

THE CONFEDERATE NAVAL HISTORICAL SOCIETY NEWSLETTER

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American Battlefield Protection Program Passed By Congress, Expect President's OK. CNHS To Be Partner With Park Service, Corps Of Engineers, And States To Survey And Protect Naval Battle Sites

On October 27th, the U.S. House of Representatives passed bill HR 2570 Title 12 which authorizes an initial \$500,000 to fund the American Battlefield Protection Program begun in August by Interior Secretary Manuel Lujan, Jr. This important new program was begun in response to the increasing threat to historical battlefield sites and their artifacts throughout the country by expanding private and public land development and other damaging exploitation of these national historic resources.

The American Battlefield Protection Program will be carried out through a partnership with Congress, State Historic Preservation Offices, The National Trust For Historic Preservation, battlefield protection interest groups, local government, and the National Park Service.

The initial phase of the program will focus financial and personnel resources on selected Civil War battlefields which are significant, retain integrity, and are particularly threatened by imminent development pressures.

The program involves: 1) initiating immediate action to protect significant battlefields that are threatened; and 2) providing for a longer range planning effort to inventory, evaluate, and develop and implement protection strategies for all significant battlefield sites.

The Secretary of the Interior will establish a Civil War Sites Advisory Commission composed of experts in Civil War history, landscape preservation, and local

land use planning to advise him on strategies needed to protect the nearly 130 significant Civil War sites in 21 states and the District of Columbia, which are in need of protection, 25 of which are national parks, 25 of which are part of state parks, and the remaining of which are in local or private ownership.

National Park Service staff will prepare studies which utilize GIS capability to map the boundaries and remaining historic resources of each site overlaid on the current land conditions. These maps will be used to develop strategies at the state and local level for protecting each site. Technical assistance will be provided by the National Park Service in the form of economic benefits analysis, preservation and interpretive assistance, and other expertise to assist localities in protecting sites.

In carrying out short-range objectives, land protection efforts will be directed in three areas: 1) protection of battlefield sites using approaches that do not involve Federal ownership and management, including providing financial assistance to leverage acquisition of land or easements by state, local, and private parties; 2) boundary studies of National Park Service battlefield sites to determine Federal protection strategies, including needed authorizing legislation for boundary adjustments, and options for non-federal actions on adjacent lands; and 3) acquisition of interest in lands within authorized boundaries of battlefields.

This move has been prompted by national controversies over the recent potential destruction of sites such as the Manassas battlefield area, which could have been saved with much less dispute and expense if the machinery to prevent it had been in place at a coordinated national level. In the future it is hoped that this project will bring federal, state, and local interests into agreement on how to use these sites for the benefit of all without impinging upon their integrity.

When the initial plans were drawn up, they only included land battle sites, but after discussion with officers of the CNHS it became clear to project designers that naval sites also urgently needed protection. In response, the CNHS has been asked to oversee the resurvey of the designated battlefields of Ft. Fisher and Mobile Bay to include relevant areas of naval action and possible naval artifacts that lie within them. In addition, in the future we will be advising the project on other naval areas that need protection or cautionary development such as selected parts of the James River, the Mississippi River, Charleston harbor, and other sites.

Since the CNHS is the only national naval preservation organization for the War Between The States, we will also be including Federal vessels and sites, as we are chartered to honor and preserve both the CSN and "its friends, adversaries, and correspondents."

Editorial:

Censoring The Past

The increasing hostility of racial attitudes of late has had a baleful effect on the understanding of history, as political hostilities always have tended to do. The recent PBS Civil War epic left one with the distinct feeling that the conflict was fought solely to free the slave, a simplification that hasn't been touted in many a year. Strangely, the actual text of the program didn't really say that -- it quite fairly stated that emancipation was unfortunately much more of a by-product of wartime expedience than it should have been -- but the overall tenor of the program very much encouraged one to miss the that sad point. Was it a production ploy to gratify the heartfelt needs of one current interest group at the expense of their much greater long-term need to know the facts?

If it was, it certainly does not stand alone. In the last year, two major CSN-related projects have been brought to a virtual standstill by local political need to promote the advancement of racial self-image over the presentation of actual history when the latter would in fact better serve to help racial understanding and harmony.

In England, The *Alabama* Project has been seriously compromised by vocal opposition from local labor politicians who have denounced the building of her replica as glorifying the supposed support of Liverpool for slavery during the War. Of course, what was particularly important about the period was that Liverpool was completely *against* slavery throughout the conflict, yet still supported the Southern cause for reasons that were as much cultural as economic. There's a lot to be learned from that, but Liverpool blacks and whites alike won't be learning it if the local special interests have their way.

Similarly, the fund-raising for the much-needed restoration and expansion of the Confederate Naval Museum in Columbus, Georgia is being stymied by, among other things, demands that it must have a black exhibit wing and prove its relevance to the majority black community. Whatever one's opinion about the viability of affirmative action in the present, it's hardly a workable solution to apply it to the past. Worse, if you write history (or even choose what history to present) according to a current political agenda, you simply rework the misunderstandings that led us to the unsatisfactory point at which we are today. If you insist on learning history as you would like it to have been, you will surely wind up repeating it as it actually was, and no one benefits.

History makes strange bedfellows, and it is often from them we have the most to learn, if we will only allow ourselves to listen:

There was one black person on the *Alabama*, David H. White, a popular wardroom boy and former Delaware slave of about seventeen who repeatedly was trusted to go ashore for provisions throughout the voyage and refused offers of escape from a variety of American consuls. Along with British surgeon D.H. Llewellyn and other adopted English Confederates, he drowned in the battle with the *Kearsarge* off Cherbourg. They died loyal not to slavery, abolition, North, or South, but to the companions with which they served.

If we are ever to have racial and cultural harmony in this world, it is *these* men we must emulate -- and to do so, we must have the right to *know* about them.

British and American would-be censors of the past, black or white, take note...

Review:

Under Two Flags by William M. Fowler, Jr., Norton, 1990.

This engaging little (about 300 pp) book is the latest addition to the naval side of the Civil War, written by a well-know New England maritime historian. He writes fluidly in an easy-to-read popular style and is most believable and personal when he's talking about the exploits of the North, upon which he mainly concentrates.

Although he gives the South some credibility where he thinks it's due, along with some digs at some of the less competent Northerners, his sympathy clearly lies with the North and one doesn't feel one is getting the whole story as a result.

Devoted readers of CSN history won't find much that is new here, though the average reader will find it entertaining if he looks at the War as a foregone conclusion from the beginning and wants to see just how right his conclusions turn out to be. Basically, this is a readable work of synthesis of already available sources, rather than a source of new information, opinion, or analysis of what went on at sea.

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Music In The Confederate Navy

By John Townley

Music sung and played on shipboard in the 19th century has been widely researched and written about, including many specialty areas such as songs of the whalers, fishing songs, naval ballads, and the like. The Navy of the Confederate States Of America was only in existence for a little over four years and *in toto* numbered only about six thousand men, so tracing music and songs in this narrow window might seem like a near impossibility. This particular search is compounded by the fact that Southerners tended to keep written records of their activities less voluminously than their cousins to the North, being members of a culture with a strong oral but limited written tradition. In addition, many of the records that were kept during the war were destroyed in the devastation during its conclusion.

Nevertheless, there are enough references in books, journals, letters, and printed music to give a fairly suggestive picture of the music that accompanied the Southern sailor to war on the high seas and on the rivers and harbors of his home country. These, in combination with a look at the overall musical culture of the time, give a good idea of the music to which the CSN sailor was exposed or, in fact, penned himself and left for future generations.

References to music in the CSN vary from a word or two dropped in passing to substantial words of praise for music aboard ship and the positive effect it had on the sailors. A few on the sketchy side would be:

In his letters, George Gift, Executive Officer of the *C.S.S. Chattahoochie* docked at Chattahoochie, Florida on Feb. 18, 1863 notes that he heard the sailors on deck singing a song, and he quotes a verse:

You had better stay at home with the girl you love so dear,

Than venture your sweet life in a bold privateer.

He also notes that the ship had two fiddlers aboard -- one, the paymaster, was a classical fiddler, the other, the surgeon, played breakdowns.

Similar notes in passing are made in the journal of Assistant Surgeon Charles E. Lining on board the last CSN commerce raider *C.S.S. Shenandoah*: "Monday, May 1st, 1865, at sea lat. 33°01'20"N, 150°48'15"E....old Chew [5th Lt. Francis F. Chew] went fiddling in the evening to the captain's while Lee [3rd Lt. Sidney Smith Lee] went to work and danced all his clothes off - I don't know when I have laughed as much as I

did at it." Later he observes: "Saturday, Oct. 21, 1865...At night Lee got all the dancers among the men by the main hatch and by a little whiskey set them dancing until after nine o'clock."

Even sketchier conclusions may be made about another ship, the cruiser *C.S.S. Georgia*, because a reference by Capt. Raphael Semmes mentions Lt. R.T. Chapman aboard the cruiser *C.S.S. Sumter* as one who "thumbed the light guitar, and sang delightful songs" and who, incidentally subsequently served aboard the *Georgia*. Did he bring his guitar?

Songs were certainly being sung aboard the cruiser *C.S.S. Florida*, as a topman aboard her actually wrote a song of her exploits while under the command of Capt. James Newland Maffit, one of the most dashing and daredevil captains of the CSN. The ballad appears in *The Civil War In Song and Story*, 1889, credited anonymously and is set not quite as the text suggests to the "Red, White and Blue, (Southern edition)" -- there was such a song, a parody on "Columbia, The Gem Of The Ocean" -- but to the tune of the also very popular "Red, White, and Red." The song survived in oral tradition into this century and was collected in a version very close to the original by folklorist Joanna Colcord.

If musical references aboard some ships are scanty, one makes up for all the rest: the *C.S.S. Alabama*. Her musical tale begins before she made her hairbreadth escape from the Mersey River to the freedom of the open ocean, just hours ahead of an injunction that would have seized her. Union agents in Liverpool were collecting evidence to present to the British Crown that the Confederacy was building a warship in Britain in violation of that country's neutrality laws. American Consul to Liverpool William Dudley had hired various spies to watch and infiltrate the operation, among them seaman William Passmore. Passmore reports his observations of June 26, 1862:

"Met the seamen, say thirty in number, on Saturday coming down Canning St. [in Birkenhead] from the ship, playing 'Dixie's Land' on a fife, concertina, and cornopeon [an early cornet] and they all took the 4:30 Woodside boat for Liverpool. They still kept playing 'Dixie's Land' on board the ferry boat. Went up to one of the men and asked him when he thought the ship would be going out. He told me their bed clothes and bedding were aboard and that the boatswain told those who intended to go in her, to hold themselves in readiness for early next week."

A merry lot, indeed -- if all three instruments actually did make it aboard when she slipped down the Mersey on the 29th, then the *Alabama* had likely the only concertina in the Confederate Navy -- the instrument was almost unheard of in America before the War, when it was brought to the North by Irish and German immigrants imported during the war.

The next reference to music on the *Alabama* is at her commissioning at Terceira in the Azores the following month, just after her tender had transferred her armament. On Sunday, Aug. 24th, Semmes relates:

"A curious observer would also have seen a quartermaster standing by the English colors, which we were still wearing, a band of music on the quarter-deck, and a gunner (lock-string in hand) standing by the weather-bow gun. All these men had their eyes upon the reader [Semmes reading the commission]; and when he had concluded, at a wave of his hand, the gun was fired, the change of flags took place, and the air was rent by a deafening cheer from officers and men; the band at the same time, playing 'Dixie,' -- that soul-stirring national anthem of the new-born government."

No mention is made of what comprised this band, but fife, cornopeon and other brass were common on most ships of the period, along with various drums, and maybe in this case a concertina!

But that was just for official purposes. Once safely at sea, Semmes goes on to describe the routine on board ship and how he kept the sometimes idle hands of the crew busy:

"But though I took good care to see that my men had plenty of employment, it was not all work with them. They had their pastimes and pleasures, as well as labors. After the duties of the day were over, they would generally assemble on the forecabin, and, with violin, and tambourine -- and I always kept them supplied with these and other instruments -- they would extemporize a ball-room, by moving the shot-racks, coils of rope, and other impediments, out of the way, and, with handkerchiefs tied around the waists of some of them, to indicate who were to be the ladies of the party, they would get up a dance with all due form and ceremony; the ladies, in particular, endeavoring to imitate all the airs and graces of the sex -- the only drawback being a little hoarseness of the voice, and now and then the use of an expletive, which would escape them when something went wrong in the dance, and they forgot they had the aprons on. The favorite dancing-tunes were those of Wapping and Wide Water Street, and when I speak of the airs and graces, I must be understood to mean those rather demonstrative airs and graces, of which Poll and Peggy would be likely to be mistresses of...When song was the order of the evening, after the more ambitious of the amateurs had delivered themselves of their *solos* and *cantatas*, the entertainment generally wound up with *Dixie*, when the whole ship would be in an uproar of enthusiasm, sometimes as many as a hundred voices joining in the chorus; the unenthusiastic Englishman, the stolid Dutchman, the mercurial Frenchman, the grave Spaniard, and even the serious Malayan, all joining in the inspiring refrain, -- "We'll live and die in Dixie!" -- and astonishing old Neptune by the fervor and novelty of their music.

Eight o'clock was the hour at which the

night-watches were set, when, of course, all merriment came to an end. When the officer of the deck reported this hour to the captain, and was told by the latter, to 'make it so,' he put the trumpet to his mouth, and sang out in a loud voice, 'Strike the bell eight -- call the watch!' In an instant, the most profound silence fell upon the late uproarious scene. The witches did not disappear more magically, in that famous revel of Tam O'Shanter, when Tam sang out, 'Well dune, Cutty Sark!' than the sailors dispersed at this ominous voice of authority. The violinist was arrested with half-drawn bow, the *raconteur* suddenly ceased his yam in the most interesting part of his story, and even the inspiring chorus of 'Dixie' died a premature death, upon the lips of the singers."

It is often related that the fiddler was a very important person aboard 19th century sailing ships -- if he knew his stuff. One San Francisco story tells of six different captains vying for a particularly fine fiddler -- who woke up at sea one day in the hands of the winner! The *Alabama* was no exception, and Semmes takes note of the skilled musician by name who failed to return to the ship at Capetown, South Africa:

"I was grieved to find that our most serious loss among the deserters, was our Irish fiddler. This fellow had been remarkably diligent, in his vocation, and had fiddled the crew over half the world. It was a pity to lose him, now that we were going over the other half. When the evening's amusements began, Michael Mahoney's vacant camp-stool cast a gloom over the ship. There was no one who could make his violin 'talk' like himself, and it was a long time before his place was supplied. Poor Michael! we felt convinced he had not been untrue to us -- it was only a 'dhrup' too much of the 'crayture' he had taken."

Michael Mahoney did not have a suitable replacement until the ship reached Singapore, where another accomplished fiddler joined the lot, which brightened up things considerably as they proceeded into the Indian Ocean:

"And then came on the twilight, with its gray and purple blended, and with the twilight, the sounds of merriment on board the *Alabama* -- for we had found a successor for Michael Mahoney, the Irish fiddler, and the usual evening dances were being held. We had now been some time at sea, since leaving Singapore; the 'jail had been delivered,' the proper punishments administered, and Jack, having forgotten both his offences, and their punishment, had again become a 'good boy,' and was as full of fun as ever."

Delivered from the jail at this time was another musical hero of the ship, although unrecognized by Semmes, Frank Townsend. *The Civil War In Song And Story* (1889) quotes a ballad attributed to this Liverpool sailor about the bat-

tle between the *Alabama* and the Federal gunboat *Hatteras*, in January of 1863 off the coast of Galveston, Texas. There the *Alabama* lured a Federal ship off shore and sank it in a swift engagement of thirteen minutes, taking the prisoners afterward to Kingston, Jamaica. Townsend immortalized the incident in a song, with a tune unrecorded. By the time the ship reached the Indian Ocean, however, Townsend appeared as a ringleader of the crew's dissatisfaction with unmaterialized prize money, marked when the crew threw overboard cigars given out by Semmes from the captured ship *Winged Racer*. Townsend was court-martialed and sentenced to thirty days in irons on bread and water. Despite the setback, he remained loyal to the ship through her sinking at Cherbourg in June 1864.

The officers joined in the merriment and created their own as well on board the *Alabama*. Arthur Sinclair, 5th Lieutenant aboard the ship, relates numerous incidents in his narrative of the voyage "Two Year On The Alabama." As he relates:

"The young officers of the ship, with a view of passing the off hours pleasantly, formed a glee club; and as we had some charming voices among them, it was a real treat to both ward-room and fore-castle. Weather permitting, and no vessels to be boarded, at the approach of evening the audience gathers; the older officers occupy the 'private boxes' (to wit, campstools), the crew, the 'gallery' (topgallant-fore-castle); and cigars and pipes being lighted by all who list, the programme of the evening is in order. Songs sentimental, songs nautical, and, last but not least, songs national, delight the ears and hearts of all."

Later, when some of the officers are spun off to man a captured ship and turn it into another CSN cruiser, the *Tuscaloosa*, they are missed in the evening's musical gatherings:

"Evening is now on us, the *Tuscaloosa* lost to us on the vast deep, and as we gather about the 'bridge,' and the glee-club forms its circle for song, we first begin to miss the bright, cheery face of our tenor, Mid Sinclair, and later on, as the night-watches pass, the strong, firm countenance of our late watch relief, Lieutenant Low."

Sinclair has more to report on the music on board in the persons of 3rd Lieutenant Joseph Wilson and marine Lieutenant Beckett Howell, whose instrument, like Semmes's former lieutenant Chapman, was the guitar. This instrument is not mentioned often among fore-castle hands due to its size and relative fragility, but 19th century sources often mention it among passengers and officers who had greater luggage space, as on land it was the portable instrument of choice. Howell is mentioned just once, when he "hastily seeks his stateroom and the consolation of his guitar," after a run-in with Wilson. Joe's talents, however, are praised:

"Joe has *vamosed* from the 'country' to have a quiet retired 'air' on his guitar all to himself, and is saying a love-song, no doubt suggested by thoughts of his *inamorata* awaiting in far-away Florida his re-

turn with glory and prize-money. Joe is not like his mocking-birds at home, first-class as a songster; but he fingers his guitar well. 'Come in, old fellow; I want to play an accompaniment for you!' And soon the book, draughts, chess, and the learned argument are dropped; and Joe's privacy is utterly wrecked. First one and then another of the glee-club take a turn at song; and the ward-room members of the club exhausted, the guitar is taken to the steerage and the music continued..."

In the Indian Ocean, Sinclair recounts his own version of having a new fiddler and merriment once more in sway:

"Our glee-club is in the full tide of song; and even Semmes unbends from his dignity, and, with his camp-stool on the bridge and Manila lit, smokes away the hours, and listens to the plantation songs interspersed with the more sentimental, and winding up with 'Dixie' and 'Bonny Blue Flag' just before the sound of eight bells."

Music accompanies the *Alabama* right up to the end -- Joe Wilson's guitar, in fact, goes down with the ship in her battle with the *U.S.S. Kearsarge* on June 19, 1864, off Cherbourg, France. As the ship leaves the French port to enter her final battle, the crew is advised to put all their valuables in a safe on shore in case she perishes in the fray:

"Joe Wilson says this latter gratuitous advice is well calculated to increase our appetites, and of little use to him, as all he has of value is his guitar, and that won't go in the iron safe, and besides he wants it to keep his spirits up. Howell jumps to an idea, and wants to borrow it at once as a bracer."

How much music we know to have been played on board CSN ships may well be a function of the extent of their fame and documentation on an individual basis. The *Alabama* was among the most famous of all of the South's ships and certainly the most articulately documented in later books and memoirs. Had cruisers and shoreside vessels of lesser fame been favored with greater reason for their crews to write about them, we might know more about what they were singing and playing. What we may draw as general conclusions from *Alabama's* experience probably only applies to the CSN deepwater vessels with international crews. The *Alabama* had Southern officers but no American sailors (Semmes avoided them, for loyalty problems), so we are looking at a very international mix here. Other cruisers which actually touched port in the South like *Florida* and *Nashville* (aboard which latter was sung "The Nashville Dixie," penned by one of its officers, Francis W. Dawson) might have witnessed a different musical situation.

When one thinks of sea songs, work shanties are usually the first that come to mind these

days — so what shanties were they singing during the Civil War, and what developed from it? The answer in general is probably all the common deepwater shanties that had been in vogue immediately before. "Rolling Home," composed as a poem by British songwriter Charles Mackay aboard the Cunard Liner *Europa* in 1858 had probably already evolved into the famous homeward-bound shanty. The well-known capstan shanty "Roll, Alabama, Roll" possibly was already in use before the end of the war. A really good candidate, however, is the halyard shanty "Bully In The Alley," the chorus of which mentions Shinbone Alley, the heart of sailortown in St. George's, Bermuda. Bermuda was an obscure port for sailors until the Civil War, when it became a boom town thanks to its critical location for one of three major bases for the blockade runners going into Southern ports. Common deck hands could make hundreds of dollars in a single two-week round trip voyage to Charleston or Wilmington, landing ashore in Bermuda with untold wealth to squander in Jack's inimitable fashion. For four years, things were truly "Bully down in Shinbone Al," in a way they were never to be again. After the war, Bermuda went back to the quiet coal station it was previously, so it is likely this song originated from the blockade-running days of the Civil War. Another sure candidate for a Bermuda-born song is "Blind Isaac's Song," about the wreck of the blockade-runner *Mary Celeste*, thanks to the probable Union sympathies of her pilot, who ran her on the rocks where he should have known better!

In a similar genre, a very famous (in its locality) folk song was born of the two visits of the *Alabama* to Capetown, South Africa, where the ship and her officers were royally received and even treated the locals to the spectacle of a capture just outside of the three-mile limit but in fine view of hillsides full of excited spectators. The song, "Daar Kom Die Alabama," originated among the Malays there and has a sort of handclapping, campfire-song feel to it. It is still in oral tradition among most school children throughout that country.

Another way of estimating what was likely being sung on board ships is to examine the popular culture of the time — since the majority of the navy came from the shore (only a few hundred officers were career navy men to begin with), shoreside musical culture is bound to be the biggest influence. Even in the few quotes already given, this becomes evident — mentioned are national songs, operettas, minstrel tunes ("plantation songs"), pub songs ("songs of Wapping"), and sentimental tunes. The mix is not too different from the California beachside sailors' soiree described in Richard Dana's *Two Years Before The Mast*, except that minstrel tunes have begun to supplant the overwhelming popularity of the translated Italian operetta song common a generation earlier. In fact, for the common sailor, it is likely the min-

strel stage and its melodies had the greatest influence of all — the medium had its roots in rhythmic Ohio River boatmen's songs, which were transformed for the stage and then were transformed again as they left shore and became some of the most famous sea shanties

ironclad *Pabnetto State* on her way down to Charleston to confront the Union Blockading Fleet, Jan. 30-31, 1863:

"We steamed slowly down the harbor and, knowing we had a long night before us, I ordered the hammocks piped down. The men declined to take them, and I found they had gotten up an impromptu Ethiopian entertainment. As there was no necessity for preserving quiet at this time the captain let them enjoy themselves in their own way. No men ever exhibited a better spirit before going into action..." Francis Chew, the musical lieutenant on the *Shenandoah*, served as acting master on that trip, so we may well surmise that he was the fiddler for the occasion.

Although many popular songs were published in the South during the Civil War, few had naval themes, with the major exception of "The Alabama" written by E. King and F.W. Rosier. This rousing song was published during the final spring of the *Alabama's* career (1864) and doubtless never was heard by her crew while she was still afloat. Nevertheless, it sold well (there are many extant copies) and at least one of her officers, 1st Lt. John MacIntosh Kell, is known to have owned a copy after the war. Its composer, F. W. Rosier, was a well-known Richmond instrumentalist, arranger, and band leader. Its lyricist, E. King, is not heard from elsewhere, though one wonders if there is a copy of the "Naval Songs Of The South" touted on the sheet cover floating about in manuscript form in somebody's attic. It never made it into print, or is lost if it did.

Finally, what instruments were these folks playing? Referenced so far are horns, concertina (on one cruiser, anyway), fiddle, guitar, fife, and tambourine. The few extant pictures of instruments on Civil War ships are all Northern, and all include the banjo, some the flute, and one the guitar. Doubtless various percussion abounded, most certainly the bones, without which an "Ethiopean entertainment" wouldn't be Ethiopean! Ships' bands (very similar to shore bands) sometimes had single-reed instruments, and of course the harmoni-

ca industry was going well at the time, though there are no references to this instrument which should have been well-known. On shore guitars are often referenced, keyboards rarely, although the reed organ had already become an American staple.



THE LASS THAT LOVES A SAILOR.

The moon on the ocean was dimmed by a ripple,
Affording a chequered light—
The gay jolly tars passed the word for a tippie,
And the toast—for 'twas Saturday night—
Some sweetheart or wife
He loved as his life,
Each drank, and he wished he could hail her;
But the standing toast,
That pleased the most,
Was the wind that blows,
The ship that goes,
And the lass that loves a sailor.

Some drank Southern Rights, and some her brave ships,
And some the new Constitution;
Some, may the Abolitionists, and all such rips,
Yield to Southern determination.
That fate may bless,
Some Poll or Bess,
And that they soon might hail her.

Some drank the Privateers, and some our land,
And Southern rights for ever;
Some that our tars may never want,
Heroes brave to lead them;
That she who's in distress may find
Such friends that ne'er will fail her.
But the standing toast, &c.

Hopkins, printer, 784 Tchoupitoulas-st.

(e.g., "Johnny Bowker," "Whup Jamboree," "Banks Of The Sacramento"). It was easy, rhythmic, good-time music that could be put together on the spot, even in the middle of the night while waiting for a battle to commence, as Lt. William Parker notes aboard of the CSN

Confederate Naval Bibliography: An Ongoing Associates' Project

Last issue we reported several requests for a good CSN bibliography. CNHS Capt. Kevin Patrick Lockwood instantly responded with the following list which we hope will be the basis for assembling a practical CSN bibliography. By practical, we mean books that are in print or can possibly be obtained in the used book market, as opposed to unpublished letters, journals, scholarly correspondence and articles, and other documents likely to be found in special collections only. To include those would make our task impossibly too expansive for inclusion in this newsletter (a good example of such a complete list is the gigantic bibliography on the *C.S.S. Alabama* alone in the last issue of the *Journal*

Of The Confederacy). We urge you to peruse the following admittedly partial list and then send in recommendations of your own, which will be included in addenda over the next few issues. Eventually, the complete list will be published separately as a reference tool for those who request it. So don't just complain about what we left out -- send it in so we can include it next time!...

Ammen, D.: *The Atlantic Coast*. New York, 1883, 273 pp. Includes naval and land operations from Port Royal to Fort Fisher. Reprinted Wilmington 1989.

Anderson, B.: *By Sea and by River: The Naval History of the Civil War*. New York, 1989, 303 pp. Broad strategic view of the naval war.

Bigelow, J.: *France and the Confederate Navy, 1862-1868: An International Episode*. New York, 1888, 247 pp. Northern efforts to block financing Confederate ironclads, i.e., CSS Stonewall.

Blair, M.: *Matthew Fontaine Maury*. Richmond, 1918, 13 pp. Brief sketch of the oceanographer.

Boykin, E.: *Sea Devil of the Confederacy: The Story of the Florida and her Captain, John Newland Maffit*. New York, 1959, 306 pp.

Bradlee, F.B.C.: *Blockade Running During the Civil War*. Essex, MA, 1925, pp.

Bradlee, F.B.C.: *A Forgotten Chapter in our Naval History*. Salem, 1923, 25 pp. Brief sketch of Duncan N. Ingraham's life (USN-CSN).

Bright, L. S.: *The Blockade Runner "Modern Greece" and her Cargo*. Raleigh, 1977, 210 pp. Documentation of recovered relics from a sunken runner.

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CSN Music, cont'd from p. 6

Because there has been very little investigation into Southern music in its maritime aspects, there is probably a lot yet to be discovered about this tumultuous period of American history. Already there are tunes to be found that are bound to be somewhere, like "Langford Gaol," to which the ballad of John Clibbon Brain and the capture of the U. S. mail steamer *Roanoke* is set, and the original song upon which the parody "Song of the Privateer" is based. Many other songs without tunes are to be found in collections of Lancashire songs from the period which extolled the CSN and the blockade runners for keeping the cotton flowing to the Lancashire mills. There are still further British and South African resources to be explored, not to mention the vast amounts of records in the U.S. (particularly the South) which have not been tapped for this particular subject. I'm quite sure a few more years of poking around in archives, attics, and family histories will turn up more tunes, broadsides, and musical descriptions that paint the human side of those days of glory and despair at sea and on the rivers and harbors of the beleaguered South. I look forward to it...

John Townley is a music historian, performer, record producer, and founding president of the CNHS. He currently performs period Southern and maritime music with the group The Southern Cross. This article is adapted from a paper originally presented at the Mystic Seaport Museum Maritime Music Symposium, June 1989.

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