

ERRATA

REPRINT OF

Notes to "The Girl He Left Behind", Robert Rothstein.

Except for two or three popular songs, our examples have come from the extant collections of Slavic and Yiddish folksongs. The dangers inherent in treating folklore too literally as a historical source are well known, but these songs provide a human dimension to phenomena already well documented in the historical and statistical record.

1. An earlier version of this paper was presented at the 1999 National Convention of the American Association for the Advancement of Slavic Studies (St. Louis).

2. Edward Arthur Dolph, "Sound Off!": Soldier Songs from the Revolution to World War II, 2nd ed. (New York, 1942), pp. 507-9; James J. Fuld, The Book of World-Famous Music: Classical, Popular and Folk, 2nd ed. (New York, 1975), pp. 242-44.

3. In his 1902 study of new folksongs Volodymyr Hnatiuk distinguished three groups of emigrants. The earliest and largest emigration was to the United States and consisted mostly of poor people who intended to find work in America, earn a little money and then return to the Old Country. The emigrants to Brazil of the mid-1890s, on the other hand, sold all they had at home because they intended to stay in the New World. Many, however, found the working and living conditions in Brazil unsuitable or even unbearable. The third wave of emigration was to Canada, which was also viewed as a place of permanent settlement. See "Pisenni novotvory v ukrains'ko-rus'kii narodnii slovesnosti," Zapysy Naukovogo tovarystva im. Shevchenka 50 (1902):1-37, 51 (1903):38-67. The introductory section of the article, without the song texts, was reprinted in V. M. Hnatiuk, Vybrani statti pro narodnu tvorchiť (Kiev, 1966), pp. 78-95. (Hnatiuk's observation about the three streams of emigration are on pp. 1-2 of the original publication and 78-79 of the republication.)

4. S. M. Ginzburg and P. S. Marek, Evreiskie narodnye pesni v Rossii (St. Petersburg, 1901), pp. 73-4; Eleanor Gordon Mlotek, Mir Trogn a Gezang: Favorite Yiddish Songs of Our Generation, 2nd ed. (New York, 1977), pp. 152-3.

5. *Ibid.*, 142. The song, with words by J. Leiserowitz and music by A. Schwartz, dates from 1922. If not a folk song, it is at least an evergreen.

6. Z. Skuditski, Folklor-lider – naye materyaln-zamlung, 2 (Moscow, 1936), pp. 120-2.

7. Bud zdrava, zemlytse. Ukrainiis'ki narodni pisni pro emihratsiiu, comp. Sofiiia Hrytśa (Kiev, 1991), pp. 68-73. Hnatiuk 54-55 published a longish song text (no. 43) that ends with a similar bitter formula:

*Oi Kanado, Kanadochko, iaka ty zradlyva,
Bodai ty sia, ty Kanado, nikomu ne snyla.
Oh, Canada, dear Canada, how treacherous you are;
May no-one dream of you, Canada.*

According to the newspaper *Ruska Rada*, from which Hnatiuk reprinted the text, it was written by a young emigrant from Bukovina who sent it in a letter home from Manitoba so that his family would have no illusions “*pro kanadiis 'ki harazdy*” (about Canadian prosperity). The line about treacherous Canada is also found in a song collected in 1939 in Zakarpattia that ends with the sentiment:

*Oi ne treba v chuzhim kraiu harazdu shukaty,
U ridnomu lehshe zhyty, lehshe i vmyraty.
Oh, one shouldn't look for prosperity in a foreign land;
In one's native land it's easier to live and easier to die.*

(*Spivanky-khroniky – Novyny*, ed. O. I. Dei and S. I. Hrytsa (Kiev, 1972), pp. 158-60. See also pp. 156-57.)

8. Svetozár Švehlák, “Odras sociálneho vystáhovalectva v ľudových piesňach,” *Slovenský Národopis* 28 (1980):573.
9. Hnatiuk 52 (no. 41). Also *Spivanky-khroniky*... 158.
10. Švehlák 568.
11. *Bud zdrava*... 86.
12. Hnatiuk 28-29 (no. 16).
13. Švehlák 576.
14. Ibid., 581; *Bud zdrava*... 146-7.
15. Švehlák 578.
16. Hnatiuk 31-32 (no. 21).
17. *Bud zdrava*... 119.
18. Ibid., 99.
19. Ibid., 106.
20. F. Potushniak, “*Pěsně pro Ameryku*,” *Lyteraturna nedělia* 2 (1942): 262. The orthography of this weekly published in Hungarian-occupied “Kárpátalja” (Subcarpathian Rus’) used the Cyrillic letter *iat*, here transliterated by “ě”.
21. *Bud zdrava*... 118.
22. Ibid., 109.
23. Hnatiuk 33 (no. 24). A *kum* is the father of one’s godchild or the godfather of one’s child. The stove that has to be lit in the morning is the large clay or brick stove that is used for heating as well as

cooking.

24. *Bud zdrava...* 112. Hnatiuk reprints a similar text that was collected in Pennsylvania in 1901 (33-34, no. 24). The song quoted above, in which the husband reminds his wife of the Sixth Commandment, generalizes that while husbands in America work like mules and send their last penny to their wives at home, “*zhinky za se iz kumamy dity priplodzhaiut*” (the wives are producing children with their *kumy*).

25. *Slovenské ľudové piesne*, comp. František Poloczek, vol. 2 (Bratislava, 1956), p. 552.

26. *Bud zdrava...* 137-8.

27. Švehlák 578

28. *Bud zdrava...* 114.

29. *Bud zdrava...* 127-8, 130-1

30. Ginzburg & Marek 128.

31. *Di yidishe muze*, ed. Yankev Fikhman (Warsaw, 1911), pp. 67-8.

32. I. G. Orshanskii, “*Prostonarodnye pesni russkikh evreev*,” in his *Evrei v Rossii: Ocherki ekonomicheskogo i obshchestvennogo bytia russkikh evreev* (St. Petersburg, 1877), p. 397.

33. Skuditski 26.

34. *Ibid.*, 118-9.

35. *Ibid.*, 115.

36. *Ibid.* 113. Also in Y. Dobrushin and A. Yuditski, *Yidishe folks-lider* (Moscow, 1940), p. 225. The translation is by Eleanor Gordon Mlotek from her article, “America in East European Yiddish Folksong,” *Field of Yiddish*, ed. Uriel Weinreich (New York, 1954), p. 182.

37. Sh. Bastomski, *Baym kval. Materyaln tsum yidishn folklor: Yidishe folkslider* (Vilna, 1923), p. 77. Translation from Mlotek 182.

38. Ruth Rubin, *Voices of a People: The Story of Yiddish Folksong*, 2nd ed. (New York, 1973), p. 343 (translation revised).

39. Eleanor Gordon Mlotek and Joseph Mlotek, *Songs of Generations: New Pearls of Yiddish Song* (New York, [1995]), p. 212.

40. Skuditski 118-9.

41. Mlotek, *Mir trogn* ... 144-5.