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Don't Go "Under the Anheuser Bush" with anyone else but....

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Move over, Britney—here come Rosa, Anna, and Lotta. Don't know these divas? Check the top of the pops for the '60s—the 1860s, that is. Need a "fly copper" to rescue you? Don't call 911—call "Moriarity," one of many colorful characters played by Edward Harrigan and Tony Hart in *The Mulligan Guard Ball* (1879) or one of its popular sequels set in New York City in the 1880s. And if you were a proper young lady in 1903, you wouldn't be caught "Under the Anheuser Bush" with anyone—but you might sing about it in your own front parlor. You can find these hit songs and many more of the nineteenth century and early twentieth century in a newly released manuscript collection at the Mississippi Department of Archives and History, the Enna Massey Walker Collection (Z/1974.000/S). If you're looking for serious music by composers still beloved by piano teachers and symphony conductors, don't look here. This collection is almost entirely popular music that was played and sung in small-town music studios, female academies, and front-room parlors. Although the majority of songs are vocal ballads arranged for piano, you will also find arrangements for guitar and many dance selections: polka, schottische, gallop, barcarole, quadrille, and waltz, among other popular styles (some including the choreography!).

Aspiring singers can learn a few tricks from the literary, operatic, or theatrical figures represented in this collection. Some of their songs include "The Captive Knight" (n.d.), dedicated to Sir Walter Scott; "Guess Who" (1870), written for Miss Lotta; "I'm a Merry Zingara" (n.d.), by M. W. Balfe, and sung by Anna Thillon in *The Crown Jewels*; "Then You'll Remember Me" from *The Bohemian Girl* (n.d.), also by Balfe; "Kathleen Mavourneen" (1876), by F. N. Crouch and Mrs. Crawford; "Prince Leander is My Name," sung by Rosa Cook in *The White Fawn* (1868); "The Dying Camille" (1856), by Julia Daly; and "Ah I Have Sighe'd (sic) to Rest Me" (n.d.), by Verdi.

In addition to these types, there are several songs of a humorous or topical content. Frank Zappa's "Valley Girl" and Madonna's "Material Girl" find their ancestor in "O Father, Dear Father, Come Down with the Stamps" by Charles Chamberlain, Jr., and Frank Wilder (1867). A political humor song which probably had as short a life as its subject is "I Vants to Go Home, or Maximilian's Lament" (1865), by Bob Barkis and T. M. Brown. Emperor Maximilian of Mexico, the one lamenting in the aforementioned ditty, was summarily defeated and executed two years following the publication of this song. Other common genres include sentimental songs about death, as in "The Vacant Chair" (n.d.), by G. F. Root; songs about the South in "My Southern Sunny Home" (1864) and "Beautiful Girl of the South" (1868), by Will S. Hays; and Civil War songs in "When This Cruel War Is Over." Church music is represented in a small number of selections, such as "By and By" (1869), a hymn by William T. Rogers. The predominant type of music in the collection is the sentimental love ballad, such as "Why, No One to Love?" (1862), by Stephen C. Foster; "Alone" (1867), by Laura J. P. Smith; "Absence" (n.d.), adapted to the tune of "Rousseau's Dream"; and "Come to Me Darling, I'm Lonely Without Thee" (1866), by Joseph Brennan and E. O. Eaton. Many of these numbers are quite melodic, but not quite memorable.

The instrumental selections are largely arrangements of popular music or operatic themes. "The Banjo" (1863) notes the rising popularity of that instrument. Other songs include "Falling Leaves" (1860), by Julius E. Muller; "Tam O'Shanter" (1855), by William Warren; and "Our American Cousin Polka" (1859), by Frank Drew, dedicated to the patrons and friends of Asa Trenchard, a character in the British play, *Our American Cousin* (1851), by Tom Taylor. Joseph Jefferson III was cast as Trenchard in its American debut in 1858, and the play became a popular success. If none of these titles sounds familiar, you surely know "Home, Sweet Home" (n.d.), with variations by J. H. Slack. Longing for "Dixie"? Try "I Wish I Was In Dixie," arranged by S. Schlessinger. And if you've got to have your opera, look for "Ah Che La Morte" and "Miserere" from *Il Trovatore*, transcription by G. A. Osborne. For the dancer is one particular set, copyrighted in New York in 1830, entitled "The Tri-Colored Quadrilles," which includes the

steps "as danced at the military balls." Dances inspired by contemporary figures include "The Union 'Bell' Polka" (1860), dedicated to the Tennessee representative and senator, John Bell, by Charles Grobe; "General Braxton Bragg's Grand March" (1861), by Rivenac; and a fragment of the "Delta Kappa Epsilon March" (1861), by Alfred H. Pease. Adolphus Brown, music instructor at the Canton Female Seminary, wrote several of the instrumental pieces in the collection, among them the "Remembrance Waltz" (1869), dedicated to his pupils at the school, and the "Potomac Artillery Grand March" (1862), dedicated to the Southern Artillerists.

Along with the sheet music are advertisements and catalogs for musical instruments and sheet music. There is also a fragment of a piano-instruction book, with several popular songs attached; a handwritten score for guitar instruction, with three handwritten songs on the same sheet; and three issues of *Benham's Musical Review*, a monthly journal of music, art, and literature published in Indianapolis, Indiana (with issues dated June 1875, March 1876, and April 1876).

The sheet music in the collection belonged to Enna Massey Walker (b. 1852), of Canton, Mississippi. She attended Canton Female Seminary where she studied piano and guitar with instructor Adolphus Brown. Most of the music is stamped "Enna Massey." Other music is occasionally inscribed with the signatures of Enna Massey or Enna Massey Walker, her teacher, Adolphus Brown, friends, or unidentified persons. Some covers are annotated with the personal commentary of Enna Massey Walker. Much of the sheet music is bound into two volumes, one for vocal works, and the other for instrumental works.

Another item in this collection is the diary of Louisiana Dunlevy, a young woman living near antebellum Canton, Mississippi. Her diary (1858-1859) describes daily life from the perspective of a sixteen-year-old girl living in an affluent household. Louisiana Dunlevy recounts funerals, household duties, parties, school lessons, social interaction with her immediate and extended family, trips made by her parents or by the whole family, weather, and weddings. Dunlevy includes details of people, places, and modes of travel, including the railroad at the Canton depot.

The connection between the two parts of the collection is, as it is with so many collections, a later marriage between descendants of the principal figures. The daughter of Enna Massey Walker, Will Enna Walker, married Otho Fontaine Garrett, the nephew of Louisiana Dunlevy's first husband. What happened to Louisiana's first husband is a story found in another collection, for another day....