

## **Bawdy Songbooks of the 1830s**

### **Derek B. Scott**

8th Biennial Conference for Music in 19thC Britain, Queen's University Belfast, 21–24 July 2011.  
Expanded version published in *Bawdy Songbooks of the Romantic Period*, Volume 4 (501pp). London: Pickering & Chatto. (ISBN: 978-1-84893-029-2) Editor, and author of introduction (23pp) and footnotes (54pp). From Mar. 2018 part of Routledge Historical Resources for the study of Romanticism: <<https://www.routledgehistoricalresources.com/>>.

In this paper I am speaking only of the songbooks that appear in the final volume of the Pickering and Chatto [now Routledge] four-volume publication *Bawdy Songbooks of the Romantic Period*. That is the only volume I've edited, but it doesn't appear untypical of the others. Before the Obscene Publications Act came into force in 1857, the only means of controlling bawdy material was a largely ineffective Proclamation of George III in 1787, which called for the suppression of licentious publications. A lobby group that formed to support that action went by the name of the Proclamation Society, becoming the Society for the Suppression of Vice in 1802.

The publishers of the songbooks in my volume were within easy walking distance of the Strand and Covent Garden where much late-night carousing took place. The prime position was occupied by Smith in Wych Street, Strand, which was swallowed up early in the twentieth century by the Aldwych. This was the chief area for lewd publications. In 1834, Holywell Street, now also under the Aldwych, was host to 57 shops selling bawdy novels, prints, and guide books.<sup>1</sup>

I'm sure many people would regard these songs as too feeble in wit to be given serious attention. Literary theorist Jacques Rancière, however, has written of how the gradual establishment of an aesthetic regime of writing over the past two centuries led to there being 'no longer noble words, just as there was no longer noble subject matter and ignoble subject matter'.<sup>2</sup> In building the new aesthetic regime in the second half of the century, writers like the French poet Arthur Rimbaud (1854–91) had at their disposal only what Rancière calls a 'bric-a-brac of various forms of orphaned writing', among which he includes small erotic books. But some of the changes in literary aesthetics began earlier in the century: Rancière ignores, for example, the slang in Victor Hugo's *La Dernier Jour d'un condamné* of 1829.<sup>3</sup>

A stimulus for the interest in slang, or 'flash language', in England was the publication in instalments of Pierce Egan's *Tom and Jerry: Life in London* in 1821. Charles Dickens was one of many to make a stage drama out of the escapades of Jerry Hawthorn and Corinthian Tom. William Moncrieff enjoyed enormous success with his operatic extravaganza *Tom and Jerry* at the Adelphi Theatre (first performed 26 November 1821) and remarked: 'Dukes and dustmen were equally interested in its performance, and peers might be seen mobbing it with apprentices to obtain an admission'.<sup>4</sup> In the next decade the publisher John Duncombe boasts that the 'flash' song 'Black Sam, the Pavier'<sup>5</sup> is 'chanted at all the Prime and Bang-up circles at the East and West ends of the town'.

Bawdy songs were most often performed at convivial places offering food and drink in the evening. Song and supper rooms generally attracted a higher class of patron than taverns, but at many venues there might be shopkeepers and clerks as well as wealthier clientele and bohemian toffs with aristocratic connections. This did not mean the classes mixed: a modicum of strategic planning, such as separate tables, could keep them apart. There is a claim in the songbook *Fun Alive, O!* (c. 1833) that its songs include 'the most Popular now Singing at the Cider Cellars, Offley's, the Coal Hole, &c. &c. &c.' The venues named are the three with the biggest reputations

in the 1830s.<sup>6</sup> Offley's was located in Covent Garden; the Cider Cellar and the Coal Hole were both close to the Strand.<sup>7</sup> There were, of course, venues in poorer areas of town: the frontispiece of *The Regular Thing, and No Mistake* (1833) shows a 'Cock and Hen Club' located near to Seven Dials. A 'cock and hen club' was known as such because it admitted both men and women.

The publishers were catering for a literate social stratum more than willing to part with sixpence for a book of lyrics. The singers were not those for whom slang was an everyday language, which is not to say they were not determined to get to grips with it. The subtitle of Grose's *Lexicon Balatronicum*<sup>8</sup> of 1811 is described as *A Dictionary of Buckish Slang, University Wit, and Pickpocket Eloquence*. This gives a clue to the market for the songsters: an affluent stratum of young men enjoying the outrageousness of the flash language and fantasizing about the criminal life. 'The Slap-up Cracksman'<sup>9</sup> contains a lot of criminal underworld slang, and can easily be viewed as the early nineteenth-century equivalent of the gangsta rap of the 1990s.

**Example 1:** 'The Slap-up Cracksman', in *The Swell!!!* (London: J. Duncombe, 1833). A parody on 'Scots wha ha'. (First stanza.)

Coves that have as cracksmen plied,<sup>10</sup>  
Coves that have by beaks been tried,  
Coves that have been lagg'd<sup>11</sup> beside –  
Hush and stow your whid.<sup>12</sup>  
The traps are snoozed<sup>13</sup> – so we can swig  
Without the fear of *touch* or *pig*:<sup>14</sup>  
Then lush away each rummy prig,  
And freely *bleed a quid*.<sup>15</sup>

The range of reference of these songs extends from the topical and local to the global. 'King Harry and His Six Wives'<sup>16</sup> requires considerable knowledge of the politics of that time. Other songs have allusions to sporting celebrities, criminal trials, and significant world events such as the Russo-Turkish Wars of the later eighteenth century. In addition, literary knowledge is demanded, and there are sometimes convoluted references to ancient Greek mythology, as in 'Birth of Pollux and Castor'.<sup>17</sup>

The types of tunes and their provenance tell us more about the consumers of these songbooks. There was no space to include music in my volume, so I provided a list of sources. Some songs use the tunes of traditional ballads like 'Derry Down',<sup>18</sup> while others adopt the melodies of more recent songs like 'Home Sweet Home' (words by John Howard Payne, music by Henry Rowley Bishop, 1823).<sup>19</sup> Scottish tunes are common, both traditional airs, such as 'Highland Laddie', and more recent songs like 'Jessie the Flower o' Dunblane' of 1808 (lyrics by Robert Tannahill, music by Robert Smith).<sup>20</sup> A few songs take their words and music from stage productions, and many others take the tune only.

Some music is drawn from collections catering to the middle-class market for drawing-room music: 'The Wandering Prigs'<sup>21</sup> is to the tune of 'Those Evening Bells' from Thomas Moore's *National Airs* of 1818. Songs that have been successful with middle-class and upper-class consumers are frequently parodied. 'Come Where the Ar-s Pin Quivers'<sup>22</sup> is a parody on Thomas Haynes Bayly's 'Come Where the Aspens Quiver', set to music by Alexander Lee around 1830. In *The Black Joke* we find 'The Bawdy-House Row',<sup>23</sup> a parody of a very recent song 'The Mistletoe Bough' (words

by Bayly, music by Bishop, c. 1835). It follows the narrative of the original and demonstrates that the very latest ‘popular’ lyrics and music can as readily be pressed into service as the traditional favourites.

**Example 2:** ‘The Bawdy-House Row’, in *The Black Joke* (London: Smith, c. 1834).

A parody on ‘The Mistletoe Bough’ (words by Thomas Haynes Bayly, music by Henry Rowley Bishop, c. 1834).

(First two stanzas.)

<p>The Mistletoe hung in the Baudyken,<sup>24</sup>          In Dyot-street,<sup>25</sup> at No. 10,          The old baud’s blowens were lushy<sup>26</sup> they say,          Keeping it up on the christmas-day,          The Bawd beheld with a mother’s pride,  <i>Poll Bounce</i>, a young w—e<sup>27</sup> who sat by her side,          For she had drawn a Gentleman’s cly,<sup>28</sup>          Of his gold ticker and seals<sup>29</sup> so sly,          Oh! the Bawdy-house row, &amp;c.</p> <p>Hark! I hear, the Police, she cried,          Go bolt the door, I’ll hide, I’ll hide,          And for fear you should split<sup>30</sup> – tho’ you’re fair          to my face,          I wont tell you where is my hiding place,          Away she ran, the Police rush’d in,          To search every part in the house they begin,          The bluebottles cried, as each blowen they ey’d,          It’s no use for <i>Poll Bounce</i> any longer to hide.          Oh, the Bawdy-house row, &amp;c.</p>	<p>The mistletoe hung in the castle hall,          The holly branch hung on the old oak wall,          And the baron’s retainers were blithe and gay,          And keeping their Christmas holiday.          The Baron beheld with a father’s pride          His beautiful child, Lord Lovell’s bride;          And she, with her bright eyes seemed to be          The star of that goodly company.          Oh, the mistletoe bough. Oh, the mistletoe bough.</p> <p>“I’m wear of dancing, now, “ she cried;          “Here, tarry a moment, I’ll hide, I’ll hide!          And Lovell, be sure you’re the first to trace          The clue to my secret hiding place.”          Away she ran, and her friends began          Each tower to search and each nook to scan;          And young Lovell cried, “Oh, where do you hide?          I’m lonesome without you, my own fair bride.”          Oh, the mistletoe bough. Oh, the mistletoe bough.</p>
--	--

An idea of the well-known tunes of the period can be gleaned from ‘A Favourite New Medley’<sup>31</sup> in the songbook *Fun Alive, O!* It makes reference to over a dozen songs, many still known today, such as ‘Rule, Britannia’, ‘Oh Dear, What Can the Matter Be’,<sup>32</sup> ‘Robin Adair’, and ‘Jessie, the Flower o’ Dunblane’. Even when many tunes were already known, there was clearly a demand for sheet music from some customers. John Duncombe announced in the songbook *The Regular Thing* (1833) that he had music available for most of the songs. He evidently had some customers who could read music, perhaps because they were members of glee clubs.<sup>33</sup> The continuing popularity of glees is evident in ‘The Beak and Trap to Roost are Gone’,<sup>34</sup> a parody on Henry Bishop’s ‘The Chough and Crow’ (1816).

Most of the authors are anonymous, or choose to conceal letters in their name. For example, in the songbook *The Cove*, ‘Snuff out the Moon’<sup>35</sup> is attributed to ‘W. C—n’. In the same songbook, James Bruton chooses to disguise his name for his song ‘Tim Snip’,<sup>36</sup> but reveals his identity in *The Rumcodger’s Collection*. He was a booking agent for singers at Vauxhall Gardens in the 1820s.<sup>37</sup> Two other characters whose names crop up regularly, W.H. Freeman and W.H. Hammond, have proven more elusive to track down.

As may be expected, the songs are rich in topical allusion, and form, therefore, a valuable repository of everyday reactions to the impact of social change. The Surrey House of Correction in Brixton, for example, was one of the first to have a treadwheel. ‘The Covey of the Mill’<sup>38</sup> focuses on a petty criminal there, by this time known as ‘Brixton Mill’, and infamous as one of the worst prisons in England for overcrowding.

More serious criminals appear in other songs. Isaac Solomon (1785–1850), on whom Charles Dickens based Fagin in *Oliver Twist*, features in ‘Oh! Lady Touch That Lute’.<sup>39</sup> Solomon’s trial at the Old Bailey in 1830 served as a model for Fagin’s trial in the novel. At the time of this song, Solomon was serving time in the Port Arthur Convict Settlement. He remained in Australia, received a conditional pardon in 1840, and following his death in 1850 was buried in the Jewish Cemetery, Hobart (bulldozed in 2002).<sup>40</sup> The songsters also contain references to macabre crimes. In ‘Dear London’s the Place for a Stink’<sup>41</sup> the name Dr Brooks (*sic*) is invoked. Joshua Brookes was a private teacher of anatomy who had dealings with a bunch of body-snatchers known as the London Borough Gang.<sup>42</sup>

When it comes to songs about sport and leisure, those about prizefighters take pride of place. Some songs have been around for a while. ‘The Pugilistic Feats of Jack Scroggins’,<sup>43</sup> which we are informed was sung by Pierce Egan at Convivial Meetings of the Amateurs, first appeared in vol. 2 of Egan’s *Boxiana; or, Sketches of Modern Pugilism*,<sup>44</sup> in which he also includes a full account of the boxing career of Jack Scroggins (real name, John Palmer).<sup>45</sup> References to card games, billiards, and theatre life are found elsewhere.

A number of songs remind us of the optimism of the nineteenth century in matters of technological advancement, transport, improvement and progress. ‘Macadamizing, or New Ways’<sup>46</sup> pays tribute to John McAdam, a Scottish engineer responsible for a major advance in road building with his durable hard surface of crushed stones and gravel.

Horse-drawn Hackney coaches had been around since the early seventeenth century, but their numbers increased in the nineteenth century, and there were well over a thousand of these licensed vehicles in London in the 1820s.<sup>47</sup> The drivers were notorious for their aggression and cursing. These personal qualities make them ideal as demonic subjects, an example being ‘The Skeleton Hackney Coachman’<sup>48</sup>

**Example 3:** ‘The Skeleton Hackney Coachman’, in *Fun Alive, O!* (London: J. Duncombe, c. 1833).

*Written and sung by Mr. W. H. Freeman.*

Tune: *Garry Owen.*

(The dénouement: the coachman has died of rage on the day his sweetheart married another.)

The bridegroom and bride down to supper had sat,  
The clock struck twelve, when a rat-tat-tat-tat,  
Which made them both start (at the door came so pat)  
And their crimes they began to reproach them;  
The door opened wide, and a spectre drew near,  
Who instantly seizing the maid by the hair,  
Cried, ‘You must go with me, I claim you my *fare!*’<sup>49</sup>  
’Twas Jarvey, the Skeleton Coachman.

Now on that very night every following year,  
Coach, horses, and coachman together appear,  
And are driven a skeleton race in the air,<sup>50</sup>  
By Jarvey, the Skeleton Coachman;  
The bridegroom as footman behind you’ll perceive,  
The bride sits inside, and shrieks out for relief,  
And the louder she bawls still the faster will drive  
Spectre Jarvey, the Skeleton Coachman. /

The songs tend to adopt a satirical attitude to technological progress. Louis Galvani (1737–98) had built an apparatus to show the nerves and muscles in a pair of frog’s legs could be stimulated by electricity, and this led to portable electrotherapy machines. One such ‘Galvanic apparatus’ features in the song ‘Tim Snip’,<sup>51</sup> but there its only effect is to shock the patient’s penis into momentary action.

Matters of health and sickness attract cynical treatment. It is no surprise to find in ‘The Amorous, Flash, Young Gentleman’, sour allusions to Dr Eady, a quack doctor of the time who professed cures for venereal disease.<sup>52</sup>

**Example 4:** ‘The Amorous, Flash, Young Gentleman’, in *The Flare-up Songster* (London: Smith, 1834).

A parody on ‘The Old English Gentleman’.  
(Second and third stanzas.)

His bed room it was hung around,  
With lots of bawdy prints,  
And every thing that can convey,  
What some call amorous hints,  
And there he’d lay, and gaze around,  
Till he so randy<sup>53</sup> got,  
He often was oblig’d to cool,  
His fever in the Pot,<sup>54</sup>  
Like an amorous, flash young Gentleman,  
In these enlightened days.

When night came on he would rove out,  
The blowens<sup>55</sup> for to treat,  
Tho’ he had got enough at home,  
He long’d for other meat,<sup>56</sup>  
Until at last he got too much,  
From one that was quite seedy,<sup>57</sup>  
He was obliged to apply  
To famous Dr. Eady.<sup>58</sup>  
Like an amorous flash young Gentleman,  
In these enlightened days.

It is time to ask how women are portrayed in these songs, and about attitudes to sexuality. It is worthy of note that not all songs are lewd: ‘Matilda’,<sup>59</sup> for instance, is sensitive, romantic, and inoffensive; we are informed by the publisher that it is ‘sung at the Nobility Concerts’. The songbook *Fun Alive, O!* contains several duets, that are vulgar but far from obscene, such as ‘A Chaunt by Slapped-up Kate and Dubber Daff’.<sup>60</sup> This material may be catering for cock and hen clubs, where there may have been an attitude prevailing (an attitude that persisted among men well into the twentieth century) that the presence of women demanded restraint. It comes as a jolt to find, in the same songbook, a song of tenderness as well as a strongly misogynistic song.<sup>61</sup>

‘Job Halls and Mike Hunt’<sup>62</sup> appears to contain allusions to homosexual behaviour, until you take more careful note of the name of Job Halls’ friend. However, the words ‘the vile game Back-Gammon’ in ‘A Game at All Fours’<sup>63</sup> are undoubtedly intended to be recognized as a reference to anal sex between men (a ‘backgammoner’ being slang for someone who indulged in this activity).

‘Black John and His Lady in White’<sup>64</sup> provides an example of the sexual threat of the black man. It is also significant that in this song the white man employs a black

mask to enjoy the same sexual pleasures as Black John. Blackface minstrelsy was only a decade away from the publication of the songbook in which this appears, and it was a form of entertainment in which the application of a burnt cork mask allowed white males to invert bourgeois social values in their stage performances. The sexual threat posed by Black John is deflated by the lady's comment that she finds his sexual performance is 'much improved' when, in fact, it is the blackface imposter Dan.

Another song illustrating male sexual anxiety is 'The Three Degrees of a Rake's Life',<sup>65</sup> which is on the theme of increasing erectile dysfunction as the years pass by. At this time, however, there were other men whose manhood had been put into question at an early age. In 'Lucy and Her Music Master'<sup>66</sup> we find, together with the predictable contempt for the foreigner, scorn for the castrato singer.

No Capon, I assure you, sirs, no Signor Velluti,  
For none but of true English breed, would ever do for Lucy  
(Lines 3–4)

British critics in the early nineteenth-century felt uncomfortable reviewing performances by castrati. In 1825, one wrote:

Of Signor Velluti it is not easy to speak; and very difficult to describe the effect of his voice. [...] It formed a ludicrous contrast with the bass of Remorini in one of the songs, and provoked the general laughter of the audience.<sup>67</sup>

The practice of castrating boys with good voices had become almost obsolete in Europe after the Napoleonic Wars.

A variety of literary techniques are employed in the songs. In my annotations, I use 'double entendre' to refer to a word or phrase that is designed to be understood in two ways (one of them sexual), and I tend to use 'pun' to indicate that the sound of a word allows it to be interpreted in two (or more) ways. By 'innuendo', I refer in a more general way to phrases or stanzas that imply indecent behaviour, and those lines of verse will often contain figurative language, double entendres and puns. Take, for example, 'His *ass* it stood still, for his spur it was blunt!' (line 10 of 'John and the Maid').<sup>68</sup> The word 'ass' is a pun; 'His ass it stood still' is a double entendre. The next phrase is sexual innuendo, because 'spur' can be interpreted as 'penis' even though it is not a pun, and neither is it a slang word for penis.

A metaphor may be extended and elaborated. 'Love Without Mutton Is Nothing at All'<sup>69</sup> duly acknowledges that the narrative voice is that of a butcher in lines 22–23:

If I wanted a spare rib,<sup>70</sup> she wanted a heart;  
Then love opened my chops<sup>71</sup>

An extended double entendre is a device similar to an extended metaphor, but in this case it is as if secondary meanings are accidental, although it is expected that a knowing audience will recognize them. Notice how these lines (18–19) from 'The Butcher'<sup>72</sup> differ from the meat metaphor previously quoted, by offering the listener the chance to make a lewd interpretation.

Whene'er she inclined to sup, breakfast, or dine,  
She might also be fed with a piece near the loin.

Some songs cross the border into allegory, by which I mean that they construct a figurative representation of a meaning that is other than its apparent literal meaning. ‘Sportsman’s Hall’<sup>73</sup> illustrates this well in opting for metaphorical or figurative language at times, rather than slang: for instance, ‘pillars’ for legs, ‘furniture’ for the man’s genitalia and ‘threshing flail’ for his penis.

There are songs that show the same fascination with neologism and word play that is found in nineteenth-century burlesque and extravaganza. A humorous imagination is evident in the vocabulary and rhymes used in the song ‘Ned in the Straw’,<sup>74</sup> such as ‘contingency/astringency’ (lines 3–4) and ‘avidity/fixidity’ (lines 7–8). ‘Fixidity’ is one of its witty neologisms, and another is ‘nuptialization’ (line 16). They are reminiscent of lines by W.S. Gilbert, such as ‘You shall quickly be parsonified, / Conjugally matrimonified’ from *The Pirates of Penzance*.

Parody is a favourite literary device, and there are plenty of examples in all the songbooks. A song parody exploits both the music and lyrics of the earlier version, for the original music becomes amusing in its accompanying the ‘low’ reversals of sentiment, as in ‘Give It Him Poll’,<sup>75</sup> a parody on a song of fearful storm and struggle ‘The Bay of Biscay’ (words by Andrew Cherry, music by John Davy).

**Example 5:** ‘Give It Him Poll’, in *The Rumcodger’s Collection* (London: E. Duncombe, c. 1835). A parody on ‘The Bay of Biscay’ (words by Andrew Cherry, music by John Davy). (First two stanzas.)

Poll roar’d like dreadful thunder!  
 Her oaths in deluge showers!  
 The house seem’d rent asunder,  
 By her rhetoric powers!  
 Her mouth op’d like a shark,  
 To me was no good lark,  
     For all day long,  
     Her thundering tongue,  
 In my ears so dreary rung!

It is often suggested that parodies work best when there is evidence of veneration for the original. There are certain songs that may appear to make that proposition unlikely, but it is well to remember William Hazlitt’s argument that if there were no high regard for the original, then the low transpositions of parody would be good for nothing, because contrast would be wanting.<sup>76</sup> W.H. Hammond is one of the authors who appeared to specialize in writing parodies; so, for an example of his technique, compare the original lyrics of ‘And Has She Then Failed in Her Truth’ (words anon., music by Henry Bishop),<sup>77</sup> which he parodied as ‘The Stray Donkey’.<sup>78</sup>

**Example 6:** ‘The Stray Donkey’, in *The Lummy Chaunter* (London: J. Duncombe, c. 1833). A parody on ‘And has she then failed in her truth’ (words anon., music by Henry Bishop).  
*Written by Mr. W. H. Hammond*

<p>And has she then failed in her truth,          The beautiful maid I adore?          Shall I never again hear her voice,          Nor see her loved form any more?              No, no, no, I shall never see her more.</p>	<p>And has he then stray’d far away,          The donkey that loudly did snore,          Shall I never again hear him bray,          Nor see his shaggy form any more?              No, no, no, I shall wallop him no more.</p>
---	---



blackface minstrel songs that were to flow in the wake of Thomas Rice's hit 'Jim Crow' of 1836). Yet, lest I end on too optimistic a tone, I must point out that stereotyping is, indeed, present elsewhere: to take the songbook *The Cove* alone, 'The Bamboozling Barber' contains two examples of casual racial stereotyping, the lazy Black, and the money-hoarding Jew, and in the song 'Paddy Daly' we have an Irish stereotype.<sup>94</sup> So, in concluding, I should warn you that perusing these songbooks is not an unalloyed pleasure—although, overall, there is more to delight than to disgust.

## NOTES

<sup>1</sup> Ibid.

<sup>2</sup> Jacques Rancière, *The Politics of Aesthetics*, trans. Gabriel Rockhill (London: Continuum, 2004), 57.

<sup>3</sup> See Marieke Stein, 'Présentation', in Victor Hugo, *La Dernier Jour d'un condamné* (Paris: Editions Flammarion, 2007), 11–12.

<sup>4</sup> John Camden Hotten's introduction to the 1869 edition of Pierce Egan, *Tom & Jerry: Life in London* (London: John Camden Hotten, 1869), 13.

<sup>5</sup> [§0959] in *The Out-and-Outer!* (c. 1833).

<sup>6</sup> The Evans Music-and-Supper Rooms, 43 King Street, Covent Garden, another famous venue, opened in the next decade.

<sup>7</sup> See William Clarke *Every Night Book* (London: Richardson, 1827) for a description of various places of nighttime entertainment. Clarke discusses Offleys on p. 156, the Cider Cellar on pp. 53–55, and the Coal Hole on pp. 55–57. The present Coal Hole public house on the Strand does not occupy the original site; that was in Fountain Court, now a narrow lane called Savoy Buildings, and the Savoy Hotel was built over much of the original court in the 1880s.

<sup>8</sup> Balatronic means jester.

<sup>9</sup> [§1011] in *The Swell!!!* (1833).

<sup>10</sup> Men that have worked as burglars.

<sup>11</sup> Imprisoned or transported.

<sup>12</sup> To 'stow your whid' is underworld slang for keeping quiet. See Green, *Chambers Slang Dictionary*. Much of the slang in this song is from the criminal underworld.

<sup>13</sup> The police are asleep.

<sup>14</sup> Without fear of arrest or a police officer.

<sup>15</sup> Then let each fine thief get drunk, and freely contribute money.

<sup>16</sup> [§1005] in *The Swell!!!*

<sup>17</sup> [§0854] in *The Convivialist* (c. 1833).

<sup>18</sup> They can both be found in Claude M. Simpson, *The British Broadside Ballad and Its Music* (New Brunswick, NJ: Rutgers University Press, 1966), 405–6 and 172–76.

<sup>19</sup> See 'Mid Young Whores and Gallows She's' [§0957] in *The Out-and-Outer!*

<sup>20</sup> See 'Celebrated Flash Parody' [§0973] in *The Regular Thing*, 'The Covey of the Mill' [§0978] in *The Regular Thing*, and 'Mary and the Frozen Limb' [§0930] in *The Lummy Chaunter*.

<sup>21</sup> [§0998] in *The Swell!!!*

<sup>22</sup> [§1073] in *The Flare-up Songster*.

<sup>23</sup> [§1092] in *The Black Joke*.

<sup>24</sup> Brothel. This song follows, in its own distinct manner, the narrative of 'The Mistletoe Bough', a contemporary ballad by T.H. Bayly with music by Henry Bishop. See the introduction to this volume.

<sup>25</sup> A street containing thieves dens, leading into St Giles's (it is now George Street).

<sup>26</sup> The madam's prostitutes were tipsy.

<sup>27</sup> Whore.

<sup>28</sup> Pocket.

<sup>29</sup> Gold watch and chain.

<sup>30</sup> Inform.

<sup>31</sup> [§0907] in *Fun Alive, O!*

<sup>32</sup> It also quotes 'Och gramachree!' from the Irish variant, which can be found in John Wardroper, ed., *Lovers, Rakes and Rogues: Amatory, Merry and Bawdy Verse from 1580 to 1830* (London: Shelfmark Books, 1995).

<sup>33</sup> A glee is a type of song sung in harmony (usually three-part harmony).

<sup>34</sup> [§1015] in *The Swell!!!*

<sup>35</sup> [§1021] in *The Cove*. 'Snuff out the Moon' is a parody on 'Rise, Gentle Moon', words by J.R. Planché (from the opera *Charles XII*, composed by John Barnett).

<sup>36</sup> [§1019] in *The Cove*.

<sup>37</sup> <[http://www.vauxhallgardens.com/vauxhall\\_gardens\\_proprietors\\_page.html](http://www.vauxhallgardens.com/vauxhall_gardens_proprietors_page.html)>. Accessed 1 Apr. 2011.

- <sup>38</sup> [§0978] in *The Regular Thing*.
- <sup>39</sup> [§1108] in *The Black Joke*.
- <sup>40</sup> See Judith Sackville-O'Donnell, *The First Fagin: The True Story of Ikey Solomon* (Melbourne: Acland Press, 2002).
- <sup>41</sup> [§0900] in *Fun Alive, O!*
- <sup>42</sup> See Julia Bess Frank, 'Body Snatching: A Grave Medical Problem', *Yale Journal of Biology and Medicine*, 49 (1976): 399–410, at 402–3.
- <sup>43</sup> [§0922] in *The Lummy Chaunter*.
- <sup>44</sup> 2 vols (London: Sherwood, Jones, 1818–24), vol. 2, 563–64.
- <sup>45</sup> *Ibid.*, 216–60. R.A. Hartley and Richard Humphries have written a more recent book-length study of this boxer: *Jack Scroggins: Nineteenth-Century Pugilist* (Midhurst, West Sussex: Nimrod Press, 1989).
- <sup>46</sup> [§0904] in *Fun Alive, O!*
- <sup>47</sup> See, for information on Hackney coaches at this time: <[http://www.georgianindex.net/transportationLondon/Hackney\\_Coach.html](http://www.georgianindex.net/transportationLondon/Hackney_Coach.html)>.
- <sup>48</sup> [§0908] in *Fun Alive, O!* [tune: Garry Owen].
- <sup>49</sup> Punning on 'fare' and 'fair'.
- <sup>50</sup> A parody of mythological ghostly wild hunts (as in the *Gurrelieder*).
- <sup>51</sup> [§1019] in *The Cove*.
- <sup>52</sup> [§1088] in *The Flare-up Songster* [tune: The Old English Gentleman].
- <sup>53</sup> Green's first example of 'randy', in the sense of becoming sexually excited, is late-19thC (see *Green's Dictionary of Slang*, iii), yet here it is in 1834.
- <sup>54</sup> A pun, it can mean vagina or a glass of beer.
- <sup>55</sup> Debauched women or prostitutes.
- <sup>56</sup> That is, flesh.
- <sup>57</sup> Impoverished. See Green, *Chambers Slang Dictionary*.
- <sup>58</sup> Dr Samuel Phillips Eady of Soho sold a variety of remedies for syphilis.
- <sup>59</sup> [§1127] in *Tommarroo Songster*.
- <sup>60</sup> [§1014] in *The Swell!!!*
- <sup>61</sup> This happens, for example, with 'The Lass That Made the Bed to Me' [§1097] and 'Beautiful Betsy' [§1106], both in *The Black Joke*.
- <sup>62</sup> [§0940] in *The Lummy Chaunter*.
- <sup>63</sup> [§0867] in *The Convivialist*.
- <sup>64</sup> [§0962] in *The Out-and-Outer!*
- <sup>65</sup> [§1070] in *The Flare-up Songster* [no tune cited].
- <sup>66</sup> [§0862] in the *Convivialist* [music sold by Duncombe].
- <sup>67</sup> Anon., *The Literary Gazette, and Journal of Belles Lettres, Arts, Sciences, &c.*, No. 441, 2 Jul. 1825, 430.
- <sup>68</sup> [§1065] in *The Rumcodger's Collection*.
- <sup>69</sup> [§0858] in *The Corinthian*.
- <sup>70</sup> Woman.
- <sup>71</sup> Mouth.
- <sup>72</sup> [§0878] in *The Corinthian*.
- <sup>73</sup> [§0990] in *The Regular Thing*.
- <sup>74</sup> [§1132] in *Tommarroo Songster*.
- <sup>75</sup> [§1051] in *The Rumcodger's Collection*.
- <sup>76</sup> 'On Wit and Humour', *Lectures on the English Comic Writers*, Lecture 1, *The Miscellaneous Works of William Hazlitt*, vol. 4 (Philadelphia: Claxton, Remsen and Haffelfinger, 1876), 1–31, at 24.
- <sup>77</sup> In *The Vocal Companion* (London: D'Almaine, 2nd edn, 1837).
- <sup>78</sup> [§0935] in *The Lummy Chaunter*.
- <sup>79</sup> [§0872] in *The Convivialist*.
- <sup>80</sup> [§1131] in *Tommarroo Songster*.
- <sup>81</sup> [§0876] in *The Corinthian*.
- <sup>82</sup> [§1110] in *The Black Joke*.
- <sup>83</sup> Derek B. Scott, *Sounds of the Metropolis: The 19th-Century Popular Music Revolution in London, New York, Paris, and Vienna* (New York: Oxford University Press, 2008), 178–92.
- <sup>84</sup> [§0986] in *The Regular Thing*.
- <sup>85</sup> There is a sustained attempt to convey a Yiddish accent in this song.
- <sup>86</sup> To save the warm fireside corner for me.
- <sup>87</sup> Now we begin to see that the accent has another purpose: to create 'unintended' puns.
- <sup>88</sup> Joy.
- <sup>89</sup> Strong drink.
- <sup>90</sup> Another 'unintentional' pun.
- <sup>91</sup> Words by Wal Pink, music by George LeBrunn (London: Francis, Day & Hunter, 1893).
- <sup>92</sup> [§0962] in *The Out-and-Outer!*
- <sup>93</sup> [§1000] in *The Swell!!!*
- <sup>94</sup> [§1029] and [§1030] in *The Cove*.

140 bawdy songs in a songbook collection. Some of these pieces are complete with sheet music and MIDIS, some are available only as lyrics. These songs are collected from various sources, some probably have their origins in the armed forces of WWII many have much earlier origins. The list of tunes/songs will take you to individual pages with the midi, lyrics and score for each piece. RIBALD, BAWDY OR GAMEY songs are a traditional form of humorous entertainment which ranges from bordering on indelicacy to vulgar they are mostly sexually related. This form of sexual entertainment should not be confused with pornography or erotica, which play sexual intercourse or sexual fetishes "straight", ribaldry aims at humor. Duffin, Shakespeare's Songbook (New York: Norton, 2004); idem, " Ballads in Shakespeare's World, " in " Noyses, sounds and sweet aires " : Music in Early Modern England, ed. Jessie Ann Owens, 32-47. (Popular Verses and Their Readership in the Early Seventeenth Century. James Raven, Helen Small, and Naomi Tadmor, 125-37. (Bawdy Songs of the Early Music Hall. Jan 1975. George Speaight. George Speaight, Bawdy Songs of the Early Music Hall (Newton Abbot, UK: David Charles, [1975]). Small Fairy Voices: Sex, History, and Meaning in Chopin. Jan 1996. The British Library possesses many bawdy songbooks of the 1830s that are unknown to scholars. These are finally being gathered together in a four-volume collection Bawdy Songbooks of the Romantic Period, under the general editorship of more. The British Library possesses many bawdy songbooks of the 1830s that are unknown to scholars. These are finally being gathered together in a four-volume collection Bawdy Songbooks of the Romantic Period, under the general editorship of Patrick Spedding and Paul Watt. My role in this project was that of editor of the final volume, which contains songbook...