessary that the ballad should tell a story."⁴⁵ By at least one widely (though not uncritically) accepted scholarly definition, then, the texts on which this work is based are all ballads, since each tells a story based on some memorable event.

Speaking of the Newfoundland song repertoire, Peter Narváez says, "The majority...are *folk ballads* or stories in song. Such narrative songs possess definite beginnings and endings and portray dramatic action."⁴⁶

Since this study deals exclusively with marine disaster, the "memorable events" or "dramatic action" treated within these pages will be limited to disasters or near disasters at sea, as defined above, concerned with vessels (i.e.,

⁴³Laws, *NAB*, 2.

⁴⁴Laws, *ABBB*, 1.

⁴⁵Walter Morris Hart, "Professor Child and the Ballad," in *The English and Scottish Popular Ballads*, Francis James Child, ed., 1882-1898, rpt. (New York: Dover Publications, Inc., 1965), vol. 5, 781. article rpt. from *Publications of the Modern Language Association of America* 21:4, 755-807 [*New Series* 14:4 (1906)].

⁴⁶Peter Narváez, "Folksong," *The Encyclopedia of Newfoundland and Labrador*, Joseph R. Smallwood, ed.-in-chief; Robert D. Pitt, managing ed. (St. John's: Newfoundland Book Publishers (1967) Limited, 1984.), 250.

shipwrecks, etc.) or with persons (i.e., drownings, etc.). It would be highly unlikely that a chanty or lyric would be found which dealt specifically with sea *disaster*, but even such an unusual specimen would be excluded from this study if it did not tell a story.

I am thus defining the ballad in its broadest sense, with an understanding of the problems inherent in such a definition. The definition of the genre has been contentious through the years, but it is necessary in such a study as this to state a working definition and to remain true to it throughout the research. Only thus can one develop a theoretical construct firm enough to form the base for further efforts.

Whether a ballad is praised or stigmatized, and no matter how it is qualified -- as popular, classical, Child, broadside, vulgar, blues, sentimental, parlour, or whatever -- it is, by its nature, most *simply* defined as "a narrative song." The categories listed above are not by any means mutually exclusive. They overlap one another with such consistent regularity that many a ballad can be simultaneously listed in multiple categories, depending on the criteria involved in the classification or the arbitrary desires of the cataloguer. Only when one recognizes the inevitability of cross-referencing with regard to the ballad and the implausibility of attempting to find a *single* "proper place" for each item, can one approach the construction of a new classificatory system with any degree of confidence.

The difficulties of classifying ballads and the natural tendencies of the genre to overlap carefully delineated categories are dramatically evident in most published collections. These problems were witnessed by Simpson, when he

undertook the collection of the tunes of the broadside ballads. He says, "Until about a century ago, collectors and scholars drew no clear line of demarcation between the orally circulating ballad of tradition and the printed or broadside ballad. Yet the two genres are essentially distinct, even though some traditional ballads and songs found their way into print...and a goodly number of broadside pieces have become traditional."⁴⁷ The gentleman seems to be saying that there *is* a difference, and yet there *is not*; and this may well be a valid assumption, since all such lines of demarcation are, at least to some degree, artificial. It is thus not too surprising that a given text in its "living" form may overlap these academically created boundaries, making any such delimitation somewhat imprecise and open to criticism. The problems continue into the present day, despite heroic efforts to solve them by myriad scholars and academics representing multiple schools of thought. Dividing lines are still blurred and nebulous, but attempts must be made to enable researchers to deal with the material in an organized fashion, regardless of the difficulties, thus typologies and classificatory schema are constantly being created and manipulated in efforts to expedite and advance the quality of such studies.

Scholars have long been faced with a dilemma in defining and locating the ballads generically. One such researcher complained: "The ballads are difficult to discern because the people who sang them, in whose voices and minds the ballads lived and evolved, do not seem to have distinguished between ballads and other

⁴⁷ Claude M. Simpson, *The British Broadside Ballad and Its Music*, (New Brunswick NJ: Rutgers University Press, 1966), ix.

forms of song: they did not even call them ballads.⁴⁸ Many Newfoundland folk singers do make distinctions between general types of songs in the repertoire, although their terminology varies from that of the academician.⁴⁹

One way of avoiding problems of definition while developing a classification such as that presented in this study may be to examine the ways in which "the folk" themselves categorize their own repertoires,⁵⁰ but this is always difficult and frequently impossible, as researchers using archives and published collections are dealing with items recorded decades ago and the original collectors as well as the informants from whom they collected, well may be deceased. It seems simple enough to suggest that one might visit the communities in which the original fieldwork was done and ask the opinions of contemporary members thereof, but times do change and these opinions may easily differ from those of the original informants. Such information should, of course, be solicited by field workers undertaking collections today, but for most scholarly purposes, when dealing with past works, it seems adequate to select an elemental but broad-based definition applicable to the work in progress, to state it clearly, and to faithfully adhere to that definition throughout the project. Furthermore, in Newfoundland, the government's "resettlement" programme of the 1960s diffused numerous isolated communities and scattered their inhabitants, so it is now often impossible to trace

⁴⁸Flemming G. Andersen, Otto Holzapfel, and Thomas Pettitt, *The Ballad as Narrative*, (Odense)[Denmark]: Odense University Press, 1982), 1.

⁴⁹Narváez, "Folksong," 250.

⁵⁰George J. Casey, Neil V. Rosenberg, and Wilfred W. Wareham, "Repertoire Categorization and Performer-Audience Relationships: Some Newfoundland Folksong Examples," *Ethnomusicology*, 16:3 (1972), 397-403, 397.

the routes taken by earlier workers in the field. Also while Newfoundland and Labrador singers frequently distinguish between narrative and non-narrative forms of song, their categorizations are most often shifting and relativistic, and their terms are not concrete.⁵¹

Renwick notes, as regards the availability of contextual information from past collectors, that they:

...felt that they were collecting survivals, memorial traces that had outlived their natural contexts of composition, communication, and use; it made little sense to collect the available "contextual"[sic] information. Consequently, in analyzing such traditional folksong today, we have no hard data about "native speakers" on which to draw, nor any of their exigeses containing explicit or implicit knowledge -- exigeses we could use to generate research questions and to check results our own analyses reveal.⁵²

The Newfoundland folksong repertoire is rich and constantly changing, and collection has been extensive since the early years of this century, despite inferences to the contrary⁵³. The corpus of material now available for study is, in consequence, quite substantial. Texts are to be found both in published

⁵¹ Neil V. Rosenberg, personal communication, August, 1988.

⁵² Roger deV. Renwick, *English Folk Poetry: Structure and Meaning*, Publications of the American Folklore Society, New Series Vol. 2, ([Philadelphia]: University of Pennsylvania Press, 1980), 9. [Hereafter designated "Renwick."]

⁵³ "Although Newfoundland is one of the richest areas of traditional song left to us, previous research has been rather limited and haphazard." (Kenneth Peacock, *Songs of the Newfoundland Outports*, National Museum of Canada/Bulletin No. 197, Anthropological Series No. 65, (Ottawa: Queen's Printer, 1965), xxi.) [Hereafter designated "Peacock."]

collections⁵⁴ and in the largely unpublished holdings of MUNFLA.

The earliest locally composed Newfoundland songs to be found in print are the broadsides and songsters issued by two St. Johnsmen, Johnny Burke (1851-1930)⁵⁵ and James Murphy, "the Sealers' Poet" (1867-1931).⁵⁶ Both of these gentlemen were balladeers, who sold both printed broadsides of their own original works and composite songsters which merged these original offerings with those collected from the writings and/or performances of others. Murphy was the greater collector and compiler and the less prolific writer of the two. The earliest truly broad-based collection of Newfoundland songs still readily found in published form, however, was originally made by St. John's merchant, Gerald S. Doyle in 1927. Subsequent versions of this songster were produced in 1940, 1955, 1966, and 1978.⁵⁷ Each of these editions also included all the previous

⁵⁴In treating the numerous songsters and similar ephemera with contents relevant to this project, I have drawn heavily on the extensive list of publications examined by Paul Mercer in his *Newfoundland Songs and Ballads in Print 1848-1974: A Title and First-Line Index* (MUN Folklore and Language Publications Bibliographical and Special Series No. 6, [St. John's: Memorial University of Newfoundland, 1979], on pages 61-89. This work [Hereafter designated "Mercer."] is invaluable to anyone attempting any sort of systematic organization of Newfoundland songs. Since many of these published sources have undergone multiple printings, it will be sufficient to cite their appearance in Mercer, rather than to relist all their printings here.

⁵⁵Mercer, 63-66. It may be interesting to note that Burke himself lost his father, Capt. John, and elder brother, William, in a sea disaster. They were drowned, along with three others, when the *Nautilus* sank near Petty Harbour Motion while en route from Sydney, NS to St. John's with a load of coal. (Harold Paul Mercer, "A Bio-Bibliography of Newfoundland Songs in Printed Sources," M.A. thesis, Memorial University of Newfoundland, 1978, 73). [Hereafter designated "Mercer thesis."]

⁵⁶Mercer, 79-81. See also Shannon Ryan and Larry Small, *Haulin' Rope & Gaff: Song and Poetry in the History of the Newfoundland Seal Fishery*, Studies of the Newfoundland and Labrador Fishery: Historical and Cultural Series, No. 1/Breakwater Folklore and Folklife Series, No. 1 (St. John's: Breakwater Books Limited, 1978), viii. [Hereafter designated "Ryan & Small."]

⁵⁷Mercer, 68-69. Mercer, of course does not list the 1978 edition, which was not issued until after Mercer's work was already in print.

"Introductions" as well as an addition for each subsequent printing, which makes them particularly interesting as statements of attitude toward this traditional material over a period encompassing half a century.

Mercer indicates that Doyle established the "old-timey" image of Newfoundland music and songs in published form. Prior to his songsters, Newfoundland musical publications had consisted of "the latest" new songs on topics of current interest. Doyle fostered a revival of partly-forgotten traditions.⁵⁸

Elisabeth Bristol Greenleaf and Grace Yarrow Mansfield, acting as the Vassar College Folklore Expedition, followed Doyle, collecting in the summer of 1929, and publishing the results of that collection in 1933 under the title *Ballads and Sea Songs of Newfoundland*.⁵⁹ However, a mere two months in their wake, Maud Karpeles, perhaps best known for her collaborations with Cecil Sharp, embarked on a similar field trip. These collections were made during both the summer of 1929 and that of 1930. Karpeles' original two folios of fifteen songs each were printed in 1934,⁶⁰ but the full hardcover volume of her Newfoundland work, *Folk Songs from Newfoundland*, did not appear until 1971.⁶¹ Since the original publication of these early works, collections of material from

⁵⁸Mercer thesis, 58.

⁵⁹Elisabeth Bristol Greenleaf and Grace Yarrow Mansfield, *Ballads and Sea Songs of Newfoundland*, 1933; rpt. (Hatboro PA: Folklore Associates, 1968.) [Hereafter designated "Greenleaf & Mansfield."]

⁶⁰Mercer, 75.

⁶¹Maud Karpeles, *Folk Songs from Newfoundland*, (London: Faber and Faber, 1971.) [Hereafter designated "Karpeles."]

Newfoundland and Labrador have been made and published by numerous others, including MacEdward Leach, Kenneth Peacock, Shannon Ryan and Larry Small, and Genevieve Lehr.⁶² Newfoundland and Labrador texts have also been found in collections with a wider scope, some eminently scholarly, others less so.

Popular commercial performers of the folk revival movement have distributed books and pamphlets of song texts, as have commercial business establishments and tourist bureaus. The non-academic publications serve to illustrate the types of traditional and quasi-traditional songs which have become thought of as "Newfoundland folk music" by many Newfoundlanders as well as by a multitude of tourists and musicians from outside the province. Considering this wealth of published song texts, one of the most valuable tools for a researcher examining this corpus is Paul Mercer's excellent index, *Newfoundland Songs and Ballads in Print 1842-1974*.⁶³

Perhaps the best way to develop a perception of tradition with regard to ballad scholarship in Newfoundland would be to briefly examine the attitudes of those who have collected the ballad within Newfoundland and Labrador — both the native-born collectors and the academics who came "from away."⁶⁴ Carole Carpenter once wrote: "Without understanding the prejudices and limitations of our academic forebears we cannot judiciously determine directions for our own

⁶²Complete citations of these works will be found elsewhere within this text.

⁶³Mercer, see footnote #54.

⁶⁴Although this term is not to be found in the *Dictionary of Newfoundland English*, it is a dialect term, used in Newfoundland and Labrador, as elsewhere, to mean non-native in origin.

and later work,⁶⁵ and it seems only reasonable that we should pause periodically to reassess the views of those who have preceded us to ascertain if they are as immutable as they once appeared.

Starting almost at the beginning, Gerald S. Doyle admits, in the introduction to the 1927 edition of his collection of Newfoundland songs, that he has selected for publication only those items "that...illustrate the homely joys and sorrows of our people."⁶⁶ One should note, however, that he does not claim that these are the *only* songs available for collection in Newfoundland, merely that he has chosen the local compositions as, in his opinion, the most representative of the community and its *ethos*. He also makes one very salient observation:

It is a well known fact that there is often more interesting history in the Songs [sic] of a country than in its formal political records and State [sic] documents.⁶⁷

In this opinion, he is echoed by Shannon Ryan and Larry Small, who say in their own introduction, "It is to be hoped that the collection of songs which follows will help to preserve a part of Newfoundland's traditional culture and explain her past not only because of their significance as a major part of the expressive culture but also because of their significance as historical

⁶⁵Carole Henderson Carpenter, "Forty Years Later: Maud Karpeles in Newfoundland," in *Folklore Studies in Honour of Herbert Halpert: A Festschrift*, ed. Kenneth S. Goldstein and Neil V. Rosenberg with the assistance of Richard E. Buehler, Sonia Paine, and Leslie Prosterman (St. John's: Memorial University of Newfoundland/Memorial University of Newfoundland Folklore and Language Publication Series No. 7, 1980) 111-124, 121. [Hereafter designated "Carpenter."]

⁶⁶Gerald S. Doyle, *Old-Time Songs and Poetry of Newfoundland: Songs of the People from the Days of our Forefathers*, (St. John's: Gerald S. Doyle, Ltd., (4th ed.) 1966 "Come Home Year"), 2. [Hereafter designated "Doyle (1966)."]

⁶⁷Doyle (1966), 2.

documents.⁶⁸

There is much to be said for the locally-composed sea disaster song as it thus reflects the history of the community from which it arose. Mercer notes that one of the functions of broadsides and songsters was as a 'record of historical events.'⁶⁹ However, the imported ballad as well can produce insights into the *ethos* of the community which has nurtured and preserved it.⁷⁰ Thus, perhaps, one should next turn to the work of Maud Karpeles, for, although she was preceded in actual fieldwork by the Vassar Expedition, her scholarship and attitudes were of an earlier school. Despite the fact that she '...claimed to have been interested in 'anything'...so long as it was a 'genuine' folksong...her definition of folksong was a narrow one, excluding everything except old British ballads or lyrics and other related songs found in Old World countries.'⁷¹ Thus, she stated:

The proportion of *authentic folk songs* is small compared with the general repertory. In addition to the composed songs of an earlier generation, songs are constantly being made up about contemporary events such as exploits at sea, shipwrecks, etc. These are often set to a well-known 'Come-all-ye' type of tune. *They usually have but little aesthetic value* and since my interest lay in songs that represent an older tradition I did not note any of them.⁷²

Here we see two diametrically opposed attitudes toward the Newfoundland repertoire. Doyle was interested solely in native material, while Karpeles '...rejected native material in favour of British-derived songs; she simply was not

⁶⁸Ryan & Small, 11.

⁶⁹Mercer thesis, 41-42.

⁷⁰For further discussion of 'local' versus 'imported' song, see Chapter 4.

⁷¹Carpenter, 115.

⁷²Karpeles, 18. [Emphases mine.]

interested in the indigenous traditions....⁷³ Carpenter reminds us that Karpeles's orientation drove her to seek the "more elegant old ballads and lyrics" while blinding her completely to the social role and function of the songs and of singing within the community, and causing her to overlook entirely the vigorous song-making tradition whose output was a technically cruder product.⁷⁴

It is evident, as well, from Karpeles's own assertions, that she found only a small proportion of imported British traditional song which served her purposes and suited her definitions. Compare her plaint, then, with the later claim of Peacock that the majority of songs *were* British imports.⁷⁵ Casey *et al* note that "...collectors purposely or inadvertently elicit many inactive items from a singer's repertoire."⁷⁶ This may also be true in the reverse, as seen above. That is, the individual collector may purposely or inadvertently reject items of repertoire as well as including the less representative pieces.⁷⁷

Karpeles begins her Introduction to *Folk Songs of Newfoundland*⁷⁸ by expressing great disappointment on having found Greenleaf and Mansfield to have preceded her in the field. She admits to having collected 191 songs from a total of

⁷³Carpenter, 117.

⁷⁴Carpenter, 118.

⁷⁵See below, pp. 30 (footnote #53), 31 (#54), & 42-44.

⁷⁶Casey, *et al*, 402. See also extensive comments by Kenneth S. Goldstein in his article "On the Application of the Concepts of Active and Inactive Traditions to the Study of Repertory," *JAF* 84:331 (1971), 62-67, especially the last two pages.

⁷⁷See comments on ratio of locally composed to imported folksongs in the Newfoundland repertoire, below, p. 43.

⁷⁸Karpeles, 13-20.

104 informants in "some forty outports." To a modern collector, that seems an exceedingly sparse harvest,⁷⁹ but becomes more understandable as one examines not only the technological limitations of field collection in the 1930s compared to the present, but also the limitations placed by Karpeles on her collectanea. In fact, the largest problem she seems to have encountered was that the singers did not "distinguish between traditional and composed songs."⁸⁰ She appears to have been immune to the sarcasm of a comment reported from one informant, whose repertory had been rejected by her on the grounds that the songs he offered were "already in print." According to her, he "innocently remarked: 'Well, I can only think that some other young lady must have come along before you and got all the songs printed off.'⁸¹ Somehow that remark does not seem quite so "innocent" to the researcher of the 1980s as it apparently did to Karpeles.

Other and subsequent researchers have most often attempted to walk a middle road, with varying degrees of success. Elisabeth Bristol Greenleaf, for example, having achieved a rapport with her informants more comparable to a modern ethnographer than to one of her working era, does not appear to have imposed false limits on her material. She acknowledges the fact that schools are actually hindering the preservation of folklore, while showing us the reasons behind such hindrances, and even states a perennial problem: "...it requires perspective to ascertain what belongs to an enduring tradition and what is purely

⁷⁹For example, Kenneth S. Goldstein and Wilfred W. Wareham collected 585 folksongs in southwest Newfoundland in the summer of 1985. (Personal communication, Kenneth S. Goldstein, 29 July 1988.)

⁸⁰Karpeles, 18.

⁸¹Karpeles, 18.

ephemeral.⁸² She notes ethnic heritage and background, and lists various methods of transmission, including the phonograph.⁸³ Despite viewing this, the only mass medium of the time, with a jaundiced eye, in that it could be seen to mislead collectors regarding the origins of their gleanings, she also notes its potential for accurate reproduction of tune, intonation, ornamentation, and singing style.⁸⁴ It is interesting to note, however, that she appears to ignore print (and manuscript as well) altogether as a medium of transmission for song texts. Ives claims that neither had much importance in the transmission of lumbercamp songs in New England and the Maritime Provinces,⁸⁵ so perhaps Greenleaf's neglect of these forms is justified, although domestic (as opposed to isolated occupational) singing traditions appear to rely on these "hard-copy" forms -- broadsides, songsters, scrapbooks, and hand-written "ballet books," as well as newspapers and published collections -- to a significant degree, and Paul Mercer has stated flatly: "Printed literature has been an important influence on the song traditions of Newfoundland."⁸⁶

Greenleaf comments intelligently and articulately on informant attitudes as well as on melodic origins and native composition.⁸⁷ Isabelle Peere writes that,

⁸²Greenleaf & Mansfield, xxxvi.

⁸³Greenleaf & Mansfield, xxxvi.

⁸⁴Greenleaf & Mansfield, xxxviii.

⁸⁵Edward D. Ives, *Joe Scott: The Woodman-Songmaker*, (Chicago: University of Illinois Press, 1978), 398-399. [Hereafter designated "Ives, Scott."]

⁸⁶Mercer thesis, 26.

⁸⁷Greenleaf & Mansfield, xxxviii-xxxix.

"...unlike her generation and for all her love of the songs, she never looked on these as the 'precious literary gems' to be rescued from an ignorant and impersonal folk, and which once recorded would be treasured for themselves or passed on to art music composers as raw material."⁸⁸ Indeed, it is no less than marvelous to observe such an attitude in a folklore collector of that period. Her Introduction, written in 1932, in comparison with that of Maud Karpeles, written in 1970,⁸⁹ displays such broadmindedness and lack of restrictive prejudice that it veritably awes the modern reader. One may reasonably assume, therefore, that much of Greenleaf's commentary was ignored at the time when she was originally disseminating her findings, on the grounds that she was considered too amateurish and sentimental to be taken very seriously.

Doyle continued to publish new editions and to limit his offerings to locally-composed songs. In the introduction to his third edition, published in 1955, he says:

It can be said that all the Songs in this book are authentic Newfoundland Folk Songs. Many Ballads and Songs described today as "Newfoundland" Songs are not true Newfoundland Songs, but ballads that have come here from other countries, and have been kept alive in Newfoundland.

These old songs are part of the history and life of Newfoundland and help, better, perhaps, than any other medium, to recall some of the finest traditions of our forefathers.⁹⁰

Again Doyle is expressing an opinion somewhat in opposition to that of Karpeles. Where she seems to lay the heaviest emphasis on the authenticity of

⁸⁸Isabelle Peere, "Elisabeth Greenleaf: An Appraisal," *Canadian Folk Music Journal* 13 (1985), 20-31: 25.

⁸⁹Karpeles, 13-20.

⁹⁰Doyle (1966), 3.

the songs themselves, indicating that recently composed pieces about local happenings cannot be considered "real" folk material, he appears to stress the authenticity of the songs' subjective content. Doyle's was a populist concept of folksong. He included songs written by his friends and relatives as well as those collected from traditional sources. MacEdward Leach, in his work on Labrador, seems to have effectively reconciled these two seemingly divergent points of view, noting value in the presence of both local and imported items in the repertoire thus:

There is relatively little outside influence....

In the evening they [the Labradorians] relax with songs and stories of their own culture or with the old ones that have been integrated into their culture.⁹¹

He also discovered that the ballads he collected on the Labrador coast outnumbered humorous and purely sentimental pieces by a ratio of twenty to one.⁹² His informants inferred that their preference for these songs was rooted in the fact that they had more "meat on their bones" than the lighter pieces. The sentimental ballads appeared consistently to be the favourites. Leach, himself, stated:

This preference for narrative songs that tell a dramatic story points up a conspicuous difference between the popular song of today [the 1950s and '60s] and the folksong. Popular songs rarely tell a story or even refer to one; being without form they are empty and are carried by the music. Certainly here in Labrador and, I think, among the folk in general, the story is the thing, and the music is incidental and, in some

⁹¹MacEdward Leach, *Folk Ballads and Songs of the Lower Labrador Coast* (Ottawa: National Museum, Bulletin No. 201, 1965), 8. [Hereafter designated "Leach."]

⁹²Compare this to Peacock's division of his material by categories (Kenneth Peacock, "The Native Songs of Newfoundland," *Contributions to Anthropology 1960*, Part II, National Museum of Canada Bulletin No. 190, Anthropological Series No. 60, (Ottawa: Queen's Printer, 1963), 213-239. [Hereafter designated "Peacock, 'Native'"], 214).

instances, almost non-existent.⁹³

Thus, the emphasis again lies on the ballad's narrative aspect.

Leach recognized within the Labradorian repertoire songs from eighteenth and nineteenth century broadsides, including material from both the British Isles and the mainland of North America. He did not, however, ignore the local ballads, which he found:

...interesting for their close connection with the culture of the Coast. The shipwreck songs, the songs telling of struggles with the ice,...with blizzard and sea...these are to them the most dramatic and most meaningful, expressing as they do their constant concern with the dangers they all face as they go to sea and to the wilderness.⁹⁴

It is surprising, then, that with this acceptance of the locally composed ballad as a worthwhile part of the Labradorian song repertoire, Leach nonetheless describes the culture of Newfoundland and Labrador as significant for the folklorist due to its character of almost a "pure folk culture," but at the same time "static and not creative in any way." He finds it important "only as a repository," and castigates the people of the area for their lack of curatorial care for the traditions they should be preserving. "Much of their lore they have let slip away; much they have imperfectly preserved; much they have not understood and as a result have garbled."⁹⁵ Kenneth Peacock, similarly, in the best tradition of the early social sciences, places a constant stress on the "primitive" and "tribal" aspects of Newfoundland culture.⁹⁶

⁹³Leach, 11.

⁹⁴Leach, 11-12.

⁹⁵Leach, 12.

⁹⁶Peacock, xviii-xxv.

Peacock states that his three-volume work "has been planned as a general collection of traditional and native (locally-composed) Newfoundland songs which are found in the approximate ratio of five traditional to one native."⁹⁷ Kenneth S. Goldstein says that, on the basis of his own Newfoundland work, he finds the ratio to be closer to two locally composed pieces in every seven, the other five being "imported" not only from Europe, but also from mainland Canada and the United States. Some of these imports are locally composed texts in their own right and many deal with Newfoundland subjects or themes pertinent to the Newfoundland folk aesthetic.⁹⁸

One wonders somewhat at Peacock's opposition of the terms "traditional" and "native". He says, "The use of the term 'native' seems to me the simplest and most accurate way to distinguish these locally-composed songs from the traditional ones inherited from Old World folk cultures."⁹⁹ It seems anything but "simple" and "accurate" when one considers that no provision whatsoever is made for imported material from any geographical source other than "the Old World" and also that "traditional" status is presumably denied any piece whose place of origin was not Europe. Did Peacock then feel that a locally-composed shipwreck song from the early nineteenth century was less representative of "tradition" in Newfoundland than a piece such as "The Wexford Tragedy," which was apparently gleaned from a printed British or Irish broadside or songster? And where, in the "native-traditional" conformation, did he locate

⁹⁷ Peacock, xx; also Peacock, "Native," 213. See also Karpeles, above.

⁹⁸ Kenneth S. Goldstein, personal communication, 29 July, 1988.

⁹⁹ Peacock, "Native," 213.

those items from his collection which deal with the *Saladin* mutiny or battles fought during the American Civil War, and which, therefore, must of necessity have made their way into the Newfoundland repertoire from the mainland of North America (rather than from the "Old World") at some time between 1845 and 1900? It is certainly confusing. It was evident, however, from my communication with Goldstein that his use of the terms "locally-composed" and "imported" was similar to mine -- that is, "locally-composed" means "created, at least textually, within Newfoundland or Labrador" and "imported" means "brought into Newfoundland and Labrador from elsewhere."

Because of the controversy created by the different figures on local *versus* imported songs advanced by Peacock and Goldstein, it was suggested that I investigate the original Peacock collection tapes housed in MUNFLA¹⁰⁰ and evolve a tentative statistic of my own. Thus, according to Peacock's statement, twenty percent of the Newfoundland song repertoire is of local origins; by Goldstein's figure -- admittedly "off the top of the head" -- it is closer to twenty-nine percent. Peacock's original collectanea, however, even when one takes into account the previously-mentioned tendency (whether intentional or unintentional) of every collector to skew his or her material to some extent, by inclusions of non-representative data or rejections of that which is more representative,¹⁰¹ revealed that, of nearly seven hundred items in the Peacock file in MUNFLA, seventy-four were not conveniently applicable to the survey, on the grounds that they were either purely instrumental pieces or couched in foreign languages and therefore

¹⁰⁰MUNFLA 87-157.

¹⁰¹See above, p. 36-37.

not readily placed. Out of the remaining six-hundred-plus items, eighty-eight had titles or texts which were not readily distinguishable as either locally created or imported. The final sampling consisted of five hundred twenty-two songs, out of which one hundred sixty-one were identified as of probable Newfoundland origin and three hundred sixty-one were regarded by me as probable imports. Thus, even using Peacock's own data, when segregating them by use of the broader definitions above, approximately thirty-one percent or nearly one-third could conceivably be interpreted as of "local" provenance -- an even higher percentage than that cited by Goldstein, and a far cry from the mere "one in five" which Peacock mentioned in at least two places in print and which was quoted by Edith Fowke when she contributed to the liner notes on the phonograph album which conveyed a sample of Peacock's collectanea to the listening public.¹⁰²

On the subject of ratios, one might also glance at Paul Mercer's *Newfoundland Songs and Ballads in Print*,¹⁰³ where approximately one-fifth of the titles listed deal with what one might call "current events" subjects, such as the historical, political or memorial. More than half of this number -- above ten percent of the total -- deal with sea-related disasters, and many are shown to have had multiple printings. Similar statistics will be found both in written texts and tape-recorded performances preserved in MUNFLA. Attendance at local concerts, parties, and informal "kitchen times" will bear out these data. These ratios have a tendency to overlap, since the "current events" subjects are often popular

¹⁰²Edith Fowke, *Notes to Songs of the Newfoundland Outports*, Pigeon Inlet Productions PIP-7319, 1; see also remarks on p. 36-37 of this thesis.

¹⁰³Mercer, see footnote above.

among local balladeers, while the singers also exhibit a preference for imported songs on similar topics which they apparently feel reflect local attitudes or can be adapted to do so with a minimum of effort. Even Peacock himself dividing the "native" material into ten categories, noted a heavy predominance of sea disaster material within that portion of the Newfoundland folksong repertoire dealing with non-comic subjects.¹⁰⁴

Peacock credits Doyle as being "more responsible than anyone else for making the general public aware of Newfoundland songs."¹⁰⁵ Then he repeats his assertion of the five-to-one ratio of externally created to internally created pieces, and continues, regarding Doyle's books: "Though the value of his collection cannot be overestimated, its wide dissemination on the mainland has created the impression that Newfoundland folksongs consist entirely of locally-composed material. I hope this book [Peacock's own] will correct that erroneous impression."¹⁰⁶ It seems to me that Peacock's work, rather than providing a more balanced view of the situation, has tipped the scales in the opposite direction.

Regardless of onomastic and statistical problems, however, Peacock was prudent enough not to suggest that his collection was 'complete,' although he did visualize it as "representative of Newfoundland's repertoire of traditional and native song as it exists in the mid-twentieth century."¹⁰⁷ He goes on to say:

¹⁰⁴Peacock, "Native," 214.

¹⁰⁵Peacock, xxi.

¹⁰⁶Peacock, xxi.

¹⁰⁷Peacock, xxi. Emphasis mine.

A student of, say, pre-Elizabethan ballads may feel his specialty has been neglected in favour of native sea-disaster ballads, which are of local historical value; and the historian, in turn, may wonder why more of these native ballads which he finds so fascinating have not been reproduced. My purpose has been to provide a balanced selection which will be of interest and use to the greatest number of people.¹⁰⁸

Peacock was also quite concerned with how to limit materials included in archives and collections. He says:

Though I am not a member of the rare-gem school, I do think collectors should be more ruthless in sifting out poor material at the source before it can clutter up our already overburdened and understaffed archives. ...though I must confess I did find a few duds when choosing material for publication. ... Still, what is one man's dud is often another man's darling. ...choose the best and most representative material of its type even if this means including the occasional second-rate song to illustrate the decline of a tradition or the first faltering attempts to create a new genre.¹⁰⁹

Although, like Peacock, I confess that my corpus of research data is less than "complete," I did cling to every appropriate datum I could find. I never excluded a song because I felt it was a "dud" or "second-rate." Indeed, I included in my research data at least one fragment which was only large enough to combine the words "boatswain" and "explosion" in such a fashion that it seemed apparently to be dealing with sea disaster.¹¹⁰ I strongly feel that a researcher should, whenever possible, avoid imposing his/her own aesthetic criteria upon the collectanea. This is being overly subjective and, especially if the collector is an "outsider," may lead to entirely erroneous assumptions being made by those who subsequently make use of the material collected. I have been

¹⁰⁸Peacock, *xxi*.

¹⁰⁹Peacock, *xxii*.

¹¹⁰See Appendix B, Section II.C.c., p. 290 (MUNFLA 73-46).

strongly influenced by Edward D. Ives's description of one of the songs he analyzed in his study of the lumbering balladeer, Joe Scott: "...a good ballad, well put together and full of beautiful language. It sings well, and what sounds mawkish to elevated literary tastes does not sound at all that way when the ballad is performed by a good traditional singer [...] it was popular because it is a fine piece of balladry."¹¹¹

It is indeed surprising that the above-mentioned literary-cum-aesthetic criteria were being exercised so strongly by Peacock, when, a year or so previous to the publication of his *magnum opus*, John Greenway, discussing "Folksong and Folksong Scholarship," went to some lengths to excoriate "the aesthetes" for the fatuousness and wastefulness of an exclusively literary orientation, as well as for the fact that they have "implanted in our minds their own literary prejudices,"¹¹² and W. Edson Richmond proscribed ballad scholars specifically for value judgements, saying that one can "neither fairly nor safely eliminate any text, whether aesthetically good or bad, from consideration" because "oral literature is worth studying for its own sake, as much so as is sophisticated literature."¹¹³ It is a truism that ballad criticism and literary criticism can never be equivalent one to the other. One might also mention that it has been noted by Newfoundland natives (as well as non-native residents) currently active in academic folklore that

¹¹¹Ives, Scott, 132.

¹¹²John Greenway, "Folksong as an Anthropological Province: The Anthropological Approach," in *A Good Tale and a Bonnie Tune*, Mody C. Boatright, Wilson M. Hudson, and Allen Maxwell, eds. (Dallas TX: Southern Methodist University Press, 1964), 209-217.

¹¹³W. Edson Richmond, "The Comparative Approach: Its Aims, Techniques, and Limitations," in *A Good Tale and a Bonnie Tune*, Mody C. Boatright, Wilson M. Hudson, and Allen Maxwell, eds. (Dallas TX: Southern Methodist University Press, 1964), 217-227.

Peacock himself was guilty of a number of egregious errors of transcription which might easily have been avoided had he not chosen to distance himself to such a degree from both his informants and his collectanea.¹¹⁴

It is interesting to note that it seems to be the collectors from within the communities of Newfoundland and Labrador who find the locally composed ballads useful for their historical and cultural importance, and those who "come from away"¹¹⁵ who appear too often to invoke purely artistic or literary criteria. Among the native collectors who have recognized the historical validity of the genre are not only Doyle, as previously cited, but also Shannon Ryan and Larry Small, who have stated:

We feel there are two reasons why a collection of sealing songs is a necessary publication. In the first place, these songs are historical documents and as such they enable us to learn more about the sealing industry.... Second, the songs are also an expression of a fundamental part of our cultural heritage.¹¹⁶

And they later note, "The Newfoundland economy and the Newfoundland culture, in their traditional forms, rested upon and were shaped by the cod and seal fisheries."¹¹⁷ This is quite as true for the coastal areas of Labrador, and these fisheries were and are fraught with perils of catastrophic proportions. From the fall of 1985 to the summer of 1989, during this researcher's stay in Newfoundland, not a year passed without the loss of at least one fishing vessel, most often "with all hands."

¹¹⁴Anita Best, Memorial University graduate student in Folklore and native-born Newfoundlander, personal communication, 1988.

¹¹⁵See footnote above regarding the meaning of this term.

¹¹⁶Ryan & Small, viii.

¹¹⁷Ryan & Small, 1.

Genevieve Lehr, although she does not specifically cite the historical value of the songs in her collection, recognizes the social and cultural importance of the pieces, over and above their artistic merit from a literary standpoint. She says:

I have placed particular emphasis on songs of local composition, although the 120 [sic] selected here are a cross-section of all the songs we collected and thus include many that settlers brought with them to Newfoundland from Europe. Some of the local songs may not be as aesthetically pleasing to the uninitiated, but they are cherished by the singers who so graciously and joyfully sang them for us. Like Elizabeth [sic] Greenleaf in *Ballads and Sea Songs of Newfoundland*, we recognize 'that the precious "literary quality" which we collectors seek in ballads is a very secondary thing to the folk who compose and sing them...' ¹¹⁸

Most of the earlier scholarly collectors seem to be using a very conservative, not to say currently outmoded definition, both of "folk culture" and of "folksong." Many of Newfoundland's locally composed songs are modeled on older European songs, primarily from the British Isles and may therefore appear, superficially, to be British. One is often uncertain where to place a piece which has used a familiar imported melody to carry a patently local or localized text. Problems may also arise if a collector has chosen to eliminate comparatively recently composed items from the corpus designated "folk." Items which have entered the repertoire from musical theatre or other popular culture sources may cause difficulties as well. And then, of course, there certainly are the real "imports." These constitute songs whose origins were outside the tradition of Newfoundland and Labrador -- in Europe, the United States, or mainland Canada -- but which were subsequently adopted by Newfoundland singers from whatever source and for whatever reason, and both accepted and transmitted by Newfoundlanders and Labradorians as their own.

¹¹⁸Genevieve Lehr, *Come and I Will Sing You*, (St. John's: Breakwater Books [Toronto: University of Toronto Press], 1985), ix. [Hereafter designated "Lehr."]

It is also a fact that collectors from outside a tradition often express views of their data which are not shared by those researchers who "belong to"¹¹⁹ that tradition or community. The theoretical considerations awakened by such differing viewpoints are many. Although all the songs examined in this study come from collections made in Newfoundland, the work itself examines not only locally-composed items dealing with local incidents, but also material which originated in other areas of the English-speaking world. The broader sample (within a narrower range of subject matter) examined here not only shows Peacock's statistical assertions to have been somewhat inaccurate, but also sheds some light on the kinds of songs which are most likely to be borrowed from outside sources by a population with a heavy dependence on the sea.¹²⁰

¹¹⁹This is a Newfoundland dialect term meaning "to be a native of; to come from." (*Dictionary of Newfoundland English*, G.M. Story, W.J. Kirwin, and J.D.A. Widdowson, eds., [Toronto: University of Toronto Press, 1982], 39.)

¹²⁰See Chapter 4 for a discussion of local *versus* imported ballads.

Chapter 3

The Memorial Aspect of Locally Composed Sea Disaster Ballads

The unpredictability of the weather, winds, and currents in the North Atlantic, coupled with the frequency of such navigational hazards as icebergs, lee shores, and dangerous rocks and shoals, has made marine disasters inevitable in the waters surrounding Atlantic Canada, including Newfoundland and coastal Labrador. Human errors have added to the losses of both vessels and personnel. Even the most experienced mariner cannot always exercise sufficient foresight to avoid calamity, and it is a rare Newfoundlander indeed who has not had some personal involvement with a tragedy at sea. Some have experienced the loss of family, neighbours, or close associates. Others have narrowly escaped death themselves. Still others have lost vessels, cargo, or other property or have been involved in rescue efforts. It is impossible to visit a coastal community in the province which has not been linked in some way to such an event. In some cases, as well, the loss of a single vessel may be a staggering blow to a small outpost.¹²¹

¹²¹Referring to the sinking of the ferry *Caribou* by a German submarine during World War II:

*Most of the crewmen came from a handful of small Newfoundland communities, so that in hamlets like Channel, almost all the men in the community were wiped out by *Caribou's* sinking.* (James B. Lamb, *On the Triangle Run*, [Toronto: Totem, 1987], 134.)

In many areas of the world, one would expect to find tangible memorials to these losses -- plinths, plaques, statues, and the like. However, the outports of Newfoundland and Labrador have never been known for their affluence, quite the opposite in fact, and standing monuments which may be found within them have, almost without exception, been funded from without. Inland, freshwater drownings are occasionally commemorated by locally erected markers, but these, of course, occur with far less frequency than do marine disasters in a sea-linked society.¹²² Grave markers appear to be the only erected monuments whose cost is consistently defrayed on a local basis.¹²³ It is notable also that these markers have rarely been manufactured within the community, but rather are ordered from external sources and that rhymed epitaphs upon them are seldom if ever composed by those who have known the deceased personally, but are almost always chosen from printed sources.¹²⁴

Similar tendencies to forego the construction of tangible monuments to men and vessels lost at sea in the course of their normal occupational practices have been noted in other fishing communities. The following remarks concern the port of Hull, originally in Yorkshire, though now in the recently designated county of Humberside,¹²⁵ England:

¹²²Philip Hiscock, Memorial University graduate student, MUNFLA archivist, and native-born Newfoundlander, personal communication, May 1988.

¹²³For an extensive discussion of grave markers in Newfoundland, see Gerald L. Pocius, "The Place of Burial: Spatial Focus of Contact of the Living with the Dead in Eastern Areas of the Avalon Peninsula of Newfoundland," M.A. thesis, Memorial University of Newfoundland, 1976. [Hereafter designated "Pocius."]

¹²⁴Pocius, 416, 417, 426, 429, 443.

¹²⁵Colin Nielsands, personal communication, 5 August 1988.

Perhaps the best remembered event in the history of Hull fishing happened on the Dogger Bank on 21 October 1904 when the imperial Russian fleet, on its way to destruction at Tsushima, fired on the *Gamecock* fleet to protect itself from Japanese torpedo boats which by some miracle were thought to have reached the North Sea.¹²⁶ The trawler *Crane* was sunk, her crew wounded and the skipper and third hand killed. The error was inexcusable, but *there is irony in the existence of a monument to commemorate this encounter when no monument stands to record the deaths of the several thousands of fishermen who in a hundred and thirty years have been drowned in the course of the most dangerous of all occupations.*¹²⁷

Nonetheless, in the small outport communities of Newfoundland and Labrador there has long existed a tradition of creating and performing narratives, whether ballads in verse or stories in prose, frequently based on local occurrences, and it is this practice, especially in its poetic form, which has provided an alternative to the erected monument. Senator Fred W. Rowe, Chairman of the *Come Home Year* Governing Committee, wrote in the Foreword to the 1966 edition of the Gerald S. Doyle songster:

Of no people can it be said with greater truth than of the Newfoundland people that their songs and ballads mirror their history and culture. Our songs tell of privation, courage, fidelity; here will be found the genuine humour of an unsophisticated, kindly people; here, too, will be found tragedy and heartbreak, for we have always been a seafaring people carrying on our activities under conditions as hazardous as any to be found on earth. So every year brings its tragedies and these tragedies have invariably been recorded in song or poem. Let us treasure them for what they really are -- an integral part of our inheritance mirroring the very soul of our Newfoundland people.¹²⁸

The parallels in this regard between the coastal settlements of Newfoundland and

¹²⁶ *Eastern Morning News*, 31 December 1904.

¹²⁷ Edward Gillett and Kenneth A. MacMahon, *A History of Hull*, (Oxford: Oxford University Press for University of Hull, 1980), 321. [Emphasis mine.]

¹²⁸ Doyle (1966), 4.

Labrador and coastal communities of other areas -- in this case, the state of Maine -- may again be remarked by an examination of this comment, first published in 1927:

In the old days, of all the disasters that could befall them, shipwreck was the one nearest to the people and the most awful.

...

But there has flourished all along the coast...a kind of song which is usually reserved for those who have been lost at sea or who have died by violent or sudden death. It is the obituary broadside.... The reason for these songs is not hard to see. When one was lost at sea, it might be weeks or months before the death was known at home and the usual rites of burial were impossible. The small memorial broadside, usually with a mourning border, took the place of a funeral.¹²⁹

Although this formally composed and distributed "obituary broadside" has not been reported as part of the earlier Newfoundland and Labrador tradition, probably because of the absence of printing facilities in the isolated outports during the nineteenth and early twentieth centuries, still the similarities are evident. It has been observed that: "It was not until the establishment of local printing concerns that locally composed songs became available in printed form in Newfoundland. Prior to this, however, popular printed songs were imported to the colony from other centres."¹³⁰

Local newspapers of today throughout the English-speaking world print locally created commemorative verse with great frequency, although it has become briefer and considerably less florid and ornate in language than the narrative elegies common to an earlier period. Paul Mercer notes that: "The

¹²⁹Fannie Hardy Eckstorm and Mary Winslow Smyth, *Minstrelsy of Maine: Folk-Songs and Ballads of the Woods and the Coast*, (Boston: Houghton Mifflin Company, 1927), 270. [Hereafter designated "Eckstorm & Smyth."]

¹³⁰Mercer thesis, 34-35.

submission of poems and songs to local newspapers and magazines is an ongoing tradition in Newfoundland.¹³¹ Meanwhile, memorial verse composed by a member of the community to commemorate the loss of local vessels or persons, or the heroism displayed by local persons in efforts to rescue others from a foundering vessel or other disastrous situation at sea, has also developed, in Newfoundland and Labrador, into a flourishing tradition of locally composed sea disaster balladry which continues to the present day.¹³²

Even if the composer or his or her community is not directly involved with the disaster cited, he or she will have seen or heard of the event through mass media or by word-of-mouth, and felt a rapport with the subject matter or the persons involved which he or she becomes inclined or even compelled to express in memorial verse and to present as a finished product to be sung or recited at the next occasion for performance.¹³³ Each time the ballad is performed, each time its text appears in print, its appearance constitutes a commemorative occasion -- an active memorial.

That traditional commemorative verse exists in many areas of North America is a fact easily established by looking at the "In Memoriam" listings in the classified or vital statistics sections of most small-town newspapers. Verses appear, usually on the anniversary of the loss, presumably authored by the bereaved. Although the practice is common enough in English language papers, it

¹³¹Mercer thesis, 37.

¹³²See remarks about local composer Jim Payne in Chapter 5.

¹³³See remarks in Chapter 5 by Jim Payne concerning composition of "Two Fishermen Missing".

does not appear to have achieved the high degree of stylistic and structural formality demanded by similar Spanish language publications in the border areas between Mexico and the United States.¹³⁴

The expressed rapport described above may well be what Tristram Coffin had in mind with his theory of "impact" or "emotional core," when he opined that "a ballad survives among our folk because it embodies a basic human reaction to a dramatic situation."¹³⁵ Roger Abrahams and George Foss refer to this as "what the singer sees as the 'message' or importance of the song" and note that: "Although most singers in a homogeneous community will view a song in the same way, what one singer sees as the emotional core may, in certain instances, seem incidental to another."¹³⁶ In an essay on the literary and aesthetic approach to folksong scholarship, Coffin himself remarked innumerable links between traditional narrative obituary verse and commemorative balladry:

All...disaster ballads follow narrative obituary patterns and are close to being, if indeed they are not, funeral elegies.

Tragedy is the stock-in-trade of the balladeer.... Folk communities nearly always have a local poet or singer whose job it is to preserve the traditions of the group. If an obituary poem captured something typical enough or spectacular enough so that this singer or his listeners cared to preserve it, it could be set to dozens of melodies.¹³⁷

¹³⁴Rubén Cobos, "The New Mexican *Memoria*, or In Memoriam Poem," *Western Folklore* 28 (1959), 25-30.

¹³⁵Tristram Potter Coffin, *The British Traditional Ballad in North America*, (rev. ed., Austin TX: University of Texas Press, 1977), 165.

¹³⁶Abrahams & Foss, 20.

¹³⁷Tristram P. Coffin, "On a Peak in Massachusetts: The Literary and Aesthetic Approach," in *A Good Tale and a Bonnie Tune*, Mody C. Boatright, Wilson M. Hudson, and Allen Maxwell, eds., (Dallas TX: Southern Methodist University Press, 1964), 201-209.

Following Coffin's lead, Robert Bethke suggests that "narrative obituary poetry in America was an intermediary stage in a convergence of religious sentiment and broadside printing practices, and that together these influences contributed to the formation of printed verses that in some cases achieved oral currency."¹³⁸

The link between community involvement with subject matter, and longevity of the resultant ballad is also witnessed by MacEdward Leach,¹³⁹ while Roger Renwick likewise intimates that "local working-class poetry...tells us much about what it means to the maker-performer and his audience to be "folk."¹⁴⁰ The emotional link between the performer and the audience on the one hand and the text on the other is not a recently discovered phenomenon, however. Herbert Halpert, some fifty years ago, remarked, "...the folk singer's belief that a song makes sense is not as readily apparent as his intense emotional participation in the song narrative."¹⁴¹

The relationship of the "core" emotion to the event itself may be a determinant factor in establishing why such ballads are germinated by certain wrecks and not by others, as well as why certain songs enjoy wide distribution

¹³⁸Robert D. Bethke, "Narrative Obituary Verse and Native American Balladry," *JAF* 83 (1970), 61-68 [62].

¹³⁹MacEdward Leach, *The Ballad Book*, (New York: A. S. Barnes and Company, Inc., 1955), 15. [Hereafter designated "Leach, *BB*."]

¹⁴⁰Renwick, 7.

¹⁴¹Herbert Halpert, "Truth in Folk-Songs - some Observations on the Folk-Singer's Attitude," in *Traditional Ballads Mainly from West Virginia*, 1939, ed. George Herzog, Herbert Halpert and George W. Boswell, by George Harrington Cox, (Philadelphia: American Folklore Society, 1964), ix-xiv. [Hereafter designated "Halpert, 'Truth'", x.

and/or longevity while others "die on the vine" as it were. Elisabeth Greenleaf evinces her surprise, for example, that she found reference neither to the laying of the Atlantic cable, nor to pioneering airplane flights among the songs she collected in Newfoundland, and wondered if this was because the subjects were too "alien and complex," or perhaps "simply because folk-song follows traditional paths and cannot change its direction...."¹⁴² It is my contention that it is more a matter of local *versus* universal monuments and thereby of local priorities. The outside world including the mainland of North America raved about the cable and the airplanes, more recently about the nine-year-old girl who flew an airplane across Canada, finishing her trip in St. John's, Newfoundland. However, these events had little or no impact on the daily lives of Newfoundlanders.¹⁴³ They simply didn't care, beyond a momentary interest in what might be considered the sensational aspect of such phenomena. The loss of a local vessel, on the other hand, with perhaps a crew composed of three brothers and two cousins (also brothers), four of whom were married men with families, would be worth the community's effort to record in verse and thus memorialize and preserve for posterity.

As previously mentioned, a cursory glance at the data available reveals approximately one-fifth of the Newfoundland and Labrador folk song repertoire to be historically, politically, or memorially slanted, and more than half of *these* deal

¹⁴²Greenleaf & Mansfield, xxvii. Songs on the topical subjects mentioned above do exist within the Newfoundland repertoire, but only sparsely, and no examples have been collected from the area where Greenleaf was working. (Kenneth S. Goldstein, Personal communication, 29 July 1988.)

¹⁴³Mercer cites two broadsides about the trans-Atlantic cable, but both were produced in New York. (Mercer thesis, 34, 165 #17, 270 #141.)

with sea-related disasters. Attendance at local concerts, parties, and informal "kitchen times" will bear out these findings. Thus it can be demonstrated that not only does there exist in Newfoundland and Labrador a tradition of making song equal monument, but also that there is a tradition of repeatedly visiting and re-visiting the monument thus created through performance, reprinting, etc. It may even have something to do with the reason why certain of these memorial-type ballads, although presenting the event in exquisite detail, leave an impression, if not an overt statement, that varies from strictly factual information.

These divergences between song texts and facts of the event described appear to arise from the memorial emphasis of the piece in question. When it is the heroism of the rescuers (or those who *attempt* a rescue) which is being commemorated, rather than the losses of lives or property incurred in the tragedy, information about the deaths, the losses, or the wrecks themselves may be lacking, vague, or inaccurate. The important factor in these cases seems to be to stress the heroic actions and the courage of those being remembered and memorialized, rather than to accurately record the exact circumstances of the disaster itself. Certain ballads dealing with vessels lost without loss of life may include detailed information on the origins of the vessels, but little on the crew other than that they were saved.¹⁴⁴

Ives has corroborated my assumptions by remarking that, "From a literary perspective, ballads often do crazy things." He ascribes this to the tendency of

¹⁴⁴See appendix B, p. 218-219, "The Green Rock", for an example of such a piece.

ballads to develop a very general story line "through a series of images relating less to exactly what happened than to how we are to feel about what happened, which is what Coffin called the 'emotional core.'"¹⁴⁵ Often this development depicts "[a] violent death followed by a quiet lament that such things must be..."¹⁴⁵

An example of such textual deviation from factual accuracy is "The Wreck of the *Water Witch*," which tells the story of the rescue of shipwreck victims by the men of Pouch Cove, Newfoundland, who received medals from the Humane Society of Liverpool, England for their valour. In several places the song's text either infers or flatly states contradictions to historical fact, but these lapses of accuracy do not detract from the ballad's validity as a monument to heroism.

A collector's note accompanying a text of this item which appears in *Come and I Will Sing You*, gives the following information:

Mr. Power learned 'The *Water Witch*' from his Uncle Frank: he presumed the ship left England for Newfoundland but went aground in Pouch Cove, that the loss occurred in 1875, and that she belonged to Cupids. However, in *When Was That?* Mosdell says the *Water Witch*, a Brigus schooner commanded by Captain Spracklin, was lost at Pouch Cove with nine persons on 29 November 1873; eleven lives were saved by Alfred Moore[s].¹⁴⁶

The "Facts" inserted into the text below are from accounts of the event published in *Newfoundland Disasters* by Jack Fitzgerald (St. John's: Jespersen Press, 1984) pages 89-95 and in Appendix B of *Shipwrecks of Newfoundland and Labrador* by Frank Galgay and Michael McCarthy (St. John's: Harry Cuff Publications Limited, 1987), page 93, or obtained from the Maritime History Archive at Memorial University of Newfoundland, which contains ship registries

¹⁴⁵Ives, Scott, 162.

¹⁴⁶Lehr, 198.

and other research documents. According to the Newfoundland ship's registries, the *Water Witch* closed registry as lost at sea in 1875. These registries state that the *Water Witch* was built in Trinity Bay, while both Cupids and Brigus are located in Conception Bay, so her actual birthplace is still unclear. *Mitchell's Maritime Register* for 24 December 1875, lists her as lost at "Punch Cove" while en route from Harbour Main to St. John's, and numbers those lost at twelve, although the full number of the vessel's complement is not given.¹⁴⁷

~~~~~  
 "Water Witch, The Wreck of the"<sup>148</sup>

1. Ye darin' sons of Newfoundland, come listen unto me  
 And hear your messmates tell you 'bout the danger of the sea  
 You all remember Pouch Cove and those true-born sons so brave  
 Who saved the crew of the *Water Witch*, so near a watery grave
  
2. On Christmas Eve the craft did leave, when loud the wind did roar  
 {Fact: The wreck occurred 29 November 1875. (Maritime History Archives at Memorial University of Newfoundland -- Newfoundland ship registries.)}  
 'Twas on a reef brought her to grief not far from Pouch Cove shore  
 That place they call the Horrid Gulch the schooner headed on  
 And in the twinkling of an eye three poor dear souls were gone  
 {As one can see, this is very understated. Also, it is misleading, as, out of the 25(20) aboard, only 13(11) were saved. (*Mitchell's Maritime Register* for 24 December 1875 says that 12 lives were lost in this shipwreck and that the vessel was bound from St. John's to Harbour Main at the time.)}
  
3. Three seamen from the *Water Witch* leaped when they heard the shock  
 The rest belong to that doomed craft lay hurled on the rock

---

<sup>147</sup>I wish to thank the MHA archivist, Heather Wareham, and the information assistant, Paula Marshall, for their invaluable assistance in this matter. Also, Dr. Ed Williams of the MUN Mathematics Department and his wife, Ruby, each of whom had relatives involved in the rescue, gave me lots of real background information on the rescuers and the awards.

<sup>148</sup>See Appendix B, p. 328. [6 printings listed in Mercer, 103-104.] Collected by Kenneth S. Goldstein and Anita Best from Pius Power, Sr. in Southeast Bight, Placentia Bay, 14 August 1986. Transcribed by A. Best, MUNFLA 86-161 [MSP. 21-23]. 12 verses, numbered by MPH. Researcher's corrections in square brackets ([]). Researcher's comments in curly brackets ({}).



To wait in hours in storms and showers and loud the sea did dash  
To see our schooner breakin' up, hard on the rocks did smash

4. Some Pouch Cove fishermen to a man turned out that cruel night  
And Oh to think on on those dear souls it was a doleful sight  
And for to make the scream more worse, ther're females numbed with cold  
They are waiting there to be relieved by those brave heroes bold
5. Punts, rhodes and lanterns they were brought by kind and willing hands  
The shrieks of females in distress our fishermen could not stand  
And now to face this Horrid Gulch six hundred feet to go  
To save those souls, half-dead with cold who waited down below

6. Brave Alfred [Moores], a Pouch Cove man, I'll take the lead, he cried  
When around his waist strong hempen rope with heavy knots was tied  
And 6 strong men were on the top to lower him over the cliff(t)  
//To dash this hero down below in blindin' snow and drift  
{Note: The book, *Newfoundland Disasters*, by Jack Fitzgerald, completely  
excises the formulaic section of the text represented here between  
double slashes (//), to the extent that the cliff-lowering line is  
left without a rhyming mate.}

7. Three times they swung him in the dark in blindin' drift an' snow  
Before his foot could get a place to give him any hold//  
At length he found an resting place close by a sheltered stone  
Where he could see the souls below and hear their dismal moans
8. Oh now to save this shipwreck's crew, their hearts was filled with hope  
6[sic] more brave Pouch Cove fishermen like heroes manned the rope  
And soon some small handlines like Moores' they managed for to lower  
Til[sic] all the *Water Witch's* crew was landed safe on shore  
{Fact: "All" the crew did *not* get safely to shore.}

9. Oh hark! another scream was heard -- the people got a shock  
Another female left below to perish on the rock  
When Alfred made another dash, and loud the wind did roar  
And took a woman in his arms in safety to the shore  
{Fact: None of the four women aboard was saved, however the first corpse  
recovered was that of the captain's daughter-in-law. This entire  
passage as rendered in the ballad may have actually been intended  
to illustrate the heroism displayed by Moores during the incident,  
not only in rescuing survivors at the scene of the tragedy, but also  
in recovering the bodies of the drowned. It takes as much, if not  
more courage and stamina to retrieve the bodies of drowned persons

as or than it does to rescue the living.}

10. The news was soon in town next day about the *Water Witch*  
 The whole community got a shock, the poor as well as rich  
 The Governor soon sent home those words in letters bold and grand  
 To tell the pluck of our fishermen belong to Newfoundland
11. The Humane Society of Liverpool did very soon send here  
 Gold medals to those fishermen; they never knew no fear  
 {Fact: *No gold* medals were issued. Moores received a silver medal, a  
 certificate of commendation, and a gold watch. The other men  
 involved were given bronze medals. (This information was given me  
 by relatives of the rescuers.) But true heroes *deserve* the best  
 (gold), and thus they receive it in the ballad.}  
 The Governor's Lady pinned them on, those medals rare and rich  
 To the Pouch Cove men that saved the lives on board the *Water Witch*
12. So here's success to those brave men who risked in storm and breeze  
 Their precious lives for savin' souls they venture on the seas  
 May peace and plenty be their lot, that gay and gallant band  
 Brave Alfred Moores and all the rest, belong to Newfoundland



It seems plausible, then, to assume that absolute accuracy of historical fact often concerns the Newfoundland balladeer somewhat less than the memorial stress and the emotional impact of the final product on both him or herself and his or her audience. Halpert notes the consistent belief of performers in the veracity of their texts, regardless of the degree of factuality involved, and explains this by "...the fact that in a rural tradition where reading and writing for non-utilitarian purposes are comparatively unimportant, the generally accepted evidence is hearsay evidence and information is preserved and transmitted by oral tradition.\* He derives the verification of these texts from testimony (usually of old people, because of their knowledge and experience) and analogy.<sup>149</sup> Analogy

---

<sup>149</sup>Halpert, \*Truth,\* xii.

would likely be the basis for a similarity of emotions aroused by songs of "real-life" sea disasters and those aroused by songs which are either fictive or otherwise disconnected from the reality of the community's life. This is further illustrated by the ballads selected by Newfoundlanders and Labradorians from the Anglo-American broadside corpus. My discussion of such imports is in the next chapter.

In speaking of ballads in general, MacEdward Leach has said, "They read like the front page of a tabloid newspaper. Here are the bits of drama in the routine lives of commonplace folk."<sup>150</sup> I would venture to postulate that these sea disaster ballads, although much of the information they disseminate is irrefutably factual, might better be compared with soap operas, or possibly with television series reruns, than with tabloids, for their relevance and popularity within the community do not appear to diminish in proportion to the chronological currency of the events they portray.<sup>151</sup> The authors of *The*

*Minstrelsy of Maine* have also remarked upon this phenomenon:

The ballad in its day was as much news as the morning paper. [...] That the story happened to be sung for centuries, while the morning paper goes into the wastebasket in an hour, does not so much mean that the demand is different as that the supply to-day is vastly greater. There is always *newer* news to-day to crowd out the old; yet there is a certain sort of news which we may recognize as proper ballad stuff.<sup>152</sup>

Ives, however, has made the further observations that, "[a]s might be expected,

---

<sup>150</sup>Leach, *BB*, 15.

<sup>151</sup>A comparison of another genre with television soap operas is Gerald Thomas's "Other Worlds: Folktale and Soap Opera in Newfoundland's French Tradition," in *Folklore Studies in Honour of Herbert Halpert*, MUN Folklore and Language Publications Bibliographical and Special Series No. 7, Kenneth S. Goldstein and Neil V. Rosenberg, eds., with the assistance of Richard E. Buehler, Sonia Paine and Leslie Prosterman, (St. John's: Memorial University of Newfoundland, 1980), 343-351.

<sup>152</sup>Eckstorm & Smyth, 378.

the oral record [the ballad] is considerably more melodramatic [than the newspaper account] and while it shows a good deal of variation, it has its own emphases.<sup>153</sup>

As a matter of fact, certain crimes and tragedies seem to maintain their relevance in popular (as opposed to formal) history despite lengthy lapses of time. Some of these, such as the stories of "Jack the Ripper," "Jesse James," "The Great Train Robbery," or "The Loss of the *Titanic*," are preserved universally throughout most of the Anglophone areas which border the North Atlantic. Others maintain their currency only regionally, in the area where the incident occurred. Most -- though certainly not all -- of the locally composed sea disaster ballads of Newfoundland and Labrador appear to belong to this latter group.

Kenneth Goldstein, examining these songs in an article entitled "Faith and Fate in Sea Disaster Ballads of Newfoundland Fishermen", comments that over half the ballads in the collections, both published and unpublished, made in Newfoundland and Labrador, contain references to religion, religious faith, or some sort of "fatalistic belief in God's way of handling the afterlife of fishermen and sailors who die as a result of sea disasters."<sup>154</sup>

He is thus, in effect, noting another aspect of what I term the memorial closing formulae used in most Newfoundland sea disaster ballad texts.<sup>155</sup> There is

---

<sup>153</sup>Ives, *Scott*, 246. [My clarifications in square brackets.]

<sup>154</sup>Kenneth S. Goldstein, "Faith and Fate in Sea Disaster Ballads of Newfoundland Fishermen," in *By Land and By Sea: Studies in the Folklore of Work and Leisure*, ed. Roger D. Abrahams, Kenneth Goldstein and Wayland Hand with the assistance of Maggie Craig, (Hatboro PA: Legacy Books, 1985):84-94, 84. [Hereafter designated "Goldstein, 'Faith'."]

<sup>155</sup>For a discussion of formulaic language in the sea disaster ballads of Newfoundland and Labrador, see Chapter 5.

a tendency to express sympathy for the bereaved, but to remind all and sundry that God knows what he is doing. "All things happen for the best." "The Lord moves in mysterious ways..." "We'll all meet again in Heaven."<sup>156</sup> Goldstein's open declaration of this theme is that, although Newfoundlanders (and by association Labradorians) are essentially fatalistic in their general outlook, this should not be taken to mean that they passively resign themselves to whatever may happen. "Nothing could be further from the truth," he says.

The fatalism of Newfoundlanders is based on the idea that it is their lot to live with, fight with and to otherwise deal with the sea and related elements -- not to give in to them but to recognize their force and power.

Closely related is another kind of fatalism, one based in even greater part on faith. This is the fatalism that determines that man's ultimate resting place is with God in Heaven.<sup>157</sup>

Closing verses which express such sentiments parallel the memorial verses frequently accompanying the "vital statistics" on Victorian tombstones with the apparent intention of at least partially assuaging the grief of the mourners by reminding them that the deceased have gone on to a better world than this sinful old place. Pocius notes that, about the middle of the nineteenth century, the religious establishments began to demand that epitaphs stress Christian beliefs,

---

<sup>156</sup> Homiletic remarks such as these may be found in a number of volumes of "quotations." For examples, see John Bartlett, *Familiar Quotations*, 15th ed. and 125th anniv. ed. rev. and enlarged, Emily Morison Beck, ed. (Boston: Little, Brown and Company, 1980), 343 & 375. See also Charles Noel Douglas, *Forty Thousand Quotations: Prose and Poetical*, (New York: George Sully and Company, 1917), 432 & 434. Note also Ives, *Scott*, 94: "...meet them in God's sinless summerland, where good-bye is never known." For an excellent diachronic view of such attitudes between in the mid-nineteenth-century United States, see Ann Douglas, "Heaven Our Home: Consolation Literature in the Northern United States, 1830-1880," in *Death in America*, David E. Stannard, ed., (Philadelphia: University of Pennsylvania Press, 1975), 49-68.

<sup>157</sup> Goldstein, "Faith," 90.

such as life after death and the final resurrection of the body.<sup>158</sup> This idea that a good Christian should view bereavement as a merely temporary phenomenon is also illustrated by many of the "older-fashioned" euphemisms for death, such as "gone to glory," "passed on to his or her reward," and "gone to meet his or her Maker."<sup>159</sup> These attitudes and expressions tend to soften the blow of losing a friend or a loved one. Since the emotional impact of loss is most violent when the death occurs suddenly and accidentally, and when the person lost is healthy and strong -- and often young -- these ameliorating forces are all the more necessary both to the individual and the community bereaved on the occasion of a marine disaster.

Renwick has stressed the point that a poem, generically, to most working-class poets, is "a proper vehicle for factual 'truth,' for tribute or lament, and for dwelling on the spiritual and emotional qualities of its topic."<sup>160</sup> He has also discovered that the folk poet, like the folk community itself, has a "distaste at abandoning to nature one's own dead where they fall, whether it be on a battlefield, in the ocean, or underground" and that this sensation of the incorrectness of being without the appropriate sanctions of a formal burial is apparently not particular to any designated occupational or social group nor to

---

<sup>158</sup>Pocius, 426.

<sup>159</sup>A large listing of euphemisms for death, including not only this "inspirational" type, but some of the cruder, blunter ones as well, is to be found in Judith S. Neaman and Carole G. Silver, *Kind Words: A Thesaurus of Euphemisms*, (New York: Facts on File Publications, 1983), see pp. 145, 154, 159, 161. Also, on p. 160 of the above work, note "going belly up" -- a usage which would do little to alleviate grief.

<sup>160</sup>Renwick, 212.

any specified belief system.<sup>161</sup>

Laws, in his study of imported British broadside ballads in North America noted that:

These romantic and sentimental ballads fail to reflect the proverbial stoicism of seafaring men's loved ones. And yet by expressing the emotions caused by such tragedies, the balladists have struck chords of response among the folk, especially those who know the sea.<sup>162</sup>

Thus, it may be shown that the emotional impact of virtually *any* sea disaster ballad, whether locally composed or imported, appears frequently to be the central factor in its retention and longevity among the folk.

Referring to the phenomenon of religious fatalism as it attaches to the seal fishery of Newfoundland and Labrador, Ryan and Small have noted:

...although they vary in quality, the songs treat the seal fishery in a matter-of-fact way. They reflect the concern of people for the dangers but they contain no suggestion of bitterness.... Extreme hardship is accepted, and, if necessary, so is death. The songs indicate that the sealers depended on their own self-reliance, believing firmly that God would look after them when all else failed.<sup>163</sup>

Remarks such as these are undoubtedly expressions of fatalism; but, as Goldstein has noted, this appears to be a fatalism based on a deep and abiding religious faith.

Some such songs may, at first glance, seem far-fetched or incredible to the listener or reader. This researcher was originally quite sceptical of the scene described in the text of "*The Rose in June*" in which men clinging to their

---

<sup>161</sup>Renwick, 204.

<sup>162</sup>Laws, *ABBB*, 9.

<sup>163</sup>Ryan & Small, 10.

capsized boat are singing hymns.<sup>164</sup> Then the following came to light from an autobiographical account of life in the Labrador fishery in the early twentieth century:

...Uncle Tom Bussey of Salmon Cove, was shipwrecked and several of the crew drowned. I have heard that, just before Uncle Tom went under, he sang:

With His Loving[sic] hand to guide, let the clouds above me roll,  
And the billows in their fury dash around me,  
I can brave the wildest storm with this glory in my soul,  
I can sing above the tempest, praise the Lord.

Men, strong in experience, character and faith worked hard for an honest living and, in death, had no fear, only a strong faith in their Heavenly Master.<sup>165</sup>

Since then, I have also read other factual accounts of shipwrecks in the coastal waters of Newfoundland and Labrador wherein the survivors are reported to have buoyed up their spirits while awaiting rescue by praying aloud or singing, especially by singing hymns. It is evident, therefore, that both religious faith and fatalism did and still do play a major and an active role both in the lives of the coastal residents of Newfoundland and Labrador and in their songs of courage and tragedy in time of disaster at sea. Such a belief system may be considered to strengthen the memorial aspect of these songs, and thereby to increase their relevance as a factor in the amelioration of the grief of those bereaved.

Beyond the religious and fatalistic aspects of the more serious sea disaster ballads, however, there is another, frequently somewhat lighter commemorative factor displayed by what some Newfoundlanders call "treason songs." In all

---

<sup>164</sup> H.A.(Main), I.B., I.C.(X-refs.), Appendix B, p. 260.

<sup>165</sup> Greta Hussey, *Our Life on Lear's Room Labrador*, ed. Susan Shiner, (St. John's: Robinson-Blackmore, 2nd printing, 1987), 85.



probability the name -- "treason songs" -- is an exaggerated way of expressing a general discomfort with the use of such songs in public performance.<sup>166</sup> Many of the items currently referred to by informants as "treason songs" do not appear to focus on political, religious, or social groups, but rather on individuals. The term seems often to be applied to satirical songs which poke fun at the shortcomings or cast aspersions on the misdeeds of local individuals in a somewhat slanderous manner. Usually the individuals being attacked in these songs are mentioned by name, the situation is described in meticulous detail, and the songs are seldom if ever sung for outsiders or at large public gatherings. Rather they remain within the community of origin, or its immediate environs, and are known and sung in select private circles where it is most to be appreciated that "John Smith, who thought himself such an expert, made a disastrous error in navigation;" that "Joe and Mary Jones garnered their winter provisions through illegal salvage from a wreck;" or that "George Brown purposely scuttled his boat to defraud the insurance company."<sup>167</sup>

From the notes of two collections made by "insiders" -- the collectors in both instances were native Newfoundlanders, examining their own traditions -- come the following observations:

---

<sup>166</sup>The term "treason songs" apparently originated in Ireland, probably because the first examples found there were actually of a seditious nature. (Kenneth S. Goldstein, "A Report into Continuing Research on 'Treason Songs': A Private Newfoundland Folksong Tradition," in *Studies in Newfoundland Folklore*, Gerald Thomas and John D.A. Widdowson, eds., in press, n.p.) [Hereafter designated "Goldstein, 'Treason'."]

<sup>167</sup>Since these are generic, rather than specific examples, all names are contrived by the author. Also note that Renwick speaks at length on songs of satire depicting conflict in a rural setting, and that much of what he says is relevant to this aspect of the "treason song" of Newfoundland. (Renwick, 123, 124, 131.) See also Edward D. Ives, "Satirical Songs in Maine and the Maritime Provinces of Canada," *International Folk Music Journal* 14 (1962), 65-69, as well as his studies of traditional poet/composers Lawrence Doyle, Larry Gorman, and Joe Scott, all of which works deal to some extent with similar material.

There were songs that we weren't allowed to tape because the singer thought they were 'treason songs.' These were usually ones showing racial or religious prejudices, or ones ridiculing, even slandering, people still alive or with close relatives still living. Although they were sung privately, for whatever reasons the singers would never sing them at a public gathering.<sup>168</sup>

And:

Some songs that refer to people by name were probably written and sung in order to gain favour or get revenge.<sup>169</sup>

Recently Kenneth S. Goldstein has pursued an in-depth investigation of the 'treason song' phenomenon as it exists in Newfoundland and Labrador.<sup>170</sup> He characterizes these songs as displaying religious or social prejudice or containing slanderous material. As they overlap with sea disaster ballads, it is primarily this latter, satirical and slanderous, aspect of 'treason songs' which is in evidence. Goldstein indicates that resentment of one social group for another occasionally surfaced in a private song tradition of secret 'treason songs.' Much of the resentment thus displayed in recently collected examples of the satirical sort appears to be slanderously aimed at the social class designated 'merchant' in Newfoundland, which, according to popular belief, historically bilked the helpless outport fishermen of all possibility of profit from their labours.<sup>171</sup> The sea disaster 'treason song' is most often aimed at individual merchants or their agents, as in the ballad cited above, at communities which were involved in illegal

---

<sup>168</sup>Lehr, xi-xii.

<sup>169</sup>Ryan & Small, 10.

<sup>170</sup>Goldstein, 'Treason.'

<sup>171</sup>See 'The Thomas J. Hodder, Appendix B, p. 238.

salvage,<sup>172</sup> or at individuals whose miscalculations and human errors led to disastrous situations.<sup>173</sup>

Goldstein says that, although some informants would not sing these songs for him, apparently fearing to arouse sleeping antagonisms, he felt the songs were actually employed to reduce tensions by letting off steam. The tradition illustrated by these songs is probably already on the decline, because there is less group prejudice in modern times, and many young people don't even recognize the term "treason song." Even fewer are familiar with texts which their elders might describe so.<sup>174</sup>

A number of similarities and parallels between the commemorative disaster poetry and balladry of the sea-linked people of Newfoundland and Labrador, and the commemorative disaster poetry of a mining community in Yorkshire, England, may be remarked by comparing material from this study with data investigated by Renwick in his study of the Lofthouse Colliery accident.<sup>175</sup> He notes not only the significant shifts in memorial emphasis mentioned above,<sup>176</sup> but a difference in style and emphasis relative to the degree of closeness and familiarity (or lack thereof) of the author/composer to the disaster itself and the lifestyle milieu

---

<sup>172</sup>See "The Wreck of the *Eugenio*," Appendix B, p. 341; and "The Loss of the *Torhamvan*," Appendix B, p. 358.

<sup>173</sup>See "(Jim) Harris in Paradise Sound," Appendix B, p. 219.

<sup>174</sup>Goldstein, "Treason."

<sup>175</sup>Renwick, 191ff.

<sup>176</sup>Renwick, 204.

surrounding it.<sup>177</sup>

Although displaying a great deal of insight into the background of the ballad in general, MacEdward Leach was not behindhand in casting aspersions on the products of such "folk" occupations as sailing, and, for that matter, mining as well, where people are:

...thrown together by accident of activity, living closely integrated lives, sharing the same experiences, and reacting emotionally as a group. Out of such conditions come folk songs and ballads. *That no great body of fine ballads has appeared*<sup>178</sup> is accounted for by the fact that these groups are ephemeral.... To produce fine ballads, such unified folk must develop...and build common tradition and lore over several generations.<sup>179</sup>

It is particularly interesting to note that Leach seems in this instance to limit such "folk occupations" to "aboard ship" or "underground in the mines" and not to include the entire community involved with the endeavour. Many, though not, of course, all of the composers and tradition-bearers within an occupational milieu are not active participants in the occupation itself (for the purposes of this study, the fishery), but are retired or women -- especially in the outports of Newfoundland and Labrador. These people are still important members of the community and inextricably linked to its work-related *ethos*. And, as well, we are again compelled to accept the word of a researcher from outside a tradition that the folk aesthetic in and of itself is not sufficient to provide a corpus of ballad worthy to be characterized as "fine".

---

<sup>177</sup>Renwick, 225. See also remarks concerning proxemics in the next chapter.

<sup>178</sup>My emphasis.

<sup>179</sup>Leach, 42.

Ryan and Small note, with respect to the composition of one of the sealing songs in their collection:

...there is a tendency to deal with those [topics] that have an impact on the people at home, particularly a tragic impact: the loss of the *Southern Cross* for example when 173 sealers were lost. And it is significant that a Newfoundland woman should have written this song, for tragedy affected the women and children most of all.<sup>180</sup>

Thus, Ryan and Small, from their position as both academics and members of the society they were investigating, have noted an aspect of the authorship of at least one piece which coincides with the assertions made by Renwick and, hopefully, corroborated by this study. Nor do they stigmatize their collectanea with elitist literary criticisms, but rather approach these verses as statements of social history.

It is interesting to observe that a fair-sized segment of the locally-composed material *has* been produced by women, despite the fact that the tradition of performance in Newfoundland and Labrador gives the locally composed memorial pieces to the male repertoire and the "romantic," usually imported, pieces to the female.<sup>181</sup> The phenomenon which traditionally makes the ballads commemorating courageous acts and heroism in the face of dire peril gender-linked to male performance may have something to do with the surprising fact that "Newfoundland's Grace Darling," a seventeen-year-old girl named Anne Harvey, who, with her father, brother, and dog, was instrumental in rescuing

---

<sup>180</sup>Ryan & Small, 8-9.

<sup>181</sup>Debra Kodish, "Fair Young Ladies and Bonnie Irish Boys: Pattern in Vernacular Poetics," *Journal of American Folklore*, 96 (1983), 131-150.

nearly two hundred people from the wreck of the *Dispatch* in 1828,<sup>182</sup> does not appear to have a ballad about her current in the repertoire, although the *story* is familiar to many residents of the province. One could well assume that the heroism displayed by Miss Harvey was a "masculine" attribute, and therefore that the men who reinforce their male image by a ballad repertoire redolent of sea disaster and heroism might be disinclined to include a song about an heroic female.

The language used in the commemorative disaster ballad, including the satirical "treason song," may be less than literary, but it serves to create a vivid and lasting memorial.<sup>183</sup> Ives said of the woods ballads portraying tragic accidental deaths of individuals that, "[a]ny ballad of this type was a memorial to its hero, who died doing his job, and singing about such a death ritualized it and made it more meaningful to his companions and counterparts, for whom any moment might be *their* next...." This holds true for death at sea as well, and, in a sense, it is as valid a viewpoint for the loss of a vessel as it is for the loss of a person. Reading from a collection of such verses is in many ways similar to walking through a local graveyard, reading the inscriptions on the tombstones to develop a feeling for the history of the community. Each individual ballad has its own unique commemorative quality and can stand in lieu of a more tangible monument.

---

<sup>182</sup>Michael Francis Harrington, *Sea Stories from Newfoundland*, (St. John's: Harry Cuff Publications Limited, 1986), 20-30. See also: Mike McCarthy, "Rescue at Isle aux Morts, The Wreck of the *Despatch*, July 12, 1828," in *Shipwrecks of Newfoundland and Labrador* by Frank Galgay and Michael McCarthy, (St. John's: Harry Cuff Publications Limited, 1987), 13-16. See also J.P. Andrieux, *Marine Disasters of Newfoundland and Labrador*, (Ottawa: O.T.C. Press, 1986), 19. No definitive spelling of the vessel's name can be ascertained, as sources differ.

<sup>183</sup>Language and construction of such poetry will be further discussed in Chapter 5.

## Chapter 4

# Native versus Imported Balladry in Newfoundland

As one reviews the multiplicity of sea disaster ballad texts comprising the Newfoundland repertoire, one is struck by the singular character of the locally composed item when seen in comparison to that of either the imported piece or the product of sophisticated or elite art verse technique. Although one could reasonably expect differences between products of such disparate origins, the gaps between native and imported examples in the Newfoundland and Labrador corpus are both wide and distinct. One difficulty encountered during this project was the question of how best to deal with the immense range of variation in the treatment of the same subject matter (i.e., sea disaster).

A large percentage of the data which fell under the heading "Loss of Vessel(s)" in the classificatory system was locally composed, was of comparatively recent vintage, and followed a journalistic and factual pattern. Many songs of this type gave highly detailed information -- all the detail that was, in fact, available to the ballad's creator. Names of vessels and crew members were cited with great regularity, as were ports of embarkation and destination. Specific dates and even times of day were given for certain episodic events, such as

departures, land sightings, or actual wrecks. Often cargoes were listed, as well as names of people or vessels that were not the primary subjects of the narrative.

Data such as these add to the commemorative aspect of these songs, as we have seen discussed above, and all this is done within a framework of verbal

"commonplaces," making the creation as well as the retention, memorization, and transmission of the ballad less difficult for the preserver or performer.

The phrases to which I refer as "formulae" or "commonplaces" are those same "clichés" noted by Brunvand as ranging in complexity "from simple set phrases and patterns of repetition to elaborate opening and closing devices or whole passages of traditional verbal stereotypes." He also recognized that "there are different bodies of formularized language in different countries and for different kinds of folklore, so that we can distinguish English and American ballads, for example, partly on the basis of the different formulas used in each."<sup>184</sup> Formulae as linguistic phenomena in sea disaster ballads of Newfoundland and Labrador will be treated in the final chapter of this thesis. It is important here only to give a working definition of the term for this study, and to note the fact that the form and usage of the commonplace may be a factor in distinguishing the imported ballad from the locally composed one within the Newfoundland repertoire.

Roger Renwick, in examining folk poetry in Yorkshire, England, notes that local songs are intimately related to ongoing social life, and that the motives for their creation and performance are mostly social ones, as well. "Real happenings

---

<sup>184</sup>Brunvand, 7-8.



in the immediate cultural contexts of maker and audience are by far the preferred topics of working-class poetry,<sup>185</sup> he says, and the locally composed sea disaster ballads of Newfoundland would appear to bear out this assumption.

Below are four texts treating the loss of the schooner, *Mollie*, which occurred in December of 1944. Verification of this wreck was found in the St. John's, Newfoundland *Daily News* for 21 December 1944, page 4, under the headline, "Vessel Wreckage Washed Ashore." A full and detailed study of the wreck and its circumstances is delivered in *The Three Seas* by Roland Abbott.<sup>186</sup> Among details concerning the wreck is the information that the *Mollie* was sighted in Baccalieu Tickle<sup>187</sup> at 4:00 pm on 19 December by people from nearby Bay de Verde who assumed she was en route to an overnight berth at Catalina. Mr. Abbott cites an interview with Mr. Paul Emberley, the informant from whom the first example was collected, and also prints a text of the verse written by Mrs. Mabel Avery (the second example given here), in which the erroneous surname "Chalker" has been corrected to "Chaulk," and which Abbott says was written in 1945. He also lists in his book the names of the rescue crews who engaged in the search for the bodies, as well as photographs of the six men lost. It appears that Abbott has family connections to both the Chaulks and the Goodyears who were victims of the wreck. No versions of this item are cited by Mercer.

---

<sup>185</sup>Renwick, 3-5.

<sup>186</sup>Roland W. Abbott, *The Three Seas*, (St. John's: Robinson-Blackmore Printing and Publishing Limited, 1987). [Hereafter designated "Abbott."] My gratitude to the staff at the Centre for Newfoundland Studies in the Queen Elizabeth II Library at Memorial University of Newfoundland for locating this book for me.

<sup>187</sup>A "tickle" is the Newfoundland dialect word for what in Maine is called a "thoroughfare" — a narrow passage between two islands or between an island and the mainland.

~~~~~  
* *Mollie*, The Wreck of the¹⁸⁸

1. My Dearest Friend and citizens I pray you lend an ear,
As I relate a story that happened late last year.
It was just before the Christmastide the Season of Goodwill,
[It's] about the Schooner "Mollie" and her crew from Carmanville.
{Formulaic opening verse is very typical in content, but far less so in
actual wording and format.}

2. Around the 20th of December month she left her Port in Town,
She was loaded with provisions and for Carmanville was bound.
{Date of embarkation, general description of cargo, and port of
destination are stated.}
She crossed Conception Bay my friends not thinking it her last,
The people here at Bay de Verde they watched her as she passed.

3. The evening closed upon her and the Sky looked very grey,
Her sails spread out as if becalmed as she went on her way.
They hove her round at several times to try and get along,
But the people think the tide was running Southern very strong.
{Description of sailing tactics assumed used in an attempt to offset
unfavourable weather conditions. Assumption of unfavourable
tidal action.}

4. She passed the Tickle just at dark and that is all we know,
A little draught came Eastern just enough to make her go.
The wind increased at nine that night and snow came drifting high
But little did we ever think
{Frequently used commonplace or cliché phrase.}
of the ship that just passed by.

5. The night got worse the winds did howl and weather thick withal,
The Fog Alarm on Baccalieu rang out its dismal call.
When dawning broke it still grew worse till One o'clock that day,
When the sad report soon spread around just listen what I say.

¹⁸⁸See Appendix B, p. 199. Identical texts are found in MUNFLA 71-71 & 73-132. The respective collectors are Brian Lockyer and Terry Noonan. The informant in both cases was Paul Emberley of Bay de Verde. Although the student collectors list the informant as the author of the text, Kenneth S. Goldstein opines that the actual creator of the verse was Mr. Emberley's late father, William, known as "Willer" or "Willa," a local balladeer of some note. (Kenneth S. Goldstein, personal communication, 29 July 1988.) Three sheets of photocopied typescript with 24 verses of uneven length [4# per MH]. Typographical errors corrected in square brackets ([]) and researcher's comments added in curly brackets ({}), otherwise text is verbatim from photocopy.

{Description of weather situation and reception of news of wreck in community where wreck occurred.}

6. The news came on the radio about the fatal ship,

{Method/medium of news transmission.}

Down there at Grates Cove

{Location of wreck.} in the beach and all a total wreck,

The Sea was raging at the time and little could be done,

[It's] sad to tell -- I'll do my best -- so listen what's to come.

7. The [people] down at Grates Cove received an awful shock,

To see a schooner and her crew dashing upon the rocks

No doubt they watched with eager eyes to see if there might be

The sign of any Human Life [upon] that dreadful Sea.

{The community turns out at the scene of the wreck, to see if anything can be done to aid the imperiled vessel or people.}

8. As they stood gazing on the wreck the seas ran awful high,

{Surprisingly enough, the seas do not here run "mountains" high.}

Soon bolognas, apples, oranges

{Specifics of cargo.} were then seen tossing by.

But after all that did not count their eyes still stared the wreck

For weary, cold and lonely hours but still no bodies yet.

{Evidence of persistent vigilance on the part of landsmen.}

9. The next appeared before their eyes was articles of clothes,

There was socks and mitts and caps and shirts [what else] nobody knows

{Further specifics of cargo.}

They must have felt that Life was vain as they strived to do their best

[It's] very very sad to say this crew had gone to Rest.

10. The Seas beat down, the snow did cease these men they lost no time,

Preparing boats and forming crews to see if they could find.

These bodies who had gone to rest amid the wrecking ship,

{Rescue efforts described.}

To their surprise and [longing] eyes three of these men did get.

11. The search was still continued 2 more bodies they did get,

T'was hard to tell how many of a crew was on that Ship.

The radio informed the men that her crew did total five,

{Body count reported. Number of bodies recovered -- does it tally with number reported as being aboard? Yes.}

So the search was discontinued -- but for a [little while].

12. That [very] night the news came on the radio did say,
 That her crew was 5 but sad to say a passenger on way.
 A fine young man just in his prime his name was "Otto Hicks"
 From "Dootings Cove" he did belong just making total six.
 {Discovery that not all bodies have been recovered.}
13. The men of Grates Cove then at once began to start anew,
 To search the Harbour and to find the last man of the crew.
 {Recovery efforts renewed, successfully.}
 The people down at Carmanville owe much credit and Praise,
 To Grates Cove men who very soon the last man [chanced] to raise.
 {People from vessel's home port should be grateful to rescuers from wreck area.}
14. Now [Mr.] Chaulk the Captain was the first man been restored,
 A fine young man just in his prime his age being 24.
 This man was soon identified as he was brought to land
 By the initials on his Ring that was still upon his hand.
 {Name, rank, age of one person lost, and method of identification.
 NB: Here is a *factually stated* case in which a drowned
 corpse is identified by means of a ring. cf. "Susan Strayed
 the Briny Beach," *et al.*}
15. These 6 brave lads were all restored it must be hard to see,
 These corpses lying cold and stiff when swallowed by the Sea.
 They were prepared for [Burial] and clothed all anew,
 Laid side by side in Grates Cove Lodge, awaiting what to do.
 {Place where bodies were taken when recovered. The dead honoured in
 community tradition by being "laid out" properly by the community
 where recovered.}
16. The Leaders of the sad event communications made,
 With Mr. Hopkins Perlican with him an order laid.
 {Name, "Hopkins" and place of residence, "Perlican" of undertaker contacted.
 Further evidence of community of Grates Cove doing "the right thing"
 by the dead.}
 The caskets purchased numbered 6 without further delay,
 Were then conveyed to Grates Cove to the L.O.L. that day.
 {NB: The "L.O.L." is the Loyal Orange Lodge, a fraternal organization.}
17. They lay to rest in Grates Cove Lodge just for a little while,
 Then they were conveyed to Perlican by way of horse and slide.
 {Further details of treatment of the bodies after recovery. NB: A
 "slide" is a sledge or similar vehicle.}
 For 4 long days they rested there with everything so still,

Awaiting for the steamer to take them home to Carmanville.

18. She left St. John's the 20th, the wind North West it blew,
 She took her course across the Bay over the Ocean blue.
 She reached Old Perlican at 12 her mournful blow did make,
 {Details of arrival of regular coastal steamer which would convey the bodies
 back to their home community for burial.}
 As if to say I'm come for those [whom] homeward I must take.
19. Arrangements were carried out with very little rush,
 These corpses six were then conveyed to the Sea they loved so much.
 Their final trip across the waves never more to toil,
 To lie at rest in Carmanville beneath their Native Soil.
20. When placed on board the steamship "Northern Ranger" was her name,
 {Name of coastal steamer.}
 The people there felt very sad sure we all felt the same.
 Her anchors drew, her whistle blew twas heard by all on shore,
 As if to say you did your part you cant do any more.
 Just picture friend the story as these dear lads reach home,
 Who from their Friends and loved ones [ne'er] again will roam.
 May God look down in Mercy upon these loved ones Dear,
 As we extend our Sympathy most tender and sincere.
 {Expression of faith-cum-sympathy with the bereaved.}
21. They reached their homes at Carmanville the day [bein'] New [Year's] Eve.
 {Time of steamer's arrival at Mollie's home port.}
 To see the steamer drawing [nigh] these peoples hearts did grieve.
 The corpse[sic] were taken from the Ship and placed upon the pier,
 There was Fathers, Mothers, Sisters, Wives & likewise [Sweethearts] there
 {List of likely mourners.}
 These boxes strewn with flowers and placed there in a line,
 The hearts of all were touched within assembled at the time.
 To those bereaved at Carmanville heartbreaking it must be,
 To see their Loved Ones once again placed in their Company.
22. These lads were each sent to his home and witnessed by each own,
 When gazed upon their faces so fair but stiff and cold.
 From there unto the [Cemetery] the day being New Years Day,
 {Day of burial.}
 With tears and sighs weepings and cries committed to the Clay.
23. This story goes to show my friends how all of Newfoundland,
 Will sacrifice in times of need and lend a helping hand.

{Expression of faith in the character of Newfoundlanders as helpful and ready to render aid in any emergency situation.}

They are so tender hearted and can play most any game,
 You've oft times read their character sure I have done the same.
 So [here's] a word for Grates Cove men their names I must bring in,
 {Notice that the names of the rescuers are actually *not* mentioned.}
 These heroes brave who fought the seas to try and find these men.
 These men of great endurance of love and noted skill,
 Shall be always praised and [ne'er] forgot by those at Carmanville.

24. These worthy men I must admit had every credit due,
 In showing hospitality to that ill fated crew.
 They toiled so hard and sympathized with those who're left to mourn,
 May God look down in Mercy and send them some return.
 So now my friends I wish to close -- You've heard the sad affair,
 Few days have passed and we have stepped into another Year.
 Here's health and luck, prosperity to everyone of You,
 But we shall [ne'er] forget the wreck of

Molly and her Crew.

{It is interesting to note that, in an area where the final words of a song are traditionally spoken as a signal of the piece's end, this typescript has the final words separated from the body of the ballad's text.}

{This is an excellent example of a locally composed sea disaster song delivered from the viewpoint of the rescuing community. Evidently, even though the would-be rescuers are not mentioned by name, the poet felt it was important to stress their efforts as well as the fact that the recovered corpses were treated respectfully by the community in which they were retrieved, and that they were sent home for burial with all due ceremony.}

#####

*Mollie, The Wreck of the Schooner*¹⁸⁹

AUTHOR'S NOTE: *(The 'Mollie' became a total wreck near the 'Oil Gulch' at Grates Cove, Trinity Bay, en route from the harbour of St. John's,

¹⁸⁹ Mabel Avery, *Poems from a Newfoundland Village*, privately printed by the author (1969; Mt. Pearl: Spracklin's Printing, 1973), 40. Seven verses (# per MPH). Verses printed in half-line form. Condensed to full-line couplets by MH. Researcher's comments in curly brackets ({}).

Nfld. to her home port at Carmanville, Notre Dame Bay, Nfld. She carried a full cargo and crew of five.)*

1. 'Twas on a drear December night The Schooner Mollie was lost,
With all her crew and cargo too, Mid snow and wind and frost.
{Pattern of opening verse not as elaborate as is common to locally composed ballads in Newfoundland. This is probably because the author considers herself a "professional writer." A "come-all-ye" opening might not be as readily acceptable to a literary reader as it would be to a traditional listening audience.}
2. Out from St. John's to Carmanville, Their home in Notre Dame Bay,
A sturdy schooner and her crew Was lost in Trinity Bay.
{Port of embarkation; home port and location; general location of wreck.}
3. Captain Ross Chalker, a fine young man, The Captain of his ship,
{Author, being from community where wreck occurred, rather than from homeport of the *Mollie*, gives incorrect surname for captain.
Both surnames, Chaulk and Chalker are relatively common in Newfoundland, but are primarily found in different areas of the province. (See Seary.)}
While Otto Hicks, his boyhood friend Decided to take the trip.
4. Now, Otto had been overseas, The Navy was his choice,
And he came home to spend some time, The wild sea took his life.
{Much more elaborate detail regarding the passenger than the crew. One crew member's name is omitted entirely.}
5. Mr. Goodyear and his two sons Also comprised the crew,
But they too met a watery grave Near Grates Cove -- this is true.
{More detailed location of wreck.}
6. The sea was rough, but kind friends prayed And a calm came from above;
Stout men searched the wild sea For the crew, with hearts of love.
{Verse expresses both a certain degree of fatalism and honour to the rescuers.}
7. All rescued from the angry sea, Their bodies sent home once more,
So when the sea gives up its dead, We'll meet on heaven's shore.
{Memorial-type closing formula.}

#####

The Loss of the *Mollie*¹⁹⁰

1. Come bow your heads and listen, While a story I relate
About the good ship *Mollie*; That met a saddening fate.
{Extremely typical content and form for opening verse, including vessel's name.}
2. She left St. John's on Tuesday. December the nineteenth day,
{Details of embarkation -- port left, day of week, date of sailing.}
And we believe she reached a point Well out in Trinity Bay.
3. We have no facts to ascertain, What course she did pursue,
But we believe she hove about, And steered back for Baccalieu.
{Admission of lack of knowledge, augmented by educated assumptions about probable course of action taken. Compare this with similar assumptions in the first of the *Mollie* examples.}
4. The wind increased, the snow fell fast The *Mollie* made leeway,
And came to grief in Grate's Cove Bight Before the break of day.
{Known facts of weather and wreck conditions.}
5. She had a stalwart crew of five, Yet on board there were six,
One man from Musgrave Harbour, His name was Otto Hicks.
{Passenger's name and hometown.}
6. Ross Chaulk he was her captain. James Ellsworth was the mate.
John Goodyear next with his two sons, The youngest twenty-eight.
{Crew list. Note that captain and mate deserve to have their ranks mentioned, but that the two younger Goodyears are so low on the occupational status scale that even their given names are omitted, despite the fact that this text was written by a man from their home town, who presumably knew them personally.}
7. The wind decreased, the snow cleared up, And wreckage was in sight.
The men of Grate's Cove quickly saw What was the *Mollie*'s plight.
8. The alarm was given a search was made, Along the rugged coast.
But not a trace of life was found For all the crew was lost.
9. The seas ran high, but boats were manned, A continued search ensued,
Until the bodies were taken From those waters cold and rude.

¹⁹⁰ Abbott, 68. Composed by Mr. Willis Tulk, Carmanville, Nfld., 1944. Verses numbered per Abbott. Text printed in half-line format, condensed to full-line couplets by MH. Researcher's comments in curly brackets ({}).

{Three verses honouring the efforts of the would-be rescuers from Grate's Cove.}

10. And when they were recovered, There was another call,
And they were quickly taken To the Loyal Orange Hall.

11. And there prepared for burial, With the best that could be found,
Awaiting for the "Ranger," The ship that brought them down.
{Name of coastal steamer which conveyed bodies home.}

12. All friends at Grate's Cove did assist, They quickly saw the need;
They all joined in to do their best, From every class and creed.
{Description of the Grate's Cove residents as honourable and proper folk, who treat the dead with appropriate respect.}

13. Our praise is only simple words, Yet we extend to you,
Our grateful thanks from Carmanville, For your efforts brave and true.
{Expression of gratitude for rescue efforts and proper treatment of recovered bodies by people of Grate's Cove.}

14. It was on a Sunday evening, They were landed one by one.
On the coastal wharf at Carmanville Just as the sun went down.
{Day of week and approximate time of day of return of bodies to home port by steamer.}

15. While Captain Snow and all on board, With bared heads stood and sang.
{Name of captain of steamer, and more action in respect of the dead.}
The Hymn, "Nearer My God To Thee," As mournfully the Church bell rang.
{Whether this actually happened or not, it is a scene commonly portrayed in memorial verse in one way or another. This particular hymn seems to have been a favourite in funerary verse.}

16. And now those men are laid to rest, Within their narrow bed.
Just think of them in Realms of bliss, And not as souls now dead.
{Expression of fatalistic belief in an afterlife. "They've gone to a better place." "They are not dead, but only 'gone before.'"} }

17. We all are sailing the sea of Time. Our journey here is brief,
There will be storms we may escape, But not Time's ending Reef.
{Expression of the inevitability of death couched in nautical terms.}

18. And to all our friends that sorrow, We commend you to God's care.
No promise stands the test like His; He is always very near.
{Expression of fatalism and resignation. "God knows what He is doing."}

#####

The Loss of the Schooner *Mollie*¹⁹¹

1. Come all ye Newfoundlanders, and hear of this sad tale,
 About the Schooner *Mollie*; which foundered in a gale.
 {Typical "come-all-ye" formulaic opening, giving name and type (schooner)
 of vessel.}
 On the nineteenth of December those men left St. John's, town;
 {Date and port of embarkation listed.}
 With joyful expectations were glad they were homeward bound.
 But the day was short and the night was long with snow and hail,
 The wind came in from the North East, and blew an awful gale.

2. A chilly mist enwrapped the dawn upon that fading morn;
 For in the darkness of the night a savage storm was born.
 A mighty whirling wind rushed fast toward that land of Death,
 It smote with sword of sharpest teeth, and with resistless breath,
 And terrible the sea that dashed on high with awful roar,
 {Description of building of storm conditions with typical poetic language as
 discussed in Chapter 5, below.}
 'Twas there the *Mollie* met her doom on the rocks of Grate's Cove shore.
 {Location of wreck.}

3. Oh God! Our helpless sailors, those men upon the wave,
 With wind and sea all lashing round, was there no power to save?
 Thou lookest down, O Mighty God, on passing scenes of woe,
 Grim Death which ends rich lives is not so dire a foe.
 {An actual questioning of God's acts, but with a definite tinge of fatalism.}
 But yet those dying, drowning cries ring in my ears the more,
 Re-echo from that Point of land, the coast of Grate's Cove shore.

4. But Hark! What is that muffled sound? Me thinks I hear them pray,
 A prayer that none but God could hear on that cold stormy day.
 They might have prayed for human help, but none was very nigh,
 But prayer is surely answered and God took them home on high.
 So with that boundless mercy which comes from God alone,
 We leave them in His loving hands who were so far from home.
 {[Expression of faith -- "God knows what He's doing."}]

5. 'Twas there the *Mollie* went ashore, and all six men were drowned,

¹⁹¹ Abbott, 71. [Author's note(Abbott, 72)]: Composed by Mr. Kenneth Hicks, Carmanville, Nfld. (In his 74th year 1945.) Submitted by Mr. Hicks as a token of sympathy to Mrs. Nellie Chaulk in the sad loss of her son Skipper Ross.] Verses numbered per Abbott. Researcher's comments in curly brackets ({}).

The Grate's Cove men worked hard and all their bodies found.
 Our praise is due to those fine men, who worked both day and night,
 To get the bodies from the deep was met with our delight.
 Again we thank them one and all, and love them every one,
 God will reward them all when all their work is done.

{Number of victims noted, along with expression of gratitude to Grate's Cove rescuers, indicating that they will be rewarded in their own afterlife.}

6. The least[sic] day of December the *Ranger* hove in sight,
 With her flag half-mast, a single blast we knew that she was right.
 She came up in the Harbour, although it was but slow,
 The wind was light and frosty and but a little snow.
 She came in very easy when all was calm and blue,
 She tied up at the Coastal wharf and landed the *Mollie's* crew.

{Details of the return of the bodies to their home port, includes date, name of vessel involved, weather conditions, methods of identifying vessel, etc.}

7. And when the dead were landed on that sad eventide,
 The crew and passengers lined the deck all on the Starboard side,
 "Nearer My God To Thee" they sang; while heads were bared and bowed,

{Since this episode is described in two of the Carmanville efforts, it is entirely possible that it *did* actually happen in this particular instance.}

Our hearts did ache, many tears were shed all from that humble crew.
 And then the *Ranger* cast off lines and from the wharf did slip,
 As we bade adieu to the noble crew and passengers of that good ship.

8. And now our friends are sleeping within their narrow tomb,
 We'll meet again, we don't know when, it may be very soon.
 So dry your tears my sorrowing friends and face us with a smile,
 The Saviour said that He would come again, it's only a little while.
 And when all our work is done, and we the River cross,
 We'll meet our friends in the "Haven of Rest" where never a ship is lost.
 {Memorial closing formula displaying faith and fatalism. "We'll all meet again in Heaven."}



It becomes evident from even a superficial examination of these examples that each of the texts presented above describes the disaster from a somewhat different perspective, and that the memorial emphasis of each is therefore

different. However, each displays a certain concern for factual detail, despite their differing viewpoints. Thus each exhibits the typifying characteristics of the locally composed Newfoundland sea disaster ballad.

All of the memorial verse relating to the loss of the *Mollie* was acquired from written or printed sources, and there is no actual evidence that any of these pieces experienced any significant longevity in a sung form. Renwick "advance[s] the claim that local poetry is the modern-day substitute for older traditional and local song."¹⁹² He presents a number of possible reasons for the transition from sung to spoken or read verse in English tradition. In Newfoundland, the two styles of performance appear to exist simultaneously, although a collector is somewhat more likely to encounter tragic subjects given a musical setting and humorous material presented as recitations.¹⁹³

In contrast to the above examples and the vast majority of the other locally composed efforts, a goodly number of the entries in the "Loss of Person(s)" section of the system, and nearly all of the entries in the "Romantic" and "Lament" categories, are apparently taken directly from imported broadsides, most of which originated in England or Ireland. These ballads are frequently fictive in character, being for the most part highly fanciful and hypothetical accounts of generic situations, and most appear to be somewhat earlier in origin than the majority of the items of local composition. The personal names attributed to characters in the narratives are primarily only "given" names, and

¹⁹²Renwick, 4.

¹⁹³For further discussion of recitations in Newfoundland, see Pauline Greenhill, "The Family Album: A Newfoundland Women's Recitation," *Canadian Folklore canadien* 6 (1984), 39-61.

those predominating are quite stereotypical and almost impersonal, such as "Willy" or "Johnny" for males, "Nancy" or "Mary" for females. Often, as in the example below, the characters are not named at all. Occasionally an apparently factual account of the event portrayed in the narrative may be found in one or more of the printed sources, but salient facts, such as the dates and the names of vessels involved may vary strikingly from one of these accounts to the next.

I do not mean to infer by the above remarks that the material contained in ballads which originated as British, Irish, American, or mainland Canadian broadsides is necessarily lacking in a factual basis, merely that the form in which that material is presented makes it less readily perceived as accurate historical fact by the listening audience due to a lack of both detail and specificity. Roger

Renwick, speaking of the local song in Yorkshire, says:

...songs of the ideally traditional sort...contain quite formulaic language, tirelessly repeat the same story-types and themes, are cast in a limited array of formal verse models...and *were generalizable enough in their topics and meanings to outlive narrowly time-bound, place-bound, or occasion-bound relevance.*¹⁹⁴

Wilgus also remarked, with regard to the fictive nature of some British ballads in the body examined by Laws:

A large proportion of British ballads, especially those current in America, seem to be fictional; yet we have seen how a factual ballad takes on the air of fiction and then becomes factual again. Laws is forced to use internal evidence...to determine whether or not a ballad is factual.... Investigations of the factual backgrounds of a number of individual ballads, though admittedly quite difficult, might be of great value.¹⁹⁵

¹⁹⁴Renwick, 113. [My emphasis.]

¹⁹⁵Wilgus, 1898, 296.

Thus he recognized that the "air of fiction" or, in my terminology, the "fictive nature" of a piece did not necessarily divorce it entirely from historicity. Indeed, Ives corroborates this attitude, by his observation that the audience -- and even the singer -- were often "...praising the song more for its *moral* truth than for its factual truth, more because it is *true to life* and 'goes to show' that such things 'would happen' than because it tells about something that actually *did* happen."¹⁹⁶

The appeal of a locally-composed ballad to the community from which it arose is easily understandable. The characters and situations are intimately familiar to the members of that community, who have emotional links to the narrative resulting from bonds of kinship, friendship, and/or experience. But what is the appeal of the imported non-specific item to the performer or community which adopts it?

Laws states that "the basic appeals of the broadsides are those of all plotted narratives, whatever their literary form or their place of origin. ...the ballads deal mainly with subjects of great intrinsic interest to all human beings."¹⁹⁷ This would seem to be an applicable inference in most of the cases examined during this project.

Let us examine for a moment Laws K13, "The Faithful Sailor Boy". This is a romantic and sentimental piece in which a sailor pledges loyalty to his sweetheart, sails, and dies at sea, sending home a deathbed message renewing his pledge of loyalty and extending it beyond the grave. This song has frequently

¹⁹⁶Ives, *Scott*, 301. [Emphases Ives's.]

¹⁹⁷Laws, *ABBB*, 27-28.

been collected from the Newfoundland repertoire,¹⁹⁸ and therefore may be assumed to be a fairly popular ballad among Newfoundlanders, despite its apparent foreign origin. The following collector's note allows us some insight into the reasons for the breadth of this song's popularity within the Newfoundland corpus:

Walter Joseph Nash, a cousin of Carrie's, sang this "the first night after they came back from the Mediterranean." There were tears in Aunt Carrie's eyes, around midway through this song. It meant to her a thing that can only, perhaps, be felt fully by someone who has lost a loved one at sea -- a common enough occurrence, here in Newfoundland. In her case it was no lover, but her own son, Patrick, she was remembering, who drowned years ago in a boat off New Orleans.¹⁹⁹

~~~~~  
 "The Faithful Sailor Boy"<sup>200</sup>

{No names are given for either the characters or the vessel. No dates or other pertinent information appear within the text. One may assume that the season was sometime between late fall and early spring, due to the mention of snow. No information is given as to whether the vessel was merchant or military. No details are given as to the cause or circumstances of the sailor's death.}

1. 'Twas on a dark and a stormy night, while snow lay on the ground,  
 A sailor lad stood on the quay, His ship was outward bound;  
 His sweetheart standing by his side shed many a bitter tear,  
 And as he pressed her to his breast, he whispered in her ear:

(chorus)

"Fare you well, my own true love, This parting gives me pain,  
 You'll be my hope, my guiding star, 'Til I return again;

---

<sup>198</sup>MUNFLA 67-34; 68-40; 69-34; 72-238; 73-89 & 76-380. Mercer, however, gives only one fragmentary printing (Mercer, 117).

<sup>199</sup>MUNFLA 76-380, [MS p. 114].

<sup>200</sup>See Appendix B, p. 285. MUNFLA 76-380, [MS p. 112]. Collected by Ginny Preston from (Mrs.) Caroline "Aunt Carrie" Brennan in Ship Cove, Placentia Bay, Newfoundland, during the summer of 1976. Three verses and chorus, given here as transcribed and # per the collector. Original manuscript has been altered to a consistent full-line format by MH, otherwise it is cited verbatim. Researcher's comments within the body of the text appear in curly brackets ({}).

My thoughts will be on you, my love, when storms are raging high,  
So fare you well, remember me, Your faithful sailor boy.\*

2. 'Twas in the veil [?] the ship set sail, The lass was standing by,  
She watched the vessel out of sight and tears bedimmed her eye,  
She prayed to God in heaven above to guide him o'er the way  
{Prayer = expression of faith.}  
True lovers' parting was, that night re-echoed o'er the wave.

-- chorus --

3. 'Twas sad to say, the ship returned without the sailor boy,  
For he had died while on the sea; The flag ran half-mast high.  
And when his comrades came on shore And told her he was dead,  
A message that they brought to her, Its last line sadly read:

-- chorus --

\*Fare you well, my own true love, On earth we'll meet no more;  
but we may meet in heaven above On that celestial shore,  
I hope to meet you in that land So far beyond the sky,  
Where you will never be parted from Your faithful sailor boy.\*

{Despite the fictive nature of this text, it ends in typical memorial style.}<sup>201</sup>

~~~~~

Although, as Laws has pointed out, British ballads which require special knowledge are not likely to achieve widespread currency on this side of the Atlantic,²⁰² certain specialized knowledge pertains to the sea-linked lifestyle itself, and this will transcend local or regional bounds and enable a song to be understood and appreciated in similar circumstances with widely divergent geographical settings. Thus the informant mentioned above perceived a generic

²⁰¹[NB: In this researcher's previous work in maritime folklore, she has encountered the belief that it is unlucky to watch a vessel bearing a departing friend, relative or loved one out of sight. Apparently no mention was made of that belief in connection with the above example.]

²⁰²Laws, *ABBB*, 27.

ballad about the death of a loved one at sea as speaking to her own feelings of sadness and bereavement upon learning of the drowning of her son. It is interesting to note that the perceived similarity in this case is found between the actual loss of a son and a ballad dealing with the loss of a lover, since there are other ballads to be found within the Newfoundland repertoire which deal specifically with the loss of a son, such as "The Bell of Dublin Bay" and "Willie Vare."²⁰³ It may be that this informant found the fact that these songs described her specific loss a bit too painful, and therefore turned her attention to a song describing a different loss. This may not, however, be the case, since the same informant sang a version of "The Captain Bold Larkin,"²⁰⁴ in which a local tragedy is described, complete with parental grief at the loss of a son overboard. All the same, similarities buffered by a certain amount of distancing seem to be major drawing cards for the imported ballads.

Renwick, too, has made similar observations with respect to mining disaster poetry. He noted both that:

None of the "insiders" among our poets had firsthand experience of the deaths or of the rescue attempts.... If any had, in fact, worked at the colliery or been related to any of the lost miners, it is doubtful that he or she would have composed a poem on the events -- at least certainly not until a considerable period of time had passed.²⁰⁵

and that:

...poetry by definition has *some*[sic] internalization and distancing of self from its subject matter.²⁰⁶

²⁰³ See Appendix B, p. 243 ("Bell") and p. 356 ("Willie").

²⁰⁴ See Appendix B, p. 244.

²⁰⁵ Renwick, 225.

²⁰⁶ Renwick, 226.

One might also consider, in reference to Renwick's contention about the passage of time as a distancing factor, that I have been asked, regarding this project, whether I had discovered if there was, in fact, an appropriate period of mourning which should be allowed to pass after a disaster had occurred, before a ballad was composed on the subject, and, if so, how long this period should be. The question was asked in particular respect to the loss of the oil rig, *Ocean Ranger*, with all hands, one hundred seventy-five nautical miles off the Newfoundland coast in February of 1982.²⁰⁷ The person who questioned me had known a local performer who had been asked to compose such a song, but replied that it was too soon after the tragedy (eighty-four lives had been lost) to do so. Shortly thereafter, a song about the event was written and recorded by another person and went on to achieve marked though brief commercial success. Some of the local people considered that this latter effort had been produced with unseemly haste.²⁰⁸

It is notable, as well, that Newfoundlanders and Labradorians tend often to prefer familiar subjects and themes within their choices of commercial popular music. Recently, a Labradorian acquaintance of mine shared a musical evening at my home. Among the songs he offered was one, definitely in the country and western "hurtin' song" pattern, which was couched almost entirely in seafaring language, the theme being that, despite the fact that "there's a sea between our hearts," nonetheless "my compass always points to you."²⁰⁹ Thus, wherever a

²⁰⁷ *Evening Telegram*, Monday, 15 February 1982, 1. See Appendix B, p. 257.

²⁰⁸ Ernest Nolan, personal communication, March 1989.

²⁰⁹ Aden Clark, personal communication, 2 December 1988.

song may have originated, the familiarity of the scenes evoked by either the narrative line (if there is one), the general frame of reference, or the language in which they are couched will draw them into the chosen listening and/or performing repertoire of the community. As the above example illustrates, this is true of non-narrative (non-ballad), as well as narrative (ballad) items.

If it is indeed the case, as Laws contends, that the strength of the ballad tradition lies in the fact that it reflects the tastes of the people, whether literate or not,²¹⁰ why then should so many early scholars have been moved to pass subjective judgement on their form and content from a viewpoint moulded by the artistic and literary criteria of elite culture? Presumably this occurred precisely because these investigators were of academic and scholarly orientation. So much of their background was in English language, literature, and literary criticism, or in classical music, that it was nearly impossible for them to divorce their critical outlook from the aesthetic strictures imposed upon it by their early training. Since modern scholarship inclines to the belief that aesthetic difference need not mean aesthetic inferiority, such critical inferences should now be laid aside in favour of a less biased view.

Laws solved the problem of dealing with the two noticeably different forms of balladry extant in North America by writing two books, one of which dealt with "Native American" compositions, the other with imported balladry from broadsides. Given that the classificatory system which I am presenting here deals solely with songs concerning marine disaster, I felt that it should incorporate both

²¹⁰Laws, *ABBB*, 27, 30.

the older, more universal, and the more recent, specifically local compositions. These were incorporated within the system in whatever categories seemed most reasonable from the narrative plot line presented in each text, regardless of origin, overlapping of categories, or incongruity of neighbouring material. The system of cross-referencing is intended to be adequate to minimize possible misunderstandings.

Laws asserts that: "The typical folk singer has little historical sense and practically no interest in history as such."²¹¹ This may indeed be true on the larger scale, but seems quite inaccurate when one is investigating locally composed ballads dealing with locally relevant disasters. Indeed, Laws himself later remarks, "Perhaps no group of ballads seems quite so authentic as that which recounts the hazards and hardships of the sea." It seems evident, then, that even while imputing a general lack of interest in historicity to the folk singer, Laws recognized a certain measure of authenticity as manifest in the sea disaster ballad, especially in its locally composed form.

It may be demonstrated that, although fictive in character and often lacking in a factual basis, the imported ballad of marine disaster frequently provides an alternative to locally composed balladry which, through its distancing effects, makes it easier for the living bereaved to express themselves and their sorrow than would an accurately factual and detailed historical account of their actual loss. However, with the healing passage of time, the graphically detailed, specific, and journalistic account may become acceptable or even preferable, even to those most strongly affected.

²¹¹Laws, *ABBB*, 8.

Chapter 5

Stereotypical Language Usage and the Newfoundland Sea Disaster Ballad

Nearly all folk narrative forms employ some type of stereotypical language. This is particularly true of verse, and the locally composed sea disaster ballads of Newfoundland and Labrador are no exception. They deliver quite vivid verbal views of the events described, but such scenes are almost inevitably presented in terms of local commonplace and idiomatic language usage. Such compositional styles produce texts which are highly mnemonic, both for the composer and the performer. This chapter will explore some aspects of these formulaic usages, including apparent changes in language usage which have resulted during approximately the last one hundred fifty years, and will illustrate these with examples of locally composed Newfoundland sea disaster balladry.

I have chosen to use the term "formula" to describe *all* the stereotypical and conventional verbal units with which this chapter deals. The seminal work on the use of oral formulae, *The Singer of Tales*, by Albert B. Lord,²¹² defined three basic units of composition: *formula* -- "a group of words which is regularly

²¹²Albert B. Lord, *The Singer of Tales*, (Cambridge MA: Harvard University Press, 1960.)

employed under the same metrical conditions to express a given essential idea; **formulaic expressions* -- lines and half lines which *follow the basic patterns of rhythm and syntax and have at least one word in the same position in the line in common with other lines or half lines;* and **themes* -- *groups of ideas regularly used in telling a tale in the formulaic style of traditional song.*²¹³ Lord further declared that the epic singers of the South Slavic area he was studying employed these units to re-compose their songs spontaneously with each performance.

I feel that the five elements carefully delineated by Roger Abrahams and George Foss are better applicable to the repertory with which this project deals. They are defined as follows : *conventional diction* -- special language used in songs, but not in ordinary speech; *conventional epithets* -- a name or object which usually takes the same modifiers in song; *conventional phrase* -- an action whose description always includes the same result of that action; *commonplace* -- a conventional description of a prescribed situation, (larger than either the conventional epithet or the conventional phrase and may include either or both); and *formulaic opening or ending/framing device* -- closely related to the commonplace, announces opening or ending of song in conventional wording.²¹⁴ However, I intend to use the terms *formula* and *commonplace* as synonyms for each other and for all of these except the last, which will be designated *opening formula* or *closing formula.*

²¹³David Evans, *Big Road Blues: Tradition and Creativity in the Folk Blues*, (Berkeley CA: University of California Press, 1982), 315, from Lord 30, 47, 68.

²¹⁴Roger D. Abrahams and George Foss, *Anglo-American Folksong Style*, Englewood Cliffs NJ: Prentice-Hall, 1968, 31, 33.

David Evans, in applying Lord's *oral formulaic theory* of improvisational re-creation in the act of performance to the musical and poetic forms of folk blues, noted that, despite the relevance of such an application, caution was needed, since, although the two genres had general similarities, they differed widely in their specific characteristics.²¹⁵ Like the epics, sea disaster ballads are narrative, and sometimes lengthy; like the blues, they are stanzaic rather than stichic, and tend to be less than rigid in their metrical outline. Unlike the epics, the sea disaster ballads of Newfoundland and Labrador are almost never improvised or composed spontaneously in the act of performance. They are, conversely, sung primarily from memory, and sometimes from printed or handwritten texts.

I do not consider that I am stepping beyond the bounds of reason in ascribing a formulaic character to these songs, for Edward D. Ives has noted this as well. In analyzing a railway disaster ballad from Maine, he remarks: "Disaster balladry was very much a tradition in America, and while railroad disaster songs never developed *the rather clear set of patterns, themes, and clichés we find in ballads on sea disasters*, such patterns did exist."²¹⁶ The song-maker generally was predisposed to create ballads about disasters and individual tragedies, and these fell easily into preset patterns because firstly, the subject was traditional in nature, and secondly, there was "a traditional structure to work with, and a common stock of formulas, themes, and images with which he could flesh the

²¹⁵ Evans, 315-316.

²¹⁶ Ives, Scott, 276. Emphasis mine.

structure out.²¹⁷ Finally, Ives observes that innovation is acceptable in this sort of composition -- the songs are not and should not be "carbon copies of each other" -- but the authors "stayed pretty close to their models."²¹⁸

The formulaic units of which the Anglo-North American sea disaster ballad is constructed, although they are certainly useful as building materials for the composer, function in actual performance as simple mnemonic devices rather than as improvisational tools, since this tradition involves learning a text by rote memory, rather than improvisation. Those formulae which are common within the repertoire of Newfoundland and Labrador, seem to vary more in accordance with the necessary rhyme than with the required metre. It is evident, then, that the essential element in the poetic tradition of the area investigated in this project, unlike that of the area studied by Lord,²¹⁹ is rhyme rather than meter. And stereotypical forms generically are not by any means confined exclusively to the local creations. The imports as well have their formulaic usages, although they are not necessarily the *same* ones to be found in the local songs. Verbal formulae in general may be said to be a standard characteristic of the ballad genre, although the actual words used in the formulae themselves may vary between different areas and styles of balladry. Indeed, the use of verbal clichés is common not only to the ballad but to the entire folksong repertory of the Anglo-American and Western European traditions.

²¹⁷Ives, Scott, 156.

²¹⁸Ives, Scott, 160.

²¹⁹See footnote #212.

Renwick, in 1980, noted the commonplaces of the folk compositional style. In particular, discussing the "symbolic qualities" of the commonplace, he wrote that "since symbols are among the most...important...representations of a culture's knowledge and ethic, they possess a high degree of longevity, of semantic load, of *mnemonic strength*, perhaps even of 'ritualistic' significance."²²⁰ Other requirements and qualities may distinguish folk poetry from its elite literary counterpart, he notes, but folk poetry's signifiers distinguish it and give it an identity unique from other folk phenomena. "...[I]t is those very signifying motifs and language units that we have long recognized as special to folk poetry but have hastily dubbed 'cliches,' and as a result thought to be the most utilitarian of crutches, that may constitute the deepest language of the genre and carry implicitly the most significant meanings."²²¹ If we consider balladry, because it is couched in verse, as a form of folk poetry, the implications are evident.

Some of the earlier scholars have stressed the "inferior" quality, "insipidity", "sentimentality", "corruption", and "degeneration" of both the locally composed and the broadside forms when compared with the classic ballad as found in Child's collection. As Halpert has so aptly put it, "Undoubtedly such pieces fail to meet the aesthetic criteria of English literature scholars or the high musical standards demanded by English folksong collectors of the late nineteenth and early twentieth centuries."²²² Yet it is the ability to incite empathy or identification in the emotions and mind of performer and/or audience that gives a

²²⁰Renwick, 37. [Emphasis mine.]

²²¹Renwick, 15.

²²²Herbert Halpert, "Preface" in Mercer, xii.

ballad, or, indeed, any folk song, its strength. A song which does not elicit such identification will be neither requested nor performed with any great frequency (unless, perhaps, it is possessed of a strikingly seductive melody), and will gradually be forgotten; one which does so will enjoy popularity and longevity, and may even travel to other communities of similar background, where its popularity again will depend on the degree to which the people who perform it, or those who listen to it, can identify with the situations it depicts in verse. Greenleaf observed "...that the precious literary quality which we collectors seek in ballads is a very secondary thing to the folk who compose and sing them to recall to mind the brave deeds of their heroes."²²³

The language used may be less than literary, but it serves to create a vivid and lasting picture and/or memorial. Viewing this style of verse from the rarified atmosphere of the "high art culture," one may cringe aesthetically at lines which list bologna and oranges among the flotsam at the scene of a shipwreck, as in one of the "Loss of the *Mollie*" texts²²⁴ or giggle at those which threaten "Adolph" (Hitler) and his U-boat crews with death "like a bunch of rats" at the hands of "John Bull" and "Uncle Sam."²²⁵ But who can overlook the poignant situation of the young telegrapher who remains at her machine for long, sleepless hours hoping for news of her brothers and her captain fiancé whose ship is overdue²²⁶, the undaunted courage of those sailors who, in the midst of peril, nonchalantly

²²³Greenleaf & Mansfield, vii.

²²⁴See Appendix B, pp. 199.

²²⁵"Loss of the S.S. *Caribou*", [MUNFLA 75-1(PD90)]. See Appendix B, p. 230.

²²⁶"The Loss of the *Eliza*", Peacock, III, 944. See Appendix B, p. 161.

"wish they were in a hotel, smoking a cigarette" and who "danced the 'Stack of Barley', when Lawn islands came in view,"²²⁷ or the pathos of the "aged father" who cries "in broken accent, 'B'ys, where did you leave my child?'"²²⁸ on learning of the drowning of his son? It is virtually impossible, also, for a reasonable human adult to feel no empathy with the man who, rescued from almost certain death adrift, declares: "Across the sea in an open boat I will not anymore."²²⁹

The identification of the community members with the story line and with both the implicit and explicit meaning of the text is more important to the folk than the literary aesthetic of the poetry. Ives has stated that "...a literary aesthetic is of limited use in discussing traditional song,"²³⁰ and this becomes abundantly clear when one is dealing with ballads of marine disaster. Also it becomes evident that only occasionally does a song survive solely because of its beautiful melody, and often, under these circumstances, the tune will be stolen or borrowed by a song-maker and used to carry a new text, with more meaning for the local community.

Greenleaf noted the diverse origins and ages of songs collected in Newfoundland and recognized the importance of the locally composed items within the larger corpus -- "The Newfoundlanders make up a song about any

²²⁷"The *Garfield*", MUNFLA 86-161. See Appendix B, pp. 342.

²²⁸"The Captain Bold Larkin" [MUNFLA 76-380]. See Appendix B, p. 244.

²²⁹"Ye Landsmen That Live on the Land" [MUNFLA 75-147]. See Appendix B, p. 356.

²³⁰Ives, *Scott*, 298.

happening, usually tragic, which affects them"²³¹ -- however, she fails to note the use of typical Victorian verse forms as consistent with the memorial aspect of many such pieces.²³² Instead, she finds it "surprising" that the balladeers "use, and apparently understand, words which never appear in their daily speech."²³³

It is certainly true that a ballad such as "The Petty Harbour Bait Skiff," with its allusions to the North Wind as "Boreas" and to "Flora" and her "sportive groves," is employing language which is far from the everyday speech usages of the common people, even at the time of its composition in the 1850s. One must never forget, however, that these items are memorials and one must, therefore, consider the type of verse, language, and indeed sculpture art, which prevailed on the tombstones of the period. A contemporary ballad on a similar subject today would (and does) use quite different terms. That popular sentimentality was widespread in areas beyond the literary realm from the middle of the nineteenth century through the first two decades of the twentieth can be observed by a consideration of such items of material culture as mementoes created from human hair (often the hair of deceased loved ones)²³⁴ and of the subject matter which prevailed in the parlour art of the period. It is not difficult to see how the popular culture which was attracted by graceful female figures drooping morosely over tombstones would find a similar attraction in the stilted

²³¹Greenleaf & Mansfield, xxxvii.

²³²See Chapter 4.

²³³Greenleaf & Mansfield, xxxvii.

²³⁴For items of jewelry created from the hair of deceased loved ones, see John Morley, *Death, Heaven, and the Victorians*, ([Pittsburgh]: University of Pittsburgh Press, [ca. 1971]), 14, 66-67, and Plates 88, 89, 91, 93.

and sentimental poetic language in which tales of disaster, death, destruction, and despair such as those presented here were so often couched.²³⁵

In his study of *Joe Scott: The Woodsman-Songmaker*, Edward D. Ives remarked Scott's tendency to "...traditional natural description...devoted to birds and flowers and dewdrops." With respect to this sort of poetic imagery Ives states: "It looks...to me as though people liked Joe's ballads *because* they were florid...."²³⁶ The sentimental verse (as opposed to the humorous verse) produced by North American cowboys utilizes similarly extravagant language.²³⁷

Exemplary data, then, would indicate that such gender-restricted traditional occupations as lumbering, mining, herding, and seafaring frequently produced sentimental verse, including memorial verse, which employed florid language to describe natural scenes and as a vehicle for stereotypical moralistic comments.²³⁸

It would probably be reasonable to assume that such a non-conversational language style was adapted precisely because it was "poetic" and served to create distance between "everyday" verbal communication and memorial verse and

²³⁵For general attitudes toward death in this period, see Lewis O. Saum, "Death in the Popular Mind of Pre-Civil War America," in *Death in America*, David E. Stannard, ed., (Philadelphia: University of Pennsylvania Press, 1975), 30-48 and Ann Douglas, "Heaven Our Home: Consolation Literature in the Northern United States, 1830-1880," in the same work, 49-68. See particularly p. 61 on 'weeping female figures' in the cemeteries of the 1840s.

²³⁶Ives, *Scott*, 124, 126. Emphasis Ives's.

²³⁷See Charles J. Finger, *Sailor Chanties and Cowboy Songs*, Ten Cent Pocket Series No. 301, rpt. 1923, (Girard KS: Haldeman-Julius Company (Norwood Editions), 1974); John A. Lomax, *Songs of the Cattle Trail and Cow Camp*, rpt. 1919, (New York: Duell, Sloan and Pearce, 1950); Glenn Ohrlin, *The Hell-Bound Train: A Cowboy Songbook*, (Urbana IL: University of Illinois Press, 1973); and N. Howard ("Jack") Thorp, comp., *Songs of the Cowboys*, rpt. 1908, (Lincoln NE: University of Nebraska Press, 1984) for examples.

²³⁸Mining (see Renwick), lumbering (see Ives), herding (see footnote above), seafaring (see examples given herein).

songs which conveyed similar factual information but in a "special" way. In fact, in *Cowboy Songs and Other Frontier Ballads* there is a text in which six lines from a sonnet by Elizabeth Barrett Browning appear implanted into a text entitled "The Peeler's Lament," apparently for their poetic expression of the sentiments which the author of the later piece wished to convey.²³⁹

In studying the examples below, one should bear in mind Renwick's assertion that "...we find in older, traditional folk poetry far more redundancy not only of poetic language, forms, topics, and themes but also of fundamental ethic and world view. Generally the newer the poetry, the less redundant it is in all these aspects in relation to the popular repertoire that is coeval with it."²⁴⁰

The song below, "The Petty Harbour Bait Skiff" is attributed to the writing of John Grace, a St. John's sailor who later died in Brazil.²⁴¹ As regards the historicity of the ballad, an article in a St. John's paper, *The Morning Courier* for Wednesday, 16 June 1852, under the headline "Melancholy Disaster and Loss of Life," states that during the gale "on Monday last" "Mr. _____ French" and "five hands" were lost. They were just returning from Conception Bay with a load of bait. There was one survivor, but neither his name nor those of any of the rescuers is listed in the newspaper article. The survivor's name is generally thought to have been Menchington or Menchenton, as these surnames are common to the Petty Harbour area, although the pronunciation is usually

²³⁹ John A. Lomax and Alan Lomax, colls., *Cowboy Songs and Other Frontier Ballads*, (New York: The Macmillan Company, 1957), 190.

²⁴⁰ Renwick, 7.

²⁴¹ Lehr, 154.

Menshon or *Menchener.*²⁴²

~~~~~  
 \*The Petty Harbour Bait Skiff\*<sup>243</sup>

1. Good people all both great and small, I hope you will attend,  
 And listen to these verses few that I have lately penned.  
 And I'll relate the hardships great that fishermen must stand  
 While fighting for a [livelihood] on the Coast of Newfoundland.  
 {Extremely common opening formula.}
  
2. It happened to be in the summer time, In the lovely month of June,  
 When fields were green, fair to be seen, and valleys were in bloom.  
 When silent fountains do run clear, [Caressed] by Heaven's rain,  
 And the dewy showers that fall at night. To fertilize the plain.  
 {The only concrete information provided by this verse is the month and  
 season of the year when the event occurred.}
  
3. We bid adieu unto our friends, and those we hold most dear,  
 Being bound from Petty Harbour, In the springtime of the year.  
 The little birds, as we sailed on, Sang o'er the hills and dales  
 Whilst Flora from her sportive groves, Sent forth her pleasant gales.  
 {Here, the only information is the port of departure and, again the season  
 -- contradicting the seasonal information in the previous verse, but  
 understandable given the climate of Newfoundland, where June is more  
 spring- than summer-like. The remaining text of both verses 2 and 3  
 constitute a sort of stylized and ornamental nineteenth-century poetic  
 conceit, adding virtually nothing to the historicity of the ballad's  
 content.}
  
4. On Saturday we sailed away, Being in the evening late,  
 Bound into Conception Bay All for a load of bait.  
 {Factual information is conveyed by these lines -- day of the week and time  
 of day of sailing, destination, and purpose of trip.}

---

<sup>242</sup>Heartfelt gratitude to David Leamon of the Provincial Reference Library for his assistance in locating the *Morning Courier* article. A staff member in Memorial University of Newfoundland's Computer Operations Room, Randy Chafe, claims descent from the hero, Jacob Chafe.

<sup>243</sup>MUNFLA 75-159, [MS pp. 13-19]. [15 printings listed in Mercer, 167-168.] Collected by Gary O'Driscoll from Gerrard O'Driscoll of Bay Bulls, Southern Shore, Newfoundland on 22 March 1975. Spelling corrections in square brackets ([]) per MH. 13 verses, given in half-line format in manuscript, altered to consistent full-line format by MH. Researcher's comments within text appear in curly brackets ({}). See Appendix B, p. 180.

The sea gulls flying in the air, And pitching on the shore;  
 But little we thought 'twould be our lot To see our friends no more.  
 {Although the lines about the seagulls are unusual, the 'little we thought'  
 portion of the verse is a standard formulaic usage. It occurs with  
 minor variations in many sea disaster ballads, developing a contrast  
 between the lack of foreknowledge and the event itself, as well as  
 warning the audience that a catastrophic event is indicated.}

5. The weather being fine we lost no time [Until] we were [homeward] bound,  
 The whales were sporting in the deep And the sword-fish swimming 'round,  
 And luna bright, shone forth that night To illuminate the sea,  
 And the stars shone bright, to guide us right Upon our rude pathway.  
 {This verse is primarily ornamental and stylized in a fashion concurrent with  
 poetic conceits of its time. The only relevant data it offers are the  
 state of the weather and the fact that the vessel was now on its return  
 trip.}

6. We shook our reefs and trimmed our sails [Across] the bay did stand  
 The sun did rise all crystalized Like streamers o'er the land.  
 The clouds lay in the atmosphere For our destruction met.  
 Boreas blew a heavy squall Our boat was overset.  
 {Boreas is often mentioned in pieces created before the twentieth century.  
 This appellation for the North wind is seldom found in songs which  
 were made later than the 1920s. This verse and that following are  
 apparently (from the course of the narrative) chronologically reversed,  
 although it is impossible to be certain of this.}

7. When we came to the [Nor'ard] head, A rainbow did appear,  
 There was every indication That a storm was drawing near,  
 Old Neptune riding on the [waves] To [windward] of us lay.  
 You'd think the ocean was on fire. In Petty Harbour Bay.  
 {Neptune is seldom mentioned in these ballads. Note also that verses 5, 6,  
 and 7 basically convey only weather-related information, but still in  
 highly stylized and ornamental manner. Contrast this with the  
 simplicity of language to be found in the more recently  
 composed verses below.}

8. John French was our commander, Mick Sullivan second-hand,  
 And all the rest were brave young men Reared up in Newfoundland.  
 Six brave youths, to tell the truth Were buried in the sea,  
 But the Lord preserved young Menshon's life For to live a longer day.  
 {The two men of rank within the crew and the one who is notable for being  
 rescued are named, but none of the others. The "second-hand" (mate)  
 -- "Newfoundland" rhyme is not infrequently found in locally



composed nautical verse. The number of victims lost in the disaster is mentioned. "Buried in the sea" is a less common phrase than "found a watery grave." Religious fatalism is evidenced by the intimation that the survivor was preserved only through divine intervention.}

9. Your heart would ache for all their sake If you were standing by  
To see them drowning, one by one, And no relief being nigh;  
Struggling with the [boisterous] waves, All in their youth and bloom,  
But at last they sank, to rise no more, All on the eight of June.  
{The date of the disaster is stated and sympathy for the plight of the victims is expressed. "Youth" and "bloom" are often emphasized in these ballads, sometimes being "in one's prime" as well.}
10. Jacob Chafe, that hero brave, And champion on that day.  
They boldly launched their boat with speed And quickly put to sea.  
They saved young Menshon from the wreck By their united skill,  
Their efforts would be all in vain But for kind Heaven's will.  
{The name of the man in command of the rescuing vessel is given -- none of the other rescuers. Since this piece comes from the Southern Shore region, where there is a predominance of Irish ancestry, one may note the rhyme of "day" with "sea" and consider that both have a long "a" sound in Irish dialect. "Skill" on the part of the rescuers rhymes with "will" (usually God's or Heaven's) in many instances, and again the point is made that rescue efforts were or would have been fruitless without the intervention of divine Providence.}
11. Out of that fine young crew you know There was one escaped bein' drowned.  
He was brought to Petty Harbour. Where good comforts there he found.  
He is now on shore, and safe once more With no cause to complain  
He fought old Neptune up and down Whilst on the stormy main.  
{This verse is rather wordy for the paucity of factual information it conveys. However, it is not infrequent for at least one verse to deal with the "comforts" afforded those rescued from sea disaster by a community or by individual persons. The "on shore and safe once more" rhyme is a common formula with clearly universal application to this repertoire.}
12. When the sad news arrived next day In dear old St. John's town.  
There was crying and lamenting On the streets both up and down  
Their mothers were lamenting, Crying for those they bore,  
On the boisterous waves they found their graves Where [we ne'er shall  
see them] more.  
{Mention of the active grief of the bereaved is common in these ballads, and it seems to be a common attitude that mothers experience more sorrow

on losing children of whatever age than do other kin. The reception of the news of a disaster at home is often the subject of at least one verse of a sea disaster ballad. The rhyme of "waves" and "graves" is often found. Use of the adjective "boisterous," however, is far less common.)

13. Now to conclude and finish These few lines I write in pain

{The convention of Newfoundland and Labradorian ballads and songs to

"conclude *and* finish" is so common as to be almost universal.

This phrase is definitely formulaic.}

Never depend out of your strength Whilst sailing on the main.

But put your trust in Providence Observe the Lord's command.

And He'll guard you right both day and night Upon the sea and land.

{This ending has a common memorial (fatalism) bent, "right" rhymes often with

"day and night," as does "command" (either the skipper's or the Lord's)

with "(sea and) land." The internal rhyme, or at least assonance,

which occurs some sixteen times in this piece (three times each in

verses 1 and 5, twice in verse 4, and once each in verses 2, 6, and

8-13) is not a universal factor of the locally composed ballads of

Newfoundland and Labrador, but is not at all uncommon.}



By way of linguistic contrast, let us examine some other locally composed ballads of similar character, dating from the early twentieth century through the mid-twentieth century and ending with the present. The next example is the earliest, and the year, 1924, is given in the title.

The St. John's *Evening Telegram* for 2 January, 1924, in the shipping news on page 4, says: "Schr. Donald L. Silver has sailed from Wood's Island for Gloucester, taking 1,010 barrels bulk, 105 barrels pickled and 282 barrels Scotch cure herring." An almost identical item is found on page 3 of the *Daily News* for the following day. On the fourth, a wild storm is noted in the *News*, while the *Telegram* indicates "A Marine Tragedy Feared." The following day, both papers have the sad news. The headline in the *Daily News* is "Lost With All Hands" and that in the *Telegram* "Entire Crew Find A Watery Grave." These sources

call her a "Gloucester vessel," and there is indication that she was built in Lunenburg, Nova Scotia and first registered in Halifax, whence she carried oil to St. John's and Curling, Newfoundland. Her final registry was in Captain Hackett's name.<sup>244</sup>

~~~~~

*The *Donald Silver* -- a Shipwreck, 1924*²⁴⁵

1. Attention all ye sailor lads, come listen to what I say
 [Until] I relate the dreadful news that we record today.
 The schooner *Donald Silver*, Captain Hackett in command
 Today she lies a total [loss] on the shores of [Newfoundland].
 {A typical "come-all-ye" opening formula begins this ballad, and the first verse includes the name and type of vessel (schooner), as well as the captain's name. The rhyme of "command" and "Newfoundland" is frequently found.}

2. Twas on the last of December, [nineteen-and-twenty-three]
 The *Donald* she weighed [her] anchor and [soon] put out to sea
 The wind was from the [nor'ard] and fine was the day
 And she was bound for [Gloucester] in the port of the U. S. A.
 {The date of departure, weather conditions, and destination are listed.}

3. The vessel deeply loaded with [a] cargo of herring too
 [Being] chartered by James Barry for a firm of the Gordon Pew
 {This might be Pugh or even Peel.}
 She had not long been sailing when [a] south east storm did rise
 The rain came down in torrents and the clouds overcast the skies
 They must have runned her off the wind for [twenty] miles or more
 The wind hauled around from [the] West [Nor'West] and she drifted
 towards the shore.
 {The cargo is stated, as well as the charter firm and the name of its agent.
 Weather changes are mentioned, and conjecture as to the probable

²⁴⁴This information located in Maritime History Archives of MUN, with assistance of Heather Wareham and Paula Marshall.

²⁴⁵MUNFLA 81-539. Collected by Genevieve Wheeler from Fred White, who was aged 67 at the time of collection, 24 July 1981. Possibly recorded at Benoit's Cove or Summerside, Bay of Islands, Newfoundland. 6 verses, # per MH. Additions and corrections to transcription in square brackets ([]) per MH. Transcribed text has been altered by MH to be consistent in format. Researcher's comments in curly brackets ({}). Mercer does not cite any printings of this item. See Appendix B, pp. 149.

sailing procedures followed.)

4. Twas only a few days after[,] the message was sent around
The *Donald Silver* [a] total loss and all her crew [were] drown['d]
It [cast] a gloom upon the place [when] we [heard] the message read
Lost in the mouth of Bay St. George [At(?)] A place they call Bank Head
{Receipt of news of the disaster; precise location of the wreck.}

5. The names of those poor sailor lads I now must try my pen
{Formulaic introduction to the listing of the crew (victims).}
And when we think of their sad fate Tears fall from the eyes of friends
Their Captain John Hackett and Captain Joseph in command²⁴⁶
Their [nephew] James Hackett who was their second hand
{As has been previously noted, "second hand" is the Newfoundland dialect
usage for "mate" of a vessel. Here, the rhyme links "second hand"
to "command," rather than to "Newfoundland" as in the previous
example.}

6. And [William] Ruth from Summerside where his people now do dwell
And Alonzo Wheeler from that same place the same sad fate befell.
There was two more from Bay St. [George] the same sad fate do share
Drowned in the *Donald Silver* it was Frank and Harold Swyer(s)
{All crew members are listed in this ballad, and at least two of their
home communities.}

7. And now they are gone. God rest them Their last sea voyage is done
Their wives [may] weep for their husbands and their mothers for their sons
Because they['ve] reached [the] heavenly land and gained their golden
[stair]
And when our friends do part this world they'll meet their loved ones
there.
{In this example, the memorial closing is bracketed in the same verse with the
expression of sympathy with the bereaved. Divine propriety and the
security of a heavenly afterlife is also noted.}



As one can see from the above text, the formal poetic conceits and symbolic language displayed in the previous song have been rejected in favour of a simpler

²⁴⁶ [Historical note: These two captains were brothers. The one in actual command was intending to hand the vessel over to his brother upon reaching Gloucester, and then to return home for the rest of the season.]

style of verse more comparable to today's literary usages than to those of the eighteenth and nineteenth centuries. The above example is also the most factually detailed and explicit. The next example was composed almost exactly ten years after the *Donald Silver*.

{Verification of this wreck was located in the St. John's *Daily News* for Thursday, 6 December 1934 (vol. 41), page 3, column 1. The article states that the Schooner *Gertie* of Trepassey, owned by Devereaux, was believed lost on Stone Island near Calvert, and that wreckage was found, confirming this theory.}²⁴⁷



**Gertie*, The Loss of the*²⁴⁸

1. In nineteen hundred and thirty-four, December the fourth day,
The ill-fated schooner, *Gertie*, from Trepassey sailed away.
With fish and oil on board of her, she sailed off from the shore
Commanded by Tom Devereaux, who(m) we will see no more.
{Here, in the first verse alone, we receive data including the date and place of departure, the cargo of the vessel, her name and that of the master. Also, we are warned that this is a song of disaster by the adjective "ill-fated" in reference to the vessel and the information that her commander "we will see no more." The rhymes of "day" -- "away" and "shore" -- "no more" are frequently used.}
2. The wind blew from the nor'-nor'west. The wind was very light,
Which caused this little schooner to be out that awful night.
If it had to blown a kindly breeze, this sad thing I'd not tell.
She might by chance have reached Fermeuse, all anchored, safe, and well.
{Weather conditions are stated here, as well as the preferred alternative to

²⁴⁷ Documented at Maritime History Archives, Memorial University of Newfoundland.

²⁴⁸ MUNFLA 76-1. Collected by Ida Sesk from Tom Reddigan (aged 60 at the time of the interview) at Calvert, Southern Shore, Newfoundland, in November of 1975. It is stated in the manuscript and verifiable by listening to the tape recording that the melody used for this ballad is essentially that of "The Star of Logy Bay," another popular Newfoundland song. 9 verses, transcribed and numbered per MH. Researcher's comments within text appear in curly brackets ({}). Mercer gives no printed instances of this item. See Appendix B, p. 150-151.

the catastrophe. Directions and shifts in direction of prevailing winds are almost always included in these ballads.}

"How'm I doin'? I can't sing it."

3. She ploughed slowly onward that dark and dismal night.
 Around somewhere at Chance Cove, at the hour of midnight,
 The wind veered to the east-southeast, and vi'lently did blow,
 And then, to make the matters worse, the air went thick with snow.
 {The "blow" -- "snow" rhyme is extremely common. It is unusual to find as much conjecture as to where the vessel must have been at a particular time of day or night. The wind inevitably "veers" from one quarter to another as the weather worsens; it never seems to "back." The phrase "to make the _____ worse" is frequently employed as the situation deteriorates into utter catastrophe.}

4. Some say they ran for Ferryland that dark and dismal night.
 Each man was in his station in hopes to see the light,
 But to their sad misfortune, somehow they went ashore,
 And those poor boys from Trepassey, they will see their homes no more.
 {In this particular ballad, there is far more conjecture as to what might (or must) have happened than in any other which I have studied in depth. "Night" -- "light" and "(a)shore" -- "no more" are formulaic rhymes. "Will see their(his) home(s) no more" is a commonplace phrase, as is "to their(his) sad misfortune." Certainly, since these are sea disasters, another phrase in frequent use is "in hopes to see the(a) light." In this verse we are told what the seamen might have been attempting to accomplish in order to save the vessel from the storm, and how she was eventually wrecked, as well as being reminded of the community that was home to vessel and men alike.}

5. 'Twas early the next morning, when daylight came around,
 The wreckage of the *Gertie*, in Calvert it was found.
 Some say she hit Stone Island, though that we cannot say.
 It's a mystery to remember until the Judgement Day.
 {Here we are told of the discovery of the wreckage, the location of the discovery, and the possible cause of the vessel's loss. We are also reminded that, since all hands were lost with the vessel, the actual facts of the wreck will never be known. The mention of "Judgement Day" is common, but usually it is used with regard to the meeting of the victims in the hereafter, not to the eternal mystery surrounding a wreck.}

6. Before I will go farther, their names I'll tell to you:
 There was Thomas Devereaux, Master, and his brother, Lawrence, too;

Michael Curtis, their first cousin, a young man staunch and brave --
 And those three boys from Trepassey, they met with a watery grave.
 {Here we have the list of the victims of the disaster and their consanguinity.

The community is again named. This piece is unusual in that it actually refers to the skipper of the vessel as her "master." The term is usually reserved for formal and legal usage, while the words "skipper" or "captain" are more common usages for ballad texts. This circumstance might lead one to believe that Thomas Devereaux actually held papers entitling him to act as master aboard a foreign-going vessel, even though the *Gertie* was apparently only coasting to St. John's. "Staunch" or "sta'nch" is an adjective applied to both men and vessels. Here is also found the previously noted formula "found or met(with) a watery grave."}

7. The morning the Deverauxs left their homes no more for to return,
 Left a brother and a sister in sorrow for to mourn.
 Michael Curtis, the other member of the schooner *Gertie*'s crew,
 Left a brother and a sister and a loving mother, too.
 {All the kin left bereaved by the wreck, and their relationships to the victims are listed here. "Return" -- "mourn" is a not uncommon rhyme.}

8. May God, the Ruler of the World, the Saviour of Mankind,
 Will ease the dreadful sorrows of those dear ones left behind.
 'Twould make your heart beat sad-di-ly to hear their mournful sighs,
 All in their sad bereavement, with them to sympathize.
 {Here is the verse in which sympathy with the bereaved is expressed, as well as the desire that divine intervention (or their religious faith) should ease their sorrows. "Sympathize" -- "sighs(cries)" is a rhyming formula.}

9. Now people offer, offer up a prayer for those poor boys,
 Whose bodies now are drifting beneath the ocean tide.
 We'll meet again in Heaven, when sorrows will be shared [shed?];
 When the ocean will give up its prey; and the grave give up her dead.
 {Here is a request for a prayer for the departed, as well as expressed beliefs both that "we'll meet in Heaven" and that there will be a day of resurrection for the dead. The assonance of "oy" and long "i" (boys -- tide) is common to this region.}



Here, as in the *Donald Silver*, there is some stereotypical language, but the scenes evoked, even in the most sentimental passages, are those of the twentieth

century, not of the eighteenth or nineteenth. Most of the factual information delivered is simply stated, straightforward and to the point. Expressions of sentiment are couched in terms of Christian faith and of fatalism, as noted in Chapter 3, and no mention is made of such classical mythic characters as Boreas, Neptune, or Flora.

To complete this chronological examination, let us finally turn our scrutiny to a contemporary product. "Two Fishermen Missing" was composed by Jim Payne in September of 1984. The composer is a native Newfoundlander, originally from Notre Dame Bay, but now living in St. John's. He has acquired an international reputation as a singer-songwriter and has performed at folk clubs and festivals throughout the English-speaking world. He informed me that, although he did not personally know the people involved in the tragedy, he "got tired of" hearing the news broadcasts reiterating: "Two fishermen missing," and so rid himself of the annoying repetition in his mind by writing the song.²⁴⁹ In comparing this text with those of the older pieces presented above, one is reminded of Renwick's assertion regarding modern working-class poetry, that its language, "while not as formulaic in its materials as is traditional song...is closer to the language...of conversational discourse than is traditional (or for that matter, elite) poetry."²⁵⁰ This is an important consideration to bear in mind, especially when confronted with Peacock's analysis of "The Loss of the *Eliza*" as comparable to elite poetry.²⁵¹

²⁴⁹ Jim Payne, personal communication, 14 December 1988.

²⁵⁰ Renwick, 5.

²⁵¹ See below, p. 120 ff.


~~~~~  
Two Fishermen Missing<sup>252</sup>

1. One day in September the skies they were blue  
 The wind from the Southard[sic] on a course straight and true  
 They gassed up in Old Perlican having left Bay de Verde  
 Two fishermen missing and we still haven't heard  
 {Here we are presented with a large amount of factual information -- the month, general weather, direction of prevailing wind, port of embarkation, second port reached and reason for stopping there. However, with the exception of the "true" -- "blue" rhyme, which is universally popular in English-language verse and not in any way limited to ballads or to sea disaster, none of the wording employed is particularly formulaic or traditional.}
  
2. Two fishermen missing Oh where could they be  
 As all ships and search planes are combing the sea  
 Two fishermen missing, those Baccalieu cliffs  
 Spell trouble for trawlers, long liners and skiffs  
 {When Jim performs this song before an audience (often accompanied by his cohort, the versatile Newfoundland instrumentalist, Kelly Russell) he usually uses this second verse as a chorus, repeated after every stanza or two.}
  
3. Two days on the water, it was their intent  
 They spent their time fishing then homeward they went  
 But the trials of fishermen they do never cease  
 On the rocks the next morning was the *Andrea Denise*  
 {As elsewhere in this song, there is more information presented than traditional language used. In this verse we learn the vessel's name, the proposed length and purpose of the voyage, and the fact that the disaster occurred during the homeward trip.}
  
4. Bruce Button the captain he kept a firm hand  
 Warren Cooper, Gar Bursey made second and third man  
 They were plucked from the water and saved from the plight  
 Of Rol Driscoll, Randy Bursey who were nowhere in sight  
 {Here are listed the names of *all* the crew, both the victims and those rescued, and the captain's position is mentioned. But still, despite the fact that this is rhymed and metred verse, the language used is

---

<sup>252</sup>Received in signed manuscript from the composer, Jim Payne, St. John's, 14 December 1988. Verses # per MH. Researcher's comments appear in curly brackets ({}). This item was composed too recently to have been cited in Mercer. See Appendix B, p. 269-270.

more conversational than traditional.)

5. The night lights are burning out in their hometown  
 As loved ones are praying these men will be found  
 So come all you seafarers who walk on the shore  
 Two fishermen missing

{This ending with an incomplete line is verbatim from Jim's manuscript text. The "chorus" verse usually finishes the song. The verse given here is the most traditional and formulaic of the lot, in language usage, as it mentions the prayers of those left behind, either in bereavement or waiting for the return of the rescued, and throws in a "come-all-ye" line. Of course, the "come-all-ye" is usually an *opening* formula, but one must take into account the fact that Jim Payne, despite his outport origins, is an educated man and a professional songwriter. Thus his style of writing, while in some ways illustrative of traditional factors within the genre, is in other ways quite divergent from the established form.}



Here, again, we discover the factual detail of the locally composed Newfoundland sea disaster ballad. We are informed of the name of the vessel (the *Andrea Denise*), the time of year (September), the wind direction (from the southward), the port of embarkation (Bay de Verde), the next port made (Old Perlican, where they "gassed up"), the location of the wreck itself (on the Baccalieu Cliffs), and the names not only of the two missing crewmen, but also of the three who were saved. We are made aware of the contemporary nature of the song by the information that not only seagoing vessels, but also airplanes are "combing the sea" for the missing men. The only point within the song where the traditional formulaic character of the language is retained, is in the final verse, which mentions the praying of loved ones at home, and includes the "come-all-ye" line, so often used as an introductory passage in songs of this type.

When viewing a professionally created verse such as this in comparison to some earlier and less polished examples, one cannot help but be reminded that

much of the adverse comment levelled at the broadside or "Vulgar" ballad by the early critics was aimed from the vantage point of well-read, highly literate scholarship and took little, if any, notice of the difference between the character of elite literary verse and that of material which was created and transmitted by methods either entirely or primarily oral in tradition and nature. "The Loss of the *Eliza*"<sup>253</sup> is a case in point. Emotionally, it ranks with the other locally composed ballads in this corpus, while the literary and artistic quality of its verse is more adequately compared to the popular sentimental and memorial verse of the Victorian era than to the quintessential oral style of the majority of the other local compositions to be found in the corpus of Newfoundland and Labrador songs collected by Kenneth Peacock.<sup>254</sup> The collector presents an admittedly composite text (derived from two separate informants), with two tunes, and a lengthy note, from which the following excerpts have been taken:

This shipwreck ballad of fairly recent composition is one of the best, if not *the*[sic] best to come out of Newfoundland. It is also one of the very few native ballads carrying supernatural portents (the herons) in the manner of the older traditional ballads. ... The internal rhyming scheme combined with frequently apt imagery ("The waters near grew white with fear") give the verse an impact *seldom found in this sort of ballad*.<sup>255</sup> When I first heard it, I immediately thought of the narrative and epic poetry of the Canadian traditionalist poet E. J. Pratt. And the resemblance is not coincidental... *The Loss of the Eliza* does not, of course, have...professional finish.... Nevertheless, I am sure there are some lines, or even complete verses in it that Dr. Pratt would have found worthy of his own pen.<sup>256</sup>

---

<sup>253</sup>Peacock, v. III, 944 ff.

<sup>254</sup>Peacock, 3 vols.

<sup>255</sup>Emphasis mine — MH.

<sup>256</sup>Peacock, v. III, 946.

Here, Peacock undeniably avers that the value of this piece lies in its *dissimilarity* to other traditional verse of the area and its similarity to the professional literary verse of a "traditionalist" academic poet who writes in a style and form acceptable to the elite artistic culture. He rightly credits Pratt, thereby, with having expressed the basic *ethos* of his Newfoundland outport background, but simultaneously fails to note the appropriateness of the balladeer's oral approach to the locally composed and transmitted ballad. The elite poet strives to create something unique and different from the poetic products of others. The term "derivative" has only a pejorative connotation in literary criticism. The traditional poem or ballad, however, often strives for commonality, as it is retained in memory through its formulaic content. Compare, for example:

Torrential rain strikes on the main like to a hand of hate,  
The waters near grow white with fear at what may be in  
wait.

Then burst the gale on spar and sail, the shocked *Eliza*  
reeled,  
And shuddered like something of life that sees its doom  
revealed.<sup>257</sup>

with the more traditional formulae often used by folk poets to express this same situation:

The wynd[sic] did blow with (furious?) force, and no let-up  
that day,  
As all the boats were on the ground around Placentia Bay  
Came beating home in that wild storm. The sea rolled  
mountains high  
And those brave souls, they saw no hopes; gave up their lives  
to die.<sup>258</sup>

---

<sup>257</sup>Peacock, 945. See Appendix B, p. 161.

<sup>258</sup>MUNFLA 76-346 [C2234]. See Appendix B, p. 224.

The style of composition demonstrated by the latter of these two examples is much easier to recall to mind, both for the composer during the act of composition and for the performer during the performance. Although there is no direct internal rhyme, there does exist an internal assonance.<sup>259</sup> The idiomatic and stereotypical language used varies in accordance with the necessary rhyme. Here we have the common phrase "the sea(s) rolled mountains high" to rhyme with "die". It might as easily have been rhymed with "boy" or "joy", these vowels having a similar pronunciation in Newfoundland dialect. One of the more common lines rhyming with this formula deals with the wind veering from one quarter to another and clouds "o'ercasting the sky." The word "blinding" as an adjective describing storm weather is almost unparalleled in the frequency of its use by native Newfoundland balladeers, especially when linked with a pair of nouns describing the visibility-limiting factors: "rain and snow", "ice and sleet", etc. This occurs twice in the text of the "The Loss of the *Water Witch*," as given in Chapter 2, once involving local dialect pronunciation of "clift" for "cliff" and rhymed with the phrase "blinding snow and drift."

One must, of necessity, be aware that, ballads, like many traditional narrative forms, songs, and stories, are conventional in style. As Leach noted:

They [ballads] tend to tell the same kinds of story in the same way, developing them through stereotyped incidents and expressing them in the same language. The result is often identity of line, repetition of figures of speech, use of the same story devices, and the same manner of grasping details.<sup>260</sup>

---

<sup>259</sup>Note "blow" and "force" in line 1, "boats" and "ground" in line 2, "home" and "storm" in line 3, and "souls" and "hopes" in line 4.

<sup>260</sup>Leach, *BB*, 18.

Thus, the repetitious quality of folk verse is not just *not a bad* quality, but it is an actively *good* quality when viewed from a proper and sympathetic perspective.

Laws noted that the balladeer and the literary artist attribute vastly different degrees of importance to the action of the plot of a narrative:

To the ballad maker as to other creators of unsophisticated narratives, the action of the plot is all important. To the literary artist the plot may be the least significant part of what he is trying to communicate. Each has his own purpose, his own idea of what the final product should be, and his own audience. ...the broadside ballad writers have been as successful in their undemanding field as many a greater story teller has in his.<sup>261</sup>

The ballad maker, especially the local composer, is primarily concerned with presenting the story itself in such a manner as to preserve and commemorate its content.<sup>262</sup> The essence of the elite literary artist's effort, on the other hand, is to produce a creation memorable for its artistic construction rather than for the information it disseminates. Thus the former demonstrates a tendency to stress the similarity of the incident depicted with others, while the latter is prone to emphasize the uniqueness of the final product.

Local composition, of course, reflects a variety of compositional styles. Every songmaker, writer, or composer has his own unique style, and, as Newfoundlanders are an intellectually heterogeneous group, many differences in ability and background will be observed. Each song is an individual and separate creation, displaying the singular talents of its maker. Thus a piece like "The Loss of the *Eliza*" has a basis of traditional elements which enhance its popularity in the repertoire of performance, despite the suspicion of sophistication in its

---

<sup>261</sup> *ABBB*, 26-27.

<sup>262</sup> See Chapter 3.

authorship. Whoever wrote it must have read a fairly substantial amount of poetry.

Nearly all Newfoundlanders of previous generations who received formal schooling were taught through the medium of the *Royal Readers* series. These graded books contained fairly large amounts of poetry, most of which was intended for memorization and recitation, either in the classroom itself or as a display performance for family and community gatherings. It is worthy of notice that at least one of the poems from these books, "The Wreck of the *Hesperus*" by Henry Wadsworth Longfellow,<sup>263</sup> has been supplied with a tune as a vehicle and has thus entered these pages, orally collected as a traditional shipwreck song.

These ballads, then, are worthwhile for their social import as documents in and of themselves, as well as for what they can convey of the community *ethos* through the information contained not only in their style, language, and subject matter, but also in their relative popularity and longevity. It is for these reasons that they were chosen as the material basis for the classificatory system which embodied the major part of the research for this project.

---

<sup>263</sup> *Royal Reader No. 4, Royal School Series*, (London: Thomas Nelson and Sons Limited, n.d.), 23.

## **Appendix A**

### **The System -- Annotated**

The following is a construct of the Halley Classificatory System for Sea Disaster Narrative, presented in an annotated form. This is done in order that the potential user of the system, or the observer of previous work done using the system, may understand the meanings of the titles of the categories within the system and thus decide how the system or the previous work done within it can be employed to its best advantage.

The first major section of the system, Section I, deals with the causes whereby a vessel or vessels may be lost. Loss of persons is dealt with in Section II in a causational manner, and non-causational circumstances and consequences of such losses are covered in Section III. Cross-referencing between these major sections will be as need or logic dictate.

The second section deals with possible causes of death of persons in a nautical context. Most narratives falling within this section will deal with losses of fewer than ten people, since massive casualties of this sort will probably be covered in the previous section, as attendant on losses of vessels.

The categories within Section III are not causational with regard to sea disaster, but are inextricably linked to sea disaster narrative. Some of the connections are straightforward, such as attempts at rescue of persons or salvage



of vessels or cargoes. Others are fanciful, such as supernatural reappearance of victims of marine disaster, or laments for loved ones lost. It is undeniable, however, that such connections exist.

## THE SYSTEM -- ANNOTATED

### I. LOSS OF VESSEL(S)

#### I. A. LOSS OF VESSEL(S) -- CAUSE UNSPECIFIED IN TEXT

These texts indicate that a vessel or vessels has or have embarked, but that it or they never reaches or reach its or their destination. No specific reason for the loss is given, although conjecture often enters the picture. Occasionally we are told of wreckage sighted and identified. Most of these texts, although not all, deal with losses prior to the widespread use of radio as a medium of communication. There are still mysterious losses, however. If one were to compose a ballad on the loss of the *Athenian Venture*, which occurred in 1988 off the Newfoundland coast,<sup>264</sup> this would probably be the appropriate primary entry, with a cross-reference to explosions, and another to loss of persons by man-made disaster.

#### I. B. LOSS OF VESSEL(S) IN STORMS

Some texts specify a storm as the primary cause of disabling or loss of a vessel or vessels. Other texts give no specific cause for the loss, but stress the severity of the weather at the time of the disaster. In several instances, all hands are described as having gone down with the vessel in question, but the storm and the sinking of the vessel(s) are the major dramatic factors in the narrative. Such emphasis frequently occurs because, in the absence of survivors, details of the

---

<sup>264</sup>*Toronto Globe & Mail*, 23 April 1988, A1-A2.

event are unknown, and only the facts of storm and subsequent loss are available to the creator of the narrative. In these latter cases, cross-referencing to section

II.A. (Loss of person(s) by drowning) would be indicated.

#### I. C. LOSS OF VESSEL(S) THROUGH CAPSIZING

Although most narratives of capsizing have to do with storms, there is the occasional instance where an unusually heavy sea, a freak gust of wind, or an error of handling causes the vessel to overturn. The majority of the titles in this category will be cross-listed elsewhere.

#### I. D. LOSS OF VESSEL(S) THROUGH GROUNDING, STRIKING, OR STRANDING

In these instances, the wreck is attributed to the vessel going aground or striking rocks, reefs, icebergs, or ice pans. The accidents frequently occur as the result of storm and are the cause of drownings, but the emphasis lies on the striking or grounding as the focal point of the disaster.

##### I. D. a. LOSS OF VESSELS THROUGH GROUNDING OR STRIKING

In these cases, the vessel comes into violent contact with such natural objects as geological features or large ice formations and the impact or resultant damages are the primary cause of her demise.

##### I. D. b. LOSS OF VESSELS THROUGH STRANDING OR JAMMING

The vessel's progress is halted by her being jammed in ice or stranded on sand or shingle, the latter often due to tidal action. Frequently a jammed or stranded vessel can be freed from her predicament, but this is not always the case. In such situations, damage results less frequently from the initial impact than from the subsequent action of wind, wave, and/or ice upon the vessel as she lies immobilized and vulnerable to such forces.

# I. E. LOSS OF VESSEL(S) THROUGH COLLISION OR RAMMING

Vessel(s) are lost through collision one with another or through striking either large living things, such as whales or sea monsters, or stationary objects (usually man-made) such as piers, wharves, jetties and the like. If the object struck by the vessel were a rock, shoal, reef, or the like, Category I.D., above, would be the more appropriate location for the datum.

## I. E. a. LOSS OF VESSEL(S) THROUGH COLLISION ONE WITH ANOTHER

The collision of two vessels or the ramming of one by another, whether intentional or accidental, results in the damage or loss of either or both vessels and/or their personnel. In the latter instance, cross-referencing to section II. (Loss of Person(s)) is indicated.

## I. E. b. LOSS OF VESSEL(S) THROUGH COLLISION WITH LIVING THINGS

In this section are to be placed incidents such as the loss of the whaling ship *Essex*, which was "stove in" by a whale. This incident provided the factual data upon which Herman Melville's classic novel, *Moby Dick*, is based. The destroyer *Caldwell* also "immobilized herself by ramming a whale" about the time of the Second World War.<sup>265</sup>

## I. E. c. LOSS OF VESSEL(S) THROUGH COLLISION WITH STATIONARY OBJECTS

Here the vessel in question collides with a pier, wharf, jetty, or some similar structure. For the most part, these objects are man-made in character. In the case of collision with a natural object, such as a rock, iceberg, or the like, the item

---

<sup>265</sup> James B. Lamb, *On the Triangle Run*, (Toronto: Totem, 1987), 19. Lamb incorrectly spells the vessel's name as *Cauldwell*.

would more probably be listed under category I.D. (Loss of Vessel(s) Through Grounding, Striking, or Stranding). Still, cross-references between these two categories are always possible, at the discretion of the cataloguer.

#### I. F. LOSSES THROUGH NATURAL DISASTER

These items often involve storms as does category I.B. (Loss of Vessel(s) in Storms). However, in these instances, damage and destruction are widespread, and include multiple vessels, wharves and fishing stages, provisions, homes on shore, and the like. Although severe storms and hurricanes are by far the most common of these occurrences, this category also includes volcanic and seismic activity, tsunamis, waterspouts, and other such natural disasters. Cross-referencing is often desirable.

#### I. G. VESSEL(S) LOST THROUGH MAN-MADE DISASTER

This category includes loss of or threats to vessels as a result of war, explosion, attack, and similar incidents. Most of the entries here would deal with disaster as the result of *intentional* human actions, although category I.G.b. deals primarily with *unintentional* catastrophe.

##### I. G. a. LOSS OF VESSEL(S) THROUGH MILITARY ACTION

Included in this category would be loss of vessels in actual ship-to-ship battles; through torpedoes, mines, or air attack; or by shelling from shore batteries. To be appropriate to this category, such an attack would have to be mounted by an enemy military in a war or warlike situation. The decision of whether to place an instance of sabotage in this category or the next would be at the discretion of the individual researcher.

##### I. G. b. LOSS OF VESSEL(S) THROUGH EXPLOSION, FIRE, ETC.

This category is essentially self-explanatory in its title. Although an occasional fire may result from spontaneous combustion in an unstable cargo, still it is most frequently through human error that such a cargo was incorrectly stowed where its catastrophic potential might be realized. Other fires and explosions are most often the *direct* results of human design or inefficiency and may thus be said to be man-made disasters. Any disaster caused by human error which is not covered elsewhere may also be inserted here.

#### I. G. c. LOSS OF VESSEL(S) THROUGH PIRACY AND WRECKING

Herein one deals with losses incurred as a result of illegal acts perpetrated by persons not directly involved with the vessel in question. It includes loss of vessels as a result of encounters with pirates or with wreckers who set up false beacons, etc. in order to lure vessels aground for the purpose of looting their cargoes. It does *not*, however, include battles in which merchant ships were victorious over pirates nor does it cover life histories of individual pirates or pirate vessels.

#### I. G. d. LOSS OF VESSEL(S) THROUGH MUTINY, SCUTTLING, ETC.

This heading should be relatively self-explanatory. Hereunder are to be placed any loss of a vessel perpetrated intentionally by her crew or owners, most frequently, though not exclusively, as an illegal act.

#### I. H. LOSS OF VESSEL(S) THROUGH SUPERNATURAL AGENCY

This category includes losses of vessels due to the actions of ghosts, the devil, witchcraft, supernatural creatures, etc. In some narratives, storms are described as supernatural in origin. In others, ships suddenly "spin around" and sink. Narratives such as these would be construed as belonging to this category.

Both this category and its fellow, II.D. (Loss of Person(s) Through Supernatural Agency), could be subdivided by the nature of the supernatural agency involved if the researcher so desired. Since so few of my data fell under this rubric, I felt it was unnecessary for my own purposes, but the potential is there for others to do this at their own discretion.

## II. LOSS OF PERSON(S)

### II. A. LOSS OF PERSON(S) BY DROWNING

The general slant of this category should be evident to the reader. Beyond that, the disappearance of a vessel with all hands may be listed here, similarly the loss of small craft when the drowning of those aboard seems to bear the heaviest dramatic emphasis of the narrative. This category may be cross-referenced to any of the categories in Section I (Loss of Vessel(s)), as well. Primarily, however, it is intended to serve as a category for deaths of one or more individuals by drowning while at sea, without the loss of the entire vessel or crew.

### II. B. DEATH AT SEA FROM NATURAL CAUSES OTHER THAN DROWNING

This category includes several sub-categories, though all seem to be quite clearly defined and understandable. Occasionally these categories might be cross-referenced to those in Section I (Loss of Vessel(s)), but with far less frequency than in the case of deaths by drowning.

#### II. B. a. DEATH AT SEA FROM DISEASE

In these items, one or more members of a ship's company (officers, crew, and/or passengers) die as a result of disease. At least one example (\*Bound Down to Newfoundland/The Schooner *Mary Ann*\*) exists in this corpus in which a disease which is epidemic ashore (in this case smallpox) strikes down several members of a ship's crew, including her captain.

#### II. B. b. DEATH AT SEA FROM FREEZING, EXPOSURE, STARVATION, ETC.

Included in this category would be narratives, some of which are found with great frequency in Newfoundland, about disastrous sealing voyages, during which

large numbers of men might be stranded and suffer losses due to resultant privations. Also included might be narratives of shipwreck -- therefore cross-referenced to Section I (Loss of Vessel(s)) -- in which those aboard reached shore but were somehow marooned or otherwise unable to reach help. Occasionally these might be cross-referenced to I.G.c. (Loss of Vessel(s) Through Piracy and Wrecking), where persons were intentionally abandoned to starve or tormented in some similar way by their pirate captors.

## II. B. c. DEATH AT SEA FROM UNSPECIFIED CAUSES

If the dying person was able to send a message to those at home via shipmates, it may probably be assumed that drowning was not the cause of death. There may be other reasons for such an assumption, which is why this category was created.

## II. C. LOSS OF PERSON(S) THROUGH MAN-MADE DISASTER

This is the exact equivalent of the similarly named listing in the Loss of Vessel(s) Section. Here are included death in battle, death as a result of fights, murder, human error, and similar causes.

### II. C. a. DEATH IN BATTLE AT SEA (MILITARY)

In these narratives, military personnel die as a result of military action at sea, i.e. naval engagements, etc. Also here may be listed wartime attacks by an enemy navy upon civilian vessels, although this would better be listed in Section I (Loss of Vessel(s)). Cross-referencing is often desirable.

### II. C. b. DEATH IN BATTLE AT SEA (NON-MILITARY)

This is primarily a location for stories of attack by pirates and the like, where no "legitimate" diplomatic reason may be given for the hostilities.

### II. C. c. DEATH AT SEA BY HUMAN ERROR OR MISCALCULATION



The theme of this category should be self-evident. Either the victim or someone else makes a mistake with disastrous results.

## II. C. d. SHIPBOARD MURDER AND DEATH BY INTENTIONAL MALTREATMENT

Here will be found both murders (shootings, knifings, fights, etc.) and deaths by intentional maltreatment or over-severe punishment, such as floggings and the like. Most cases of mutiny with attendant deaths will be found here, as well.

### II. C. d. 1. OCCURRENCES OF CANNIBALISM

There are definitely narratives of shipwreck, whether the survivors are on some flotsam, or manage to reach land, where multiple privations lead to cannibalism, whether enacted or merely seriously contemplated.<sup>266</sup> Occasionally such a reference infers malice aforethought on the part of the perpetrators of such acts, but for the most part they are a result of previous disaster and deprivation.

## II. D. LOSS OF PERSON(S) THROUGH SUPERNATURAL AGENCY

In these cases a ghost, sea monster, or other supernatural agency is responsible for the loss of one or more persons, whether this loss be stated explicitly in the text, or merely implied. As mentioned in the "Loss of Vessel(s)" division, this section also could easily be subdivided to indicate the nature of the supernatural agency involved, such as the Devil, ghost, mermaid/man, sea serpent, etc. Cross-referencing is also possible.

---

<sup>266</sup> A.W. Brian Simpson, *Cannibalism and the Common Law: The Story of the Tragic Last Voyage of the *Mignonette* and the Strange Legal Proceedings to Which It Gave Rise*, (Chicago: University of Chicago Press, 1984).

### III. CIRCUMSTANCES AND CONSEQUENCES OF SEA DISASTER

#### III. A. ROMANTIC TRAGEDY RESULTING IN DEATH AT SEA

An extremely large percentage of fictive (and occasionally historically factual) balladry comes directly from published broadsides, primarily, but not exclusively from European sources. Enough examples of this type were found in my sampling to warrant a separate category for "romance." One should bear in mind, however that, although narratives of this sort are primarily fictive, they are not in every instance *fictional*. Deaths by drowning as well as those from other causes have been incorporated here, due to other similarities of plotline. These should, in every such case, be cross-referenced. I also felt the need in including this category to follow the lead of Laws to some degree in the following subdivisions:

##### III. A. a. ROMANTIC TRAGEDY RESULTING FROM PARENTAL OPPOSITION

In these cases, the tragedy resulted from opposition to the romance on the part of the parent(s) of one or both of the lovers.

##### III. A. b. ROMANTIC TRAGEDY WITHOUT PARENTAL OPPOSITION

In these texts, the tragedy is *not* reinforced by parental intervention.

#### III. B. LAMENTS FOR THE DEATH AT SEA OF LOVED ONES

The deaths involved here may result from any of the causes in Section II, so long as they occur at sea. The primary stress is on the grief and hardships of those who survive the deceased ashore, whether spouses, sweethearts, parents, children, siblings, or friends. Cross-referencing is inevitable.

#### III. C. SUPERNATURAL APPEARANCE(S) OF VICTIM(S) OF SEA DISASTER

In these items, ghostly persons or vessels appear, either ashore (usually as omens of their own demise) or at sea (frequently at the spot where a tragedy has previously occurred) at the time of the disaster or afterward, frequently on the anniversary thereof.

### III. C. a. SUPERNATURAL APPEARANCE(S) OF LOST VESSEL(S)

This category would concern "ghost ships" of all sorts, whether harbingers of evil, warnings of perils, or bringers of good tidings. The story of "The Flying Dutchman" would be appropriately located here, among many others.

### III. C. b. SUPERNATURAL APPEARANCE(S) OF LOST PERSON(S)

Here would be placed all narratives of revenants and ghostly drowned lovers, evil and unchancy beings as well as such harmless, though unnerving apparitions as "The Ghostly Seamen."<sup>267</sup>

### III. D. LOSS OF VESSEL(S) WITHOUT LOSS OF LIFE

In these examples, the vessel is either specifically or presumably lost. The narrative hinges on the successful rescue of those aboard. Praise is often given those who effected the rescue and kudos lavished on their heroic character. In these cases, the item will be cross-referenced to III.E., below. Category III.D. is also very closely linked to both Section I (Loss of Vessel(s)) and Section II (Loss of Person(s)).

### III. E. HEROIC ATTEMPT TO RESCUE PERSON(S) FROM SEA DISASTER

Here the stress is on the heroism of the potential rescuers, rather than on the disaster situation itself. Often the text includes lengthy descriptions of preparations, construction of breeches buoys, or descents of cliffs by the would-be

---

<sup>267</sup> See Appendix B, p. 318.

rescuers. On occasion, the actual facts of the situation are altered, in order to accentuate the courage and heroism of those involved in the rescue effort.

Distinctions awarded the rescuers may also be "upgraded" in the telling.

### III. E. a. RESCUE ATTEMPTS -- SUCCESSFUL

In these instances, rescue is successfully effected through undaunted courage and heroic acts on the part of those involved.

### III. E. b. RESCUE ATTEMPTS -- UNSUCCESSFUL

In these texts, the would-be rescuers often perform their acts of heroism only in order to recover the bodies of those lost. Seldom if ever does a narrative of heroism culminate in total inability to recover even the corpse of the person whose rescue is attempted. Texts in which the victim is killed and only the corpse recovered will be the most likely to vary from factual accounts, in that they often infer that the successful rescue of a living person was effected.

### III. F. DISASTER AVERTED

Here will be located narratives of vessels threatened and people in perilous circumstances, but who manage to improve their destiny by their own efforts or are saved by a fortuitous turn of events.

#### III. F. a. DISASTER AVERTED/VESSEL(S) THREATENED OR DAMAGED, BUT NOT LOST

Hereunder will be found stories of vessels hard-pressed or damaged, which nevertheless overcome their difficulties and reach port safely.

#### III. F. b. DISASTER AVERTED/PERSON(S) IN EXTREME PERIL, BUT RESCUED

In this category, people are washed overboard or cast adrift, apparently with little chance of rescue. Nonetheless, they are rescued, against seemingly

overwhelming odds. "The Flemings of Torbay"<sup>268</sup> is one of the better-known pieces in this category. My personal favourite text, "The Sailor Boy [Saved]"<sup>269</sup> also falls within this grouping. I am fond of it because it purports to be factual (and may, indeed, be so) while the unlikelihood of its numerous fortuitous coincidences makes it almost incredible. Many texts here may be cross-referenced. Others will find parallels in other categories.

### III. G. SALVAGE OF VESSEL(S) OR CARGO ATTEMPTED

These narratives tell of attempts to salvage a vessel or vessels lost in one of the categories of Section I (Loss of Vessel(s)), or the cargo of such vessel(s) and should be subdivided into:

#### III. G. a. SALVAGE ATTEMPTS (SUCCESSFUL)

#### III. G. b. SALVAGE ATTEMPTS (UNSUCCESSFUL)

---

<sup>268</sup>See Appendix B, p. 349.

<sup>269</sup>See Appendix B, p. 353.

## Appendix B

### The Newfoundland Ballad Research

This appendix shows the system with the corpus of data on which my research is based inserted into it. A few explanatory notes may prove useful to the reader.

All names of vessels have been italicized.

The numbers immediately below cross-referential information indicate the locations of the data within MUNFLA. A number headed MUNFLA is an accession number. These accession numbers, e.g. 73-59, identify a collection which was the fifty-ninth acquisition of the Archive in the year 1973. Lists of numbers below the accession numbers and in square brackets ([]), when preceded by the letter "C" designate the shelf location of a tape-recorded version of the datum. The letters MS p. (or pp.) naturally indicate that the material is not on a tape recording, but is in written form. Only one item is designated MSC p. This is to be found on index cards in the Newfoundland Folklore Survey file.

Versions or variants of any of the items herein which may be found in any of the published sources surveyed, have been so annotated. These annotations are listed alphabetically in curly brackets ({}). The abbreviated titles I have given the works surveyed will be found in the bibliography, also in curly brackets ({}). Sources which appear in the annotations list in square ([]), rather than curly ({}).

brackets, are secondary references. I have found them mentioned within dependable primary sources, but have not investigated them personally. Most of these references do NOT appear in the bibliography, although they will probably be found in Mercer, or in the Mercer thesis, and most of them are in Ryan and Small. Some of these secondary references are discographic. In these instances, I have located an item on a commercial recording, but have not been able to listen to it. Many of these items appear in Taft.

Occasionally a unique reference may appear for an individual item, but consistent extensive multiple references beyond the geographical limits of the Atlantic Provinces of Canada and the state of Maine have not been sought, with the exception of the major works by Laws and Child. An occasional reference to a newspaper or discographic occurrence of an item may be found, but such sources were not examined on a major scale, as time and space did not permit this additional research.

Within the classification, each entry is listed alphabetically, by title if possible. If the name of a vessel occurs in the title, alphabetization will be by name of vessel. If no given title was to be found in printed or archival sources and no "working title" could be readily gleaned from manuscript, transcription, or recording, that item has been listed by first line as title and so noted. Alternate titles from annotated sources are given in quotation marks following these sources. If alternate titles with significant differences have been found among the MUNFLA materials, they have been mentioned after the annotations. I have not attempted to link these alternate titles with the MUNFLA holdings for which they were given, as it would have required more space than was readily available.

Following the annotations for each item, there is a brief synopsis of the plot of the narrative. Any particularly interesting notes from the work of previous collectors have been appended (or noted for reference), and any data of particular interest which may have been unearthed during the research regarding that particular item or the incident which gave rise to it are given as "[Researcher's note]:". In cases where the investigations necessitated by this project have apparently led to clarification or correction of previously unlisted, ambiguous, or erroneous information, it has been so noted. If conflicting facts appeared with no ready verification of one set of them, both (or all) have been given.

Within the sections of the system, this researcher has listed all entries alphabetically -- by name of vessel, wherever possible. Inclusion of further data would clearly make necessary the relocation of all items following, thus no designation has been attached to individual items within a given segment of the system. In future applications of the system, the employment of such designations would be at the discretion of the user.

This system is intended solely as an organizational tool, much like an alphabetical index. If my placing of the original data is taken as an invariable form, the system is being mis-used.

On the following page will be found a sample entry with explanations. This sample is incomplete, since I have intended it only as an illustration. The complete entry is on p. 309 of Appendix B.



III. A. b. \*Sailor Boy, The\* (I)/ \*Willie Boy\* [Laws]<sup>270</sup>

Cross-reference to II.A. (Loss of Person(s) by Drowning).<sup>271</sup>

MUNFLA 68-40; 75-147; 78-006; 78-019; 78-050; 82-248(3); 84-390(2) & 85-245<sup>272</sup>

[C538; MS p. 34; C3326; C3189; C3144; (C5861, C5862, C6229); (C7203, C7211) & C7827]<sup>273</sup>

[Belden(?)]<sup>274</sup>

[Cox, 1925, 110]

{Creighton, *NS*, 89, 90, #44 (1) & 44 (2), \*My Sailor Lad\*, and \*Sailor Bold\*}<sup>275</sup>

{Laws K12, *ABBB*, 146}<sup>276</sup>

[O'Lochlainn, 112]

{Peacock, III, 707}<sup>277</sup>

[Scott, 39-40]

[Sharp, 1920, II, 47]

Alternate titles: \*Father, Father Build Me A Boat\*/ \*The Kingship (King's

<sup>270</sup>Main entry number. Generally accepted titles in quotation marks (\*\*), separated by slash (/). Source of accepted titles in square brackets([]).

<sup>271</sup>Cross-reference location(s) within system.

<sup>272</sup>MUNFLA accession numbers. A following number in parentheses indicates how many times the item appears in a given collection.

<sup>273</sup>Tape and/or MS locations. These should correspond with the preceding MUNFLA numbers. Multiple listings from the same source will appear in parentheses. More than one item on a single tape will be designated by a number in parentheses; e.g. C598(2). Tape recordings which have been accessed by MUNFLA, but have not yet been indexed, will be designated by unique numbers assigned by the original collector. When indexed, these may be located by means of a standardized concordance produced by MUNFLA.

<sup>274</sup>Annotation in square brackets ([]) indicates listing in primary source, but which was not examined by current researcher. Complete information is not always available, but is included wherever possible.

<sup>275</sup>Annotation in curly brackets ({} ) indicates primary annotation source. If source has numbered the item, such number appears preceded by (#). Titles differing from \*given\* title are included.

<sup>276</sup>Numbers from Laws syllabi are given without preceding (#).

<sup>277</sup>Roman numerals indicate volume numbers, in works comprising more than one volume.

Ship)<sup>278</sup>

A girl has her father build her a boat, and sails off to find her lover. At one point she makes inquiries of a ship's captain, who tells her Willie has drowned. After leaving instructions for her funeral, she kills herself.<sup>279</sup>

[Coll. note (MUNFLA 75-147)]: This song, like many others, possibly originated in Ireland. In Plate Cove it was usually sung by a woman whose husband's name was William. If she were present, as she was at most gatherings, people would prefer to hear her sing it alone. However, it was often sung in groups at other gatherings.<sup>280</sup>

[NB]: Do not confuse this item with "The Sailor Boy [Saved]" (III.F.b.)<sup>281</sup>

---

<sup>278</sup> Alternate titles from MUNFLA collections, not found in annotation sources.

<sup>279</sup> Synopsis of narrative plot.

<sup>280</sup> Collector's notes [Coll. note] (sources listed in parentheses) are always direct quotes. [Researcher's note] is commentary by this author, and follows collector's notes.

<sup>281</sup> Necessary informative notes to prevent confusion, but which are not commentary, are headed [NB] and follows collector's and/or researcher's notes.

**Ballad  
Research  
Data**

# I. LOSS OF VESSEL(S)

NB: ANY vessel lost with all hands may automatically be considered potentially cross-referenced to Section II (Loss of Person(s)), and the cause of this loss may be presumed to be drowning. I have not actually performed this task in every case.

## I. A. Loss of vessel(s) -- Cause unspecified.

I. A. \**Barbara Ann Ronney/Barbara and Ronald/Ronnie*, The Loss of the\*[Peacock]

Cross-referenced to Section I.B. (Loss of Vessel(s) in Storms).

MUNFLA 78-36

MS p. 57

{Mercer, 148}

{Peacock, III, 937 (PEA 124 No. 881)}

[Gordon Pinsent, Arc ACS-5027 (disc)]

{Taft, 39, 69, 87}

In 1951, the *Barbara Ann Ronney* out of Petites, Nfld., is heading home from Glace Bay, Cape Breton, N.S. for the Christmas holidays at the end of the fishing season. On 18 December, a storm blows up and she is lost. Most, if not all of the crew are named. The ballad ends with a vaguely fatalistic verse.

[Coll. note (Peacock, III, 938)]: This ballad is a good illustration of how the creative and re-creative folk process still continues in Newfoundland. The ballad was composed about ten years ago in Petites on the south coast, though Ken Pink was not sure of the composer's name. As I [KP] was unable to travel to Petites to check out the personal names (including the name of the boat), I have written them as they were pronounced. Main-à-Dieu, Scatarie, and Ingonish are on the east coast of Cape Breton Island, and Grand Bruit is on the south coast of Newfoundland. For background on the custom of 'sharemen' fishing in verse 2, see *A Crowd of Bold Sharemen*.

I. A. \*Bell of Dublin Bay, The\*

See main entry under II.A. (Loss of Person(s) by Drowning).

I. A. "A Brave Newfoundlander"[Burke]

See main entry under III.E.a/b. (Heroic Attempt to Rescue Person(s) from Sea Disaster: Successful/Unsuccessful).

Also cross-referenced to II.B.b. (Death at Sea from Freezing, Exposure, Starvation, etc.), and III.F.b. (Disaster Averted/Person(s) in Extreme Peril, but Rescued).

I. A. "Brave Volunteers, The"[Peacock]

See main entry under III.B. (Laments for the Death at Sea of Loved Ones).  
Also cross-referenced to II.A. (Loss of Person(s) by Drowning).

I. A. "Bridgeport Bound from Montreal to Sydney, Loss of the SS"

{Mercer thesis, 197, #56}

No synopsis of this item was available, as the researcher was unable to examine the broadside text.

I. A. "Bullbird/Bluebird, The (Loss of the)"

See main entry under II.A. (Loss of Person(s) by Drowning).

I. A. "Cape Royal Disaster"

MUNFLA 78-239

[C3840]

A side-trawler with eight men aboard leaves Burgeo, Newfoundland, for dry-dock in Marystown, Newfoundland, and disappears en route. After an extensive search, a capsized lifeboat is all that is found. Hope fades. Sympathy is expressed for the sorrow of the bereaved.

[Researcher's note]: Composition of this item is attributed to Pat Greene, about three weeks after the search had been called off.

I. A. "Captain Daley"/"Morrissey, The Wreck of the"[Peacock]

Cross-reference under I.B. (Loss of Vessel(s) in Storms).

MUNFLA 66-24

[C252]

{Mercer, 197}

{Peacock, III, 981 (PEA 84 No. 709)}

This is a variant of "The Wreck of the *Morrissey*" as cited by Peacock. He also gives the captain's surname as "Bailey." Here, the vessel *Mona C* (*Morrissey*?), commanded by Charles Daley of St. Mary's Bay, leaves Gloucester on 25 November (December?), she makes port in Bonne Bay for fresh orders and salt herring, then starts for home. The barometer falls below 29, and she never makes it through the Gulf of St. Lawrence. The vessel itself is American.

[Coll. note (Peacock, III, 982)]: This is all Everett Bennett could remember of what promises to be a very good native sea ballad. He says it was composed about forty years ago by Nick Kane of Port Saunders, an outport north of St. Paul's near the tip of Newfoundland's northern peninsula. The tune is of Irish derivation.

[Researcher's note]: Anita Best<sup>1</sup> says that Daley is the more likely surname for the area from which the Captain is said to have come, as the name Bailey is found only infrequently in that area. She also confirms my feeling that *Mona C* is a more likely name for a vessel from that area than *Morrissey*. Seary's book on Newfoundland surnames, p. 15, places "Bailey" primarily in Trinity Bay, Conception Bay and St. John's, while "Daley," p. 122, is more widespread, and definitely occurs in Salmonier, which is near St. Mary's Bay. Galgay and McCarthy, 87, list the *Monasco* as an American bark, Capt. A.F. Bailey master, which ran ashore about three miles west of Burin on 21 July 1857, with a total of 55 passengers drowned. Perhaps the song might have confused the stories of two different losses with similar sounding names of both vessels and captains. It is impossible to be certain. Composition of the MUNFLA item is attributed to "Mick Caines" of Port Saunders, Nfld. Further research might establish the correct name of the composer.

<sup>1</sup>Graduate student at Memorial University of Newfoundland and a native Newfoundlander.

I. A. \*Caught in the Storm: Three Quidi Vidi Fishermen Missing\*[Burke]

Cross-reference to I.B. (Loss of Vessel(s) in Storms) and II.A. (Loss of Person(s) by Drowning).

{Mercer, 108}

{White/Burke, 20, #7}

John Mallard and two other men fish all day off Small Point, until, shortly after 4:00 p.m., a storm arises. Other vessels manage to reach home safely, but these men are missing. The S.S. *Ingraham* goes as far as Cape St. Francis, searching all bays and inlets, but finds nothing. At least one sister and one mother are left bereaved.

[Researcher's note]: This was originally published in *The People's Songster*, by George T. Oliver and John Burke, ca. 1900. It was probably written by Burke.

I. A. \*City of Boston, The\*

See main entry under III.B. (Laments for the Death at Sea of Loved Ones).

I. A. \*City of Quebec, The Loss of the\*[Peacock]

See main entry under II.A. (Loss of Person(s) by Drowning).

I. A. \*Danny Goodwin, The Loss of the\*[Peacock]

Cross-reference to I.B. (Loss of vessel(s) in Storms).

MUNFLA 65-21; 78-006 & 83-376(2)

[C433; C3328 & (C6635, C6639)]

{Lehr, 44, #26, \*The Wreck of the *Danny Goodwin*\*}

{Mercer, 149}

{Peacock, III, 942 (PEA 125 No. 883)}

The schooner, *Daney* (*Danny Goodwin*), with two dories and a crew of six,

sails from New Harbour on the Western Shore, and is lost on Rose Blanche Bank with all hands. The actual circumstances are unknown. The song speculates about possible causes for the accident, the heavy weather being one. Also, her captain, Lafosse, was only newly in command and, not being native to the area, was not yet acquainted with the coastal features and local harbours. The last three verses are memorial in character, telling of the parents, widows, and children left to lament their losses.

[Coll. note (Peacock, III, 943)]: There are three 'New Harbours' in Newfoundland, but Ken Pink tells me the one in this ballad is on the south coast east of Rose Blanche. The waters off the south coast are particularly treacherous, and a large percentage of south coast traditional material is concerned with shipwrecks.

[Coll. note (Lehr, 45)]: New Harbour is presumably the New Harbour on the Southwest Coast, a particularly dangerous and treacherous area of the coastline where countless ships have been wrecked and lost without a trace.

[Researcher's note]: The MUNFLA 65-21 informant purportedly learned this song from John Cox of Rose Blanche, Newfoundland. Also one of the other informants gives it as his opinion that the sinking occurred "about 55 years ago". This statement was made in about 1965 or 1967, making the presumed year of the tragedy 1908-1912.

I. A. \**Donald Silver* -- a Shipwreck, 1924, The\*

Cross-reference to I.B. (Loss of Vessel(s) in Storms)

MUNFLA 81-539

[MS p. 9]

The *Donald Silver*, under Capt. Hackett, sets sail for Gloucester MA, with a load of fish, on New Year's Eve, 1923. She is lost with all hands near Bank Head, Bay St. George, Newfoundland, during a storm. The specific cause of the wreck is unknown.

[Researcher's note]: The loss is mentioned in *Shipwrecks of Newfoundland and Labrador* by Galgay and McCarthy, 79. For complete verification of details and a full text of this item, see p. 112 ff. of this thesis.

I. A. \**Eliza*, The Loss of the\*/\*The Herons\*[Peacock]



See main entry under I.B. (Loss of Vessel(s) in Storms).

I. A. \**Erna*, Lines Written on the Missing S.S. \* [Burke]

{Burke (1912), 11}

{Mercer, 146}

{Mercer thesis, 47; 191, #49}

The *Erna* sails from Greenock, Scotland, for the Newfoundland seal fishery, carrying Capt. James Linklater, his wife and small son, and a crew of Newfoundlanders. She has sailed two months (fifty days or more) before the writing of the verse. There has been no word from her since. The closing exhorts the readers to keep up their hearts and continue to hope for the vessel's safe arrival.

I. A. \**Esterus*, The\*

See listing under vessel name *Vestris*.

I. A. \*Gay Spanish Maid, A\* [Laws]

See main entry under III.A.b. (Romantic Tragedy -- No Parental Intervention).

Also cross-referenced to III.F.b. (Disaster Averted/Person(s) in Extreme Peril, but Rescued).

I. A. \*Gentle Boy, The\* [Greenleaf & Mansfield] / \*Father's Ship\*

See main entry under III.B. (Laments for the Death at Sea of Loved Ones).

Also cross-referenced to II.A. (Loss of Person(s) by Drowning).

I. A. \**Gertie*, The Loss of the\*

Cross-reference to I.B. (Loss of Vessel(s) in Storms).

MUNFLA 76-1 & 72-88

[C2447 & MS p. 10]

The *Gertie* sails from Trepassey, Newfoundland, on 4 December, 1934, with

her Master, Thomas Devereaux, his brother, Lawrence, and their cousin, Michael Curtis, aboard. A storm arises and she is lost somewhere off Calvert. There are no survivors, so the exact details of the wreck are never known. The last three verses are memorial; the last two are religious in nature.

[Researcher's note]: This wreck is mentioned in *Shipwrecks of Newfoundland and Labrador* by Galgay and McCarthy, 82. A complete text of this piece, as well as verification of facts, will be found on p. 114 of this thesis.

I. A. \**Grace*, Lines written on the\*

See main entry under III.F.a. (Disaster Averted/Vessel(s) Threatened but not Lost).

I. A. \**Heroine*, Loss of the Schooner\*[Burke]

See main entry under I.B. (Loss of Vessel(s) in Storms).

I. A. \**Huberry*, The Schooner\*

Cross-referenced to II.A. (Loss of Person(s) by Drowning).

MUNFLA 81-339(3)  
[C7841, MS pp. 24 & 101]

{Goldstein, *Faith*, 91}

The sixty-ton schooner, *Huberry*, with a crew of five under Capt. Seaward (Seward?), out of New Perlican, Newfoundland, leaves St. John's for Hare Bay, but the vessel never arrives. The fate of the vessel and her crew is a mystery. God has called them home.

I. A. \**Jubal Cain*, The Loss/Wreck of the\*[Peacock]

See entry under *Tubal Cain*.

I. A. \**Lion*, The Steamer\*

Cross-referenced to I.G.b. (Loss of Vessel(s) Through Man-Made Disaster).

MUNFLA 83-378

[C6657]

The steamer, *Lion* leaves St. John's on Twelfth Night (Epiphany) for Trinity Harbour and Catalina. When she does not arrive at the time she is expected, it is feared she may be lost. The next morning a woman's body washes ashore near Baccalieu Tickle. This is all that is ever found of the vessel or those aboard her. Her captain's name, Fowlow, is mentioned. It is feared that she may have exploded. Memorial closing formulae indicate that "Life is but a breath" and God is the ruler and knows what He is doing.

[Researcher's note]: A brief note on this mysterious disappearance appears in Galgay & McCarthy, 4.

I. A. "Little Jap (Schooner), The" (\*The Loss of \*)

Cross-referenced to I.B. (Loss of Vessel(s) in Storms).

Possible cross-reference also to I.E.a. (Loss of Vessel(s) Through Collision One With Another).

MUNFLA 68-22; 72-239 & 81-514

[MS p. 158; MS pp. 21-22 & MS pp. 16-18]

The schooner, *Little Jap*, and a crew of thirteen under Capt. John Feltham are lost in a gale en route from Deer Island, B.B., to St. John's with a load of fish from the Labrador. The circumstances of the loss are not known, as there are no survivors.

[Researcher's note]: One of these items (68-22) came from an informant named Feltham, the same surname as the shipmaster involved in this item. A second, (81-514) came from a collector of that surname, whose informant(s) is/are unspecified.

In MUNFLA 81-514, which deals exclusively with this event, the collector informs us (MS p. 13) that no one in the community seemed to give any weight to the number of the vessel's complement, i.e. thirteen. When he, the collector, mentioned it, all his informants' reactions appear to have been, "So what?" Text #1 (verse 4, line 2) gives a hint of the rumours which apparently surrounded the vessel's disappearance. According to the manuscript, there were suspicions that the *Little Jap* had been "cut down," that is to say rammed

and sunk by another vessel (MS pp. 6, 7, 12). There are even citations within the original paper of legendary data relating to death-bed confessions from the crew of the culpable vessel (MS pp. 7, 10). Brief notes on this occurrence appear in Galgay and McCarthy's book *Shipwrecks of Newfoundland and Labrador*, 4 and 85.

I. A. \**Marion*, The Loss of the\*

{Simani, *Saltwater Cowboys: Heaven by the Sea*, Quay Records (Clode Sound), CS-8089, 1983 (disc)}

The *Marion* sails to St. Pierre, and the crew go on a drinking spree, as liquor is inexpensive there. One of them has, on a previous voyage to the French islands, become belligerent and earned the disfavour of a French captain, who threatens the entire crew. The vessel disappears with all hands on her homeward run. It is speculated that the aggrieved Frenchman has rammed or scuttled her and left her crew to drown.

[Researcher's note]: This ballad has become extremely popular through the commercial recording by the group \*Simani,\* one of whose members, Bud Davidge, was its author. Many people, however, sing the song as part of their own personal repertoires and have learned it through listening to the singing of others. It appears to have entered the active oral performance tradition by means of electronic media. This vessel's mysterious disappearance is mentioned in *Shipwrecks of Newfoundland and Labrador* by Galgay and McCarthy, 86.

I. A. \*Old Robin Gray\*[Peacock]

See main entry under III.A.b. (Romantic Tragedy Resulting in Death at Sea -- No Parental Intervention).

I. A. \**Ravenal*, The\*[Lehr]

Cross-referenced to I.B. (Loss of Vessel(s) in Storms).

{Lehr, 160, #92}

The *Ravenal* leaves her home port of St. Pierre for a ten day fishing trip to the Grand Banks. When bad weather threatens, she is expected home, but never arrives. A search of the surrounding area eventually yields some wreckage near Newfoundland, but the final fate of the trawler and her

eighteen-man crew is unknown.

[Coll. note (Lehr, 161)]: The *Ravenal* was lost in 1963. The song was composed by Isaac Harris, son of Mr. Moses Harris of Lethbridge, Bonavista Bay.

He sings it to the air of 'The Schooner *Marion Rogers*' (song 72); thus the music is not repeated here.

[Researcher's note]: It is interesting to note the omissions in the text of this item when compared with some of the more detailed ballads. Might this be because the subject vessel was not local to the composer's home community or because the author was a younger man, less thoroughly steeped in the tradition of ballad-making than a more mature person might have been? Despite the scarcity of detail, however, the typical fatalism is not lacking, as shown in the final stanza. A note on the actual occurrence appears in *Shipwrecks of Newfoundland and Labrador* by Galgay and McCarthy, 89. All printed sources give the vessel's name as *Ravenal*, although the facts that she was a St. Pierre vessel and that there is a St. Pierre place name *Ravenel* might indicate a spelling inaccuracy on someone's part.

I. A. \**Southern Cross*, The\*[1][Laws]/[2][Lehr]

See main entry under II.A. (Loss of Person(s) by Drowning).

I. A. \**Susan Strayed the Briny Beach*, (As)\*[Laws]

See main entry under III.A.a. (Romantic Tragedy Resulting in Death at Sea -- Parental Opposition Involved).

Also cross-referenced to II.A. (Loss of Person(s) by Drowning).

I. A. \**Tubal/Jubal(?) Cain*, The Loss of the\*[Peacock]

Cross-referenced to I.B. (Loss of Vessel(s) in Storms).

MUNFLA 66-13; 78-36 & 85-245  
[MS p.52; MS p. 70 & C7833]

{Mercer, 149 (\*Loss of the *Jubal Cain*\*)}

{Peacock, II, 952 (\*The Loss of the *Jubal Cain*\*)(PEA 119 No. 861)}

The *Tubal Cain* leaves the port of Halifax in good shape, on 12 January, en

route home to Grand Bank. After eleven days with no word, she is reported lost at sea. Two weeks after her departure, a message is received that she is safe at Connoire, but five days later, another message arrives, saying the first was false.

[Coll. note (Peacock, III, 953)]: Grand Bank is the largest community in the Burin peninsula on Newfoundland's south coast, near the French islands of St. Pierre and Miquelon. The ballad is of fairly recent composition.

[Researcher's note]: Kenneth Peacock, in his well-known collection, *Songs of the Newfoundland Outports*, gives the title of this song as "The Loss of the Jubal Cain. Mercer uses Peacock's title. The informant who provided the hand-written text which I read first gives the vessel's name as the Tubal Cain. I feel certain that this latter form is correct for four reasons. First, I was inclined to wonder if it wasn't Tubal Cain, since that is a Biblical reference and I had never heard of Jubal Cain. Secondly, the informant for MUNFLA 66-13, Miss Maude Noseworthy, was a resident of Grand Bank, Fortune Bay, the home port of the wrecked vessel. Thirdly, the informant for MUNFLA 78-36, Miss Susanne C. Harding of Burin Bay Arm, Placentia West, actually remembered the incident, which occurred in 1907, and was quite incensed (MS p. 30) that anyone should have misrepresented the Biblical name, Tubal Cain as Jubal Cain. If anyone should know the correct name of the vessel, certainly these ladies should. And lastly, a personal acquaintance of mine, who is a Grand Bank native, agrees with the ladies.<sup>2</sup>

I. A. "William and Harriet"[Laws]

See main entry under III.A.a. (Romantic Tragedy Resulting in Death at Sea -- Parental Opposition Involved).  
Also cross-referenced to II.B.b. (Death at Sea from Unspecified Causes).

I. A. "Willie Fair/Vare"[Greenleaf & Mansfield]

See main entry under III.F.b. (Disaster Averted/Person(s) in Extreme Peril, but Rescued).  
Also cross-referenced to II.B.c. (Death at Sea from Unspecified Causes)  
[Willie's father].

---

<sup>2</sup>Bert Riggs, personal communication.



**I. B. Loss of vessel(s) in storms.**

**I. B. \*Annie, The Loss/Wreck of the\***

See main entry under III.D. (Loss of Vessel(s) Without Loss of Life).

**I. B. \*Annie Healey, The\*/\*August Breeze/Gale, The\***

See main entry under I.F. (Losses Through Natural Disaster).  
Also cross-referenced to II.A. (Loss of Person(s) by Drowning).

**I. B. \*Annie Young(s), The (Ill-Fated)\*[Lehr]**

MUNFLA 67-36; 83-376 & 84-399  
[C453; C6651 & C7211]

{Lehr, 4, #2, \*The Annie Young\*}

This is an account of the sinking of the schooner, *Annie Youngs*, in a storm on 24 August 1935, and the resultant deaths of her master, George Leamon and his crew of eight. The sinking is witnessed by George Warren, the master of a nearby vessel, the *Man Alone*. The item gives the names of some crew members and calls for trust in the Lord.

[Coll. note (Lehr, 5)]: The *Annie Young* was lost in 1935. Her crew were all from Fox Island, off the Southwest Coast, and the vessel was owned by the firm of Penny in Ramea. Mrs. Northcott's three cousins were lost in the storm; her husband, Mr. Ken Northcott, was in the *Man Alone* that night. When the storm came on, the crew of the *Man Alone* passed alongside the *Annie Young*. The last words Mr. Northcott heard from Mr. McDonald were, 'The rain will be good for the women's gardens; it'll help them grow.' The storm grew fiercer and, from a distance, the *Man Alone* watched the *Annie's* lights for five hours. Then her lights went out and she went down carrying eight seamen with her. The *Man Alone* barely survived herself and, almost a wreck, she drifted into Codroy. The men had been without food or water for thirty-seven hours.

The song was composed by Mr. Walter Hayman, brother of one of the crew of the *Annie Young*. [end note]

[Researcher's note]: In unpublished collections, composition is also attributed to Walter Hayman, ca. 1935-36.

I. B. \**Arabella*, The Schooner\*

See main entry under I.C. (Loss of Vessel(s) by Capsizing).  
Also cross-referenced to II.A. (Loss of Person(s) by Drowning).

I. B. \*Attention All Ye People and Listen Unto Me\* (first line)

See main entry under I.C. (Loss of Vessel(s) by Capsizing).

I. B. \*August Breeze/Gale, The\*[Lehr]/\*Trying to Make the Land\*

See main entry under I.F. (Losses Through Natural Disaster).  
Also cross-referenced to II.A. (Loss of Person(s) by Drowning).

I. B. \*August Breeze/Gale, The\*

See main entry under I.F. (Losses Through Natural Disaster).  
Also cross-referenced to II.A. (Loss of Person(s) by Drowning).

I. B. \**B.C. McGrath/McGray/McGree* Near Pass Island, The Loss of the\*

See main entry under I.D.a. (Loss of Vessel(s) Through Grounding or Striking).  
Also cross-referenced to II.B.b. (Death at Sea by Freezing, Exposure, Starvation, etc.)

I. B. \**Barbara Ann Ronney*, The Loss of the\*[Peacock]

See main entry under I.A. (Loss of Vessel(s) -- Cause Unspecified).

I. B. \*Black Island Grave(s)\*/\**Ezcel*, The\*[Lehr]



See main entry under I.D.a. (Loss of Vessel(s) by Grounding or Striking).  
Also cross-referenced under II.A. (Loss of Person(s) by Drowning).

I. B. \**Blue Mist* Disaster, The\*

MUNFLA 71-2 & 76-342  
[C797 & C2921, MS p. 20]

The crew of the trawler *Burfish*, out of Burgeo, spend forty-eight hours beating ice off their boat and rigging. A number of the crew are frost-bitten. So hard-pressed are they, that they are unable to assist the *Blue Mist* as she goes down within sight of them during the ice storm. The *Blue Mist* is out of St. George(?). Angus Quigley and Capt. Pink are mentioned.

[Researcher's note]: Composition of these items is attributed to Roy LaFosse, apparently ca. 1966 (MUNFLA 71-2) and Leo King (MUNFLA 76-342). An account of this disaster is printed in *Marine Disasters of Newfoundland and Labrador* by J.P. Andrieux, 143-145. It does not, however, mention that any other vessel was in sight of the *Blue Mist II* when she sank. In fact, it rather makes her disappearance somewhat mysterious. A brief note in Appendix B of *Shipwrecks of Newfoundland and Labrador* by Galgay and McCarthy, 78, also says she "presumably sank...."

I. B. \**Blue Wave*, The (Tragedy of the)\*

MUNFLA 66-10; 70-5 & 78-6  
[MS p. 55; C640 & C3322]

{Lehr, 17, #9}

The *Blue Wave*, under Capt. Walters, leaves Grand Bank with a crew from Fortune Bay. She becomes heavily iced in a storm on the Grand Banks (not to be confused with the town of the same name, see above), and ultimately capsizes with a loss of sixteen lives. An SOS sent by radio to Burin brings the *Triton*, a Burgeo vessel under Capt. William Vardy (deVerde[?]) and the *Pennyluck* (*Penelope*?) to her aid, but they cannot locate her. A two-day air search also proves futile. The *Cape Dauphine* (*Cape Dolphin*?) is also mentioned as sinking. There are heavy winds and high seas, and the temperatures are below zero degrees (it is unclear which scale is being used, but I suspect Fahrenheit). The boats left port on a Sunday. In

the memorial closing, sympathy is extended to the people of the communities of Grand Bank and Fortune, from which towns the lost men came.

[Coll. note (Lehr, 18)]: In February 1959 the *Blue Wave*, with a crew from Grand Bank and Fortune, was struck by a heavy storm and left at the mercy of the waves. The *Triton* from Burgeo was sent to her aid, but under such severe and hazardous conditions there was nothing the crew could do. The *Cape Dolphin* mentioned in the song was also in distress, but her crew were rescued and brought safe to land.

I [GL] recorded this song from the composer, Mr. John Lushman, Sr. He told me he spent twenty-eight years on the sea, but he is glad to be a landsman once again. [end note]

[Researcher's note]: Jack Lushman, originally of Gray River, claims to have composed one of these items shortly after the sinking of the *Blue Wave*, on 9 February 1959. Lushman states that he was aboard the *Triton*, under Capt. Vardy (possibly deVerde?), at the time of the incident. Composition of the version entitled "The Tragedy of the *Blue Wave*" is attributed to Philip Baker, approximately a week after the sinking. This disaster is mentioned in *Shipwrecks of Newfoundland and Labrador* by Galgay and McCarthy, 78.

I. B. "Brule(y) (Boys/Song), The"/"Boys From Bruley, The"[Lehr]

See main entry under III.D. (Loss of Vessel(s) Without Loss of Life).  
Also cross-referenced to III.F.b. (Disaster Averted/Persons) in Extreme Peril, but Rescued).

I. B. "Cape Bonnie"

See main entry under I.D.a. (Loss of Vessel(s) Through Grounding, or Striking).  
Also cross-referenced under II.A. (Loss of Person(s) by Drowning.)

I. B. "Captain Daley"/"Morrissey, The Wreck of the"[Peacock]

See main entry under I.A. (Loss of Vessel(s) -- Cause Unspecified)

I. B. "Caught in the Storm"[Burke]

See main entry under I.A. (Loss of Vessel(s) -- Cause Unspecified).

Also cross-referenced to II.A. (Loss of Person(s) by Drowning).

I. B. \**Christabel*, The Wreck of the\* [Lehr]

Cross-referenced to II.A. (Loss of Person(s) by Drowning[Presumed]) and III.D. (Loss of Vessel(s) Without Loss of Life).

{Lehr, 37, #22}

The *Christabel* is anchored in Bonavista Harbour on Sunday, 7 June 1885, when a storm arises. The anchors fail and the vessel is being driven onshore, while those aboard attempt various ploys to save her and themselves. They thoroughly dismast the vessel and she is virtually a hulk by the time the anchors take hold again. A young man surnamed Dorothy attempts to save his vessel and comrades by taking a line in a small boat, but the line parts and he drifts away in the storm to be seen no more. The following morning the wind abates and two boats come from the shore to remove the stranded sailors from their ravaged craft.

[Coll. note (Lehr, 39)]: The *Christabel* was wrecked on the shores of Bonavista on June 1885. I found this song in an old diary at Bonavista and have copied the words here exactly as they were written.

[Researcher's note]: Lehr gives no credit for the ownership or authorship of the diary mentioned above. Her co-worker, Anita Best, could shed no light on the subject for me, although she posited that it might have belonged to Mark Walker, a well-known composer of local songs. Lehr herself was unavailable for comment. The incident is mentioned in *Shipwrecks of Newfoundland and Labrador* by Galgay and McCarthy, 79.

I. B. \*Crofts, The Loss of the\*

See main entry under II.A. (Loss of Person(s) by Drowning).

Also cross-referenced under I.D.a. (Loss of Vessel(s) Through Grounding or Striking).

I. B. \*Daemon Lover, The\* (Child 243)/ \*House Carpenter, The\* (i)

See main entry under I.H. (Loss of Vessel(s) Through Supernatural Agency) -- the storm itself is supernatural.

I. B. \**Danny Goodwin*, The Loss of the\*[Peacock]

See main entry under I.A. (Loss of Vessel(s) -- Cause Unspecified)

I. B. \**Donald Silver* -- a Shipwreck, 1924, The\*

See main entry under I.A. (Loss of Vessel(s) -- Cause Unspecified).

I. B. \**Edmund Pike*\*

See main entry under III.F.b. (Disaster Averted/Person(s) in Extreme Peril, but Rescued).

Also cross-referenced to III.D. (Loss of Vessel(s) Without Loss of Life).

I. B. \**Eliza*, The Loss of the\*/\*The Herons\*[Peacock]

Cross-reference to I.A. (Loss of Vessel(s) -- Cause Unspecified).

MUNFLA 78-36 & 85-245

[MS p. 21 & C7834]

{Mercer, 132 (\*The Herons\*), 149}

{Peacock, III, 944 & 947 (PEA 207 No. 1183[A]PEA 17 No. 104[B])}

{Peacock, \*Native,\* 217 (also PEA 17-104)}

[Kenneth Peacock, Folkways FG-3505]

{*Songs of the Newfoundland Outports*, Pigeon Inlet Productions PIP-7319, B-3 (disc) and p. 5 of Notes}

{Taft 65, 71, 87}

{see pp. 103, 120 ff. this thesis}

The *Eliza*, under Captain Jim Ahearn, is headed home to St. Mary's Riverhead, in St. Mary's Bay, Newfoundland, from Fort Amherst, when she founders in a storm and is lost. The captain's fiancée, the local telegrapher, remains tirelessly at her machine, waiting for news of the missing vessel, aboard which are also her two brothers. A message from Cape Race indicates that a dismasted vessel was seen being borne out to sea in the storm. This piece is far more typical of nineteenth-century memorial literary verse than of the oral style of composition that characterizes most of these items.

[Coll. note (Peacock, III, 946)]: This shipwreck ballad of fairly recent composition is one of the best, if not *the* best to come out of Newfoundland. It is also one of the very few native ballads carrying supernatural portents (the herons) in the manner of the older traditional ballads. As a matter of fact, it has three supernatural agencies: the spectres lying in wait (verse 2), the herons (verse 4), Death's Angel creeping along the deep (verse 10). The internal rhyming scheme combined with frequently apt imagery ("The waters near grew white with fear") give the verse an impact seldom found in this sort of ballad. When I first heard it, I immediately thought of the narrative and epic poetry of the Canadian traditionalist poet E. J. Pratt. And the resemblance is not coincidental, for Dr. Pratt came from an outpost in Newfoundland, Western Bay. As a boy he was no doubt familiar with the thrilling tales the fishermen sang and told of life aboard the schooners in the treacherous North Atlantic, tales which inevitably had an influence on his own poetry. *The Loss of the Eliza* does not, of course, have the professional finish of a poem like *The Cruise of the Cachelot*[sic]. Nevertheless, I am sure there are some lines, or even complete verses in it that Dr. Pratt would have found worthy of his own pen. The tune is also first-rate. The two variants are reproduced to illustrate the divergent styles of two singers using the same material. Mrs. Ghaney sang it with metronomical precision, never losing a fraction of a beat even between verses. Though not so ornate as Mr. Rossiter's, her tune has some fascinating chromatic ambiguities. Verses 10, 11, and 12 are from her 12-verse version, as are the alternative words in brackets. It would be difficult to trace at this late date, but Mr. Rossiter heard that the ballad was composed by a schoolteacher whose fiancé was the captain of the *Eliza*. Verse 14 makes the story sound quite plausible.

[Researcher's note]: Although I am not certain if it is the same vessel, *Shipwrecks of Newfoundland and Labrador*, by Galgay and McCarthy, 80 says: "Eliza. Brig, lost at Bay Bulls 23 March 1862." This piece and Peacock's comments thereon are discussed at length on pp. 121-122 of this thesis.

I. B. "Elsie M. Hart, The"[Lehr]

See main entry under III.D. (Loss of Vessel(s) Without Loss of Life). Also cross-referenced to I.D.a. (Loss of Vessel(s) Through Grounding or Striking) and III.F.b. (Disaster Averted/Person(s) in Extreme Peril, but Rescued).

I. B. "Ericsson and all hands in a hurricane[sic], Loss"[Burke]

{Mercer thesis, 193, #51}

The USS *Ericsson*, en route from New York to Havana, is lost in a hurricane during the Spanish-American War.

I. B. \**Ethie*, The Wreck of the Steamship\*[Greenleaf & Mansfield]

See main entry under III.E.a. (Heroic Attempt to Rescue Person(s) from Sea Disaster -- Successful).

Also cross-referenced to I.D.a. (Loss of Vessel(s) Through Grounding or Striking), III.D. (Loss of Vessel(s) without Loss of Life), and III.F.b. (Disaster Averted/Person(s) in Extreme Peril, but Rescued).

I. B. \**Fanny Wright*, The\*

See main entry under II.C.d.1. (Occurrences of Cannibalism).

Also cross-referenced to II.A. (Loss of Person(s) by Drowning) and III.F.b. (Disaster Averted/Person(s) in Extreme Peril, but Rescued).

I. B. \*(Fifteen Ships on) George's Banks\*[Laws]

See main entry under I.F. (Losses through Natural Disaster).

Also cross-referenced to II.A. (Loss of Persons Through Drowning).

I. B. \**General Rawlinson/Rollison/Rolliston*, The (Schooner)\*[Lehr]

See main entry under III.D. (Loss of Vessel(s) Without Loss of Life).

Also cross-referenced to I.D.a. (Loss of Vessel(s) through Grounding or Striking) and III.F.b. (Disaster Averted/Person(s) in Extreme Peril, but Rescued).

I. B. \**Gertie*, The Loss of the\*

See main entry under I.A. (Loss of Vessel(s) -- Cause Unspecified).

I. B. \**Golden Arrow*, The Loss of the\*

See main entry under I.D.a. (Loss of Vessels Through Grounding or Striking), Also cross-referenced to II.A. (Loss of Person(s) by Drowning).

I. B. \*Heroic Fisher Boy, An\*

See main entry under III.E.a. (Heroic Attempt to Rescue Person(s) from Sea Disaster -- Successful).

Also cross-referenced to II.B.b. (Death at Sea from Freezing, Exposure, Starvation, etc.) and III.D. (Loss of Vessel(s) Without Loss of Life).

I. B. \**Heroine*, Loss of the Schooner\*[Burke]

Cross-reference to I.A. (Loss of Vessel(s) -- Cause Unspecified).

{Burke (1912), 19}

The subject vessel goes down in \*Sunday's hurricane\* near the Channel, Newfoundland coast. She is homeward bound to Newfoundland from Sydney, N.S. Her wreckage is found. Assumptions are made about the possible actions of the crew in an emergency situation and hope is expressed that they may yet be found safe, having got away in the boats. A memorial closing expresses grief for those possibly bereaved by the accident.

[Researcher's note]: I found no documentation to indicate whether the crew was indeed lost, or whether the men were found safely.

I. B. \**Hesperus/Hesperous*, The Wreck of the\*

See main entry under I.D.a. (Loss of Vessel(s) Through Grounding or Striking).

Also cross-referenced to II.A. (Loss of Person(s) by Drowning) and II.B.b. (Death at Sea Through Freezing, Exposure, Starvation, etc.)

I. B. \*Hoban Boys, The/[Come] all ye galliant fishermen, I hope ye will attend\* (first line)

See main entry under I.F. (Losses Through Natural Disaster).

Also cross-referenced to I.D.a. (Loss of Vessel(s) by Grounding or Striking) and II.A. (Loss of Person(s) by Drowning).

## I. B. \*Hoban Boys, The\*[Lehr]

See main entry under I.F. (Losses Through Natural Disaster).  
 Also cross-referenced to I.D.a. (Loss of Vessel(s) by Grounding or Striking), II.A. (Loss of Person(s) by Drowning) and III.G. (Salvage of Vessel(s) or Cargo Attempted).

## I. B. \*James Pennell\*

See main entry under II.A. (Loss of Person(s) by Drowning).

## I. B. \*Jewel, The Loss of the\*[Peacock]

Cross-reference III.D. (Loss of Vessel(s) Without Loss of Life).

{Mercer, 149}

{Peacock, III, 948 (PEA 146 No. 972)}

The *Jewel* sails from Tilt Cove, Nfld., on 28 October. A heavy gale arises. All sails are \*clewed up\* (taken in) to reduce wind resistance, and the pumps are manned. The foretopsail yard is carried away and crashes on the deck. The crew uses canvas to plug leaks. A heavy sea washes away their [life]boat, and they are certain that they are doomed. Suddenly they espy a full-rigged ship on their lee. They signal her, and she removes them from their crippled craft. The final verse indicates that the crew is now safe aboard the *Albatross* from Greenland to Philadelphia and the narrator says that if he reaches home safely, he will never again go to sea.

[Coll. note (Peacock, III, 949)]: This native ballad would appear to date from the sailing days of the nineteenth century. To \*clew up\* (verse 2) means to pull up the corner (i.e., the clew) of a square sail in preparation for furling. There are two 'Tilt Coves' in Newfoundland, both in the north in Notre Dame Bay.

[Researcher's note]: This ballad is not necessarily as old as Peacock believes it to be, since there were small sailing vessels on the Newfoundland coast in fair numbers until well after WW I. Also, to \*clew up\* is a less specialized word in many areas, including Newfoundland, than it is in the definition given by Peacock. I believe this to be one of the many instances in which \*to clew



up\* is synonymous with \*to wrap up\*. It is highly improbable that this was a square-sailed vessel, since most sailing vessels of Newfoundland were schooner-rigged.

[NB]: See also *Jura*, on following page.

I. B. \**John Harvey*, The Loss of the\*[Peacock]

See main entry under II.B.b. (Death at Sea from Freezing, Exposure, Starvation, etc.)

Also cross-referenced to I.D.a. (Loss of Vessel(s) Through Grounding or Striking), III.E. (Heroic Attempt to Rescue Person(s) from Sea Disaster), and III.F.b. (Disaster Averted/Person(s) in Extreme Peril, but not Lost).

I. B. \**Jubal Cain*, The Loss/Wreck of the\*

See entry under *Tubal Cain*.

I. B. \*June Gale, The\*

See entry under \*Northeast Gale\*.

I. B. \**Jura*, Loss of the Brig\*[Murphy]

Cross-referenced to III.D. (Loss of Vessel without Loss of Life) and III.F.b. (Disaster Averted/Person(s) in Extreme Peril, but Rescued).

{Mercer, 148}

{Murphy (1912), 9}

On 25 September [1875] the *Jura* sails from Tilt Cove, Newfoundland, bound for Swansea, Wales, with a cargo of lead and copper ore. She carries a crew of ten Newfoundlanders. There is a gale, and on Tuesday morning they lose their boats in a heavy sea. The main hatch breaks in. Masts and spars fall. While the crew works the pumps, the captain chops away the debris of the lower topsail yard. They stop the leak with canvas and some attempt to jettison the cargo, while others are lashed to the pumps. On Friday morning a passing barque -- the *Albatross*, en route from Greenland to Philadelphia -- sees their signal of distress and picks up the crew. The captain is the last to

leave the disabled vessel.

[NB]: See also *Jewel*, above on preceding page.

I. B. "Lines on the Sad Drowning of Two Brothers"[Burke]

See main entry under II.A. (Loss of Person(s) by Drowning).

I. B. "Little Jap (Schooner), The" ("The Loss of ")

See main entry under I.A. (Loss of Vessel(s) -- Cause Unspecified).

I. B. "Marion/Marianne Rogers, The Schooner"[Lehr]

MUNFLA 78-050 & 83-376

[C3762 & C6648]

{Lehr, 125, #72}

[*The Newfoundlander* 8:9 (Feb. 1946), 18 (request for text of "The Loss of the *Miriam Rogers*")]

The *Marion Rogers*, sailing from St. John's with a full cargo of provisions for more northerly outports and a crew of seven, is lost near Trinity, Newfoundland, in a storm. Textual information is not as complete as it is in many of these items. In fact, there is not even enough textual detail to cross-reference this item to I.A. (Loss of Vessel(s) -- Cause Unspecified). The storm is mentioned specifically, in the form of heavy snow and very high seas.

[Coll. note (Lehr, 125)]: I was not able to unearth any information concerning this locally composed song, and Uncle Mose could shed no light on it for me. It is rather fragmentary; no doubt more verses exist.

[Researcher's note]: The MUNFLA informant told the collector he had learned the text from a newspaper, the *Family Fireside*, which was published by the same Gerald S. Doyle who printed the songsters.

I. B. "Mary Neal"[Peacock]

See main entry under I.D.a. (Loss of Vessel(s) by Grounding or Striking).  
Also cross-referenced under II.A. (Loss of Person(s) by Drowning), and III.F.b.  
(Disaster averted/Person(s) in Extreme Peril, but Rescued).

I. B. \**Mollie*, The Wreck of the\*

See main entry under I.D.a. (Loss of Vessel(s) Through Grounding or Striking).  
Also cross-referenced to II.A. (Loss of Person(s) by Drowning), III.B. (Laments  
for the death at Sea of Loved Ones), and III.E.b. (Heroic Attempt to  
Rescue Person(s) from Sea Disaster -- Unsuccessful).

I. B. \*Northeast Gale, The\*

See main entry under II.A. (Loss of Person(s) by Drowning).  
Also cross-referenced to I.F. (Losses through Natural Disaster).

I. B. \**Ocean Ranger* Tragedy/Disaster, The\*/\*Your Last Goodbye\*/\*In  
Memoriam\*[Lehr]

See main entry under II.A. (Loss of Person(s) by Drowning).  
Also cross-referenced to III.B. (Laments for Death at Sea).

I. B. \*One Morning as I Rose From Bed\*(first line)

MUNFLA 75-289  
[C2186]

This may be related to the *Blue Wave* listed earlier in this section.

I. B. \**Perilous*, The\*/\*Gloucester Tragedy, The\*/\*Sailors from Gloucester\*

Cross-referenced to I.C. (Loss of Vessel(s) by Capsizing), also II.A. (Loss of  
Person(s) by Drowning).

MUNFLA 71-2 & 83-376(2)  
[C803 & (C6642, C6651)]

A Gloucester fishing boat with "six Yankee dories" makes a good trip to Bay of Islands, Newfoundland in the month of April and gets bait, but a gale arises on the Banks just as the dories are setting their trawls, and twelve men are lost. The skipper, Capt. Finney (Kinney?) [one version has it that there is "a Dutchman" in command] tries to pick up the smaller boats, but all are capsized and sunk. After the gale, some of the lost dories are found, capsized, battered, and empty. The song concludes with praise for those who risk their lives in dories.

I. B. "Petty Harbour Bait Skiff, The" [Lehr]

See main entry under I.C. (Loss of Vessel(s) Through Capsizing).

Also cross-referenced to II.A. (Loss of Person(s) by Drowning) and III.E.

(Heroic Attempt to Rescue Person(s) from Sea Disaster).

I. B. "Rammelly, The Loss of the" [Peacock]/"Ramillies, The Loss of the"

{Creighton, NS, 105, #52, "Bay of Biscay Oh"}

{Doerflinger, 144 ("The Ship *Rambole*")}

{Laws K1, AB BB, 141 ("The Loss of the *Ramillies*"); also K3, AB BB,

142, ("Bay of Biscay, Oh"/"Ye Gentlemen of England II"/"The Stormy Winds Did Blow")}

{Mackenzie, 225, #85, "The Old *Ramillies*"}

{Mercer, 149 ("The Loss of the *Ramelly*"), 150 ("The Loss of the

*Ramilles*")}

{Peacock, III, 954 ("The Loss of the *Rammelly*") (PEA 152 No. 993)}

A British ship, the *Rammelly* or *Ramillies*, is wrecked on a lee shore with the loss of almost all aboard her.

[Coll. note (Peacock, III, 955)]: This rare old English shipwreck ballad may be regarded as the prototype of all the later sea-disaster ballads composed in Newfoundland and the Maritimes in the nineteenth and twentieth centuries. The *Ramillies* was an English ship wrecked off the coast of Devon in 1760. Of the several hundred passengers on board, only twenty-six survived. In Nova Scotia, Roy Mackenzie noted a version without tune which is related to this Newfoundland variant. He is responsible for uncovering the above background information.

I. B. "Ravenal, The" [Lehr]

See main entry under I.A. (Loss of Vessel(s) in Storms).

I. B. \**Regalis/Regulus*, The Loss of the (Ill-Fated)\*[Peacock]

Cross-reference to I.G. (Vessel(s) Lost Through Man-Made Disaster)

MUNFLA 85-245 & 86-161

[C7827 & KG-14(86)]

{Burke (1912), 15}

{Leach, 194, #74}

{Mercer, 150, 197, 334}

{Mercer/Burke, 28, #11}

{Mercer thesis 171-172, #26; 195, #54; 351, fig. 10 (#54)}

{Peacock, III, 956 (\*The Loss of the *Regalis*\*) (PEA 82 No. 702)}

{White/Burke, 42, #25}

The vessel of the title sails from Belle Isle into Petty Harbour Bay on a Sunday morning. Near Cape Race her mainshaft breaks, leaving her disabled. A tug is dispatched to tow her into port. The towline breaks and she capsizes and sinks, with the loss of all hands, within sight of the tug which is helpless to aid her.

[Researcher's note]: Notes in some of the sources indicate that the *Regulus* went down in October of 1910, with a loss of 20 lives. At least one of the ballads commemorating this tragedy was penned by the well-known St. John's balladeer/broadsideist, Johnny Burke, and published in a songster ca. 1912-1913. Mention of the event occurs in *Shipwrecks of Newfoundland and Labrador* by Galgay and McCarthy, 89.

I. B. \*Riley's Farewell\*[Laws]

See main entry under III.A.a. (Romantic tragedy Resulting in Death at Sea -- Parental Opposition Involved).

Also cross-referenced to II.A. (Loss of Person(s) by Drowning).

I. B. \**Riseover/Rise Over*, The Loss of the\*[Peacock]

Cross-reference to II.A. (Loss of Person(s) by Drowning).

MUNFLA 69-12; 70-8; 71-33; 81-339(2); 83-376; 84-399 & 85-245(3)  
[C571; C690; MS p. 61; (C7847, C7848); C6645; C7211 & (C7829,  
C7834, C7836)]

{Lehr, 163, #94, "The Wreck of the *Riseover*"}

{Mercer, 150}

{Peacock, III, 958 (MS 71)}

Alternate titles: "Pomoroy and Sprecklin[sic]"/"Landsmen On The Land"

The overloaded *Riseover*, out of Northern Bay, C.B., sinks in a storm. The crew escape the sinking craft by means of a jury-rigged raft, but two are drowned. Their names are given. The *Fogota*, a CNR vessel, is sent out to search for the missing men, but all in vain.

[Coll. note (Merrigan: MUNFLA 74-83, MS p. 038)]: This song was written about a sea disaster which occurred in the late 20's[sic] or early 30's[sic]. Three men were lost in the disaster. Spraklin[sic] and Pomroy[sic] belonged to Brigus in Conception Bay.

The ship was carrying a load of lumber to St. John's at the time of the disaster.

[Coll. note (Ryan: MUNFLA 74-147, MS p. 67)]: This sea-ballad was also learned from an older brother who had made many trips to the Labrador fishery before my father went there. The song relates a true story of a common Newfoundland experience -- sea tragedies. The local version has the *Riseover* leaving Notre Dame Bay and the victims as Pomeroy and Spracklin. The *Fogota* was a railway boat operating on the coast.

The song in Peacock, volume 3, page 958, has the *Riseover* leave Northern Bay in Conception Bay, and the victims Pomeroy and Sparkes.

This song may be a good example of how different versions originate as words or ideas are altered. In this case the change is a difference of Northern Bay or a northern bay.

[Coll. note (Lehr, 163)]: The *Riseover* was wrecked near Musgrave Harbour on 19 November 1911 with a cargo of lumber. Captain Pomeroy, or Pomroy, was in command.

[Researcher's note]: Peacock gives the name "Sparkes." Virtually all the other versions give the name as "Spracklin." I feel that the latter is probably correct. Seary lists "Spark(e)s" (p. 453) as a prevalent surname in Lower Island Cove, Georgetown (Port de Grave district), Glovertown, and St. John's -- all reasonably removed from the area relevant to this piece.

"Spracklin," (p. 455) on the other hand, is listed as native to Brigus.

Newfoundlanders doing research in the Peacock collection have discovered too many shortcomings in his transcriptions to allow them to be taken as gospel.<sup>3</sup>

Also, the informant for MUNFLA 69-12, who also was Peacock's informant for this item, was Chris Cobb, the grandfather of Jan Stephen, who is mentioned in the acknowledgements to this thesis.

I. B. \**Rose in June*, The\*

See main entry under II.A. (Loss of Person(s) by Drowning).  
Also cross-referenced to I.C. (Loss of Vessel(s) Through Capsizing).

I. B. \**Sabbath Eve*, A\*

See main entry under I.D.a. (Loss of Vessel(s) Through Grounding or Striking).  
Also cross-referenced to II.A. (Loss of Person(s) by Drowning).

I. B. \**Sailor's Home*, The Loss of the\*[Peacock]

Cross-referenced to II.A. (Loss of Person(s) by Drowning) and III.F.b. (Disaster Averted/Person(s) in Extreme Peril, but Rescued).

MUNFLA 78-006; 79-2 & 83-376(2)  
[C3327; C3693 & C6637(2)]

{Mercer, 150}  
{Peacock, III, 960 (PEA 144 No. 967)}

The *Sailor's Home* out of Fortune Bay, Nfld., sails to Sydney, Cape Breton, N.S., in the fall, for a load of coal. On the return trip, which begins on Christmas Day, 25 December, a storm washes the cook, the captain, and most of the deck gear overboard, floods the forecabin to a depth of one foot, and leaves three crew members, who had jumped into the rigging to avoid being swept away, aboard the hulk without food or water. They try to bail for three days, but have little strength. Finally they manage to raise her jib and head her into land. She sinks close enough to land that they can jump out onto a rock.

<sup>3</sup>Anita Best, graduate student at Memorial University of Newfoundland and native of Placentia Bay.  
[viz. \*unregretted day\*].

They then climb a cliff during a blizzard and find a hut with a few provisions, with which they somewhat restore themselves. The stoutest of the three goes for help and discovers that they have come ashore at the French island of Miquelon. The steamer comes from St. Pierre to take the three survivors to hospital, whence they are sent home to Fortune Bay to tell their tale. The memorial closing reminds those ashore to mention sailors in their prayers. According to one account, the incident occurred between 1 and 4 December, 1889. This contradicts the Christmas Day sailing date above.

[Coll. note (Peacock, III, 962)]: Many of these native shipwreck ballads have originated on the south coast of Newfoundland where the waters and coastline are particularly treacherous. In this ballad a group of sailors from Fortune are wrecked very near home on the French island of Miquelon. The tune is a very good illustration of the Hypoionian mode, a rather uncommon treatment of the major scale where the melody ends on the dominant.

[Researcher's note]: In *Cat Harbour: A Newfoundland Fishing Settlement*, Newfoundland Social and Economic Studies No. 3, (St. John's: Institute of Social and Economic Research, Memorial University of Newfoundland, 1973), 140, James C. Faris notes that "...work during Christmastide is regarded as 'dangerous'..."

I. B. \**Shamrock*, The Loss of the\*[Peacock]/\*James Murray/Morey\*

Cross-referenced to II.A. (Loss of Person(s) by Drowning).

MUNFLA 72-266; 82-248 & 83-151  
[C1392; C6230 & C6224]

{Mercer, 150}  
{Peacock, III, 963 (PEA 148 No. 981) (\**Shamrock*, Loss of the\*)}

MUNFLASTI synopsis in toto: \*Boy disobeys mother and goes to sea.\* Murray's mother warns him not to sail on *Friday*, 18 September. She urges him to wait till Monday, since the weather appears wild and stormy. Ignoring her advice, he sails anyway. The result is that he and at least three others, whose names are listed below, drown in a storm. Since the young man overrules not only a parental request, but also what is a traditional proscription in some localities, since sailing on Friday is seen as a bringer of bad luck, he is struck by misfortune. Perhaps this item might, for some purposes, be cross-referenced to I.H. (Loss of Vessel(s) Through Supernatural Agency).

Other names mentioned besides the title character are:



Jas. Farrell  
Thos. Ridgely  
Tom Short(?) -- aged 22

[Coll. note (Peacock, III, 964)]: Mr. Decker says this native ballad was old when he learned it in his youth, over sixty years ago, and so there is no danger of reviving unpleasant memories among the principals of the story. In any event, it would be difficult to get 'clearance' from surviving relatives to use the song because no place names are mentioned.

[Researcher's note]: There is a fairly widespread seafarer's belief that it is "bad luck" to sail on a Friday.<sup>4</sup> In *Cat Harbour: A Newfoundland Fishing Settlement*, Newfoundland Social and Economic Studies No. 3, (St. John's: Institute of Social and Economic Research, Memorial University of Newfoundland, 1973), 140, James C. Faris notes that "[i]nitiating any activity on a Friday is avoided." Also, compare Peacock's note (above) with remarks on pages 69-72 of this thesis regarding "treason" songs. A note on the loss of the *Shamrock* appears in *Shipwrecks of Newfoundland and Labrador* by Galgay and McCarthy, 90.

I. B. "Shea Gang, The"/"Roving Newfoundlanders, The"[Greenleaf & Mansfield]

See main entry under II.A. (Loss of Person(s) by Drowning).

Also cross-referenced to I.F. (Losses Through Natural Disaster) and III.F.a. (Disaster Averted/Vessel(s) Threatened or Damaged, but not Lost).

I. B. "Snoree/Snorre, The (Loss of the)"[Lehr]

See main entry under I.D.a. (Loss of Vessel(s) Through Grounding or Striking).

Also cross-listed under I.F. (Losses Through Natural Disaster), II.A. (Loss of Person(s) Through Drowning), III.E.a. & b. (Heroic Attempt to Rescue Person(s) from Sea Disaster -- Successful and Unsuccessful), and III.F.b. (Disaster Averted/Person(s) in Extreme Peril, but Rescued).

I. B. "Southern Shore Disaster -- 1966, The"

See main entry under I.F. (Losses Through Natural Disaster).

<sup>4</sup>Beck, 313. See also Wayland D. Hand, ed., "Popular Beliefs and Superstitions," vol. 6 of *The Frank C. Brown Collection of North Carolina Folklore*, 457, #3462, "Steamships will not sail on Friday, night or day."

## I. B. "Storm of New Year's Eve, The"

See main entry under I.F. (Losses Through Natural Disaster).

## I. B. "Susan, The"[Lehr]

See main entry under II.A. (Loss of Person(s) by Drowning).

## I. B. "Swansea/Queen of Swansea, The Loss of the"

See main entry under II.B.b. (Death at Sea from Freezing, Exposure, Starvation, etc.)

## I. B. "Terrible Loss at sea an Oceon[sic] steame[sic], 70 souls perish on the wreck"[Burke]

{Mercer thesis, 212, #75}

A German ship, the *Aedan*, is lost with all hands in a storm on her way from Hamburg to Africa.

## I. B. "Thorwaldsen, The"[Greenleaf &amp; Mansfield]

Cross-reference to III.B. (Laments for Death at Sea).

{Greenleaf & Mansfield, 290, #143}

This item gives no specifics of the tragedy, except that the vessel sank in a storm "on the shore of Newfoundland." Most of the song is an ascriptive lament type.

## I. B. "Tiny Red Light, The"

See main entry under I.D.a. (Loss of Vessel(s) Through Grounding or Striking). Also cross-referenced under II.A. (Loss of Person(s) by Drowning).

I. B. \**Tolesby*, The Loss/Wreck of the\*

See main entry under III.E.a. (Heroic Attempt to Rescue Person(s) from Sea Disaster).

Also cross-referenced to I.D.a. (Loss of Vessel(s) Through Grounding or Striking), III.D. (Loss of Vessel(s) Without Loss of Life), and III.F.b. (Disaster Averted/Person(s) in Extreme Peril, but Rescued).

I. B. \*Tobias Murphy from The Rams\*/\*Tobias Murphy and Tom Hann\*[Lehr]/\*Tom Hadden from Petit Forte\*/\*Tom Hann and Pius Murphey[sic]\*

See main entry under II.A. (Loss of Person(s) by Drowning).

Also cross-referenced to I.D.a. (Loss of Vessel(s) Through Grounding or Striking), I.F. (Losses Through Natural Disaster), and III.E.b. (Heroic Attempt to Rescue Person(s) -- Unsuccessful).

I. B. \*Tragedy, A\*

See main entry under II.A. (Loss of Person(s) Through Drowning)

Also cross-reference to I.F. (Losses Through Natural Disaster).

I. B. \**Truxton* and *Pollux* Disaster\*

See main entry under I.D.a. (Loss of Vessel(s) Through Grounding or Striking).

Also cross-referenced under II.A. (Loss of Person(s) by Drowning), II.B.b. (Death at Sea from Freezing, Exposure, Starvation, etc.), and III.E.a.& b. (Heroic Attempt to Rescue Person(s) from Sea Disaster -- Successful and Unsuccessful).

I. B. \**Tubal (Jubal?) Cain*, The Loss of the\*[Peacock]

See main entry under I.A. (Loss of Vessel(s) -- Cause Unspecified).

I. B. \**Union* from St. John's, The\*

See main entry under I.D.a. (Loss of Vessel(s) Through Grounding or Striking).

Also cross-referenced under II.B.b. (Death at Sea from Freezing, Exposure,

Starvation, etc.).

- I. B. \**Vestral/Vestris/Esterus*, The (Sinking/Heroes of the)\*/\*Proudly We/She Sailed (From New York City)\*/\**S O S Vestris*\*/\*A Storm on the Sea: The Sinking of the Steamship *Vestris*\*

Cross-referenced to I.G. (Vessel(s) Lost Through Man-Made Disaster), II.A. (Loss of Person(s) by Drowning), and III.E. (Heroic Attempt to Rescue Person(s) from Sea Disaster).

MUNFLA 71-2 & 86-161(3)  
[C803; & (KG/WW 6(86), KG-12(86)(2))]

{Donald Lee Nelson, \*The Sinking of the *Vestris*\*, *JEMF Quarterly* 9:1 (Spring 1973), 10-14. Includes four texts, a discography, and some facsimile newspaper headlines.}

A ship, probably a passenger liner, sails from New York City. She is caught in a storm and the seas \*pound a hole in her side,\* which proves her downfall. Although some survive the wreck, over one hundred are drowned. All, including women and children, had to struggle all alone. One died \*at his post.\* A \*brave little Negro\* performed acts of heroism. The captain goes down with his ship. There is some evidence that he has been late in sending a distress message and that, therefore, relief did not come in time. By the time help had arrived, one hundred had been lost and only wreckage was left of the ship. Textual evidence points to human culpability as well as the storm as a factor in the disaster.

[Researcher's note]: One informant for 86-161 (KG-12(86), \*The *Esterus*\*) indicated that this incident occurred in 1914, near the time of the First World War.

- I. B. \**Virgin Mary's Banks*, The\*/\**Virgin on the Strand*, The\*[Lehr]

See main entry under I.H. (Loss of Vessel(s) Through Supernatural Agency). Also cross-referenced to I.D.a. (Loss of Vessel(s) through Grounding or Striking) and II.A. (Loss of Person(s) by Drowning).

- I. B. \**Water Witch*, The Loss of the\*[Lehr]

See main entry under III.E. (Heroic Attempt to Rescue Person(s) from Sea Disaster).

Also cross-referenced to I.D.a. (Loss of Vessel(s) Through Grounding or Striking) and II.A. (Loss of Person(s) by Drowning).

I. B. "We Left Our Homes in August" (first line)

See main entry under I.F. (Losses Through Natural Disaster).

I. B. "We Left the Port of Sydney" [Lehr]

MUNFLA 78-006 & 83-376(2)

[C3326 & C6640(2)]

{Lehr, 201, #119}

A shipload of coal, with a number of men returning from the [Lunenburg?] fishery, sinks in a thunderstorm.

[Coll. note (Lehr, 202)]: Because there is no mention of the name of the ship or the captain in this song, it is difficult to trace any information about it. This is rather unusual for locally composed songs concerning sea disasters which normally provide a fairly extensive list of details.

I. B. "Willer's Song"

See main entry under I.F. (Losses Through Natural Disaster).

~~~~~

I. C. Loss of vessel(s) through capsizing.

I. C. "Arabella, The Schooner"

Also cross-referenced to I.B. (Loss of vessel(s) in Storms) and II.A. (Loss of Person(s) by Drowning).

MUNFLA 84-398(2)
 [(C7218A, C7219B)]

On 18 October the *Arabella* sails from Port au Choix for Bay of Islands (both Newfoundland outports) in a northeast gale. She is light in ballast, and therefore top-heavy. She capsizes near land and all four aboard are drowned. About three weeks later, the drifting hulk is discovered with the corpse of "young Parsons" still aboard. The version on C7219B gives the skipper's name as "Biggars" and mentions Neptune, god of the sea. The other version (C7218) names the captain "Bold Nipkin." It is reasonable to assume, therefore, that "Nipkin" (presumably Neptune) had his role changed due to erroneous interpretation on the part of the informant or of those from whom he learned the song.

I. C. "Attention All Ye People and Listen Unto Me" (first line)

Cross-referenced to section I.B. Loss of Vessel(s) in Storms.)

MUNFLA 67-35
 [C406]

Three fishermen from Horse Islands are lost when their boat capsizes in a storm while they are sealing. "There is no escape from death," is the basic comment. A prayer for the safety of all sailors is appended.

[Researcher's note]: Composition of this piece is attributed to the informant, Jim (Dan?) Lacey, ca. 1965.

I. C. "Captain Dunderidge"/"Eric and Jack, The"

See main entry under II.A. (Loss of Person(s) by Drowning).

I. C. "Lines on the Sad Drowning of Lawrence Kearney and Jno.[sic] Maddigan,
 Two Fishermen in Witless Bay" [Burke & Oliver]

See main entry under II.A. (Loss of Person(s) by Drowning).

I. C. "Lines on the Sad Drowning of Three Fishermen of Renew's"

See main entry under II.A. (Loss of Person(s) by Drowning).

- I. C. *Loss of 3 Newfoundland fishermen by the capsizing of a schooner,
The*[Burke]

Cross-reference to II.A. (Loss of Person(s) by Drowning) and III.F.b. (Disaster
Averted/Person(s) in Extreme Peril, but Rescued).

{Mercer thesis, 199, #59}

A schooner capsizes within sight of land near Placentia. Only one of the
four-man crew is rescued.

- I. C. **Perilous*, The*/*Gloucester Tragedy, The*/*Sailors from Gloucester*

See main entry under I.B. (Loss of Vessel(s) in Storms).

Also cross-referenced to II.A. (Loss of Person(s) by Drowning).

- I. C. *Petty Harbour Bait Skiff, The*[Lehr]

Cross-referenced to I.B. (Loss of Vessel(s) in Storms), II.A. (Loss of
Person(s) by Drowning), and III.E. (Heroic Attempt to Rescue Person(s)
from Sea Disaster).

MUNFLA 66-23; 68-16(2); 75-159; 78-50; 78-238 & 87-117
[C239; (C492, C493); MS p. 123; C3768; C3575 & KG-1 (86)]

[*Atlantic Guardian* 5:1 (1948), 37]

[Bennet, 1973, 20]

[Blondahl, 1964, 99]

[Omar Blondahl, Rodeo RLP 5 (disc)]

[CJON Glee Club, Rodeo RLP 84 (disc)]

[Commodore's Quartet, RCA T13230 (disc)]

[Doyle (1927), 57]

[Doyle (1940), 48]

[Doyle (1955), 46]

[Doyle (1966), 34]

[Doyle (1978), 34]

{Fowke, *Cdn*, 44, #13}

{Lehr, 153, #87}

[Bob McLeod, Presto 2844 (disc)]

{Mercer, 148, 167-168}
 {Mercer thesis, 235, #104; 248, #114}
 [Mills, 1968, 28]
 [Alan Mills, Folkways FW 8771 (disc)]
 [Murphy (1902), 6 "Loss of Bait Skiff"]
 [Murphy (1905), 24 "The St. John's Bait Skiff"]
 {Murphy (1912), 4 "The Loss of Bait Skiff"}
 [Murphy (1923), 8]
 [Old Timer, 1906, 7]
 [Gordon Pinsent, Arc ACS 5027 (disc)]
 [St. John's Extension Choir of MUN, RCA CC-1024 (disc)]
 {Taft, 2, 5, 22, 39, 44, 54, 64, 69, 71, 73, 91}

All but one of a seven-man bait skiff crew are drowned when their boat capsizes in a squall, 8 June. Those lost include the skipper, John French. Jacob Chafe, in his own boat, is responsible for the rescue of young Menchington, the sole survivor. Varying pronunciations of this surname are found across the island -- Menshon, Menchions, etc.

[Coll. note (Lehr, 154)]: The Petty Harbour bait skiff was wrecked in 1852 near Petty Harbour. Out of her crew of seven, only Menchington (pronounced Menchener by Uncle Mose) was saved.

The song is attributed to the writing of John Grace, a St. John's sailor who later died in Brazil.[end note]

[Coll. note (Doyle (1940), 48)]: John Grace, who afterward died in Brazil, was the composer; he was native of the Riverhead of St. John's.

[Researcher's note]: A complete text of this item, with attendant commentary, is to be found on p. 108 ff. of this thesis.

I. C. "Rose in June, The"

See main entry under II.A. (Loss of Person(s) by Drowning).
 Also cross-referenced to I.B. (Loss of Vessel(s) in Storms).

I. C. "The Sea Was Rough"

See main entry under II.A. (Loss of Person(s) by Drowning).

I. C. *Whaling Song*/*The Greenland Whale Fishery*[Peacock]

See main entry under II.A. (Loss of Person(s) by Drowning).



I. D. Loss of vessel(s) through grounding, striking, or stranding.

I. D. a. Loss of vessel(s) through grounding or striking.

I. D. a. **Alku* at Ferryland, Loss of the Russian Barque*

Cross-reference to III.D. (Loss of Vessel(s) Without Loss of Life), and
III.F.b. (Disaster Averted/Person(s) in Extreme Peril, but Rescued).

{Mercer, 150}

{*OHWS* (1904), 60}

The *Alku*, en route from Sweden to Miramichi, N.B., in ballast, with a crew of fourteen, runs on a reef and is lost. The weather is rough and she first loses her rigging. On 2 May, the wind veers and the accident occurs in high seas. Three sailors run out on a boom and jump ashore with a line to land the rest. All get safely to the cliff, but they are stranded there for twenty-four hours before being rescued by men from Ferryland, Newfoundland.

I. D. a. **Anglo Saxon*, Loss of the*[Murphy]

MUNFLA 72-88

[MS p. 16] (story only, not song)

{Mercer, 148}

[Murphy (1904), 62]

The vessel grounds in the fog with five hundred people aboard. Many are lost. Those saved thank God for their deliverance.

[Compiler's note (Murphy (1904), 62)]: "[The steamer *Anglo-Saxon* of the Canadian Line, ran ashore and was completely lost at Clam Cove, Cape Race, owing to a thick fog, on Monday, April 27th, 1863, at 11 a. m. Out of 445 persons on board 155 were lost. -- COMPILER.]

[Researcher's note]: Although I have not found a field-collected version of this ballad, I am certain one must exist. Perhaps Murphy, for all his professional status, might stand as a "folk composer" for this item, since so many of his works have entered oral tradition, and his compositional style is certainly characteristic of the genre. A detailed account of the actual incident is found in "Clam Cove Disaster, The Wreck of the S.S. *Anglo-Saxon*, April 27, 1863" in *Shipwrecks of Newfoundland and Labrador* by Galgay and McCarthy, 17-22, and a further brief note on page 76 of the same work. A further account in *Amazing Newfoundland Stories from Jack Fitzgerald's Notebook*, 72, indicates that there are ghostly apparitions at Chance Cove associated with the anniversary of the loss of the *Anglo-Saxon*, although these spectres are not mentioned in the ballad texts.

I. D. a. "Atlantic, The Loss of the" [A] [Peacock]

Cross-reference to II.A. (Loss of Person(s) by Drowning) and II.B.b. (Death at Sea From Freezing, Exposure, Starvation, etc.).

{Fowke, *CFMJ*, 56 (2 versions)}
 {Healy, 88, #50 ("The Loss of the *Atlantic Steamship*")}
 {Mackenzie, 229, #88, "The Wreck of the *Atlantic*"}
 {Mercer, 148}
 {Peacock, III, 931 (PEA 176 No. 1091)}

A White Star passenger liner, the *Atlantic* strikes a rock off the coast of Nova Scotia and sinks with a tremendous loss of life. See collector's note which follows.

[Coll. note (Peacock, III, 935)]: The *Atlantic* was a famous four-masted iron vessel of the White Star fleet wrecked off the coast of Nova Scotia on March 31 and April 1 of 1873. Variant *A* gives 700 as the number of lives lost, but the records show a loss of 535. Variant *B* is a more intimate record of the disaster and has a better tune. A third variant, not reproduced, is similar to *A* but has an even more undistinguished tune.

I. D. a. "Atlantic, Lines on the Appalling Shipwreck of the S.S." [B]

MUNFLA 76-17

[MS, n.p.]

{Peacock ("The Loss of the *Atlantic*" [B])}

This text is from a Xerox copy of a handwritten MS in nineteenth-century copperplate script. The original was contributed to MUNFLA by Joyce Coldwell, who found the papers in a metal box belonging to her grandfather, Howard Webber (born - 186?).

The Peacock version has 17 couplet verses, printed in four lines each. The Webber/Coldwell verses are double that length, and there are only six. The text of the manuscript version ends rather abruptly, leading one to believe that it may not be complete.

[Researcher's additional note]: One reason for the popularity of this piece in Newfoundland may be the fact that in 1840 a 284-ton barque, also named the *Atlantic*, was wrecked on the coast of Newfoundland.

I. D. a. "B.C. McGrath/McGray/McGree Near Pass Island, the Loss of the"

Also cross-referenced to I.B. (Loss of Vessel(s) in Storms) and II.B.b. (Death at Sea from Freezing, Exposure, Starvation, etc.

MUNFLA 71-2; 83-376 & 85-245

[C802; C6638 & C7831]

The *McGrath* sails from Miquelon for her home port of Fortune, Newfoundland, on 30 November 1934. The cook, George Pearcey, has told the story to the composer. A gale arises, and Captain George Alfred (Halford?) gives orders to shorten sail, intending to beat in to a sheltered anchorage at Pass Island. Unfortunately, the rudder breaks. They put out a line, hoping to control the vessel's movement, and also attempt to manoeuvre her by means of the sails, but at 10:00 Thursday morning, she goes aground on Simcoe's Point (inside Poole's Point). The three aboard get ashore and shelter in an icehouse in Beck's Bay, but John Woodland dies of exposure and hypothermia before Friday night is over. The others start off the next morning for Grole, finding shelter en route, where they build a fire and drink hot spruce for energy and warmth. Early

Saturday morning, they meet men from Grole, whom they tell of their predicament. These men go to Beck's Bay and retrieve Woodland's body. They build him a casket and lay him in the schoolhouse until they can send him home on the schooner *Cape Agroliers*(?). The composer characterizes himself in the song as being Walter Simms from Pass Island, Fortune Bay, who became a schoolteacher, and who wrote the song at the age of twenty-two.

I. D. a. **Bay State* in Cape Ballard, Loss of the*[Burke & Oliver]

Cross-referenced to III.D. (Loss of Vessel(s) Without Loss of Life).

{Burke & Oliver, 71}

{Mercer, 148}

The *Bay State*, in general cargo out of Liverpool, runs aground in St. Mary's Bay (at Cape Ballard, near Trepassey) in fog. She is a 6000-ton vessel, built in 1898 by Harland of Belfast. Her captain's name is Walters, and she carries a deck crew of seventy, as well as engineers. All are saved and transported to St. John's.

I. D. a. **Belmont*, The Wreck of the*

MUNFLA 72-88

[C1120]

This song is only mentioned, not sung in the collection. Two lines are recited by the informant, who says he knew a fellow who used to sing it. The vessel apparently missed stays on beating in to her anchorage and grounded and sank on Key Point. The two lines recited are:

We got her up for anchorage, her anchors to let go
And her big jib was caught aback, which proved her overthrow.

I. D. a. *Black Island Grave(s)*/*The *E. Esile**//*The *Excel*(A)*[Lehr]

Cross-referenced to I.B. (Loss of Vessel(s) in Storms) and II.A. (Loss of Person(s) by Drowning).

MUNFLA 68-40; 73-180; 78-008; 81-339 & 82-167

[C546; (C1624/MS pp. 52-53); C3347; (C7841/MS pp. 25, 104) & C5786]

{Lehr, 58, #34A (*The *Excel**)}

Alternate title: *Ye Noble Newfoundlanders*

The vessel, *Excel* (*E. Esile*), is returning from the Labrador fishery in a snowstorm, near midnight on Sunday night, (8, 10, 20?) October, when she grounds and a heavy wave sweeps twenty-two (21?) of her complement overboard near Black Island. The dead include women and children.

[Coll. note (Lehr, 60)]: The following story, entitled 'Out of the Past -- The Great Tragedy -- 1885,' is from *The Daily News*, 28 March 1957:

The greatest sea tragedy involving people of Coley's Point was the loss of the schooner *Excel* at Black Island near Grady, on Oct. 11, 1885, with a loss of about twenty-two men, women and children. Three or four bodies that were recovered were brought home for burial; others were buried at Black Island. Some were not recovered.

The *Excel* was in charge of Capt. George Morgan, father of Mr. John Morgan, and was anchored outside Black Island waiting suitable time to sail for home. A gale came on Saturday night, continuing through Sunday. At 12 o'clock Sunday night, the ship parted her chains and was driven ashore. Heavy seas began to sweep over the decks and so the Captain ordered the spars to be cut away. The foremast, in falling, broke into three pieces, the top of the mainmast lodged for awhile on the shore. Miss Emma Jane Roach (afterwards Mrs. W.H. Littlejohn) the only female survivor, with others, sought refuge from the seas by standing in the hatchway. She seized the opportunity to escape by quickly jumping on the spar and using it as a bridge to reach the land. There she clung to the rocks and kelp in the raging sea until she was dragged to safety by Mr. Stephen Russell who was on the shore. This brave woman had just reached the shore when the spar broke, carrying away with it two men, William Batten and Abram Morgan who were attempting the same means of escape. The Capt. and several members of his family were lost. A complete list of those lost is not available as several were passengers (freighters) from other places.

[Researcher's note]: Despite the fact that this storm was widely known as *The October Gale of the Labrador,* the ballad herein listed under I.F. and called *The Great October Gale,* is not related. The gale which it commemorates occurred in 1921 at Harbour Main, Conception Bay. A complete account of this tragedy may be found in Michael Harrington's *Sea Stories from Newfoundland*, (St. John's: Harry Cuff Publications Limited, 1986), 155-164, under the title *The Big Wind.* Another account of the incident is by John C. Davis (Researchers: Judy McGrath and Doris Saunders), *The *Excel* Gale,* *Them Days* 11:1 (1985), 26-30.

I. D. a. **Bruce*, The Loss of the*[Peacock]

Cross-reference to II.A. (Loss of Person(s) by Drowning).

MUNFLA 85-245

[C7830]

{Mercer, 148, 150 (*Loss of the Steamship *Bruce**)}

{Peacock, III, 939 (PEA 188 No. 1133)}

The *Bruce*, under Captain Drake, is bound for Louisburg, N.S., when she runs on a reef and sinks. All but one aboard are saved. *Young Pike,* a married man, is drowned. The final verse indicates that it was the will of God.

[Coll. note (Peacock, III, 940)]: Jim Dalton learned this native ballad from his mother, who told him the disaster took place about 1910 on a reef five or six miles out of Louisburg, Nova Scotia. The exact date and location of the shipwreck remain to be authenticated.

I. D. a. **Cape Bonnie**

Cross-reference to I.B. (Loss of Vessel(s) in Storms) and II.A. (Loss of Person(s) by Drowning).

MUNFLA 74-228

[MS p. 60 & C2015]

The *Cape Bonnie*, a fishing vessel out of Halifax, N.S., under the command of Capt. Keith Hickey, a Newfoundlander by origin, goes aground off the coast of Nova Scotia and is lost with her entire crew of eighteen. The text indicates that the disaster might have been averted had there been a *life* ship [presumably a *lightship*] in the area. The final verse exhorts fishermen to pray, because *with God as your co-pilot* you'll be all right whatever happens.

[Notes (MH from coll. Marilyn Wilcott)]: Both the composer, Russel Gould and the informant/singer, Harold Wilcott, are residents of St. Alban's, Baie d'Espoir, Nfld. Mr. Gould composed the song when he was living in Halifax,

where he was personally acquainted with most of the 18 seamen lost aboard the *Cape Bonnie*. Mr. Wilcott, the informant, was 55 years old at the time of the collection.

I. D. a. *Captain, The*

See main entry under III.A.b. (Romantic Tragedy Resulting in Death at Sea -- No Parental Intervention).

Also cross-referenced to II.A. (Loss of Person(s) by Drowning).

I. D. a. *Capulet at St. Shott's, Loss the steam'r*[Burke]

Cross-reference to III.D. (Loss of Vessel(s) without Loss of Life) and III.F.b. (Disaster Averted/Person(s) in Extreme Peril, but Rescued).

The vessel runs aground in a dense fog. Sixty passengers and crew members are brought to St. John's.

I. D. a. *Charles Augustus Anderson*[Peacock]

See main entry under II.C.d. (Shipboard Murder and Death by Intentional Maltreatment).

I. D. a. *Charming Sally Greer*[Peacock]

Cross-reference to II.A. (Loss of Person(s) by Drowning) and III.F.b. (Disaster Averted/Person(s) in Extreme Peril, but Rescued).

{Peacock, II, 358 (PEA 190 No. 1137)}

A young man on the *Rose of Aberdeen* en route from Ireland to Quebec is one of eighteen emigrants aboard. When the vessel wrecks on rocks, he survives, but four others are lost. He expects to make his fortune in Quebec and return to Sally in Ireland.

[Coll. note] (Peacock, II, 359): One of a group of Irish immigrant ballads which tell of hardships and personal tragedies during the mass migrations from Ireland in the nineteenth century. The island of St. Paul's (verse 5) is in the Gulf of St. Lawrence just north of Cape Breton. One sees it when crossing

on the ferry to Newfoundland. Two other versions of the song have been collected in Canada, one by Helen Creighton in Nova Scotia and the other by Edith Fowke in Ontario. Both give dates for the tragedy: the Nova Scotia variant says 1843, and the Ontario one 1833. This Newfoundland variant is somewhat less factual, concentrating more on the personal relationships of the two lovers.

I. D. a. *Crofts, The Loss of the*

See main entry under II.A. (Loss of Person(s) by Drowning).

Also cross-referenced to I.B. (Loss of Vessel(s) in Storms).

I. D. a. *Deane, The Steamship*[Lehr]

See main entry under III.D. (Loss of Vessel(s) Without Loss of Life).

Also cross-referenced to III.E.a. (Heroic Attempt to Rescue Person(s) From Sea Disaster -- Successful) and III.F.b. (Disaster Averted/Person(s) in Extreme Peril, but Rescued).

I. D. a. *Devonia, The Loss of the*[Burke]

Cross-reference to III.D. (Loss of Vessel(s) Without Loss of Life).

{Burke (1912), 17}

{Mercer, 149}

The *Devonia*, a barquentine which has been in the trade for over thirty years, founders near Pernambuco, after striking a reef. She is twenty days out of St. John's with a cargo of fish, oil, and general stores. Her captain's name is Berg, and the crew is made up of Newfoundlanders. The vessel had previously been commanded by Capt. Jolliffe and, before him, Capt. Snow. The vessel, built in Appledore, had previously been called the *Peggy*. Friends may ease their minds, as all the crew was rescued.

I. D. a. *Ella M. Rudolph, The Loss/Wreck of the*[Lehr]

Cross-reference to I.B. (Loss of Vessel(s) in Storms), II.A. (Loss of Person(s) by Drowning), and III.E.b. (Heroic attempt to rescue Person(s) from Sea Disaster (Unsuccessful)).

MUNFLA 68-16; 68-40; 70-8; 78-050; 83-124; 84-398; 86-161(2) & 87-117
[C493; C469; C669; C3762; C7219B; (C10521, MS pp. 18-25) & KG/AB 2(87)]

[Casey, 176]

{Cox, *FMNO*, 62}

{Lehr, 55, #32 (The *Ella M. Rudolph*)}

Alternative titles: *The *Rudolph*, The *Rudolf*, *Raudolphe*,
Rudolfe, *Rudolphe*, *L.M. Rudolph*, *L.A.M. Rudolph*, *L.& M.*

Rudolph, *Emily Rudolph*. Also found under various combinations of the above. If checking with other bibliographical sources, one should look under *R* and *L* as well as *E*. A search under *Wreck* or *Loss* would not be unfeasible as well. Note incorrect name, *Emma M. Randolph*, from historical source in researcher's note below.

[Facts gleaned from registry information in MUN Maritime History Archives]: The *Ella M. Rudolph* was a schooner registered in Newfoundland in 1918. She was built and previously registered in Nova Scotia (built in Allendale). She had one deck and two masts. Her length was 66', her beam was 19', her depth was 8', and her registered tonnage was 54/54. Her registered owner was Felix Tibbo of Grand Bank. She closed registry in 1937, being listed as lost at sea.

Synopsis:

The *Rudolph*, under Capt. Blackwood, is bound for Port Nelson with general cargo, on 6 (18?) December, with a crew of eight (six?), including one (two?) women. In the attempt to make Bonavista Bay, she strikes on Catalina Shoals, near Little Catalina Light, and sinks. All but one aboard are drowned. He swims ashore and rouses Mr. and Mrs. Levi Dalton. The Daltons assist the survivor and rouse the community to an effort to retrieve the bodies of the drowned. Five are recovered, including that of Mary Jane Abbott from Hare's Bay. Two bodies are not recovered.

[Coll. note (MUNFLA 83-124, MS p. 18, Coll. Regina North)]: The last article is not really a story, instead Dad is relating a song that is both tragic and interesting. The song begins telling of the loss of the sons and husbands by that particular[particirlar?][sic] storm. The *Raudolph* was a clever boat to look at which had eight people for a crew. They also had a female on board who was a passenger going to Hare Bay, her home. The ship left for Port Neilson from St. John's. She passed through the tickle (ie// she passed along by Bay de Verde at 5 o'clock in the evening).

That night the boat veered off course, a big storm came up and the *Raudolphe* struck a rock on Catilina[sic] shore. Everyone except one young man 'met a watery grave' that night. This particular[sp?][sic] young man had jumped overboard and was washed into the cliff. He made his way up over the

cliff to Catilina[sic]. After 8 hours of travelling he finally knocked on the door of a man whose name was Levi Dalton. Mr. Dalton soon inafomed[sic] the whole town of this terrible incident. The townsmen went to the place where the ship had gone down and the men tried with all their might to get some bodies, but with no success. One body though, the body of the female was washed ashore.

After many days of toiling, the men found five more bodies, but there were two who were never found. This is a horrible incident which no one wishes to happen. But nature will take its course.

As my father recites this song, because he had not remembered it in a long time, on the tape, he completely left out one whole Verse. This Verse was:

These willing men did try their might some bodies for to get
The sea was washing furiously and dashing by the cliff,
With a sudden surprise before their eyes as they stood there that
day
to see, a body washed ashore upon a heaving wave.

The leaving out of this Verse does not really take away from the meaning of the song unless the listener knows the song Well or is following the song on paper.

As I have said, these narratives can be very interesting to everyone, young or old. There doesn't have to be a particular[sp.?][sic] reason for wanting to hear stories such as the ones I have recorded.

This is just a part of life as everything is a part of life. [end note]

[Coll. note (Lehr, 56)]: According to Mr. G. J. Casey, who collected a version of the *Ella M. Rudolph* in Cape Broyle, the song was written by Hugh Sexton and Dukey Blackwood and appeared in the *Trinitarian*, Trinity, Newfoundland, on 21 December 1926. Mr. Gordon S.A. Cox also collected a version of the song in Trinity Bay and notes that several of his informants knew Dukey Blackwood, the lone survivor of the *Rudolph* and co-author of the song.

Uncle Mose Harris said this song was printed on broadsheets and sold around Bonavista Bay to raise money for the families of those lost aboard the vessel. [end note]

[Researcher's note]: Composition of this piece is attributed to Dukey Blackwood (the surviving sailor) and Hugh Sexton of Bonavista Bay. The text was printed in *The Trinitarian* on 21 December 1926, credited to Hughie Sexton.

A full account of this incident may be found in *The Three Seas* by Roland W. Abbott (St. John's: Robinson-Blackmore Printing and Publishing Limited, 1987), 1-18, includes a text of the ballad on pp. 16-18. Incorrectly listed in Appendix B of *Shipwrecks of Newfoundland and Labrador* by Frank Galgay and Michael McCarthy, 80 as "*Emma M. Randolph*," but the rest of the information appears to be substantially correct.

I. D. a. "*Elsie M. Hart*, The"[Lehr]

See main entry under III.D. (Loss of Vessel(s) Without Loss of Life).
Also cross-referenced to I.B. (Loss of Vessel(s) in Storms) and III.F.b. (Disaster Averted/Person(s) in Extreme Peril, but Rescued).

I. D. a. "*Ethie*, The Wreck of the Steamship"[Greenleaf & Mansfield]

See main entry under III.E.a. (Heroic Attempt to Rescue Person(s) from Sea Disaster).
Also cross-referenced to I.B. (Loss of Vessel(s) in Storms), III.D. (Loss of Vessel(s) Without Loss of Life), and III.F.b. (Disaster Averted/Person(s) in Extreme Peril, but Rescued).

I. D. a. "*Florizel*, The Wreck of the Steamship"

Cross-referenced to II.A. (Loss of Person(s) by Drowning).

MUNFLA 68-43(2), 72-88; 76-3; 82-248; 83-151(2); 84-398; 84-399 & 86-161 [C530(2); C1121; MS pp. 15, 19(stories, not songs); C5860; C6224(2); C7217A; C7206 & C2446/MS p. 12]

[Omar Blondahl, Melbourne AMLP-4007]
{Greenleaf & Mansfield, 283, #140}
{Laws dD35, *NAB*, 264}
{Lehr, 66, #38, "*The Florizel*"}
{Mercer, 197}
{*Nfld. Songs & Ballads* 18:2 (1972), 37}
{Taft, 58, 72, 98}

The SS *Florizel* strikes rocks and sinks during World War I, with a loss of ninety-four lives.

[Coll. note (76-3, MS p. 12, Coll. Olive Walsh)]: "Perhaps the most disastrous[sic] wreck occurred at Renew's with the sinking of the *S.S. Florizel*, where a total of ninety-four lives were lost. Even though the *Florizel* was not a fishing [vessel? - NVR] the story and song still depicts[sic] the tragedy that the ocean is capable of. The coast line of the area is extremely rugged and at points almost uncomprehensible[sic] in a blinding sleet and snow storm. It appears that the autumn and winter are the worst times of the year for ship wrecks, as the Croft [see II.A., this appendix] incident occurred in November, likewise the *Torhamvan* [III.G., this appendix], and the *Gertie* [I.D.a., this appendix], owned by the Devereaux family of Trepassey, which ran aground on Stone Island in Calvert Bay some years ago. The *Florizel* incident occurred some where[sic] around March or April."

[Coll. note (Lehr, 67)]: The *S.S. Florizel* was en route from St. John's to Nova Scotia on 23 February 1918 when she struck a reef near Renew's on the southern shore of the Avalon Peninsula in a storm. The people watching from the shore were powerless to assist the distressed ship because of the storm's severity. Twenty-seven hours later, after the storm had calmed, a rescue was attempted. Only 44 of the 138 people on board survived. Mrs. Best learned the song from Gerald Doyle's songbook and put her own air to it. For a detailed study of the *S.S. Florizel*, see Cassie Brown's *A Winter's Tale* (Toronto: Doubleday 1976).

[Researcher's note]: An extensive study of this occurrence is Cassie Brown's *A Winter's Tale: The Wreck of the 'Florizel'*. Toronto/Garden City NY: Doubleday Canada Limited/Doubleday & Company, Inc., 1976. Further notes mentioning the wreck are to be found in J.P. Andrieux's *Marine Disasters of Newfoundland and Labrador*, 87, in Appendix B of *Shipwrecks of Newfoundland and Labrador* by Galgay and McCarthy, 81, and in *Amazing Newfoundland Stories from Jack Fitzgerald's Notebook*, 128. There is also an interesting note on the ballad itself in Greenleaf & Mansfield, 284.

I. D. a. "General Rawlinson, The (Schooner)"[Lehr]

See main entry under III.D. (Loss of Vessel(s) Without Loss of Life).
Also cross-referenced to I.B. (Loss of Vessel(s) in Storms) and III.F.b.
(Disaster Averted/Person(s) in Extreme Peril, but Rescued).

I. D. a. "Gladiola Near the Brazilian Coast, The Loss of the"

Cross-referenced to III.D. (Loss of Vessel(s) Without Loss of Life).

{Mercer, 149}

{OHWS, 24}

The *Gladiola*, under Capt. Cave, is bound to Barbados. About one hundred miles out from her last port of call she strikes a reef, fills, and founders. The crew lower the boats and reach shore safely. The British Consul pays their return passage to Newfoundland.

I. D. a. "Golden Arrow, The Loss of the"

Cross-referenced to I.B. (Loss of Vessel(s) in Storms) and II.A. (Loss of Person(s) by Drowning).

MUNFLA 73-7; 79-2; 80-136 & 81-339

[C1373/MS p. 9; C3693; C4807 & C7842]

{Burke (1912), 22}

{Mercer, 149}

Alternative title: "Rocks of Nancigam"

On 23 October, en route from Holyrood to St. Mary's Bay, Newfoundland, near "Lance à Calm," the Newfoundland fishing schooner, *Golden Arrow*, with a cargo of fish and oil, strikes a rock and sinks, drowning all but one aboard. The Burke text indicates that *all* hands are lost. The victims' families wait for fourteen weeks with no word. There is a memorial closing, expressing grief shared with the bereaved, and a prayer for relief to be sent them from St. John's.

I. D. a. "Helen Isabel on Mistaken Point, Loss of the"

Cross-reference to III.D. (Loss of Vessel(s) Without Loss of Life).

{Mercer, 149}

{OHWS, 55}

The iron barque *Helen Isabel*, owned by Baine Johnston of St. John's, and characterized as "the oldest in the trade" at 35 years, leaves Barbados with a cargo of molasses. Under Capt. Laurie, she makes the coast in eighteen days, but runs aground on Mistaken Point near Trepassey, Newfoundland. All hands safely reach shore in the boats.

I. D. a. **Hesperus/Hesperous*, The Wreck of the*[Longfellow]

Cross-referenced to I.B. (Loss of Vessel(s) in Storms), II.A. (Loss of Person(s) by Drowning), and II.B.b. (Death at Sea from Freezing, Exposure, Starvation, etc.)

MUNFLA 83-376
[C6651]

{Longfellow, Henry Wadsworth. *The Wreck of the *Hesperus*. }

[*Researcher's note*: A synopsis of this piece is unnecessary, since it is a musical setting of a professionally written poem. Apparently, this poem, having been learned in the schools, was considered an excellent basis for a sea disaster song, and therefore became a sung piece. Like the **Royal George*,* in I.G.a., this text appeared in *The Royal Reader*, No. 4, The Royal School Series (London: Thomas Nelson and Sons Limited, n.d.) 23. The tune was either made up by some local singer or borrowed from elsewhere (a professional setting of the piece in exists in a nineteenth century *parlour song* style, see Turner & Miall's *Just a Song at Twilight*, 58.) and attached to this text.

I. D. a. *Hoban Boys, The*/*Come all ye galliant fishermen, I hope ye will attend* (first line)

See main entry under I.F. (Loss of Vessel(s) Through Natural Disaster). Also cross-referenced to I.B. (Loss of Vessel(s) in Storms) and II.A. (Loss of Person(s) by Drowning).

I. D. a. *Hoban Boys, The*[Lehr][B]

See main entry under I.F. (Loss of Vessel(s) Through Natural Disaster). Also cross-referenced to I.B. (Loss of Vessel(s) in Storms), II.A. (Loss of Person(s) by Drowning), and III.G. (Salvage of Vessel(s) or Cargo Attempted).

I. D. a. **Invasion Song**

See main entry under III.F.a. (Disaster Averted/Vessel(s) Threatened or

Damaged, but not Lost).

Also cross-referenced to III.G.a. (Salvage of Vessel(s) or Cargo Attempted -- Successful).

I. D. a. *The Irish Sailor Boy*

Cross-referenced to II.A. (Loss of Person(s) by Drowning).

MUNFLA 66-23; 66-24; 68-43; 73-93 & 84-399
[C240; C268; C526; C1493 & C7201]

{Greenleaf & Mansfield, 258, #128}

An Irish sailor is shipwrecked on his first voyage, when the vessel on which he ships strikes a rock and sinks only three days out from land. Only twelve of the twenty-four aboard escape drowning. The captain is one of the survivors. There are four in the boy's boat. *On the morning of the fourth* they sight land and work all day and all night to get in. Upon reaching shore, they have to walk all night before finding shelter in *St. Peter's town* (probably St. Pierre?). They will get help and find new friends there.

I. D. a. *Isle of Man Shore, The*/*Desolate Widow, The*/*Quay of Dundocken, The*/*Willie*

See main entry under III.B. (Laments for the Death at Sea of Loved Ones).
Also cross-referenced to II.A. (Loss of Person(s) by Drowning).

I. D. a. *John Harvey, The Loss of the*/*Peacock]

See main entry under II.B.b. (Death at Sea from Freezing, Exposure, Starvation, etc.).

Also cross-referenced to I.B. (Loss of Vessel(s) in Storms), III.E. (Heroic Attempt to Rescue Person(s) from Sea Disaster), and III.F.b. (Disaster Averted/Person(s) in Extreme Peril, but Rescued).

I. D. a. *Liza Gray*/*Lady of the Lake, The*/*Banks of the Clyde, The*/[Laws]

Cross-referenced to II.A. (Loss of Person(s) by Drowning), III.B. (Laments for

the Death at Sea of Loved Ones), and III.F.b. (Disaster averted/Person(s) in Extreme Peril, but Rescued).

MUNFLA 69-36 & 71-50

[C583 & C976]

[Bebbington (Harvard ix, 166) broadside]

[Cadman (Harvard vi, 202) broadside]

{Colcord, 302}

{Doerflinger, 302}

[Grieg, lxxxviii]

{Huntington, *Henry*, 188}

{Laws N41, *ABBB*, 224}

{Mackenzie, 178, #67}

{Mercer, 143, 147}

{Peacock, III, 928 (PEA 97 No. 765 and MS[A]/MS 68[B]) (*Liza Grey*)}

Narrator finds woman grieving for the loss of her sweetheart, whose vessel has struck an iceberg and sunk. All but thirty-four aboard have been drowned. After misinforming her of her lover's death, he finally relents and reveals himself to be that lover, Willie Brown, a survivor of the shipwreck.

[Coll. note (Peacock, III, 930)]: The *Lady of the Lake* was bound from Belfast to Quebec when she struck an iceberg off the coast of Newfoundland on May 11, 1833. Of the 230 on board, only the captain and those in his life-boat survived. According to this Newfoundland variant, Willie Brown must have been one of the captain's passengers. Variant *B* has the better tune, but unfortunately the text was somewhat mixed up. The ballad was popular in north England and south Scotland for many decades, probably because of the broadsides of the story printed in that area (See J. Cadman, Manchester, No. 350; and Bebbington, Manchester, No. 172).

I. D. a. *Loss of a Schooner and All Hands at Dutchman's Reef*

Cross-reference to II.A. (Loss of Person(s) by Drowning).

{Mercer, 148}

{*OHWS* (1904), 12}

The *Orion*, carrying four hands, plus her captain and mate, all Nova Scotians, is on a return trip from Demerara to Halifax, with a cargo of

molasses, when she is lost. The memorial closing expresses the grief of the bereaved.

I. D. a. **Mariposa**[Leach]

Cross-reference to II.A. (Loss of Person(s) by Drowning) and III.G (Salvage of Vessel(s) and/or Cargo Attempted.)

MUNFLA 78-168 & 82-248

[MS p. 58 & C5864]

{Leach, 206, #79}

{Mercer, 154}

On 24 September 1895, the steamer, *Mariposa*, as a result of fog, strikes and grounds at Grassy Point, Labrador. She had departed from Quebec, and was carrying general cargo below, as well as a deck cargo of live sheep. Labradorians made a somewhat successful attempt to salvage (or *wreck*) her cargo, though some were drowned in the attempt.

[Researcher's note]: This grounding is mentioned in *Shipwrecks of Newfoundland and Labrador* by Galgay and McCarthy, 87.

I. D. a. *Mary Neal*[Peacock]

Cross-reference to I.B. (Loss of Vessel(s) in Storms), II.A. (Loss of Person(s) by Drowning), and III.F.b. (Disaster averted/Person(s) in Extreme Peril, but Rescued)[Mary herself, as opposed to other passengers].

MUNFLA 78-238 & 80-137

[C3574 & C4807]

{Creighton, NS, 173, #80 *Mary Nail*}

{Greenleaf & Mansfield, 187, #92}

{Healy, 22, #8 (*Charming Mary Neal*)}

{Huntington, Henry, 118, *Charming Mary O'Neill*}

{Laws M17, ABBB, 188}

{Mercer, 155}

{Peacock, I, 216 (PEA 16 No. 95)}

Mary Neal elopes with her lover on the *Maid of Erin*/Charles S. Douglas (bound from Derry, Ireland to Quebec). The ship strikes a sandbank during a gale, and Mary is washed overboard along with many others. Her lover, Tom McCann/Jimmy, rescues her, and four hundred of the crew and passengers are saved, while the rest drown.

[Coll. note (Peacock, I, 217)]: For the full text of this immigrant ballad, see broadsides by Such (No. 313) and Bebbington, Manchester. The ballad has been noted in Dorset (*Journal of the Folk-Song Society*, III, 129-30), in Ireland (*Irish Street Ballads* by Colm O Lochlainn), and previously in Newfoundland by Greenleaf and Mansfield.

I. D. a. **Mayflower*, The Old*[Peacock]

See main entry under I.G.c. (Loss of Vessel(s) Through Piracy and Wrecking). Also cross-referenced to III.G.a. (Salvage of Vessel(s) or Cargo Attempted -- Successful).

I. D. a. **Mollie*, The Wreck of the*

Cross-referenced to I.B. (Loss of Vessel(s) in Storms), II.A. (Loss of Person(s) by Drowning), III.B. (Laments for the Death at Sea of Loved Ones), and III.E.b. (Heroic Attempt to Rescue Person(s) from Sea Disaster -- Unsuccessful).

MUNFLA 71-71 & 73-132
[MS p. 21 & MS pp. 17-19]

{Abbott, 68, *The Loss of the *Mollie**}

{Abbott, 71, *The Loss of the Schooner *Mollie**}

{Abbott, 73, *The Wreck of the Schooner *Mollie**}

{Mabel Avery, *Poems from a Newfoundland Village*, privately printed by the author (1969; Mt. Pearl: Spracklin's Printing, 1973), 40}

{Mercer thesis, 153, #2}

The *Mollie*, under the command of Capt. Chaulk, was wrecked in Conception Bay. She was headed home to Carmanville on 20 December, with a load of provisions, when she beached on the rocks off Grates Cove. All six aboard were drowned, but all the bodies were recovered and identified, thanks to the heroic efforts of the local community. The bodies were later shipped home aboard the *Northern Ranger*.

[AUTHOR'S NOTE (Avery, 40)]: * (The 'Mollie' became a total wreck near the 'Oil Gulch' at Grates Cove, Trinity Bay, en route from the harbour of St. John's, Nfld. to her home port at Carmenville, Notre Dame Bay, Nfld. She carried a full cargo and crew of five.) *

[Researcher's note]: A full account of this incident is given in *The Three Seas* by Roland W. Abbott, (St. John's: Robinson-Blackmore Printing and Publishing Limited, 1987), 42-76, including texts of three poems about the tragedy (Mrs. Avery's effort, corrected, is printed here), as well as photographs of persons and locations involved and a list of the members of the rescue crews.

Composition of the MUNFLA items, which are identical, is attributed to Paul Emberly, of Bay de Verde, in January of 1944. Kenneth S. Goldstein, in personal communication with this researcher, averred that his own fieldwork indicates the composer was not *Paul* Emberly, but his father, William *Willer* Emberly, a well-known and respected versifier within the community. (See p. 79 for complete text. Also mentioned on p. 104.)

Mrs. Avery's version lists the captain's surname as *Chalker* rather than *Chaulk*. Seary indicates that *Chalker* (p. 81) is found almost exclusively in St. John's, while *Chaulk* (p. 83) is widespread, especially in the Burgeo-La Poile, Humber East and Fogo districts. The ferry to Fogo Island leaves the Newfoundland main island from Carmanville, which is directly across Hamilton Sound.

Full texts of *all* the above examples are to be found in the main body of the text of this thesis, beginning at p. 79 (83, 85, 87.).

I. D. a. **Raleigh/Rally*, The Wreck of the HMS *

Cross-referenced to II.A. (Loss of Person(s) by Drowning), III.E. (Heroic Attempt to Rescue Person(s) from Sea Disaster), and III.F.b. (Disaster Averted/Person(s) in Extreme Danger, but Rescued).

MUNFLA 82-248 & 84-399
[C5864 & C7199]

The HMS *Raleigh* is bound direct from Port au Choix, Newfoundland, to Forteau, Labrador, in a heavy fog. A strong current in the Strait of Belle Isle propels her toward Point Amour, and she grounds on the east side of

Forteau Bay, in L'Anse Amour Cove at "Ragged Rocks." Her captain's name is Bromley. Eleven of her crew of eight hundred are drowned. She is described as being over 12,000 tons, and the song text mentions that her skeleton can still be seen on the rocks.

[Researcher's note]: Composition of this piece is attributed to Leo O'Brien, whose home is on the Labrador coast near the site of the actual wreck. He wrote it in 1922, when he was twenty years old. In an interview, Mr. O'Brien said that the place where the Raleigh struck was called "The Shallop." He also claimed authorship of a song about the 1895 sinking of the *Mariposa* on the west side of Forteau Bay, opposite the place where the Raleigh hit. A published account of the occurrence is to be found in "The Loss of the H.M.S. *Raleigh*, Forteau Bay, August 8, 1922" by Frank Galgay in *Shipwrecks of Newfoundland and Labrador* by Galgay and Michael McCarthy, 57-60, and a further brief note on p. 89. Mention of the wreck also occurs in *Marine Disasters of Newfoundland and Labrador* by J.P. Andrieux, 92. The item in Greenleaf & Mansfield, 288, #142 entitled "The *Nordfeld* and the *Raleigh*," is a sketchy and incomplete narrative which, although it mentions the *Raleigh's* demise in passing is not this item.

I. D. a. "Sabbath Eve, A"

Cross-referenced to I.B. (Loss of Vessel(s) in Storms) and II.A. (Loss of Person(s) by Drowning).

MUNFLA 73-89

[C1843]

Villagers leaving church on a stormy night watch, helpless, as a vessel wrecks on the nearby rocks. The minister shouts, "Look to Jesus!" to the sole survivor of the crash, who is clinging to some as-yet-unsubmerged rigging. Those assembled can hear him singing "Jesus, Lover of My Soul" until his grip on the wreckage weakens and he, too, slips below the surface and is drowned.

[Researcher's note]: The original poem from which this song derived was entitled "The Last Hymn" and was written in Wales by Marianne Farningham.⁵ Reference to this type of ballad will be found on pp. 68-69 of this thesis.

⁵David D. Buchan, personal communication.

I. D. a. **Saladin Mutiny, The**[Peacock]

See main entry under II.C.d. (Shipboard Murder and Death by Intentional Maltreatment).

I. D. a. **Scotsman at Straits of Belle Isle, The Lost**[Burke & Oliver]

Cross-reference to I.G. (Loss of Vessel(s) Through Man-Made Disaster), II.A. (Loss of Person(s) by Drowning), and III.F.b. (Disaster Averted/Person(s) in Extreme Peril, but Rescued).

{Burke & Oliver, 81}

{Mercer, 151}

The *Scotsman*, with passengers and general cargo for Montreal, loses her course in the Straits of Belle Isle and is wrecked. Eleven (women?) are drowned. Some sailors plunder and destroy the baggage of rescued women passengers on landing, but the captain and officers are heroes and do not leave the ship until all others are ashore.

[Researcher's note]: Further information on this incident is to be found in *Amazing Newfoundland Stories from Jack Fitzgerald's Notebook*, 52.

I. D. a. **Snoree/Snorre, The (Loss of the)**[Lehr]

Cross-reference to I.B. (Loss of Vessel(s) in Storms), I.F. (Losses Through Natural Disaster), II.A. (Loss of Person(s) by Drowning), III.E.a & b. (Heroic Attempt to Rescue Person(s) from Sea Disaster -- both Successful and Unsuccessful), and III.F.b. (Disaster Averted/Person(s) in Extreme Peril, but Rescued)

MUNFLA 74-87

[MS p. 013]

{Lehr, 170, #98, *The Loss of the *Snorre**}

{Mercer, 178}

At 10:00 pm on the night of 18 September, a storm sweeps the coast of

Newfoundland. Many vessels are destroyed and much property is damaged. A Norwegian sloop, on her maiden voyage, anchors near Squarrey Head, Bonavista, at 3:00 pm Tuesday. At 10:00 Wednesday, 19 September, she bursts her anchor chains and grounds, putting all aboard her in extreme peril. A group of local men run a line to the stricken vessel by means of a rocket apparatus, and attempt to save her crew. Four are saved, but two are swept away and drowned, one of them a 13-year-old boy. The rescue workers are praised.

[Coll. note (MUNFLA 74-87, Coll. Marie Chaulk)]: "The *Snoree*' was sung by Levi Sweetland. It is about a true happening at Bonavista in 1907. Mr. Sweetland was only ten at the time but he had remembered the song ever since. The song was written by my grandmother's uncle, John Powell. He died about thirty years ago. Mr. Sweetland almost cried when singing this song."

[Coll. note (Lehr, 171)]: "The Norwegian schooner *Snorre* was wrecked on the shores of Bonavista on 19 September 1907. Two young Norwegian boys were drowned, and the four others on board were rescued through the bravery of J. Louis Little, Robert Brown, James C. Little, William Ford, and Eli Paul, all men of Bonavista; they afterwards received recognition from the Carnegie Hero Commission."

[Researcher's note]: Brief notes on this loss appear in *Marine Disasters of Newfoundland and Labrador* by J.P. Andrieux, 64, and *Shipwrecks of Newfoundland and Labrador* by Galgay and McCarthy, 90. See also remarks on p. 11 of this thesis.

I. D. a. *Spanish Captain, The*[Lehr]

See main entry under II.A. (Loss of Person(s) by Drowning).

I. D. a. *Thomas J. Hodder, The*[Lehr]

See main entry under I.G.d. (Loss of Vessel(s) Through Scuttling).

Also cross-referenced to III.F.a. (Disaster Averted/Vessel(s) Threatened or Damaged, but not Lost) and III.G.a. (Salvage of Vessel(s) or Cargo Attempted -- Successful).

I. D. a. *Tiny Red Light, The*

Cross-referenced to I.B. (Loss of Vessel(s) in Storms), and II.A. (Loss of Person(s) by Drowning).

MUNFLA 66-10; 67-34; 68-40; 71-2; 72-1; 72-10; 74-226; 79-1; 81-339; 84-399;
85-245 & 88-277
[MS p. 62; C427; C472; C799; C1039; C1094; C2013\MS p. 32; C3842; C7843; C7207;
C7821 & C11573]

{Cox, *FMNO*, 189}

[The Dorymen, *A Musical Catch*, Marathon ALS 365 (A-5) (disc)]

{*Merasheen*, 43}

[Edison Williams, *I'm the Roving Newfoundlander*, Audat 477-9040 (A-5)
(disc)]

A child, at her mother's instigation, places a beacon light in the window to guide vessels during a storm. Her fisherman father returns home with his catch unsold, deplores the waste of oil, and removes the light from the window. The following morning a sailor knocks at the door and informs them that a vessel (or vessels) are/were following the light and has/have been wrecked when it disappeared, with attendant loss of life.

[Researcher's Note:] This song apparently entered the Newfoundland repertoire through the medium of popular commercial recordings, but has since been transmitted orally as well as electronically.

I. D. a. **Titanic*, The Loss/Wreck of the* [A][Peacock]

Cross-referenced to II.A. (Loss of Person(s) by Drowning).

MUNFLA 68-16; 73-89; 78-238(2); 78-239; 80-135; 83-376(2); 84-398; 85-245 &
87-117

[C492; MS p. 107; (C3575, C3586); C3838; C4801; C6647(2); C7216; C7827 & KG/AB
5(87)(2 items)]

{Fowke, *CFMJ*, 52 *The Ship that Never Returned; 56 *Wreck of the
*Titanic**)

{Omar Blondahl, *The Great Seal Hunt of Newfoundland (Songs of the Sealers)*,
Rodeo RBS 1173, n.d. (disc)}

{Omar Blondahl, *Songs of Sea and Shore*, Arc A-537, n.d. (disc)}

{Klausing, 131-138, 6 texts in Flemish, apparently all from broadsides}

{Laws D24, *NAB*, 172}

{See also Laws dD40, dD41, *NAB*, 264 and dI26, dI27, *NAB*, 276}

{Mercer, 150 (4 entries)}

{Mercer thesis, 48; 171-172, #26; 192; 198, #57; 199, #58; 308 ff., #185; 352,
fig. 11 (#57)}

{Peacock, III, 965 (PEA 2 No. 13)}

{Whitehorse, *The Ship That Never Returned*, Whitehorse Records WH-1986-1, 1987 (A-1) (disc)}

A luxury liner, the *Titanic*, on her maiden voyage, strikes an iceberg and sinks. Due to a scarcity of lifeboats and other safety devices, many of her passengers and crew are lost. The story of this disaster has appeared in innumerable printed sources, as well as a number of films and video documentaries.

[Coll. note (Peacock, III, 966)]: Those who are familiar with the motion picture and television versions of this disaster may be interested to see how a familiar story appears in traditional ballad form. Unfortunately, the text of this variant is rather poor -- what with all those New York millionaires calmly facing death "with all the pluck and energy of the Anglo-Saxon race." The slow pulse of the fine Mixolydian tune, however, manages to suggest the size and majesty of the *Titanic* far better than any verbal description could, and it is for this reason the ballad is reproduced. A 'growler' (verse 4) is an iceberg. [NB (MH): He has said, in so many words, that the text is so poor that he would have left it out if the tune hadn't been so nice. Then he sticks in a one-verse fragment of the *City of Quebec*. Is this any less arbitrary than Child? I think not. Perhaps the reader will bear with the author of the present work when she declaims that she has not eliminated any entries on the feeble grounds of personal taste, but only when the data did not fall within the given guidelines of the study. Also, to clarify, a "growler" is, specifically, an iceberg which is mostly submerged and therefore only minimally visible.]

[Researcher's note]: An account of this accident appears in *Marine Disasters of Newfoundland and Labrador* by J.P. Andrieux, 73-90. See also Section II.A. of this system, "Bravery of Two Roman Catholic Priests on the S.S. *Titanic*, lost near Cape Race."

I. D. a. "Tobias Murphy from The Rams"/"Tobias Murphy and Tom Hann"[Lehr]/
"Tom Hadden from Petit Forte"/"Tom Hann and Pius Murphey[sic]"

See main entry under II.A. (Loss of Person(s) by Drowning).

Also cross-referenced to I.B. (Loss of Vessel(s) in Storms) and I.F. (Losses Through Natural Disaster).

I. D. a. "Tolesby, The Loss/Wreck of the"

See main entry under III.E.a. (Heroic Attempt to Rescue Person(s) from Sea Disaster -- Successful).

Also cross-referenced to I.B. (Loss of Vessel(s) in Storms), III.D. (Loss of Vessel(s) Without Loss of Life), and III.F.b. (Disaster Averted/Person(s) in Extreme Peril, but Rescued).

I. D. a. **Torhamvan*, The Wreck of the*

See main entry under III.G.a. (Salvage of Vessel(s) or Cargo Attempted -- Successful).

Also cross-referenced to III.D. (Loss of Vessel(s) Without Loss of Life)

I. D. a. **Trepassey Bay**

Cross-referenced to II.A. (Loss of Person(s) by Drowning).

MUNFLA 68-16

[C495]

Alternate title: *Mike St. John*

A vessel strikes rocks, and is grounded. Four of her crew reach shore safely when she sinks. *Mike* drowns. The survivors are listed as Mike MacDonald, John Elliston, and *his* two sons. It is uncertain to which man the possessive *his* refers.

I. D. a. **Truxton* and *Pollux* Disaster*

Cross-referenced to I.B. (Loss of Vessel(s) in Storms), II.A. (Loss of Person(s) by Drowning), II.B.b. (Death at Sea From Freezing, Exposure, Starvation, etc.) and III.E. (Heroic Attempt to Rescue Person(s) from Sea Disaster -- Successful and Unsuccessful).

MUNFLA 75-292; 81-339; 85-245 & 87-117

[MS p. 45; C7843; C7829 & KG/AB 12(87)]

{Simani: Bud and Sim, *Outport People*, SWC Productions (Simani), SD-785A, 1985 (B-1) (disc)}

Alternate title: *Loss of the USS Destroyer *Truxton**

Three US Navy vessels are en route to the Naval Base at Argentia, Nfld., when a combination of climatic conditions, sea conditions, and human error causes them to ground. One manages to work free and ultimately makes Argentia. The other two are pounded to pieces on the rocks near Lawn, Lamaline, and St. Lawrence on the Burin Peninsula. Despite heroic efforts by the local people, most of the men aboard the two stricken vessels are lost.

[Researcher's note]: The entire story of this multiple shipwreck can be found in the book, *Standing Into Danger: A dramatic story of shipwreck and rescue*, by Cassie Brown, a Newfoundland writer (Toronto/Garden City NY: Doubleday Canada/Doubleday & Company, Inc., 1979). A brief synopsis of the event is in *Marine Disasters of Newfoundland and Labrador* by J.P. Andrieux, 114-117, and a note in Appendix B of *Shipwrecks of Newfoundland and Labrador*, by Frank Galgay and Michael McCarthy, 92. A synopsis is also to be found in *Amazing Newfoundland Stories from Jack Fitzgerald's Notebook*, 123. The US Government erected a cottage hospital at St. Lawrence to honour the rescuers.

One ballad about this incident was composed by Gregory Edwards of Lawn, Newfoundland. Another has recently been produced by Bud Davidge of the commercial recording duo, Simani.

I. D. a. "Turret Bay on St. Paul's Island, The Loss of the"

Cross-reference to II.A. (Loss of Person(s) by Drowning).

{Mercer, 150}

{OHWS, 76}

The steamship, *Turret Bay*, with Capt. Hayden and a crew of thirteen, leaves Liverpool for Sydney, N.S., on the tenth, with a cargo of cement. She loads coal in Sydney and on "Monday week" sails for Montreal. She strikes a sunken at St. Paul's Island in the fog, and is lost with all hands. Memorial closing expresses grief.

I. D. a. "Two Fishermen Missing"

See main entry under II.A. (Loss of Person(s) by Drowning).

Also cross-referenced to III.F.b. (Disaster Averted/Person(s) in Extreme Peril, but Rescued.)

I. D. a. **Union* from St. John's, The* [Peacock]

Cross-referenced to I.B. (Loss of Vessel(s) in Storms), and II.B.b. (Death at Sea from Freezing, Exposure, Starvation, etc.)

MUNFLA 66-24; 75-294; 78-050; 82-177; 83-376(3); 84-399; 86-161 & 88-277
[C286; MS pp. 70-71; C3144; KG-2(82); (C6636, C6637, C6643); C7208; KG/WW
10(86) & C11573]

{Best, Anita, and Pamela Morgan, on *All the Best: Folk Music of St. John's, Newfoundland*, Pigeon Inlet Productions, PIP4-7322(c), Side A}

{Eckstorm & Smyth, 273, 276 (*The *Union* of St. John*)}

[Hunt, J.G., *The Brig *Union** (broadside)]

{Laws dD32, *NAB*, 264}

{Lehr, 190 & 191, #112A-B, *The Wreck of the *Union**}

{Mercer, 190}

{Peacock, III, 978 (MS 117, PEA 124 No. 879, & PEA 115 No. 845)}

A brig from Newfoundland capizes (strikes rocks) during a storm off the Maine coast and all hands are lost with her (through exposure and freezing, it appears).

[Coll. note (Peacock, III, 980)]: Mr. Nicolle's Dorian tune is very similar to Michael Aylward's. The melodic contours of variant *B* suggest it is related, despite its Mixolydian-Ionian duality. The two texts not reproduced have twelve verses each. Mr. Aylward's second verse (like his first under the melody) is a little different:

*You may stay on shore with your pretty girls,
Fond tales to them you'll tell,
But the hardest labour that ever ye done
Was your corn to reap and fell.*

Verse 4 of the text is from Mr. Kinslow's variant.

[Coll. note (Lehr, 193)]: An American broadside ballad 'The Wreck of the Brig *Union*' was discovered by Fannie Hardy Eckstorm and Mary Winslow Smyth and printed in their book *Minstrelsy of Maine* in 1927. According to them, the song was written in the early 1800s. However, the ship could possibly have been from Newfoundland since there were two (and possibly more) wrecks recorded of ships named the *Union* from Newfoundland around that time.

Mr. Power's version is the closest of the two to the original broadside, which

has Mount Desert's Rock instead of Mount Bernard Rock. He learned the song from his Uncle Dave Brewer when he was but a child of nine or ten. 'When Uncle Dave got a drop in, this was the song he would always sing...it was the only one he had.'

We did not include both airs since they are almost identical.[end note]

[Coll. note (Eckstorm & Smyth, 276)]: About 1904, Mr. Walter M. Hardy, in talking with Captain William Coombs, of Islesboro, learned that the *Union* was a brig, wrecked off the Maine coast at least as early as 1837.

I. D. a. *Virgin Mary's Banks, the*/•Virgin on the Strand, The*[Lehr]

See main entry under I.H. (Loss of Vessel(s) Through Supernatural Agency). Also cross-referenced to I.B. (Loss of Vessel(s) in Storms) and II.A. (Loss of Person(s) by Drowning).

I. D. a. *Water Witch, The Wreck of the*[Lehr]

See main entry under III.E. (Heroic Attempt to Rescue Person(s) from Sea Disaster).

Also cross-referenced to I.B. (Loss of Vessel(s) in Storms) and (possibly) II.A. (Loss of Person(s) by Drowning).

I. D. a. *Yosemite, The Loss/Wreck of the*

Cross-referenced to II.A. (Loss of Person(s) by Drowning).

MUNFLA 66-24(2); 69-34; 70-8(2); 77-008; 78-008; 83-376(2); 84-399 & 85-245 [(C278, C286); C554; (C642, C687); MS p. 38; C3348; (C6636, C6646); C7208 & C7836]

{Lehr, 150, #85, *The Old Smite*}
{Mercer, 197 (*The Wreck of the Semmity*)}
{Peacock, III, 983 (*The Wreck of the Semmity*) (PEA 100 No. 776)}
Alternate titles: *The Huzwhite,* *The Old Smite/Smythe,* *The Old Snipe/Spike,* *The Semmity/Sennity*

An American vessel with Newfoundlanders among her crew goes fishing. She starts homewards with a load of herring and, due to a navigational error, runs on sunken rocks and grounds. All but one aboard are *sove.*

[Coll. note (Peacock, III, 984)]: Another variant by George Decker of Rocky Harbour gives the ship's name as *Sennity*. Mr. Decker says this native ballad was composed in Ramea on Newfoundland's south coast. His tune and text are very similar to Mr. Bennett's with the exception of the second verse which follows.

*We went out to St. Pierre and we waited for a time,
Up sprung a big sou'easter which hardly crossed our mind,
The sky it did look angry and threatened to be a storm,
And every sign a breeze of wind before daylight next morn.*

A third variant by Mrs. Wallace Kinslow of Isle aux Morts calls the vessel by a completely different name, *Old Spike*. All three tunes are similar.

[Coll. note (Lehr, 151)]: *On 21 January 1897, the *Yosemite*, Captain John McKinnon in command, was homeward bound to Gloucester from Placentia Bay when she struck a reef and ran ashore on Ram Island, about a mile and a half off the Nova Scotian coast. For a full account of this truly remarkable story, see *Dories and Dorymen* by Otto Kelland.

[Researcher's note]: The vessel's name in the oral versions varies from *Old Smite* through *Old Smyth(e)/Snipe/Spice* to the *Semmity*, *Sennity*, and *Old Spike* (all three cited by Peacock). I was preparing to begin research on the assumption that her correct name was, in fact, the *Yosemite*, when Lehr's book was published, firmly establishing the correctness of that assumption.

I. D. a. *Young Sally Munro*[Peacock]

See main entry under III.A.b. (Romantic Tragedy Resulting in Death at Sea -- No Parental Intervention).

Also cross-referenced to II.A. (Loss of Person(s) by Drowning).

I. D. a. *Ziny, The*

Cross-referenced to III.D. (Loss of Vessel(s) Without Loss of Life).

MUNFLA 84-399

[C7215]

In July, the *Ziny* (*Zany*?) leaves Isle aux Morts, Newfoundland, on a fishing voyage, under Capt. Seymour(sp?). She is doing about nine knots, with the skipper at the wheel, through thick fog and calm seas. The next morning John Brady yells, and the vessel strikes a rock. The crew breaks out the dories and rows safely ashore, taking all they can of their gear. The vessel itself is lost, sinking the following day.



I. D. b. Loss of vessel(s) through stranding or jamming.

I. D. b. **Algerine*, Loss of the S.S.*[Burke]

Cross-reference to III.D. (Loss of Vessel(s) Without Loss of Life).

{Burke (1912), 24}
{Mercer, 150}
{Ryan & Small, 92}

The *Algerine*, one of Bowring's old sealing vessels, is sent on an American voyage of exploration to Hudson's Bay, in 1912. She is jammed in rafting ice near Baffin's Bay, and abandoned by her crew, who spend some anxious weeks on the ice before they are rescued by Scott and the *Neptune*.

[Researcher's note]: A note on this sinking is found on page 76 of Galgay and McCarthy.

I. D. b. **Banbury*, The*

Cross-reference to I.E.c. (Loss of Vessel(s) Through Collision with Stationary Objects), III.D. (Loss of Vessel(s) Without Loss of Life), and III.G.b. (Salvage of Vessel(s) or Cargo Attempted -- Unsuccessful).

MUNFLA 71-71 & 73-132
[MS p. 41 & MS pp. 27-28]

This is an account of problems encountered by fishermen in Bay de Verde in 1925. Icebergs halt fishing and damage much gear. The schooner, *Banbury*,

becomes ice-bound in harbour, parts her anchor cable, and grounds, damaging many fishing stages. The *Hugh D* attempts to pull her out, but fails. The steamer *Priestman* tries to tow her out, but she splits in half and both halves sink. The song ends with complaint about fish prices.

[Researcher's note]: Composition of this item is attributed to William James "Willer" Emberley ca. 1925. The two texts in the MUNFLA holdings are identical.

I. D. b. "Butt and Rose"

See main entry under II.B.c. (Death at Sea from Unspecified Causes).

I. D. b. "Cedar Grove, The Loss of the"

See "Sailor Grove, The Loss of the" below.

I. D. b. "Clementine, The"

Cross-reference to III.D. (Loss of Vessel(s) Without Loss of Life).

MUNFLA 73-106

[MS pp. 23-24]

Three sailors put in at Renew's, ostensibly to avoid a storm, but actually to court the local girls. While they are ashore, their vessel slips her anchor and is wrecked on the shore.

[Researcher's note]: This appears to be more of a "treason song" than a true disaster ballad, but the vessel is lost, therefore it has been included. So far this project has not unearthed texts, fragmentary or otherwise, which actually cite the vessel's grounding.

[Coll. notes]: "The next two songs can be seen to be somewhat related to fishing activities. Both are humorous.

"The first, 'The *Clementine*,' refers to the wreck of a fishing vessel in the lower end of Renew's harbour. The boat had supposedly put into Renew's out of a storm, but the real reason is revealed in the verses.

•While the skipper, mate & cook were ashore, & about other business, the boat slipped its anchor & drifted ashore in 'the cove just below Ned Rob's'.⁶

•The song is quite old. [NB -- MH.] While many people knew something of the story, no one could give me the whole song, the air (tune [Coll.]) or the author. •

•The three sailors mentioned her are obviously outsiders as seen by their names. [As mentioned in •The Loss of the *Mollie*• notes and elsewhere, many Newfoundland surnames have definite connections with specific geographical locations -- MH] Hence, their courting of local girls is received with some bitterness. As for the girls in the song they are being figuratively shorn. •

[Coll. footnote from *Appendix*, MS p. 32]:

'Northern men', from Bonevista[sic], Trinity and Notre Dame Bay used to come in their schooners to fish on the grounds near Renew's for some part of the summers. In stormy weather they'd put up in the various Harbours.

Generally, the Renew's crowd got along well with them. However, they marvelled at the strange dialects and words. For instance, such a fellow came up to Mrs. Kate Squires' door one Sunday to inquire if the 'maid' was in. Poor Mrs. Kate said they had no maid, and was later amused to learn that it was her daughter he had meant.

Religion made an unbridgable[sic] gap. The Northern men were usually protestants and the Renew's people are conservative and Catholic. On one 12th. of July, the vessels[sic] were in and the Orangemen decided to hold a parade. Monsignor McCarthy halted the proceedings by saying that the good people of the parish.[sic = ?? = MH] Mother, who contributed this story, felt that the priest was allowing his bias to overstate the case.

In connection with their religion and their being strangers their courting of the local girls was frowned upon. For instance, a fellow visiting a South Side girl, once had his dory filled up with rocks and sunk.

Malice is never far below the surface in the Newfoundland outports. Hence, the girls who perhaps went out with such fellows too frequently, got their names in an awful lot of verses, some clean, some ribald.

[end Coll. notes]

I. D. b. •*Ellen Munn*, The Loss of the•[Fowke]

⁶Eddie Chidley, again gave me these verses. However, Dick Lawlor, Har Squires & Dick Chidley also knew the story. [This footnote taken verbatim from MS.]

Cross-referenced to III.D. (Loss of Vessel(s) Without Loss of Life) and
III.G.b. (Salvage of Vessel(s) or Cargo Attempted -- Unsuccessful).

{Fowke, *Cdn*, 37, #10}
{Mercer, 149}
{Mercer thesis, 248, #114}

The *Ellen Munn* leaves King's Cove, Newfoundland, on Christmas Day. She is bound for Goose Bay, Labrador, where she will undergo repairs. She heads first for Newman's Sound, but "falls off" for Little Denier. The wind veers and she cannot make her next expected stop at Barrow Harbour, but has to put in at Dark Hole, where she waits until the 27th to continue her voyage. A sudden severe leak, caused by the crush of newly-formed ice, begins to fill her. The women aboard "man" the pumps, while the men attempt to patch the leak, but to no avail. The skipper orders everyone aboard to take to the ice, which turns out to be so weak that there is great difficulty getting the children carried to shore. Tommy Rolland's crew for the Labrador fishery lose all their gear, but are returned safely to Plate Cove, Newfoundland. Tom Holloway and the men of his family, who live in Goose Bay, manage to salvage a pair of boots, some leather, and a barrel of flour from the wreck. There is no memorial here, but a warning to beware of the dangers of new ice to a vessel and an exhortation not to sail on Christmas Day.

[Researcher's note]: In *Cat Harbour: A Newfoundland Fishing Settlement*, Newfoundland Social and Economic Studies No. 3, (St. John's: Institute of Social and Economic Research, Memorial University of Newfoundland, 1973), 140, James C. Faris notes that "...work during Christmastide is regarded as 'dangerous'..."

I. D. b. "Kite Abandoned in White Bay, The"[Ryan & Small]

Cross-referenced to III.D. (Loss of Vessel(s) Without Loss of Life).

{Mercer, 142}
{Ryan & Small, 103}

The *Kite* departs for the seal fishery on 12 March, but her engines are weaker than those of the rest of the fleet, and she lags behind. She gets jammed in White Bay and misses the "main patch" of seals entirely. Twenty-two crew members are forced to abandon their vessel and return empty-handed from the fishery. Five are St. Johnsmen, the rest from "around the bay."

[Coll. note]: Reprinted from an unidentified manuscript presented to MUNFLA by Mr. Leo Moakler (n.p., n.d.). In all probability the work is that of Johnny Burke. Courtesy of Paul Mercer. (Ryan & Small, 103).

I. D. b. *Lady Franklin's Lament*/ *Sailor's Dream, The* [Laws]

See main entry under III.B. (Laments for the Death at Sea of Loved Ones).
Also cross-referenced to II.B.c. (Death at Sea from Unspecified Causes).

I. D. b. *Mastiff Near Funks, all Rescued, Loss*

Cross-reference to III.D. (Loss of Vessel(s) Without Loss of Life).

{Mercer thesis, 78; 194, #52}

The *Mastiff* is crushed in ice while on a sealing expedition, but all aboard are saved.

I. D. b. *Newfoundlander, The Loss of the Sealer*

See main entry under III.D. (Loss of Vessel(s) Without Loss of Life).
Also cross-referenced to III.F.b. (Disaster Averted/Person(s) in Extreme Peril, but Rescued).

I. D. b. *Sailor Grove, The Loss of the*

Cross-referenced to II.A. (Loss of Person(s) by Drowning), III.E.b. (Heroic Attempt to Rescue Person(s) from Sea Disaster -- Unsuccessful), and III.G. (Salvage of Vessel(s) or Cargo Attempted).

MUNFLA 86-161

[KG/AB 27(1986)]

{Doerflinger, 186 (*The Loss of the *Cedar Grove**)}
{Mackenzie, 236, #89, *The *Cedar Grove**}

The vessel, *Sailor Grove*, built on the Clyde, in Scotland, and bound from

London to Halifax and St. John's, strands in Canso Straits near Cape Breton, Nova Scotia. The captain and a number of others are drowned. A steward makes an attempt to save the life of a woman passenger, but is unsuccessful. Some bodies are recovered, including that of the captain, and there is an attempt to salvage some of the cargo.

I. D. b. *Six Men and One Woman Taken Off The Ice Near Petty Harb'r*[Ryan & Small]

Cross-referenced to III.D. (Loss of Vessel(s) Without Loss of Life) and III.F.b. (Disaster Averted/Persons in Extreme Peril, but Rescued).

[*Harbour Grace Standard*, 13 March 1909]

{Mercer thesis, 206, #68}

{Ryan & Small, 80}

A schooner owned by Captain Dicks, loaded with fishery supplies, is jammed in ice and sinks near Petty Harbour Bay. Six men and a woman take to the open ice, where they spend the night. The following day they spot the tugboat *Ingraham*, signal to her, and are rescued.

I. D. b. *Spring of '97, The*[Peacock]

See main entry under II.B.b. (Death at Sea from freezing, Exposure, Starvation, etc.).

I. D. b. *We Will Not Go To White Bay With Casey Any More*[Ryan & Small]/
Sealer's Ballad

Cross-reference to III.D. (Loss of Vessel(s) Without Loss of Life) and III.F.b. (Disaster Averted/Person(s) in Extreme Peril, but Rescued).

MUNFLA 6S-23

[MS pp.160-162]

{Mercer, 192}

[Murphy (1925), 3]

{Ryan & Small, 16}

The *St. Patrick*, under Tom Casey, leaves Carbonear on 1 March on a sealing expedition. The vessel is jammed in ice in White Bay until May. When she leaves there, she is "warped high and dry" in Stag Harbour Tickle for six days. Some of the men reach Pacquet and obtain assistance from John Dooley and his wife. Provisionless and with eight men left behind (the reason for the leaving behind is unstated), the remainder of the crew return home in the *Kitty* with Capt. Kelly and swear that once they regain the shore, they will never again go to White Bay with Casey.

[Coll. note (Ryan & Small, 16)]: This is a very old song, written in the early days of the sailing vessels. (Original note)

~~~~~

#### I. E. Loss of vessel(s) through collision or ramming.

##### I. E. a. Loss of vessel(s) through ramming or collision of one vessel with another.

I. E. a. "Annie Roberts, The (Wreck of the)" [Lehr]

Cross-reference to II.A. (Loss of Person(s) by Drowning) and III.F.b. (Disaster Averted/Person(s) in Extreme Peril, but Rescued).

MUNFLA 68-2 & 79-1  
[C721 & C3839]

{Lehr, 3, #1, "The Wreck of the *Annie Roberts*"}

The schooner, *Annie Roberts*, leaves Sydney, N.S., with a load of coal. At twelve o'clock that night, a steamship, the *Rebinor* [Lehr says *Risenor*], runs into the schooner's side. Four men are drowned. The steamer rescues the last of the *Annie Roberts*'s five-man crew and takes him back to Sydney. The incident occurred in 1913, and the *Annie Roberts* was bound to Lamaline, Nfld. at the time.

[Coll. note (Lehr, 4)]: The *Annie Roberts* was wrecked near Sydney, Nova

Scotia, on 22 October 1913, en route to Lamaline, Newfoundland.

[Researcher's note]: The incident is mentioned in *Shipwrecks of Newfoundland and Labrador* by Galgay and McCarthy, 77.

I. E. a. \**Cumberland* and the *Merrimac*, The\*[Peacock]

See main entry under I.G.a. (Loss of Vessel(s) Through Military Action).  
Also cross-referenced to II.A. (Loss of Person(s) by Drowning).

I. E. a. \**Florence*, cut down by the *Scandinavian*, Loss of\*[Burke]

Cross-reference to II.A. (Loss of Person(s) by Drowning).

{Mercer thesis, 194, #53}

The *Florence* is en route from Sydney, Nova Scotia, to St. John's when, near Cape Race, she collides with the Allen liner *Scandinavian* and sinks, with the loss of four seamen and the captain's wife.

I. E. a. \**Ghostly Crew*, The\*[Laws]

See main entry under III.C.b. (Supernatural Appearance(s) of Lost Person(s) -- Victim(s) of Sea Disaster)  
Also cross-referenced to II.A. (Loss of Person(s) by Drowning).

I. E. a. \**Green Rock*, The\*

MUNFLA 83-376 & 84-399  
[[C6640 & C7214]

{Edison Williams, *The Roving Newfoundlander*, Audat}  
{See p. 59 this thesis}

The *Green Rock* leaves Grand Bank for Fortune on 14 July. She picks up a crew there on Monday (Tuesday) and sails away for \*all that night and a part of next day,\* when she calls in to a second port, Brunette to pick up more men. She does fine until she reaches Connaigre, where the *Thomas* strikes her and cuts her in half. This occurs about midnight. There are three men on

watch. The vessel only remains afloat for fourteen (three) minutes. The *Green Rock* had been christened by "Ruth" in 1949. She was large, from Lunenburg, N.S., and had been built at Shelbourne, N.S., by William John. The skipper went to Connors (Connaigre?) to find a new job. The song was written "for Skipper John Mills." No mention is made of the fate of the remainder of the crew, but one may assume they were all rescued, as the memorial focus of this piece rests entirely on the vessel.

I. E. a. " (Jim) Harris [in Paradise Sound] " [Lehr]

Cross-reference to III.F.a. (Disaster Averted/Vessel(s) Threatened or Damaged, but not Lost)

MUNFLA 68-2; 70-8(3); 78-008; 78-236; 79-1(2); 79-2; 81-339; 83-378; 84-399(2); 85-245(3) & 87-117(2)  
[MS pp. 15-17; (C686, C766 & C775); C3347; ??; C3775(2); C3606; C7845; C6653; (C7204, C7207); (C7826, C7833, C7836) & (KG/AB 8(86), KG/AB 3(86))]

{Lehr, 106, #60, "Jim Harris"}  
{See p. 72 of this thesis}

In 1934, Jim Harris, skippering the *Ronald P*, accidentally rams the *Irene*, while the latter is at anchor in Paradise Sound. At least one of the vessels involved is from St. Kyran's. Spars, booms, and sails are damaged on both vessels, but no persons are injured and neither vessel is lost as a result of the incident. This is a "treason song" against Harris, who was well-known in the area as an experienced and competent skipper.

[Coll. note (Lehr, 107)]: This song by Peter Leonard concerns an unfortunate mishap in which the famous Captain James Harris was involved. Pius Power says the song was at one time a household item -- as common as saying Grace!

[Researcher's note]: Composition of this item is attributed to "P. Leonard" of St. Kyran's, P.B. The stated purpose of the composition was "to perpetuate Harris's embarrassment about the collision he caused in Paradise Sound. This ranks as a minor "treason" song, and Kenneth S. Goldstein has noted (MUNFLA 88-279, MS p. 4) that it is occasionally so classified by singers and members of the community.

I. E. a. "Kate from Branch, The" [Lehr]

Cross-reference to II.A. (Loss of Person(s) by Drowning).

Possibly also to I.G. (Vessel(s) Lost Through Man-Made Disaster)[Human Error on the part of the Watch].

MUNFLA 70-8(2); 79-1; 79-2 & 84-399(3)  
 [(C678, C684); C3775; C3697 & C7198, C7200, C7207]

{Lehr, 112, #64}

A British man-o'-war, the *Mirah*(?) [Lehr says *Royalist*.] under Capt. Butler, runs down an anchored Newfoundland vessel by mistake on a dark and stormy night, and the latter sinks with all hands. The crew of the victim vessel are asleep at the time. One body is recovered for burial two weeks later. In one version, Fred English is named as the man on the morning watch, who lets the sleeping vessel's lights go out, leaving her helpless prey to the thus blinded aggressor.

[Coll. note (Lehr, 113)]: This is a composite version of the song as sung by Linda Slade, who learned it from the late Mack Masters of Arnold's Cove, and Pius Power, who learned the song from Mr. Billy, his grandfather.

[Researcher's note]: According to Kenneth S. Goldstein (MUNFLA 88-279, MS p. 4) this song is sometimes classed as a "treason" song, because it presents the British military in a distinctly unflattering light.

I. E. a. \**Maggie, The Loss/Wreck of the (Schooner)*\*[Ryan & Small]

Cross-reference to II.A. (Loss of Person(s) by Drowning).

MUNFLA 65-21(2); 67-35; 78-36(4); 79-2 & 85-245  
 [(C442 & C444); C406; (MS pp. 81, 83, 91, 92); C3696 & C7831]

{Leach, 207, #80}

{Lehr, 122, #70, \*The Maggie\*}

{Mercer, 149, 197}

{Mercer thesis 178-179, #35; 274, #147}

[Murphy (1902), 61]

{Ryan & Small, 41, \*Loss of the Maggie\* & 42, \*The Wreck of the Maggie\*}

The schooner *Maggie*, en route to St. John's with a cargo of fish, oil, and lumber from the Labrador, to discharge before returning to her home port of Brooklyn, Bonavista Bay, Newfoundland, is run down just off the Narrows (the

entrance to the city harbour at St. John's, Nfld.) by the steamship *Tiber* (*Tiger*), and sinks. Of the twenty-three persons aboard the *Maggie*, thirteen are drowned. [Coll. note (Lehr, 123)]: The schooner *Maggie*, Captain Blundon in command, left Brooklyn, Bonavista Bay, on a passage to St. John's in 1896. She was cut down in St. John's narrows on 5 November by the *S.S. Tiber*. Thirteen out of twenty-three on board lost their lives.

[Coll. note (Ryan & Small, 41)]: The schooner *Maggie*, Blundon master was lost Nov. 5 1896. She was cut down in the narrows of St. John's by the *S.S. Tiber* on a passage from Brooklyn, B.B.: 13 out of 23 souls on board were lost. (Original note)

[Coll. note (Ryan & Small, 43)]: Mr. Roberts, now 84, has known this song all his life. He learned it 'from a sailor.' It refers to the wreck of the schooner *Maggie* making into St. John's with a catch of seals and being run down by the steamer *Tiber*. (Original note)

[Researcher's note]: This loss is mentioned in *Shipwrecks of Newfoundland and Labrador* by Galgay and McCarthy, 86. Mercer, in his thesis, gives the date of the tragedy as 7 November, and states that the *Tiber* was en route to Montreal at the time.

This song tells of sinkings, capsize, demolitions and drownings. Most of the boats are anchored on the fishing grounds about twelve miles from land when the storm occurs. John (Fowl?) and one of his sons are saved. The other son is drowned when their vessel capsize. Danny Chapman from Rumbold, Placentia is saved by the weather prevents him from doing so. A new schooner from Outer Bay, under the command of John (Fowl?) is also saved. The storm occurs on August 1927, hence the alternate title. All variants describe losses of fishing boats and men during the gale.

#### I. E. b. Loss of vessel(s) through collision with living things.

[Researcher's note]: I have found no examples of this category in this corpus of data.

#### I. E. c. Loss of vessel(s) through collision with stationary objects.

[Researcher's note]: I have found no examples in this corpus where such a situation is clearly stated, although several songs exist in which damage or



losses secondary to the major narrative line seem to be attributable to such a cause. At least one example listed under I.D.b. (Loss of Vessel(s) by Grounding or Striking), to wit, \*The *Banbury*\* may well fall into this category and has been thus cross-referenced. It is also cross-referenced to III.D. (Loss of Vessel(s) Without Loss of Life), and III.G.b. (Salvage of Vessel(s) or Cargo Attempted -- Unsuccessful).

I.F. \*August Breeze/Gale, The\*/ \*Trying to Make the Land\* (Lehr)

~~~~~  
Cross referenced to I.B. (Loss of Vessel(s) in Storms) and II.A. (Loss of Person(s) by Drowning).

I. F. Losses through natural disaster.

I. F. *Annie Healey, The*/ *August Breeze/Gale, The*

Cross referenced to I.B. (Loss of Vessel(s) in Storms) and II.A. (Loss of Person(s) by Drowning).

MUNFLA 68-2; 71-107; 73-7; & 73-180

[C726; C1030; C1373/MS p. 14; & C1627]

{poss. Lehr, 9, #5(A), *The August Gale*}

This song tells of sinkings, capsizings, dismastings and drownings. Most of the boats are anchored on the fishing grounds about twelve miles from land when the storm occurs. John (Fowlow?) and one of his sons are saved. The other son is drowned when their vessel capsizes. Danny Cheeseman from Rushoon, Placentia Bay, Newfoundland, is also capsized. Jim Harris attempts to rescue him, but the weather prevents him from doing so. A new schooner from Otter Bay, under Laughlin (see * below) of Red Harbour (Island?) goes down and her crew of nine are lost. The text cites the distress of survivors at their inability to aid victims. Very few are saved. The title vessel is from Fox Harbour and goes down with all seven hands. Six of these are married men, the captain's son being the only exception. The piece ends with a plea to God to help the widows and orphans. The storm occurred 25 August 1927, hence the alternate title. All variants describe losses of fishing boats and men during the gale.

[Researcher's note]: A brief note on this loss is to be found in *Shipwrecks of Newfoundland and Labrador* by Galgay and McCarthy, 76. Vessels listed in the same work as having been lost in the same storm, are the *Annie Jean*, p. 76; the *Ella May*, p. 80; the *Hilda Gertrude*, p. 83; the *John C.*

*Loughlan**, p. 84; and the *Vienna*, p. 92.

*See the collector's note on the following item, where the body of a Capt. John Locklin is reported as having been recovered after this storm. I have marked that name with an asterisk, as well.

I. F. *August Breeze/Gale, The*/*Trying to Make the Land*[Lehr]

Cross referenced to I.B. (Loss of Vessel(s) in Storms) and II.A. (Loss of Person(s) by Drowning).

MUNFLA 70-8; 73-180; 83-151; 83-378; 85-245 & 87-117(2)

[C670; C1625; MS p. 69; C6652; C7836 & KG/AB 3(87), KG/AB 12(87)]

[*The Newfoundlander*, September 1949, pp. 18-19]

{Lehr, 10, #5(B), *The August Gale*}

{*Merashleen*, 14}

{White/Burke, 84, #53 (*Lost in the Storm on the South West Coast: Forty Brave Newfoundland Fishermen Lose Their Lives*)}

This story is that of a disastrous windstorm which occurred in Placentia Bay, Newfoundland, during the course of which forty lives were lost. The major impact was on the West Coast of Newfoundland, and the storm is said to have occurred on a Thursday morning. No specific names are given although sinkings, capsizings and drownings are mentioned in a general way. The stress is primarily on the hardships and sufferings of the families left bereaved. A collection of money is requested for the families of the *PMD* (Poor Men Drowned). This song, though similar in many ways to the above selection, is quite unlike it in many other respects. The storm about which the song tells is also said to have occurred in an entirely different year, so there is no reason to believe the songs have any common ground other than the title, and the fact that each was based on a major storm which occurred in the month of August.

[Coll. note (Lehr, 11)]: In August 1935, Placentia Bay was hit by a severe storm known as the August Gale which claimed the lives of forty fishermen. The Harris mentioned in the fourth stanza of the first version is the well-known James Harris.

Aunt Carrie Brennan related how the morning following the storm, she and her husband, Mr. Ned Brennan, walked out to the beach near their home in Ship Cove and saw the wreckage of a ship. A man was seen strapped to the ship's rigging

which was rising and falling with the motion of the waves. It was thought he might still be alive, but he was found dead when Mr. Brennan rowed out and cut him down. The body was that of Captain John Locklin[*]. The bodies of the other men gradually drifted to shore, and their families were notified accordingly. A boy's kitbag washed up on the beach -- the clothes within all neatly folded, and his small mouth-organ nestled among the clothing. The bag bore the name of Joshua Barrett, Woody Island, Placentia Bay. He and another man had gone astray in a dory the night before.

The first version was composed by Billy Wilson of Merasheen Island, Placentia Bay, and the second is attributed to the penmanship of Johnny Burke [A well-known composer and printer of ballads in broadside form. He was a native of St. John's, where he lived his entire life -- MH.]. [end note]

I. F. "August Breeze/Gale, The"

Cross reference to I.B. (Loss of Vessel(s) in Storms) and II.A. (Loss of Person(s) by Drowning).

MUNFLA 70-8; 76-346 & 79-1]
[C767(frag.); C2234 & C3775]

{poss. Lehr, 9, #5(A), "The August Gale"}

[Researcher's note]: The informant says (on the tape) that the song *may* have been made by Peter Leonard, because he was a good songmaker from the proper place. It must definitely have been by someone from Placentia Bay or its environs. The informant *got* it from someone near his own home, although he does not state specifically who, where, or when. He also says there are a couple more verses which he didn't get.

I. F. "(Fifteen Ships on) George's Banks"/"The Gloucester Tragedy"[Greenleaf & Mansfield]

Cross-referenced to I.B. (Loss of Vessel(s) in Storms) and II.A. (Loss of Person(s) by Drowning).

MUNFLA 78-006 & 83-376(2)
[C3327 & (C6637, 6642)]

{Eckstorm & Smyth, 281, 283 "The Gloucester Gale," 285}
{Greenleaf & Mansfield, 260, #129}

{Laws D3, *NAB*, 163}

On 15 February 1872, vessels embark from Gloucester MA for the fishery on George's Banks. Anchored on the Banks *in the fourth watch of the night* (probably between 4 and 8 a.m.) a storm arises. One hundred seventy-two men are lost, with a commensurate number of widows and fatherless children). *There's a widow's God above and He will reward for you.*[sic]

[Coll. note (Eckstorm & Smyth, 286)]: 'The Fisherman's Memorial and Record Book,' published in Gloucester in 1873, gives an account of this great gale of February 24, 1862, when thirteen vessels with their entire crews were lost and two other vessels were lost after the crews had been taken off. 'Many of the best skippers of the town were lost in the gale, as several of them were on board some of the vessels lost, having taken this trip because their own vessels were not quite ready to start. There were lost in this gale one hundred twenty men and fifteen vessels, leaving seventy widows and one hundred and forty fatherless children.'

I. F. *Great October Gale, The*

MUNFLA 71-121

[MS pp. 18-19]

This item tells of the destruction wrought by a gale and accompanying tsunami which occurred during the early morning of 29 October 1921 at Harbour Main, Conception Bay, Newfoundland. When people awoke, they discovered that wood[piles?] and wharves had been swept away and boats were in meadows. The tsunami was caused by an earthquake on the Grand Banks. This song is not to be confused with *Black Island Grave*/**Excel*, The,* which also deals with an October Gale, but in 1885 on the coast of Labrador.

I. F. *Hoban Boys, The*/*[Come] all ye galliant fishermen, I hope ye will attend* (first line)

Cross-reference to I.B. (Loss of Vessel(s) in Storms), I.D.a. (Loss of Vessel(s) Through Grounding or Striking), and II.A. (Loss of Person(s) by Drowning).

MUNFLA 70-8

[C767]

{cf. "The August Gale"}
 {Lehr, 89, #51, "The Hoban Boys"}

In a hurricane, some men were lost and the *Lilly D* was grounded off Oderin Bank. Oderin and Little Harbour men attempted to aid in the rescue efforts.

See main entry under I.A. (Loss of Person(s) by Drowning).

Also cross-referenced to I.B. (Loss of Vessel(s) in Storms).

I. F. "Hoban Boys, The"[Lehr][B]

Cross-referenced to I.B. (Loss of Vessel(s) in Storms), I.D.a. (Loss of Vessel(s) Through Grounding or Striking), II.A. (Loss of Person(s) by Drowning), and III.G. (Salvage of Vessel(s) or Cargo Attempted).

MUNFLA 72-195
 [C1349]

{also Lehr, 89, #51, "The Hoban Boys"}

This item has the same basic textual content as that listed above, but with a fuller synopsis. There is good fishing off Oderin Bank, so three boats go there. When bad weather threatens, they tie up together: Hoban first, Rossiter(?) [Lehr gives "Robert Deer".] second, and the smallest boat third. At midnight a hurricane occurs, and in the morning all three boats are gone. One [GL=*Minnie*] is aground and a total wreck; the *Lilly* [GL=*Lilly and Jim*] has been sunk at the harbour rock; nobody knows what happened to the other. Oderin and Little Harbour men aid the survivors. The lost boat, the *Mayflower*, is picked up and towed into port at St. Pierre. When her owners travel there to retrieve her, a demand of \$550[GL=\$150.] ransom is made. She is finally recovered, but found to have been completely stripped of her catch and all useful gear by her "rescuers," who have also attempted to cut a hole in her starboard side and sink her.

[Coll. note (Lehr, 91)]: This very lengthy and involved story of storm, wreck, and subsequent salvage was apparently composed by Bill Hoban, one of the owners of the *Mayflower*, in the 1920s. Mr. Power learned it from his uncle, John Power, who learned it from the composer.

[Researcher's note]: It is probable that "Deer" is the correct surname, since Seary (p. 128) places it as rare, especially found at Port Anne, very near Oderin Island, while "Rossiter," (p.423) though widely scattered, is prevalent at Ramea, some distance away. One also wonders if this item might possibly be related to I.G.c. "Mayflower, The Old"[Peacock]. It's something to be

considered.

I. F. *June/Northeast Gale, The*

See main entry under II.A. (Loss of Person(s) by Drowning).

Also cross-referenced to I.B. (Loss of Vessel(s) in Storms).

I. F. *Shea Gang, The*/*Roving Newfoundlanders, The*[Greenleaf & Mansfield]

See main entry under II.A. (Loss of Person(s) by Drowning).

Also cross-referenced to I.B. (Loss of Vessel(s) in Storms) and III.F.a.

(Disaster Averted/Vessel(s) Threatened or Damaged, but not Lost).

I. F. *Snoree/Snorre, The (Loss of the)*[Lehr]

See main entry under I.D.a. (Loss of Vessel(s) Through Grounding or Striking).

Also cross-referenced to I.B. (Loss of Vessel(s) in Storms), II.A. (Loss of Person(s) by Drowning), III.E.a. & b. (Heroic Attempt to Rescue Person(s) from Sea Disaster -- Successful and Unsuccessful), and III.F.b. (Disaster Averted/Person(s) in Extreme Peril, but Rescued).

I. F. *Southern Shore Disaster (1966), The*

Cross-referenced to I.B. (Loss of Vessel(s) in Storms).

MUNFLA 67-24 & 70-27

[C373 & MS p.159]

This song tells the tale of a violent easterly gale on 28 January 1966. The loss of boats and stages is lamented. Nothing much seems to be said about loss of persons.

Composition attributed to Joseph (Joey) Swain[Swane?], a native Newfoundlander who was residing in Toronto at the time of the event. Apparently he learned of the disaster by mail, and wrote the song shortly thereafter.

Also cross-referenced to I.B. (Loss of Vessel(s) in Storms) and I.D.a. (Loss of Vessel(s) Through Grounding or Striking).

I. F. *Storm of New Year's Eve, The*

Cross-referenced to I.B. (Loss of Vessel(s) in Storms).

MUNFLA 72-101

[C1292]

This item is fragmentary, but what there is of it seems to relate to a disaster of some kind. Mention is made of high seas, of the crew lamenting their fate, and of the inability to reach stores of meat and fresh water, due to the filling of the vessel. It is possible that this item is related to II.C.d.1. **Fanny Wright, The.** This would indicate that it might deal with cannibalism in some way. There is not enough intelligible text to be certain.

I. F. *Terrible Disaster on the South West Coast: Lives and Property carried away by the Tidal Wave*[Burke]/*The Tidal Wave*

MUNFLA 85-245 & 87-117

[C7829 & KG/AB 2(87)]

{Mercer, 185}

{Mercer/Burke, 26 , #10}

{Mercer thesis, 210, #73; 356, fig. 15 (#73)}

{White/Burke, 94, #59}

This song describes an earthquake and tsunami which occurred on and around the Burin Peninsula of Newfoundland in 1929, with great destruction and considerable loss of life.

[Researcher's note]: This song was written by the noted Newfoundland balladeer and broadside printer/seller, Johnny Burke, who is mentioned in Chapter 2 of this effort. The version found in MUNFLA 85-245 is attributed to Alex Strang, ca. 1929.

I. F. *Tobias Murphy from The Rams*/*Tobias Murphy and Tom Hann*[Lehr]/*To Hadden from Petit Forte*/*Tom Hann and Pius Murphey[sic]*

See main entry under II.A. (Loss of Person(s) by Drowning).

Also cross-referenced to I.B. (Loss of Vessel(s) in Storms and I.D.a. (Loss of Vessel(s) Through Grounding or Striking).

I. F. "Tragedy, A"

See main entry under II.A. (Loss of Person(s) Through Drowning)
Also Cross-referenced under I.B. (Loss of Vessel(s) in Storms).

I. F. "We Left Our Homes in August" (first line)

Cross-referenced to I.B. (Loss of Vessel(s) in Storms).

MUNFLA 64-17
[C128]

This song tells of twenty-two men who went to the Labrador aboard the *Ranger*, to work in the woods. After being stranded by a storm, they eventually returned to their homes in Flower's Cove, to discover the storm had wrought great destruction. One fishing boat is mentioned as having been destroyed. A great deal of wreckage is described. The song ends with a moral.

I. F. "Willer's/Willa's Song"

Cross-referenced to I.B. (Loss of Vessel(s) in Storms)

MUNFLA 71-71; 73-132 & 88-277(2)
[MS p.24; MS p.30 & C11573(2)]

This song generally describes the fishing year at Bay de Verde, and tells of a poor spring fishery, climaxed by a hurricane which destroyed boats and stages, and culminated in a fire on the "barrens." The storm seems to have occurred 27 August (poss. 1919?).

[Researcher's note]: Composition attributed to William James "Willer" Emberley, ca. 1920.



I. G. Vessel(s) lost through man-made disaster.

I. G. **Kate* from Branch, The*[Lehr]

See main entry under I.E.a. (Loss of Vessel(s) Through Ramming or Collision One With Another).

Also cross-referenced to II.A. (Loss of Person(s) by Drowning).

[Researcher's note]: The item is cross-referenced here due to human error on the part of the man on watch, who lets the riding lights on the ill-fated *Kate* go out, thus abetting the circumstances leading to the collision.

I. G. **Regalis/Regulus*, The Loss of the (Ill-Fated)*[Peacock]

See main entry under I.B. (Loss of Vessel(s) in Storms).

I. G. **Scotsman* at Straits of Belle Isle, The Lost*[Burke & Oliver]

See main entry under I.D.a. (Loss of Vessel(s) Through Grounding or Striking).

Also cross-referenced to II.A. (Loss of Person(s) by Drowning) and III.F.b. (Disaster Averted/Person(s) in Extreme Peril, but Rescued).

I. G. **Vestral/Vestris/Esterus*, The (Sinking/Heroes of the)*/*Proudly We/She Sailed (From New York City)*/**S O S Vestris**/*A Storm on the Sea: The Sinking of the Steamship *Vestris**

See main entry under I.B. (Loss of Vessel(s) in Storms).

Also cross-referenced to II.A. (Loss of Person(s) by Drowning) and III.E. (Heroic Attempt to Rescue Person(s)).



I. G. a. Loss of vessel(s) through military action.

I. G. a. **Caribou*, The (Loss/Sinking of the)*

Cross-referenced to II.A. (Loss of Person(s) by Drowning).

MUNFLA 65-21; 66-23; 69-36; 75-1; 80-134; 85-245 & 86-161
[C436; C240; C589; C4792; C7821 & PD 90]

{Mercer thesis, 262, #131-#131A; 362, fig. 21 (#131A)}
{See p. 103 of this thesis}

This narrative describes the loss of the two thousand ton CN Railways steam passenger ferry, *Caribou*, 14 October 1942. She is torpedoed en route from North Sydney, Cape Breton, Nova Scotia, to Channel/Port-aux-Basques, Newfoundland, by a German submarine. The attack occurs in the middle of the Cabot Strait. One hundred twenty-eight lives are lost, including many of the crew, all of whom are from the West Coast of Newfoundland. According to these texts, the ferry captain, Ben Traverine (or Tavernor), attempts to ram the U-boat. According to the book, *Newfoundland Disasters*, it was an armed convoy escort vessel which attempted the ram. The captain and his two sons, who were also officers aboard the *Caribou*, were among the lost. The narrator of the MUNFLA 65-21 version has a dreamlike forewarning of the disaster and attributes it to his previous experience as a miner working deep in the earth. Several ballads of this tragedy close with a memorial form which also indicates a desire for revenge on the enemy, Hitler, and his submariners.

[Researcher's note]: The event is chronicled by a book, *Night of the Caribou*, by Douglas How (Hantsport NS: Lancelot Press, 1988). A briefer account of the incident may be found in *Newfoundland Disasters* by Jack Fitzgerald, 97-114. Another, entitled "Remember the *Caribou*" October 13, 1942* by Frank Galgay is in *Shipwrecks of Newfoundland and Labrador* by Frank Galgay and Michael McCarthy, 61-68, and she is also listed in Appendix B on page 78 of the same work. Brief mention of the tragedy is also found in *Marine Disasters of Newfoundland and Labrador* by J.P. Andrieux, 120-121. In two annotation projects in MUNFLA, mention was made of an "oral history of the sinking of the *Caribou*," which apparently was compiled by Elizabeth Beaton-Planetta, but I have not been able to locate this item.

I. G. a. **Columbella*, The First Submarine Attack on the HMS*

Cross-referenced to III.F. (Disaster Averted).

MUNFLA 73-89
[MS pp.57-59]

A submarine is sighted by the crew of the HMS *Columbella*. One of their number also sees a torpedo. The captain takes a zig-zag course as an evasive

action. The song's writer suggests the sightings may be a result of excessive consumption of rum on the part of the crew.

[Researcher's note]: It has occurred to me to wonder, if the *Columbella*'s crew was hallucinating as a result of inebriation, whether the captain's zig-zag course might not have been similarly inspired.

I. G. a. **Columbella's Second Submarine Attack, The**

Cross-referenced to III.F. (Disaster Averted).

MUNFLA 73-89

[MS pp.60-62]

The HMS *Columbella* encounters a submarine, first off her starboard, then astern. She outruns it. Some crew members are named. The *Columbella* is bound for Scapa Flow at the time of the encounter.

I. G. a. **Cumberland and the Merrimac, The**[Peacock]

Cross-referenced to I.E.a. (Loss of Vessel(s) Through Ramming or Collision One With Another) and II.A. (Loss of Person(s) by Drowning).

{Creighton, NS, 282, #131, **Maggie Mac**}

{Laws A26, NAB, 131 (**The Cumberland*, **Good Ship Cumberland**)}

{Mercer, 111}

{Peacock, III, 909 (MS 24)}

{Warner, 65, #11}

This song tells of the defeat of the Union vessel, *Cumberland* by the Confederate vessel, *Merrimac*, during the American Civil War.

[Coll. note (Peacock, III, 910)]: The superb Dorian tune makes this rather rare American sea ballad one of the choicest items in the Newfoundland collection. The ballad describes the battle between two American Civil War boats, the Union's wooden *Cumberland* and the Confederacy's iron-clad secret weapon, the *Merrimac*. Though the crippled *Merrimac* won, it was defeated the following day by the Union's *Monitor*. Casualties on the *Cumberland* were high because she was transporting more than one hundred

sick and wounded men who could not be removed before she sank.

I. G. a. **Cumberland's Crew, The**

Cross-referenced to II.A. (Loss of Person(s) by Drowning) and II.C.a. (Death in Battle at Sea (Military)).

76-346; 86-161(3); 87-117

[C2233]

{Coffin, 279}

{Creighton, NS, 244, #113}

{Doerflinger, 134}

{Fowke, 19th, 102}

{Ives, Scott, 228 [frag.]}

{Laws, A18, NAB, 127}

This ballad tells of the loss of the Union ship, *Cumberland*, in a naval engagement during the American Civil War. It praises the heroism of the crew, who fought on, against all odds.

[Researcher's note]: According to Kenneth S. Goldstein (MUNFLA 88-279, MS p. 3) this song and the previous item are sometimes classed as "treason" songs. An excellent note on this item is to be found in Creighton, NS, on page 246.

I. G. a. **Lusitania, The**

Also cross-referenced to II.A. (Loss of Person(s) by Drowning) and III.E. (Heroic Attempt to Rescue Person(s) from Sea Disaster).

MUNFLA 83-376 & 86-161

[C6647 & KG/AB 24(86)]

{Mercer thesis, 275, #148}

The *Lusitania*, a Cunard passenger liner, sails from New York for Liverpool approximately 1 May, under Captain Turner, with 900 (1500?) passengers aboard. She is torpedoed by a German U-boat off the coast of Ireland. The torpedo strikes a vital spot, and an explosion ensues. The vessel remains afloat for

a mere two hours, and most of her passengers are lost. However, Irish fishermen manage to rescue a few, whom they land in Queenstown.

[Researcher's note]: Aside from the widespread news coverage of this event, the ballad's popularity in Newfoundland may have something to do with the fact that another vessel of the same name was lost in 1901 at Seal Cove, Renewes, Newfoundland, although all aboard were landed safely. The wreck of this namesake is mentioned in *Shipwrecks of Newfoundland and Labrador*, 86, in *Marine Disasters of Newfoundland and Labrador*, 55, and in *Amazing Newfoundland Stories from Jack Fitzgerald's Notebook*, 120.

I. G. a. *Maine, The Battleship the*

MUNFLA 65-17

[C201]

{Mercer thesis, 192, #50 *Loss American man of war blown up in Havna[sic], three hundred seamen perish on the wreck*; see also 215, #79, which has a main entry under II.C.a. (Death at Sea in Battle (Military))}

This song expresses sorrow as an appropriate reaction to the sinking of the American battleship, USS *Maine*, at the time of the Spanish-American War. Both text and tune indicate a close relationship to the Irish *rebel* song, *The Lonely Woods of Upton.* It is interesting to consider which might have been the parent piece and which the offspring.

I. G. a. *McClure, The*[Lehr]

Cross-reference to I.G.d. (Loss of Vessel(s) Through Scuttling)[by enemy],
 II.D. (Loss of Vessel(s) Without Loss of Life), and III.F.b. (Disaster
 Averted/Person(s) in Extreme Peril, but Rescued).

{Lehr, 133, #76}

The schooner *McClure*, owned by Geo. N. Barry, and under the command of Capt. Taylor of Carbonear, en route to Naples with a bulk load of fish, is near Gibraltar when her helmsman, Allen Barrett, sights a submarine. The *McClure* is ordered to heave to and is boarded by an officer and three men from the sub, who place explosive charges in the schooner and order her crew to take to their boats, which they do, taking provisions, foul weather gear, and

the captain's charts. The Newfoundlanders row all day until they are picked up by an Italian vessel which lands them safely in Cadiz, Spain.

[Coll. note (Lehr, 134)]: Built at Tatamagouche, Nova Scotia, the *McClure* was owned by T.J. Moulton of Burgeo for the salt-fish trade. While sailing to a Mediterranean port with a cargo of six thousand quintals of fish, the *McClure* was sunk by a German submarine off the Spanish coast on 22 May 1917. Captain Augustus Taylor and his crew landed safely in their lifeboat at a port near Gibraltar.

There is some discrepancy as to the actual method the Germans used to sink the boat. The song, apparently composed by a member of the crew and therefore a first-hand account, has it that she was blown up by a bomb placed aft and another placed in her foc'sle. However, two published accounts state that she was either torpedoed or sunk by gun-fire.[end note]

I. G. a. **Royal George*, The Loss of the*

MUNFLA 71-2

[C801]

This tape is of very poor quality, almost unintelligible. The only indication that the song concerns a sea disaster (battle) comes from fragmentary excerpts:

"...twenty lofty ships -- right after them she'll steer"
mention of "broadships" and of the "*Royal George*", which
seems to be the name of a vessel, probably a warship.

There is a poem of this name in the same *Royal Reader No. 4*, The Royal School Series (London: Thomas Nelson and Sons Limited, n.d.) which contains "*The Wreck of the Hesperus*," but on page 49. It is *not*, however, the same as the text from MUNFLA. It is nonetheless reasonable to assume that it describes the same event. It may even have come from another professional source of verse and, like the Longfellow piece, been equipped with a viable melody and adapted into the Newfoundland ballad repertoire.

I. G. a. **Viknor* in Defence of the Empire January 31st, 1915, In Memory of
25 Newfoundland Heroes of the Royal Naval Reserve who went down in
the HMS*[Burke]

See main entry under II.C.a. (Death in Battle at Sea (Military)).
Also cross-referenced to II.A. (Loss of Person(s) by Drowning).



I. G. b. Loss of vessel(s) through explosion, fire, and/or other similar human error, miscalculation, etc.

I. G. b. *Halifax Explosion/Disaster, The*

Cross-referenced to II.C.c. (Death at Sea by Human Error or Miscalculation).

MUNFLA 71-2 & 83-376

[C800 & C6639]

{Creighton, *Maritime*, 208, *The Halifax Explosion*}

{Laws G28, *NAB*, 226}

This ballad recounts the havoc in the harbour at Halifax, Nova Scotia, on 6 December 1917, when a World War I ammunition ship caught fire and blew up after a minor collision. The result was great destruction. Many were killed and much of the city was levelled. The song gives a great deal of gory detail, such as dead babies lying beside old men's severed heads.

I. G. b. *Lion, The Steamer*

See main entry under I.A. (Loss of Vessel(s) -- Cause Unspecified).

I. G. b. *Minnie Tobin, The*

MUNFLA 83-376(2)

[(C6637, C6650)]

The *Minnie Tobin*, from Burgeo, owned and commanded by Skipper John Tobin, leaves Sydney, Nova Scotia, for home on the morning of 24 September 1955, with a load of coal. About noon Saturday, the chief engineer informs the skipper that there is a leak in the shaft lock. As they are closer to Nova Scotia than to Newfoundland, they attempt to go back, but the leak enlarges, and the pumps fail. Seven miles from shore, the vessel finally sinks. The crew rows ashore

in the dory and takes the coastal boat home. When they return, they find other jobs.

[Researcher's note]: Composition of this piece is attributed to Don Ashe by one informant.

I. G. b. *To the Memory of the Late Captain Kennedy* [Ryan & Small]

See main entry under III.B. (Laments for the Death at Sea of Loved Ones).

Also cross-referenced to II.C.c. (Death at Sea by Human Error or Miscalculation) and III.E.a. (Heroic Attempt to Rescue Person(s) -- Successful).



I. G. c. **Loss of vessel(s) through piracy and wrecking.**

I. G. c. **Mayflower*, The Old* [Peacock]

Cross-reference to I.D.a. (Loss of Vessel(s) Through Grounding or Striking) and III.G.a. (Salvage of Vessel(s) or Cargo Attempted -- Successful).

{Mercer, 163}

{Peacock, I, 87 (PEA 167 No. 1058) }

The *Mayflower* comes ashore and wrecks. Various local people loot the hulk of cargo and then dismantle the wrecked vessel itself.

[Coll. note (Peacock, I, 88)]: The author of this native ditty is unknown. For a note on 'chin' music see *I Got A Bonnet Trimmed With Blue*, also sung by Mrs. Musseau. For hundreds of years vessels both large and small have been running aground on Newfoundland's treacherous coast. Once it has been established that the boat is abandoned or crewless, its cargo and fittings are considered fair game by the local inhabitants. In the old days of French and English conflict over the island, many fine pieces of furniture found their way into outport homes from wrecked vessels. In fact, I have heard tales that the local settlers (who had not even achieved the status of pawns in the struggle) would deliberately set beacons in unaccustomed places to lure vessels onto a shoal or reef. Since they had always been left to fend for themselves, they

did not much care what nationality the ships were.

[Researcher's note]: This is almost undoubtedly a "treason" song, and may well indicate a "wrecking" situation, as Peacock suggests. It is not impossible that this song may be linked in some way to I.F. "Hoban Boys, The"[Lehr], in which a vessel called the *Mayflower* is involved and is apparently the victim of some salvage skulduggery.

~~~~~

# I. G. d. Loss of vessel(s) through mutiny, scuttling, etc.

## I. G. d. "McClure, The"[Lehr]

See main entry under I.G.a. (Loss of Vessel(s) Through Military Action).  
Also cross-referenced to III.D. (Loss of Vessel(s) Without Loss of Life) and  
III.F.b. (Disaster Averted/Person(s) in Extreme Peril, but Rescued).

## I. G. d. "Thomas J. Hodder, The"[Lehr]

Cross-reference to I.D.a. (Loss of Vessel(s) Through Grounding or Striking),  
III.F.a. (Disaster Averted/Vessel(s) Threatened or Damaged, but not Lost),  
and III.G.a. (Salvage of Vessel(s) or Cargo Attempted -- Successful).

MUNFLA 83-151; 85-245; 86-161 & 87-117

[MS p. 64; C7836(2); KG/AB 25(86) & KG/AB 8(87)]

{Byrne, priv. coll.}

{Lehr, 184, #108}

{Merasheen, 28}

{see p. 71 this thesis}

On 8 March [19?]52, the *Thomas J. Hodder*, owned by Alberto Wareham, and under the command of Captain Abraham Lake, leaves Sydney, Nova Scotia, with a full load of provisions. The following day, she leaves Burin, Nfld., and is nearing Paradise, Nfld., when she grounds in Lake's Gut. Some of her cargo is removed and she floats free, but goes aground again on the "pancake." Wareham, himself, in the *Evette*, supervises the removal of the *Hodder* from this misfortune, and she is taken first to Spencer's Cove, then to the dock at Burin for repairs.

[Coll. note (Lehr, 185)]: This song was composed by Lil Fitzgerald and Rose Pickett, formerly the Brennan sisters of Paradise, Placentia Bay. Mr. Power learned this song from the late Anthony Ward of Southeast Bight. The *Hodder* is the most requested song at any party in the area.

[Researcher's note]: Local residents indicate that the verse:

A. Wareham was passing the harbour  
 In the *Evette* when she struck  
 By now he surely was thinking  
 That the *Hodder* was having bad luck  
 But when he came up to her side  
 He showed no signs of grief  
 For many a vessel of Wareham's  
 Has been lost on similar reefs<sup>7</sup>

is a sly hint that the strikings were intentional and that the owners wished to profit thereby. At the very least, it is a "treason song" intended to poke fun at the seamanship of Captain Lake, for attempting to navigate a shallow channel in a fully loaded vessel and then re-grounding her shortly after getting out of the first difficulty.



#### **I. H. Vessel(s) lost through supernatural agency.**

I. H. "Daemon Lover, The" (Child 243)/"House Carpenter, The" (i)

Cross-referenced to I.B. (Loss of Vessel(s) in Storms).

MUNFLA 60-39 {Ark.} & 69-4 {Va.}  
 {C622 & C568}

{BBM, 304, #43, "The House Carpenter"}  
 {Child #243, vol. IV, 360}

---

<sup>7</sup>Received this text by hand from Prof. Patrick Byrne, Dept. of English, Memorial University of Newfoundland, (also Ph.D. candidate in Folklore), 30 October 1986.

{Coffin, 196, 201, 263-267, 271}  
 {Creighton, NB, 14, #5}  
 {Mercer, 111, 133 (\*The House Carpenter\*)}  
 {Peacock, 740 \*The Young Ship's Carpenter\* (see Section II)}  
 {Whiting, 124}

A woman leaves her husband and children to elope with a former lover who has returned after several years' absence. He turns out to be other than the normal human she had thought him. He raises a supernatural storm in which the ship sinks. They go to Hell.

[Researcher's note]: Neither of the entries in MUNFLASTI were collected from Newfoundland sources. Both are from the U.S., one from Arkansas, and the other from Virginia. Newfoundland versions *have* been collected, but the supernatural element is notable by its absence, and the woman simply commits suicide by leaping overboard in a fit of despondency and remorse for having abandoned her children. (See Section II.A., \*Young Ship's Carpenter, The\*).

I. H. \*Golden Vanity, The\*[Leach]

See main entry under II.A. (Loss of Person(s) by Drowning).

I. H. \*Virgin Mary's Banks, The\*/\*Virgin on the Strand, The\*[Lehr]

Cross-reference to I.B. (Loss of Vessel(s) in Storms), I.D.a. (Loss of Vessel(s) Through Grounding or Striking), and II.A. (Loss of Person(s) by Drowning).

MUNFLA 68-40; 84-398 & 87-117  
 [C545; C7216 & KG/AB 7(87)]

{Lehr, 196, #115, \*The Virgin on the Strand\*}

Men working aboard a vessel see a woman (the Virgin Mary, though they know it not) kneeling on a bank. They attempt to reach her. The text gives evidence that some degree of lustful intent is involved. The combination of lust and ignorance of the woman's identity causes them to curse the wind for preventing the vessel from approaching her. A storm rises and the vessel grounds on the bank and sinks with all hands lost.

[Coll. note (Lehr, 197)]: "Under the title 'The Virgin Mary's Bank,' this song appeared in *Irish Come-All-Ye's* (1901) by Manus O'Connor. In the table of contents, O'Connor lists the author of the song as J.J. Callanan. Inchidony's Rock is the place-name given in the Irish version. Mr. Power [Lehr's informant] learned the song from Mr. Bill Flynn of Petit Forte."



## II. LOSS OF PERSON(S)

### II. A. Loss of person(s) by drowning.

#### II. A. \**Annie Healey, The*\*/\*August Breeze/Gale, The\*

See main entry under I.F. (Losses Through Natural Disaster).  
Also cross-referenced to I.B. (Loss of Vessel(s) in Storms).

#### II. A. \**Annie Roberts, The (Wreck of the)*\*[Lehr]

See main entry under I.E.a. (Loss of Vessel(s) Through Ramming or Collision One With Another).  
Also cross-referenced to III.F.b. (Disaster Averted/Vessel(s) Threatened or Damaged, but not Lost).

#### II. A. \**Arabella, The Schooner*\*

See main entry under I.C. (Loss of Vessel(s) by Capsizing).  
Also cross-referenced to I.B. (Loss of Vessel(s) in Storms).

#### II. A. \**Atlantic, The Loss of the*\*

See main entry under I.D.a. (Loss of Vessel(s) Through Grounding, Striking, or Stranding).  
Also cross-referenced under II.B.b. (Death at Sea from Freezing, Exposure, Starvation, etc.).

#### II. A. \*August Breeze/Gale, The\*[Lehr]/\*Trying to Make the Land\*

See main entry under I.F. (Losses Through Natural Disaster).  
Also cross-referenced to I.B. (Loss of Vessel(s) in Storms).

#### II. A. \*August Breeze/Gale, The\*

See main entry under I.F. (Losses Through Natural Disaster).  
Also cross-referenced to I.B. (Loss of Vessel(s) in Storms).

## II. A. \*Bell of Dublin Bay, The\*

Cross-referenced to I.A. (Loss of Vessel(s) -- Cause Unspecified).

MUNFLA 74-178

[MS p. 22]

{See p. 94 of this thesis}

Sailor believes his ship to be in danger of a wreck, so writes farewell note to his mother and seals it in a bottle. The ship sinks with all hands. The mother receives the bottled message and is thrown into a frenzy of grief.

## II. A. \*Bird Rocks, The\*[Greenleaf &amp; Mansfield]

MUNFLA 66-24; 70-37; 72-4; 83-376(2) & 84-398

[C287; C751; C1055; C6648, C6649 & C7218A]

[Blondahl, *Newfoundlanders, Sing!*, 69]

{Greenleaf & Mansfield, 292, #144}

{Mercer, 99}

{Peacock, III, 903 (PEA 70 No. 659)}

{Ryan & Small, 110}

A lighthouse keeper, his son, and his assistant are drowned while sealing. The keeper's wife maintains the light all winter by herself until the provision ship arrives in the spring and she tells her story to the captain.

[Coll. note (Peacock, III, 904)]: Mrs. Walters says the Bird Rocks are in the Gulf of St. Lawrence near the Magdalen Islands. She sang this song nearly thirty years earlier for Elizabeth Greenleaf, who included it in her *Ballads and Sea Songs of Newfoundland*. Since Mrs. Walters and her mother before her seem to be the only sources for this ballad, I am claiming it until further notice as a native Newfoundland song.

## II. A. \*Black Island Grave\*/\*Excel, The\*[Lehr]

See main entry under I.D.a. (Loss of Vessel(s) Through Grounding and Striking).

Cross-referenced also under I.B. (Loss of Vessel(s) in Storms).

## II. A. \*Bold Larkin, (The Captain)\*[Lehr]/\*Bull Yorkins\*[Peacock]

Cross-referenced to III.B. (Laments for the Death at Sea of Loved Ones).

MUNFLA 76-380  
[C2950/MS p. 65]

{Lehr, 19, #11 \*Bold Larkin\*}  
{Mercer, 105 \*Bull Yorkens\*, 148 \*Loss of Andrew Sheehan\*}  
{Peacock, III, 907 \*Bull Yorkens\*}  
{See pp. 94, 104 of this thesis}

This song tells of a young man, Andrew Sheehan [Peacock says \*Shean\*], who falls overboard from a Newfoundland vessel while homeward bound, about four miles off Cape Spear. Although the captain (for whom the song is titled) orders the vessel about, and a boat is lowered to search, the young man is not found. Upon the vessel's arrival in St. John's, the victim's parents are deeply distressed to learn of their son's fate. A prayer is asked for the soul of the drowned lad.

[Coll. note (Lehr, 20)]: Aunt Carrie Brennan is a most careful singer to whom the lyrics of a song are of the utmost importance. She told us [GL] that in her rendition of this song she changed a word here and there to preserve the dignity of the event. One such change occurs in stanza 15 -- she substituted 'could not be reconciled' for 'will certainly go wild.' The version we have included was sung by a group of young fishermen from Southeast Bight, Placentia Bay, one fall night in 1975. The song is a great favourite in that area, but is known by only a few singers, perhaps because, as Ray Hepditch said, 'It's a song you have to start out right or you'll get nowhere with it.'

'Bold Larkin,' also known as 'The Loss of Andrew Sheehan,' was composed by John Grace. Sheehan was a native of St. John's. In a version of the song printed in Murphy's *Songs Their Fathers Sung*, the date of the event is '55 and not '65 as in our version. Larkin is also written as Harkin in Murphy's book.

## II. A. \*Bones of the Sea Boy, The\*

MUNFLA 83-376

[C6651]

A boy goes to sea. There is a storm. There is no place to hide while the barque is floating through the tempest. The boy's more favoured comrades find a watery grave. The boy thinks of his parents and friends ashore and regrets that they will look for "Henry" in vain. The narration is in the first person. There is an indication that God's will must be done. The ballad ends with the statement that "the bones of the sea boy must bleach on the shore" and the exhortation to "come, welcome Death! All my sorrows are o'er."

II. A. "Brave Volunteers, The"[Peacock]

See main entry under III.B. (Laments for the Death at Sea of Loved Ones).  
Also cross-referenced to I.A. (Loss of Vessel(s) -- Cause Unspecified).

II. A. "Bruce, The Loss of the"[Peacock]

See main entry under I.D.a. (Loss of Vessel(s) Through Grounding, Striking, or Stranding).

"Young Pike," a married man, is drowned when the *Bruce*, under Captain Drake, strikes a reef and sinks on her way to Louisburg, N.S. He is the only fatality, though the vessel is lost.

II. A. "Bullbird, The Loss of the"/"Bluebird, The"

Cross-referenced to I.A. (Loss of Vessel(s) -- Cause Unspecified).

MUNFLA 76-323 & 87-055

[C2899 & PD 1213]

This song tells the story of the death of John Strickland of Spaniard's Bay. He was a college boy, who went with his father's crew to the Labrador fishery during the summer. Instead of returning via the packet boat, he stayed with his father's boat, and the vessel was lost with all hands. No one knows what happened.

[Coll. note (MUNFLA 76-323 [MS pp. 29-31]):

"C.M.: (Comment: The next song Moll sings *she is unaware that I am taping*



her[*Italics* -- MH]. Although she only remembers two verses of it I thought it very important to tape. Her explanation at the end of this song, I believe, is most evident of its importance.)\*

\*[Moll:] Now this is all I know of that. But this is about a young fellow who [he] went to [ah] university in the summer ah [in the] wintertime and his father, a Gosse man from Spaniard's Bay why [he] fished on the Labrador with his father, just for the summer holidays. So when they [were uh about] left to come home, instead of coming home on the boat or the *Kyle*, I would say [it] was then, with his father. He came home with the crew and they came home on something like the long liners[sic], aye. So, they never did hear anything about them after, and [uh] this was made up, this song, only I don't remember any more about this young Strickland[sic]. [Now there were] some more about this young fellow Gosse I just spoke of. His name is Lewis[sic] Gosse...

C.M.: But this song was made up by the people of Spaniard's Bay, [or] somebody in Spaniard's Bay...

Moll: Somebody in Spaniard's Bay.

C.M.: Because of this fatality.

Moll: Because of this fatality. And they never did know what happened to [this] you know this[-] crew that was coming home, but he wanted to come home with the crew, and this is what happened.

C.M.: And did I hear you say they had sheets of this made up? [Sent around to...]

Moll: Oh, definitely...because we had one [[at]] home and I don't know why they haven't got it over there, they lost it I suppose, maybe in gettin' the house built, you know. It's got lost.

C.M.: I would say somebody might have it.

Moll: Oh golly, yes, yes, because some of the people you know [they] are related to these guys, they must, in [you know] on the hill. And like the Gosse fellow, I talked about, Lewis, Lewis Gosse, you know he took it as a choice to come home with the crew and the Bluebird [changed to Bullbird in PH's hand] I think the boat's name was and they never did, whatever happened, there was a storm came up and they never did get home. So this is the song and I would love to know what they did with it [one time]. And it was over to the house when I left [over] there. But not any more because I was asking your father about it when I was over there the other night and he said[-] he didn't know nothin' about it, not then [a thing] you know, okay?\*

See also MUNFLA 76-323 [MS pp. 32-37] "Analysis of Transcription"

II. A. "By the Lightning We Lost Our Sight"/"Cork Harbour"

See main entry under III.A.a. (Romantic tragedy Resulting in Death at Sea -- Parental Opposition Involved).

Also cross-referenced to III.F.b. (Disaster Averted/Person(s) in Extreme Peril, but Rescued).

II. A. "Cape Bonnie"

See main entry under I.D.a. (Loss of Vessel(s) Through Grounding, or Striking).  
Also cross-referenced to I.B. (Loss of Vessel(s) in Storms).

II. A. "Captain, The"

See main entry under III.A.b. (Romantic Tragedy Resulting in Death at Sea -- No Parental Intervention).

Also cross-referenced to I.D.a. (Loss of Vessel(s) Through Grounding or Striking).

II. A. "Captain Dunderidge"/"Eric & Jack, The"

Cross-referenced to I.C. (Loss of Vessel(s) Through Capsizing).

MUNFLA 67-36

[C454]

Two fishermen from the six-man crew of the *Eric & Jack* under Capt. Dunderidge, are drowned when their dory overturns on 7 January. Those lost are Chesley Skinner, 23, and George Fudge, 22, both from François. The vessel returns to harbour 9 January. The final verses exhort the listener to put his trust in God.

[Researcher's note]: Authorship of this piece is attributed to Eric Mason of Rose Blanche, who was a member of Billy Dunderidge's crew at the time of the incident, and saw it happen.

II. A. \**Caribou*, The Loss/Sinking of the\*

See main entry under I.G.a. (Loss of Vessel(s) Through Military Action).

II. A. \*Caught in the Storm\*[Burke]

See main entry under I.A. (Loss of Vessel(s) -- Cause Unspecified).

Also cross-referenced to I.B. (Loss of Vessel(s) in Storms).

II. A. \*Charming Sally Greer\*[Peacock]

See main entry under I.D.a. (Loss of Vessel(s) Through Grounding, Striking, or Stranding).

II. A. \**Christabel*, The Loss of The\*

See main entry under I.B. (Loss of Vessel(s) in Storms).

Also cross-referenced to III.D. (Loss of Vessel(s) Without Loss of Life).

II. A. \**City of Quebec*, The Loss of the\*[Peacock]

Cross-referenced to I.A. (Loss of Vessel(s) -- Cause Unspecified).

{Mercer, 149}

{Peacock, III, 941 (PEA 195 NO. 1148)}

This datum is fragmentary, consisting of one verse only. It indicates the date of 1 April, 1872, the name of the vessel, her port of embarkation (and probably registry as well): London, England, and says her crew consisted of 17 Britishers, who drowned. No further details are given within text.

[Coll. note (Peacock, 941)]: Unfortunately Mrs. Galpin could remember just the first verse of what promises to be an interesting ballad of local composition. Mrs. Galpin says the *City of Quebec* was wrecked on a reef off the south coast of Newfoundland near Isle aux Morts, where she lived in her youth. If 1872 is the correct date given in the song, she was two or three months old at the time.

II. A. "Crofts, The Loss of the" [previously misfiled under "Krafts, The Loss of the"]

Cross-referenced to I.B. (Loss of Vessel(s) in Storms) and I.D.a. (Loss of Vessel(s) Through Grounding or Striking).

MUNFLA 68-16(?); 72-88; 74-226 & 76-3

[(C490, C495); MS p. 21 (story only, no song); MS p. 173 & C2446]

Vessel is lost in snowstorm, because she strikes rock. Date given: Saturday, 28 November. Vessel bound for Aquaforte, wrecked near Cape Broyle. Names of crew given. Two lost, two saved, according to text. See also collectors' commentary as noted below.

[Coll. note (MUNFLA 74-226, [MS p. 173]): "This song was written about the shipwreck that occurred in Cape Broyle about 1934 or 1935. The ship was owned by the Crafts of Aquaforte and was used for bringing freight from St. John's. One day as they were coming from town, they ran into a snowstorm just outside Cape Broyle. They were driven off course and ran aground at Shag Rock's [sic] Cove in the harbour."]

[Researcher's note]: The MUNFLASTI had this listed as "The Loss of the *Krafts*", but it didn't seem reasonable, once I had seen the text. I then looked up "Craft" as a Newfoundland surname and found nothing. Proceeding on the assumption that what looked like "Crofts" might *not* be the result of an error in penmanship, I looked *that* surname up and found it was uncommon except in the area around Aquaforte, on Newfoundland's "Southern Shore". This was enough to convince me that the song's title refers to the loss of a crew which consisted mainly of members of the Croft family, rather than to the loss of a vessel named the *Krafts*. It is clear, however, that the informant says "Craft" in his delivery of the text.

[NB]: Virginia Dillon, a colleague from the Southern Shore area of Newfoundland, informed me (24 July 1987) that the surname spelled "C-R-O-F-T" was at one time pronounced CRAFT on the Southern Shore. She believes the name was originally from the Channel Islands off the British coast. She does not think that "the younger people" retain this pronunciation.<sup>8</sup> Also, in MUNFLA 72-88, it is clear that the surname, as written, is "Crofts."

<sup>8</sup>Virginia Dillon, personal communication.

II. A. \**Cumberland* and the *Merrimac*, The\* [Peacock]

See main entry under I.G.a. (Loss of Vessel(s) Through Military Action).

Also cross-referenced to I.E.a. (Loss of Vessel(s) Through Ramming or Collision One With Another).

II. A. \**Cumberland's Crew*, The\*

See main entry under I.G.a. (Loss of Vessel(s) Through Military Action).

Also cross-referenced to II.C.a. (Death in Battle at Sea (Military)).

II. A. \**Dorothy Baird*, The\*

MUNFLA 73-180

[MS pp.39-40]

{Burke (1912), 21 \*Lines on the Sad Drowning of a Newfoundland Seaman\*}

{Mercer, 145}

{Mercer thesis, 191, #48; 350, fig. 9 (#48)}

The *Dorothy Baird* is bound for Pernambuco with a load of fish and general cargo, when a twenty-five-year-old sailor, Ebenezer Pike, from Carbonear, is washed overboard in a storm. The captain, Hugh Keeping, changes course and searches for him, but without success. The remaining crew reach port without further incident.

II. A. \**Ella M. Rudolph*, The\*

See main entry under I.D.a. (Loss of Vessel(s) Through Grounding, Striking, or Stranding).

Also cross-referenced under I.B. (Loss of Vessel(s) in Storms) and III.E.b. (Rescue Attempted -- Unsuccessful).

II. A. \**Esterus*, The\*

See main entry under *Vestral/Vestris*, in I.B. (Loss of Vessel(s) in Storms).

II. A. \**Fanny Wright, The*\*

See main entry under II.C.d.1. (Occurrences of Cannibalism).  
Also cross-referenced to I.B. (Loss of Vessel(s) in Storms) and III.F.b.  
(Disaster Averted/Person(s) in Extreme Peril, but Rescued).

II. A. \**Florence cut down by the Scandinavian, Loss of*\*[Burke]

See main entry under I.E.a. (Loss of Vessel(s) through Ramming).

II. A. \**Florizel, The Wreck of the Steamship*\*

See main entry under I.D.a. (Loss of Vessel(s) Through Grounding or Striking).

II. A. \*Gentle Boy, The\*[Greenleaf & Mansfield]/\*Father's Ship\*

See main entry under III.B. (Laments for the Death at Sea of Loved Ones).  
Also cross-referenced to I.A. (Loss of Vessel(s) -- Cause Unspecified).

II. A. \*\*Ghostly Crew, The\*[Laws]

See main entry under III.C.b. (Supernatural Appearance(s) of Lost Person(s) --  
Victim(s) of Sea Disaster)  
Also cross-referenced to I.E.a. (Loss of Vessel(s) Through Ramming or Collision  
One With Another).

II. A. \**Golden Arrow, The Loss of the*\*

See main entry under I.D.a. (Loss of Vessel(s) Through Grounding or Striking).  
Also cross-referenced to I.B. (Loss of Vessel(s) in Storms).

II. A. \**Golden Vanity, The*\*[Leach]

Cross-referenced to I.H. (Loss of Vessel(s) Through Supernatural Agency).

[C6643 & KG/WW 8(86)]

- {BBM, 339, #52}
- {Child #286, vol. V, 135, \*Sweet Trinity, The\*}
- {Coffin, 200, 277-278}
- {Colcord, 154}
- {Creighton, NB, 17, 19, #6A, #6B}
- {Creighton, NS, 20, #10}
- {Creighton & Senior, 101\*}
- {Fowke, Cdn, 188, #82, \*The Green Willow Tree\*}
- {Fowke, CFMJ, 40, \*The Golden Vanitee\*}
- {Greenleaf & Mansfield, 43, #19 \*The Golden Vanitie\*}
- {Grover, 138, #90}
- {Hugill, Shanties, 58-60}
- {Karpeles, 107, #23}
- {Leach, 44, #8}
- {Mercer, 126}
- {Sharp, Appal., vol. I, 282, #41}
- {Sharp, Crystal, Book2, 16, #12}
- {Sharp, English, 36, #14}
- {Warner, 267, #104, \*Lowland Low (or, The Golden Willow Tree)\*}

The *Golden Vanity* is threatened by an enemy vessel of the Turkish fleet. The *Golden Vanity*'s captain offers a reward of gold and his daughter's hand in marriage to the cabin boy, if he will sink the enemy vessel. The boy does so, by swimming to the other vessel and boring holes in her below the waterline. When he returns to his own ship, the captain reneges on his offer, and not only refuses the reward, but also declines to retrieve the boy from the sea. His shipmates, however, pull him aboard. Unfortunately, he dies (presumably of exhaustion) on the deck, and is sewed into his hammock and buried at sea. \*Suddenly, his voice is heard from heaven, declaring doom on the *Golden Vanity*, and the mainmast falls and the ship sinks.

[Researcher's note]: This version, because of the two verses covering that portion of the plot marked above with an asterisk, is altogether unique. Many variants have the boy, still in the water, replying to the captain:

If it was not for the love that I had for your men,  
I would do unto you as I did unto them [i.e., the Turks].<sup>9</sup>

Some have him scuttling his own ship, as he did the Turkish vessel. Some versions give different enemies than Turks. A variety of names for the subject

<sup>9</sup>Fowke, Cdn, 189.

vessel are given, although *Golden Vanity* is among the most common (Child uses *Sweet Trinity*). But the revenge of the boy from heaven is a new twist.

II. A. \**Hesperus/Hesperous*, The Wreck of the\*[Longfellow]

See main entry under I.D.a. (Loss of Vessel(s) Through Grounding or Striking).  
Also cross-referenced to I.B. (Loss of Vessel(s) in Storms) and II.B.b. (Death at Sea through Freezing, Exposure, Starvation, etc.)

II. A. \*Hoban Boys, The\*/\*[Come] all ye galliant fishermen, I hope ye will attend\* (first line)

See main entry under I.F. (Losses Through Natural Disaster).  
Also cross-referenced to I.B. (Loss of Vessel(s) in Storms).

II. A. \*Hoban Boys, The\*[Lehr][B]

See main entry under I.F. (Losses Through Natural Disaster).  
Also cross-referenced to I.B. (Loss of Vessel(s) in Storms) and III.G. (Salvage of Vessel(s) or Cargo Attempted).

II. A. \**Huberry*, The Schooner\*

See main entry under I.A. (Loss of Vessel(s) -- Cause Unspecified).

II. A. \*Irish Sailor Boy, The\*[Greenleaf & Mansfield]

See main entry under I.D.a. (Loss of Vessel(s) by Grounding or Striking).

II. A. \*Isle of Man Shore, The\*[Laws]/\*Desolate Widow, The\*/\*Quay of Dundocken, The\*/\*Willie\*

See main entry under III.B. (Laments for the Death at Sea of Loved Ones).  
Also cross-referenced to I.D.a. (Loss of Vessel(s) through Grounding or Striking).

II. A. \*James Pennell\*



Cross-referenced to I.B. (Loss of Vessel(s) in Storms).

MUNFLA 72-266

[C1393]

In September, a steamer in general cargo strikes rocks near Portugal Cove South. The schooner, *Bright Angel* under Capt. Jim Pennell, and with a crew of four, leaves off fishing and goes to removing freight from the stranded vessel and ferrying it into St. John's. The trip to the city goes fine, but on the return trip, off Cape (?), it starts to blow and the vessel is lost with all hands. Those lost are Jim Pennell; his brother, John Pennell; John (?), from Trepassey; and Kenny(?) Griffin from Pouch Cove(?).

II. A. \*John/Johnny Burke\*[Peacock]

See main entry under III.B. (Laments for the Death at Sea of Loved Ones).

II. A. \*June Gale, The\*

See main entry in this section under \*Northeast Gale.\*

II. A. \*Kate from Branch, The\*[Lehr]

See main entry under I.E.a. (Loss of Vessel(s) Through Ramming or Collision One With Another).

Also cross-referenced to I.G. (Loss of Vessel(s) Through Man-Made Disaster).

II. A. \*Lines on the Sad Drowning of Lawrence Kearney and Jno.[sic] Maddigan, Two Fishermen in Witless Bay\*[Burke & Oliver]

Cross-referenced to I.C. (Loss of Vessel(s) by Capsizing).

{Burke & Oliver, 36}

{Mercer, 145}

Two men leave their homes on Saturday morning to fish. A southwest wind springs up early in the afternoon, and they do not return. Their friends and families fear for their safety. On Sunday morning, a search party finds their

capsized boat. One leaves a wife, the other a mother.

## II. A. "Lines on the Sad Drowning of Three Fishermen of Renew's"

Cross-referenced to I.C. (Loss of Vessel(s) by Capsizing).

{Mercer, 146}

{OHWS (1904), 68}

"Last Wednesday" three men go to overhaul their [fishing] traps. Their boat capsizes and all three are drowned. They are John O'Neill and his son, Owen, both from Renew's, and Richard Pender, of St. John's, who had gone shareman with O'Neill for the summer. Sorrow is expressed for the women, Mrs. O'Neill, who has lost both her husband and her son, and Pender's widowed mother. The memorial closing reminds us that "all must trust in Providence, [f]or God's will must be done."

## II. A. "Lines on the Sad Drowning of Two Young Men Samuel Bartlett and Frederick Janes, in the Harbour of St. John's, Saturday February 1st, 1913"

{Mercer thesis, 272, #144; 368, fig. 27 (#144)}

Three young men -- the two named above and a companion, identified only as "Moyst" -- are birding outside the harbour when a sudden squall arises. They make for port, but the boat is caught in the ice. They fire a gun to attract attention, and a tug (the same *John Green* which was involved in "The Loss of the *Regulus*") is sent to aid them. When they are pulled into open water, however, the boat fills and sinks. Moyst grabs the tow line and is pulled aboard the tug. The other two are drowned.

## II. A. "Liza Grey"/"Lady of the Lake, The"

See main entry under I.D.a. (Loss of Vessel(s) by Grounding or Striking).

Also cross-referenced to III.B. (Laments for the Death at Sea of Loved Ones)  
and III.F.b. (Disaster Averted/Person(s) in Extreme Peril, but Rescued).

## II. A. "Loss of a Schooner and All Hands at Dutchman's Reef"

See main entry under I.D.a. (Loss of Vessel(s) by Grounding or Striking).

II. A. \*Loss of 3 Newfoundland fishermen by the capsizing of a schooner, The\*  
[Burke]

See main entry under I.C. (Loss of Vessel(s) by Capsizing).

Also cross-referenced to III.F.b. (Disaster Averted/Person(s) in Extreme Peril, but Rescued).

II. A. \**Lusitania*, The\*

See main entry under I.G.a. (Loss of Vessel(s) Through Military Action).

Also cross-referenced to III.E. (Heroic Attempts to Rescue Person(s) from Sea Disaster).

II. A. \**Maggie*, The Loss/Wreck of the (Schooner)\*[Ryan & Small]

See main entry under I.E.a. (Loss of Vessel(s) Through Ramming or Collision One With Another).

II. A. \**Mariposa*\*[Leach]

See main entry under I.D.a. (Loss of Vessel(s) Through Grounding or Striking).

Also cross-referenced to III.G. (Salvage of Vessel(s) and/or Cargo Attempted).

II. A. \*Mary Neal\*[Peacock]

See main entry under I.D.a. (Loss of Vessel(s) Through Grounding or Striking).

Also cross-referenced to I.B. (Loss of Vessel(s) in Storms) and III.F.b.

(Disaster Averted/ Person(s) in Extreme Peril, but Rescued).

II. A. \**Mollie*, The Wreck of the\*

See main entry under I.D.a. (Loss of Vessel(s) Through Grounding or Striking).

Also cross-referenced to I.B. (Loss of Vessel(s) in Storms), III.B. (Laments for the Death at Sea of Loved Ones), and III.E.b. (Heroic Attempt to Rescue Person(s) from Sea Disaster -- Unsuccessful).

## II. A. "Northeast Gale, The"/"June Gale, The"

Cross-referenced to I.B. (Loss of Vessel(s) in Storms) and I.F. (Losses by Natural disaster).

MUNFLA 78-238(2); 80-135 & 84-399  
[(C3573, C3575); C4798 & C7204]

Alternate title: "Tom Reilly Lost the Men"

On 18 June 1906, en route from Placentia Bay, Newfoundland, to Cape St. Mary's (also Newfoundland), two dories are left behind by a schooner running for harbour before a northeast gale. Jim Fowler (Fowlow?) of Fox Harbour is mentioned as terrified. "Brother Tom" (Reilly?) appears in Golden Bay in the *Mary L* missing two dories and their occupants, Duke and Murphy. The mothers of the lost men attach blame to Reilly. Sorrow for the bereaved is expressed, and the piece concludes with a memorial closing.

## II. A. "Ocean Ranger Tragedy/Disaster, The (Loss of the)"/"Your Last Goodbye"/"In Memoriam" [Lehr]

Cross-reference to III.B. (Laments for Death at Sea).  
Possible cross-reference to I.B. (Loss of Vessel(s) in Storms)

MUNFLA 83-151  
[(C6224, MS p.22)]

{Cal Cavendish, "The Loss of the *Ocean Ranger*," *CFMB* 16:4 (1982), 11}  
{ "Fellow Newfoundlanders," "The *Ocean Ranger*," *CFMB* 16:4 (1982), 10}  
{Lehr, 99, #55}  
{Gilbert Lynch, "Loss of the *Ocean Ranger*," *Evening Telegram*, 8 March 1982, p. 6}  
{Bruce Moss, "Your Last Goodbye" on *The Islander*, Clode sound CS 8072 [1982] (disc)}  
{Bruce Moss, "Your Last Goodbye," *CFMB* 16:4 (1982), 9}  
{Michael T. Wall (The Singing Newfoundlander), *Ocean Ranger Disaster*, Canadian Country Music CCM100 [1982], Side 1. Also on *Sing Along with Michael T. Wall*, Canadian Country Music CCMLP001 [1982], Face A (disc)}  
{Vianne Walsh, "Fight Fearless and Bold," *Evening Telegram*, 10 April 1982, p. 6}  
{See pp. 3, 95 of this thesis}

This, one of the most recent data in the corpus, tells of the fate of the oil-drilling rig *Ocean Ranger* and the loss of her work crew during a storm on 15 February 1982.

[Coll. note (Lehr, 100)]: The largest semi-submersible oil-rig in the world, the *Ocean Ranger*, like the *Titanic*, was thought to be unsinkable. During a storm in the early hours of 15 February 1982, the rig was sunk carrying eighty-four men with her[fifty-four of them were Newfoundlanders]. There were no survivors. It was the first oil-rig to go down in Newfoundland waters, though, as has been suggested by some, perhaps not the last. During the enquiry into the cause of the sinking, the suggestion that the supply boats did not try hard enough to save the men on board inspired political satirist and songwriter Jim Payne to compose these lines.

[Researcher's note]: The song, "In Memoriam" was composed by a native Newfoundland musician, Jim Payne, and displays some of the characteristics of the "treason song" in its attitude toward those considered responsible for the tragedy. The songs written and recorded about this catastrophe had a brief but intense popularity on Newfoundland radio. An excellent, though brief article on the songs commemorating this tragedy is to be found in *Canadian Folk Music Bulletin* 16:4 (1982), 8-12, and is entitled "The New Balladeers" by Tim Rogers. It includes three texts.

It is notable that the MUNFLA informant, Mae Flynn, was also the composer of the *Ocean Ranger* song she sang, that two poems by local persons were published in the local newspaper with the tragedy as a theme, and that, two years later, a local band premiered a classical composition, "Night Watch," by Michael Tucker, which was purportedly inspired by the capsizing of the *Ocean Ranger*.

It is quite clear even without musical notation that these songs differ from the others here presented in several dramatically evident ways. First, the story of the sinking itself is not presented factually and descriptively in most of them, but the emotions of the victims and the bereaved are strikingly emphasized in an ascriptive manner. The aftermath of this modern disaster also has its share of the focus -- courts trying to decide where culpability lies. Secondly, the language in which the verse is couched is strikingly different from the older types and none of the traditional formulae are used [See Chapter 5, with special attention to Peacock's notes from "The Loss of the *Eliza* and this researcher's rebuttal.]

Still, these are beautifully empathetic pieces of memorial verse, commemorating a) the loss of eighty-four lives, b) the courage of those who attempted a rescue, and c) the grief of the surviving families and friends. Surely this is

an excellent modern example of that form of fatalism described by Goldstein in his "Faith and Fate..." article. I am assured that there are other songs which were written about this tragedy, but I have not found them easy to locate, even on commercial recordings, this long after the event. Those which I did find are noted above. I was also told that there had been one recording by Reg Watkins and Loretta Cormier and one by "a Gary something, maybe Collins, maybe Brown,"<sup>10</sup> but I could find neither of these, nor "Gary's" surname.

A brief account of the sinking appears in *Marine Disasters of Newfoundland and Labrador* by J.P. Andrieux, 164-169, and includes a number of photographs of the rig itself and of salvage operations. A further brief note appears in *Shipwrecks of Newfoundland and Labrador* by Galgay and McCarthy, 88.

II. A. "Perilous, The"/"Gloucester Tragedy, The"/"Sailors from Gloucester"

See main entry under I.B. (Loss of Vessel(s) in Storms).  
Also cross-referenced to I.C. (Loss of Vessel(s) by Capsizing).

II. A. "Raleigh/Rally, The Wreck of the HMS"

See main entry under I.D.a. (Loss of Vessel(s) Through Grounding or [Striking]).  
Also cross-referenced to III.E. (Heroic Attempt to Rescue Person(s)) and  
III.F.b. (Disaster Averted/Person(s) in Extreme Peril, but Rescued).

II. A. "Petty Harbour Bait Skiff, The"/[Lehr]

See main entry under I.C. (Loss of Vessel(s) by Capsizing).  
Also cross-referenced to I.B. (Loss of Vessel(s) in Storms) and III.E. (Heroic Attempt to Rescue Person(s) from Sea Disaster).

II. A. "Riley's Farewell"/[Laws]

See main entry under III.A.a. (Romantic Tragedy Resulting in Death at Sea -- Parental Opposition Involved).  
Also cross-referenced to I.B. (Loss of Vessel(s) in Storms).

---

<sup>10</sup> J. Gordon O'Brien, O'Brien's Music Store, Water Street, St. John's, personal communication. Mr. O'Brien's brother, Roy, later told me that the title of the Watkins/Cormier song was "St. Valentine's Day Disaster," but I still haven't found it.

## II. A. \**Riscover/Rise Over*, The Loss of the\*

See main entry under I.B. (Loss of Vessel(s) in Storms).

## II. A. \**Rose in June*, The\*

Cross-referenced to I.B. (Loss of Vessel(s) in Storms) and I.C. (Loss of Vessel(s) Through Capsizing).

MUNFLA 66-10; 66-24(frag.); 68-34; 73-89; 76-181; 82-248; 84-398; 84-399 & 85-249(2)  
[MS p.49; C278; C474; (C2401, MS p. 13); (C1843, MS pp.91-93); C5866; C7218A; C7208 & (C7829, C7830)]

The boats go out from a Scottish village and all return except the *Rose in June*. Her captain is Andrew Davis (or Davisson or Davidson) and her mate is John Allen (or Elden or Eldon). Before sailing, the captain had prayed with his wife that no ill would befall her while he was at sea. She was worried, because he hadn't prayed for himself. The boat capsizes in a storm. The entire crew is clinging to her upturned hull. The captain leads the crew in singing \*Hallelujah, Thine the Glory\* until he is washed away by a heavy sea. The mate continues in a similar fashion, leading hymns, until he, too, is washed away. The remainder of the crew are rescued.

[Researcher's note]: There is at least one commercially recorded version of this song, stating that the vessel sailed from a village in Newfoundland, and lacking the internal hymn. The researcher has heard it on a local radio station, but is unsure which one, and therefore is unable to find the name of artist or label. See comments on p. 68 and footnote #164 on p. 69 of this thesis.

## II. A. \*Sabbath Eve, A\*

See main entry under I.D.a. (Loss of Vessel(s) Through Grounding or Striking). Also cross-referenced to I.B. (Loss of Vessel(s) in Storms).

## II. A. \*Sailor Boy, The\* (I)/\*Willie Boy\*[Laws]

See main entry under III.A.b. (Romantic Tragedy Resulting in Death at Sea -- No Parental Intervention).

II. A. \**Sailor Grove*, The Loss of the\*

See main entry under I.D.b. (Loss of Vessel(s) Through Stranding or Jamming). Also cross-referenced to III.E.b. (Heroic Attempt to Rescue Person(s) from Sea Disaster -- Unsuccessful), and III.G. (Salvage of Vessel(s) or Cargo Attempted).

II. A. \**Sailor's Home*, The Loss of the\*[Peacock]

See main entry under I.B. (Loss of Vessel(s) in Storms). Also cross-referenced to III.F.b. (Disaster Averted/Person(s) in Extreme Peril, but Rescued).

II. A. \**Scarboro Sand*\*[Laws]/\*In Robin's Hood[sic] Bay\*

See main entry under III.A.b. (Romantic Tragedy Resulting in Death at Sea -- No Parental Intervention).

II. A. \**Scotsman* at Straits of Belle Isle, The Lost\*[Burke & Oliver]

See main entry under I.D.a. (Loss of Vessel(s) by Grounding or Striking). Also cross-referenced to I.G. (Loss of Vessel(s) Through Man-Made Disaster) and III.F.b. (Disaster Averted/Person(s) in Extreme Peril, but Rescued).

II. A. \**Sea Was Rough*, The\*

Cross-referenced to I.C. (Loss of Vessel(s) by Capsizing).

MUNFLA 84-399  
[C7215]

Two \*boys\* leave home to go gunning, but never come back. Night falls and they row, but are capsized by a wave. Their wives and mothers grieve. It is God's will. We must pray to meet on the golden shore.



## II. A. \*Shamrock, The Loss of the\*[Peacock]/[\*James Murray\*]

See main entry under I.B. (Loss of Vessel(s) in Storms).

## II. A. \*Shea Gang, The\*/[\*Roving Newfoundlanders, The\*][Greenleaf &amp; Mansfield]

Cross-referenced to I.B. (Loss of Vessel(s) in Storms), I.F. (Losses Through Natural Disaster), and III.F.a. (Disaster Averted/Vessel(s) Threatened or Damaged, but not Lost).

MUNFLA 66-24; 70-8; 71-26; 72-6; 73-7; 81-339; 82-248; 84-398(2); 84-399(2) & 86-161

[C243; C695; C1024(2 dup.); C1078; C1373/MS p. 11; C7848; C5860; (C7217A, C7219B); (C7209, C7210) & KG/AB 26(86)]

{Greenleaf & Mansfield, 306, #150 (\*The Roving Newfoundlanders\*)}

{Leach, 204, #78 (\*George's Banks\*)}

{Mercer, 172, 176, 198}

{Peacock, III, 916 (\*George's Banks\*)}

Alternate titles: \*The Ambrose Shea, \*George's Banks, \*The November Gale, \*We Sailed for Canada\*

Ambrose Shea, a well-known Newfoundland political figure of the late 19th century, who strongly espoused Confederation of Newfoundland with Canada,<sup>11</sup> takes a large crew of Newfoundlanders to the Canadian mainland to work. Some of their number rebel against the harsh conditions and make for Boston, eventually shipping on a fishing vessel out of Gloucester, bound for George's Banks. While they are out, a storm comes up and many vessels are lost. They eventually sight a 3-flash, revolving, white beacon, which they recognize as the light at Sarne's Point, Cape Race. Although their vessel is saved, eleven of the eighteen-man crew are lost. The vessel is variously styled the *Morning Dew*, the *Morning Gloom*, the *Morning Glow*, the *Morningbloom*, the *Morning Blue*, and the *Morning Bloom*. The *Jubilee* is mentioned as having gone down on the Banks with the loss of her entire twenty-two-man crew. It is stated that the theme vessel of the song

<sup>11</sup>Historical reference to Shea may be found in D.W. Prowse, *A History of Newfoundland from the English, Colonial and Foreign Records* (Belleville, Ont.: Mika Studio, 1972), 485, 494, 500 and Frederick R. Rowe, *A History of Newfoundland and Labrador*, (Toronto: McGraw-Hill Ryerson Limited, 1980), 299-301, 439-440, 443. A biography of the gentleman is *The Life and Times of Sir Ambrose Shea, Father of Confederation*, by Frank Galgay (St. John's: Harry Cuff Publications Limited, 1986).

arrived on the Banks 22 November. The storm is described as the "November Gale of '62" in one version, but another gives the year as 1892. The original complement of men "trepanned" by Shea was numbered at fifty-five.

II. A. "Snoree/Snorre, The (Loss of the)" [Lehr]

See main entry under I.D.a. (Loss of Vessel(s) Through Grounding or Striking). Also cross-referenced to I.B. (Loss of Vessel(s) in Storms), I.F. (Losses Through Natural Disaster), III.E.a. & b. (Heroic Attempt to Rescue Person(s) from Sea Disaster -- Successful and Unsuccessful), and III.F.b. (Disaster Averted/Person(s) in Extreme Peril, but Rescued).

II. A. "Southern Cross, The" [Laws] [1]

Cross-referenced to I.A. (Loss of Vessel(s) -- Cause Unspecified) and I.B. (Loss of Vessel(s) in Storms).

MUNFLA 64-17; 66-24; 70-8; 72-195; 80-136(3); 81-339(2); 82-167(2); 82-177; 82-248(3); 83-378; 84-398; 84-399; 87-117 & 88-277  
[C129; C256; C695; C1348; C4805(2), C4806; C7841(MS pp. 26, 122), C7848; C5784, KG-13(82); KG-2(82); C5860, C5863, C5868; C6658; C7217A; C7199; KG/AB 1(87) & C11573]

{Omar Blondahl, "The Southern Cross" on *The Great Seal Hunt of Newfoundland (Songs of the Sealers)*, Rodeo RLP-80, Banff RBS-1173, [n.d.] (disc)}

[Doyle (1955), 54]

{Greenleaf & Mansfield, 281, #139}

{Laws dD36, NAB, 264}

{Leach, 202, #77}

{Lehr, 175, #101}

{Mercer, 180}

{Mercer thesis, 292, #167}

[Alan Mills, Folkways FW-8771 (disc)]

{Jim Payne, *The Southern Cross*, SingSong Productions, no #, 1989, Side 1}

{Peacock, III, 973 (PEA 186 No. 1129)}

{Ryan & Small, 99}

{Taft, 58, 64, 71, 73, 94}

Partially involved in the "Great Sealing Disaster of 1914", the *Southern Cross* left the ice with a prodigious load of sealskins, and was attempting to be the first of the sealing fleet to reach St. John's, when she went down with all hands somewhere in the vicinity of Cape Race. She passed the town of

Channel safely, and was last spoken by the *Portia*. The SS *Kyle*, sent to search for her, looked in every bay and inlet from Cape Ray to Cape Pine, but no trace was found. The total complement of the *Southern Cross* was 172 men from St. John's, Brigus, and Harbour Grace. One version of the song was produced when she was twenty days overdue. The ballad ends with an exhortation to the listeners to trust in Providence, as all things happen for the best, and the lost men will go to heaven where they will find no further troubles.

[Coll. Note (Peacock, III, 974)]: This famous native sea ballad achieved wide circulation in Newfoundland through the Gerald S. Doyle booklets, where it was reprinted from *Ballads and Sea Songs of Newfoundland* by Greenleaf and Mansfield. The original singer was Lizzie Rose of Fox Harbour, Labrador. This present variant has a completely different tune from the one noted by Greenleaf and Mansfield.

[Coll. note (Lehr, 176)]: The *Southern Cross* was lost in the spring of 1914 when returning to St. John's from the ice. She was full laden with seal pelts and was last sighted by the *Portia*. Between 170 and 173 men lost their lives, and there was never a trace found of the ship or crew. This was a particularly sad and tragic time for Newfoundland since the crew of the sealing ship *Newfoundland* were lost on the ice in the same storm, leaving a total of about 252 dead in one month. There is another more well-known song written about the same event but I believe this is the first time this song has appeared in print.

[Researcher's note]: The Lehr item, although still a ballad, is far more a sentimental verse than a detailed memorial. It resembles the *Ocean Ranger* verses in being ascriptive, rather than descriptive. This fact makes it remarkable within this corpus, especially since the variant is in the more standard journalistic style

An in-depth study of this particular item was done by Tim Rogers. Under the title "The *Southern Cross*: A Case Study in the Ballad as History," it appears in *Canadian Folk Music Journal* 10 (1982), 12-22. Greenleaf & Mansfield, 282 adds a worthwhile note, as well.

An historical account of the loss is "An Unsolved Mystery of the Sea, The Disappearance of the S.S. *Southern Cross*, March 31, 1914" by Frank Galgay in *Shipwrecks of Newfoundland and Labrador* by Galgay and Michael McCarthy, 45-50. An additional note appears in the same book on page 91, and one short account in J.P. Andrieux's *Marine Disasters of Newfoundland and Labrador*, 85, and another in *Amazing Newfoundland Stories from Jack Fitzgerald's Notebook*, 124. The story is also included in Cassie Brown's *Death on the Ice: The Great Newfoundland Sealing Disaster of 1914*, (written with Harold

Horwood, [Toronto/New York: Doubleday Canada Limited/Doubleday & Company, Inc., 1972]), although the primary focus of the book is on the stranded sealers from the *Newfoundland*, many of whom died of exposure.

## II. A. \*Spanish Captain, The\*[Lehr]

Cross-referenced to I.D.a. (Loss of Vessel(s) Through Grounding or Striking).

MUNFLA 78-50 & 81-339

[C3765 & C7851]

[Blondahl, 1964, 87]

{Omar Blondahl, \*The Spanish Captain, on *Down to the Sea Again*, London (Canada) RLP 7, [n.d.] (disc)}

[Doyle (1940), 38]

[Doyle (1946), 63]

[Doyle (1978), 54]

[English (1959), 7]

{Greenleaf & Mansfield, 275, #137}

{Laws dD33, NAB, 264}

{Lehr, 176, #102}

{Mercer, 180}

[Mills, Folkways FW 8771 (disc)]

[*Nfld. Songs & Ballads* 16:2 (1970), 11]

{Taft, 55, 64, 71, 73, 94}

A Spanish captain, en route to Newfoundland, brings his wife and daughter along on the voyage. They sail on 20 (28) July in the *Margrietta/Margarita*.

On 18 August, arrived in Newfoundland and with the only available tug now en route to Burin and unable to assist, and no pilot, the ship strikes a point of rock and is sunk at midnight in a violent storm, and all aboard are lost. A companion vessel, the *Helen/Ellen*, apparently makes port safely.

[Coll. note (Lehr, 177)]: The *Margrietta* referred to is very likely the *Mayaquezanna*, a Spanish brig lost at Blackhead, near Cape Spear, on 14 August 1876. Both the captain and his wife were drowned.

'The Spanish Captain' has always been one of my favourite songs to sing. It is typical of the 'heave-it-out-of-ya' type of singing so favoured by many Placentia Bay singers. The images in the fifth verse are quite arresting, albeit somewhat mystifying.

My mother learned this song from her grandparents in Tack's Beach, Placentia

Bay. A.B. [end note]

[Researcher's note]: If, indeed, this narrative relates the loss of the *Mayaquazanna*[sic], a note on the occurrence appears in *Shipwrecks of Newfoundland and Labrador* by Galgay and McCarthy, 87.

II. A. \*Susan, The\*[Lehr]/\*Loss of the Schr.[sic] Susan on the Labrador\*[Burke]

Cross-referenced to I.B. (Loss of Vessel(s) in Storms).

{Burke (1912), 23}

{Lehr, 178, #103}

{Mercer, 150 (Incorrect listing for Burke. It is p. 23, not p. 19)}

The schooner *Susan*, under Captain Miller, with a crew of four, all from Bonaventure, Trinity Bay, Newfoundland, goes fishing on the Labrador. On her return trip, near Cutthroat, Labrador, she founders in a heavy northeast gale and is lost with all hands. A telegraph message is received in her home community, saying all have been lost. There is a memorial closing.

[Coll. note (Lehr, 178)]: Mr. Power learned the song from his father when he was a child.

II. A. \*Susan Strayed the Briny Beach, (As)\*[Laws]

See main entry under III.A.a. (Romantic Tragedy Resulting in Death at Sea -- Parental Opposition Involved).

Also cross-referenced to I.A. (Loss of Vessel(s) -- Cause Unspecified).

II. A. \*Terra-Nova, The\*

MUNFLA 67-36

[C445]

{Ryan & Small, 98}\*\*\* Ryan & Small cite transcript of MUNFLA tape C445, listed above.

On Monday, 10 March, the weather is clear, but there is slob ice in the Narrows leading into St. John's. Captain Kean attempts to take the *Terra-Nova* out, despite the ice. Three members of the crew are drowned when the ship

encounters an ice-pan off Torbay. The dead are David Wheeler of St. John's, leaving a wife and four children; Hubert Hiscock of Trinity Bay, and Mercy Breen from the Southern Shore. The song ends with a memorial closing formula.

[Researcher's note]: An history of another *Terra-Nova* that was lost during the seal fishery is found on page 140 of Andrieux.

## II. A. \*Thomas and Nancy\*

SEE DOUBLE ENTRY FOR THIS TITLE. TWO VARIANTS WITH *SIGNIFICANT* DIFFERENCE.

Lehr variant -- III.A.a. (Romantic Tragedy Resulting in Death at Sea -- Parental Opposition Involved).

Greenleaf & Mansfield variant -- III.A.b. (Romantic Tragedy Resulting in Death at Sea -- No Parental Intervention).

## II. A. \*Tiny Red Light, The\*

See main entry under I.D.a. (Loss of Vessel(s) Through Grounding or Striking). Also cross-referenced to I.B. (Loss of Vessel(s) in Storms).

## II. A. \*Titanic, The Loss/Wreck of the\*[A & B][Peacock/Laws]

See main entry under I.D.a. (Loss of Vessel(s) Through Grounding or Striking).

## II. A. \*Tobias Murphy From The Rams\*/\*\*Tobias Murphy and Tom Hann\*[Lehr]/ \*Tom Hadden From Petite Forte\*/\*Tom Hann and Pius Murphey[sic]\*

Cross-referenced to I.B. (Loss of Vessel(s) in Storms), I.D.a. (Loss of Vessel(s) Through Grounding or Striking), I.F. (Losses Through Natural Disaster), and III.E.b. (Heroic Attempt to Rescue Person(s) from Sea Disaster -- Unsuccessful).

MUNFLA 68-2; 70-8; 73-180; 79-1; 83-378 & 85-245  
[C720; C672; C1623; C3837; C6653 & C7826]

{Lehr, 187, #110, \*Tobias Murphy and Tom Hann\*}

This is an account of the loss of two vessels in St. Mary's Bay, near Golden

Bay, close to Cape St. Mary's. The losses occur during a September storm, possibly in 1890. One of the informants, however, spoke of the song as being over two hundred years old. During the storm, a group of men and women are led by the priest in a rosary. "The Holy Mother raised her hand and brought her children clear." I am unsure of the implications of this line, since both boats and men are lost. Some of the spectators just watch. Others attempt a rescue, although it is unsuccessful. Tom Hann (Hand, Hadden) hits Briley(?) Rock off St. Mary's Bank, near Golden Bay. Murph(e)y runs for North Harbour, but doesn't make it. Peter Murphy and Bruce Hill (Bruce, Bob Brucey) are also named among the drowned. A total of eighteen men are stated as lost. Both Hand (Hann, Hadden) and Tobias (Pius) Murphy were skippering their own vessels. The Peter Murphy mentioned is identified as the brother of the skipper.

[Coll. note (Lehr, 188)]: According to Aunt Carrie Brennan, this sea tragedy occurred in 1878: 'The priest was having Mass in Lear's Cove near Cape St. Mary's -- that was the Cape they were rounding -- when the storm arose. Some men went in and said: "Father, there's a boat in dire distress out in the bay." The priest got ready and went out, and the wind blowing a gale -- he got down on his knees and prayed to the blessed Virgin and our blessed Mother raised her hand and brought Her children free.' Aunt Carrie has the following lines as the beginning of the first verse:

Come all ye hearty fishermen and listen unto me  
While I relate the dangers that do attend the sea

The song was composed by Peter Leonard whom Mr. Power learned it from. 'The last time I heard him sing "Tobias Murphy" 'twas in the '30s -- I was in my twenties. That was the night we had the soup supper in Clattice Harbour that he made the song about. He sung it [the Soup Supper in Clattice Harbour] for us on the way home from Mass in St. Kyran's the next Sunday.' Peter Leonard was called Gandy.[end note]

[Researcher's note]: Information from a variety of other sources incline one to the belief that Mr. Leonard was also known under the soubriquet of "Peter the Poet."

Jack Lake of Rushoon, Placentia Bay, the MUNFLA 68-2 informant, said the men were lost because they hadn't been lashed to the boats, as was customary in a heavy storm. (MS p. 192)

## II. A. "Tragedy, A"

Cross-referenced under I.B. (Loss of Vessel(s) in Storms) and I.F. (Losses Through Natural Disaster).

MUNFLA 76-103  
 [(MS p. 14, C2435)]

On 28 March, a fleet of skiffs leaves Rose Blanche, Newfoundland, for the fishing grounds. A strong wind arises, and the bodies of the drowned drift ashore and are recovered on Good Friday.

II. A. \*Tragedy Before Christmas, The\*

MUNFLA 69-34  
 [C555]

Two (fisher)men are walking home across the ice on the day before Christmas, fall through, and are drowned.

II. A. \*Trepassey Bay\*

See main entry under I.D.a. (Loss of Vessel(s) Through Grounding or Striking).

II. A. \*Truxton and Pollux Disaster\*

See main entry under I.D.a. (Loss of Vessel(s) Through Grounding or Striking). Also cross-referenced to I.B. (Loss of Vessel(s) in Storms), II.B.b. (Death at Sea from Freezing, Exposure, Starvation, etc.), and III.E. (Heroic Attempt to Rescue Person(s) from Sea Disaster).

II. A. \*Turret Bay on St. Paul's Island, The Loss of the\*

See main entry under I.D.a. (Loss of Vessel(s) through Grounding or Striking).

II. A. \*'Twas of a Maid Lived in Brazil\*

See main entry under III.A.b. (Romantic Tragedy Resulting in Death at Sea -- No Parental Intervention).

II. A. \*Two Fishermen Missing\*



Cross-referenced to I.D.a. (Loss of Vessel(s) Through Grounding or Striking) and III.F.b. (Disaster Averted/Person(s) in Extreme Peril, but Rescued.)

The *Andrea Denise* leaves Bay de Verde, Newfoundland, for a two-day fishing expedition in the month of September. She takes on fuel in Old Perlican, but is somehow wrecked on the Baccalieu Cliffs. Three of her crew, the captain, Bruce Button, and Warren Cooper and Gar Bursey, are rescued. Despite efforts by both sea and aircraft to locate them, the other two crew members, Rol Driscoll and Randy Bursey are missing and presumed drowned.

[Researcher's note]: Composed by Jim Payne in September 1984 as a result of hearing radio news broadcasts. A complete text of this item and commentary thereon is to be found on p. 118 of this thesis.

- II. A. \**Vestral/Vestris/Esterus*, The (Sinking/Heroes of the)\*/\*Proudly She/We Sailed (From New York City)\*/\**S O S Vestris*\*/\*A Storm on the Sea: The Sinking of the Steamship *Vestris*\*

See main entry under I.B. (Loss of Vessel(s) in Storms).

Also cross-referenced to I.G. (Loss of Vessel(s) Through Man-Made Disaster) and III.E. (Heroic Attempt to Rescue Person(s)).

- II. A. \**Viknor* in Defence of the Empire, January 31st, 1915, In Memory of 25 Newfoundland Heroes who went down in HMS\*[Burke]

See main entry under II.G.a. (Death in Battle at Sea (Military)).

Also cross-referenced to I.G.a. (Loss of Vessel(s) through Military Action).

- II. A. \**Virgin Mary's Banks*, The\*/\**Virgin on the Strand*, The\*[Lehr]

See main entry under I.H. (Loss of Vessel(s) Through supernatural Agency).

Also cross-referenced to I.B. (Loss of Vessel(s) in Storms) and I.D.a. (Loss of Vessel(s) Through Grounding or Striking).

- II. A. \**Water Witch*, The Wreck of the\*[Lehr]

See main entry under III.E. (Heroic Attempt to Rescue Person(s) from Sea Disaster).

Also cross-referenced to I.B. (Loss of Vessel(s) in Storms) and I.D.a. (Loss of

## Vessel(s) Through Grounding or Striking)

## II. A. \*Whaling Song\* (The Greenland Whale Fishery) [Peacock]

Cross-referenced to I.C. (Loss of Vessel(s) Through Capsizing).

MUNFLA 78-050

[C3763]

[Belden, 105]

{Colcord, 151, (\*The Greenland Fishery\*)}

{Eckstorm & Smyth, 226}

{Huntington, *Whale*, 11}

{Laws K21, *ABBB*, 150}

{Mercer, 129}

{Palmer, 160, #72}

{Peacock, I, 147 (MS 119)}

[Ryan's Fancy, Audat 477-9001]

{Sharp, *Spring*, Vol. I, 50, #47 \*The Greenland Fishery\*

{Taft, 65, 82}

On 20 March (18?)55, the *Lion*, under Captain Blowhard[sic], leaves port for the whale fishery. While engaged in an attempt to capture one whale, a boat is upset and a man lost. The whale is not captured. The final verse indicates that the loss of the man was fated and nothing could have been done to prevent the death.

[Coll. note (Peacock, vol. I, 148)]: Though seemingly of mid-nineteenth century composition (\*'Twas in the year of fifty-five\*) this sea ballad originated more than one hundred years earlier. A black letter broadside telling a similar tale appeared before 1725. The heyday of the Greenland whale fishery was in the late eighteenth and early nineteenth centuries, and three broadside versions, issued by Pitts, Catnach, and Such, appeared during this period. All the variants collected in the North Atlantic region are based upon or influenced by these later broadsides. The robust Mixolydian tune of this Newfoundland variant is a perfect vehicle for the text.

[Researcher's note]: A version of this song in which three or four men were lost, rather than only one, and in which neither the vessel nor her captain is given a name, achieved wide popularity throughout North America on various commercial recordings during the \*folk music revival\* of the 1960s.

[NB]: This item should NOT be confused with \*The Greenland Disaster.\*

II. A. \*Yosemite, The Loss/Wreck of the\*[Lehr]

See main entry under I.D.a. (Loss of Vessel(s) Through Grounding or Striking).

II. A. \*Young Bride's Lament, The\*/\*Sailor and His Bride, The\*[Laws]

See main entry under III.B. (Laments for the Death at Sea of Loved Ones).

II. A. \*Young Sally Munro\*[Peacock]

See main entry under III.A.b. (Romantic Tragedy Resulting in Death at Sea -- No Parental Intervention).

Also cross-referenced to I.D.a. (Loss of Vessel(s) Through Grounding or Striking).

II. A. \*Young Ship's Carpenter, The\*[Peacock]

MUNFLA 87-159

[C10643]

{Child 243, vol. IV, 360 \*The Daemon Lover\*/\*James Harris\*}

{Coffin, 196, 201, 263-267, 271}

{Mercer, 111, 199}

{Peacock, III, 740 (PEA 194 No. 1146)}

{Sharp, *Appal.*, vol. I, 244, #35}

{Warner, 137, #45, \*The Ship Carpenter\*}

The wife of a ship's carpenter is seduced by a sea captain, who convinces her to run away with him to Newfoundland. She becomes depressed and admits that she is mourning for her abandoned children. Finally, she commits suicide by jumping overboard \*at the height of the storm.\* The ballad ends with the husband in England receiving word of his wife's demise and cursing all wicked mariners and the sea captain in particular.

[Coll. note (Peacock, III, 741)]: Usually known as *The House Carpenter*, especially in its North American variants, this ballad has lost most of its 'daemonic' character. If one reads the daemonism back into this Newfoundland

variant, one finds that the woman was originally betrothed to the sea captain. However, when she jilts him for the young ship's carpenter he vows to have revenge and enlists the help of the devil. Appearing in the likeness of the captain, the devil woos her away from domestic bliss to her ultimate destruction. All these latter-day variants of the story are quite possibly descended from an archetypal legend of the remote past when sea daemons lured unsuspecting maidens into their submarine parlours.

[Researcher's note]: In most of its variants, this ballad would fall under Sect. I.H. (Loss of Vessel(s) through Supernatural agency), because the ship itself sinks in a magical storm. Here, the situation is different. See Peacock's note, above, in which he appears to "read the daemonism back into the Newfoundland variant" in a somewhat fanciful form and with little on which to base a firm footing.

[NB]: See note in Section I.H. under "Daemon Lover, The."



## II. B. Death at sea from causes other than drowning.

### II. B. a. Death at sea from disease.

II. B. a. "Bound Down to Newfoundland" (I)/"The Schooner *Mary Ann*(e)"  
[Peacock]

MUNFLA 66-23; 68-40; 69-36; 71-50; 78-238; 80-135(2); 83-376(2); 85-245 & 87-117  
[C234; C544; C586; C979; C3573; C4798, C4802; C6635, C6643; C7834 & KG/AB 5(87)]

{Creighton, *Maritime*, 195, "Bound Down to Newfoundland"}  
{Creighton, *NS*, 223, #104, "The Banks of Newfoundland (2)"}  
{Doerflinger, 201}  
{Greenleaf & Mansfield, 317, #156}  
{Laws D22, *NAB*, 171}  
{Lehr, 126, #73, "The Schooner *Mary Ann*"}  
{Mackenzie, 228, #87, "Newfoundland"}  
{Mercer, 103, 174, 342}  
{Mercer thesis 308 ff., #185}  
{Peacock, III, 905 (PEA 82 No. 704)}

A vessel leaves the port of New York for Newfoundland on St. Patrick's Day. During the voyage, smallpox breaks out on board and eight of the ten (six of the eight) crew members, including the captain, die. The captain, a newlywed bridegroom, leaves the ship to the care of the mate. Only two of the crew survive. The dead are taken ashore for burial somewhere in Nova Scotia.

[Coll. note (Lehr, 127)]: In other versions of the song the monument referred to in the second verse is called the Statue of Liberty. This would mean the song was composed after 1886, the year the statue was erected.

In some collections, 'The Schooner *Mary Ann*' or 'Bound Down to Newfoundland' is assumed to be a native ballad, while in others it is considered to be American.

[Coll. note (Peacock, III, 906)]: This American sea ballad about a small-pox epidemic at sea appears to be older than it actually is. The reference to the Statue of Liberty in verse 2 places its composition after 1886 when the statue was erected.

[Researcher's note]: Greenleaf & Mansfield also have a worthwhile collector's note on page 317, as cited above. Composition of this item is attributed to Capt. Cale White of Colchester County, N.S. by an informant (Mackenzie, 228).

## II. B. a. \*Bound Down to Newfoundland\* (II)

MUNFLA 69-28

[MS p. 107]

The vessel, *Gasper Embree/Gasperee(?)*, is en route from Barbados to Newfoundland on 13 April 1896, under Capt. McLean. She has two weeks of good sailing, but then there is a severe storm, during which the ship springs a leak and her water cask is lost. The crew man the pumps, although exhausted from thirst and overwork. Two hands become ill. The captain remains at the wheel. There is an attempt to jettison the oil bags (cargo?), but it becomes impossible to run before the wind, or to stand at the wheel. They heave to under a single sail, and when the weather abates man the pumps again. They meet a passing vessel from which they obtain water, food, and coal. Frank Lerath becomes ill, dies at 4 p.m., and is buried at sea. They finally reach Newfoundland safely. The final verses express thanks to God and to the passing vessel which gave them food and water.

II. B. a. \*The *Meter Flag*\*/\*Young Kelley\*

MUNFLA 68-40

[C546]

Kelley leaves his family to join the crew of the *Meter Flag*. He becomes ill near Grady Harbour, Labrador. His captain, his captain's wife, and his shipmates accuse him of laziness and shirking of duty. A girl named Sara Kelley nurses him. The captain of another vessel sends medicine, and nourishing food and drink. It is specified that Kelley was a Roman Catholic, and that he was from \*up Southern\*, not from Goose Cove or St. Anthony.

II. B. b. **Death at sea from freezing, exposure, starvation, etc.**II. B. b. \**Atlantic*, The Loss of the\*

See main entry under I.D.a. (Loss of Vessel(s) Through Grounding, Striking, or Stranding).

Also cross-referenced under II.A. (Loss of Person(s) by Drowning).

II. B. b. \**B.C. McGrath/McGray/McGree* Near Pass Island, The Loss of the\*

See main entry under I.D.a. (Loss of Vessel(s) Through Grounding or Striking).

Also cross-referenced to I.B. (Loss of Vessel(s) in Storms).

## II. B. b. \*A Brave Newfoundlander\*[Burke]

See main entry under III.E. (Heroic Attempt to Rescue Person(s) from Sea Disaster).

Also cross-referenced to I.A. (Loss of Vessel(s) -- Cause Unspecified), and III.F.b. (Disaster Averted/Person(s) in Extreme Peril, but Rescued).

## II. B. b. \*Died on the Ice Fields\*[Murphy]

{Mercer, 113}  
 [Murphy (1925), 18.]  
 {Ryan & Small, 39}

Richard Parsons, of Flat Rock, Newfoundland, is sealing on an ice floe with his two sons (and, apparently, a number of others), when the wind changes and the ice begins to drift seaward. The men race for the safety of shore. The younger Parsons boy has left earlier. The father and the elder son are attempting to reach safety when the boy, his wet clothing beginning to freeze, says he can go no further. The father removes his own clothing and wraps his son in it, then embraces him in an effort to keep the lad from freezing to death. They are found the next morning, both near death, and as they are being borne homeward, the corpse of the younger boy (whom they had thought safe) is discovered. A memorial stanza closes the ballad, praising the father's self-sacrifice.

[Coll. note (Ryan & Small, 40)]: Tribute to the heroism of Richard Parsons, of Flat Rock.

"The song was written by P.J. Dyer, a native of St. John's, but now a resident of the United States. The...incident, in which a son of Richard Parsons, of Flat Rock, near St. John's perished on the ice floe, took place on March 24th, 1894." (Original note).

II. B. b. "Glen Alone, The"[Lehr]

Cross-referenced to III.F.a. (Disaster Averted/Vessel(s) Threatened or Damaged, but not Lost).

MUNFLA 68-2; 83-378; 84-399; 85-245(2) & 87-117  
 [C726; C6654; C7205; C7829, C7830 & KG/AB 3(87)]

{Ives, *Scott*, 364-5, [frag.] "The Wreck of the *Glenaloon*"}  
 {Lehr, 76, #43}  
 {Mackenzie, 387, #162, "The Wreck of the *Glenaloon*"}

The crew of a becalmed vessel find a derelict vessel with her foremast and mainmast gone and her boats shattered. Aboard are a number of skeletons, all that remains of her crew. A note, clutched in the bony hand of the skeleton captain, indicates that they were wrecked in a storm and their food supply was exhausted.

[Coll. note (Lehr, 77)]: Mr. Power learned this song from Mr. George Follett in the 1920s when Mr. Follett was in his seventies.

[Researcher's note]: Indications of possible local origin arise from the fact that Newfoundlanders often "tan" or "bark" their sails to preserve them from rapid deterioration, and the process leaves them a reddish brown colour. Also, the "Guernsey" type of pullover sweater mentioned in the text is frequently worn by fishermen in Newfoundland and Labrador.

## II. B. b. "Greenland Disaster, The" [Laws]

MUNFLA 66-25; 68-40; 75-294 & 86-161  
[C298; C522; MS p. 59 & KG/WW 12(86)]

[Blondahl (1964), 79]

[Devine, M.A., *The Harbour Grace Standard*, 28 March, 1898]

[Doyle (1940), 40]

{Greenleaf & Mansfield, 299, #146}

[*The Harbour Grace Standard*, 1898, (2 versions)]

{Laws dD34, *NAB*, 264}

{Mercer, 128 (2 versions listed separately), 182}

{Mercer thesis, 169, #21; 2210, #72}

{Jim Payne, *The Southern Cross*, SingSong Productions, no #, 1989, Side 2, "The Greenland"}

{Peacock, III, 926}

{Peacock, "Native," 215.}

{Ryan & Small, 46, 48, 50, 53, 54, 55, 57; 7 versions of the story, all but one titled "(The) Greenland Disaster;" the version on p. 53 is the exception, entitled "Written in Memory of the 48[sic] Men Who Lost Their Lives in the S.S. *Greenland* Sealing Disaster of Monday, March 21st, 1898."}

[Wornall, A.C., *Newfoundland Stories & Ballads*, 8:2 (1962), 27]

The *Greenland* is a four-hundred-ton sealing ship owned by Baine Johnston and Company, of St. John's. She has a crew of two hundred seven men under the command of Capt. George Barbour. She sails from St. John's on 10 March 1898, and the first seal is caught on the twelfth of that month. From that time until the twenty-first, all goes well, and the voyage is prospering. On the twenty-first of March, a sudden storm arises, while they are in the Straits of Belle Isle, stranding 148 men on the ice. Only one hundred are rescued. Twenty-five are found frozen and brought in, and twenty-three are "missing". Among the dead are Mike Hennessey from St. Brendan's and Willie Hart of Harbour Grace.



[Researcher's note]: An account of this tragedy is entitled "The Greenland Disaster, March 21, 1898" by Frank Galgay, and is found in *Shipwrecks of Newfoundland and Labrador* by Galgay and Michael McCarthy, 37-43. There is also a note in Appendix B of the same book, on page 82 and a further mention of the incident in *Amazing Newfoundland Stories from Jack Fitzgerald's Notebook*, 125. A first-person account was printed in the St. John's *Evening Telegram* of 27 April 1967.

[NB]: This item should not be confused with the "Newfoundland Disaster," "The Loss of the Sealer *Newfoundlander*," or the "Greenland Whale Fishery."

## II. B. b. "Heroic Fisher Boy, An"

See main entry under III.E.a. (Heroic Attempt to Rescue Person(s) from Sea Disaster).

Also cross-referenced to I.B. (Loss of Vessel(s) in Storms) and III.D. (Loss of Vessel(s) without Loss of Life).

## II. B. b. "Hesperus/Hesperous, The Wreck of the"[Longfellow]

See main entry under I.D.a. (Loss of Vessel(s) Through Grounding or Striking).

Also cross-referenced to I.B. (Loss of Vessel(s) in Storms) and II.A. (Loss of Person(s) by Drowning).

## II. B. b. "Ice-Floes, The"

[Pratt (1962), 58]  
{Ryan & Small, 59}

The round of work involved in the sealers' occupation is described as it pertains to the crew of the *Eagle*. The last two pages of the text involve the sudden onset of a snow squall and the tribulations of a group of these sealers stranded on the ice. The last line states that sixty men were lost. The form of this text is non-traditional.

[Researcher's note]: This appears to be a professional poet's effort and perhaps is not found within the traditional processes of transmission, still it is included by Ryan & Small, and thus appears here. It is not evident that it portrays an actual historical event. Perhaps it is simply a typification of

what might have happened.

II. B. b. \**John Harvey*, The Loss of the\*[Peacock]

Cross-referenced to I.B. (Loss of Vessel(s) in Storms), I.D.a. (Loss of Vessel(s) Through Grounding or Striking), III.E. (Heroic attempt to Rescue Person(s) from Sea Disaster), and III.F.b. (Disaster Averted/ Person(s) in Extreme Peril, but Rescued).

MUNFLA 65-21; 66-10; 72-1; 73-89; 78-36; 78-238; 81-339; 82-248; 83-376; 85-245 & 88-277

[C435; MS p.38; C1038; MS pp.90-91; MS pp. 16, 25, 33, 45, 72, 75; C3586; C7842; C5868; C6645; C7827 & C11573]

{The Dorymen, *The Dorymen*, Paragon (Marathon Music) ALS 321, n.d., A-3, \*The Wreck of the *John Harvey*\* (disc)}

{Fowke, *CFMJ*, 56}

{Mercer, 149}

{Peacock, III, 950 (PEA 127 No. 890)}

{Taft, 7, 73, 98}

Alternative titles \*Oh, Ye Landsmen All\*/\*The Wreck of the *John Harvey* (of the Belleoram Bay)\*/\*The Shores of Gabarus\*

The *John Harvey* under Capt. Kearley (Kerley, Kearly, Kell[e]y) is bound from Gloucester to St. Pierre in general cargo. In a storm on 10 January 1912, she goes on the rocks near Gabarus on the coast of Cape Breton, Nova Scotia. The boats are frozen to the deck, so John Foote of Belleoram Bay, Nfld., swims ashore with a rope, saving the entire crew of six by his actions. Later both he and shipmate John Keeping die of exposure and exhaustion. The captain returns to Newfoundland with the surviving crew members and the two bodies for burial.

[Coll. note (Peacock, III, 951)]: Another example of the numerous native shipwreck ballads from the south coast of Newfoundland. Small boats like the *John Harvey* often get contracts to carry general cargo from Canadian and American ports to places in Newfoundland and the offshore French islands of St. Pierre and Miquelon. Belleoram is in Fortune Bay on Newfoundland's south coast, and Gabarus is on the east coast of Cape Breton. 'Keeping' is a common south coast name. The tune of this ballad is of more than passing interest. Though ostensibly Dorian, the strong Mixolydian bias of the two inner phrases makes it rather unstable.

II. B. b. "Lines on the Terrible Death of a Poor Liverpool Stowaway"

{Mercer, 146}

{OHWS (1904), 18z}

A young boy stows away in the hold of the SS *Austrian* and dies after eighteen days without food or water.

II. B. b. "Newfoundland Disaster, The" [Peacock]

MUNFLA 75-147

[MS p. 46]

[*The Harbour Grace Standard*, 1914]

{Mercer, 160}

{Peacock, III, 967 (PEA 172 No. 1080)}

{Ryan & Small, 94, 96}

The sealing steamer *Newfoundland* loses a great number of men through exposure and freezing while they (the men) are stranded on the ice. The entire story is to be found in the documentary book, *Death on the Ice: The Great Newfoundland Sealing Disaster of 1914* by the late Cassie Brown with Harold Horwood (Toronto/New York: Doubleday Canada Limited/Doubleday & Company, Inc. 1972). A briefer description of the event appears in *Marine Disasters of Newfoundland and Labrador* by J.P. Andrieux, 84-85.

[Coll. note (MUNFLA 75-147)]: "The Newfoundland Disaster was learned from an older brother who helped in the search for survivors. He was among the crew of the Bellaventure, another sealing boat near the site of the disaster, which happened in March, 1914. The song would usually be sung by one singer and would create a sad, mournful atmosphere. Singing in groups created an exciting or happy mood."

[NB]: This item should not be confused with the "Greenland Disaster" or "The Loss of the Sealer *Newfoundlander*."

II. B. b. "Peter's Banks, [The Wild] (St.)"/"Bill Strickland Belong to Spaniard's Bay" [Peacock]

MUNFLA 65-21, 66-24; 76-131 & 78-36  
[C433; C252; C2481/MS p. 27 & MS pp. 20, 87]

{Peacock, III, 969 (PEA 151 No. 989) (\*Peter's Banks\*)}

Men from a fishing vessel go out in their dories. A squall comes up and they are separated from the "mother ship." After six days of drifting without food or water, Gord Hart (Peacock says Goddard) dies. His dory-mate, William St(r)ickland, is rescued by men from Ramea (Burgeo). The storm is said to have occurred on the St. Pierre ("St. Peter's") Banks, about 100 miles from Harbour Breton.

[Coll. note (MUNFLA 76-131 [MS p. 29]): [A transcription of the informant's comments following the song]: "Now that's Strickland out here. I don't know if he is dead or living. When I was able to sing it, I was a servant out there with Seymore's.[sic] I didn't know Strickland from the devil then and John Seymore, that's the fellow I was minding, rocking 'im in a cradle and this was the song I was singing and they was playing cards and I didn't take notice of them stopped playing the cards and after I finished he said, 'Me maid, where did you learn that song to?' I said, 'I learned it from me uncle.' He said, 'Do you know who you're singing about?' I said, 'No sir. I'm only singing a song.' 'Well,' he said, 'That's me and you got to sing that song for me again and,' he said, 'The best pair of shoes you put on your feet you're goin put them on.' And I said to Mrs. Seymore, 'I can't sing that song no more. He got me scared to death.' She said, 'Lie your head down on my shoulder and sing the song.' And that's what I done. I lied my head down on her shoulder and sung a song and the next day he was over with the pen and paper and took down the song. He said, 'I often heard,' he said, 'There was a song made up about me, but that's the first time I ever heard it in my life.' And I said, 'I'm glad I sung it for you.'"

[Coll. note (Peacock, III, 970)]: Peter's Banks is a fishing area off the south coast of Newfoundland near the French island of St. Pierre. Ramea is an island port also off the south coast. Although the third tone of the mode does not occur in the first phrase of the tune, a definite Dorian feeling is established at the beginning. This is dispelled, however, when the third tone turns out to be sharpened in the second and third phrases, establishing the tune as Mixolydian. Everett Bennett's variant is the only record I have found of this native south coast ballad.

[Researcher's note]: Spaniard's Bay is NOT off the south coast, although St. Peter's Banks ARE. Spaniard's Bay is on the northeast Avalon Peninsula. It is to be assumed that the reason Peacock found few variants of this ballad in

south coast tradition is that the survivor was a native of Spaniard's Bay, and the song had greater relevance and therefore currency in the Conception Bay area. It is also to be noted, however, that the informant quoted above, who sang the variant from MUNFLA 76-131, seems to indicate in her comments that the song was not widely performed, even in its heyday, or Mr. Strickland would likely have heard it prior to her performance during the card party.

Seary has no listing for Goddard as a Newfoundland surname, but lists Hart, (pp. 217-218), as scattered, especially in St. John's and at Fogo. Galway, as one transcription has it, is listed on p. 183 of Seary's book. It is possible, but less probable than Hart.

## II. B. b. \*Spring of '97, The\*[Peacock]

Cross-referenced to I.D.b. (Loss of Vessel(s) Through Stranding or Jamming).

[Blondahl, RLP-34 (disc)]

[Doyle (1955), 74]

{Mercer, 181}

{Peacock, III, 976 (PEA 5 No. 29)}

{Ryan & Small, 44}

{Taft, 56, 73, 94}

This is another story of a sealing disaster. The fishery has been successful, but the vessel is holed by ice and the men marooned on the floe, where several deaths are chronicled, presumably as a result of freezing, exposure, and starvation.

[Coll. note (Peacock, III, 977)]: The name of the sealing vessel is not given in the ballad, so it would be difficult to trace its origin. The 'harps' in verse 3 are a species of Greenland seal with a dark harp-shaped marking on the back fur. This is one of several native songs from the National Museum's collection given to Gerald S. Doyle of St. John's for his 1955 booklet *Old-Time Songs of Newfoundland*.

## II. B. b. \*Swansea/[Queen of Swansea], The Loss of the\*

Cross-referenced to I.B. (Loss of Vessel(s) in Storms).

MUNFLA 68-43

[C526] (Commentary on song, not performance. No text available.)

A vessel is lost in Notre Dame Bay, Newfoundland. Fourteen survivors manage to reach a small barren islet, where they shelter under a piece of canvas. All of them eventually die of exposure and starvation. The story is known because of a written account left by the last to die, one Dr. Dowsley.

[Researcher's note]: Full accounts of this event are "The Castaways of Gull Island" in Michael Harrington's *Sea Stories from Newfoundland*, (St. John's: Harry Cuff Publications Limited, 1986), 31-42, in which the victim vessel is listed as the *Queen*, with Swansea, Wales as her home port,\* and "Letters From Gull Island, The *Queen of Swansea* Tragedy, December 12, 1867,\*" by Mike McCarthy, in *Shipwrecks of Newfoundland and Labrador* by Frank Galgay and McCarthy, 27-32.

\*Since Mr. Harrington is painstakingly meticulous in his research, one may give his data the benefit of the doubt.

## II. B. b. "Trinity Bay Tragedy, The"[Leach]

Cross-referenced to III.F.b. (Disaster Averted/Person(s) in Extreme Peril, But Rescued).

{Leach, 187, #71}

{Mercer, 188}

{Ryan & Small, 37}

On 27 February 1892, a number of small craft left small outpost communities on the shores of Trinity Bay, Newfoundland, to go seal hunting on the nearby ice floes. The weather was good when they embarked, and they went farther out into the bay than perhaps they should have done. A sudden heavy snow squall/blizzard arose, and although some managed to save themselves and a few who were stranded on the ice were rescued, a large number (twenty-four, according to a newspaper report) were frozen to death in their boats or driven up the bay to perish. Three of the eleven verses in the Leach text are memorial and fatalistic in character.

[Researcher's note]: Mercer's thesis, 132, attributes authorship of this item to Nicholas Peddel.

## II. B. b. "Truxton and Pollux Disaster"

See main entry under I.D.a. (Loss of Vessel(s) Through Grounding or Striking).  
 Cross-referenced also to I.B. (Loss of Vessel(s) in Storms), II.A. (Loss of  
 Person(s) by Drowning), and III.E.a. & b. (Heroic Attempt to Rescue  
 Person(s) from Sea Disaster -- Successful and Unsuccessful).

II. B. b. \*Union from St. John's, The\*[Laws]

See main entry under I.D.a. (Loss of Vessel(s) Through Grounding or Striking).  
 Also cross-listed under I.B. (Loss of Vessel(s) in Storms).

II. B. b. \*William and Harriet\*[Laws]

See main entry under III.A.a. (Romantic Tragedy Resulting in Death at Sea --  
 Parental Opposition Involved).  
 Also cross-referenced to I.A. (Loss of Vessel(s) -- Cause Unspecified).

II. B. b. \*Willy March\*[Ryan & Small]

[Blondahl, 67]  
 [Doyle (1940), 80]  
 [England (1969), 126]  
 {Mercer, 196}  
 {Ryan & Small, 107}

Two men sealing on the ice-floes attempt to walk in to Cape St. Francis,  
 Conception Bay, after three of their companions have frozen to death. The time  
 is March, and Easter Saturday is mentioned, although it is not clear exactly  
 when this day appears in the chronology. At length, when the Cape St. Francis  
 lighthouse is sighted, March tells his last companion to go on alone and send  
 help back. When the aid finally arrives, Willy March is found dead.

[Researcher's note]: The text is delivered in heavy dialect orthography, which  
 somewhat obfuscates the meaning of some passages.



II. B. c. Death at sea from unspecified causes.

## II. B. c. \*Butt and Rose\*

Cross-referenced to I.D.b. (Loss of Vessel(s) Through Stranding or Jamming).

MUNFLA 71-57

[C1009]

Two men, surnamed Butt and Rose, are driven off from Cape St. Francis sometime in the 1880s or '90s. They are stranded on the ice, and a (radio?) message is sent to St. John's. The coastal steamer, *Lady Glover* is sent to rescue them, but finds nothing.

## II. B. c. \*Faithful Sailor Boy, The\*[Laws]

MUNFLA 67-34; 68-40; 69-34; 72-238; 73-89; 76-380; 78-50; 80-203; 82-248 & 83-376(2)

[C428; C471; C555(frag.); C1370(frag.); MS pp. 105-106; MS p. 112; C3765; C4895; C5866 & C6643(2)]

{Doerflinger, 164, (\*The Sailor Boy\*)}

[English 1959, 5]

{Fowke, *CFMJ*, 39}

{Healy, 24, #9, (\*Your Faithful Sailor Boy\*)}

{Huntington, *Henry*, 59}

{Laws K13, *ABBB*, 147}

[Manny, 237]

{Mercer, 117}

{*Nfld. Songs & Ballads* 16:2 (1970), 7}

{Ranson, p.32, same title}

Alternate title 73-89 \*Good-bye My Own True Love\*

A young man goes to sea, leaving his sweetheart to await his return. He promises to be faithful. He dies at sea. Although no cause for his demise is given, one assumes disease, or possibly injury. Drowning is highly unlikely, as he manages to send a message to his bereaved lover by way of his shipmates.

[Coll. note (MUNFLA 76-380, MS p. 114)]:

On \*The Faithful Sailor Boy\*:

Walter Joseph Nash, a cousin of Carrie's, sang this \*the first night after they came back from the Mediterranean.\* There were tears in Aunt Carrie's eyes,



around midway through this song. It meant to her a thing that can only, perhaps, be felt fully by someone who has lost a loved one at sea -- a common enough occurrence, here in Newfoundland. In her case it was no lover, but her own son, Patrick, she was remembering, who drowned years ago in a boat off New Orleans.

[Researcher's note]: For a complete text of this item, with commentary, see page 92 of this thesis.

II. B. c. \*Fisherman's Bride\*/\*George's Banks\*[Greenleaf & Mansfield]

See main entry under III.B. (Laments for the Death at Sea of Loved Ones).

II. B. c. \**Golden Hind*, The\*[Peacock]

{Peacock, III, 922 (PEA 16 No. 97)}

Jim Harding sails on the *Golden Hind* for Bahia, Brazil, during the month of November. The ship is overdue returning with a cargo from Barbados, but finally is sighted off Cape Race in difficult weather. The crew are attempting to beat off the ice, which is forming on decks and rigging, when suddenly Jim collapses and dies [possibly a heart attack? -- MPH]. As in a newspaper obituary, the man's surviving family is mentioned. The final verse is fatalistic, indicating that God "does things for the best."

[Coll. note (Peacock, III, 924)]: The distant port in verse 1 (pronounced \*Bahay\*) I have assumed to be the large Brazilian port Bahia. This native ballad is one of the best of the Newfoundland collection. The singer's style is very free; notes are lengthened or shortened to suit the sense of the text.

II. B. c. \*Lady Franklin's Lament\*/\*Sailor's Dream, The\*[Laws]

See main entry under III.B. (Laments for the Death at Sea of Loved Ones). Also cross-referenced to I.D.b. (Loss of Vessel(s) by Stranding or Jamming).

II. B. c. \*Willie Fair/Vare\*[Greenleaf & Mansfield]

See main entry under III.F.b. (Disaster Averted/Person(s) in Extreme Peril, but Rescued).

Also cross-referenced to I.A. (Loss of Vessel(s) -- Cause Unspecified).



## II. C. Loss of person(s) through man-made disaster.

### II. C. a. Death in battle at sea (Military)

#### II. C. a. "Baird and Waterman"/"James Bird"

MUNFLA 68-40

[C473]

{Fowke, *CFMJ*, 44}

{Laws A5, *NAB*, 121, "James Bird"}

{Warner, 78, #17}

Baird bids farewell to his family and sweetheart, and goes to fight on Lake Erie, under the command of Admiral Perry. He fights valiantly, is wounded, and dies in battle. This synopsis contrasts with the form reported by Laws, in which Baird (or Bird) first fights, then turns traitor (or deserts), and is eventually court-martialled and sentenced to hang.

[Researcher's note]: It seems reasonable to assume that the desertion and court martial were dropped from the popular version on the grounds that desertion (or treason) was an "unheroic" action from the popular standpoint, and would therefore be uncharacteristic of a ballad hero.

#### II. C. a. "Cumberland's Crew, The"

See main entry under I.G.a. (Loss of Vessel(s) Through Military Action).

Also cross-referenced to II.A. (Loss of Person(s) by Drowning).

#### II. C. a. "Nelson's Victory"

MUNFLA 68-26; 71-2 & 83-376  
[C510; C801 & C6638]

{Laws J17, *ABBB*, 136}  
{Sharp, *English*, #38}  
{Shepard, 149}

Although, as the title indicates, "we" were victorious in this battle, still Admiral Lord Nelson, the commander of the British fleet was killed, and thus there was cause for considering the situation disastrous.

[Researcher's note]: There are a number of ballads on this general theme, but I have not had sufficient time to ascertain the relative degree of emphasis on the death as opposed to the victory. I therefore have appended only the three annotations.

II. C. a. \*Three Newfoundlanders blown up on the battleship *Main*[sic], in Havana harbor by an explosion.\*

[NB]: See also I.G.a. \**Maine*, The Battleship the\*

II. C. a. \**Viknor* in Defence of the Empire January 31st, 1915, In Memory of 25 Newfoundland Heroes of the Royal Naval Reserve who went down in the HMS\*

Cross-referenced to I.G.a. (Loss of Vessel(s) Through Military Action) and II.A. (Loss of Person(s) by Drowning).

{Mercer thesis 77, 183, #40}

No synopsis is available, as I was unable to examine the text of this broadside.

~~~~~

II. C. b. **Death in battle at sea (Non-military)**

II. C. b. "Bold Manan the Pirate"/"William Craig and Bold Manone"[Peacock]

{Doerflinger, 139, ("Bold Manning")}
 {Eckstorm & Smyth, 259}
 {Healy, 44, #23 ("Manning the Pirate")}
 {Mercer, 195}
 {Peacock, III, 848 (PEA 146 No. 971)}

"Our ship" is brutally attacked by Manone, who slaughters crew and passengers mercilessly. At length he meets "Rodney" and is defeated.



II. C. c. **Death at sea by human error or miscalculation.**

II. C. c. "Halifax Explosion/Disaster, The"

See main entry under I.G.b. (Loss of Vessel(s) Through Explosion, Fire, Etc.)

II. C. c. "Spanish Main, The"[Peacock]

Cross-referenced to III.A.b. (Romantic Tragedy Resulting in Death at Sea -- No Parental Intervention).

MUNFLA 65-16; 66-23; 70-8(2); 72-208; 75-292; 78-050; 81-339 & 85-245
 [C149; C236; (C673, C778); C1160; C2110; C3763; C7851 & C7827]

{Greenleaf & Mansfield, 204, #102}
 {Hiscock, 186}
 {Karpeles, 153}
 {Mercer, 180}
 {Peacock, III, 720 (MS 109)}

Despite the pleas of his parents to stay at home, a young man goes to sea. In some unspecified port, he meets a young woman, apparently a servant-girl, with whom he has a three-year courtship. He sails on 2 January, after securing her promise to be faithful. He, in his turn, promises to write. She seems to be grieving on the night they part. The next morning, she is found dead in her

chamber, with a letter under her pillow which says: "Farewell...forever...."
 Three weeks after her funeral, a letter comes, addressed to her, which carries the information that the young man has been killed in a fall from the rigging. Closing lines indicate that they have gone to Divine judgement.

[Coll. note (Peacock, III, 721)]: Three Newfoundland variants of this didactic ballad are very similar in text and tune. Greenleaf and Mansfield give a ten-verse variant without tune in *Ballads and Sea Songs of Newfoundland*. However, I was unable to find it in other collections. Perhaps it has survived only in Newfoundland. The preoccupation with sin would seem to suggest a zealous missionary influence, but in other respects the ballad is normal enough to pass the test of traditional authenticity.

II. C. c. "To the Memory of the Late Captain Kennedy" [Ryan & Small]

See main entry under III.B. (Laments for the Death at Sea of Loved Ones). Also cross-referenced to I.G.b. (Loss of Vessel(s) through Explosion, Fire, etc.) and III.E. (Heroic Attempt to Rescue Person(s) from Sea Disaster).

II. C. c. "Where the Boatswain and another man by explosion lost their lives." (first line)

MUNFLA 73-46

[C1958](frag.)

This is a fragmentary datum, obviously dealing with death by explosion, and having to do with the sea (use of the word "boatswain"). Lack of further information makes it impossible to pinpoint its proper location any more than generally. See remarks on p. 46 of this thesis.



II. C. d. Shipboard murder and death by intentional maltreatment

II. C. d. "Charles Augustus Anderson" [Peacock]

Cross-referenced to I.D.a. (Loss of Vessel(s) Through Grounding or Striking).

MUNFLA 83-151; 83-376; 84-399 & 85-245
[MS p. 70; C6636; C7206 & C7834]

{Creighton, *Maritime*, 196 **Saladin Mutiny**}
{Creighton, *NS*, 235, #109, *Charles G. Anderson*}
{Doerflinger, 291 (*Charles Gustavus Anderson*)}
{Fowke, *CFMJ*, 35}
{Greenleaf & Mansfield, 319, #158 (*Fielding*)}
{Laws D19, *NAB*, 170}
{Mercer, 108}
{Mackenzie, 289, #113, 403 (tune)}
{Peacock, III, 867 (PEA 76 No. 675)}
Alternate titles: *Carl Anderson*, *Karl Anderson*

See synopsis and [Coll. note] below under **Saladin Mutiny, The*.* The major difference between the variants is that this one narrates the tale from the standpoint of its title character, while the other speaks in the voice of his shipmate, George Jones. Although the captain is named in this variant, the other crew members are not. Information on the mutiny itself is less detailed, but much more emphasis is placed on the moral wrongs done and the execution of those responsible. This is as close to a classic of the *goodnight* broadside type as the current researcher has ever seen.

[NB]: A very good note on this ballad is to be found in Greenleaf & Mansfield, p. 320.

II. C. d. **City of Baltimore, The**/**Bold McCarthy** [Peacock]

MUNFLA 66-23(2); 74-266; 82-248; 83-376(2); 84-399(2) & 85-245
[(C233, C243); C2014; C5868; C6639(2); (C7204, C7210) & C7822]

{Creighton, *NS*, 117, #58}
{Doerflinger, 128, (both titles)}
{Fowke, *19th*, 46}
{Greenleaf & Mansfield, 354, #174}
{Healy, 15, (**Bold Denis McCarthy**)}
{Hugill, 7, 56 **Bold MacCarteney**}
{Laws K26, *ABBB*, 154}
{Manny & Wilson, 22}
{Mercer, 101, 108}
{Palmer, 224, #109}
{Peacock, III, 860 (PEA 164 No. 1042)}

McCarthy, a stowaway bound for North America aboard the *City of Baltimore*, is discovered by the cruel first mate and dragged from his hiding place. The mate then attacks the stowaway, who bests him (in some instances killing him) and is praised and made a ship's officer by the Scottish captain, one MacDonald.

[Coll. note (Peacock, III, 861)]: The *City of Baltimore* was operated in the 1850's between Liverpool and New York by the Inman Line of Liverpool. At 2,000 tons she was one of the largest ships in the Atlantic trade at that time.

[Researcher's note]: According to Kenneth S. Goldstein (MUNFLA 88-279, MS p. 3) songs such as this, where the Irish are victorious over other ethnic backgrounds, are sometimes considered "treason" songs.

II. C. d. "Jimmy and Nancy" [Peacock]

Cross-referenced to III.A.a. (Romantic Tragedy Resulting in Death at Sea -- Parental Opposition Involved).

{Creighton, NS, 81, # 41 "Jimmie and Nancy"}

{Huntington, Henry, 492 "Jamie and Nancy"}

{Laws N8, ABBB, 206 is NOT the same}

{Merasheen, 42 is NOT the same}

{Mercer, 139}

{Peacock, III, 682 (PEA 104 No. 794)}

{Mercer thesis, 308 ff., #185 (by title only)}

The title characters are sweethearts. Her parents oppose the match. The father sends Jimmy to Bermuda aboard the *Sea Mare*, which he, the father, owns; meanwhile Nancy's parents try to discourage her from her love of Jimmy. A rich Bermudan woman tries to seduce Jimmy. When he rejects her, she commits suicide. Nancy's father pays the boatswain to kill Jimmy, which he (the boatswain) does by pushing him (Jimmy) overboard. Jimmy's ghost visits Nancy at her parents' home, where he tells her of the situation and declares that, if her love is true, she will follow him in death. She drowns herself. The boatswain admits to his misdeed and is executed (hanged at the yardarm), while the girl's father breaks his heart over the situation. The ballad ends with a moral, which warns other "cruel parents" to "never do the same."

[Coll. note (Peacock, III, 686)]: This ballad has just about everything a traditional love-death ballad can have -- early betrothal, cruel parents, forced separation, attempted seduction in a foreign country, adventure on the high seas, exchange of love tokens, murder, love-ghost visitations, and

finally, of course, the consummation in death. As a broadside it appears in Garret's *Merrie Book of Garlands* with fifty-six verses, but this Newfoundland version is the longest and best I have seen collected from oral tradition. The Dorian-type tune is also of superior quality.

II. C. d. *John Yetman, (The Ballad of)*

MUNFLA 68-16; 74-226; 76-1; 86-161 & 87-117

[C491; MS p.188; C2448; KG/AB 24(86)(2 versions) & KG/AB 9(87)]

[Blondahl, *Newfoundlanders, Sing!*, 71]

{Omar Blondahl, *John Yetman,* on *The Roving Newfoundlander*, Rodeo RBS 1142, [n.d.]; also on *Songs of Sea and Shore*, Arc A-537 [n.d.] (disc)}

[Doyle (1955), 34]

{Mercer, 140}

{Mercer thesis, 316, #195; 381, fig. 40 (#195)}

{Taft, 57, 68, 69, 85}

In MUNFLASTI, the reference to MUNFLA 68-16 states that Yetman shoots his captain and is jailed for it. Contrariwise, in *Newfoundlanders, Sing!* by Omar Blondahl, p. 71, it states:

John Yetman, a fisherman from St. Mary's Bay, was killed in Cape Broyle harbour by the American captain of his fishing vessel. The captain was sentenced to fifteen years hard labour in the St. John's penitentiary.

This, like the text from MUNFLA 74-226, indicates that Yetman was the victim of the murder, and that the captain was prosecuted by the law.

II. C. d. *Martha (Marter) Jane, The*/*Ordeal of Andrew Rose, The*[Peacock]

{Colcord, 156, *Andrew Rose*}

{cf. Creighton, NB, 185, #88 *Captain James*}

{Mercer, 165}

{Mercer thesis, 36}

{Palmer, 233, #115 *Andrew Rose*}

{Peacock, III, 825 (PEA 189 No. 1136)}

This ballad catalogues the various ill-treatments of a sailor by his cruel captain and mate, culminating in the victim's death. When the ship arrives in Liverpool, someone (presumably a crew member) reports these horrors to the authorities and Captain Rogers is hanged for the crime. The final verse is the

captain's farewell to his family. Despite the graphic scenes of horror in the earlier verses, this ballad retains its journalistic character to the end and makes no strong moralistic statement as a concluding formula.

[Researcher's note]: This memorial ballad has a strong factual basis, to wit:

Not far from Dove stood the stiff likeness of Captain Henry Rogers, "A jolly master (by repute), who systematically murdered members of his crew in the days when ships were sunk for the insurance money." This merry mariner was eventually hanged in grim old Kirkdale Gaol for the murder of Andrew Rose, a seaman aboard the *Martha and Jane*.¹²

This indicates that even the most seemingly far-fetched of the texts may, indeed, be based on a factual situation. It is for this reason that I have used the term "fictive" rather than "fictional" in dealing with this material.

Mercer's thesis holds that this incident occurred in 1855, yet the ballad was still being collected from active performance tradition in the 1950s. According to Kenneth S. Goldstein (MUNFLA 88-279, MS p. 3) this song is sometimes considered a "treason" song, because it presents the established authority (in this case, the captain) as being cruel and unjust.

II. C. d. "New York Trader"[Peacock]

See main entry under II.D. (Loss of Person(s) Through Supernatural Agency).

II. C. d. "Pat O'Donnell"[Leach]

MUNFLA 84-398(2) & 84-399
[(C7216, C7219A) & C7197]

{Leach, 122, #42}

Patrick O'Donnell kills James Kerry (Carey) aboard the *Melrose* en route to Cape Town in August of 1883. He is subsequently taken to London for trial, where he is executed.

[NB]: An extensive account of the incident is given with the text in Leach

¹²Richard Whittington-Egan, *Liverpool Soundings*, (Liverpool: The Gallery Press, 1969), 34.

(p. 123).

II. C. d. **Saladin* Mutiny, The*[Peacock]

Cross-referenced to I.D.a. (Loss of Vessel(s) Through Grounding or Striking).

{Creighton, *NB*, 220, #113, *George Jones*}
 {Creighton, *NS*, 238, #110, *George Jones*; * see also 241, #111,
 **Saladin's* Crew,* which is a different rendering from either this or
 Charles Augustus Anderson, above}
 {Laws D20, *NAB*, 171}
 {Mackenzie, 286, #112, *George Jones*}
 {Mercer, 124, 174}
 {Palmer, 214, #104}
 {Peacock, III, 887 (PEA 192 No. 1141)}

This ballad tells the story of the mutiny aboard the *Saladin* from the standpoint of the cabin steward, one George Jones, of County Clare, Ireland. The mutiny occurs during a return voyage from Valparaiso, Chile and was engineered by the passengers, Mr. Fielding and his son. The names of two other crew members, Ed Gidding and Garvin Gallaway, are mentioned, the latter as having killed the former. The original mutineers subsequently then turn on the instigators and kill *them*. Finally, on 29 May, the ship wrecks by going aground. The last verse tells of prison at Newgate and trial. Execution is indicated, but not specifically stated.

[Coll. note (Peacock, III, 888)]: Both this ballad and *Charles Augustus Anderson* tell the story of the mutiny aboard the English barque *Saladin* captained by Sandy Mackenzie, the soft-hearted skipper who took pity on a Mr. Fielding and his son in Valparaiso, Chile, where they were stranded without funds. The Fieldings led a mutiny with the purpose of seizing money from the ship's strong-box and later planned to abandon her off the coast of Newfoundland. The sailors, in turn, mutinied against the Fieldings and threw them overboard. The original plan of abandonment was carried forward, but without a skilled navigator, the ship ran aground on the rocky shore of Guysborough County in Nova Scotia. The survivors finally confessed the whole bloody story, and the ringleaders were hanged in Halifax on July 30, 1844. For a Nova Scotia variant of this ballad see Roy Mackenzie's *George Jones*. In this Newfoundland variant the mutineers are taken to Newgate prison in London.

II. C. d. 1. **Occurrences of cannibalism.**

II. C. d. 1. **"Fanny Wright, The"**

Cross-referenced to I.B. (Loss of Vessel(s) in Storms), II.A. (Loss of Person(s) by Drowning), and III.F.b. (Disaster Averted/Person(s) in Extreme Peril, but Rescued).

MUNFLA 78-238

[C3576]

On 22 November the *Fanny Wright* sails from St. John's, Newfoundland. There are eighteen aboard, plus the captain. The first ten days of the voyage are uneventful, but then, five hundred miles from land, the vessels lays over on her beam ends in a storm, and the crew have to jettison her spars to right her. Two are drowned, Ben McCuziky(?) and Griffiths, the first mate. Only three bottles of wine and no food are saved. On Sunday morning, the eighteenth day they have been without food, the captain says that the single men must draw lots and the loser must be killed to feed the rest. "Young O'Brien" loses and is blindfolded. He asks his shipmates not to tell his mother (in Limerick?) the manner of his death. The cook takes a knife, cuts the boy's throat, and drinks his blood. On Monday morning, a steamer, the *Sandlark*, is sighted. She picks up the remainder of the crew and takes them to their friends in America.

[Researcher's note]: An account of this incident is found in *Amazing Newfoundland Stories from Jack Fitzgerald's Notebook* by Jack Fitzgerald, 45. This indicates that O'Brien was killed unnecessarily and not eaten, for the timely arrival of an American vessel, the *Agenora* prevented this act. It also states that Gorman, the cook, was the only Newfoundlander in the crew, the rest being Irishmen.

It is not impossible that "The Storm of New Year's Eve," which is listed under I.B. is a version of this item, since it notes the inability of the crew to reach stores of meat and fresh water, but the unintelligible quality of most of the tape-recorded item makes it impossible to achieve any degree of certainty in this regard.

II. C. d. 1. "Silk Merchant's Daughter, The" / "Bristol Town" [Laws]

Cross-referenced to III.A.a. (Romantic Tragedy Resulting in Death at Sea -- Parental Opposition Involved).

See also "Thomas and Nancy" III.A.b. (Romantic Tragedy without Parental Opposition).

MUNFLA 69-34; 82-248 & 86-161
[C554; C6229 & KG/WW 9(86)]

[Campbell & Sharp, #54 (?)]

{Carey, 69, "A Sea Song No. 23"}

[Cox, #99 (?)]

{Doerflinger, 296}

{Greenleaf & Mansfield, 57, #25 ("The Castaways" / "The Silk-Merchant's Daughter")}

{Laws N10, *ABBB*, 207}

{Mercer, 107, 177}

{Palmer, 139, #61}

{Peacock, III, 729}

{Sharp, *Appal.*, 381, #64}

Alternate titles: "A-Sailing From Dover," "The Ship's Crew (Casting Lots)"

A girl dresses in men's clothing and follows her lover to sea, after her parents have dismissed him from their service. The ship sinks and the survivors, in a lifeboat, draw lots to see who will be killed to save the rest from starvation. The girl's lot is drawn, but she reveals her identity to her lover, who offers to take her place. Both are saved by the timely sighting of land (or, in some versions, of another vessel).

[Researcher's note]: Although I have located only two texts in this category (with the possibility of a third, as noted above), I have been assured that there are other songs and stories from Newfoundland's Southern Shore area which deal with this problem.¹³

In Shields (46, #6) there is a text entitled "The Banks of Newfoundland" / "The Barque *Mariner*" which also deals with "arrested" cannibalism. It seems that this situation in which cannibalism nearly occurs, but is forestalled at

¹³Kenneth S. Goldstein, personal communication.

the last moment is a more favoured subject for popular narrative than is the actual commission of the act. There is also a book dealing with cannibalism (primarily at sea) from the legal standpoint. This book cites at least one text of a song dealing with a vessel bound for Newfoundland. The book is: Simpson, A.W. Brian. *Cannibalism and the Common Law: The Story of the Tragic Last Voyage of the Mignonette and the Strange Legal Proceedings to Which it Gave Rise*. Chicago: University of Chicago Press, 1984.

Compare also Child #24, "Bonnie Annie," in which the woman is sacrificed for the good of the vessel.

[NB]: Lehr, 183, #107, "Thomas and Nancy", begins "In Bristol there lived...", but is not this story.



II. D. Loss of person(s) through supernatural agency.

II. D. "New York Trader" [Peacock]

Cross-referenced to II.C.d. (Shipboard Murder and Death by Intentional Maltreatment).

- {Creighton, NS, 111, #55, "Captain Glen"}
- {Huntington, Henry, 346, "The Trader"}
- {Laws K22 (A&B), ABBS, 151, both subtitled "The Guilty Sea Captain"
- Version A is "Captain Glen," while version B is "New York Trader"}
- {Mackenzie, 241, #91; (see also #90 "Captain Glen," 238, #90)}
- {Mercer, 161}
- {Palmer, 129, #56 "Captain Glen's Unhappy Voyage to New Barbary"}
- {Peacock, II, 396 (MS 87)}
- {Shields, 150, #68 "The Trader"/"The Loss of the *Trader* and Crew"}

A man sails as one of thirty-four member crew under Captain William Gore on ship bound for the USA. Ship seems plagued with bad luck of various sorts. The captain has a frightening, portentous dream and unburdens himself to the boatswain, confessing that he has killed his wife and children, and laid the blame on a servant, who has been executed. The boatswain counsels secrecy. Finally the ill-luck of the vessel increases to the point that the boatswain tells what he knows of the captain's misdeeds. The crew throw the captain

overboard, and the wind immediately abates. When the vessel arrives in port, all are amazed at her disabled condition as well as that of the crew.

[Coll. note (Peacock, II, 397)]: This is one of a series of ballads dealing with the exposure of a murderer on board ship by supernatural means. For other examples in this collection see *The Sea Ghost* and *The Ship's Carpenter*. *New York Trader* has appeared in England under various broadside titles, and Roy Mackenzie has noted it in Nova Scotia.

II. D. *Sailor's Tragedy, The*/*In St. Tobin's Your Young Man Died*[Laws]

MUNFLA 64-17 & 66-24

[C132 & C253]

{Coffin, 235}

{Creighton, *Maritimes*, 116 *The Dreadful Ghost*

{Creighton & Senior, 151 (*The Dreadful Ghost* -- 3 versions under this title)}

{Greenleaf & Mansfield, 120, #57 *Sally Monroe*

{Laws P34A, *ABBB*, 265 (*The Sailor's Tragedy*/*The Sailor and the Ghost A*)}

{Leach, 70, #18 (second title: *The Murdered Girl*)}

{Mackenzie, 243, #92}

{Mercer, 173, 175}

{Peacock, II, 398 ff. (*The Sea Ghost*)}

A sailor beguiles and seduces two girls. One becomes pregnant; the other hangs herself. In her suicide note, she asks to be left unburied as a warning to other young women, and also promises to haunt her lover. Her ghost then follows the man to sea, and makes off with him. Their boat sinks *in a flame of fire.*

[Coll. note (Peacock, II, 403)]: This is another ballad dealing with supernatural agencies who uncover criminals at sea (See also *New York Trader* and *The Ship's Carpenter*). The English poet George Crabbe was obviously impressed with this tale, for he quoted the closing couplet (of variant A) several times throughout his lifetime. The ballad dates from the middle of the eighteenth century, and until the turn of the next century it appears to have enjoyed some popularity on the stage. Perhaps this is where Crabbe first heard it. At any rate, a fancy illustrated broadside appeared on March 25, 1805, entitled *The Sailor and the Ghost*, as sung by a trio of stage personalities. Roy Mackenzie collected a variant in Nova Scotia called *The Sailor's Tragedy* and is responsible for the above background

information. Although variant *A* is the most complete of the Newfoundland versions, all have something to contribute to the ballad. The tune of *B* is the best, for example; and *C* has an extra closing verse not found in other variants. Those who wish to use a complete version of the ballad will no doubt make their own collation of the texts.

II. D. *Ship's Carpenter, The*[Peacock]/*The Gosport Tragedy*

MUNFLA 79-1; 82-248; 84-399(2); 85-245 & 86-161
[C3839; C5864; (C7211, C7197); C7824 & KG-15(86)]

- {Buchan, 46, *The Gosport Tragedy*}
 - {Creighton & Senior, 114, 117, 118, 119 (4 versions, all called *The Ship's Carpenter)}
 - {Greenleaf & Mansfield, 120, #57 (*Sally Monroe*)}
 - {Grover, 43, #30, *The Gosport Tragedy*
 - {Huntington, *Whale*, 129 (*The Ship Carpenter*)}
 - {Huntington, *Henry*, 483, *Molly, Lovely Molly*
 - {Karpeles, 117, #28}
 - {Laws P36 (A&B), *ABBB*, 268, 269}
 - {Mackenzie, 96, #29, (*The Gaspard Tragedy*)}
 - {Mercer, 111, 127, 167, 177}
 - {Peacock, II, 404 (PEA 177 No. 1094)}
 - {Sharp, *Appal.*, I, 317, #49}
 - {Sharp, *Spring*,
 - {Shepard, 149}
 - {Shields, 121, #52, *Molly, Lovely Molly,* etc.}
- Alternate titles: *The Ghost on the Ship,* *There Was a Rich Merchant*

Ship's carpenter courts Polly and impregnates her. Under pretext of marriage, he lures her to an isolated spot, where he murders and buries her. He then returns to his vessel and ships out. A vision of the murdered girl with her baby in her arms appears to a tipsy steward aboard the vessel. The captain assembles the crew and faces them with the possibility that one of them is a murderer. All deny culpability, but Polly seizes Billy, *rips him, strips him, and tears him in three.* The ghost places a benison on the vessel, now *sans* murderer, and departs.

[Coll. note (Peacock, II, 405-406)]: Three variants of this sea ballad were noted, all very similar, though Mr. Willis knew the longest text. The earliest known text was printed in London about 1750 and was called *The Gosport Tragedy, or Perjured Ship's Carpenter*. It has been found in several areas in

the United States, but the best and most complete texts come from Nova Scotia and Newfoundland.



III. CONSEQUENCES AND CIRCUMSTANCES OF SEA DISASTER

III. A. Romantic Tragedy Resulting in Death At Sea.

[Researcher's note]: For the basic, no-nonsense version of the sailor lover drowned washes ashore, is found by sweetheart who dies of grief and they are buried together ballad, cf. "The Drowned Lover," Sharp, *Spring*, 19, #17.

III. A. a. Romantic Tragedy Resulting from Parental Opposition.

III. A. a. "By the Lightning We Lost Our Sight"[Laws]/"Cork Harbour"

Cross-referenced to II.A. (Loss of Person(s) by Drowning) and III.F.b. (Disaster Averted/Person(s) in Extreme Peril, but Rescued).

MUNFLA 65-21; 68-34 & 79-1
[C437; C475 & (C3837, MS p. 17)]

{Healy, 38, "The Ballad of the Blind Sailors"}
{Laws K6, *ABBB*, 143}
{Mackenzie, 226, #86}
{Ranson, 24, "The Blind Sailors"}

A young man of 20 is "impressed" to sea through the machinations of his sweetheart's well-to-do parents. While reefing sail in a storm between England and Gibraltar, he (and others) is/are struck by lightning and blinded. Other crew members are washed overboard and drowned. The subject expresses thanks to providence for a safe (if disabled) return to Cork, Ireland, and marriage with his sweetheart.

III. A. a. "Jimmy and Nancy"[Peacock]

See main entry under II.C.d. (Shipboard Murder and Death by Intentional Maltreatment).

III. A. a. "Riley's Farewell"[Laws] (two unique variants)

Cross-reference to I.B. (Loss of Vessel(s) in Storms) and II.A. (Loss of Person(s) by Drowning).

MUNFLA 64-17; 66-24; 68-7; 69-36(2); 70-37; 71-2; 71-50; 72-108; 76-346; 78-006; 78-008; 78-238; 79-2; 80-135; 80-203; 81-339; 82-248(2); 84-399 & 86-161 [C130; C282; C477; (C579 & C592); C752; C803; C965; C1297; C2233; C3328; MS p. 80; C3575, C3579(2); C3695; C4799, C4802; C4898; C7847; C5862, C5863; C7203 & KG-11(86)]

{Coffin, 235 "Riley's Farewell"}

{Creighton, *Maritime*, 102, "Young Riley"}

{Creighton, *NB*, 133, #60 "Johnny Riley"}

{Creighton & Senior, 171 (Master title: "Johnny Riley" -- 4 versions, 2 called "Johnny Riley," one "George Riley," and one "Young Riley")}

[Fowke, 1973, 156]

{Fowke, *CFMJ*, 51}

{Greenleaf & Mansfield, 182, #90 ("Riley to Ameriky")}

{Huntington, *Whale*, 105, "John Riley"}

{Huntington, *Henry*, 98, "John Reilly the Sailor Lad" & 178, "James Reilly"}

{Karpeles, 163, #45 "Reilly the Fisherman"}

[Karpeles, 1974, 357]

[Kodish, 1983, 137]

{Laws M8, *ABBB*, 183 ("Riley's Farewell")}

{Leach, 58, #13 (John Riley)}

{Lehr, 149, #84, "O'Reilly the Fisherman"}

{Mackenzie, 126, #43, "Reilly's Farewell"}

{Mercer, 139 ("John Riley"), 140 ("John Riley II"), 165 ("O'Reilly the Fisherman"), 171 ("Reilly to Ameriky"), 172 ("Riley's Farewell"), 195, 199 ("Young Riley")}

{Peacock, III, 698}

{Peacock, "Nine," 127, #III}

{Warner, 338, #147}

Alternative titles "O'Reilly the Fisherman"/"Reilly to Ameriky"/"Reilly's Death"/"Young Reilly" --- alternative form title "John (O')Reilly"

Reilly's courtship is opposed by his loved one's father, who threatens to kill him. Her sympathetic mother, however, provides money for the boy to go to America and buy land. He does so, returns for the girl, and they are shipwrecked and die (drown?) in each other's arms. A note attached to the body of the girl alternately warns young women not to let their lovers go away or blames her father for their fate.

[Coll. note (Lehr, 150)]: 'John Riley' or 'Riley to Amerikay,' 'Riley's Farewell,' and other titles, was very popular in England, Ireland, and America, and is well known through Newfoundland.

III. A. a. *Silk Merchant's Daughter, The*/*Bristol Town*[Laws]

See main entry under II.C.d. 1. (Occurrences of Cannibalism).

III. A. a. *Susan Strayed the Briny Beach, (As)*[Laws]

(Variations in this title are minimal. The name changes spellings and sometimes occurs in the diminutive form, while the action performed is occasionally *treading* or *walking* rather than *straying*.)

Cross-reference to I.A. (Loss of Vessel(s) -- Cause Unspecified) and II.A. (Loss of Person(s) by Drowning).

MUNFLA 67-34; 68-34(2); 68-40; 70-8; 71-1; 71-2; 71-50; 72-4; 73-87; 73-153; 74-83; 76-323; 79-2; 80-134; 81-339; 82-167; 82-248; 83-376(3) & 87-117
[C424; C474(2); C524; C689; C789; C803; C979; C1070; C1838; C1618; MS p. 020; C2899/MS pp.18-19; C3696; C4795; (C7859, MS pp. 81, 112); KG-13(82); (C5863, C6230, MS n.p.); (C6641, C6642, C6650) & (KG/AB 5(87), KG/AB 4(87)(2))]

{Greenleaf & Mansfield, 206, #103}
{Healy, 19, *Sligo Shore*}
{Huntington, *Henry*, 62, *Susan on the Beach*}
[Karpeles, #43]
{Laws K19, *ABBB*, 149}
{Leach, 78, #21}
{Lehr, 183, #107 (*Thomas and Nancy*)}
[Manny & Wilson, *Songs of the Miramichi*, #101]
{Mercer, 94, 183}
{Peacock, III, 646}
{Ranson, 70, *Sligo Shore*}
{Sharp, 1929(?), I, 52}

The daughter of a nobleman loves a sailor. As she walks along the beach, a body washes up at her feet. She identifies her lover by his ring, dies of grief or a broken heart, and they are buried together.

[Coll. note (MUNFLA 74-83)]: *This was another popular song when my father was

a child. He can remember it being sung by people at dances."

[Researcher's note]: Parental opposition to the romance is not explicit in this text. It is only vaguely implied by line 4 verse 1, where "Suzan" thinks it "no shame" to wed her sailor lover. There is a vague hint that someone else did think it a shame. Compare also a number of these romantic and fictive entries with the texts of "The Loss of the *Mollie*," (p. 16 of this thesis) in which a corpse (that of the captain) is also identified by means of a ring.

III. A. a. "Thomas and Nancy"[Lehr]

DOUBLE REFERENCE BECAUSE OF VARIANTS -- ALSO FOUND IN III.A.b.
Cross-reference to II.A. (Loss of Person(s) by Drowning).

MUNFLA 68-40; 83-376 & 86-161
[C522; C6641 & KG-11(86)]

{Greenleaf & Mansfield, 114, #54 (Has no parental intervention)}
{Laws K15, *ABBB*, 148}
{Lehr, 183, #107 (HAS parental intervention. See "Silk Merchant's Daughter"/"Bristol Town" above at III.A.a. but more specifically, see "Scarboro Sand" and "Susan Strayed the Briny Beach")}
{Mercer, 185}

A sailor is shipwrecked and drowned. His body floats back to his sweetheart, who dies of grief.

[Coll. note (Lehr, 184)]: This was the first song I heard Annie Green sing, and she sang it beautifully while providing a rhythmical accompaniment with the motion of her rocking-chair. This gave the impression of the sound of a ship upon the sea; her timbers creaking as she rolled gently in the waves.

III. A. a. "William and Harriet"[Laws]

Cross-reference to I.A. (Loss of Vessel(s) -- Cause Unspecified) and II.B.b.
(Death at Sea from Freezing, Exposure, Starvation, etc.)

MUNFLA 70-8; 71-1; & 71-2
[C672; C787; & C803]

{Laws M7, *ABBB*, 183}

A rich man forbids his daughter to marry her chosen suitor, so they elope to sea, are shipwrecked on a desert island, and die together of exposure and starvation.



III. A. b. Romantic Tragedy Without Parental Opposition.

III. A. b. *Captain, The*

Cross-reference to I.D.a. (Loss of Vessel(s) Through Grounding or Striking) and II.A. (Loss of Person(s) by Drowning).

MUNFLA 73-155

[MS pp.17-18]

A visiting sea captain falls in love with a local girl, but his proposal of marriage is rejected. When he returns to sea, his vessel is wrecked on a reef, and he is drowned. The song ends with a warning to fickle female lovers.

III. A. b. *Gay Spanish Maid, A*[Laws]

Cross-reference to I.A. (Loss of Vessel(s) -- Cause Unspecified) and III.F.b. (Disaster Averted/Person(s) in Extreme Peril, but Rescued).

MUNFLA 68-40; 71-48; 75-102; 78-050; 79-2; 80-134 & 84-308

[C469; C891; C1582; C3144; C3694; C4791 & C7218B]

{Barry, 84}

[Cox, 371]

{Creighton, *NS*, 71, #35}

{Dibblee, 79}

[Flanders & Barry (?), 84]

{Fowke, *CFMJ*, 40}

[Gardner, 123]

{Laws K16, *ABBB*, 148}

{Leach, 66, #17}

{Mackenzie, 102, #33}

{Mercer, 124}

{Thomas, 9, 25, 84}

{Whitehorse, *The Ship That Never Returned*, Whitehorse Records WH-1986-1, 1987 (A-5) (disc)}

A girl's lover goes to sea and his vessel is wrecked. He is the sole survivor, but she hears that he has died and herself dies of grief before his return.

III. A. b. **(H')Emmer Jane, The**[Fowke]

Cross-referenced to I.A. (Loss of Vessel(s) -- Cause Unspecified) and III.F.b. (Disaster Averted/Person(s) in Extreme Peril, but Rescued).

MUNFLA 87-157(2)

[(C11031, C11033)]

{Doyle (1978), 21}

{Fowke, *Cdn*, 120, #50}

{Mercer, 131}

{Mercer thesis, 242, #109; 248, #114}

{Taft, 56, 57, 62, 68, 72, 73, 83}

A man names a vessel after his sweetheart. He sails away with a load of shingles and is presumed lost. The girl is found dead by the shore and presumed drowned. A stranger comes to town, asks for her, and is directed to her grave. The next day his body is found there, with her handkerchief in his pocket. He is presumed to be the lover returned. He is buried beside her. A willow grows from her grave, a briar from his. They entwine.

[Researcher's note]: A similar piece to *Gay Spanish Maid* in actual content, this piece is couched in a theatrically humorous dialect form which did not seem relevant at the onset of my research and was therefore inserted only as a last minute addition. The documentation is, as a result, somewhat sketchy.

Doyle attributes authorship to one Bob McLeod.

III. A. b. **Old Robin Gray**[Peacock]

Cross-referenced to I.A. (Loss of Vessel(s) -- Cause Unspecified).

{Fowke, *CFMJ*, 31 **Auld Robin Gray**}

{Peacock, II, 482 (MS 101)}

Jenny is courted by Jimmy, but both are poor. He goes to sea to make his fortune. Various misfortunes befall the girl's family and Old Robin Gray comes courting, saying he will take care of her parents if she will marry him. At first she refuses, since she truly loves Jimmy, but, when she hears Jimmy's ship has been wrecked, she acquiesces at the behest of her parents. After she has made this marriage of convenience, Jimmy appears to her. At first she thinks him a ghost. They speak briefly, kiss, and are parted forever, while she swears to try to be a good wife to Gray, as he has been kind to her.

[Coll. note (Peacock, II, 483)]: A similar variant of this little Scotch ballad appears in *The Quaver, or Songster's Pocket Companion* published by William Milner, Cheapside, 1841. Jimmy is called Jamie in the printed version.

III. A. b. *Sailor Boy, The* (I)/*Willie Boy*[Laws]

Cross-reference to II.A. (Loss of Person(s) by Drowning).

MUNFLA 68-40; 75-147; 78-006; 78-019; 78-050; 82-248(3); 84-399(2) & 85-245 [C538; MS p. 34; C3326; C3189; C3144; (C5861, C5862, C6229); (C7203, C7211) & C7827]

[Belden(?)]

[Cox, 1925, 110]

{Creighton, *NS*, 89, 90, #44 (1) & 44 (2), *My Sailor Lad*, and *Sailor Bold*

Eddy, 1939, 97]

[Emrich, 1974, 46]

[Gardner, 1938, 94]

{Karpeles, 159}

{Laws K12, *ABBB*, 146}

{Leach, 46}

{Mercer, 173}

{Moore, 174}

[O'Lochlainn, 112]

{Peacock, III, 707}

[Scott, 39-40]

[Sharp, 1920, II, 47]

[Taft, 77]

Alternate title: *Father, Father Build Me A Boat*/*The Kingship (King's Ship)*

A girl has her father build her a boat, and sails off to find her lover. At one point she makes inquiries of a ship's captain, who tells her Willie has drowned. After leaving instructions for her funeral, she kills herself.

[Coll. note (MUNFLA 75-147)]: This song, like many others, possibly originated in Ireland. In Plate Cove it was usually sung by a woman whose husband's name was William. If she were present, as she was at most gatherings, people would prefer to hear her sing it alone. However, it was often sung in groups at other gatherings.*

[NB]: Do not confuse this item with *The Sailor Boy [Saved]* (III.F.b.)

III. A. b. *Scarboro Sand*[Laws]/*In Robin's Hood[sic] Bay*

Cross-reference to II.A. (Loss of Person(s) by Drowning).

MUNFLA 64-17; 78-6; 81-339(2+) & 82-248

[C132; C3321; C7840, (C7849, MS pp. 59, 94) & C5868]

{Coffin, 246}

{Karpeles, 161, #44 *Arbour Town*}

{Laws K18, *ABBB*, 149 (*Scarboro Sand*/*The Drowned Sailor*)}

{Mercer, 93, 174, 182}

{Peacock, III, 722 (*Strawberry Tower*)}

{Warner, 346, #151}

Alternate title: *Strawbello (Strand)*

A sailor courts a girl, then goes to sea and is drowned. His body washes up on the beach. She finds it, dies of grief, and they are buried together. In some versions the girl is notified of the man's loss and is walking off her sorrow when the corpse washes ashore.

[NB]: See also *Susan Strayed the Briny Beach,* p. 304, above.

III. A. b. *Spanish Main, The*[Peacock]

See main entry under II.C.c. (Death at Sea by Human Error or Miscalculation).

III. A. b. *Thomas and Nancy*[Greenleaf & Mansfield]

DOUBLE REFERENCE BECAUSE OF VARIANTS – ALSO FOUND IN III.A.a.
Cross-reference to II.A. (Loss of Person(s) by Drowning).

MUNFLA 68-40; 79-1; 80-134 & 84-399
[C522; C3837; C4795 & C7207]

{Greenleaf & Mansfield, 114, #54 (This has no parental intervention, but contains the cannibalism motif.)}

{Laws K15, *ABBB*, 148}

{Lehr, 183, #107 (This item involves parental intervention. See *Silk Merchant's Daughter*/*Bristol Town* above at III.A.a. but more specifically, see *Scarboro Sand* and *Susan Strayed the Briny Beach.*)}

{Mercer, 185}

Alternate title: *Our Good Ship Ploughs Over the Ocean*

A sailor is shipwrecked and drowned. His body floats back to his sweetheart, who dies of grief.

[Researcher's note]: See Lehr's collector's note cited above on page 302.

III. A. b. *'Twas of a Maid Lived in Brazil*

Cross-reference to II.A. (Loss of Person(s) by Drowning).

MUNFLA 72-6
[C1080]

On learning that her lover has been drowned, a young woman dresses in men's clothing and goes to sea as a sailor until she dies.

III. A. b. *Young Sally Munro*[Peacock]

Cross-reference to I.D.a. (Loss of Vessel(s) Through Grounding or Striking) and II.A. (Loss of Person(s) by Drowning).

MUNFLA 79-1 & 84-399
[C3837 & C7197]

{Dibblee, 88}

{Huntington, *Henry*, 57}

{Laws K11, *ABBB*, 145 "Sally Monroe"}
 {Leach, 108, #36 ("Sally Monroe")}
 {Mercer, 174}
 {Palmer, 190, #90 "Sally Munro"}
 {Peacock, II, 488 (PEA 204 No. 1178)}

Pat O'Brien, the blacksmith, courts Sally by means of an intermediary who poisons her mother's mind against Pat. They elope by sea, but the ship strikes a rock while fogbound and Sally is among those drowned. Pat vows to mourn her death until his own.

[Coll. note (Peacock, II, 489)]: There seems to be some confusion in the hero's history, in that he was "born and reared" in New Orleans yet has a girl in his "own country." Either he or Sally should live somewhere else (preferably Ireland) to avoid confusion. I cannot recall seeing the ballad before, but I think it safe to assume that it is an Irish immigrant ballad of American origin. This Dorian tune is a somewhat restrained example of Patty Rossiter's fascinating *fioratura* style.

[NB]: The item listed in Greenleaf & Mansfield under the title "Sally Monroe" (p. 120, #57) is not this story, but rather "The Sailor's Tragedy" and is thus listed properly under II.D. (Loss of Person(s) by Supernatural Agency) in this appendix.



III. B. Laments for the Death at Sea of Loved Ones.

III. B. "Bold Larkin, (The Captain)"/"Bull Yorkins"[Peacock]

See main entry under II.A. (Loss of Person(s) by Drowning).

III. B. "Brave Volunteers, The"[Peacock]

Cross-reference to I.A. (Loss of Vessel(s) -- Cause Unspecified and II.A. (Loss of Person(s) by Drowning).

[C1024/MS p.12]

{Mercer, 103}

{Peacock, II, 432 (PEA 195 No. 1149)}

Henry leaves Mary, his bride of one year, to go with the volunteers. The ship sinks and all are drowned off the coast of Galway.

[Coll. note (Peacock, II, 433)]: The tune of *The Brave Volunteers* has been used for another lament, *Willie*. The texts also seem to be related, though very distantly.

III. B. *City of Boston, The*

Cross-reference to I.A. (Loss of Vessel(s) -- Cause Unspecified).

MUNFLA 64-10; 66-23; & 72-101

[C34; C236; & C1293]

A woman's husband ships on the S.S. *City of Boston*, bound from New York to Liverpool. The ship is eight weeks overdue and there is no news. It is rumoured that she has sunk in a storm. The woman laments her husband's assumed loss. (One version has the vessel leave from Acran Quay, which would not be in New York, but on the Liffey River in Dublin.)

III. B. *Fisherman's Bride*/*George's Bank*[Greenleaf & Mansfield]

Cross-reference to II.B.c. (Death at Sea from Unspecified Causes).

MUNFLA 73-7

[C1373/MS p.34]

{Greenleaf & Mansfield, 262, #130}

A fisherman, lost on George's Banks, leaves a widow and three children to lament him.

III. B. *Gentle Boy, The*[Greenleaf & Mansfield]/*Father's Ship*

Cross-reference to I.A. (Loss of Vessel(s) -- Cause Unspecified) and II.A.
(Loss of Person(s) by Drowning).

MUNFLA 70-5; 70-8; 79-2; 83-376 & 84-399(2)
[C640; C689; C3698; C6641 & (C7201, C7210)]

{Greenleaf & Mansfield, 224, #113}
{Lehr, 203, #120, "Why Don't Father's Ship Come In?"}
{Mercer, 124, 177}
{Peacock, III, 795 ("The Ship That Never Came")}
Alternate title: "Tell Me Why My Daddy Don't Come Home"

A small boy is weeping because his father's ship has not returned from sea.
His mother explains that the ship was lost and the crew drowned.

[Coll. note (Lehr, 204)]: This was one of Annie Green's favourite songs.
There is a large body of such songs which are sung with great emotion and are
evidently very meaningful to the men and women who often call for them.

Annie Green learned most of her songs from her father, Aunt Clare Carter, and
her husband, who was a fine singer and accordion player.

III. B. "In Memorial of 77[sic] Brave Newfoundland Sealers" [Ryan & Small]

{Mercer thesis, 256, #123 "...Who Lost Their Lives in a Blizzard at the Ice,
March 31st, 1914"}
{Ryan & Small, 93}

This text is a lament which is more ascriptive than narrative in content, but
which includes a number of memorial formulae in its brief three-verse format.
Following the conclusion of the verse itself, the broadside ends with the line:
Who lost Their Lives in a Blizzard at the ice March 31st, 1914.

[Coll. note (Ryan & Small, 93)]: This Broadside is in all probability the work
of Johnny Burke. It was copied from an original now in the possession of Mr.
Herbert Cranford of St. John's. Courtesy of Paul Mercer.

III. B. "Isle of Man Shore, The" [Laws]/ "Desolate Widow, The" / "Quay of Dundocken, The" / "Willie"

Cross-reference to I.D.a. (Loss of Vessel(s) Through Grounding or Striking) and
II.A. (Loss of Person(s) by Drowning).

MUNFLA 66-24

[C261]

{Creighton, *Maritime*, 106, "The Quays of Belfast"}

{Fowke, *19th*, 89 "The Desolate Widdow[sic]"}

{Greenleaf & Mansfield, 208, #104}

{Grover, 204, #137 "The Desolate Widow"}

{Laws K7, *ABBB*, 143}

{Mercer, 137, 170, 196}

{Peacock, II, 486 ("Willie" PEA 165 No. 1048)}

A young widow tells of the shipwreck in which, after saving her and the baby, her husband was drowned trying to rescue his aged father.

[Coll. note (Peacock, II, 487)]: Greenleaf and Mansfield collected this previously in Newfoundland as *The Quay of Dundocken*. See also *The Isle of Man Shore* in the *Bulletin of the Folk Song Society of the Northeast* (Maine) No. I, p. 8-9.

III. B. "John/Johnny Burke"[Peacock]

Cross-reference to II.A. (Loss of Person(s) by Drowning).

MUNFLA 68-40

[C547]

{Mercer, 139}

{Peacock, II, 467 (PEA 172 No. 1078)}

John Burke drowns off Kerry Bay (Ireland?) "in the flurry." His family mourns him and blames "Percy," who did not help him.

[Coll. note (Peacock, II, 468)]: I was unable to find any reference to this lament in the Irish collections at my disposal. Although obviously of late composition, the text is quite good, with many felicitous turns of phrase. The tune has no great beauty but is nevertheless distinctive enough not to be mistaken for any other (unlike so many late Irish tunes).

III. B. "Lady Franklin's Lament"/"Sailor's Dream, The"[Laws]

Cross-reference to I.D.b. (Loss of Vessel(s) Through Stranding or Jamming) and II.B.c (Death at Sea from Unspecified Causes).

MUNFLA 66-24 & 82-177

[C267 & KG-2(82)]

{Colcord, 158, "Franklin's Crew"}

{Creighton, *Maritime*, 145, "Franklin and his Ship's Crew"}

{Creighton, *NB*, 202, #97, "Franklin and His Bold Crew," frag.}

{Doerflinger, 145}

{Greenleaf & Mansfield, 308, 309, 310, #151 ("The Franklin Expedition")}

{Huntington, *Henry*, 55 "Franklin the Brave"}

{Laws K9, *ABBB*, 144}

{Mercer, 123 ("The Franklin Expedition"), 143}

{Mercer thesis, 308 ff., #195 "Franklin in Search of the Northwest Passage"}

{Palmer, 229, #112}

{Shepard, 155, "Sir J. Franklin And His Crew"}

[Alphonse Sutton, *Folkways*, FE-4075, 1951 "Franklin" (disc)]

{Taft, 48, 71, 81}

A sailor dreams he hears Lady Franklin lamenting the loss of her husband, when his (Lord Franklin's) ship is driven on the ice during an expedition to find the Northwest Passage. All on board are either drowned or frozen.

[NB]: Greenleaf & Mansfield, 310, gives an interesting note on this item.

III. B. "Lines on the Terrible Death of a Poor Liverpool Stowaway"

See main entry under II.B.b. (Death at Sea from Freezing, Exposure, Starvation, etc.).

III. B. "Liza Grey"/"Lady of the Lake, The"

See main entry under I.D.a. (Loss of Vessel(s) Through Grounding or Striking).

Cross-referenced also to II.A. (Loss of Person(s) By Drowning) and III.F.b.

(Disaster Averted/Person(s) in Extreme Peril, but Rescued).

III. B. **Mollie*, The Wreck of the*

See main entry under I.D.a. (Loss Of Vessel(s) through Grounding or Striking). Also cross-referenced to I.B. (Loss of Vessel(s) in Storms), II.A. (Loss of Person(s) by Drowning), and III.E.b. (Heroic Attempt to Rescue Person(s) from Sea Disaster -- Unsuccessful).

III. B. **Ocean Ranger* Tragedy/Disaster, The*/*Your Last Goodbye*/*In Memoriam*[Lehr]

See main entry under II.A. (Loss of Person(s) by Drowning). Also cross-referenced to I.B. (Loss of Vessel(s) in Storms).

III. B. **Thorwaldsen*, The*[Greenleaf & Mansfield]

See main entry under I.B. (Loss of Vessel(s) in Storms).

III. B. *To the Memory of the Late Captain Kennedy*[Ryan & Small]

Cross-referenced to I.G.b. (Loss of Vessel(s) through Explosion, Fire, etc.), II.C.c. (Death at Sea by Human Error or Miscalculation), and III.E. (Heroic Attempt to Rescue Person(s) from Sea Disaster).

[King, 1936]

{Ryan & Small, 105}

The *Viking* embarks on a voyage to the seal fishery, but explodes, burns, and sinks. Captain Kennedy, the navigating officer, despite injury, saves young crew member, Clayton King from drowning. King and an American named Sargent cling to wreckage for forty-eight hours before they are eventually rescued, but Kennedy loses his life. The ballad ends with a memorial verse.

[Researcher's note]: Although the text is annotated: *By an Unknown Author,* it has been reprinted in Ryan & Small from *The Viking's Last Cruise* by Clayton King, apparently the same survivor of the disaster saved by Kennedy. An account of the incident may be found in *Newfoundland Disasters* by Jack Fitzgerald, 115-134. Another brief account is published in *Marine Disasters*

of Newfoundland and Labrador by J.P. Andrieux, 103-105.

III. B. *Young Bride's Lament, The*/ *Sailor and His Bride, The*[Laws]

Cross-reference to II.A. (Loss of Person(s) by Drowning).

MUNFLA 66-24 & 78-050

[C260 & C3144]

[Bissell (?)]

{Laws K10, *ABBB*, 145 (*The Sailor and His Bride*)}

{Mercer, 115, 173, 198}

{Peacock, II, 439 (PEA 102 No. 787)}

[Taft, 60]

A grieving woman laments the loss of her husband, who was *impressed* to sea and drowned. Laws cites the short duration of the marriage to be *six months,* which I believe to be more reasonable than the *six years* given in the MUNFLA text. The Peacock text provides less concrete information to the reader than the above synopsis would indicate.

[Coll. note (Peacock, II, 440)]: This Newfoundland variant of *The Young Bride's Lament* is one of the most poignant lyrics in traditional English verse. And the pure pentatonic tune is a perfect vehicle for the words. It is the first song Aunt Charlotte remembers learning from her mother about seventy-five years ago. She was six years old. Aunt Charlotte's style is usually quite free, and in this song the metre is impossible to put into notation. It is not strictly duple or triple, but somewhere in between. The best way to approach it is to read the first verse very slowly with exaggerated inflection, and then repeat it using the melody as an inflective device. One will discover an intermediate region where the music and poetry become one. All song tended toward this ideal, but only a few lyrics like *Early Spring* have achieved it.



III. C. Supernatural Appearance(s) of Victim(s) of Sea Disaster.

III. C. a. Supernatural Appearance(s) of Lost Vessel(s).

[Researcher's note]: Although no examples of this category occurred in the sample, the frequency with which the form occurs in prose narrative and in other song repertoires outside Newfoundland (*The Flying Dutchman,* etc.) indicated that its inclusion in the system was appropriate.



III. C. b. Supernatural Appearance(s) of Lost Person(s).

III. C. b. *Ghostly Crew, The*[Laws]

Cross-referenced to I.E.a. (Loss of Vessel(s) Through Ramming or Collision One With Another) and II.A. (Loss of Person(s) by Drowning).

MUNFLA 64-16; 69-3; 71-50; 72-153; 73-104; 73-124; 78-050; 78-236; 82-248(2) & 86-161

[C126; C563; C976; C1020; C1819; MSC 34-35; C3760; MS p. 177; (C5861, C5864) & KG/AB 26(86)]

[Beck, 176]

{Creighton, *NB*, 223, #114 (*The Ghostly Sailors*)}

{Creighton, *NS*, 254, #117 (*The Ghostly Sailors*)}

{Doerflinger, 181}

{Fowke, *CFMJ*, 40}

{Fowke, *19th*, 116 *The Ghostly Sailors*}

[Fowke (?), 96]

{Greenleaf & Mansfield, 227, #115 (*The Spirit Song of George's Bank*/*The Ghostly Sailors*)}

[Morris Houlihan, *Songs from the Outports of Newfoundland*, Folkways FE 4075; 1950 (disc)]

{Laws D16, *NAB*, 168}

{Leach, 244, #96 (*Ghostly Fishermen, The*)}

{Mercer, 125, 180}

{Peacock, III, 873 & 874 (PEA 130 No. 903 & PEA 90 No. 733) (*The Ghostly Sailors*)}

{Taft, 18, 71, 81}

Alternate titles: *Twelve Ghostly Seamen*, *The Georgie Shoals*, *Georgie's Shoals*, *The Wreck of the *Georgie's Banks**. One assumes that this latter

was originally "The Wreck Off the George's (or the Jersey) Banks."

A fisherman aboard a vessel crossing Jersey Shoals, off the coast of Newfoundland, en route to (or from) the Grand Banks, sees dripping, ghostly sailors board his craft. It transpires that the vessel in question had, on a previous voyage, rammed and sunk a fishing schooner, which went down with all hands. It is the ghosts of this crew who have come aboard. They remain aboard the culpable vessel until the lighthouse and land are sighted, and then disappear.

[Coll. note (Peacock, III, 874)]: The words of this widespread tale were composed by Harry L. Marcy and first appeared in *Fishermen's Ballads and Songs of the Sea*, compiled in 1874 by Proctor Brothers, a stationery firm in Gloucester, Massachusetts. Used first as a recitation, the poem soon acquired a tune, and sailors and fishermen throughout the whole North Atlantic region learned it.

[NB]: There is quite an interesting note on this item in Greenleaf & Mansfield, 228-229. Although it is indicated in that work that it may be an excerpt from an article by Greenleaf in *Journal of American Folklore*, I was unable to locate such an article. See also remarks concerning this ballad on p. 138 of this thesis.



III. D. Loss of Vessel(s) Without Loss of Life.

III. D. "Algerine, Loss of the S.S." [Burke]

See main entry under I.D.b. (Loss of Vessel(s) Through Stranding or Jamming).

III. D. "Alku at Ferryland, Loss of the Russian Barque"

See main entry under I.D.a. (Loss of Vessel(s) by Grounding or Striking).
Also cross-referenced to III.F.b. (Disaster Averted/Person(s) in Extreme Peril, but Rescued).

III. D. "Annie, The Loss of the"

Cross-reference to I.B. (Loss of Vessel(s) in Storms).

MUNFLA 70-8; 75-97; 76-380 & 78-238
[C645; C2181; MS pp. 115-119 & C3572]

Jim McCarthy of Red Island, P.B., Nfld., and his crew of two on the *Annie* are battered and damaged by ice and storms. After the vessel has become a floating hulk with means neither of propulsion nor of steering, they spy a passing vessel, signal to her, and are removed. They set fire to the hulk of the *Annie*, to keep her from becoming a hazard to navigation, and are transferred to yet another vessel which takes them home.

[Coll. note (MUNFLA 76-380, MS pp. 120-121)]:
On "The Schooner Annie":

"Where did you learn 'The Schooner Annie'?" I asked Aunt Carrie.

"Oh, the Schooner Annie -- well, they're all dead, now, the little fellas... Well, it was made up, composed, over on the west side of this bay. Composed by - I think it was a Mr. Leonard. [It was. -- Coll.] He used to compose a lot of Newfoundland songs... And Henry Tobin, you know, was fishing -- he used t'go back and forth on ships, now, from everywhere. He'd be on boats over there, sometimes. But Henry come home an' he'd say -- 'Aunt Carrie, we're going t'sing a little song, myself and Fran' -- they're both dead, now. Fran Tobin was another cousin. An' they sat on a little stool. I remember. An' they started off 'The Schooner Annie'..."

Aunt Carrie had some trouble in remembering this song, and she stumbled on some of the verses, and then had to retrace her steps, a bit. But it was obvious to me that she'd known that song very well -- she sang it as if she were walking on some trail she'd once known well, now having to finger her way and touch on every landmark, but still quick to recognize any divergence from the path, and to turn back to course. It had also been one of Neddie's favorite songs -- and he sang it often. [NB: "Neddie" was "Aunt Carrie's" late husband -- MH.]

III. D. "Banbury, The"

See main entry under I.D.b. (Loss of Vessel(s) Through Stranding or Jamming). Also cross-referenced to I.E.c. (Loss of Vessel(s) Through Collision with Stationary Objects) and III.G.b. (Salvage of Vessel(s) or Cargo Attempted -- Unsuccessful).

III. D. **Bay State* in Cape Ballard, Loss*[Burke & Oliver]

See main entry under I.D.a. (Loss of Vessel(s) by Grounding or Striking).

III. D. *Brule(y) (Song/Boys), The*/*Boys from Bruley, The*[Lehr]

Cross-referenced to I.B. (Loss of Vessel(s) in Storms) and III.F.b. (Disaster Averted/Person(s) in Extreme Peril, but Rescued).

MUNFLA 68-23; 68-26(2); 70-8(2); 72-129; 78-238; 79-2; 80-135(2); 81-339 & 85-245(2)

[MS pp. 158-159; (C509 & C520); (C670 & C676); C1017; C3574; C3697; C4799, C4802; C7842 & C7833(2)]

{Lehr, 23, #14, *The Brule Boys*}

{Thomas, 13, 28, 66 (*Brewley*/*It was two men from Brewley*)}

A small boat returning from St. Pierre to Newfoundland with a load of illegal liquor encounters trouble in a storm. The two men aboard pray to be rescued and are removed from their foundering craft by a vessel captained by *Harvey,* and landed at Marystown. The song ends with a warning to wait until later in the year to begin *fishing,* since Harvey may not always be available for rescue work.

[Coll. note (Lehr, 24)]: Brule [actually Brulé], a community on Merasheen Island in Placentia Bay, was one of the prime smuggling areas for the St. Pierre rum-running operation. The two lads in the song were on such a venture when caught in a severe storm. Much of the smuggling was done between 1850 and 1950. However, this song takes place in the early 1900s.

III. D. **Capulet* at St. Shott's, Loss the steam'r[sic]*[Burke]

See main entry under I.D.a. (Loss of Vessel(s) through Grounding or Striking). Also cross-referenced to III.F.b. (Disaster Averted/Person(s) in Extreme Peril, but Rescued).

III. D. **Christabel*, The Loss of the*

See main entry under I.B. (Loss of Vessel(s) in Storms).

III. D. "Clementine, The"

See main entry under I.D.b. (Loss of Vessel(s) Through Stranding or Jamming).

III. D. "Deane, The Steamship"[Lehr]

Cross-referenced to I.D.a. (Loss of Vessel(s) Through Grounding or Striking),
III.E.a. (Heroic Attempt to Rescue Person(s) from Sea Disaster --
Successful), and III.F.b. (Disaster Averted/Person(s) in Extreme Peril,
but Rescued).

MUNFLA 79-2(3)
[C3693(2), C3695]

{Lehr, 49, #29}

The S.S. *Deane* (often locally pronounced 'Dane'¹⁴) a whaler with a crew of fifty, most of whom, we are informed, are married men from Placentia Bay, leaves Harbour Grace, Conception Bay, Newfoundland, sailing North to Hawke's Harbour. It is a Sunday in June. Suddenly she runs full speed on a rock. The lighthouse-keeper at "Penguin" assists the men to come ashore with their ditty-bags, although the vessel is lost.

[Coll. note (Lehr, 50)]: The *Deane* was wrecked 23 June 1935 on the North Penguin Shoals, near Musgrave Harbour. She was owned by the Newfoundland Whaling Company and commanded by Captain Bronneck.

III. D. "Devonia, The Loss of the"[Burke]

See main entry under I.D.a. (Loss of Vessel(s) by Grounding or Striking).

III. D. "Edmund Pike"

See main entry under III.F.b. (Disaster Averted/Person(s) in Extreme Peril, but

¹⁴Anita Best, graduate student at Memorial University of Newfoundland and co-worker of Genevieve Lehr.

Rescued).

Also cross-referenced to I.B. (Loss of Vessel(s) in Storms).

III. D. **Elsie M. Hart*, The*[Lehr]

Cross-referenced to I.B. (Loss of Vessel(s) in Storms), I.D.a. (Loss of Vessel(s) Through Grounding or Striking), and III.F.b. (Disaster Averted/Person(s) in Extreme Peril, but Rescued).

{Lehr, 57, #33}

[Coll. note (Lehr, 58)]: This shipwreck took place on 18 November 1835, close to the community of Plate Cove, Bonavista Bay. The *Elsie M. Hart* was en route to Port aux Choix from Trinity Bay with a load of freight when she ran ashore. The crew were hospitably treated by the people of Plate Cove, and Mr. Mike Keough of that community composed this song about the event. I[GL] recorded the song from his son, Mr. Benedict Keough, at Plate Cove.

III. D. **Ethie*, The Wreck of the Steamship*[Greenleaf & Mansfield]

See main entry under III.E.a. (Heroic Attempt to Rescue Person(s) from Sea Disaster).

Also cross-referenced to I.B. (Loss of Vessel(s) in Storms), I.D.a. (Loss of Vessel(s) Through Grounding or Striking), and III.F.b (Disaster Averted/Person(s) in Extreme Peril, but Rescued).

III. D. **General Rawlinson/Rollison/Rolliston*, The (Schooner)*[Lehr]

Cross-referenced to I.B. (Loss of Vessel(s) in Storms), I.D.a. (Loss of Vessel(s) Through Grounding or Striking), and III.F. b. (Disaster Averted/Person(s) in Extreme Peril, but Rescued).

MUNFLA 64-7; 68-2; 79-1 & 84-399
[C14; C720; C3838 & C7205]

{Lehr, 69, #40, *The General Rawlinson*

This ballad tells of the schooner, *General Rawlinson*, which is blown from her moorings onto rocks at New Harbour, [Newfoundland or Portugal?] after

sailing from Marystown to Oporto, Portugal, and there sinks. The rescued crew members are taken to a local hostelry where the food and drink are inadequate to their desires, and where they find the wait for passage home (on the *Maud and Jacob*) almost intolerable as a result. The captain stays behind to arrange insurance and other ship's business.

[Coll. note (Lehr, 71)]: The *General Rawlinson*, built in Marystown, was in the charge of Captain James Harris on a voyage to Oporto in Portugal in 1921-2. While at New Harbour on 7 January during the return voyage, the *Rawlinson* tied up to await good weather. However, the wind grew stronger causing the ship's anchors to drag. The *Rawlinson* struck against the dock, took on water, and sank. She was raised in July 1922 and eventually sold to be used by the Portuguese (renamed *Pacos de Brando*) as a Bank fishing vessel.

The *General Rawlinson* was composed by Mr. Ben Doucey of Marystown. Since the first verse is incomplete, we have used the second with the music.[end note]

[Researcher's note]: I believe this song to have been written in a serious mien, although the result is highly amusing.

III. D. **Gladiola* Near the Brazilian Coast, Loss of the*

See main entry under I.D.a. (Loss of Vessel(s) by Grounding or Striking).

III. D. **Helen Isabel* on Mistaken Point, Loss of the*

See main entry under I.D.a. (Loss of Vessel(s) by Grounding or Striking).

III. D. *Heroic Fisher Boy, An*

See main entry under III.E.a. (Heroic Attempt to Rescue Person(s) from Sea Disaster -- Successful).

Also cross-referenced to I.B. (Loss of Vessel(s) in Storms) and II.B.b. (Death at Sea from Freezing, Exposure, Starvation, etc.).

III. D. **Jewel*, The Loss of the*[Peacock]

See main entry under I.B. (Loss of Vessel(s) in Storms).

III. D. **Jura*, Loss of the Brig*[Murphy]

See main entry under I.B. (Loss of Vessel(s) in Storms).

Also cross-referenced to III.F.b. (Disaster Averted/Person(s) in Extreme Peril, but Rescued).

III. D. **Kite* Abandoned in White Bay, The*[Ryan & Small]

See main entry under I.D.b. (Loss of Vessel(s) Through Stranding or Jamming).

III. D. **Mastiff* Near Funks, All Rescued, Loss*[Burke]

See main entry under I.D.b. (Loss of Vessel(s) Through stranding or Jamming).

III. D. **McClure*, The*[Lehr]

See main entry under I.G.a. (Loss of Vessel(s) Through Military Action).

Also cross-referenced to I.G.d. (Loss of Vessel(s) Through Scuttling) and
III.F.b. (Disaster Averted/Person(s) in Extreme Peril, but Rescued).

III. D. **Newfoundlander*, The Loss of the Sealer*

Cross-referenced to I.D.b. (Loss of Vessel(s) Through Stranding or Jamming) and
III.F.b. (Disaster Averted/Person(s) in Extreme Peril, but Rescued).

MUNFLA 73-7

[MS p.27]

{Ryan & Small, 130 *The Sinking of the *Newfoundland**}

[Samson (Ed. by Saunders), (1963), 53]

The sealing vessel, *Newfoundlander*, making her laborious way through rafting ice in a heavy gale, strikes two "growlers" (small submerged icebergs) is holed, and eventually sinks. She is heavily loaded, and carrying sixty men. The men go overboard onto the ice, preserving their boats and food, and manage to make their way safely back to land, though not without difficulty. The song ends with a prayer for God to protect sealers.

The Ryan & Small text gives the vessel's name as *Newfoundland*, and the builder's name as Captain John Blackmore. The first half of the text is given over to Blackmore's biography, and the ships he built. It states that he lived at Port Union and built the *Newfoundland* at Clarenville. After turning the command of the vessel over to his son, Fred, he decided that he could not, despite his years, stay away from the seal fishery, so he took the vessel out again and, on St. Patrick's Day, with a load of seal pelts, the vessel is jammed and crushed in the ice, although the captain and crew escape. Sympathy is offered to them for the loss of the hard-won fruits of their labours.

[Researcher's note]: It is probable that, despite the slight difference in the vessel's name, both texts describe the same event. An historical note on the occurrence, giving the vessel's name as *Newfoundlander*, appears in *Shipwrecks of Newfoundland and Labrador* by Galgay and McCarthy, 83.

[NB]: Do not confuse this text with that of either "The *Greenland* Disaster" or "The *Newfoundland* Disaster."

III. D. "Six Men and One Woman Taken Off The Ice At Petty Harb'r"[Ryan & Small]

See main entry under I.D.b. (Loss of Vessel(s) Through Stranding or Jamming). Also cross-referenced to III.F.b. (Disaster Averted/Person(s) in Extreme Peril, But Rescued).

III. D. "Tolesby, The Loss/Wreck of the"

See main entry under III.E.a. (Heroic Attempt to Rescue Person(s) from Sea Disaster -- Successful).

Also cross-referenced to I.B. (Loss of Vessel(s) in Storms), I.D.a. (Loss of Vessel(s) Through Grounding or Striking), and III.F.b. (Disaster Averted/Person(s) in Extreme Peril, but Rescued).

III. D. "Torhamvan, The Wreck of the"

See main entry under III.G.a. (Salvage of Vessel(s) or Cargo Attempted -- Successful).

Also cross-referenced to I.D.a. (Loss of Vessel(s) Through Grounding or Striking).

III. D. "We Will Not Go To White Bay With Casey Any More"[Ryan & Small]/

•Sealer's Ballad•

See main entry under I.D.b. (Loss of Vessel(s) Through Stranding or Jamming). Also cross-referenced to III.F.b. (Disaster Averted/Person(s) in Extreme Peril, but Rescued).

III. D. •Ziny, The•

See main entry under I.D.a. (Loss of Vessel(s) through Grounding or Striking).



III. E. Heroic attempts to rescue person(s) from sea disaster.

III. E. •A Brave Newfoundlander•[Burke]

Cross-referenced to I.A. (Loss of Vessel(s) -- Cause Unspecified), II.B.b. (Death at Sea from Freezing, Exposure, Starvation, etc.), and III.F.b. (Disaster Averted/Person(s) in Extreme Peril, but Rescued).

{Mercer, 103}

{White/Burke 106, #67}

Noah Gudger joins a ship in Harbour Grace, Newfoundland, as a common sailor. The vessel is wrecked, and seventeen crew members take to one of the boats, with Gudger steering. All but four die of exposure and/or starvation, before the boat makes land, but Gudger's efforts to cheer the survivors and keep them from despair are hailed as heroic.

III. E. •John Harvey, The Loss of the•[Peacock]

See main entry under II.B.b. (Death at Sea from Freezing, Exposure, Starvation, etc.)

Also cross-referenced to I.B. (Loss of Vessel(s) in Storms), I.D.a. (Loss of Vessel(s) Through Grounding or Striking), and III.F.b. (Disaster Averted/Person(s) in Extreme Peril, but Rescued).

III. E. *Petty Harbour Bait Skiff, The*[Lehr]

See main entry under I.C. (Loss of Vessel(s) by capsizing).

Also cross-referenced to I.B. (Loss of Vessel(s) in Storms) and II.A. (Loss of Person(s) by Drowning).

III. E. *Raleigh/Rally, The Wreck of the HMS*

See main entry under I.D.a. (Loss of Vessel(s) Through Grounding or Striking).

Also cross-referenced to II.A. (Loss of Person(s) by Drowning) and III.F.b. (Disaster Averted/Person(s) in Extreme Peril, but Rescued).

III. E. *Snoree/Snorre, The (Loss of the)*[Lehr]

See main entry under I.D.a. (Loss of Vessel(s) Through Grounding or Striking).

Also cross-referenced to I.B. (Loss of Vessel(s) in Storms), I.F. (Losses Through Natural Disaster), II.A. (Loss of Person(s) by Drowning), and III.F.b. (Disaster Averted/ Person(s) in Extreme Peril, but Rescued).

III. E. *Truxton and Pollux Disaster*

See main entry under I.D.a. (Loss of Vessel(s) Through Grounding or Striking).

Also cross-referenced to I.B. (Loss of Vessel(s) in Storms), II.A. (Loss of Person(s) by Drowning), and II.B.b. (Death at Sea from Freezing, Exposure, Starvation, etc.)

III. E. *Vestral/Vestris/Esterus, The (Sinking/Heroes of the)*/*Proudly We/She Sailed (From New York City)*/*S O S Vestris*/*A Storm on the Sea: The Sinking of the Steamship Vestris*

See main entry under I.B. (Loss of Vessel(s) in Storms).

Also cross-referenced to I.G. (Loss of Vessel(s) Through Man-Made Disaster and II.A. (Loss of Person(s) by Drowning).

III. E. *Water Witch, The Wreck of the*[Lehr]

Cross-referenced also to I.B. (Loss of Vessel(s) in Storms), I.D.a. (Loss of Vessel(s) Through Grounding or Striking), and II.A. (Loss of Person(s) by Drowning).

MUNFLA 69-28 & 86-161

[MS p. 113 & KG/AB 27(1986)]

{Doyle (1966), 78}

{Lehr, 197, #116, *The *Water Witch**}

{Mercer, 103 (*Bravery of Pouch Cove Fishermen*), 132 (*Heroism of Newfoundland /Pouch Cove Fishermen*), 151}

[Murphy (1923), 11]

This is the story of the rescue of the crew of the *Water Witch* by the men of Pouch Cove, Newfoundland -- who received medals from England for their feat of courage. Although the ballad text indicates the song belongs in this category, history shows that not all aboard the vessel escaped with their lives.

[Coll. note (Lehr, 198)]: Mr. Power learned 'The *Water Witch*' from his Uncle Frank: he presumed the ship left England for Newfoundland but went aground in Pouch Cove, that the loss occurred in 1875, and that she belonged to Cupids. However, in *When Was That?* Mosdell says the *Water Witch*, a Brigus schooner commanded by Captain Spracklin, was lost at Pouch Cove with nine persons on 29 November 1873; eleven lives were saved by Alfred Moore.

[Researcher's note]: An account of the tragedy is to be found in *Newfoundland Disasters* by Jack Fitzgerald, 89-95, including a text of the ballad. It is also listed, but without a full account, in Appendix B of *Shipwrecks of Newfoundland and Labrador* by Frank Galgay and Michael McCarthy, 93. A full text with commentary will be found on p. 61 of this thesis.

~~~~~

### III. E. a. **Rescue attempt successful.**

#### III. E. a. \*Adrift Four Days at Sea\*/\*Song of Paddy Crane\*

See main entry under III.F.b. (Disaster Averted/Person(s) in Extreme Peril, but Rescued).

#### III. E. a. \*Alma Cooke, The Loss of the\*

Cross-referenced to III.F.b. (Disaster averted/Person(s) in extreme peril, but rescued.

MUNFLA 83-101

[(MS p. 14 (story), MS p. 18 (song))]

[Researcher's note: I have included the entire story from the MS, in place of a synopsis. It was too interesting to paraphrase and condense. Italics are mine. The collector was Margaret Mary Roche, the informant Ambrose Power, who was seventy-five years old at the time of the interview, which took place at Branch, St. Mary's Bay from 10 to 14 November 1982.]

Quote:

The next shipwreck story is of the *Alma Cooke* at Lears Cove. The shipwreck of the *Alma Cooke* took place on the night of November 25th, 1903. This account was recalled and told to my Grandfather by Arthur Young.

That night the wind was westerly about 20 miles an hour. There was heavy rain and a big sea. At the time Mr. Young and his family had a little black waterdog. On that night the dog was out in the yard and started barking. He recalled that the dog had never barked like that before at night.

So Mr. Young's father said to his brother Thomas "I must go out now and see what see's[sic] barking at. She never barked this way before." When Albert went out into the yard he heard some men singing out "Help" from out on the water. He said to Thomas "There's a shipwreck crew out on Lear's Cove." He said they couldn't land because it was too rough and they couldn't get near the land.

Then Albert, Thomas and their older brother James got dressed and took a lantern each. They had a mile and a half to go up along the edge of the cliff in Beachy Cove. When they were going up the cliff which was about 600 ft. high, they used to wave the lantern lights to show the way they were going.

Now they had to go down into Beachy Cove to get the men ashore. When they went down into Beachy Cove, it was terribly rough. They waited for a smooth time, then they told the men to come on in. They laid their lanterns on top of the beach. When they went out waist-up in the water, they caught the dory and hauled it up on the beach manned and all. It was also half full of water.

After, they climbed up again to the footpath over the cliff with the five sailors. They arrived home at 5 o'clock with the shipwreck crew saved. When they got there the captain said his name was Eli Ayres, and that he belonged to

St. Jacques. Their vessel went up on a reef near Golden Bay. The captain was off his course and they didn't know where they were located. They hove out their dory when a big sea struck their ship. Her name was the *Alma Cooke*. They just had time to get half of their clothes. They could see the Cape St. Mary's light and they came all the way around it. It must have been pure luck that they were saved. When they saw the lights of the five houses in Lears Cove, they shouted for Help! On that same night when they arrived home to Albert's house, James Young had to go for a midwife for his wife. She had been terribly frightened about the news of the shipwreck and scared that something might have happened to James. A baby girl was born that same morning. Years after, when she grew up, she became a nun.

The next day, the shipwreck crew walked to Placentia. The *Alma Cooke* washed ashore smashed in bits. At that time Patrick Houlihan was lighthouse keeper at Cape St. Mary's which was only 2 1/2 miles from Lears Cove. When he heard the details of the shipwreck he wrote the...song.

### III. E. a. \**Deane*, The Steamship\*[Lehr]

See main entry under III.D. (Loss of Vessel(s) Without Loss of Life).  
Also cross-referenced to I.D.a. (Loss of Vessel(s) Through Grounding or Striking) and III.F.b. (Disaster Averted/Person(s) in Extreme Peril, but Rescued).

### III.E.a. \**Ethie*, The Wreck of the Steamship\*[Greenleaf & Mansfield]

Cross-referenced to I.B. (Loss of Vessel(s) in Storms), I.D.a. (Loss of Vessel(s) Through Grounding or Striking), III.D. (Loss of Vessel(s) Without Loss of Life), and III.F.b. (Disaster Averted/Person(s) in Extreme Peril, but Rescued).

MUNFLA 64-17; 66-24(4); 68-40; 79-274; 82-248; 84-398(2) & 86-161  
[C130; (C261, C265, C268, & C286); C471; C4251; C5860; C7217, C7219B & KG-13(86)]

{Greenleaf 277, #138}  
{Mercer, 197}  
{Mercer thesis, 245, #111A}

The S.S. *Ethie* (*Etty*) is bound to (from?) the Labrador with freight, mail, and passengers, when she encounters a storm. Having left Daniel's Harbour at four p.m., she is bound for Cow Head and attempts to make Bonne Bay,

but is unsuccessful. Capt. English is her skipper, but it is two local men, Walter Young, the purser, and John Gullage, the first mate, who manage to get her in to Martin's Point at about one a.m. There, she is intentionally grounded and all aboard rescued by means of a "bosun's chair." Different texts cite the date of the occurrence as 10 December 1899, 10 December 1919, and 14 November 1919. Since the 10/XII-1919 date is the most frequently used, I assume it is the correct one.

[Researcher's note]: There are extensive notes on this occurrence in Greenleaf & Mansfield, 278-280. These include some first-person remarks from the Mr. Gullage mentioned in the text of the song. Further information on the wreck itself is found in Andrieux's *Marine Disasters of Newfoundland and Labrador*, 91-92 and in *Shipwrecks of Newfoundland and Labrador* by Galgay and McCarthy, 80-81.

### III. E. a. "Flemings of Torbay, The"[Peacock]

See main entry under III.F.b. (Disaster Averted/Person(s) in Extreme Peril, but Rescued)

### III. E. a. "Great Bravery of a Newfoundlander: Bill Doyle Drops from the Bow of a Brigantine and Saves a Man's Life"[Burke]

Cross-referenced to III.F.b. (Disaster Averted/Person(s) in Extreme Peril, but Rescued).

{Mercer, 127}

{White/Burke 21, #8}

Billy Doyle, a Newfoundlander, is aboard the *Nancy Lee* out of either Tennessee or Boston (the text is unclear about this) with a cargo of sugar and mixed merchandise. During a heavy gale William King, "the colored steward," is carried overboard. Doyle leaps into the sea and holds the steward "dead grip around the waist" until a boat can be lowered and rowed to their aid.

### III. E. a. "Heroic Fisher Boy, An"[Burke & Oliver]

Sub-titled: "An Incident of the Gale on Labrador, Oct. 9th, 1867"

Cross-referenced to I.B. (Loss of Vessel(s) in Storms), II.B.b. (Death at Sea

through Freezing, Exposure, Starvation, etc.), and III.D. (Loss of Vessel(s) Without Loss of Life).

{Burke & Oliver, 26}

{Mercer, 132}

[Murphy (1902), 20]

People shipwrecked by a gale attempt to find shelter ashore. Twenty people die of exposure. Four children are left behind, as they cannot keep up with the rest. A fourteen-year-old boy from the group finds the children, makes them lie down together, covers them with moss, watches over them all night, sets out the next morning to find their parents, whom he meets, searching for their lost children and directs them to the place where he has left them (the children). On their way back with their children, they find the boy, dead of exhaustion, etc. He is buried on the shore in an unmarked grave with the other twenty who died during the night. God recognizes his worth nonetheless.

III. E. a. \*Newfoundland Hero, A\*[Ryan & Small]

Cross-referenced to III.F.b. (Disaster Averted/Person(s) in Extreme Peril, but Rescued).

MUNFLA 79-1

[(C3841, MS p. 22)]

{Greenleaf & Mansfield, 294, #145}

[Leonard Meehan, *Songs of the Anchor Watch*, Citadel CTL-111, 1961 \*Brave Captain William Jackman\* (disc)]

{Mercer, 107, (prob.) 132 (\*Heroic Feat of Captain William Jackman\*), 160}

{Mercer thesis, 269, #140 \*Brave Captain William Jackman\*}

{Murphy (1904), 44}

{Ryan & Small, 29}

{Taft, 23, 70, 77 \*Brave Captain William Jackman\*}

Alternate title: \*Captain William Jackman\*

Captain William Jackman, a noted sealer, is walking along the shore, when he hears a cry for help. Realizing that it is a shipwreck, he races to the shore, plunges into the water, swims to the reef where the wreck is, and rescues one man. He sends that man for aid, while he continues to save people. By the time help arrives, he has saved ten more people. With the aid of a breeches buoy, he saves sixteen more. When he is about to quit, he is told that there is still a woman aboard, and he rescues her as well, returning with her to the



shore amid tumultuous cheers.

[Researcher's note]: A full account of this rescue is "Labrador Rescue, The Wreck of the *Sea Clipper*, October 9, 1867," by Frank Galgay in *Shipwrecks of Newfoundland and Labrador* by Galgay and Michael McCarthy, 23-26. Another brief account of this occurrence is found in *Amazing Newfoundland Stories from Jack Fitzgerald's Notebook*, 60.

III. E. a. "To the Memory of the Late Captain Kennedy" [Ryan & Small]

See main entry under III.B. (Laments for the Death at Sea of Loved Ones). Also cross-referenced to I.G.b. (Loss of Vessel(s) through Explosion, Fire, etc.) and II.C.c. (Death at Sea by Human Error or Miscalculation).

III. E. a. "Tolesby, The Loss/Wreck of the"

Also cross-referenced to I.B. (Loss of Vessel(s) in Storms), I.D.a. (Loss of Vessel(s) Through Grounding or Striking), III.D. (Loss of Vessel(s) Without Loss of Life), and III.F.b. (Disaster Averted/Person(s) in Extreme Peril, but Rescued).

MUNFLA 66-23; 73-153; 76-1 & 87-117

[C241; MS p. 07; (see note below)\* & KG/AB 9(87)]

{Murphy (1923), 13}

A ship loaded with cotton and en route from Galveston, Texas, to France is wrecked in a storm on 15 January. She strikes a rock near Freshwater Point, Little Seals Cove, Trepassey Bay. Capt. Kean and his crew of twenty-seven attempt to launch the lifeboats, but the boats are destroyed in the effort. They then manage to get ashore to a beach at the bottom of a high cliff, and there to light a fire. In the morning, local fishermen see the stranded sailors and lower a local man (Joe Perry) on a rope down the cliffside. The victims are then hauled up the five hundred foot cliff and the rescue is completed.

[\*Note on MUNFLA 76-1]:

This text is not in the MS, but *with* it. It is one of three texts which had been given the collector, Ida Sesk, by (Mrs.) Maude Sullivan, one of

her informants. Two texts were in different hands and one was in typescript. That in typescript was entitled "Song of Patrick Crane Who Was Adrift At Sea For Four Days" (see III.F.b., page 346, below).

[Researcher's note]: This wreck is mentioned in *Shipwrecks of Newfoundland and Labrador* by Galgay and McCarthy, 91 and also in *Amazing Newfoundland Stories* by Jack Fitzgerald, 134.

III. E. a. "Two Newfoundland Fishermen Fourteen Days Adrift in Open Dory"  
[Burke]

Cross-referenced to III.F.b. (Disaster Averted/Person(s) in Extreme Peril, but Rescued).

{Burke (1912), 21}  
{Mercer, 189}

Dorymates George Barnes and Jack Bungay from Fortune Bay lose their schooner in the fog. They row for fourteen days with no water and only "one small cake of biscuit" for food. In nine days and nights, they make the shore. Their hands and feet are frostbitten. They finally sight and signal the *Francis M* and Pinsent, her captain, sends a boat for them and takes them aboard, subsequently landing them at Sydney, N.S. The premier of Newfoundland comes to visit them in hospital at Sydney.

III. E. a. "Ye Landsmen That Live on the Land"

See main entry under III.F.b. (Disaster Averted/Person(s) in Extreme Peril, but Rescued).



III. E. b. **Rescue attempt unsuccessful.**

III. E. b. "Ella M. Rudolph, The Loss of the"

See main entry under I.D.a. (Loss of Vessel(s) Through Grounding, Striking, or Stranding).

Also cross-listed under I.B. (Loss of Vessel(s) in Storms) and II.A. (Loss of

Person(s) by Drowning).

### III. E. b. \**Mollie*, The Wreck of the\*

See main entry under I.D.a. (Loss of Vessel(s) Through Grounding or Striking). Also cross-referenced to I.B. (Loss of Vessel(s) in Storms), II.A. (Loss of Person(s) by Drowning), and III.B. (Laments for the Death at Sea of Loved Ones).

### III. E. b. \**Sailor Grove*, The Loss of the\*

See main entry under I.D.a. (Loss of Vessel(s) Through Grounding or Striking). Also cross-referenced to II.A. (Loss of Person(s) by Drowning) and III.G. (Salvage of Vessel(s) or Cargo Attempted).



### III. F. Disaster averted.

#### III. F. a/b. \*Slob Song, The\*[Leach]

MUNFLA 82-177 & 82-248  
[KG/DG 3(82) & C5859]

{Leach, 192, #73}  
{Mercer, 178}

On 14 December, a vessel leaves Point Amour, Labrador, for a round trip to Forteau, Labrador. They begin the trip home, with a load of furniture, when they become caught in slob ice in \*Launce\* Amour cove, in sight of land. Three men, \*Eller, Stuart, and John,\* launch a small boat from the land with a heavy line aboard, the other end of which is fastened to a rock on the beach. It takes them two and one-half hours to work their way through the ice to the stranded vessel and drop off the line. Then \*four men and three women\* hold the land end of the line, while the people aboard the boat warp their way in to land, where they land the furniture on the snow and haul up the boat. The lightkeeper from Point Amour goes on home, because \*his wife and girl were anxious to know if we were on the shore.\* The author gives his community of

residence as "Launce au Loup."

[Researcher's note]: Leach ascribes authorship of this piece to Leo O'Brien and states that it was composed in 1928 and "has passed into tradition."



### III. F. a. Disaster Averted/Vessel(s) Threatened but not Lost.

[Researcher's note]: All cross-references to salvage attempts (III.G.) should be carefully checked against this category.

III. F. a. "Brule(y) (Song/Boys), The"/"Boys from Bruley, The"[Lehr]

See main entry under III.D. (Loss of Vessel(s) Without Loss of Life).  
Also cross-referenced to I.B. (Loss of Vessel(s) in Storms).

III. F. a. "Canso Strait/Drunken Captain, The"[Laws]

MUNFLA 68-39; 68-40(2); 73-7; 82-248; 83-151; 83-376; 83-378; 84-399 & 87-117  
[C499; (C521 & C538); C1373/MS p. 19; C5861; MS p. 21; C6649; C6653; C7207 &  
KG/AB 8(86)]

{Creighton, *Maritime*, 194, "In Canso Strait"  
{Creighton, *NS*, 230, #107 "Canso Strait"  
{Doerflinger, 183, "Canso Strait"  
[Fowke, 60(?)]  
{Fowke, *CFMJ*, 35}  
{Laws dD52, *NAB*, 265 "Casno[sic] Strait"  
{Leach, 118, #40 ("Drunken Captain, The")  
{Lehr, 52, #31, "The Drunken Captain"  
{Mercer, 106, 114}  
{*Merasheen*, 12}  
{*Nfld. Songs & Ballads* 16:2 (1970), 7}  
{Peacock, III, 871 (PEA 100 No. 777)}

A vessel, caught in a heavy gale, is almost sunk because of errors committed by her drunken captain. (One of) the crew "mutiny," overrule the captain, refuse to follow his orders, take over the ship, and get her into port safely.

[Coll. note (Peacock, III, 872)]: Known as *In Canso Strait* in Nova Scotia, this Canadian ballad has been collected several times by Helen Creighton. Although the wording and rhyming of this Newfoundland variant is often quite different, it tells essentially the same story.

[Coll. note (Lehr, 52)]: "This song is known in Nova Scotia as 'Canso Strait' with the following first verse:

In Canso Strait our vessel lay,  
We just arrived in from the bay,  
Our vessel built both stout and strong  
To Gloucester she does belong.

It would appear to have been composed in Newfoundland, but could very well have been written in Nova Scotia.

[Researcher's note]: Although a mutinous situation develops in the course of the narrative, it is the actions of the captain which provoke both the mutinous reaction of the crew and the danger to the vessel, so I did not feel it should be placed in the mutiny category.

Lehr's first verse is:

In St. John's city our vessel lay  
When our drunken captain went on a spree;  
He came on board and to us did say:  
"Get your levers ready, b'ys, and heave away."

### III. F. a. "Cape Pine's Treacherous Shore"

MUNFLA 79-1

[C3843]

On 16 August thirty (thirteen?) vessels leave Trepassey to fish for caplin. They leave their schooner off Baker's Head and row to Cape Pine. They have no luck and have to wait for three hours before they can even get bait fish. There is no wind, but a strong onshore current and sudden squalls interspersed with calm. They catch a brief offshore breeze, but are then becalmed for an

hour. The skipper suddenly orders them to take in the mainsail and they are hit by a strong squall, which carries the mainsail, as well as two men, over the side and knocks the skipper over the wheel. They manage to get the two men back into the boat, but their foreboom is broken, their peak dropped, and sheets and pins are gone. They are running for the rocks. There are high seas, the wind is onshore, and it is impossible to get the foresail in. They are all extremely worried, but they finally get a back squall and manage to get the vessel safely off the land. They go back to Trepassey, where they repair the vessel. The final portion of the text is a reminder not to "hug the rocks in an offshore breeze," because the wind may change and put you in danger.

[Researcher's note]: Composition of this piece is attributed to the informant, Cornelius Parsons, about 1935-1940.

### III. F. a. "Cliffs of Baccalieu ("Back a Lou")"

MUNFLA 73-7 & 83-151

[C1373/MS p. 25 & MS p. 21]

[Harry Hibbs, Arc AS-818, ca. 1969 (disc)]

{Hiscock, 177}

{Mercer, 109}

[Winston Saunders, Marathon, ALS-51, 1972 (disc)]

{Taft, 16, 46, 51, 53, 69, 71, 72, 78}

[John White, International Artists IA-3014 (IA-101), ca. 1966 (disc)]

{Edison Williams, Audat 477-9006, 1972 (disc)}

The crew of a vessel battle storm and snow to keep her from foundering on the cliffs and are ultimately successful.

[Researcher's note]: This researcher has only listened to one of the discographic references above. Since this title applies not only to the ballad described here, but also to a widely-known traditional dance tune of Newfoundland, it is not unreasonable to assume that some recordings, especially those by instrumentalists, may be the dance tune rather than the ballad.

Philip Hiscock, in his M.A. thesis, cites two versions (six and five verses, respectively) of this item, one composed by E. John "Jack" Withers in 1947, and one attributed to Pat DeBourke.

III. F. a. \**Columbella*, The First Submarine Attack on the\*

See main entry under I.G.a. (Loss of Vessel(s) Through Military Action).

III. F. a. \**Columbella's* Second Submarine Attack, The\*

See main entry under I.G.a. (Loss of Vessel(s) Through Military Action).

III. F. a. \*Come All Ye Jolly Ice-Hunters\*[Ryan & Small]

See main entry under III.F.b. (Disaster Averted/Person(s) in Extreme Peril, but Rescued).

III. F. a. \*[Oh], Come All You Bright Seamen That Sail on the Ocean\*  
(first line)

MUNFLA 65-21 & 72-6  
[C443 & C1081]

The ship *Advent* (schooner *Queen of Heaven*), owned by W. Job, once owned by George Follett, runs into difficulties off Cape Broyle while en route from St. John's to Placentia. Her captain, Pat Tobin (Hoban), signals another vessel and they are towed into Cape Broyle harbour by Capt. Connigan (Cunningham) and the *Mercy*. Aboard the disabled vessel are the captain, mate, cook, and two seamen. Problems may involve \*sails\*, \*gales\*, or a combination of the above.

III. F. a. \*Concerning of the *Otto B*, From Tack's Beach She Sot Sail\*  
(first line)

MUNFLA 75-289  
[C2185]

The *Otto B* from Tack's Beach, P.B., sails to Isle Valen [pronounced Isle-a-Valen], a nearby island, where they put ashore in search of a good time. Mac Lockyer tells them they may have a dance at his place if they will \*plank the porch.\* This they do, and the dance is held. They return to their vessel and set sail, promptly grounding her, perhaps because they have \*drink taken\*.

After several attempts, they manage to free her, but she is damaged, and they must stay at Isle Valen until she is repaired. During this sojourn, the captain (Stanley) falls in love with an Isle Valen girl named Mary Ann (or possibly Mabel). After the vessel and crew have returned home safely, Stanley borrows his uncle's motorboat and returns to court his Isle Valen girl.

III. F. a. \*Driven Into Spaniard's Bay\*[Ryan & Small]

{Mercer, 182 (\*Storm Bound in Spaniard's Bay\*)}

{Murphy (1916), 46}

{Ryan & Small, 26}

On 1 March, the wind comes up and drives a sealing vessel before it. She almost grounds on Green Head before they can see the land and veer away. A block falls from the masthead and nearly kills a man. Ice and shoal are discovered to leeward, and in an effort to escape being driven on them, the vessel is allowed to run blind in the snowstorm up Conception Bay. At the town of Spaniard's Bay, they get their bearings and manage to heave out two anchors from the vessel's bows and stop her. They do not leave there until 17 March.

III. F. a. \*Eugenio, The (Wreck of the)\*

MUNFLA 60-33

[C553]

{see p. 72 this thesis}

On 27 September 1964, a Panamanian freighter grounds and strands herself near Renew. (She later gets off and goes into dry dock at St. John's for repairs.) Before her release, however, local fishermen get aboard and consume seven bottles of liquor. The customs officers in St. John's subsequently wonder where the liquor went, while the fishermen return home intoxicated.

III. F. a. \*Freda M, The Ballad of the\*

MUNFLA 76-271

[MS: appendix]



This is an account of how the *Freda M* under Capt. Evans managed to ride out the hurricane of 4 September 1948 after losing her riding sail.

III. F. a. "The Garfield"/"Little Paddy Dover"/"Little Bay Boys"

MUNFLA 70-8; 68-16; 75-292; 79-2; 85-245 & 86-161

[C689; C493; MS pp. 6-11; C3697; C7833 & KG/AB 26-27(86)]

A ship bound from Newfoundland to Sydney, Nova Scotia, for coal is caught in heavy weather. She loses her foresail, but her six crewmen manage to replace it and they reach port safely.

[Researcher's Note]: Kenneth S. Goldstein opines that "Paddy Dover (Dober)" was the *composer* of the song, and that the most widely accepted title is "The Garfield."<sup>15</sup> See note on p. 104 this thesis.

III. F. a. "Glen Alone, The"[Lehr]

See main entry under II.B.b. (Death at Sea from Freezing, Exposure, Starvation, etc.).

III. F. a. "Glenora, The"[Lehr]

{Lehr, 78, #44}

The *Glenora*, out of Burgeo, Newfoundland, under Tom Warren, meets with heavy difficulties during a heavy northeast gale, and barely escapes destruction. This is somewhat of a "treason song," since the person in command was ashore, rather than aboard the vessel, at the time of her difficulties, and had to go out looking for her in a smaller motor craft. The text derides the skipper's incapacities and suggests that he should not be in charge of a vessel.

[Coll. note (Lehr, 79)]: Although I was not able to determine the exact location of the Banks of Scotland, Mr. Clyde Rose informs me that they are somewhere in the Burgeo area off the Southwest Coast where as a boy growing up

<sup>15</sup>Kenneth S. Goldstein, personal communication.

he remembers hearing people speak of local fishing banks called the Banks of Scotland. The other place names referred to in the song are also in the Burgeo area.

III. F. a. \**Grace* 120 Days out, Bound for St. John's, N.F., Lines Written on the\*[Burke]

Cross-referenced to I.A. (Loss of Vessel(s) – Cause Unspecified), although vessel is NOT actually lost.

{Mercer thesis 46, 273, #146}

The title of this piece exaggerates the situation somewhat, as the *Grace*, under Capt. Fitzgerald, and with a crew of Newfoundlanders, arrived safely in St. John's on 2 December 1908, after only eighty-one (not one hundred twenty) days at sea. The excessive time expended on the passage was attributed to frequent storms.

III. F. a. \**Invasion* Song\*

Cross-referenced to I.D.a. (Loss of Vessel(s) through Grounding or Striking) and III.G.a. (Salvage of Vessel(s) and/or Cargo Attempted – Successful).

MUNFLA 70-8 & 85-245  
[C765 & C7826]

On Wednesday night at 3:00, in a blinding snowstorm, the *Invasion*, under Capt. Freeman Slade, runs on a reef. She had left Harbour Buffett on 29 November, in the attempt to make a run to Sydney, N.S. for coal and get back in dock before the really hard winter weather set in. The following morning they see St. Pierre and head for Sydney. Their dory gets smashed up in a squall. They load in Sydney, which takes two weeks, and then have to stay in port there for three more days and nights because of the weather. When the wind abates some, they start home, but it is still snowing and blowing and they hit a rock on Green Island Shoal at three in the morning. The crew attempt to get the dory out and clear the vessel. They are unsuccessful, but she slides off the rock in a heavy sea. Her rudder is broken. The captain calls Wareham and Sons (the owners) on the ship-to-shore and also assigns three men to go across the bay. At eleven that morning, they see Capt. Ryan, who puts a line aboard and tows them to Long Harbour. The cook was from Parker's Cove.

[Researcher's note]: The composition of this item is attributed to the engineer, Alfred Whiffen, of Clattice Harbour.

III. F. a. \* (Jim) Harris in Paradise Sound \* [Lehr]

See main entry under I.E.a. (Loss of Vessel(s) by Ramming or Collision One With Another).

III. F. a. \*The Penny Fair in the Cove\*

MUNFLA 70-37

[C752]

{Lehr, 151, #86, \*The Penny Fair\*}

The *Penny Fair* drifts into the cove from her moorings at the wharf, but is safely recovered. Depending on the version, the captain is either Stanley Rossiter or Abe Oxford, the mate is either Abe Oxford or Frank Hand. The one who is neither captain nor mate is a crew member or a boatswain (named Ban in one version). Mr. Reid is approached by Stan, who apparently wishes to use the *Penny Wise* to tow the *Penny Fair* out of her difficulties. He is refused. George Dunverdy (deVerde?) wakes Martha Jane to see the confusion. The ferry also goes aground with Jack Luscombe [probably Lushman?] aboard, fast asleep. He is unaware of the situation until Leslie Cotter awakens him. They have a laugh over his ability to sleep through crisis. Abe apparently extricates *Penny Fair* from her predicament. The weather is stormy at the time of the incidents.

[Coll. note (Lehr, 152)]: This song was composed in 1970 by Blanche Pink, Ramea.

III. F. a. \*Red Cap's Hole\*

MUNFLA 71-121

[MS pp.14-15]

[Blondahl, *Newfoundlanders, Sing!*, 95]

{Mercer, 170}

Fishermen go to Drunkard's Zone hook-and-lining for fish, but a squall arises.

Many individuals are named in a teasing manner. They are weather-bound in Red Cap's Hole and cook up a mess of brewis, which they eat in company. When the news reaches home that they are stranded, the boys from Gallows Cove come to help them. It is stated that they are lucky to have made it into Red Cap's Hole.

III. F. a. \*Shea Gang, The\*/\*Roving Newfoundlanders, The\*[Greenleaf & Mansfield]

See main entry under II.A. (Loss of Person(s) by Drowning).  
Also cross-referenced to I.B. (Loss of Vessel(s) in Storms), and I.F. (Losses Through Natural Disaster).

III. F. a. \*Thomas J. Hodder, The\*[Lehr]

See main entry under I.G.d. (Loss of Vessel(s) Through Scuttling).  
Also cross-referenced to I.D.a. (Loss of Vessel(s) Through Grounding or Striking) and III.G.a. (Salvage of Vessel(s) or Cargo Attempted -- Successful).

III. F. a. \*Ye Rambling Boys From Newfoundland\*

MUNFLA 72-208  
[C1160]

A crew sailing from Grand Bank to Fogo is driven into Belleorum. The following day they are driven into Chambers Cove. They set sail again and make Cape Race, but are driven back to Chambers Cove a second time, and have to stay there for eight days. They finally reach Fogo, but have to take a load of fish to Brazil, meet another gale, and are almost wrecked off the Funks.

[Researcher's note]: This item should not be confused with \*The Shea Gang\* in Section II.A. (p. 262 ff.), which sometimes goes under this title as first line.



III. F. b. Disaster Averted/Person(s) in Extreme Peril but Rescued.

III. F. b. \*Adrift Four Days at Sea\*/\*Song of Paddy Crane\*

MUNFLA 76-3

[MS pp. 21-25]

Patrick (Paddy) Crane from Brigus South goes to Tor's Cove to purchase a fishing boat. On the return trip he falls into difficulties (which are not specifically stated) and lies adrift for four days without sustenance, even being overlooked by a passing dragger. Finally, however, he is spotted by a searching plane and rescued by the SS *Silver Wave*, whose captain and crew are applauded for the act. The final verse wishes a future of prosperity to Crane and his community.

[Researcher's note]: See remarks under \*The Loss/Wreck of the *Tolesby*\* in Section III.E.a. (Heroic Attempts at Rescue -- Successful), p. 334, above.

III. F. b. \*Alku at Ferryland, The Loss of the Russian Barque\*

See main entry under I.D.a. (Loss of Vessel(s) through Grounding or Striking). Also cross-referenced to III.D. (Loss of Vessel(s) Without Loss of Life).

III. F. b. \*Alma Cooke, The Loss of the\*

See main entry under III.E.a. (Heroic attempt to rescue person(s) from sea disaster -- successful).

III. F. b. \*Annie Roberts, The (Wreck of the)\*[Lehr]

See main entry under I.E.a. (Loss of Vessel(s) Through Collision One With Another).

Also cross-referenced to II.A. (Loss of Person(s) by Drowning).

III. F. b. \*A Brave Newfoundlander\*[Burke]

See main entry under III. E. (Heroic Attempt to Rescue Person(s) from Sea Disaster).

Also cross-referenced to I.A. (Loss of Vessel(s) -- Cause Unspecified), and II.B.b. (Death at Sea from Freezing, Exposure, Starvation, etc.)

III. F. b. \*Brule(y) (Song/Boys), The\*/\*Boys from Bruley, The\*[Lehr]

See main entry under III.D. (Loss of Vessel(s) Without Loss of Life).  
Also cross-referenced to I.B. (Loss of Vessel(s) in Storms).

III. F. b. \*By the Lightning We Lost Our Sight\*[Laws]/\*Cork Harbour\*

See main entry under III.A.a. (Romantic Tragedy Resulting in Death at Sea --  
Parental Opposition Involved).  
Also cross-referenced to II.A. (Loss of Person(s) by Drowning).

III. F. b. \*Captain Colston\*

MUNFLA 86-161

[KG/AB 27(86)]

Captain Colston and his shipload of teetotal (it is specified) passengers, in the year of (presumably 18) '69, fight off an attack by pirates. The captain's lady shoots the pirate captain dead, and Colston's complement go on their way with their cargo of gold intact.

[Researcher's note]: This isn't really a disaster, but it is definitely a threat.

III. F. b. \*Capulet at St. Shott's, Loss the steam'r[sic]\*[Burke]

See main entry under I.D.a. (Loss of Vessel(s) through Grounding or Striking).  
Also cross-referenced to III.D. (Loss of Vessel(s) without Loss of Life).

III. F. b. \*Charming Sally Greer\*[Peacock]

See main entry under I.D.a. (Loss of Vessel(s) Through Grounding or Striking).  
Also cross-referenced to II.A. (Loss of Person(s) by Drowning).

III. F. b. \*Come All Ye Jolly Ice-Hunters\*[Ryan & Small]

Cross-referenced to III.F.a. (Disaster Averted/Vessel(s) Threatened or Damaged, but not Lost).

[Doyle, (1927) 15]  
 {Greenleaf & Mansfield, 244, #122}  
 {Mercer, 109}  
 {Ryan & Small, 17}

The *Daniel O'Connell* leaves Tilton Harbour, Newfoundland, for the seal fishery, on 14 March 1833, under William Burke, with a crew of twenty-eight. On 4 April, at 4:00 p.m., their tow-line gives way, and they are forced to work their way out of the ice in a heavy gale, which breaks off their topmast, about three feet above the deck (it's stated in the text). For two days they lie helpless at the mercy of high seas and heavy weather, but eventually the weather lightens and they are able to clear the wreckage and jury-rig masts. A few days later, they make land.

[Coll.note (Ryan & Small, 17)]: This song was written in 1833. It is about the oldest song of a sealing nature now in existence, and has "brought down the house" in the for' castle[sic] of many a sealer in the days of the Square Riggers. (Original note)

### III. F. b. "Deane, The Steamship" [Lehr]

See main entry under III.D. (Loss of Vessel(s) Without Loss of Life).  
 Also cross-referenced to I.D.a. (Loss of Vessels) Through Grounding or Striking) and III.E.a. (Heroic Attempt to Rescue Person(s) from Sea Disaster -- Successful).

### III. F. b. "Edmund Pike"

Cross-referenced to I.B. (Loss of Vessel(s) in Storms) and III.D. (Loss of Vessel(s) Without Loss of Life).

MUNFLA 66-24  
 [C268]

The title character goes fishing alone in a dory. The engine fails; he drifts in a storm; falls overboard; saves himself by grabbing the painter; and eventually reaches shore. The dory is lost. At one point, Pike uses his sou'wester and gasoline from the useless engine to start a fire, but is

unsuccessful in attracting attention by this means. At the conclusion of the song, a warning is given not to go out alone in small boats.

III. F. b. \**Elsie M. Hart*, The\*[Lehr]

See main entry under III.D. (Loss of Vessel(s) Without Loss of Life).

Also cross-referenced to I.B. (Loss of Vessel(s) in Storms) and I.D.a. (Loss of Vessel(s) Through Grounding or Striking).

III. F. b. \**Ethie*, The Wreck of the Steamship\*[Greenleaf & Mansfield]

See main entry under III.E.a. (Heroic Attempt to Rescue Person(s) from Sea Disaster -- Successful).

Also cross-referenced to I.B. (Loss of Vessel(s) in Storms), I.D.a. (Loss of Vessel(s) Through Grounding or Striking), and III.D. (Loss of Vessel(s) Without Loss of Life).

III. F. b. \**Fanny Wright*, The\*

See main entry under II.C.d.1. (Occurrences of Cannibalism).

Also cross-referenced to I.B. (Loss of Vessel(s) in Storms) and II.A. (Loss of Person(s) by drowning).

III. F. b. \**Flemings of Torbay*, The\*[Peacock]

Cross-reference to III.E.a. (Heroic Attempt to Rescue Person(s) from Sea Disaster -- Successful).

MUNFLA 78-36; 80-136; 81-339; 82-248(2); 83-376(2) & 85-245

[MS p. 19; C4805; C7847; (C5865, C5868); (C6642, C6647) & C7824]

{Creighton, *Maritime*, 202, \*The Flemings of Tor Bay\*

{Creighton, *NS*, 248, #115 \*The Flemmings of Torbay\*

{Greenleaf & Mansfield, 285, #141 (\*The Fishermen of Newfoundland; or, The Good Ship *Jubilee*)

{Laws D23, *NAB*, 172}

{Leach, 198, #76}

[Ed McCurdy, Whitehall LP-850, \*The Good Ship *Jubilee*\* (disc)]

{Mercer, 121, 126}

{Mercer thesis, 235, #104; 308 ff., #185}



{Peacock, III, 912 (PEA 15 No. 88) & 914 (PEA 143 No. 983)}  
 {Taft, 63, 74, 82}

Alternate title: \*Two Fine Young Men\*

Two brothers named Fleming go adrift in their dory while fishing from the *Jubilee* on 18 April. They drift without provisions for twelve days before they are sighted by the *Jessie Maurice* (or *Jessie Morris*), en route to Quebec with a cargo of coal. The *Jessie* picks them up and, although they are thought to be terminal cases, they are nursed for four days of coma until the elder, Peter, regains consciousness. When he identifies himself and his brother and tells their story, the news is dispatched home that they are safe. Both the *A* and *B* versions end with a paean to the helpful captain and crew of the *Jessie*.

[Coll. note (Peacock, III, 915)]: This native ballad is attributed to the late John Burke of St. John's. Helen Creighton noted the ballad in Nova Scotia, and in a research visit to the Archives of Halifax she came across the incident written up in the May 31, 1888 issue of the *Evening Mercury*. The story carried a Quebec dateline of May 18, 1888, just one month after the brothers were set adrift. In the interview one of the men said he was unconscious for five days, very close to the time mentioned in the ballad. Research among the archives of various newspapers in the Atlantic region would doubtless uncover further datings for the numerous ballads of this sort.

[Researcher's note]: A full account of this near-tragedy is printed in Michael Harrington's *Sea Stories from Newfoundland* (St. John's: Harry Cuff Publications Limited, 1986) 52-60, under the title \*Ordeal in April.\* It is interesting to note that the given names of the brothers in the Harrington account are Joseph and William, whereas that in the ballad text is Peter. An excellent note is also found in Greenleaf & Mansfield, 287.

### III. F. b. \*Gay Spanish Maid, A\*[Laws]

See main entry under III.A.b. (Romantic Tragedy Resulting in Death at Sea -- No Parental Intervention).

Also cross-referenced to I.A. (Loss of Vessel(s) -- Cause Unspecified).

### III. F. b. \*General Rawlinson/Rollison/Rolliston, The (Schooner)\*[Lehr]

See main entry under III.D. (Loss of Vessel(s) Without Loss of Life).

Also cross-referenced to I.B. (Loss of Vessel(s) in Storms) and I.D.a. (Loss of Vessel(s) Through Grounding or Striking).

III. F. b. \*Great Bravery of a Newfoundlander\*[Burke]

See main entry under III.E.a. (Heroic Attempt to Rescue Person(s) from Sea Disaster -- Successful).

III. F. b. \*(H')Emmer Jane, The\*[Fowke]

See main entry under III.A.b. (Romantic Tragedy Resulting in Death at Sea -- No Parental Intervention).

Also cross-referenced to I.A. (Loss of Vessel(s) -- Cause Unspecified).

III. F. b. \*John Harvey, the Loss of the\*[Peacock]

See main entry under I.B.b. (Death at Sea from Freezing, Exposure, Starvation, etc.)

Also cross-referenced to I.B. (Loss of Vessel(s) in Storms), I.D.a. (Loss of Vessel(s) Through Grounding or Striking), and III.E. (Heroic Attempt to Rescue Person(s) from Sea Disaster).

III. F. b. \*Jura, Loss of the Brig\*[Murphy]

See main entry under I.B. (Loss of Vessel(s) in Storms).

Also cross-referenced to III.D. (Loss of Vessel(s) Without Loss of Life).

III. F. b. \*Liza Grey\*/\*Lady of the Lake, The\*

See main entry under I.D.a. (Loss of Vessel(s) Through Grounding or Striking).

Also cross-referenced to II.A. (Loss of Person(s) by Drowning) and III.B. (Laments for the Death at Sea of Loved Ones).

III. F. b. \*Loss of 3[sic] Newfoundland fishermen by the Capsizing of a Schooner, The\*[Burke]

See main entry under I.C. (Loss of Vessel(s) by Capsizing).

Also cross-referenced to II.A. (Loss of Person(s) by Drowning).

III. F. b. \*Mary Neal\*[Peacock]

See main entry under I.D.a. (Loss of Vessel(s) Through Grounding or Striking).  
Cross-referenced also to I.B. (Loss of Vessel(s) in Storms), and II.A. (Loss of Person(s) by Drowning).

III. F. b. \*McClure, The\*[Lehr]

See main entry under I.G.a. (Loss of Vessel(s) Through Military Action).  
Also cross-referenced to I.G.d. (Loss of Vessel(s) Through Scuttling) and  
III.D. (Loss of Vessel(s) Without Loss of Life).

III. F. b. \*Newfoundland Hero, A\*[Ryan & Small]

See main entry under III.E.a. (Heroic Attempt at Rescue -- Successful).

III. F. b. \*Newfoundlander, The Loss of the Sealer\*

See main entry under III.D. (Loss of Vessel(s) Without Loss of Life).  
Also cross-referenced to I.D.b. (Loss of Vessel(s) Through Stranding or  
Jamming).

III. F. b. \*The Nimrod's Song\*[Murphy]

[Murphy (1925), 1]  
{Ryan & Small, 74}

On 20 March *The Nimrod* becomes jammed in the ice between St. Paul's Island and Newfoundland while engaged in sealing. The crew go onto the ice and due to "rafting" find it impossible to re-board the vessel for some time. The rafting ice also causes extensive damage to the vessel. Among crew members named are the captain, Baxter Barbour, of Wesleyville, Nfld., and the deck master, Jim Barrett, both of whom are praised.

III. F. b. \*Raleigh/Rally, The Wreck of the HMS\*

See main entry under I.D.a. (Loss of Vessel(s) Through Grounding or Striking).  
Also cross-referenced to II.A. (Loss of Person(s) by Drowning) and III.E.  
(Heroic Attempt to Rescue Person(s)).

III. F. b. "Sailor Boy [Saved], The"

MUNFLA 74-87

[MS p. 066]

A young Newfoundlander on his first trip to the Labrador fishery is knocked overboard by the boom before the vessel reaches Catalina. He is alone at the time, and his loss is not realized until much later. Meanwhile, the boy (who cannot swim) kicks off his weighty sea boots and floats, praying, all night. The following day he is spotted and rescued by a passing vessel, incidentally on its way to the Labrador fishery via Catalina. When his former shipmates find that he is safe, they rejoice greatly. The "moral" is to trust in God no matter what, and He will see you through even the most difficult of situations.

[Coll. note (MUNFLA 74-87)]: Pearce, the composer, was 76 years old at the time of the collection. He began songwriting late in life, in 1964, and only continued for about three years, but during that period he produced a total of 45 songs/poems. He was a recognized singer at local concerts, but he would not sing on tape for the collector. A native of Maberly, he wrote about events which occurred in or near that village or that of Elliston, 1 1/2 miles distant. Most of his songs were widely known in the community at the time of the collection, but were seldom (not commonly) performed at that time. Many of his songs were published in The Advocate.<sup>16</sup>

He first made his songs in his head and then wrote them down. Most of his composition took place while eating. (Quote: Inft) -- "I'd sit at this end of the table and me old woman across from me, and we'd be talking and I'd be writing." [end note]

[Researcher's note]: Aubrey Pearce was both the informant and the composer of this particular item. Born in 1894 in Maberly, T.B., he lived there all his life, as had his parents before him. He was of the Anglican faith and was a fisherman by trade.

Although it is not mentioned by the collector, it seems probable that this song was about one of the informant's own ancestors. The names alone would direct one towards this assumption. It is most likely that the William Pearce of the

---

<sup>16</sup>Probably the *Fisherman's Advocate*, published in Port Union, Newfoundland, near the composer's home community.

song was either the grandfather or the uncle of the informant, Aubrey Pearce. Less likely, but still possible, he may have been the informant's brother or cousin. The clues are in the final verse, which states that the hero of the story had one son, Elijah, who told the story later.

[NB]: This song is NOT to be confused with "Sailor Boy, The" (I)/"Willie Boy" (III.A.b.), p. 308. It is to avoid such confusion that I have added the word [Saved] to the title of this item.]

III. F. b. "Sailor's Home, The Loss of the"[Peacock]

See main entry under I.B. (Loss of Vessel(s) in Storms).  
Also cross-referenced to II.A. (Loss of Person(s) by Drowning).

III. F. b. "Scotsman at Straits of Belle Isle, The Lost"[Burke & Oliver]

See main entry under I.D.a. (Loss of Vessel(s) by Grounding or Striking).  
Also cross-referenced to I.G. (Loss of Vessel(s) Through Man-Made Disaster) and II.A. (Loss of Person(s) by Drowning).

III. F. b. "Six Men and One Woman Taken Off The Ice At Petty Harb'r"  
[Ryan & Small]

See main entry under I.D.b. (Loss of Vessel(s) Through Stranding or Jamming).  
Also cross-referenced to III.D. (Loss of Vessel(s) Without Loss of Life).

III. F. b. "Snoree/Snorre, The (Loss of the)"[Lehr]

See main entry under I.D.a. (Loss of Vessel(s) Through Grounding or Striking).  
Cross-referenced also to I.B. (Loss of Vessel(s) in Storms), I.F. (Losses Through Natural Disaster), II.A. (Loss of Person(s) by Drowning), and III.E.a. & b. (Heroic Attempt to Rescue Person(s) from Sea Disaster -- Successful and Unsuccessful).

III. F. b. "Tolesby, The Loss/Wreck of the"

See main entry under III.E.a. (Heroic Attempt to Rescue Person(s) from Sea Disaster -- Successful).  
Also cross-referenced to I.B. (Loss of Vessel(s) in Storms), I.D.a. (Loss of

Vessel(s) Through Grounding or Striking), and III.D. (Loss of Vessel(s) Without Loss of Life).

III. F. b. \*Trinity Bay Tragedy, The\*[Leach]

See main entry under II.B.b. (Death at Sea from Freezing, Exposure, Starvation, etc.)

III. F. b. \*Two Fishermen Missing\*

See main entry under II.A. (Loss of Person(s) by Drowning).

Also cross-referenced to I.D.a. (Loss of Vessel(s) Through Grounding or Striking).

III. F. b. \*Two Men Saved at Sea\*

MUNFLA 79-1

[(C3843/MS p. 25)]

The composer (Cornelius Parsons) is aboard his father's schooner, the *Mary J. Seay* on the fishing grounds on a calm, foggy day, when he spies a dory drifting under sail with two men aboard, and no sign of life. He calls his father and the crew manage to hook the drifter on a line and pull her in. One man is unconscious, but the other, although in bad shape, is coherent. Both are taken aboard, warmed, and fed. They say they had missed their own schooner in the fog and had drifted for several days without food, water, or aid. The text expresses pride in having been able to rescue these men as well as a warning to always carry food and water in small boats, since seamanship is not always sufficient to keep one safe.

III. F. b. \*Two Newfoundland Fishermen Fourteen Days Adrift in Open Dory\*  
[Burke]

See main entry under III.E.a. (Heroic Attempt to Rescue Person(s) from Sea Disaster).

III. F. b. \*We Will Not Go to White Bay With Casey Any More\*[Ryan & Small]/  
\*Sealer's Ballad\*

See main entry under I.D.b. (Loss of Vessel(s) Through Stranding or Jamming).

III. F. b. \*Willie Fair/Vare\*[Greenleaf & Mansfield]

Cross-reference to I.A. (Loss of Vessel(s) -- Cause Unspecified) and II.B.c. (Death at Sea from Unspecified Causes)[Willie's father].

MUNFLA 75-294 & 83-376

[MS pp. 53-58 & C6647]

{Greenleaf & Mansfield, 132, #65 (\*Willy Vare\*)}

{Mercer, 196}

{See p. 94 of this thesis}

Alternate title: \*Ellen/Helen Fair/Vare\*

A woman who has lost her sailor husband has one son. Upon his majority, he decides to follow his father's calling, whereupon his mother gives him a Bible and tells him always to trust in God. His ship is lost and he, the sole survivor, is marooned for three years on an island, his only consolation being his mother's gift. Finally rescued, he makes his way, ten years after his departure, to his old home and discovers his aged and destitute mother still waiting for him -- never having given up hope. It is unclear what the general intention of the song is: 1) to paean motherhood, 2) to further Christian faith, 3) to encourage maintaining hope against all odds, 4) or simply to tell an interesting story. The opening verse is unusual, as well, since it gives an aura of "story-telling" to the text not often found in items of this sort.

III. F. b. \*Ye Landsmen That Live on the Land\*

Cross-referenced to III.E.a. (Heroic Attempt to Rescue Person(s) from Sea Disaster -- Successful).

MUNFLA 75-147

[MS p. 29]

{See p. 104 of this thesis}

An unnamed man attempts to cross Bonavista Bay in a small, open boat, and has various troubles. At length, drifting out to sea, with no means of steering or propulsion, he is seen by the *Fortune*, and rescued. The text ends with the man's vow never again to attempt such a feat as crossing the Bay alone in a

little open boat, but to remain working ashore, and with a final paean to  
 "Skipper Mick" of the *Fortune*, without whom....

[Coll. note (Sr. Theresa Ryan)]: "This ballad relates a true story composed by the man in the song. It was learned by my father from an older brother who frequently visited and worked in King's Cove.

"The main character is Murphy from King's Cove who left Chalky Head, a headland near Tilting, Fogo Island, to row home, a distance of about sixty miles. Little Denier is an island, with a lighthouse, on the opposite side of the bay from Bonavista, in a direction that would bring the sailor far off his course. He was rescued by the crew of *The Fortune*, with Captain Mick Fennell from St. Brendan's. The boat was returning from St. John's with a cargo of supplies, having brought a load of fish to the city."



### III. G. Salvage of Vessel(s) Attempted.

#### III. G. "Hoban Boys, The"[Lehr]

See main entry under I.F. (Losses Through Natural Disaster).

Also cross-referenced to I.B. (Loss of Vessel(s) in Storms), I.D.a. (Loss of Vessel(s) Through Grounding or Striking), and II.A. (Loss of Person(s) by Drowning).

#### III. G. "Mariposa"[Leach]

See main entry under I.D.a. (Loss of Vessel(s) Through Grounding or Striking). Also cross-referenced to II.A. (Loss of Person(s) by Drowning).

#### III. G. "Mary Duff, The Wreck (Auction) of the"

MUNFLA 88-277  
 [C11573]

Text briefly covers the loss of the vessel, then switches to the auction of salvageable parts and cargo. The story goes, according to the informant, that



the man who bought the cargo (and, in fact, all the bidders) thought the vessel was carrying coal, which would not be damaged by water. Instead, the cargo turned out to be flour, and entirely worthless, because it had been soaked into paste.

### III. G. \**Sailor Grove*, The Loss of the\*

See main entry under I.D.a. (Loss of Vessel(s) Through Grounding or Striking).  
Also cross-referenced to II.A. (Loss of Person(s) by Drowning) and III.E.b.  
(Heroic Attempt to Rescue Person(s) from Sea Disaster -- Unsuccessful).



### III. G. a. **Salvage Attempts -- (Successful).**

#### III. G. a. \**Invasion Song*\*

See main entry under III.F.a. (Disaster Averted/Vessel(s) Endangered or Damaged, but not Lost).  
Also cross-referenced to I.D.a. (Loss of Vessel(s) through Grounding or Striking).

#### III. G. a. \**Mayflower*, The Old\*[Peacock]

See main entry under I.G.c. (Loss of Vessel(s) Through Piracy or Wrecking).  
Also cross-referenced to I.D.a. (Loss of Vessel(s) Through Grounding or Striking).

#### III. G. a. \**Thomas J. Hodder*, The\*[Lehr]

See main entry under I.G.d. (Loss of Vessel(s) Through Scuttling).  
Also cross-referenced to I.D.a. (Loss of Vessel(s) Through Grounding or Striking) and III.F.a. (Disaster Averted/Vessel(s) Threatened or Damaged, but not Lost).

#### III. G. a. \**Torhamvan*, The Wreck of the\*

Cross-referenced to I.D.a. (Loss of Vessel(s) Through Grounding or Striking),

and III.D. (Loss of Vessel(s) Without Loss of Life).

MUNFLA 76-3

[MS p. 53]

{Sec p. 72 of this thesis}

The steamer *Torhamvan* runs ashore near Cape Broyle Head on the Southern Shore of the Avalon Peninsula of Newfoundland. The local people scavenge the wreck for provisions for the oncoming winter. Collector's notes indicate that the steamer was named *Torhamvan* for TORonto, HAMilton, and VANcouver, three Canadian cities, and that the "shoes" mentioned in the penultimate verse are horseshoes.

[Researcher's note]: It is not immediately evident from the text of this song whether or not any persons were lost in the wreck. However, it might naturally be assumed, because of the song's humorous and rollicking nature, that there were no deaths involved.<sup>17</sup> This is the type of song which occasionally falls under the rubric of "treason song" because of the slanderous way it refers to local residents by name and brings to light their foibles and misdeeds. These songs point out people's shortcomings in a very blunt manner and it is often requested that their circulation be restricted outside a particular community or group where they were "made."

A brief account of this wreck is found in Andrieux's *Marine Disasters of Newfoundland and Labrador*, 99-101.



### III. G. b. Salvage Attempts -- (Unsuccessful).

#### III. G. b. "Banbury, The"

See main entry under I.D.b. (Loss of Vessel(s) Through Stranding or Jamming). Also cross-referenced to I.E.c. (Loss of Vessel(s) Through Collision With Stationary Objects) and III.D. (Loss of Vessel(s) Without Loss of Life).

---

<sup>17</sup>In actual fact, Andrieux, see below, states that the crew was rescued.

# BIBLIOGRAPHY

## General Reference and Miscellaneous Works

- Abbott, Roland W. *The Three Seas*. St. John's, Nfld.: Robinson-Blackmore Printing and Publishing Limited, 1987. {Abbott}
- Andrieux, J.P. *Marine Disasters of Newfoundland and Labrador*. Ottawa: O.T.C. Press, 1986. {Andrieux}
- Avery, Mabel. *Poems from a Newfoundland Village*. Mt. Pearl, Nfld.: Spracklin's Printing, 1973.
- Bartlett, John. *Familiar Quotations*. 15th ed. and 125th anniv. ed., rev. and enlarged, Emily Morison Beck, ed. Boston: Little, Brown and Company, 1980.
- Beck, Horace [P.] *Folklore and the Sea*. 1975; rpt. American Maritime Library, vol. 6. Mystic CT: Mystic Seaport Museum, Inc., 1985.
- Brown, Cassie. *Standing Into Danger: A dramatic story of shipwreck and rescue*. Toronto/Garden City NY: Doubleday Canada/Doubleday & Company, Inc., 1979.
- , *A Winter's Tale: The Wreck of the 'Florizel'*. Toronto/ Garden City NY: Doubleday Canada Limited/Doubleday & Company, Inc., 1976.
- , with Harold Horwood. *Death on the Ice: The Great Newfoundland Sealing Disaster of 1914*. Toronto/New York: Doubleday Canada Limited/Doubleday & Company, Inc., 1972. Fowles, John. *Shipwreck*. Boston: Little, Brown and Company, 1975.
- Cobos, Rubén. \*The New Mexican Memoria, or In Memoriam Poem.\* *Western Folklore* 28 (1959), 25-30.
- Curtis, Helena. *Biology*, 3rd ed. New York: Worth Publishers, Inc., 1979.
- Daily News*, 1924, 1934.
- Douglas, Ann. \*Heaven Our Home: Consolation Literature in the Northern United States, 1830-1880.\* In *Death in America*, David E. Stannard, ed. Philadelphia: University of Pennsylvania Press, 1975.
- Douglas, Charles Noel. *Forty Thousand Quotations: Prose and Poetical*. New York: George Sully and Company, 1917.
- Eastern Morning News*, 1904.
- Evening Telegram*, 1924, 1982.
- Faris, James C. *Cat Harbour: A Newfoundland Fishing Settlement*, Newfoundland Social and Economic Studies No. 3. St. John's: Institute of Social and Economic Research, Memorial University of Newfoundland, 1973.

- Fitzgerald, Jack. *Amazing Newfoundland Stories from Jack Fitzgerald's Notebook*. St. John's: Creative Printers and Publishers Limited, 1986. {Fitzgerald, ANS}
- , *Newfoundland Disasters*. (St. John's: Jespersen Press, 1984.) {Fitzgerald, ND}
- Funk and Wagnalls Standard College Dictionary*, Canadian ed. Toronto: Fitzhenry and Whiteside Limited, 1982.
- Galgay, Frank. *The Life and Times of Sir Ambrose Shea, Father of Confederation*. St. John's: Harry Cuff Publications Limited, 1986.
- , and Michael McCarthy. *Shipwrecks of Newfoundland and Labrador*. St. John's: Harry Cuff Publications Limited, 1987. {Galgay & McCarthy}
- Gill, Alec, and Gary Sargeant. *Village Within a City: The Hesse Road Fishing Community of Hull*. Hull[UK]: Hull University Press, 1986.
- Gillett, Edward, and Kenneth A. MacMahon. *A History of Hull*. Oxford: Oxford University Press for University of Hull, 1980.
- Hand, Wayland D., ed. "Popular Beliefs and Superstitions." vol. VI of *The Frank C. Brown Collection of North Carolina Folklore*, gen. ed. Newman Ivey White. Durham NC: Duke University Press, 1961.
- Harrington, Michael Francis. *Sea Stories from Newfoundland*. St. John's: Harry Cuff Publications Limited, 1986.
- Hohman, Elmo P. *The American Whaleman: A Study of Life and Labor in the Whaling Industry*. 1928; rpt. Clifton NJ: Augustus M. Kelley, Publishers, 1972.
- How, Douglas. *Night of the Caribou*. Hantsport NS: Lancelot Press, 1988.
- Hussey, Greta. *Our Life on Lear's Room Labrador*. 2nd. printing. ed. Susan Shiner. St. John's: Robinson-Blackmore, 1987.
- Kemp, Peter, ed. *The Oxford Companion to Ships and the Sea*. London: Oxford University Press, 1976.
- Lamb, James. *On the Triangle Run*. Toronto: Totem, 1987.
- Morley, John. *Death, Heaven, and the Victorians*. [Pittsburgh]: University of Pittsburgh Press, [ca. 1971].
- The Morning Courier*, 1852.
- Narváez, Peter. "Folk Song" within section "Folklore" in *Encyclopedia of Newfoundland and Labrador*, Joseph R. Smallwood, ed., vol. 2, Newfoundland Book Publishers (1967) Ltd., 1984.
- Neaman, Judith S., and Carole G. Silver. *Kind Words: A Thesaurus of Euphemisms*. New York: Facts on File Publications, 1983.

- Pocius, Gerald L. "The Place of Burial: Spatial Focus of Contact of the Living with the Dead in Eastern Areas of the Avalon Peninsula of Newfoundland." M.A. thesis, Memorial University of Newfoundland, 1976.
- Royal Reader No. 4.* Royal School Series. London: Thomas Nelson and Sons Limited, n.d.
- Saum, Lewis O. "Death in the Popular Mind of Pre-Civil War America." In *Death in America*, David E. Stannard, ed. Philadelphia: University of Pennsylvania Press, 1975, 30-48.
- Seary, E.R. *Family Names of the Island of Newfoundland*. 3rd. printing. St. John's: Memorial University of Newfoundland, 1980. {Seary}
- Simpson, A.W. Brian. *Cannibalism and the Common Law: The Story of the Tragic Last voyage of the Mignonette and the Strange Legal Proceedings to Which It Gave Rise*. Chicago: The University of Chicago Press, 1984.
- Story, G.M., W.J. Kirwin, and J.D.A. Widdowson, eds. *Dictionary of Newfoundland English*. Toronto: University of Toronto Press, 1982.
- Tangye, Derek. *A Cornish Summer*. London: Michael Joseph, 1970.
- Thomas, Gerald. "Other Worlds: Folktale and Soap Opera in Newfoundland's French Tradition." In *Folklore Studies in Honour of Herbert Halpert*, Memorial University of Newfoundland Folklore and Language Publications Bibliographical and Special Series No. 7. Kenneth S. Goldstein and Neil V. Rosenberg, eds., with the assistance of Richard E. Buehler, Sonia Paine and Leslie Prosterman. St. John's: Memorial University of Newfoundland, 1980: 343-351.
- Toronto Globe & Mail*, 1988.
- Webster's II New Riverside Dictionary*. New York: Houghton Mifflin, 1984.

## Collections

- Barry, Phillips. *The Maine Woods Songster*. Cambridge MA: Powell Printing Company, 1939. {Barry}
- , Fannie Eckstorm and Mary Winslow Smyth. *British Ballads from Maine*. London: Oxford University Press, 1929. {BBM}
- Buchan, Peter. *Gleanings of Scarce Old Ballads*. 1891; rpt. Norwood: Norwood Editions, 1974. {Buchan}
- Burke, John, comp. *Burke's Newfoundland Ballads*. [St. John's]: by author, 1912. {Burke (1912)}
- , and George T. Oliver, comps. *The People's Songster, Buyers Guide, And Gems of Poetry And Prose, Containing Some Of The Most Recent Songs of the Day*. [St. John's]: by the authors, [1900]. {Burke & Oliver}
- Carey, George G., ed. *A Sailor's Songbag: An American Rebel in an English Prison, 1777-1779*. Amherst MA: University of Massachusetts Press, 1976. {Carey}
- Child, Francis James, ed. *The English and Scottish Popular Ballads*. 5 vols., 1882-1898; rpt. New York: Dover Publications, Inc., 1965. {Child}
- Colcord, Joanna C. *Songs of American Sailormen*. rev. ed. New York: W.W. Norton and Co., Inc., 1938. {Colcord}
- Creighton, Helen. *Folksongs from Southern New Brunswick*. Ottawa: National Museum of Canada/Publications in Folk Culture, No. 1, 1971. {Creighton, NB}
- , *Maritime Folksongs*. 1962; rpt. St. John's: Breakwater Books, 1979. {Creighton, Maritime}
- , *Songs and Ballads from Nova Scotia*. 1932; rpt. New York: Dover, 1966. {Creighton, NS}
- , and Doreen Senior. *Traditional Songs from Nova Scotia*. Toronto: Ryerson, 1950. {Creighton & Senior}
- Dibblee, Randall, and Dorothy Dibblee. *Folksongs from Prince Edward Island*. Summerside: Williams and Crue, 1973. {Dibblee}
- Doerflinger, William Main, coll. and comp. *Shantymen and Shantyboys: Songs of the Sailor and Lumberman*. New York: The Macmillan Company, 1951. {Doerflinger}
- Doyle, Gerald S. *Old-Time Songs and Poetry of Newfoundland: Songs of the People from the Days of our Forefathers*. 4th ed. St. John's: Gerald S. Doyle, Ltd., 1966. {Doyle}
- Eckstorm, Fannie Hardy, and Mary Winslow Smyth. *Minstrelsy of Maine*. {Boston &

- New York}: Houghton Mifflin Company, 1927. {Eckstorm & Smyth}
- Finger, Charles J. *Sailor Chanties and Cowboy Songs*. Ten Cent Pocket Series No. 301. 1923; rpt. Girard KS: Haldeman-Julius Company (Norwood Editions), 1974. {Finger}
- Fowke, Edith. "Old Favourites": A Selective Index. *Canadian Folk Music Journal* 7 (1979), 29-56. {Fowke, CFMJ}
- , *The Penguin Book of Canadian Folk Songs*. Middlesex: Penguin, 1973. {Fowke, Cdn}
- , ed. *Sea Songs and Ballads from Nineteenth Century Nova Scotia: The William H. Smith and Fenwick Hatt Manuscripts*. New York: Folklorica, 1981. {Fowke, 19th}
- Greenleaf, Elisabeth Bristol, and Grace Yarrow Mansfield. *Ballads and Sea Songs of Newfoundland*. 1933; rpt. Hatboro PA: Folklore Associates, 1968. {Greenleaf & Mansfield}
- Grover, Carrie B. *A Heritage of Song*. Ed. Anne B. Griggs, Bethel ME: Privately printed by Gould Academy, n.d.; rpt. Norwood PA: Norwood Editions, n.d. {Grover}
- Healy, James N., ed. *Irish Ballads and Songs of the Sea*. Cork, Ireland: The Mercier Press, 1967. {Healy}
- Hugill, Stan, coll. *Shanties from the Seven Seas*. 2nd ed. London: Routledge and Kegan Paul, 1984. {Hugill, 7}
- , *Songs of the Sea*. New York: McGraw-Hill Book Company, 1977. {Hugill, Sea}
- Huntington, Gale, ed. *Sam Henry's "Songs of the People" as published in the Northern Constitution Coleraine, Northern Ireland between 1923 and 1939*. 6 vols., undated copy in Memorial University of Newfoundland Folklore Department Library. {Huntington, Henry}
- , *Songs the Whalemens Sang*. 2nd ed. New York: Dover, 1970. {Huntington, Whale}
- Karpeles, Maud. *Folk Songs from Newfoundland*. London: Faber and Faber, 1971. {Karpeles}
- Kirwin, William J., ed. *John White's Collection of Johnny Burke Songs*. St. John's: Harry Cuff, 1982. {White/Burke}
- Klausing, Jef. *Zingende Baren*. Oostende: by the author, n.d. {Klausing}
- Laws, G. Malcolm, Jr. *American Balladry from British Broad-sides: A Guide for Students and Collectors of Traditional Song*. Philadelphia: American Folklore Society/Publications of the American Folklore Society Bibliographical and Special Series, Vol. 8, 1957. {Laws, ABBB}

- , *Native American Balladry*. Philadelphia: American Folklore Society/Publications of the American Folklore Society Bibliographical and Special Series, Vol. 1 revised, 1964. {Laws, NAB}
- Leach, MacEdward. *Folk Ballads and Songs of the Lower Labrador Coast*. Ottawa: National Museum of Canada/Bulletin No. 201, Anthropological Series No. 68, 1965. {Leach}
- Lehr, Genevieve, ed. *Come and I Will Sing You*. St. John's: Breakwater (Toronto: University of Toronto Press), 1985. {Lehr}
- Lomax, John A. *Songs of the Cattle Trail and Cow Camp*. 1919; rpt. New York: Duell, Sloan and Pearce, 1950.
- , and Alan Lomax, colls. *Cowboy Songs and Other Frontier Ballads*. New York: The Macmillan Company, 1957.
- Mackenzie, W. Roy. *Ballads and Sea Songs from Nova Scotia*. 1928; rpt. Hatboro PA: Folklore Associates, 1963. {Mackenzie}
- Mercer, [Harold] Paul. *The Ballads of Johnny Burke: A Short Anthology*. St. John's: Newfoundland Historical Society, Pamphlet No. 1, 1974. {Mercer/Burke}
- , "A Bio-Bibliography of Newfoundland Songs in Printed Sources." M.A. thesis, Memorial University of Newfoundland, 1978. {Mercer thesis}
- , *Newfoundland Songs and Ballads in Print, 1842-1974: A Title and First-Line Index*. St. John's: Memorial University of Newfoundland/MUNFLA Bibliographical and Special Series No. 6, 1979. {Mercer}
- Moore, A. W., ed. *Manx Ballads and Music*. 1896; rpt. New York: AMS Press, Inc., 1984. {Moore}
- Murphy, James, comp. *Old Songs of Newfoundland*. St. John's: by author, 1912. {Murphy (1912)}
- , *Songs of Our Land*. St. John's: by author, 1904. {Murphy (1904)}
- Newfoundland Songs and Ballads*. periodical. {NSB}
- Ohrlin, Glenn. *The Hell-Bound Train: A Cowboy Songbook*. Urbana IL: University of Illinois Press, 1973.
- Old Home Week Songster: Terra Nova's Kind Welcome to her Sons and Daughters*. [St. John's]: Herald Job Print, 1904. {OHWS}
- Palmer, Roy, ed. *The Oxford Book of Sea Songs*. Oxford: Oxford University Press, 1986. {Palmer}
- Peacock, Kenneth. "The Native Songs of Newfoundland." *Contributions to Anthropology 1960, Part II*. National Museum of Canada Bulletin No. 190, Anthropological Series No. 60. (Ottawa: Queen's Printer, 1963),



## 213-239. {Peacock, "Native"}

-----, "Nine Songs from Newfoundland." *Journal of American Folklore*, 67 (1954), 123-136. {Peacock, "Nine"}

-----, *Songs of the Newfoundland Outports*. 3 vols. Ottawa: National Museum of Canada/Bulletin No. 197, Anthropological Series No. 65, 1965. {Peacock}

Ranson, Joseph, comp. *Songs of the Wexford Coast*. Norwood PA: Norwood Editions, 1978. {Ranson}

Ryan, Shannon, and Larry Small. *Haulin' Rope and Gaff: Songs and Poems in the History of the Newfoundland Seal Fishery*. St. John's: Breakwater, 1978. {Ryan & Small}

Sharp, Cecil J. *The Crystal Spring*. (ed. Maud Karpeles) London: Oxford University Press, 1975. {Sharp, Spring}

-----, *English Folk Songs. Vol. I and II*. 1929 in 2 vols.; rpt. 2 vols. in one, London: Novello and Co., Ltd., 1959. {Sharp, English}

-----, *English Folk Songs from the Southern Appalachians*. (ed. Maud Karpeles) 1952 in 2 vols.; rpt. 2 vols. in one, London: Oxford University Press, 1966. {Sharp, Appal.}

Shields, Hugh. *Shamrock, Rose, and Thistle*. Belfast: Blackstaff Press Ltd., 1981. {Shields}

Taft, Michael. *A Regional Discography of Newfoundland and Labrador, 1904-1972*. St. John's: Memorial University of Newfoundland/MUNFLA Bibliographical and Special Series No. 1, 1975. {Taft}

Thomas, Gerald, comp. *Songs Sung by French Newfoundlanders: A Catalogue of the Holdings of the Memorial University of Newfoundland Folklore and Language Archive*. St. John's: Memorial University of Newfoundland, 1978. {Thomas}

Thorp, N. Howard ("Jack"). *Songs of the Cowboys*. 1908; rpt. Lincoln NE: University of Nebraska Press, 1984.

Turner, Michael R., and Antony Miall, eds. *Just a Song at Twilight: The Second Parlour Song Book*. London: Michael Joseph, Ltd., 1975.

Warner, Anne, ed. *Traditional American Folk Songs from the Anne and Frank Warner Collection*. Syracuse: University Press, 1984. {Warner}

Whiting, Bartlett Jere, ed. *Traditional British Ballads*. New York: Appleton-Century-Crofts, Inc., 1955. {Whiting}

Wilson, William J., and Loyola Pomroy. *Merasheen Reunion -- 1980*. Grand Falls, Nfld.: Robinson Blackmore (by the authors), 1980. (2nd printing, 1981.) {Merasheen}

## Studies

- Aarne, Antti, and Stith Thompson. *The Types of the Folktale: A Classification and Bibliography*. 2nd rev. Helsinki: Suomalainen Tiedeakatemia/Academia Scientiarum Fennica, 1964.
- Abrahams, Roger D. "Creativity, Individuality, and the Traditional Singer." *Studies in the Literary Imagination*, 3 (1970), 5-36.
- , and George Foss. *Anglo-American Folksong Style*. Englewood Cliffs NJ: Prentice Hall, 1968.
- Alvey, R. Gerald. "Phillips Barry and Anglo-American Folksong Scholarship." *Journal of the Folklore Institute*, 10 (1973), 67-95.
- Andersen, Flemming G., Otto Holzapfel, and Thomas Pettitt. *The Ballad as Narrative*. Odense [Denmark]: Odense University Press, 1982.
- Ashton, John. "Truth in Folksong: Some Developments and Applications." *Canadian Folk Music Journal*, 5 (1977), 12-17.
- Baughman, Ernest E. *Type and Motif-Index of the Folktales of England and North America*, Indiana University Folklore Series No. 20. The Hague: Mouton and Company, 1966.
- Belden, Henry Marvin. "The Vulgar Ballad." *Sewanee Review*, 19 (1911), 213-227.
- Bethke, Robert. D. "Narrative Obituary Verse and Native American Balladry." *Journal of American Folklore* 83 (1970), 61-68.
- Bohlman, Philip V. *The Study of Folk Music in the Modern World*. Bloomington IN: Indiana University Press, 1988.
- Bruford, Alan. "Song Manuscripts and the Acquisition of Song Repertoires in Orkney and Shetland." In *Singer, Song and Scholar*, ed. Ian Russell. Sheffield: Sheffield Academic Press, 1986, 95-115.
- Brunvand, Jan Harold. *The Study of American Folklore: An Introduction*. 2nd ed. New York: W.W. Norton and Company, 1978.
- Buchan, David. *The Ballad and the Folk*. London: Routledge, Kegan Paul, 1972.
- , "Propp's Tale Role and a Ballad Repertoire." *Journal of American Folklore*, 95 (1982), 159-172.
- , "Tale Roles and Revenants: A Morphology of Ghosts." *Western Folklore*, 45:2 (April, 1986), 143-157.
- Carpenter, Carole Henderson. "Forty Years Later: Maud Karpeles in Newfoundland." In *Folklore Studies in Honour of Herbert Halpert: A Festschrift*, Memorial University of Newfoundland Folklore and Language Publication Series No. 7, eds. Kenneth S. Goldstein and Neil V. Rosenberg, with the assistance of Richard E. Buehler, Sonia Paine,

and Leslie Prosterman. St. John's: Memorial University of Newfoundland, 1980: 111-124.

- Casey, George J., Neil V. Rosenberg, and Wilfred W. Wareham. "Repertoire Categorization and Performer-Audience Relationships: Some Newfoundland Folksong Examples." *Ethnomusicology*, 16:3 (September, 1972), 397-403. {Casey, et al}
- Cazden, Norman. "Regional and Occupational Orientations of American Traditional Song." *Journal of American Folklore*, 72 (1959), 310-344.
- Coffin, Tristram P. *The British Traditional Ballad in North America*, Publications of the American Folklore Society, Bibliographical and Special Series No. 2. Rev. ed. with "Supplement," pp. 189-297, by Roger deV. Renwick. Austin TX: University of Texas Press, 1977.
- "On a Peak in Massachusetts: The Literary and Aesthetic Approach." In *A Good Tale and a Bonnie Tune*, eds. Mody C. Boatwright, Wilson M. Hudson, and Allen Maxwell. Dallas: Southern Methodist University Press, 1964: 201-209.
- Cox, Gordon S.A. *Folk Music in a Newfoundland Outport*. Ottawa: National Museums of Canada/ Mercury Series, Canadian Centre for Folk Culture Studies Paper No. 32, 1980. {Cox, FMNO}
- "Some Aspects of Musical Acculturation in the Repertoire of a Newfoundland Singer." *Culture and Tradition*, 2 (1977), 91-105.
- Davis, John C. "The Excel Gale." *Them Days* 11:1 (1985), 26-27. Researchers: Judy Mc Grath and Doris Saunders.
- Doerflinger, W. M. "Cruising for Ballads in Nova Scotia." In *Explorations in Canadian Folklore*, ed. Edith Fowke and Carole H. Carpenter. Toronto: McClelland and Stewart, 1984, 117-130. (Rpt. of article orig. pub. 1938.)
- Dugaw, Dianne M. "Anglo-American Folksong Reconsidered: The Interface of Oral and Written Forms." *Western Folklore*, 43 (1984), 83-103.
- Ellis, Bill. "I Wonder, Wonder, Mother': Death and the Angels in Native American Balladry." *Western Folklore*, 38 (1979), 170-185.
- Evans, David. *Big Road Blues: Tradition and Creativity in the Folk Blues*. Berkeley CA: University of California Press, 1982.
- Fowke, Edith. "American Civil War Songs in Canada." *Midwest Folklore*, 13:1 (1963), 33-42.
- Notes to *Songs of the Newfoundland Outports*. Pigeon Inlet Productions PIP-7319.
- Glassie, Henry, Edward D. Ives and John Szwed. *Folksongs and Their Makers*.

Bowling Green OH: Bowling Green University Popular Press, 1970.

- Goldstein, Kenneth S. \*Faith and Fate in Sea Disaster Ballads of Newfoundland Fishermen.\* In *By Land and By Sea: Studies in the Folklore of Work and Leisure*, ed. Roger D. Abrahams, Kenneth Goldstein and Wayland Hand with the assistance of Maggie Craig. Hatboro PA: Legacy Books, 1985: 84-94. {Goldstein, Faith}
- \*On the Application of the Concepts of Active and Inactive Traditions to the Study of Repertory.\* *Journal of American Folklore*, 84 (1971), 62-67.
- \*A Report into Continuing Research on 'Treason Songs': A Private Newfoundland Folksong Tradition.\* In *Studies in Newfoundland Folklore*, Gerald Thomas and John D.A. Widdowson, eds., in press. (no pagination available).
- Greenhill, Pauline. \*'The Family Album': A Newfoundland Women's Recitation.\* *Canadian Folklore Canadien* 6 (1984), 39-61.
- Greenway, John. \*Folksong as an Anthropological Province: The Anthropological Approach.\* In *A Good Tale and A Bonnie Tune*, Mody C. Boatright, Wilson M. Hudson, and Allen Maxwell, eds. (Dallas TX: Southern Methodist University Press, 1964).
- Halpert, Herbert. \*Truth in Folk-Songs -- Some Observations on the Folk-singer's Attitude.\* In *Traditional Ballads and Folk-Songs Mainly from West Virginia*, ed. George Herzog, Herbert Halpert and George W. Boswell, by George Harrington Cox, Philadelphia: American Folklore Society, 1964, xiii-xx. {Halpert, \*Truth\*}
- \*Vitality of Tradition and Local Songs.\* *Journal of the International Folk music Council*, 3 (1951), 35-40.
- Harker, Dave. \*Francis James Child and the 'Ballad Consensus'.\* *Folk Music Journal*, 4:2 (1981), 146-164.
- Hart, Walter Morris. \*Professor Child and the Ballad.\* In *The English and Scottish Popular Ballads*, Francis James Child, ed. 1882-1898, rpt. New York: Dover Publications, Inc., 1965, vol. 5, 781. Article rpt. from *Publications of the Modern Language Association of America* 21:4, 755-807 [New Series 14:4 (1906)].
- Hiscock, Philip Douglas. \*Folklore and Popular Culture in Early Newfoundland Radio Broadcasting: An Analysis of Occupational Narrative, Oral History and Song Repertoire.\* M.A. thesis, Memorial University of Newfoundland, 1986.
- Ives, Edward D. *Joe Scott: The Woodsman-Songmaker*. Chicago: University of Illinois Press, 1978. {Ives, Scott}
- *Larry Gorman: The Man Who Made the Songs*. Bloomington: Indiana University

Press, 1964.

- *Laurence Doyle: The Farmer Poet of Prince Edward Island*. Orono: University of Maine Press, 1971.
- "Satirical Songs in Maine and the Maritime Provinces of Canada." *International Folk Music Journal* 14 (1962), 65-69.
- Keller, Marcello Sorce. "The Problem of Classification in Folksong Research: A Short History." *Folklore*, 95 (1984), 100-104.
- Kodish, Debora. "Fair Young Ladies and Bonnie Irish Boys: Pattern in Vernacular Poetics." *Journal of American Folklore*, 96 (1983), 131-150.
- Leach, MacEdward, ed. Introduction. *The Ballad Book*. New York: A. S. Barnes and Company, Inc., 1955. {Leach, BB}
- List, George. "Toward the Indexing of Ballad Texts." *Journal of American Folklore*, 81 (1968), 44-61.
- Long, Eleanor R. "Ballad Classification and the 'Narrative Theme' Concept Together with a Thematic Index to Anglo-Irish-American Balladry." In *Ballad Research: The Stranger in Ballad Narrative and Other Topics*, Proceedings of the Fifteenth International Conference of the Kommission für Volksdichtung of the Société Internationale d'Ethnologie et de Folklore, Hugh Shields, ed. (Dublin: Folk Music Society of Ireland/Cumann Cheol Tíre Éireann, 1986), 197-213.
- "Ballad Singers, Ballad Makers, and Ballad Etiology." *Western Folklore*, 32 (1973), 225-236.
- Lord, Albert B. *The Singer of Tales*. New York: Atheneum, 1965.
- Nelson, Donald Lee. "The Sinking of the *Vestris*." *JEMF Quarterly* 9:1 (Spring 1973), 10-14.
- Peere, Isabelle. "Elisabeth Greenleaf: An Appraisal." *Canadian Folk Music Journal* 13 (1985), 20-31.
- Poole, Cyril F. *In Search of the Newfoundland Soul*. St. John's: Harry Cuff Publications Limited, 1982.
- Renwick, Roger deV. *English Folk Poetry*. Philadelphia: University of Pennsylvania Press/Publications of the American Folklore Society, New Series, vol. 2, 1980. {Renwick}
- Richmond, W. Edson. "The Comparative Approach: Its Aims, Techniques, and Limitations." In *A Good Tale and A Bonnie Tune*, Mody C. Boatright, Wilson M. Hudson, and Allen Maxwell, eds. (Dallas TX: Southern Methodist University Press, 1964).
- Rogers, Tim. "The New Balladeers." *Canadian Folk Music Bulletin* 16:4 (1982), 8-12. {CFMB}

- . "The Southern Cross: A Case Study in the Ballad as History." *Canadian Folk Music Journal* 10 (1982), 12-22.
- Shepard, Leslie. *The Broadside Ballad*. London: Herbert Jenkins, 1962. {Shepard}
- Simpson, Claude M. *The British Broadside Ballad and Its Music*. New Brunswick NJ: Rutgers University Press, 1966.
- Stolz, Benjamin A., and Richard S. Shannon, III, eds. *Oral Literature and the Formula*. Ann Arbor MI: Center for the Coordination of Ancient and Modern Studies, 1976.
- Taft, Michael. "That's Two More Dollars': Jimmy Linegar's Success with Country Music in Newfoundland." *Folklore Forum*, 7 (1974), 99-120.
- Thompson, Stith. *Motif-Index of Folk-Literature*. rev. & enlarged ed. Bloomington IN: Indiana University Press, 1966.
- Whittington-Egan, Richard. *Liverpool Soundings*. Liverpool: The Gallery Press, 1969.
- Wilgus, D.K. *Anglo-American Folksong Scholarship Since 1898*. New Brunswick NJ: Rutgers University Press, 1959. {Wilgus, 1898}
- . "The Catalogue of Irish Traditional Ballads in English." In *Ballad Research: The Stranger in Ballad Narrative and Other Topics*, Proceedings of the Fifteenth International Conference of the Kommission für Volksdichtung of the Société Internationale d'Ethnologie et de Folklore, Hugh Shields, ed. (Dublin: Folk Music Society of Ireland/Cumann Cheol Tíre Éireann, 1986).
- . "A Type-Index of Anglo-American Traditional Narrative Songs." *Journal of the Folklore Institute*, 7 (1970), 161-176. {Wilgus, JFI}
- , and Eleanor Long. "A Proposed System for Classifying Balladry According to Narrative Themes." Working paper, 1972.

