"THESE WHIGS ARE SINGING SONGS AGAIN!"
WHIG SONGS AS CAMPAIGN LITERATURE
PRIOR TO THE 1844 PRESIDENTIAL RACE

THESIS

Presented to the Graduate Council of the
University of North Texas in Partial
Fulfillment of the Requirements

For the Degree of

MASTER OF ARTS

By

James A. Page, B.A.
Denton, Texas
May, 1998
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Whig campaign strategists in the presidential election of 1840 developed new campaign tactics that included widespread use of campaign songs. They used these songs to sing the praises of their own candidate and policies while at the same time attacking the opposing party's candidate and policies.

As early as 1842 these songwriters began writing songs in anticipation of the campaign in 1844. Prior to the nomination of candidates in May, 1844, the Whigs had published several songbooks including hundreds of song titles. In addition to supporting the candidacy of Henry Clay as the Whig candidate, the songs ridiculed several potential Democratic candidates including Martin Van Buren, John C. Calhoun, James Buchanan, and others. Whigs also used imagery to support their candidate and attack the foe. Despite extensive efforts to influence the election with campaign songs, no hard evidence exists that documents the effect of campaign songs, either positively or negatively.
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INTRODUCTION

The skies are bright, our hearts are light,
By thousands we once more unite;
We'll sing our songs to good old tunes,
For there is music in these 'Coons!'
Hurrah! hurrah! we think with reason,
That this will be a great Coon season.¹

The development of the Whig party in the early 1830s might be considered the ultimate outcome of the factional presidential election of 1824 when five candidates vied for the position. Although John Quincy Adams eventually became president in 1824, Andrew Jackson was the ultimate winner when he developed an organization that led to his first presidential victory in 1828. When he won re-election in 1832 his opponents, and the opponents of his party, came to the realization that they would have to work together to offer an effective opposition to "King Andrew," thus was born the Whig party and with it developed what has been called the second American party system.

Much has been written about the Whig party, particularly in the last twenty years. Historians agree both that the Whig party developed on local and state levels prior to its rise to prominence as a major political party to challenge Jackson and the Democrats, and that it is difficult to point to a specific date when the Whig party took its place on the national stage.² Robert Remini, recent biographer of Henry Clay, one of the leading

¹"Coon Song," *Clay Minstrel*, 256.

Whigs, gave Clay credit for first using the term "Whig" in a speech to the Senate on April 14, 1834. In this speech Clay reminded his listeners that during the American Revolution Whigs had been those who contended against royal power while the Tories supported the monarch against the colonists' hopes for liberty and independence.\(^3\)

Perhaps the most telling comment about the Whigs came from a biographer of John C. Calhoun, another leader of the coalition that became the Whig party. After suggesting that factions working together for a common goal would probably be considered, at least by their opponents and probably by themselves, as a single party, this author concluded that the Whigs were probably fortunate to have been as successful as they were considering the "prominence, ability, and accepted ambitions of its leaders."\(^4\)

Indeed, beginning in 1834 with Clay's speech and continuing until 1852 when the Whigs contested their last presidential election, this party enjoyed success only when its candidates were, like the despised Jackson, military heroes. The two men the Whigs did elect to the presidency (William Henry Harrison in 1840 and Zachary Taylor in 1848) managed to serve a total of seventeen months in that office before death claimed each of them.

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While the Whigs offered a definite program of national economic development including a protective tariff and a national banking system, they were not effective in instituting their program. The new Republican party enacted both of these major programs after the demise of the Whigs. On a completely different level, however, the Whigs were successful in their own time. This was in the area of campaign tactics, specifically the development of campaign songs.

Whigs began the extensive use of campaign songs in the 1840 campaign. With a virtual unknown as their candidate who had no known views on the major issues of the day, Whig writers could use songs to extol the virtues of their candidates while pointing out the shortcomings of the opponents. This was often done in mean-spirited ways. None other than Horace Greeley, editor of a campaign paper called the Log Cabin, pronounced that the Whigs were far ahead of the Democrats in singing. He even told Thurlow Weed that the songs were doing more good than anything else. These songs were part of a growing trend toward what might be called "informal" campaigning as opposed to "formal" campaigning. The formal campaign could be defined as the platforms of the parties and the speeches of candidates as well as other electioneering.

The Republican party was able to enact legislation during the Civil War that might not have been passed by Congress had the Democratic South been in the Union. Passage of a national bank is one example of this legislation. Passing the bank, even with the southern states without representation was not an easy task. See Bray Hammond, Sovereignty and an Empty Purse: Banks and Politics in the Civil War (Princeton: Princeton University Press, 1970) for a thorough discussion of the debate in Congress that resulted in passage of a national bank during the war.

methods used to support the platform. The informal campaign then would be the use of likenesses of the candidates in any and every possible form (bandannas, ribbon badges, jewelry devices, ceramic plates and pitchers, buttons, etc.). This type of campaigning has been dubbed "material culture" by one author.7

The use of campaign songs became a significant part of these "informal" campaign tactics. In the only bibliography of campaign songbooks, twenty-six songbooks are listed as having been used by the two parties during the campaign in 1840. Only one of these was put out by the Democrats; the other twenty-five were Whig.8 Whig faithful sang songs on virtually any occasion. Glee clubs sprang up in "city, town and hamlet" to spread the word by song. Anywhere a crowd gathered, there was the possibility of singing. It was not unusual to hear songs on crowded steamboats or means of transportation. Public meetings often began with singing. Speeches were sometimes interrupted by song or perhaps songs were included in the speeches. Whig songs caught the imagination of the public and Whigs made every effort to take advantage of appeals to the masses.9

Not wanting to lose any momentum, Whig lyricists began publishing campaign songs late in 1842 for the presidential election of 1844. For almost two years prior to the

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9Gunderson, Log Cabin Campaign, 124-125.
Whig convention in 1844, these writers produced a number of songs that appeared in several songbooks. It is the material in these songbooks leading to the nominating conventions that is the focus of this study. Publishers of songbooks would include new material or recycled material; they do not seem to have been too particular. Whig songwriters praised heroes (Whigs) and castigated villains (Democrats). They wrote about economic hard times and solutions for them; that is, electing Whigs and following their programs. They used imagery effectively to convey the notion that politics is war and that the ship of state had to be righted. As the Whig convention scheduled for May, 1844, approached, these songwriters became more prolific. Perhaps more than anything else, Whig songwriters kept the memory of their electoral success of 1840 alive in the minds of the masses and prepared those masses for the election in 1844.

Seven songbooks published prior to the Whig convention in 1844 were used for this study. Two of these songbooks appeared in 1842 as soon as it was apparent that Henry Clay would be the Whig nominee in 1844. The first carried the title The Harry Clay Songster; or, Melodies for the Whigs and the People. Dedicated to the Clay Clubs of the United States. This songbook, published in Boston by J. Fisher, included thirty-two song titles, and a note from the publisher suggested that all but three or four were entirely original, written especially for this book. The short title used in citations throughout this paper is Clay Songster.

A second songbook also appeared in 1842. This had a classic nineteenth century title: The Henry Clay Almanac, for the Year of Our Lord 1843, Being the Third Year After the Bissextile or Leap Year, and, After the 4th of July, the 67th of American
Independence. Containing Songs and Anecdotes and A Biographical Sketch of Henry Clay. The Illustrious Orator, Statesman, Patriot, and "Farmer of Kentucky." Necessity dictates that the title be shortened to Clay Almanac for citations in this study. Printed in Philadelphia by a number of publishers, this book included only thirteen songs but included a number of anecdotes as well as a sixteen page biography of Clay.

The remaining five songbooks included in this study were all published in 1844. The Clay Club Coon Songster was published in New York by Santa-Claus. The copy used included only eleven songs but the first five pages are missing and six more pages throughout the text are not available. The short title for this songbook is Coon Songster.

Whig Songs for 1844 was also published in New York by Greeley & McElrath. Forty-four songs were in this songbook. The final two pages are titled "Odes and Poems," including a poem dedicated to Clay on his retirement from the Senate. John G. Whittier wrote a second poem titled "Star of the West!" The short title for citation purposes is Whig Songs.

The two songbooks with the largest number of songs were The National Clay Minstrel. And True Whig's Pocket Companion, for the Presidential Canvas of 1844 (short title: National Clay Minstrel) and The Clay Minstrel; or National Songster (short title: Clay Minstrel). The National Clay Minstrel, published in New York by George Hood, contained sixty-nine songs in addition to numerous anecdotes and stories about Clay. The publishers included Clay's "Whig Creed" written in 1840 when the Whigs chose not to publish a platform containing their principles.
Two publishers, Greeley & M'Elrath in New York and Thomas, Cowperthwait and Co. in Philadelphia issued the *Clay Minstrel* simultaneously. The version reviewed for this study included an "Advertisement" at the beginning of the book which explained that fifteen thousand copies had been issued within four months. The first five editions of the book had the title *The Clay Minstrel, with the Sketch of the Life, Public Services and Character of Henry Clay*. The version studied here did not include the "Sketch" of Clay’s life; it did include 144 songs and a few select anecdotes. The "Advertisement" concluded with a date of April 11, 1844, only three weeks before the Whig convention met in Baltimore.

The final songbook included in this study is *Clay and Frelinghuysen Songster*, published by Turner and Fisher in New York and Philadelphia. It contains only thirty-six songs. Only the first song in the entire songbook included mention of Theodore Frelinghuysen, Clay’s running mate. The inclusion of a Frelinghuysen song suggests that the book came out after the Whig convention but before the Democratic convention (there is no mention of James K. Polk, eventual Democratic candidate), a time span of about three weeks. Another possibility is that the publishers of the book, as well as the lyricist, made a fortunate guess as to the vice-presidential nominee. Of course the final possibility is that the publishers had several songs ready, each praising a different vice-presidential candidate, to be included as the first song in the book. Several different versions could have been printed with the intention of destroying those that mentioned the incorrect candidate. The short title used for this songbook is *C & F Songster*. 
Some careful addition would suggest that these seven songbooks include some 349 songs. In fact there are only about 183 different songs. Copyright laws were not as stringent then as they had become by the 1990s. Songs were copied not only without fear of legal action but also without giving proper credit to the source. Some songs appeared in as many as five of the songbooks. In an introductory note the publishers of the Clay Songster requested that "editors copying into the columns of their paper, any of these songs will please give credit to the book." For the convenience of the reader, a catalog of song titles appears in an appendix at the conclusion of this paper. The catalog attempts to identify each songbook in which a particular song appeared. Because publishers borrowing material from other sources might change the title or some of the lyrics, these variations have been identified in the catalog also. The first two lines of each song also are given in the catalog. This is offered as an assistance in identifying different songs with the same title or different titles with the same lyrics.

Finally, for simplification purposes, songs that have been quoted directly appear just as they did in the songbooks without use of [sic] to indicate spelling or other variations from the norm. Spelling, capitalization, and punctuation may vary from songbook to songbook. Minor changes might include the use of italics in one book while the editors of another book omit the italics. Any song appearing in multiple songbooks will be so noted in the footnotes. The footnotes will also be used to point out differences in spelling and punctuation, or anything else that might be significant.

\(^{10}\textit{Clay Songster},\) introductory note, (no page number).
CHAPTER 1

FROM HARRISON TO CLAY

Although we died with Harrison,
We're getting life with Clay;
Because he is the very one,
Who'll take his place some day.
"Huzza, huzza! Kind Heaven be praised—
The western star benign
Shines bright!—'tis Freedom's star that blazed
In days of old Lang Syne!"

When the Whigs won the presidential prize in 1840, campaign tactics included an appeal to the masses that previously had been the domain of the Democrats. One manifestation of this was the use of campaign songs set to tunes of popular melodies of the day and sung on virtually any and all occasions when people assembled to discuss the election in particular or politics in general. The rhyme of the words made them easy to remember. Even Horace Greeley, editor of an 1840 campaign sheet called the Log Cabin, believed people liked the music. He thought a couple of songs at political rallies would prepare the audience for orators who would follow. Harrison's election, followed by his quick demise and shift of power to one less in tune with Whig thought, left the Whigs without an apparent successor. Clay's dominance in the special session of Congress in

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1"Come All Ye Men Who Push the Plough," The Clay Minstrel, 166; National Clay Minstrel, 22-23; C & F Songster, 22-23. The C & F Songster changed "Who'll" to "That'll."

1841 not only elevated him to the front-runner position but it also gave Whig songwriters something to write about.

Whig songwriters revered two leaders of the party more than all others: Harrison and Clay. Harrison's position in the collective Whig memory probably was the result of his actually winning the presidency in 1840 rather than any real contribution he made to the party. Democrats labeled him "General Mum" during the 1840 campaign for his silence on issues. Nicholas Biddle came closest to the truth when he wrote (in 1835) that Harrison was a prospective candidate because of his past, not his future. In songs leading up to Clay's nomination in 1844, writers remembered Harrison as the candidate who led the Whigs' victorious campaign:

When Massa Harrison—bless his soul!
Began the great Whig ball to roll,

This stanza is a reference not only to Harrison's leadership but also to the campaign tactic begun in 1840 of literally rolling a huge ball from one campaign meeting to the next.

Evidence of a convenient memory by a Whig songwriter can be found in a tune entitled "Come Vote for the Patriot Clay."

Though we've lost the brave Tippecanoe,
So long our best anchor and stay,

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Ibid., 74, 73.

"As I Walked Out," Clay Minstrel, 124; Whig Songs, 10. The same song appeared in National Clay Minstrel, 43. Some of the words in this version are slightly different. The second line quoted above is "Begun de great big ball to roll," in this version.

Harrison had been a candidate in 1836 but prior to that his political activity had been limited, at best. Although he won the nomination and the election in 1840, he was by no means the unanimous choice of the convention.

Whatever his contributions to the party prior to winning the presidency, Harrison's death one month after taking office enhanced his reputation immensely. For this he became, in effect, the patron saint of the Whig party. Many verses illustrate this feeling. The first is from a song titled "Leave Vain Regrets."

And o'er our gallant Chieftain's grave,
Pledge we our faith this day, ⁶

Another example of this popular sentiment, at least among Whig songwriters, is:

Our chosen chief, alas!—no more
Shall place his lance in rest— ⁷

One final verse that attested to the veneration reserved for Harrison was from a song called "All's Well."

Hark! From the broad and noble West,
From where the Hero's ashes rest, ⁸

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⁶"Leave Vain Regrets," *Clay Minstrel*, 24; *National Clay Minstrel*, 88; *Whig Songs*, 10. The same song appeared in two other songbooks: *Clay Almanac*, 9, with the title "Song—For the Fourth of July" and *Clay Songster*, 42, titled "Strike for Harry Clay." Each of the two versions with different titles changes the word "grave" in the first line to "tomb."


⁸"All's Well," *Clay Minstrel*, 204; *National Clay Minstrel*, 63; *C & F Songster*, 3. The title in the *National Clay Minstrel* and the *C & F Songster* is "Hark! From the Broad and Noble West." The lyrics are the same in all three books.
Two verses seem to sum up all of the feelings for the departed Harrison. In "Harry of the West" the writer praised Harrison for his contributions as well as linked him with the current Whig hero, soon-to-be-candidate Clay.

Lo! the chieftain is gone from the scene of his fame,
But the halo of ages shall gather around it;
For his sword waved in Justice and Liberty's name,
And Liberty's hand with her myrtle has crown'd it,
He has mounted on high to the patriot's sky,
While his country was last in the heart and the sigh,
But joy! tho' the hero has gone to his rest,
His MANTLE is left to our Hope of the West.9

The second verse also makes the connection between Harrison and Clay:

Oh! ever green the sods that lie
Above the sainted Dead—
And o'er our path his memory,
For aye his radiance shed!
Its hallowed light shall fall upon
Our flag, where'er it rest,
And write the name of Harrison
With Harry of the West,10

This link between Harrison and Clay was important. It was the link between a Whig candidate who actually won the presidency and a Whig candidate-to-be who had failed in two previous attempts at the highest office. One can suppose it would have been impolitic to mention that Clay and Harrison had disagreed strongly over the calling of a

9"Harry of the West," Clay Minstrel, 5; National Clay Minstrel, 75; Whig Songs, 8.

10"Harry of Kentucky," Clay Minstrel, 14; National Clay Minstrel, 42; Whig Songs, 13. It was pointed out in footnote 7 that this same song appeared in three other songbooks under a different title. In each of those three songbooks, the verse quoted here is omitted completely. It is the only verse omitted; there are some minor variations in spelling and punctuation.
special session of Congress in 1841. At that time Clay was undoubtedly peeved that he
was not president. Harrison, at the same time, might have resented the very real
possibility that Clay would control a special session of Congress without due deference to
the man White House.¹¹

Whatever his relationship with President Harrison had been, Clay was the leading
candidate for the 1844 Whig presidential nomination after the special session of Congress
in 1841. Whig lyricists wasted no time in getting his name before the public in song or
verse. The following stanza seems to recognize his position in the party as the
nomination neared:

The gaze of our party is fastened on him,
Who stands like a tower amid party’s din,
At the “blast of the bugle,” we’ll rally a band,
To welcome him from the “shades of Ashland.”¹²

At least one writer suggested that Clay should have been the nominee, and therefore the
president, in 1840. Instead Clay accepted defeat gracefully:

And when he serv’d his country well,
her safeguard and her shield,
The honours that awaited him most freely
did he yield;¹³


¹²”Now Let Us Try Harry!” *Clay Minstrel*, 162. Ashland was Clay’s home in Kentucky.

¹³”National Whig Song,” *Clay Minstrel*, 145; *Whig Songs*, 7. Vera Brodsky Lawrence quoted another song titled "The Treacherous Hearted President" sung to the same tune as "National Whig Song." The first two lines were identical to the first two lines of the song quoted here but after that the song attacked Tyler rather than praised Clay. Vera Brodsky Lawrence, *Music for Patriots, Politicians, and Presidents:*. 
One historian suggested that Whig songwriters praised Clay almost to excess prior to the nominating convention. One element of this praise is in their use of sobriquets or nicknames to refer to Clay. Many of these are song titles. Examples include: "The Farmer of Ashland, The Pride of the West," "The Star of the West," "The Statesman of Ashland," "Harry of Kentucky," "True Harry of Kentucky," "Honest Farmer Harry," "Harry of the West," "That Brave Old Coon," "The Whig Chief," and "The Chief of the West." This list of titles leaves no doubt that Clay was a farmer from the West, specifically Kentucky, that he had a farm deserving of a name (perhaps a plantation), that everyone in that section of the country loved him, and he was the leading Whig. The list could be expanded considerably. Some songs had the same title but completely different lyrics. One example of this is the title "Harry of the West." The stanza cited on page 12 appeared in three songbooks. Other songbooks used the same title but the first stanza is:

Once more our glorious banner out
Upon the breeze we throw—
Beneath its folds, with song and shout,
Let's charge upon the foe!

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Harmonies and Discords of the First Hundred Years (New York: Macmillan, 1975), 302.


15 Clay Minstrel, 236; Clay Songster, 38; Clay Minstrel, 138; Whig Songs, 13; Clay Songster, 21; C & F Songster, 50; Coon Songster, 8; National Clay Minstrel, 110; Whig Songs, 8; National Clay Minstrel, 81. Many of the titles given appear in more than one songbook. One representative citation has been given for each song. See Appendix A for additional song titles that could be interpreted as nicknames.

16 "Harry of the West," Clay Almanac, 8; Clay Songster, 31; Coon Songster, 8.
Both songs heap extensive praise on Clay but find different things to praise. Also interesting to note is that these songs with the same title were sung to different tunes.¹⁷

Many other nicknames appeared in the lyrics. These include gallant Henry Clay, farmer of Kentucky, lion statesman of the West, Father of Columbia, patriot Clay, mill boy, and old Harry.¹⁸ Some of these nicknames appeared in only one song; others appeared repeatedly. A symbol that led to nicknames for Clay was the coon. Coons had come to symbolize Whigs from a transparency used during the 1840 campaign. Clay became known as the "old coon" or the "same old coon." This was true not only in song but in other areas as well. One of the earliest references to Clay as "the old coon" came from Andrew Jackson. In a letter to Martin Van Buren shortly after Clay retired from the Senate in 1842, Jackson proclaimed "the old coon" to be politically dead.¹⁹ Verses that exemplify this name include

As I went out by the light of the moon,
So merrily singing this same tune,
I came across the same old coon,
A sitting on a rail,²⁰

Another verse that referred to the "same old coon" came from a song titled "As I Walked Out." Note the dialect used in this verse.

¹⁷See the Appendix of song titles for the different tunes.

¹⁸C & F Songster, 1; National Clay Minstrel, 70, 17, 18; Whig Songs, 12; National Clay Minstrel, 15; Clay Minstrel, 90. Only one citation has been given for each nickname mentioned. Numerous others could have been given.

¹⁹Gunderson, Log Cabin Campaign, 76; Remini, Henry Clay, 610

²⁰"Same Old Coon," Coon Songster, 6.
As I walked out dis afternoon,
To get a drink by de light ob de moon,
Dar I see dat "same Old Coon"
A sittin' on a tree.\(^{21}\)

One of the tunes frequently used for campaign songs was "Old Dan Tucker," written in 1843. The author of this song was Daniel Decatur Emmett who was one of the most prolific writers of songs used in black minstrelsy that had become popular in the 1830s. This was the first truly American contribution to music. Emmett also wrote "Dixie" as well as "Blue Tail Fly" and Boatman's Dance."\(^{22}\)

Whig songwriters prior to the convention in 1844 found many things in Clay's career deserving of praise. Some went all the way back to his childhood days in Virginia. Others wrote of deeds, acts, or programs he had supported since first being elected to Congress in 1806. Two of these that received the most notice were his support of the War of 1812 and his efforts on behalf of the Union during the nullification crisis. Other subjects the lyricists found noteworthy included Clay's support of a protective tariff and internal improvements. Some topics found considerably press while others were mentioned only in passing. Several songs included general praise for Clay rather than laudatory remarks for specific deeds.

Two examples of songs recounting Clay's boyhood take different approaches. The first tells of the future candidate's humble beginnings and hardships:

\(^{21}\) "As I Walked Out," *Clay Minstrel*, 123; *Whig Songs*, 10. The same song had a different title in the *National Clay Minstrel*. It was called "A Sittin' on a Tree," and the verse is on page 43.

Harry Clay when a boy was without friends or home,
Left a poor orphan lad on the cold earth to roam,
But the fire of his genius flash'd early to view,
And he filled all with wonder the older he grew.23

This verse greatly exaggerates Clay's early life. While there may have been hardships,
his most recent biographers agree that Clay came from a family of better than average
means. His parents were slave holders with close to one thousand acres of land on two
different farms. As a politician, Clay found it beneficial to create an image of his early
life that would make his rise to political fortune seem more heroic.24

A verse about his early life that may be somewhat less exaggerated is found in a
song entitled "The Boy of the Slashes:"

In the slashes of old Hanover
A lad with thoughtless brow,
In linsey clad, the glebe he till'd,
And held the sturdy plough;
And high thoughts oft, by green hill side,
Would fire his bosom's glow;
That patriot boy was Henry Clay—
A long time ago.25

Both of these verses seem to suggest that Clay showed promise early on. He began
studying and clerking at the age of fifteen. His parents left him in Virginia to pursue
those studies while they moved to Kentucky. The boy remained in Virginia for five years

23"Harry Clay," Clay Minstrel, 60. This song must have been a favorite. It also
appeared in the following songbooks: National Clay Minstrel, 118; Clay Songster, 63;
Whig Songs, 8; C & F Songster, 18.

24Glyndon G. Van Deusen, The Life of Henry Clay (Boston: Little, Brown, 1937),
4-6; Remini, Henry Clay, 3-5.

before passing the bar exam in November, 1797, at the age of twenty, after which he and followed his parents to Kentucky.  

Whig songwriters were especially mindful of Clay’s patriotic efforts for his country during the War of 1812. One song that included a verse alluding to the War of 1812 include "The Boy of the Slashes" with the verse:

To manhood grown, when England proud
   Our sons to slavery bore,
Clay held aloft the stars and stripes,
   And dared them to our shore.
In danger's hour, his thunders launch'd,
   Flash'd terror on the foe:
And Harry Clay the country saved—
   A long time ago.  

A similar stanza appears in a song simply titled "Whig Song:

When foreign foes our rights denied,
   Whose voice aroused our martial thunder?
And when we'd lower'd old England’s pride,
   Who still'd the storm that swept her under?
'Twas Harry Clay of Old Kentucky, &c.  

For some authors, one verse or stanza about the War of 1812 was not enough. Two song writers dedicated complete songs to Clay’s efforts in support of the war. "The Heroes of Mind" is a relatively short song sung to the tune of "The Star-Spangled Banner." This song recognized that Clay made contributions that were not military in

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26 Van Deusen, Life of Henry Clay, 8-13; Remini, Henry Clay, 6-14.

27 "The Boy of the Slashes," Clay Minstrel, 211.

28 "Whig Song," Clay Minstrel, 48. The same song also appeared in National Clay Minstrel, 36; C & F Songster, 36; Clay Almanac, 11; Whig Songs, 14. The title of the song is "Harry Clay of Old Kentucky" in Clay Songster and the verse cited is on page 49.
nature. Some editors or publishers even included the quotation from French Cardinal Richelieu about the pen being mightier than the sword as an introduction to the song.

Let bards unto fame on the lyre proclaim
The worth of the heroes who flourish the sabre,
But laurels more stainless those sages can claim,
Whose voices or pens for their countrymen labor.
A nation may boast
Of the walls on her coast,
Their homes to defend from the enemy’s host,
But a country’s defenders will ne’er show their might,
Till the pen, or the orator, stirs them to fight.

Remember the bold words of Adams and Paine,
That raised Freedom’s sons in our dark revolution,
And when Briton’s crown sent her ships on our main,
’Twas Clay stirred the land on for bold restitution.
Then shout for Great Clay,
Soon our land he shall sway,
He’ll guide us and rouse us at danger’s dark day,
With joy and prosperity, shall all be blest,
When the chair holds the heroic sage of the West.29

Another song dedicated to Clay’s efforts during the war was "When This Old Hat Was New." The title undoubtedly refers to the long careers of Clay and others mentioned in the song. Like Clay, most of the others were early in their careers in public service when war threatened. The author of this song not only praised Clay but also disparaged, by name, those who did not support the war effort as vigorously as did Clay. Martin Van Buren, James Buchanan, Charles Ingersoll, and Richard Rush were among those

29"The Heroes of Mind," National Clay Minstrel, 116; C & F Songster, 16; Clay Songster, 53; Whig Songs, 13. The title of the same song changed to "The Heroes of the Mind" in Clay Minstrel, 130-131. It is also interesting to note that the Clay Minstrel version changed the spelling of labor to labour and Briton’s to Britain’s.
mentioned. All were accused of having Federalist sympathies during the war. The verse about Van Buren is typical:

When this old hat was new, Van Buren was a Fed.,
An enemy to every man who laboured for his bread;
And if the people of New-York have kept their records true,
He voted 'gainst the poor man's rights, when this old hat was new.

The final two verses attest to Clay's support of President James Madison and his patriotism:

When this old hat was new, those worthies did oppose
The cause of friends and Liberty, and stood among their foes;
Not so with NOBLE HARRY CLAY, the ever wise and true,—
He bravely stood by Madison, when this old hat was new.

When this old hat was new, the friends to Liberty
Knew where to find the dauntless Hal, the champion of the free;
Come then, huzza for Harry Clay, just as we used to do
When first we heard of War's alarms, when this old hat was new.  

Another event in Clay's career received considerable attention from the songwriters. This was the nullification controversy. Some songs dedicated a verse or two to Clay. Each of these suggested that it was Clay who saved the Union. From a song titled "O! Come Let's Sing of the Farmer" comes the verse:

When strife arose among the States
   To mar their sisterhood,
And phrensied treason threatened loud
   To deluge all in blood;
His spirit bold rode o'er the storm,
   And changed dark night to day,
And the union stands a monument
   To fearless Harry Clay.  

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30 "When This Old Hat Was New," Clay Minstrel, 178-183; Whig Songs, 9.

A similar verse alluded to the theoretical nature of nullification. The title of this song is simply "Whig Song" but it was one of the most popular. It appeared in six songbooks.

When dread disunion rear'd its head,
And civil broils our land distracted,
At his approach the Hydra fled,
Abstraction was itself abstracted,
By Harry Clay of Old Kentucky, &c.32

Clay's role in the nullification controversy was the sole subject of a song titled "The Deeds of Clay". This song praised Clay extensively not only for saving the Union but also for representing the ideas of the Founding Fathers who fought the revolution.

When in the South dread civil war
Rose like a storm of night,
And nullifiers near and far,
Braced for the field of fight;
Then sons of those illustrious sires,
Who bled at Bunker Hill,
Rush'd madly forth to light their fires,
Their brothers' blood to spill.

The authors of this song went on to laud Clay's oratorical ability:

Then Clay's bright eloquence still broke,
Upon the nation's ear;
The Senate shouted as he spoke,
While thousands rush'd to hear.
They saw that hope again was nigh,
And hail'd the happy day,
The dangers in the Southern sky
At Clay's voice roll'd away.

The song concluded by observing that Clay's deeds were his monuments. Any monuments made by man would only be temporary:

32"Whig Song," Clay Minstrel, 48; National Clay Minstrel, 37; C & F Songster, 37; Clay Almanac, 11; Clay Songster, 49; Whig Songs, 14.
No marble monument he needs
To crumble and decay,
The memory of his mighty deeds
Can never pass away.  

The idea put forward by the writer of "The Deeds of Clay" that Clay and the Whigs were the keepers of the Spirit of '76 was a recurring theme in Whig songs prior to the nominating conventions. Some songs dedicated only a line or two to this theme. As with the War of 1812 and nullification, at least one entire song is dedicated to this theme. Lines like "He is worthy to stand where a Washington stood!" links Clay directly with the first president. A song titled "The Clay Gathering" sprinkled references to the forefathers throughout:

The spirit that kindled our fathers of yore
Is throwing its light o'er the country once more.

was followed three verses later by

From the shades of Mount Vernon the people's loud voice
Calls every true man of the land to rejoice.

Several authors dedicated entire songs to link the Whigs and Clay with the forefathers. The theme was that the rights won by the revolutionary generation were being subjugated by Democrats. This trend had to be reversed. "Whigs, Whose Sires for Freedom Bled" recalled how the forefathers, without mentioning any names, shed blood

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34"Harry Clay and the Jackets of Blue!" Clay Minstrel, 111.


to achieve freedom from tyranny. Whigs in 1844 had to overthrow the tyranny being imposed upon them by the "Tory-King" (President Tyler). This would be the legacy handed down to their own sons.

Two other songs, "Song of the Whig" and "On, Freemen, On," echo the theme. The first verse from "Song of the Whig" invoked the names of the fathers:

Remember the day when our banner unfurled,
Like a sun-burst of glory, first flashed to the world;
When the spirits of Washington, Madison breathed,
And the blades of the patriot band were unsheathed;

The choice of Washington and Madison as examples of the "spirits of seventy-six" is interesting. The song "The Heroes of Mind," quoted previously (p. 19) mentioned John Adams and Thomas Paine. One wonders if the omission of Thomas Jefferson was deliberate. Many political parties since Jefferson's time have claimed Jefferson as their patron saint. The Whigs, under the leadership of Henry Clay and his nationalistic economic program, might have had difficulty making that claim. Jefferson was a principal opponent of the major points of the program, particularly a national bank. This author went on to use both "tyranny" and "traitor" to refer to John Tyler:

Shall the memory of those in our bright land expire,
And tyranny scatter its patriot fire?

The next verse included the lines:

We have sworn it when traitors were forging our chains,
'Tis a cause rendered holy by patriot veins;
The oath is recorded by bright hands above—
'Tis enshrined in each freeman's unchangeable love.37

The lyricist who wrote "On, Freemen, On" implored Whigs to remember the rights won by the revolutionary generation and to unshackle the chains of tyranny.

Where's the right those fathers won you?
On, freemen, on!
Where's the fame they shed upon you?
On, freemen, on!
Where's your country? Slaves caress her;
Tyrants mock, enslave, oppress her.
Rouse ye! Rescue, and redress her!
On, freemen, on!

By the red graves of your sires,
On, freemen, on!
By their virtue and their fires,
On, freemen, on!
By the blood they shed to save you,
By the sacred chart they gave you,
By the foe that would enslave you,
On, freemen, on!  

The final verse of this song encouraged Whigs to gather wherever necessary or convenient to strike for freedom.

The songs cited so far were similar to Whig songs in 1840. They recalled the deeds of the heroes and praised Whig heroes. The songs of 1844 included an additional theme as well. Whereas Whig leaders in 1840 encouraged Harrison to be silent on the issues, Clay’s opinions on all leading issues of the day were well known. From his earliest days in Congress, Clay had espoused the parts of his economic nationalism program that he called the American System. Clay’s program called for a national bank, a protective tariff, internal improvements at federal expense, and distribution of the proceeds from the sale of public lands. By 1844 the bank issue had been resolved. The

nature of banking would depend upon which party was in power. Whig lyricists made little mention of the bank except to note that President Tyler had vetoed it. There was only a passing reference to distribution and internal improvements with no songs dedicated to either of those topics.

The part of Clay’s economic program that did receive attention in the songs was the tariff. In a speech before the Senate in March, 1810, Clay spoke on domestic manufactures. He stated his belief that the government should foster and support domestic manufacturing. At this early stage in his career, Clay still viewed the United States as an agricultural country but thought the country should not be dependent on foreign entities for basic manufacturing needs. In subsequent speeches throughout his long career, Clay argued that the way to protect domestic manufactures was with a protective tariff. Whig songwriters in 1844 pointed out the hard times the country had been experiencing as a result of the recent Democratic administrations:

The times are bad and want curing,
They are getting past all enduring;
Let us turn Tyler out with Van Buren,
And put in our Harry the true.

One of the verses of a rather short song titled "The Sight of Other Days," which included only two verses, also suggested hard times were prevalent.


40 President Tyler’s vetoes will be discussed in the next chapter.

41 Remini, Henry Clay, 61.

42 "The Best Thing We Can Do," Clay Minstrel, 151.
The sights of other days have faded,
The Xs and Vs that passed,
The gold that used to ring is traded
   To rogues who’ve locked it fast;
The trade that once our cities crowded,
   No more his head can raise,
And the people sigh in *Hard Times* clouded,
   For the sights of other days.⁴³

Whig songwriters had a ready answer for the hard times. It was the tariff

proposed by Clay. One song seems to convey the message clearly that this country

should be self-sufficient:

Oh! Henry Clay’s the people’s choice,
For he’s the people’s friend—
And when we make his measures ours,
These wretched times will mend.
Our crops will find good markets then,
Mechanics all will thrive:
And everywhere we’ll work and sing,
Like bees about a hive.

He loves domestic industry,
And ’tis his noble plan,
Against the foreign loom and forge,
To help the working man.
And so, while Yankee cotton cloths
By *Suckers* stout are worn,
The Yankees, in their turn, will buy
Our Western wheat and corn.⁴⁴

The word "*Suckers*" near the end of the verse above refers to citizens of Illinois. There

are at least two accounts of the derivation of the name. One account stems from the habit

of southern Illinoisians to commute in the spring to the Galena area to work the lead

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mines. These same miners would then return to the southern part of Illinois at the end of the summer. The name "sucker" came from the miner's resemblance to suckfish, or suckers, which also migrated up and down the Mississippi River. The second account concerned the migration of people from slave states to southern Illinois. These people were poor and were compared to sprouts of a tobacco plant which, if not stripped off, would "suck" up its nutrients and destroy the primary plant. Missourians, who also came up to work the Galena lead mines, named those poor immigrants to Illinois "suckers" because, like the sprout of the tobacco plant, they were a burden to the wealthy people in the states from whence they came.45

Another song with a similar message mentioned farmers, laboring men, weavers, tailors, hatters, shoemakers, coopers, and blacksmiths as manufacturers who would support Clay and his program. Each group could expect better times if Clay were president. There was one verse dedicated to each group. The verse about the tailors uses the theme of national self-sufficiency:

We want no clothing ready made,
   From England or from France,
We've tailors here who know their trade,
   They ought to have a chance.
They'll cut and baste, and hem and press,
   And stitch and stitch away,
And stitch, stitch, stitch, stitch,
   And vote for Henry Clay.46


46 "The Working-Men's Song," *Clay Minstrel*, 16; *Whig Songs*, 4. The same song was in two other songbooks with only slightly different titles. The *Coon Songster*, 27.
Many other songs expressed these same ideas. The times would improve when Clay became president and when people from all walks of life supported him. Among these songs were "The Dawn of Brighter Days" which gives away its prejudice in the title and "Workingmen’s Song, No. 2." As with "The Working-Men’s Song," each of these songs identified groups that would benefit from Clay’s election.

Songwriters found much to praise about Henry Clay as the nominating convention neared in 1844. The work he had done for the country made him one of the leading patriots of the day; Whig songwriters claimed his devotion to the cause promoted by the revolutionary generation made him the keeper of the spirit of '76. Some songwriters did find it necessary to include an occasional reference that might be termed negative.

"Gallant Harry" alluded to Clay’s previous presidential contests with the verse:

Then here’s a health to Harry’s cause!

Let not the wild notes tarry!

Thy noble name our heart’s blood warms,

Thrice great and gallant Harry!

Another song, titled "Gallant Young Whigs," called on young Whigs who might not be familiar with the efforts Clay had made to support the party and preserve the Union to cast their ballots for "Harry of the West:"

omitted the word "The" from the title. The song was titled "The Workingman’s Song" in National Clay Minstrel, 29.


48"Workingmen’s Song, No. 2," Clay Minstrel, 190-91. This same song appeared in National Clay Minstrel, 99-100, with the title "The Tars Will Man Their Gallant Ship."

49"Gallant Harry," Clay Minstrel, 11; Clay Almanac, 14; Clay Songster, 36; Coon Songster, 20; Whig Songs, 6.
Young Whigs! ye gallant host awake!
I know you will not tarry,
We'll go and give our first proud vote
To our thrice gallant Harry.⁵⁰

There was apparently some concern over Clay's age in 1845. His sixty-seventh birthday occurred just before the nominating convention in 1844. One songwriter praised him lavishly for being an honest man and a patriot but then closed with this verse:

Now, boys, three cheers for Henry Clay,
Hurrah, hurrah, hurrah!
With him we're sure to win the day,
Hurrah, hurrah, hurrah!
Our President, if he's alive,
He's bound to be in Forty-five.⁵¹

One final item mentioned on at least two occasions was the supposed bargain between Clay and John Q. Adams whereby Clay became secretary of state in return for his support of Adams in the presidential contest of 1824 decided by the House of Representatives. Clay's opponents had often used this corrupt bargain charge against him. Perhaps because of the recurring nature of this charge and the distinct possibility of it being brought up in 1844, one publisher included a campaign biography in which he attempted to refute the charge.⁵² The writer of a song titled "Get Along Harry, You're Boung to Go In," published in two of the songbooks, thought it prudent to disavow the charge even before it had been revisited in the campaign.

⁵⁰"Gallant Young Whigs," National Clay Minstrel, 103.

⁵¹"Our Candidate," Clay Minstrel, 53; National Clay Minstrel, 61; C & F Songster, 61; Whig Songs, 3.

In vain shall opponents detract from his fame,
And seek with their falsehood to tarnish his name;\(^{53}\)

It is interesting that this songwriter believed it necessary or somehow advantageous to include this reference to the corrupt bargain charge.

Whig songwriters could not praise Clay enough in the two years before his nomination. There is no doubt that these songwriters expected Clay to be the nominee. In fact, only two Whigs shared praise of the party in 1844: Harrison and Clay. These were the only two mentioned in the lyrical literature prior to Clay’s nomination. In contrast, many Democrats found a place in Whig songs prior to the conventions in May, 1844. The treatment these Democrats received naturally differed significantly from the treatment afforded Harrison and Clay.

\(^{53}\) "Get Along Harry, You’re Bound to Go In," Clay Minstrel, 57; Coon Songster, 36.
CHAPTER 2

WHIG OPPONENTS: JOHN TYLER

Our gallant old chief when he left us
Bequeath'e us a "Captain," thought true,
But the traitor has since join'd the army,
That fought against Tippecanoe.¹

John Tyler's nomination as vice presidential candidate on the ticket with Harrison demonstrated not only an inherent weakness of the Whig party but also how little thought had traditionally gone into the selection of the second candidate on a presidential ticket. Managers at the Harrisburg convention, after the nomination of Harrison and in an effort to prevent Clay's supporters from bolting the convention, agreed that second place on the ticket had to be filled by a Clay supporter. Several of Clay's friends refused the nomination. These included Benjamin Watkins Leigh of Virginia, John M. Clayton of Delaware, James Tallmadge, Jr. of New York, and Samuel Southard of New Jersey.²

Tyler was the next choice of the convention managers. Some said he had shed tears at the defeat of his friend, Henry Clay, and therefore endeared himself to the convention.³

Henry Wise, who was to become one of Tyler's few supporters in Congress, said a deal

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¹"Harry, The Honest and True," Clay Minstrel, 41; National Clay Minstrel, 77; Coon Songster, 14; Whig Songs, 5.


³Sargent, Public Men and Events, 2:93.
had been struck between Clay and Tyler. Tyler was a candidate for the Senate in 1839; his opponent was Democrat William C. Rives. According to Wise, Clay would support Rives’s election to the Senate and Tyler part would be given the vice presidential nomination. This suggestion of a deal seems a bit far fetched when one considers that Tyler was not the first choice for the nomination and the convention turned to him as a last resort. In fact, Tyler did not withdraw from the senate race until after his nomination for the vice presidency. Recent scholarship takes issue with Wise’s version of this supposed deal between Clay and Tyler. A Clay biographer thought Tyler actually rejected the supposed offer while another wrote that such a deal made little sense politically since Clay, a native Virginian and slave-holder, did not need another of the same stripe as his running mate.

Historians differ as to the reasons for Tyler’s nomination. One thought the former National Republicans, who were instrumental in creating the Whig party, were offering Tyler the nomination as a gesture of compromise to the Southern States’ Rights wing of the party. Others contend that Tyler’s selection was a ticket-balancing maneuver intended to utilize his states’rights, anti-bank, anti-tariff sentiment to win southern votes. One biographer did mention that while ticket balancing was important, it was the lack of other willing vice-

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4Henry Wise, *Seven Decades of the Union* (Philadelphia: J. B. Lippincott, 1872), 158. Wise followed his account of the supposed deal with the somewhat curious statement that his was the first account of the deal that had been made public.

presidential candidates that attracted convention managers to Tyler. A second Tyler biographer bluntly suggested that Tyler should not have accepted the nomination of a party "the majority of whose members advocated measures which he had spent a lifetime in opposing." As to the tears, a recent biographer of Clay maintained they "did the trick" in winning Tyler the nomination while a Tyler biographer emphatically denied that Tyler shed any tears at all.

Whig songwriters had much to say about Tyler. Some suggested there seemed to be hope when Tyler assumed the presidency. Typical of this sentiment were the following lines from a song entitled "Get Along Harry, You're Bound to Go In:"

> The people were happy with shouts of delight,  
> At the dawn of the morning they chased the black night,  
> And flouted the welkin with banners so gay,  
> To the honours of Harrison, Tyler and Clay.

The last line above is the only line found in any song that included Tyler's name with the sainted Harrison and acknowledged Whig leader Clay. Several verses followed in which the songwriter pondered Harrison's death and the depth of the nation's mourning. There was hope though:

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9"Get Along Harry, You're Bound to Go In," *Clay Minstrel*, 55; *Coon Songster*, 35.
But not without hope—for to Tyler we turn,
While his lips with sweet promises throbbingly burn—

Another song echoed this same sentiment. The new president offered some hope:

We put into office John Tyler,
In hopes that he faithful would stay,

The writer of another song of this genre suggested that Tyler would be faithful to the Whig program because of his display of loyalty to Clay at the convention. Note the reference to the tears Tyler supposedly shed upon learning of Clay’s lost nomination:

The Union was called to deplore her sad fate,
For death had removed the Chief Magistrate,
And Tyler we thought would never betray,
Because he shed tears for great Harry Clay.

These verses that seem to demonstrate some hope for Tyler are quite interesting and show that these songwriters may not have reflected accurately the true temper of the election. There is evidence that Tyler did not make "sweet promises" about the Whig program. One of his partisans in Congress wrote that Tyler’s opinions were well known. Tyler had long opposed a national bank, internal improvements and a protective tariff, mainstays of the Whig program. Tyler was willing to assume that the Whig party endorsed his beliefs by their actions in the convention and during the election. Whig managers did not bother to question Tyler about his views at the convention. Neither did

10 "Get Along Harry, You’re Bound to Go In," *Clay Minstrel*, 56; *Coon Songster*, 35.


12 "Now Let Us Try Harry," *Clay Minstrel*, 162.

13 Wise, *Seven Decades of the Union*, 178.
they suggest that he change or adjust them in any way. During the campaign, Whig strategists found it necessary to silence Tyler on controversial issues and Tyler willingly went along with this idea. Throughout the campaign he remained silent on his views.¹⁴

These verses that showed at least minimal support for Tyler probably were strictly political rhetoric. It would be unseemly to suggest that the Whig ticket that won the election in 1840 had been a mistake. To write that there was hope for the Whig cause after Harrison’s death was more an effort to validate the electoral ticket of 1840 than to acknowledge Tyler virtues.

The praise for Tyler was minimal. More common than praise were attempts by songwriters’ to label Tyler a traitor, renegade, or a tyrant who had gained his position by fate or accident. His ascension to the presidency and his subsequent actions had made the Whig success in 1840 something of a Pyrrhic victory. One verse that typifies these sentiments is in a song with two titles. "When Tyler Found the Reins of State" appeared in the *Clay Minstrel*. The same lyrics appeared in *National Clay Minstrel* and *C & F Songster* with the title "That Same Old 'Koon."

When Tyler found the reins of State
    So firm within his tyrant grasp,
He chuckled at the course of fate,
    And then resolved the Whigs to rasp.¹⁵

Two other verses exhibit the same sentiments. The first is from a song titled "The Old Whig Cause."

¹⁴Seager, *And Tyler Too*, 135, 137.

¹⁵"When Tyler Found the Reins of State," *Clay Minstrel*, 173; *National Clay Minstrel*, 56; *C & F Songster*, 56.
Hurrah, hurrah for the old Whig cause,
   And may Providence soon bring the day,
When the "Accident" leaves with his party in haste,
   And the White House is filled with a Clay.\textsuperscript{16}

Notice that Tyler's name did not appear in this verse but the reference is obvious. The last verse expressing this sentiment is from a song titled "Used Up Man." The songwriter referred to Tyler as "traitor John" and concluded:

\begin{quote}
By accident to the White House he went,
   There his traitorous work began,
In '44 to the shades he'll be sent,
   Because he's a used up man.\textsuperscript{17}
\end{quote}

Many other verses express these same sentiments: Tyler was a traitor to the Whig cause who went to the White House by accident. Several verses allude to the idea that Tyler as president undid the victory the Whigs had won in 1840. One such verse is cited at the beginning of this chapter. Another verse contained the same idea:

\begin{quote}
What though the laurels dearly won
   By courage, toil, and cost,
Withered like grass beneath the sun,
   Have been through treason lost.\textsuperscript{18}
\end{quote}

The writer of a song titled "The Whig Rifle" echoed the idea that the Whig victory in 1840 had been made hollow. This writer explained that the Whigs had been cheated. He likened Tyler to Judas, betrayer of Christ:

\begin{quote}
\textsuperscript{17}"Used Up Man," \textit{Coon Songster}, 29.
\end{quote}
This time we fell in with a Judas,
And dotard both selfish and vain;
And he's made our Whig Rifle burn priming,
But we'll pick flint and try it again.19

The song closed with an assertion that the Whig triumph had been for naught, but all was
not lost for Clay would lead them in the future:

And now when a dastard and traitor
Has caused us to triumph in vain,
True Harry leads on to the rescue,
Crying, "pick flint and try it again!"20

Other references to Tyler as a traitor, renegade, or tyrant are too numerous to
permit citing all of them. From the passages above, the usual reference to Tyler by Whig
songwriters should be obvious. Of more immediate concern are the actions Tyler took
that caused the Whig faithful to turn against him.

Clay began urging an extra session of Congress as early as November, 1840,
immediately after the Whig electoral success. He suggested the people had voted for a
change of administration and a change of measures. He contended further that the
absence of a special session would prolong the policies of the Van Buren administration
which had so depressed the country. Clay believed the opposition to an extra session by
the friends of the Van Buren administration "fortified" the need for one. He continued to
urge an extra session almost to the extent of demanding that President Harrison call one.21

21Clay to Thomas Speed, 21 November 1840, The Papers of Henry Clay, ed.,
Robert Seager II (Lexington: University of Kentucky Press, 1988), 9:453; "Notes for
Newspaper Editorial," 4 February 1841, Ibid., 495-496; Clay to William Henry Harrison,
Harrison responded to Clay in an equally terse manner. He told Clay that he, Clay, had taken advantage of their friendship to lecture him, but that as president he, Harrison, had to consult with others before making any decision. Clay felt this rebuke intensely. Harrison followed the letter to Clay by calling for an extra session of Congress, to convene on May 31, 1841. President Harrison had been informed that the country was on the verge of insolvency and the need for an extra session was urgent, but the president wanted Clay to know that the decision was his own.

Clay began planning for the extra session even before Harrison officially summoned the Congress to meet. He wrote John Clayton on the eve of Harrison's administration that "he had a perfect bank in my head." In another letter to Clayton, Clay suggested items to be considered at the special session. These included a bank, repeal of the independent treasury, duties on free articles, and a land bill. As to Tyler and his position on Whig measures, Clay suggested in several letters that he believed that the new president, whom he still referred to as vice-president, would present no obstacle in passing the Whig program, including a bank. Clay did express some reservations about Tyler when he wrote that Tyler's administration "will be in the nature of a regency, and

13 March 1841, Ibid., 515.

22 Harrison’s letter to Clay, dated 13 March 1841, is quoted in its entirety in Freeman Cleaves, William Henry Harrison and His Time (New York: Charles Scribner’s Sons, 1939), 339; Seager, And Tyler Too, 145.

regencies are very apt to engender faction, intrigue, etc." Upon receiving a copy of Tyler's address to the people, delivered three days after his swearing in, Clay wrote to John M. Berrien that Tyler would concur in the leading Whig measures. "I think an obligation is fairly to be implied upon the V. President to stand by and carry out the measures of the Whigs."

Tyler, perhaps realizing what Clay had in mind, wrote to the leader of the Senate prior to his arrival in Washington. The new president admitted that he did not have time to come up with "mature plans" of public policy to present to the Congress. He did tell Clay that the bank issue should be delayed until the regular session of Congress in December. Failing that, Tyler hoped that Clay would frame a bank that would avoid any constitutional objections. In a more ominous tone, Tyler reserved the right to pass judgment on any bank proposed by Congress. In a meeting with Clay upon his arrival in Washington, Tyler reiterated these sentiments. When Clay refused to delay action on a bank, and in fact demanded the bank be considered at the special session, Tyler told Clay to do his duty as he saw fit and that he (Tyler) would fulfill his duty as he thought proper.

One historian has suggested that the key to the failure of Tyler's administration

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24 Clay to John Lawrence, 13 April 1841, Ibid., 519; Clay to Nathaniel Beverly Tucker, 15 April 1841, Ibid., 520.


27 Remini, Henry Clay, 582-583; Seager, And Tyler Too, 154.
was this unwillingness to propose legislation to Congress, as he never had any "mature plans" but always left the Congress to its own devices while he had the veto as his negative.\footnote{\cite{Morgan.1989:27}}

On the same day Tyler wrote Clay suggesting that a bank be delayed until the regular session of Congress, Clay wrote Thomas Ewing, secretary of the treasury, urging him to have a bank bill ready for Congress to consider at the opening of the extra session.\footnote{\cite{Clay to Thomas Ewing, 30 April 1841, Seager, ed., Papers of Henry Clay, 9:524.}} Ewing presented his plan for a Fiscal Bank to Congress on 12 June. This plan had been formulated to alleviate Tyler's doubts about a bank. Ewing's bill called for a bank to be established in the District of Columbia with branching authority dependent upon consent of the states where branches were to be established. Ewing had the help of other cabinet members, most notably Daniel Webster, secretary of state, in drafting this bill.\footnote{\cite{Remini, 1997:524; Chitwood, 1920:220; Glyndon G. Van Deusen, The Life of Henry Clay (Boston: Little, Brown, 1937), 345-346; George Poage, Henry Clay and the Whig Party (Chapel Hill: University of North Carolina Press, 1936), 45; Robert Remini, Daniel Webster: The Man and His Time (New York: W. W. Norton, 1997), 524.}}

Clay insisted that a bank without branching powers would not be a national bank and therefore would not meet the needs of the government. He then wrote his own version of a bank bill. The essential difference between the Clay bill and the Ewing bill was the unrestricted branching authority for the bank that Clay proposed. When it
became obvious that Tyler would not accept Clay’s bill, Whigs caucused daily to find a compromise. The compromise appeared in the form of an amendment to Clay’s bill. It called for a provision that would give states the opportunity to disallow a branch if the state legislature passed legislation to that effect during its first session following passage of the bank bill by Congress. Clay added a feature, probably on the suggestion of Whig Congressman John Minor Botts, that under certain conditions the bank could establish a branch without state assent. This condition would fall under the "necessary and proper" clause of the Constitution. The amendment passed the Senate by a single vote. Congress passed the Fiscal Bank Bill and sent it to the president of August 6.

President Tyler waited the full ten days allowed by the Constitution before returning the bill to the Senate with his veto. He objected to the branching provisions of the bill and to the discounting of notes; however, the veto rested on Tyler’s belief that the Congress did not have the constitutional right to create a United States Bank with power to establish branches in the states. In vetoing this bank, President Tyler reaffirmed his long held belief that the bank was the "original sin against the Constitution . . . ." Work on a new bill began immediately. There was some indication that Tyler would approve a compromise bill that substituted the term "Fiscal Corporation" for "bank" and converted agencies of the bank into offices of discount and deposit in the

31Remini, Henry Clay, 587-589; Van Deusen, Life of Henry Clay, 349.

32Tyler’s veto message can be found in Richardson, Messages and Papers of the Presidents, 4:63-68. The quote is from a letter to Governor L. W. Tazewell from Tyler, 23 June 1834, Lyon G. Tyler, The Letters and Times of the Tylers (1884; reprint, New York: Da Capo Press, 1970), 1:499.
states. According to Treasury Secretary Ewing, speed was of the essence. Tyler had pledged to approve a proper bank within three days. Because of the possibility of compromise with the president, Clay exercised restraint in his comments on the veto. When Senator Rives responded to Clay's remarks with a defense of the veto, Clay lashed into him with the full range of his invective. It was during this speech that Clay referred to those who supported Tyler as not enough in number "to compose a decent corporal's guard."\(^{34}\)

The second bank bill worked its way through Congress in less than two weeks. When presented to President Tyler, he returned a veto in only six days. Again the president objected to the national character of the corporation. Tyler thought it his duty to "guard the fundamental will of the people themselves from . . . change or infraction by a majority in Congress; and in that light alone do I regard the constitutional duty which I now most reluctantly discharge."\(^{35}\) Apparently during the course of the Fiscal Corporation bill's passage through Congress, Tyler had become convinced that his chances for a second term were not good if he remained with the Whigs. Clay's "corporal guard" remark gained immediate popular use in referring to Tyler's supporters. Tyler was infuriated by Clay's remark. Another incident that bothered the president was the


\(^{35}\)Richardson, *Messages and Papers of the Presidents*, 4:69.
publication of a letter by Botts, a former political ally, in which Botts accused Tyler of
 treachery and attempting to form a third party with Democrats and some states' righters.\textsuperscript{36}

Tyler's vetoes of two bank bills effectively ended discussion of a national bank
until the Civil War. A more important result for Tyler personally was his complete
repudiation by the Whig party at a caucus on September 13, the day the special session of
Congress adjourned.\textsuperscript{37} Whigs attending the caucus (somewhere between fifty and eighty
of them) adopted a manifesto which not only condemned Tyler but also branded him a
traitor. It transformed what had been an estrangement into a divorce.\textsuperscript{38}

Tyler, officially without a party when the twenty-seventh Congress convened for
its first regular session in December, 1841, found the veto useful again when Whigs
passed more financial legislation. The battle this time was over tariff rates and
distribution of the proceeds from the sales of public lands. Both of these measures were
essential parts of Clay's American System. The special session in 1841 passed a Land
Act that included distribution and pre-emption features. To get the bill through Congress,
a compromise had to be reached that called for an end to distribution whenever import

\textsuperscript{36}\textit{Remini, Henry Clay}, 593; \textit{Seager, And Tyler Too}, 156-157. There is much
speculation about the motives of the Whigs and the president in bringing about the second
bank bill and the second veto. The most thorough account is in Richard A. Gantz, "Henry
Clay and the Harvest of Bitter Fruit: The Struggle with John Tyler, 1841-1842" (Ph.D.

\textsuperscript{37}\textit{Chitwood, John Tyler}, 249; \textit{Peterson, Great Triumvirate}, 312-313. \textit{Seager, And
Tyler Too}, 162, called the Whig repudiation of Tyler a "comic-opera" and likened it to
"firing a worker who had already walked off the job" since Tyler was a Whig only
because of his anti-Jacksonianism.

\textsuperscript{38}Gantz, "Henry Clay and the Harvest of Bitter Fruit," 237.
duties exceeded twenty percent. With the compromise tariff of 1833 scheduled to expire in 1842, Congress passed a provisional tariff act that would postpone reduction in duties called for in the Compromise Act of 1833 and to continue distribution of land proceeds after August 1, 1842. Tyler vetoed this measure, not on constitutional grounds as he had the bank bills, but rather because he thought it bad policy. This was a change in direction of the use of the veto power. Compare this veto with Tyler's statement in his first annual message that he believed no duties could be collected after June 30, 1842, unless Congress enacted a new law.39

Congress then proceeded to enact another piece of legislation, very similar to the one just vetoed by Tyler. It also included tariff and distribution measures, and it also received the presidential veto. This veto Tyler returned to Congress in only four days. In his veto message the president chastised Congress for not heeding the messages he had presented to them previously. He especially opposed this bill because it united two subjects "wholly incongruous in their character." One was a revenue bill and the other an appropriation bill.40 He thought it bad policy to make appropriations when there was no money to appropriate.


Whig songwriters seized upon Tyler's vetoes as evidence of his treachery against the party that had elevated him to office. Many songs merely referred to the vetoes in the sense that Tyler himself would be vetoed at the next election.

The doom of hypocrisy always is sealed,
To you, John, it will very soon be revealed;
So pack up your vetoes—clear out of the way,
For yonder is coming the great Harry Clay.41

A similar verse appeared in a song that was very much pro-Clay. After opening with two verses that praised Clay as the one who would "restore our dear land so opprest" and as a senator who opposed Democratic corruption, the third verse attacked Tyler:

While the proud "Veto" monarch was toiling each hour
To step o'er our necks as he stept into power,
The first heart that strove his foul sway to resist,
Was bold Harry Clay, the bright star of the West.42

Another verse from a song entitled "The Dayton Gathering" echoed the sentiment that Tyler would himself be vetoed. This songwriter used the idea of a roll call of states to show that each would favor Clay in 1844.

Old North Carolina is safe enough,
For Harry Clay is she,
Old Captain Tyler she will head,
And veto him "per se."43

41"Now Let Us Try Harry," Clay Minstrel, 162.

42"The Star of the West," Clay Minstrel, 67; Clay Songster, 38. This same title appeared in both the National Clay Minstrel, 57, and the C & F Songster, 57. In both songbooks it was the title of a brief eight line verse extolling Clay as the star all others were turning to as their hope for the future.

43"The Dayton Gathering," Clay Minstrel, 120; National Clay Minstrel, 54; C & F Songster, 54. The final word in the quote is changed to "see" in both the National Clay Minstrel and the C & F Songster. Italicized words also differ in the various songbooks.
The use of the title "captain," as in the verse above and the opening verse of this chapter, when referring to Tyler, is interesting. Much has been written about the debate over Tyler’s status and title upon the death of Harrison. Whig songwriters consistently referred to Tyler as "captain" when they gave him a title at all. Referring to the president as the "captain" of the ship of state was not uncommon at that time, but the Whigs seemed to use the term in a more derisive manner. The term "captain," when used to refer to Tyler, derived from his military service during the War of 1812 when he captained a militia unit organized after the British had already ransacked the area. Tyler’s militia unit never saw any military action, but Whig songwriters found it convenient to recall his military title when he was president.44

One songwriter dedicated an entire song to Tyler’s vetoes. In "The Four Veto’s, or, Veto and Ditto" the author wanted to tell

About a Ditto Veto king,
He by death’s Veto slipped in the chair,
And swore by Veto’s to rule while there.45

This songwriter continued by describing Tyler’s pledge to be true to the policies of Tippecanoe but when he actually took the office Tyler soon forgot Harrison’s memory and the pledge to be true to his predecessor’s policies.

But he was no sooner left alone,
When he turned the chair to a despot’s throne,

44 Chitwood, John Tyler, 30; Sylvan H. Kesilman, "John Tyler and the Presidency: Old School Republicanism, Partisan Realignment, and Support for His Administration" (Ph.D. dissertation, Ohio State University, 1973), 9-10.

45 "The Four Veto’s, or Veto and Ditto," Clay Songster, 12.
And with his long messages, prayers and speeches, He began to grow too big for his breeches.  

This songwriter continued with a verse for each of Tyler’s four vetoes. He pointed out in one verse that the Whigs even acquiesced to Tyler’s wishes by naming the second bank a fiscal corporation rather than a bank. When writing about the fourth veto, of a tariff and distribution bill, the songwriter compared Tyler with Caesar:

Next a Tariff and Distribution Bill,  
They planned to catch him against his will,  
But he, (such a bully beats Caesar all o’er,)  
Marked it Veto, ditto, Number Four.  

The final verse of this song repeated the sentiment mentioned previously—that Tyler would be the victim of his own folly at the next election. It also predicted a successor to Tyler.

But we’ll soon Veto this jack and gill,  
Who wills not our good, and who’s good is our ill,  
We’ve a Clay Bill for 1844,  
That shall put him where he can VETO no more.  

"The Life and Confession of Captain Tyler, Alias the White-house King" was a song written from President Tyler’s point of view. Written as a lamentation, Tyler supposedly confessed his sins. These included not following the teachings of the "Whig fathers" who “taught me well. . ." He confessed that he ruled to please himself.

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46Ibid., 13.
48Ibid.
I made a solemn vow, to the people ne'er to bow,
And my schemes to carry through, while I reigned. 49

This songwriter then had Tyler confess to killing "Sam Revenue" by vetoing two bank
bills. From there Tyler moved on to destroy the "nations sole hope, and hope of her soul,
Protection Tariff."

I Protection Tariff floored, while I reigned, while I reigned,
Though I called him to my door while I reigned,
I his brother Land Bill scored with my Veto number four,
And the nation grieved full sore while I reigned. 50

In his wailing, President Tyler could see the foe approaching in 1844. The principle foe
was from Kentucky. The Scott referred to in the following verse is General Winfield
Scott, a presidential hopeful in 1840 who lost the nomination to Harrison.

Now they come to gain the seat where I reign, where I reign,
Old Tecumseh's drums now beat 'gainst my reign,
Yet both him and Scott I'd meet, and I wouldn't fear defeat,
But Kentucky's force complete gives me pain. 51

Two other songs need to be mentioned here. The subject of the first is Tyler's
veto of the "Little Tariff" bill. This was known as the "Little Tariff" because it only
proposed postponement for a month the reduction in tariff rates scheduled to begin July 1,
1842, according to the Compromise Tariff of 1833 and was the first tariff bill passed
during the first regular session of Twenty-seventh Congress. 52 This would ensure the

49"Life and Confession of Captain Tyler, Alias the White-house King," Clay
Songster, 9.

50Ibid., 10.

51Ibid., 11.

52Remini, Henry Clay, 605; Chitwood, John Tyler, 296-297.
collection of duties while Congress considered a permanent tariff bill. The song "Uncle Sam's Talk to his Man, John" chastised Tyler for vetoing this bill which he had urged Congress to pass.

Here, John, come here this minit—
Why, what the devil is in it,
That you didn't take and sign it,
That little TARIFF LAW?
'Tis the best I ever saw,
In my coffer's cash to draw.  

One interesting verse in this song alluded to Daniel Webster and his decision to remain in the cabinet after all the other members resigned after the second bank veto.

When I set black Dan to watch you,
I hardly thought that he would catch you,
With a loco-foco match, you,
Among my hay and straw,
Instead of signing that law,
The cash in my coffer's to draw.  

Webster had earned the nickname "Black Dan" long before he became secretary of state under Harrison. This songwriter might have had a slightly different meaning for the word "black" after Webster retained his position in the cabinet while all other Whigs

53"Uncle Sam's Talk to His Man, John," Clay Minstrel, 158. The same song also appeared in the following songbooks: National Clay Minstrel, 32; C & F Songster, 32; Clay Almanac, 12; Clay Songster, 27. Each of these last four songbooks attributed authorship of this song to John H. Warland, editor of the Claremont, New Hampshire, Eagle. The song was originally sung at a Whig dinner at the Maverick House in Boston, 4 July (probably 1843).

54"Uncle Sam's Talk to His Man, John," Clay Minstrel, 159; National Clay Minstrel, 33; C & F Songster, 33; Clay Almanac, 12; Clay Songster, 28.

55Remini, Daniel Webster, 28, 45, 62.
resigned. It is also possible that this songwriter was trying to make the best possible inference for Webster's remaining in the cabinet—as a spy on Tyler.

The term "loco-foco" from the above verse requires some explanation. A meeting of Democrats in New York in 1835 resulted in the conservative element bolting from the meeting hall. They turned off the gas lights as they left. This left the radical Democrats in the dark until they used "locofoco" matches to light candles to continue the meeting. These radical Democrats became known as "locofocos." Eventually Whigs used the term to apply to any and all Democrats, and they used it in a demeaning way.56

The final song dealing with Tyler's vetoes is titled "Heading Captain Tyler." The subtitle, "The Captain's Soliloquy," suggests that the song would be written from Tyler's point of view. In this regard the songwriter failed to follow through. The lyricist began by using the first person. The writer had Tyler proclaim that he would be the "same bold captain Tyler" in spite of Whig efforts to "head" him.

They're kicking up a great confusion,
'Bout "Vetoes" and the constitution,
And pass presumptuous resolutions,
To "head me" by a revolution!
But with my "guard" I'll spoil their fun,
And armed with loco sword and gun,
I'll make the rogues to Texas run,
Or hang up every mother's son.57

By the time this song was written, Tyler had been removed from the Whig party.

Mention of the "guard" is a reference to Clay's remark about Tyler's "corporal's guard,"


57"Heading Captain Tyler," Clay Songster, 55.
the few supporters he had in Congress. Out of the Whig party, and with Democrats not
unhappy about the breakup between party and president, these lines may reasonably be
interpreted to mean that Tyler was looking to form a third party to retain his position in
1844.

From this point the writer turned to the third person point of view. He found a
way to work Botts into the lyrics.

As the captain marched on without fear,
And spread hard times in his career,
The BOTTS drew all his party near,
To head bold captain Tyler.58

The writer closed with what had become a standard line: the only recourse was for the
Whigs to elect Henry Clay:

Then up, ye Whigs, and toil away,
Gather all weather, night and day,
'Tis only by Kentucky Clay,
You can head Captain Tyler.59

Songwriters also found it necessary to mention the fact that the Whigs had
disowned the Whig president. A verse from a song titled "Yankee Doodle!" pointed out
that the Whigs were forever finished with a president so opposed to their ideas:

Shout Yankee Doodle! Whigs, huzza!
We're done with Captain Tyler!
He who has been his country's FLAW,
Shall never more defile her!60

58Ibid., 56.

59Ibid.

60"Yankee Doodle!" Clay Minstrel, 20. The same verse appeared in National Clay
Minstrel, 115 and C & F Songster, 15. There are minor punctuation differences in the
Another verse of this type suggests that it is not only the Whigs that want nothing more to do with President Tyler. No other parties would claim him either, but they would be willing to use him to suit their purposes.

By all parties you're scorned as a base renegade,
Who your own, and your friends' honest hopes have betrayed;
They will make of you John a convenient tool,
For the rest of the term of your President-rule.\(^{61}\)

The next verse in this song reminded Tyler that his presidency was brought about by an accident and that he would be a one term president.

But presume not too much, John; what accident brought,
By a second good hap's not so easily caught;
If you think that a second snug term may be snatched,
You may reckon your chickens before they are hatched.\(^{62}\)

Obviously Whig songwriters, accurately reflecting Whig politicians and party members, had little use for a president elected as a Whig who could muster no sympathy for the Whig economic program. "John Tyler's Song" seems to summarize the full range of feelings toward the Whig president disowned by the Whig party. It is probably the best of the anti-Tyler songs.

When Harrison, the good and brave,
Was laid upon his bier,
The whigs then looked on me to save

\(^{61}\)"John Tyler, John Tyler, This Moment We've Heard," *Clay Minstrel*, 167; *Clay Songster*, 47.

\(^{62}\)"John Tyler, John Tyler, This Moment We've Heard," *Clay Minstrel*, 168; *Clay Songster*, 48.
The cause they held most dear,
The hero could not die without
   A parting word for me;
He bade me truly carry out
   The system of the free,

These dying words do truly tell
   How plain he did foresee,
That when to me his office fell,
   All sense with it would flee.
I knew I dared not then proclaim
   A word that would appal;
I'd strove high honors to obtain,
   And hid my views from all.

I promis'd fair, and told them then
   That I would carry out
The measures those true-hearted men
   Had warr'd so long about.
Though fain a mask I would retain,
   My evil heart to hide,
That awful Bank-bill when it came
   It slipp'd it quite aside.

When first to me the bill was brought,
   I pious scruples feign'd;
When chang'd to suit my ev'ry thought,
   The veto power I claim'd.
Another term I wish'd to run,
   And so, without delay,
Forgetting all the whigs had done,
   Their cause I did betray.

But they are just what they pretent—
   My conduct they despise—
Their rigid virtue would not bend
   To aught beneath the skies.
My native state it knew so well
   How oft I've "jump'e just so,"
To me it bid a last farewell
   A long, "long time ago."
I'm like the old Egyptian king,
    My heart's so hard to-day;
All o'er the land a curse I bring;
    It's glory's pass'd away.
Jackson did bad, and Van still worse,
    And I too bad to name;
On history's page we'll stand accruss'd—
    Our deeds its pages stain,

From zenith's heights to nadir's view
    We've brought our own fair land,
The merchant, tradesman, farmer too
    Have suff'rd by our hand.
The boasted blessings of free trade
    We now have fairly proved,
Distress o'er all our land has made;
    Yet we cannot be moved.

In vain I've reached ambition's height;—
    I can't retain my throne;
And soon, alas! I'll sink in night—
    No party will me own.
There's not a thought to give relief
When all my power is gone;
"The worm, the canker, and the grief;"
    Will prey on me alone.

In wrath the nation speaks, Depart!—
    Its tones like thunder seem!
I've acted a disgraceful part
    Since president I've been.
Earth mourns! For Jackson, Van, and I
    Have ruled with tyrant's sway,
The brightest land beneath the sky;—
    Its freedom cast away.
    But HENRY CLAY, he is a match
    For Jackson, Van and me;
The chains we've forged he'll soon despatch,
    And set the people free.63

It is apparent from "John Tyler's Song" that Whigs put Tyler in the same category with former Democratic presidents Andrew Jackson and Martin Van Buren. There was no longer a place for Tyler in the Whig party; in fact, he had been officially ousted from the party at the close of the special session in 1841. Many Whigs considered him a traitor or renegade or worse. As the songs in this chapter indicate, Whig songwriters were quick to point out Tyler's shortcomings. Whigs needed to have a viable candidate for the next presidential election in 1844. The obvious candidate, as the lyrics so many songs indicate, was Henry Clay. As a result not only of his association with the party from its inception but also because of his stewardship of the Whig financial program through Congress, in obvious opposition to President Tyler, Clay enjoyed exalted status among many Whigs. The Whig party hoped to cash in on his popularity in 1844.
CHAPTER 3

WHIG OPPONENTS: DEMOCRATS

The people are coming—oh, Matty, beware
The people are coming—oh, Tyler, take care!
Tom Benton, Buchanan, and Silas Wright, too,
The people are coming to take care of you:
Huzza, then huzza! From the lakes to sea shore,
Let's resolve to be ruled by the Locos no more.¹

Traditionally, a political party should look outside the party for its opposition. While the Whigs spent much energy in disowning John Tyler and disclaiming his deeds, there was considerable speculation about a possible Democratic opponent in the election of 1844. With Tyler's official dismissal from the Whigs, the election in 1844 appeared to be a free-for-all. Henry Clay was obviously going to be the Whig candidate. Tyler was attempting to build a coalition of his few Whig supporters and southern Democrats in order to retain the presidency. The real wild card in the election was the Democrats. The first ballot at the Democratic convention in May, 1844, showed some support, however minimal, for Martin Van Buren, John C. Calhoun, Lewis Cass, James Buchanan, Richard M. Johnson, Levi Woodbury, and Charles Stewart.² With the exception of Woodbury and Stewart, all of these probable candidates found mention in Whig songs. One other Democrat received attention from Whig songwriters. While not a candidate, he was still


a force in the Democratic party. This Democrat was Andrew Jackson, who some would argue was the primary force behind the formation of the Whig party.³

That Jackson found his way into Whig campaign literature for the 1844 campaign is indeed interesting. He was seventy-five years old in 1842 when campaign songs for the 1844 election began appearing. Because of his age and poor health, one songwriter referred to Jackson as a "Living Skeleton."⁴ It is obvious from "John Tyler’s Song," quoted in the previous chapter, that the Whigs did not much appreciate Jackson’s administration of the government. In addition, a song titled "Get Along Harry, You’re Bound to Go In," primarily about Jackson, mentioned his opposition to banks, the leading feature of the Whig economic program:

He managed the people, he governed the Banks;
And played while in office all sorts of queer pranks;
He killed the old monster, and then with a grin
He got many little ones of the same kin.⁵

Whig songsters realized that Jackson, for all his shortcomings according to the Whigs, still was quite popular with the people. This precluded an all out attack on the old hero. In fact, songwriters acknowledged his hero status.

In the days of old Hick’ry, we all of us thought
That he the best was who’d oft’nest fought;

⁴"John C. Calhoun, My Jo," Clay Minstrel, 82.
⁵"Get Along Harry, You’re Bound to Go In," Clay Minstrel, 54; Coon Songster, 34.
Though battles from English and Indians he’d win,
To fight with our Statesman he wouldn’t begin.

By their nomination of military-hero Harrison in 1840 the Whigs demonstrated that they had learned an electoral lesson from the Democrats. Another verse in the same song gave Jackson some credit for dealing with France and with nullification.

To be sure the old Hero made Louis of France
Pay all that he owed us or he’d made him dance—
He threatened Calhoun with a twist by the chin,
For Nullification he thought a great sin.

The allusion to France is a reference to Jackson’s success in getting the French government to pay debts owed to Americans as a result of the Napoleonic wars. Negotiations for this payment had gone on for almost five years before being settled by negotiation instead of war. The country lavished praise on Jackson for this success; even the Whigs had to join the chorus.

Whigs could not, however, give Jackson full credit for anything. One last mention of the former president made reference to the charge that he hand-picked his successor. This charge particularly nettled the Whig faithful.

Whate’er he did right another might do;
And for all honest motives our thanks are still due—

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6"Get Along Harry, You’re Bound to Go In," Clay Minstrel, 53; Coon Songster, 33.

7"Get Along Harry, You’re Bound to Go In," Clay Minstrel, 54; Coon Songster, 34.

But to close the last act of the old Hero's plan,
He said his successor should be little Van.⁹

Of course, Jackson was not going to be a candidate in 1844. Democrats who
might actually receive the nomination did not fare as well as Jackson. These probable
candidates received attention from Whig songwriters in proportion to either the
probability of being the candidate or the complete disgust felt for them by the Whigs, or
perhaps maybe a combination of the two. Entire songs were dedicated to Van Buren, the
leading candidate right up until convention eve in May, 1844, and to the ever ambitious
but without much hope for success, John C. Calhoun. Possible nominees such as Thomas
Hart Benton, James Buchanan, Lewis Cass, and Richard Johnson received less notice
from the lyricists.

A song that is typical of songs about the Democratic opposition is called simply
"Matty Van." This songwriter conceded the Democratic nomination to Van Buren. The
writer went on to suggest that other Democratic hopefuls had little chance against the
former president. It is presented in its entirety here to illustrate not only the Whig belief
that Van Buren would be the candidate but also to show the general treatment other
potential candidates would receive in other songs.

Good morning! little Matty,
To help your cause along,
If you have no objection
We'll sing you a Whig song.
    Oh! keep your temper, Matty,
And cheat them if you can.

⁹"Get Along Harry, You're Bound to Go In," *Clay Minstrel*, 54-55; *Coon Songster*, 34.
For you have got the "genus"
Oh! little Matty Van!

We know your rivals fear you,
Their hate they cannot smother,
But you're the boy can manage
To make one eat the other.

Oh! Matty you're a cute one,
You'll be the nominee;
Your wand is not yet broken,
You'll "veto" them "per se."

Tho' Cass and Colonel Johnson,
Are soldiers good and true,
They're green to risk their chances,
With such a rogue as you.

And even friend Buchanan,
The Keystone's favorite, he
Has found the nomination
An "obsolete idea."

Calhoun, whose sense of honour
Will stoop to nothing mean,
In such a packed Convention
Will be a mere machine.

And you will show "Old Nosey,"
Perhaps to his surprise,
That tho' you lov'd his treason,
The Traitor you despise.

But when the question's settled,
The nomination won,
You'll find then to your sorrow,
Your trouble's just begun.

For soon you'll hear the people
All in a great array,
Sing — "You can't come in, Matty!  
STAND BACK FOR HARRY CLAY!"10

Mention of Van Buren's "wand" in the third stanza is a reference to Van Buren's nickname "Magician" which he earned for what his opponents termed his magical powers in the political arena. "Old Nosey" would be referring to John Tyler; Van Buren could support his deeds but not the man. Cass and Johnson are both given credit for past military glories but were not yet ready to take on one so well versed in politics as Van Buren. Buchanan, who would become president twelve years after the election in 1844, formally withdrew his candidacy for 1844 in December 1843.11 Thus he would not be nominated.

The stanza about Calhoun is interesting. Whig songwriters, as will be demonstrated presently, did not have anything good to say about John C. Calhoun. According to one of his biographers, Calhoun announced his retirement from the Senate in 1842 to await "THE CALL" to the presidency.12 Calhoun wrote in November, 1842, notifying James H. Hammond of his intention to resign and that it would be up to the people to determine if he would be elected to a higher office in order to finish his life's work of returning the government to the "old States rights Republican doctrines of

10Matty Van," Clay Minstrel, 277-278.


To make sure the people made the correct choice the presidential hopeful began an extensive correspondence with Democratic leaders friendly to his chances as soon as he returned home in 1842. The stanza in this song seems to be a sarcastic recognition by the Whigs that Calhoun, while downplaying his role in championing his own cause, as was the custom in those days, did everything he could to gain the nomination.

Another song with a similar theme to "Matty Van" was "The Little Red Fox." The author of this song also anticipated a Van Buren candidacy. Unlike "Matty Van" though, no other Democratic contenders found their way into this song. The title uses another Van Buren nickname that suggested that the former president was sly as a fox. The first verse set the stage for the campaign to come:

The moon was up, and bright as day,
The stars they winked in their quiet way—
When the Kinderhook Fox was chased by a Coon,
As the west wind whistled this bran new tune—
Get out of the way, you’re quite too late—
You little Red Fox of the Empire State.

Succeeding verses followed the harried fox through Ohio, Pennsylvania, Tennessee (where he sought help from "Old Hick-o-ree"), and Maryland. In each state the Red Fox was turned away, no supporters to be found. The last two verses suggest that by the time the Fox made his way back to New York, he could see the end was near.

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Wearied and worn, and chased by the "Coon,"
His head became bald as a shaved baboon;
When he reached Lindenwold he sighed "I'm unlucky;"
For the people all sing, as they shout "Kentucky;"
Get out of the way, you're quite too late—
You little Red Fox of the Empire State.

So the Fox lay down, and his voice got wheezy,
His face grew pale, and his stomach uneasy;
He heaved, he kicked, and cried I am lost,
And the night-wind moaned, as he gave up the ghost,
The little Red Fox is quite unlucky,
For the people are going for Old Kentucky!16

Kinderhook in the first verse quoted above is a reference to a Dutch village in New York that had been the home of the Van Buren family since the first immigrant's arrival from Holland in 1633. In the late 1830s Van Buren bought a house (or mansion) in Kinderhook that had been built by Peter Van Ness several years before. This estate became Lindenwald, Van Buren's personal residence thereafter.17

Another song, "The Sub-Treasury Gentleman," attacked Van Buren personally as well as politically. The title refers to the plan Van Buren adopted while president to alleviate the financial distress that enveloped the country soon after his inauguration. The

16 "The Little Red Fox," Clay Minstrel, 26; Whig Songs, 7.

independent treasury, or sub-treasury, would separate government funds from state banks. This plan, presented to President Van Buren by Dr. John Brockenbrough, president of the Bank of Virginia, had been discussed for a number of years. The first two verses of the song accused Van Buren of living in splendor in his mansion at public expense.

I’ll sing you a bran new song,
Which was made by a queer old pate,
Of a Sub-Treasury gentleman,
Who controls the nation’s fate;
And who keeps up his old mansion,
All at the people’s cost,
With pampered menials to receive
The sycophantic host.
Like a Sub-Treasury gentleman,
All of the modern time.

His splendid halls are hung about
With richest tapestry,
The mirrors bright and paintings rare
Are wonderful to see;
And there his worship sits in state,
And rumor’s tongue doth say,
He quaffs, from golden cups, rich wine,
To moisten his old clay.
Like a Sub-Treasury gentleman,
All of the modern time.

The third verse then told of Van Buren’s belief in limited government. According to the songwriter, the government had to take care of itself while the people did the same.

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The last two verses then declared that Van Buren would have to step aside so that a person more in touch with the plight of the people could be elevated to his position.

Yet all at length must bend to fate,
   So like the ebbing tide,
Declining swiftly, at the last
   This man must step aside.
Then quickly will the poor man's tear
   Be wiped away and dried,
And people shout both loud and long,
   So much they scorn the pride
Of the Sub-Treasury gentleman,
   All of the modern time.20

When times and rulers both are changed,
   And rogues have passed away,
The people's hands and people's hearts
   Will prove the people's sway.
The offices will then be filled,
   As they were wont of yore,
That is, by honest men and true,
   With heart to help the poor.
Like Clay, true hearted gentleman,
   Whose kindness knows no end,
Once poor himself, has ever proved,
   The poor man's steady friend.21

It is interesting to note the comparison made between Van Buren and Clay in the last two lines. Clay made political capital of his supposed poor upbringing. Van Buren was actually from more humble beginnings than Clay but had done well for himself as had

21Ibid., 107-108.
Clay. Even his biographers discussed the lavish expense at Lindenwald, which included French wallpaper and carpets from Brussels.\textsuperscript{22}

One final song directed primarily at Van Buren was "The Rubber; or Mat's Last Game." The author of this song also conceded the nomination in 1844 to Van Buren.

Mat’s nomination now was deemed as past all apprehension, His rivals—jockey’d off the course—Mat ‘heads’ them in convention!\textsuperscript{23}

This songwriter hinted, in the first verse of the song, that Van Buren, or perhaps his administration, had been somewhat corrupt.

\begin{quote}
Our little Mat, from Kinderhook, no friend to country quarters, Resolved to rule a second term, or dangle in his garters; Though Lindenwold grew cabbages, he got but little of it; 'Twixt public crib, and private crib, there's a difference in the profit!\textsuperscript{24}
\end{quote}

One interesting point this song makes is the charge of noncommittalism that had plagued Van Buren for a number of years. Van Buren wrote that the charge of noncommittalism against him became a "parrot-note" for his adversaries to use when it suited their purposes.\textsuperscript{25} An example of this charge was the tariff bill in 1828. Van Buren

\textsuperscript{22}Niven, \textit{Martin Van Buren}, 485; Cole, \textit{Martin Van Buren and the American Political System}, 381. Cole called the house a "garish building" by the time Van Buren completed the improvements.

\textsuperscript{23}"The Rubber; or Mat's Last Game," \textit{Clay Minstrel}, 203. The same song appeared in the \textit{National Clay Minstrel} and the \textit{C & F Songster} with the title "The Rubber; or Mat's Third and Last Game." The word "third" undoubtedly refers to Van Buren's third attempt at the presidency in 1844.

\textsuperscript{24}"The Rubber; or Mat's Last Game," \textit{Clay Minstrel}, 199; \textit{National Clay Minstrel}, 46; \textit{C & F Songster}, 46.

\textsuperscript{25}Van Buren, \textit{Autobiography}, 196.
opposed the tariff but voted for it as he had been instructed to do by the New York legislature. There was even a charge that Van Buren had arranged the legislative instructions so that he might use them as a shield.\textsuperscript{26} This idea of noncommittalism was a focal point of this song.

Mat sung all tunes in double voice—one base, the other treble; While in the Senate, Silas Wright was playing second fiddle.

Importers and our factories Mat wished in good condition,  
And slavery 't was a sacred thing, and so was Abolition!  
He was for Union and Repeal—"more no than yes"—the Treaty;  
He loved Protection and Free Trade, Sub-Treasury notes and Specie!\textsuperscript{27}

For all this song says about Van Buren, conceding the nomination to him, hinting at his corruption, and noncommittalism, perhaps the most interesting line in the song was a discussion of Van Buren's need for Jackson's help in the coming contest. But it is not for the reference to Jackson that the song is interesting. It is the mention of James K. Polk as a possible vice-presidential candidate that is noteworthy.

Quoth Mat, I need the Hickory poles to reach the place assigned me!  
I'll mount the Presidential horse and pillion—Polk behind me!  
Old Tennessee can help me more than scores of "Accidentals,"  
If she'll rig me out in the General's cocked hat and regimentals!\textsuperscript{28}

\textsuperscript{26}Niven, \textit{Martin Van Buren}, 388.

\textsuperscript{27}"The Rubber; or Mat's Last Game," \textit{Clay Minstrel}, 200; \textit{National Clay Minstrel}, 46; \textit{C & F Songster}, 46. The final exclamation point in this quote was changed to a question mark in the other two versions as if importers and factories, or slavery and abolition, or protection and free trade, or sub-treasury notes and specie were oxymorons.

Polk campaigned vigorously for the vice-presidential nomination in 1844 and the story of his nomination as the first "dark-horse" presidential candidate instead is well known. What is interesting about this song is that this is the only mention of Polk in any of the songs reviewed for this study.

In addition to these songs that featured Van Buren as the arch-villain, many songs mentioned him only in passing. Numerous examples can be cited, and they convey certain themes. One is Van Buren’s dependence on Jackson for winning the presidency in 1836.

Though once he rode old Hickory,
When strong and sound, to victory;
The "Hero" now his weight can’t carry,
Against a horse strong as "Old Harry."  

A similar sentiment appeared in a song quoted previously:

Little Van, while old Hick’ry stood at his back,
Was elected our President quite in a crack;
But gad how he scampered when Tippecanoe
Came at him again, with all the Whig crew!

A final theme that found its way into Whig songs was the idea that Van Buren had been cast aside by the people, even of his home state New York. Use of the word Tory in

29 Charles Sellers, *James K. Polk, Continentalist, 1843-1846* (Princeton: Princeton University Press, 1966). The first three chapters detail Polk’s ambitious campaign for the second place on the Democratic ticket and his availability should the convention be unable to decide on a candidate for the first position on the ticket.

30 "A Huzza For Henry Clay," *Clay Minstrel*, 245

31 "Get Along Harry, You’re Bound to Go In," *Clay Minstrel*, 55; *Coon Songster*, 34.
this verse song was surely intentional. It implies that Van Buren favored all of the programs and principles that the Whigs opposed.

The Tory Lord of Kinderhook
Honest men have most forsook;
There's naught of him, wher'er we look.32

Another verse of this genre included a reference to Van Buren’s home state of New York:

Of the Empire State I need not speak,
    But this much I will say,
That she has done with her favorite son,
    And goes for Harry Clay.33

One final verse making use of this theme appeared is from a song titled "One Day Just at the Set of Sun." Note the confidence that the Whigs would be able to repeat in 1844 what they had accomplished in 1840.

And little "Mat" will plot and plan,
But he is not the people's man,
I licked that varmint once before,
And will again in Forty-four.34

It is obvious that Whig songwriters thought of Van Buren as the Democratic nominee in the approaching presidential election. He was still the nominal leader of the Democrats despite his defeat in the previous election and the financial difficulties he and the country had encountered during his administration. The former president was not the

32"For Harry Clay, Huzza!" Clay Minstrel, 102.


34"One Day Just at Set of Sun," Clay Minstrel, 193. National Clay Minstrel and C & F Songster each titled the same song "Get Along Home You Loco Clique." The quoted passage is on page 24 in each of those two songbooks.
only Democrat singled out for abuse by Whig songwriters, though. A second Democrat who came in for considerable abuse was John C. Calhoun.

Calhoun had found the 1830s to be a troubling time for him politically. Forced out of the Democratic party in 1831 by the Magician, Van Buren, Calhoun flirted with the opposition party that later became the Whigs. He hoped to use his States Rights party as the balance of power between the Democrats and Whigs. Subsequently, however, he determined that he would never be the primary driving force in the Whig party, and with the election of Van Buren, Calhoun believed it expedient to return to his former party.35 Van Buren wrote that Calhoun’s leaving the Whig party caused much “ill-will” between Clay and Webster on the one hand and Calhoun on the other.36

Ambition is a cruel mistress, though. Calhoun believed his presidential chances improved with the election of William H. Harrison in 1840 followed immediately by the new president’s death. The resulting struggle between Tyler and the Whigs offered new hope for Calhoun’s unrealistic presidential chances.37 While Calhoun made some strides and widened his political base somewhat during the summer of 1843, like Buchanan, he


withdrew from the race in early December, 1843.\textsuperscript{38} He had become dismayed as results of state Democratic nominating conventions in the North and New England favored Van Buren. Then the Georgia Democrats lost the fall elections in dramatic fashion. This was the result of Georgia's early announcement for Calhoun and the powerful anti-Calhoun sentiments this act stirred. Hostility to Calhoun in the South was the result of his nullification efforts in the early 1830s and the mistrust that doctrine caused.\textsuperscript{39}

Whigs songwriters found Calhoun an easy target. Like Van Buren, Calhoun was the sole subject of two different songs. The first of these is titled "John C. Calhoun My Jo" and the second is simply "John C. Calhoun." Both songs were sung to a tune written by Scottish poet Robert Burns entitled "John Anderson My Jo." Jo is a Scottish word for sweetheart.\textsuperscript{40} Calhoun may have been the Whigs' "Jo" because he was such an easy target for them.

"John C. Calhoun My Jo" is a rather lengthy song in which the songwriter attempted to compare Calhoun's career with that of Henry Clay. The first three verses (there are thirteen in the song) are demonstrative in this regard.

\begin{verbatim}
John C. Calhoun my Jo John, I'm sorry for your fate,
You've nullified the tariff laws, you've nullified your state;
You've nullified your party, John, and principles, you know,
And now you've nullified yourself, John C. Calhoun my Jo.
\end{verbatim}

\textsuperscript{38}Calhoun to George McDuffie, 4 December 1843, Wilson, ed., \textit{Papers of John C. Calhoun}, 17: 587-588.

\textsuperscript{39}Ibid., 755.

\textsuperscript{40}Merriam Webster's Encyclopedia of Literature (Springfield, Mass: Merriam-Webster, 1995), 187-188.
Oh! John, how could you look into the face of Henry Clay?
The glory of the Western World and of the world away;
You call yourself his "master," John, but that can ne'er be so,
For he "would not own you for a slave," John C. Calhoun my Jo.

The Father of the Tariff, John, and Patron of the Arts,
He seeks to build his country up in spite of foreign parts;
And Harry Clay will soon upset the little Van & Co.,
And renovate the Ship of State, John C. Calhoun my Jo. \(^{41}\)

A later verse alluded to Calhoun's return to the Democratic party after Van Buren's election. The songwriter suggested that Calhoun hoped to get Van Buren's help in achieving his own ambitions but that would not be the case. This was followed by a verse in which the writer referred to the quarrel between Calhoun and Andrew Jackson that led to Calhoun's departure from the Democratic party in 1831. This quarrel with Jackson had forever dampened Calhoun's chances of winning the presidency.

John C. Calhoun my Jo, John, if this you dare to doubt,
Go ask the *Living Skeleton*, who deals his secrets out,
His favourites are marked, John, a mark you cannot toe,
And you'll soon repent the bargain made, John C. Calhoun my Jo. \(^{42}\)

The writer went on to suggest that politics was a "dirty business" and that Calhoun should wash his hands of Van Buren. Linking with Van Buren could only spell the end for anybody, including Calhoun. When that end came, true heirs of the spirit of seventy-six would be ready to step into the void.

John C. Calhoun my Jo John, you'll ride with little Van,
From yonder Whited Sepulchre, with all its motely clan;
The journey will be long, John, now mind I tell you so,
For they never can return again, John C. Calhoun my Jo.

\(^{41}\)"John C. Calhoun My Jo," *Clay Minstrel*, 81.

\(^{42}\)Ibid., 82-83.
Then better men, my Jo John, our sad affairs will fix,
Republicans in principle, the Whigs of seventy-six;
The offices they'll purge, John, Swartwouters all will go,
And sycophantic followers too, John C. Calhoun my Jo.\textsuperscript{43}

Swartwout in the above stanza is a reference to Samuel Swartwout, appointed
collector of the port of New York by Andrew Jackson against a stern warning from Van
Buren. In his position as customs collector, Swartwout became the first person in
American history to embezzle more than one million dollars.\textsuperscript{44} An oft repeated charge
leveled against the Democrats by the Whigs was their corruption while in office.

The song titled "John C. Calhoun" began by reminding Calhoun, or anyone who
would listen, that Calhoun had changed his position on major issues over the years.

\begin{verbatim}
  John C. Calhoun, my Jo, John,
  When first we were acquaint,
  You went "THE TARIFF" strong, John,
  And on "A BANK" were bent,
  But now you've sadly changed, John;
  Ah! How can you do so!
  You're by ambition all deranged,
  John C. Calhoun, my Jo.\textsuperscript{45}
\end{verbatim}

The verses that followed detailed Calhoun's efforts to repair his relationship with
Van Buren and return to the Democratic party. The final two verses follow. Note the
sarcastic emphasis on Calhoun's attempt at nullification and his complete rejection by the
Whigs.

\textsuperscript{43}\textit{Ibid.}, 83-84.

\textsuperscript{44}Leonard D. White, \textit{The Jacksonians: A Study in Administrative History, 1829-

John C. Calhoun, my Jo, John,
Be pleased to tell us now,
What hobby next you'll mount, John,
To put us in a row?
You've tried to "NULLIFY," John,
But found it was "no go;"
Perhaps you will "SECEDE" next,
John C. Calhoun, my Jo!

John C. Calhoun, my Jo, John,
I beg you, if you love us,
Come not to the Whigs, John,
To "RUIN," or "RULE" above us.
We do not wish to take you, John,
We've tried you once you know,
And that was once too often, John,
John C. Calhoun, my Jo!  

Calhoun holds the distinction, along with Van Buren, of being the only Democrats
to have entire songs dedicated to them. Also like Van Buren, Calhoun received passing
mention in several other songs. Three verses attest to Calhoun's theory of nullification
which the Whigs found particularly abhorrent. The first of these is from a song titled
simply "The Coon Song" and seems to suggest that if Calhoun became the nominee in
1844 he would not fare well.

Then comes Calhoun, now right, now wrong;
Though six feet two, he's "nothing long."
But short or tall he'll be no higher,
We'll nullify the nullifier!  

46Ibid., 190.

A second verse dealing with nullification is from a song called "The Whig Hobby." The theme of this song was that the Whigs' hobby was Henry Clay. Each Democrat included in the song also had a hobby. Calhoun's was nullification.

Calhoun has a hobby—'t is "Nullification!"
He is all for the State—not a cent for the Nation;
And yet, if he could, he would think it but fair,
To plant himself plump in the President's chair! 48

The final verse that linked Calhoun with nullification is written in a black dialect. Recall that one purpose of these songs was their entertainment value. The title of the song is "Clare de Kitchen."

Den Massa Calhoun come a walking by,
And dus, at de White House turn de white ob his eye,
But Massa Calhoun, you can't come it nigher,
You bery big man, but you too big nullifier. 49

Another verse recognizes Calhoun as the voice of a Democratic southern faction.

It is from a tune titled "The Standard Floats!" and implies that Calhoun should not be proud of the flag he has flown. Note that this song does not present a good image of those loyal to Calhoun.

Calhoun, he beats the Southern drum,
To draw his clans together;
From swamp and land-hill, see, they come,
Like toads in foggy weather!
His ragged banner is unfurl'd—
He's most ashamed to show it;


49 "Clare de Kitchen," Clay Minstrel, 125.
But then his backers urge him on,  
With "Go it, Johnny, go it?"  

The last two lines of this verse suggest that Calhoun may have been a reluctant candidate and that he was being urged on by his supporters. In fact, historians disagree about just how much Calhoun was the demure Cincinnatus waiting to be called to the highest position in the government or the ambitious politician ready to do all within his power to attain the ultimate government job in the American system.  

While Van Buren and Calhoun received the brunt of the Whig invective, several other Democrats also found a place in Whig songs. It is apparent from the attention given the likes of Lewis Cass, James Buchanan, Richard M. Johnson, and Thomas Hart Benton that Whig songwriters did not consider any of them as likely opponents for Clay in the 1844 election. Lewis Cass actually presented the most concerted opposition to Van Buren at the convention; on the fifth ballot he out polled the former president by four votes. Cass began his career in the War of 1812 where he eventually earned the rank of general. He served as military governor of Michigan and eventually as Secretary of War under Jackson. Most recently prior to the presidential campaign of 1844, Cass had served as minister to France for five years. Being absent from the country provided him the

"The Standard Floats!" Clay Minstrel, 184.

Coit, John C. Calhoun, American Portrait, 350-355, argued that Calhoun was encouraged by his friends. Wiltse, John C. Calhoun, Sectionalist, 89, argued that Calhoun willingly carried on a voluminous correspondence in which he suggested that the next president should come from the South and the reader could fill in the appropriate name.
opportunity to distance himself from the harsh party battles of the late 1830s and early
1840s.\textsuperscript{52}

Whig songwriters had little to say about Cass. A verse from the song "One Day
Just at the Set of Sun," quoted previously, suggests that Cass could not beat Clay. It
concluded by comparing him to "Captain Scott." This must have been a reference to
Winfield Scott who garnered some support for the presidency in 1840.

\begin{quote}
There's General Cass, "he can't come in,"
He never will this old Coon skin;
I\textit{can't} come down, you'll waste your shot;
'Cause Gen'ral Cass ain't Captain Scott.\textsuperscript{53}
\end{quote}

Another verse about Cass makes a reference to his popularity in France while serving as
minister. Use of the word "hobbles" is undoubtedly a reference to Cass’ size, while
referring to him with feminine words is probably a recognition that he was somewhat
fussy about his attire and had been called a "fidgety-granny" on one occasion.\textsuperscript{54}

\begin{quote}
Now hobbles in old Madam Cass;
She's not what she was alas! alas!
She might be a pet of the frog-eaters' king,—
Where the people rule she's not the thing.\textsuperscript{55}
\end{quote}

Pennsylvanian James Buchanan received some support for the nomination at the
Democratic convention in 1844 even though he had officially withdrawn his name from

\begin{footnotes}
\item[52]See Frank B. Woodford, \textit{Lewis Cass, The Last Jeffersonian} (1950; reprint, New
752.
\item[53]"One Day Just At the Set of Sun," \textit{Clay Minstrel}, 192.
\item[54]Woodford, \textit{Lewis Cass}, 290.
\end{footnotes}
consideration late in 1843. Whigs often accused Buchanan of being opposed to the working man and of attempting to keep labor's wages low. The following verse brings out this point.

Buchanan comes. A shilling a day!
Work Locos! How d'ye like your pay?
Old Conestoga's stall'd, they say,
He's sticking in Kentucky Clay. 56

A verse from another song alluded to Buchanan's start in politics during the War of 1812 as a Federalist. This was considered to be a damaging charge against any politician because of the Federalist's unenthusiastic support of the war and the discussion of leaving the Union during the war.

When this old hat was new, Buchanan was the man
Best fitted in the Keystone State to lead the Federal clan.
He swore "if Democratic blood should make his veins look blue,
He'd cure them by Phlebotomy," when this old hat was new. 57

It is entirely possible that the Whigs wanted to chastise Buchanan, despite his withdrawal from the race, for his role in the continuing charge against their hero of a corrupt bargain with Adams twenty years before. 58

Richard M. Johnson campaigned vigorously for the presidential nomination. Born in Kentucky, he probably appealed to some Democrats because of his strength in Clay's


57"When This Old Hat Was New," Clay Minstrel. 179; Whig Songs, 9. The word "Keystone" in the second line appeared as "Key-Stone" in Whig Songs and there were some other minor differences in punctuation and capitalization.

adopted home state. Some of that western support he garnered by being from Kentucky probably was mitigated because of his black mistress, Julia Chinn, by whom he had two daughters. He had support in other sections also, however. It was his support in Pennsylvania that led to Buchanan's withdrawal. He was a hero from the War of 1812 who claimed to have killed the Indian chief Tecumseh, who had been the terror of the frontier. Johnson also served as congressman, senator and vice-president under Van Burens.59

Whig songwriters attacked Johnson just as they had everyone else whose title began with the word Democrat. The death of Tecumseh was a recurring theme.

Johnson, an honourable man—all were in his opinion!
Dick never wrote that mail report, but doubtless killed an Indian
   Dick doubtless killed an Indian!60

Reference to the mail report is an allusion to a controversy about post offices operating on Sundays. The controversy led Johnson to author a committee report on religious freedom that enhanced his reputation.61 Another verse also alluded to Tecumseh and added a comment about Johnson's lifestyle.

There's Old Tecumseh: he won't do;
While he loves black, he will get blue;


60"The Rubber; or Mat's Last Game," Clay Minstrel, 201; National Clay Minstrel, 47; C & F Songster, 47.

And taking a wife, so weak his sight,
Poor man! he didn't know black from white.\(^{62}\)

One songwriter suggested that Johnson's greatest accomplishments were in the War of 1812 when he killed the Indian chief.

Oh, Johnson forsaken, before the full measure
Of woe had overflowed, in the cup of our pleasure,
Once sparkling with spoils, the victor's own treasure,
Kill Tecumseh again, and thy glory recall.\(^{65}\)

One other Democrat who received more than passing attention from Whig songwriters was Thomas Hart Benton, longtime senator from Missouri. There had been some talk that after Jackson, Van Buren would serve for eight years and then the mantle would be passed to Benton. The 1840 election put an resounding end to this suggestion. Benton apparently received little attention from Democrats for the presidency in 1844. Whig songwriters, nevertheless, believed it there obligation to include him in song.\(^{64}\)

Has BENTON a Hobby? I'll bet you a guinea,
'Tis to manage Missouri and live in "Virginny?"
He once dealt in SALT,—O how bright were his glory,
Had he but the ATTIC in his attic story!\(^{65}\)

The line about living in "Virginny" is undoubtedly a suggestion that Benton would like to be president. The reference to salt refers to Benton's championing of cheap salt for


farmers which they needed for feeding stock and curing meat. Salt was a natural resource in Missouri so Benton included his suggestion for control of the salt springs in his thirteen point program for Missouri, presented in 1819.  

Other verses about Benton alluded to his support of hard money and his anti-tariff stance.

Benton, my darling, though sad and forsaken,
Dreaming of mint drops—I hear thy sad roar;

Mint drops refer to hard money as opposed to paper currency that would have been issued by banks. Being a westerner, Benton always favored cheap land and hard money to make speculation in that cheap land more difficult.

Sly Benton, he is Bent-on spoils,
And swears the Tariff shall not go;
But Whigs will give him for his toils,
Clay balls for his rag mint-drops, O!

Whig songwriters mentioned other Democrats besides those included in this discussion. Silas Wright, mentioned in the verse opening this chapter, was a senator from New York and close associate of Van Buren. Offered the vice-presidential nomination in 1844 when Van Buren lost the presidential bid, Wright refused it in support of his colleague. Levi Woodbury was mentioned occasionally but only casually. Charles Stewart, a veteran of the United States navy who was placed in nomination at the

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68"True Harry of Kentucky, O," *Clay Minstrel*, 68. The song also appeared in three other songbooks: *National Clay Minstrel*, 28, *C & F Songster*, 28, and *Clay Songster*, 20. In each of these three songbooks the title ended in "Oh" rather than "O."
convention, received not a mention in Whig songs. The Whigs were primarily interested in chiding those Democrats who they believed would be opponents for Clay in 1844. Van Buren and Calhoun received most of the verbal abuse. Cass, Buchanan, Johnson, and Benton were included because they were leading Democrats and often mentioned for the nomination in 1844. Cass, Johnson, and Buchanan even received votes in the convention with Cass actually outpolling Van Buren on the fifth and sixth ballots. In fact, though, none of these had much of a chance at the opportunity to oppose Clay in the election.
CHAPTER 4

IMAGERY IN WHIG SONGS

Here a choice set of tools by some faith turners made
They fit you quite handy to whatever your trade,
Except it be "cabinet making"—I doubt!
But in that stale service they’re rather worn out
Sing Byllynamona ora
Come buy the political tools.  

Not all Whig songwriters wrote directly about Clay, Tyler, or the Democrats.

Some employed themes that did not quite fit into patterns discussed in the first three chapters. Some of these themes were best demonstrated to the public by using imagery to make the desired points. This use of imagery was widespread; some images appeared in only one or two songs while other images were repeated in many songs. Some of the images were clear and straightforward; others more subtle. Examples of obvious imagery have been discussed in previous chapters: Whigs, led by Henry Clay, represented all that was noble, honest, and patriotic in America while Democrats and the ultimate traitor, John Tyler, represented all that was bad, corrupt, or unpatriotic with what the country had become. The more subtle image of Henry Clay being at the head of large Whig force ready to do political battle occurred in many songs. One recurring image was that of politics as war; Whigs were ever ready to do battle with the forces of evil to return America to the country formed by the revolutionary generation. Songwriters even found

that Clay’s name made for excellent imagery, and they did not hesitate to use it.

Examples of images that appear few times in the songs include references to a presidential contest being similar to a horse race and the image of tools for cabinet making in the verse above.

The "faith turners" in the quote above had to be a reference to John Tyler and his "corporal’s guard" who gained power by accident when Harrison died, and then they failed to be faithful to his ideas. After Tyler’s second bank veto, all of the cabinet which he had inherited from Harrison, except Daniel Webster, resigned. Tyler did not possess the political tools required to put together another effective cabinet.

Another verse in the same song attacked Tyler by name. This verse suggests that Tyler was set in his ways and determined to follow his own principles regardless of the outcome.

Come, here is a "Tyler tool" going, once, twice,
This implement, gentlemen, once was a Vice,
’Tis a stubborn and close sort of a tool that won’t let
A thing from its grasp it once happens to get.²

This verse was followed by a verse that reminded the readers (or singers) of Tyler’s bad faith when it came to budgetary matters. These budgetary matters included bank bills, tariff bills, and land bills, all vetoed by Tyler. The verse recommended a substitute for this "Tyler tool."

It was placed but by chance on the top of the budget
Of its use you have all been well able to judge it,

²Ibid., 41.
Must first be knocked off—come then, bid away pray,
I'll give it in trade for some Kentucky Clay. ³

Two songs used imagery to relate the presidential race to a horse race. The first is from a song titled simply "The Coon Song." It is the first verse of the song; some of the verses about particular candidates that followed appeared in the last chapter on Whig opponents.

A race! a race! And who will win?
Who will be out? who will be in?
Trot out your nags! we'll see who'll take,
From all, the Presidential stake! ⁴

A second song with a similar theme described the entire presidential contest as being a horse race. This image the songwriter carried throughout the song. The writer began by picturing Clay, the "old coon," high in a tree watching the Democrats trying to decide who might compete with him. The second verse then defined the Democratic dilemma: too many candidates with no clear leader.

The moon was shining silver bright,
The stars with glory crowned the night,
High on a limb that "same old Coon"
Was singing to himself this tune:
    Get out of the way, you're all unlucky;
    Clear the track for Old Kentucky!

Now in a sad predicament
The Lokies are for President,

³Ibid.

⁴"The Coon Song," National Clay Minstrel, 101; Clay Minstrel, 207. A note in the National Clay Minstrel says that this song was written for that songbook but does not give the author. There is a slight difference in punctuation between the two versions.
They have six horses in the pasture,
And don’t know which can run the faster:  

Each verse after these two referred to a particular Democratic candidate. Buchanan, Johnson, Cass, Calhoun, Van Buren, and Tyler received equal treatment. Two verses, one on Johnson and the other on Calhoun, will demonstrate the gist of the song.

They proudly bring upon the course
An old and broken-down war-horse
They shout and sing ‘O rumpsey dumpsey,
Colonel Johnson killed Tecumseh!’

The fiery southern horse Calhoun,
Who hates a Fox and fears a Coon,
To toe the scratch will not be able,
For Matty keeps him in the stable;

The verse on Johnson repeated a familiar Whig refrain: Johnson had gotten the most out of one incident in his career and there was some question about the authenticity of Johnson’s claim that he killed Tecumseh. The verse on Calhoun is really harsh. Calhoun and Van Buren had managed to come to an arrangement whereby they could work together in the Democratic party, but the reconciliation was not easy. Clay and Calhoun had not spoken for almost six years until the day when Clay delivered his farewell speech to the Senate in 1842. At that time the two men did embrace but without speaking.

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5"Get Out of the Way!" *Clay Minstrel*, 27. The same song appeared in the *National Clay Minstrel*, 44, but the title was "The Moon Was Shining Silver Bright." This song could have been used in the previous chapter on Democratic opponents but the imagery made its inclusion in this chapter more appropriate.


7The story of Clay’s farewell to the Senate appears in many works on this period. It is interesting to compare the different accounts. Robert Remini in his biography of Clay, the most recent and the best biography of Clay, said Clay "walked over to him
The race track imagery appeared in only two songs. An image that appeared much more frequently occurred with Clay's name. Whig lyricists found that his name presented many opportunities to sing his virtues. A lengthy song titled "Hurrah for the Clay!" describes how many different artisans employed clay (or Clay) to make their lives better. The first verse sets the tone for the remainder of the song.

A health to the Farmer, who follows the plough,
And earns independence by sweat of the brow!
He sings, as he turns the rich soil to the day,
'How happy's the farmer who lives by the Clay.'

Succeeding verses mentioned several trades and how Clay would benefit them. Verses about the dyer and the cotter are representative of the verses about the others.

The Dyer, good fellow, the ladies to please,
Takes Clay for a mordant, and Clay for the grease;
And proud of his colours so true and so gay,
Sings, 'Boys, as we live, let us dye by the Clay.

The toil-wearied Cotter, at evening at home,
Though soiled are his hands and his jacket with loam,
Is happy to see his sweet children at play,
And smiles at their bliss, for he earned it by Clay,

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[Calhoun], and the two men embraced in silence." Robert Remini, *Henry Clay: Statesman for the Union* (New York: W. W. Norton, 1991), 609. In her biography of Calhoun, Margaret Coit suggested it was Calhoun who "'gave way' and stood up, the 'tears running down his face.'" Calhoun then crossed the chamber and "the two old friends embraced." Margaret Coit, *John C. Calhoun: American Portrait* (1950; reprint Columbia: University of South Carolina Press, 1991), 349.

"Hurrah for the Clay!" *Clay Minstrel*, 35-36; *National Clay Minstrel*, 25; *C & F Songster*, 25; *Whig Songs*, 3. There were minor differences in punctuation in the different songbooks.

"Hurrah for the Clay!" *Clay Minstrel*, 37; *National Clay Minstrel*, 25-26; *C & F Songster*, 25-26; *Whig Songs*, 3. Each of the songbooks except the *Clay Minstrel* used "colors" in place of "colours" in the third line.
The songwriter then applied the same logic to the nation as he (she) wrote of the contributions Clay could make to the Union.

The Cabin of State to its ruin runs fast,
Its furniture's rotten, its timbers decay,
And nothing can save it but filling with Clay.

The world over, boys, there is Clay that is good,
For building of cabins and raising of food,
But for work such as ours let me tell you the best
IS CLAY OF KENTUCKY—THE CLAY OF THE WEST.\(^\text{10}\)

"The Farmer's Song, or, Going the Whole Clay" also used the Clay name with a double meaning. It is relatively brief and is presented in its entirety here.

We're all going it for Clay of old Kentucky,
We're all going it for honest farmer Clay,
We're all going for the stuff so free and lucky,
We're all going for honest farmer Clay;
We smoke Clay pipes, we make Clay banks strong,
We live in Clay houses, and we sing Clay songs,
For we're all going for Clay of old Kentucky,
We're all going it for Harry night and day.
We're all digging for Clay of old Kentucky,
We're all digging for the pure Freedom's Clay,
We dig Clay ditches with the aid of our Clay hands
And we use about our "diggins" Clay furnaces and pans,
We dig Clay roads for each Clay voter's way,
And we'll dig one to the "White House" for our true Kentucky Clay.
For we're all going it for Clay of old Kentucky,
We're all going it for honest farmer Clay.
We're all making, making, making,
Cooking things of Clay,
We're making Clay dishes for the new Clay cabinet.
We will make them a Clay safe for the good things they may get;
We'll give up our Clay lots for the lots of men of Clay.

\(^{10}\)"Hurrah for the Clay!" *Clay Minstrel*, 38; *National Clay Minstrel*, 26-27; *C & F Songster*, 26-27; *Whig Songs*, 3.
To meet in—and to mould all their Clay tickets night and day,
For we’re all going to vote for honest Harry,
For we’re all going to vote for farmer Clay.\(^\text{11}\)

The word Clay appears in the preceding song twenty-four times either to refer to
presidential candidate Henry Clay or to the many uses of clay in daily lives. The point
seems to be that the country would be better served with Clay than with anything else or
anybody else. Several other songs used this imagery generated by Clay’s name. "True
Harry of Kentucky, O" suggested Clay would be a better foundation on which to build a
country.

The opposition know him good,
Though contrary they say, my boys,
Their tory chiefs are only mud,
Compared with our true Clay, my boys.\(^\text{12}\)

A song with the rather strange title of "Whig Rally at Richmond, Va." put out the
call for all true Whigs to rally to build a "Club-House" for meetings. The writer invited
"Whig and Dem-o-crat" to come to the club to meet; there would be room for all. The
strength of the club house would be unquestioned. The writer concluded:

Our floor will be firm and unbending;
Calhounites, and Locos and all,
Remember when you are attending,
Foundations on Clay do not fall.\(^\text{13}\)

\(^\text{11}\)"The Farmer’s Song, or, Going the Whole Clay," *National Clay Minstrel*, 117; *C & F Songster*, 17; *Clay Songster*, 60-61; *Whig Songs*, 13.

\(^\text{12}\)"True Harry of Kentucky, O," *Clay Minstrel*, 68. Two songbooks changed the
title from "O" to "Oh." These were *National Clay Minstrel*, 28, and *C & F Songster*, 28.
The *Clay Songster*, 20, omitted the word "True" from the title and substituted "Oh" in
place of "O."

\(^\text{13}\)"Whig Rally at Richmond, Va.," *Clay Minstrel*, 248.
An interesting verse from a song titled "The Farmer of Kentucky" recognized Clay's success with his own plantation and suggested that he could do the same with "freedom's farm," meaning, obviously, the nation. This lyricist referred to Clay as "freedom's agriculturalist."

For years he left his western home,
To work on freedom's farm, sir,
There he managed our nation's loam,
With his rich Clay so warm, sir,
He made the nation's plants grow tall,
And freedom's seeds grow lucky,

And the harvest they were capitol (capital)
Through the harvest of Kentucky.14

One final verse that made use of the Clay name came from a song titled "Oh, Henry Clay Will Be the Man." Apparently Tyler asked an associate just how many Clay men there were in the country.15 This verse supplied an answer, though perhaps not the one Tyler wanted.

Said Tyler John the other day,
How many are Clay men I pray?
Why Johnny, dear, we're made of Clay,
And so we all are Clay men.16

This same songwriter, creating one of the best images in all the songs studied for this essay, found a way to count those who were Clay men.

14"The Farmer of Kentucky," National Clay Minstrel, 70; C & F Songster, 10.

15See the National Clay Minstrel, 20, for a brief discussion of Tyler's question to a Jonathan Roberts.

16"Oh, Henry Clay Will Be the Man," National Clay Minstrel, 89.
How many Clay men did you say,
Go count the stars in the milky way,
And ten for each, and then you may
Attempt to count the Clay men.¹⁷

There are two songs with the same title but different lyrics that attempt to answer, in different ways, Tyler's question about the number of Clay men. The title is "How Many Clay Men Are There?" The first version represented a roll call of the states and it was dedicated to the Clay Club of Salem, New Jersey. A typical verse mentions four states and suggests that each is full of Clay supporters.

A voice from far Michigan comes;
Massachusetts and "Rhody" prepare
To tell, with Connecticut’s sons,
That a strong vote of Clay men are there.¹⁸

Of course "Rhody" is a reference to Rhode Island. The songwriter managed to work the names of eighteen states into this song; only twenty-six states cast votes in the 1844 presidential contest.

The second song with the same title employed quotation marks around the title followed by John Tyler's name. This gave the appearance of a direct answer to Tyler's query. Notice the image of Whigs from all around the country coming to the support of the candidate.

Come all ye good Whigs in the nation,
From all parts, and everywhere,
From city, from town, and from country—
Tell us "how many Clay men are there."

¹⁷Ibid., 90.

¹⁸"How Many Clay Men Are There?" Clay Minstrel, 116; National Clay Minstrel, 36; C & F Songster, 36.
Let us travel our wide country over,
To distant states let us repair,
And in ev'ry township and village—
We'll find that some Clay men are there.

If you find a brave high-minded freeman,
Who loves to breathe Liberty's air,
And would die in defence of his country—
Be sure that a Clay man is there.\(^{19}\)

The final verse offered a definitive answer to Tyler’s question: Clay men were everywhere.

And when the election is over,
Oh! how Johnny Tyler will stare!
To find that wherever there's people
Such hosts of true Clay men are there.\(^{20}\)

Not only were Clay men everywhere. They were also rallying as the election drew nigh to reconstruct the 1840 success that had been stolen from them. Many songwriters suggested that Whigs were gathering from all over the country to help in the effort. Verses about Whigs coming together for the contest ahead are some of the most poetic and image provoking of all Whig songs. Alfred B. Street wrote a song titled "Henry Clay" which appeared in only one songbook. The first verse praised Clay and suggested that his support was widespread.

\begin{center}
Hail to the statesman great and wise,
The patriot true and bold!
Where'er our trophied eagle flies,
His name with pride is told.
From Maine's dark pines, and crags of snow,
To where magnolia breezes blow
\end{center}

\(^{19}\) "How Many Clay Men Are There?" *Clay Minstrel*, 214.

\(^{20}\) Ibid., 215.
O'er rich Floridian flowers;  
From hilly east to prairied west,  
We hail him as our mightiest—  
Rejoice in him as ours.\(^{21}\)

Notice that this verse suggests that Clay had support from Maine to Florida, from east to west. Other songwriters echoed this thought. This next verse is from a song with the same title as the previous verse, "Henry Clay," but completely different lyrics.

To East and West—to North and South,  
We'll send our summons out—  
Till every hill, throughout the land,  
Give back the joyful shout.  
Uprouse ye! all true-hearted Whigs,  
And once more to the fray—  
Roll out our banner to the breeze  
And strike for Henry Clay.\(^{22}\)

Another song that mentions the four corners of the compass is titled "Our Flag Is Floating On the Breeze." The lyricist who penned these lines suggested that there was a "magic word" that would ring out from Maine to Michigan to Louisiana and to Florida. The magic word was Clay.

Comes from the east the stirring cry,  
Hurrah, hurrah, hurrah;  
In trumpet tones of victory;  
Hurrah, hurrah, hurrah;  
The south give back the cheering shout,  
Dispelling fear, dissolving doubt.  
Hurrah, hurrah, hurrah, hurrah,  
Hurrah for Harry Clay!  
Comes from the north the thrilling peal,  
Stand by him, Whigs, be true as steel;

\(^{21}\)"Henry Clay," *Clay Almanac*, 10. It is not clear if this was intended as a song or a poem. No tune was suggested.

\(^{22}\)"Henry Clay," *Clay Minstrel*, 265.
Hurrah, hurrah, hurrah;
Let recreant cowards turn and flee,
We go for death or victory.
    Hurrah, hurrah, hurrah, hurrah,
    Hurrah for Harry Clay!

Comes from the west in thunder tones,
    Hurrah, hurrah, hurrah;
"He is our best, our chosen one,"
    Hurrah, hurrah, hurrah;
East, west, north, south,—all now display
Their love for gallant Harry Clay,
    Hurrah, hurrah, hurrah, hurrah,
    Hurrah for Harry Clay!²³

One song that used the imagery of Whigs from all over gathering to support Clay was titled simply "Gallant Harry." The songwriter not only suggested that Whigs from the far corners were assembling to support the candidate; he also implied that no one was too meager or too mighty to join the battle. This song appeared in five songbooks.

Once more, and at our Country's call,
    We're here this night to rally,
From cottage low and stately hall,
    From mountain top and valley!
    Come east, come west,
    Come strive your best;
    Oh! Freemen do not tarry,
But strike the blow, your foes o'erthrow,
    And shout for gallant Harry!
    And shout for gallant Harry!

When doubt and gloom o'erspread the land
    And cowards hearts have trembled,
Who was it took the foremost stand,
    And never yet dissembled!
    Come south, come north,
    Come boldly forth,
AND STRIKE FOR CLAY AND GLORY!

²³“Our Flag Is Floating On the Breeze,” Clay Minstrel, 188.
For this he'll stand the test of time,
And live in noblest story,
And live in noblest story;²⁴

Numerous other verses, and two entire songs,²⁵ could be cited to further this image of Whigs coming from all over the country—north, south, east and west—but the point has been established. The point is an important one because the two major parties, Whigs and Democrats, had about equal numbers of supporters by the early 1840s.²⁶ It was important to get out, or at least suggest that they were coming out, as many Whig supporters as possible.

Closely associated with this idea of a mass of humanity coming from all across the country was the theme that politics is war and the Whigs must be ready to face the upcoming battle. This leads to the logical comparison of a political party to an army complete with banners an bugles. Many songwriters alluded to this theme. Several song titles leave no doubt about the concurrence among Whigs that a battle was at hand. A

²⁴"Gallant Harry," Clay Songster, 34-35; Clay Almanac, 14; Coon Songster, 18-19; Clay Minstrel, 9-10; Whig Songs, 6. The last two songbooks cited changed "cottage low" to "lowly cot" in the third line. Also the second line of the second verse is "And e'en the boldest trembled" in place of the line given in the quoted verse. There were also some minor differences in punctuation and capitalization.

²⁵One of the two songs that could be cited in their entirety is "All's Well," Clay Minstrel, 204-206. The title changed to "Hark! from the Broad and Noble West" in National Clay Minstrel, 63-64, and in C & F Songster, 3-4. The other song, "Voice of the People," appears in the Clay Minstrel, 255. The same title, with the addition of the word "The" at the beginning, appears in National Clay Minstrel, 61, and C & F Songster, 61. The lyrics in the last two songbooks are substantially different from the lyrics in the Clay Minstrel but say essentially the same thing.

few verses will illustrate this recurring theme of the Whig lyricists. The first is from a song titled "A Whig War Song."

O Freemen raise the battle cry,
And to your weapons spring;
With all the force your wrongs supply,
Loud make the welkin ring!  

The "wrongs" probably referred to winning the last election but losing the fruits of victory with Harrison's untimely death. The verses which followed this one mentioned Tyler's ascension and Van Buren's likely candidacy in 1844.

Several songs used the imagery of a sword ready drawn to fend off foes of every hue. A song titled "Come Vote for Our Harry" began by encouraging voters to vote for Clay and who was one and the same as liberty, honor, and fame. Then the following verse suggested the Whigs should be ready for the battle:

Then let the bright dawn find the sword ready drawn,
His friends firmly marshalling their banners on high;
For the conflict make ready, press on, but be steady,
Proudly determined from the foe not to fly.  

One other song that utilized the image of a sword being drawn suggested a particular part of the Clay program for which a battle was worthy. The title of the song is "For Home Protection and For Clay." The second verse quoted suggests that the time for action was at hand. This invokes the memory of Thomas Paine's "sunshine soldier and summer patriot" of another era.

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27"A Whig War Song," Clay Minstrel, 7; National Clay Minstrel, 112; C & F Songster, 42.

The gallant Whigs have drawn the sword,
   And thrown the idle sheath away;
And onward is the battle-word,
   For Home Protection and For Clay.

We’ve drawn the sword, now rally all,
   As hunters at the break of day;
Leave cottage hearth, and festive hall,
   And take the field for Henry Clay.29

This song appeared in three songbooks with three different titles. The editors of the Clay Songster included an introductory note from the author of this song who obviously was a woman. She began her note by pointing out that she was not "among the masculine portion of the human family" but she was a Whig. She went on to say that she supported Henry Clay, and although she could not vote, she could and would write occasionally.30

Another important symbol of an army is the bugle which is sounded to arouse the men and to indicated lights out. A song titled "A Blast from the Bugle!" implied bugles were sounding from Georgia to Maine to arouse the Whig masses.

A BLAST FROM THE BUGLE—say heard ye the sound,
   As it roll’d from the west over mountain and valley,
'Twas a signal for Patriots, the country around
   To make for the contest a glorious rally;
Regard then its call, ye whigs one and all,
   Prepare for the conflict—to conquer or fall,
"A blast from the Bugle," oh! list to its strain
   As it echoes its thunders from Georgia to Maine.31

29"For Home Protection and For Clay," Clay Minstrel, 33. The same song appeared in the National Clay Minstrel, 74, with the title "The Star of Ashland" and in the Clay Songster, 43-44, with the title "The Star of the West."

30Clay Songster, 43.

31"A Blast from the Bugle!" Clay Minstrel, 220.
Reference to a bugle occurred again in a song titled "The Statesman of Ashland." The first two verses presented an image of an army in camp with the foes all around. Then the third verse called the army to action:

The faint dawn is breaking, our bugles are speaking,
Quick rouses our lengthened line;
Sweet dreams are departing, the soldier is starting,
And welcome the morning shine.\(^{32}\)

This army was led by a "patriot tried and true." The next verse told of the foe approaching and of the coming battle. All the while the "patriot tried and true" led his forces. The last verse announced the defeat of the enemy of the patriot force and the crowning of the patriot leader:

Down, down, drop the foe, and still on, on, we go,
And each thicket and dingle explore,
Loud our shrill bugles sing, till the wild woods ring,
And their rifles are heard no more.
Now weave the green crown of undying renown,
For the patriot Leader's brow,
And write his name with a halo of flame—
BRAVE HARRY THE VALIANT AND TRUE.\(^{33}\)

Some songwriters made a more direct reference to an army. Some of these lyricists made a connection between the Whigs who fighting off the tyranny of the Jacksonians and the Tylerites and the forefathers who won independence from tyranny across the sea. The first verse, and the only one in which the word "army" is used is from a song titled "Harry, The Honest and True."


\(^{33}\)Ibid., 139.
Ye gallant true Whigs of the army
That conquer'd for Tippecanoe,
Come with us, and join now the standard
Of "Harry, the honest and true;"

The second verse lamented the departed Harrison, the former commander for whom death had been a promotion. The third verse then made a connection between Harrison and Clay, the new leader of the Whig army.

Yet in the same cause we’re united,
We fight the same enemy too,
And have for our leader invited
The friend of old Tippecanoe;  

Two verses from a song titled “The Whig Rally” made the connection between the freedom fighters in the revolutionary era and those in the 1840s. Note the difference in the enemies the two groups were fighting.

In grateful love on Freedom’s side,
We’ll praise our fathers’ actions;
Their ills came o’er the Atlantic tide,
While ours are civil factions.

The foulest foes are they who seem
Their country’s true defenders,
While pleasing speech and crafty mien
Conceal but false pretenders. 

Perhaps the best song utilizing this imagery of an army at war was “Once More to the Battle.” The first verse suggested that the Whigs not only were ready for the battle but also that theirs was a just fight:

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34“Harry, The Honest and True,” Clay Minstrel, 40; National Clay Minstrel, 77; Coon Songster, 13; Whig Songs, 5. There were some minor differences in punctuation and italics in the different songbooks.

Once more, our armour buckled on,
   We're ready for the fight;
The motto on our glorious flag
   Is "Freedom, Truth and Right,"
We have thrown it out upon the breeze,
   We've nailed it to the mast;
And "sink or swim," that flag must float,
   While faith and truth shall last.

The second verse eulogized Harrison for his efforts in leading the victory in 1840.

Unfortunately, treachery made the Whig victory hollow. The third verse compared the
Whig victory in 1840 and the party's situation in 1844 to defining moments of the
American Revolution.

   We've scotched the Locofoco snake,
      And yet we see it crawl;
   Its minions desecrate the place
      That should be Freedom's Hall,
   We thrash'd them well the last campaign;
      As well as we knew how,
   It was but Saratoga then,
      We'll give them Yorktown now.36

Saratoga is often considered the turning point of the revolution while Yorktown was the
final battle when General Cornwallis surrendered British authority over the colonies. For
the Whigs, the victory in 1840 authenticated their existence as a party while they hoped
1844 would be their redemption after Tyler vetoed, as far as they were concerned, the
results of the 1840 election.

Reference to a "mast" in the song quoted above leads to another image that was
important in Whig songs. This was the idea of a ship of state with Henry Clay at the

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helm. The idea of representing a nation as a ship at sea occurred in ancient Greek poetry.

In English, it can be traced back as far as 1675. The song just quoted concluded with a verse about Clay being at the controls of the ship of state.

Once more the gallant ship of state
With Harry "at the con,"
Will breast with pride the swelling waves,
And bear us bravely on:
The pennant streaming in the wind
Her "stars and stripes" are gay,
The motto on her union jack,
"Justice to Henry Clay!"

A similar verse appeared in a song titled "O! Come Let’s Sing of the Farmer. The song-writer praised Clay lavishly calling him the "country's brightest moment" and "Her glory, boast, and pride." Successive verses praised Clay for his opposition to the British in the War of 1812, and for his work to save the Union during the nullification crisis. The songwriter concluded that Clay was the proper person to guide the ship of state.

The Statesman wise and eloquent,
Friend of the workman’s cause,
The champion of his country’s rights,
Defender of her laws:
To right the erring ship of state,
And to direct her way;
The people now call to the helm
Their pilot, Harry Clay.

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38“Once More to the Battle,” Clay Minstrel, 228. Use of the term "union jack" in the next to last line refers only to the flag of a nation, any nation. The Union Jack (capitalized) refers to the flag of the United Kingdom.

At least two songs gave the ship of state a name. The verse that opened this chapter is from a song titled "The People Are Coming." The last verse explained that Clay was coming to command the ship of state and replace those who had been at the helm.

Old Harry is coming to take the command
Of the ship Constitution, and bring her to land;
The whole Kitchen Cabinet will be set ashore,
And Matty and Tyler be heard of no more.
Huzza, then, huzza! once more let us cheer;
With such a commander we’ve nothing to fear.40

"The Ship Columbia" also provided a name for the ship of state, as evidenced by the title.

A note in the songbook explains that this song was written for the National Clay Minstrel by F. B. Graham.

Far from the west see the statesman advancing,
Whose voice in our cause has so often been heard,
Now his bright, beamimg eye, towards the whig standard glancing,
Is fixed on the gay-plummaged liberty bird.
Give him the helm of the fair ship Columbia,
And we’ll laugh at the storm as we ride safely o’er
All the high-swelling surges of life’s troubled ocean,
Till Protection we find on our own native shore.
Now to the lofty mast,
Nail the Whig banner fast,
And let it for e’er on the winds pinions play?
None will the tempest fear,

When with a hearty cheer,
We welcome on board, the brave mariner Clay.41

Another song, titled "The Clay Ship" and written for the National Clay Minstrel, left no doubt who was in charge of the ship of state. The author of this song was B.

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40 "The People Are Coming," Clay Minstrel, 100.

41 "The Ship Columbia," National Clay Minstrel, 84-84; Clay Minstrel, 222.
Luther Leland. He wrote the song in the form of a soldier's dream; naturally the soldier had his gun at his side. Leland praised Clay for guiding the ship past Democratic dangers.

Harry Clay had the helm of the huge ship of state,
And well did she buffet the billows of time;
Though the storm it was high, and the danger was great,
Her appearance was grandeur, her bearing sublime.

Sub-treasury shoals [unintelligible word] passed under her lee,
And swiftly the fading pet banks she swept by,
Nor heeded the cry as she sailed o'er the sea,
"Oh! where shall Van Buren Democracy fly!"  

One lyricist dedicated an entire song not only to Clay's efforts to right the ship of state but also to his support of the navy in the War of 1812. According to the note preceding the song Clay had earned the lasting respect of American sailors for his efforts on their behalf. This song is titled "Harry Clay and the Jackets of Blue!" The first verse tells of the wretched condition of the ship of state as a result of John Tyler's administration. The word "lubber" in the verse below must refer to Tyler.

The good ship of state is now driven ashore,
The thunder howls round us, and dark tempests lower;
The sea is fast rising—and breaks in the bay,
And the hearts of the boldest are filled with dismay;
She will founder, unless, with true patriot zeal,
We get rid of the lubber who stands at the wheel!
And take a new PILOT, whose heart is true blue—
And such we shall find in our Harry the true.

He has stood by our rights—and nobly has shown
That in state navigation he is second to none;
His soul with the true "live-oak grit," is imbued!
He is worthy to stand where a Washington stood!

Then give him the tiller—when he steps on deck,  
His firmness and wisdom will save us from wreck.  
Then summon him, tars! Shout, jackets of blue,  
"Oh, haste to the rescue, bold Harry the true."  

Whigs did a good job of projecting images in their songs. It is evident after  
reading these songs that the Whigs believed they had widespread support all across the  
country. They knew that they would have to put out the call to funnel all of that support  
in the right direction. Once that force came together it would be like an army preparing to  
do battle with an evil opposition. Of course the man to lead that army, and to be in  
command of the ship of state, was the candidate to be, Henry Clay. All of these images  
were unmistakable in Whig songs. While the public might have known the virtues of  
Whig candidates and the vices of those who opposed the Whigs, imagery as evidenced in  
the songs included here could be utilized to make potential voters believe they belonged  
to a large, well organized, political party with a real chance of success.

\[43\] "Harry Clay and the Jackets of Blue!" Clay Minstrel, 110-111.
CONCLUSION

Up and away for Baltimore!
To meet the great Convention,
Come young and aged, rich and poor,
Approve our good intention.¹

By the time the Whigs assembled in Baltimore on May 1, 1844, Henry Clay was the unchallenged nominee with both the Whigs and the majority of Democrats expecting Martin Van Buren to be the Democratic nominee. Whig lyricists had correctly prophesied the outcome of the Whig convention for that was a foregone conclusion after the special session of Congress in 1841. Even Clay's retirement from the Senate had been planned to coordinate with the North Carolina state convention, the first state to nominate him.

It is difficult, however, to assess the value of campaign songs. Philip Hone offered the opinion in his diary that Harrison had been "sung into the presidency."² The same was not to be true with Clay in 1844. Despite the best Whig songwriting efforts, Clay lost for the third time in as many tries for the presidency. That raises the difficult question of the effectiveness of campaign songs. William Miles, the songbook bibliographer, stated flatly that "no candidate for the office of the presidency was ever

elected or defeated on the strength of a song. That does not, however, diminish the value of a study analyzing the campaign issues and techniques reflected in this body of material.

When reading the campaign songs written by Whigs from late 1842 until the convention in May, 1844, one is instantly impressed with the issues or personalities that made a difference in the campaign but were not mentioned in song. These include James K. Polk, the first dark horse candidate ever to receive a convention nomination, whose name did not even surface at the convention until the eighth ballot. Many Democrats had to be as stunned as the Whigs must have been when it was announced that Polk, most recently defeated as gubernatorial candidate in Tennessee, was the nominee. Reading the Whig songs published after the Democratic convention reveals how surprised the Whigs were when they questioned in song who the opposing candidate was.

An example of a prominent issue that impacted the election was the Texas question. President Tyler was hoping for immediate annexation. Annexing Texas would secure his place in history not to mention help his re-election bid (which he did not withdraw from until late in the campaign). The campaign of 1844 was the only presidential election of the nineteenth century to be so affected by a foreign policy issue. Both Clay and Van Buren, just before the conventions, came out against immediate annexation. This position derailed Van Buren’s chances in the Democratic convention.

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and hurt Clay in the election. Yet Texas did not find a place in Whig songs leading to the conventions except to be mentioned in passing.

Another issue unmentioned by Whig songwriters was slavery. Clay was a slaveholder and this caused him some problems during the election. One group that received no mention at all in the Whig songs was the Liberty party. This party ran James G. Birney in the election of 1840 and polled a few votes. During the election of 1844, Birney ran again and polled enough votes in New York to cost Clay the election in that state and as a result the presidency. Neither Birney as an opponent nor the party he represented were deemed worthy of notice by Whig lyricists.

Although there appear to be many glaring omissions, campaign songs did serve a purpose. While even those who published campaign songsters considered them "literary trash," Whig songwriters managed to reflect, accurately, preconceived notions and ideas held by many Whig party faithful. These included the idea that Harrison was a saint who was denied the time to enact the Whig program. Also, praise for Clay, the heir apparent to the sainted Harrison, received credit for the national economic programs he had developed over a lifetime of public service. Whig songwriters generally agreed that Clay's program was the answer to the economic hard times that had befallen the country under the leadership of the Democrats. These same lyricists excoriated ex-Democrat, ex-Whig John Tyler and current Democrats such as Van Buren, and John C. Calhoun.

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5Miles, *Songs, Odes, Glees and Ballads*, ix.
especially and other Democrats, such as Thomas Hart Benton, Lewis Cass and James Buchanan slightly less intensely. Whig songs also condemned Democratic measures like the sub-treasury and the hard money policy.

Perhaps more important than what the songwriters actually wrote about was the mere existence of the songs. Some songs were witty, some were nonsensical; some were written for local audiences while others appealed to a national electorate. As literature they are certainly forgettable, even as campaign literature. There is nothing profound in the songs; no new issues appeared for the voters to consider. Yet songs had an undeniable appeal to the masses. They were on a par with campaign newspapers and pamphlets. Songs could arouse emotions that speeches could not match. Long after attending a rally in which songs were prominent, a potential voter might forget the phrases uttered by the politicians but he could remember a catchy phrase set to music. Campaign songs inspired patriotism to the country and devotion to the party. They could encourage widespread public participation which was the indisputable Whig goal. So popular were campaign songs that professional glee clubs developed for the purpose of touring to campaign functions to lead the participants in song. These glee clubs distributed many Whig songbooks to the party faithful and perhaps to the curious.

William Burleigh compiled a songbook for the Republicans in 1860. In the introduction he suggested that a song could put "'into some rhythmic form, a popular thought, emotion, or purpose, it is enough to give impulse to the popular heart, however homely the verse or unartistic the air to which it is sung.'"^6

^6Quoted in Miles, Songs, Odes, Glees and Ballads, xxviii.
It is entirely possible that Whig songs leading to the nominating conventions in 1844 had no impact on those conventions or the election that followed. More likely, it is impossible to determine how many votes songs won or lost for the Whigs (or for any other party). What is undebatable, however, is the popularity of songs. Perhaps the best use of campaign songs appeared in the lyrics of a song titled "Come All Ye Men Who Push the Plough." After singing the praises of Clay this writer suggested Whigs should

Then let us work with all our might,
Elect this shining star,
And vote by day and sing by night,
And fetch him from afar.7

Whig presidential campaigns in 1840 and 1844 did much to create enthusiasm among voters. Voter participation reached record high numbers in 1840 and again in 1844. In 1844 both Clay and Polk received almost as many votes in the general election as the entire total cast in electing Van Buren in 1836. Certainly part of this increased participation can be attributed to a deliberate attempt to attract the masses. For this campaign songs deserve some of the credit.

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7"Come All Ye Men Who Push the Plough," Clay Minstrel, 166; National Clay Songster, 22; C & F Songster, 22. The italics in this verse were not in the original songbook. They were added by this author for emphasis.
APPENDIX

WHIG SONGS PRIOR TO THE 1844 PRESIDENTIAL ELECTION
The songs in this list are arranged alphabetically by first significant word. Articles "a" and "the" are listed at the beginning of the songs but not considered when alphabetizing. In some instances the same title appears in different songbooks with different lyrics. Some songs with identical lyrics have different titles in different songbooks. Given these facts, the first two lines of each song are given to help identify the repetition of lyrics. When the same lyrics have different titles, the second title appears in () after the shorthand entry described below. The tune the song was sung to is also included immediately after the title of the song. Any song that did not have the tune listed in the songbook is listed as "Tune: unavailable."

Rather than list the short title of each songbook each time it should be used, the following shorthand method of identifying songbooks has been used. SB is shorthand for songbook. The number after SB was assigned in no particular order. The number after the hyphen is the page number where the title of a song is listed. For example, the song "All’s Well" followed by SB 1 - 204 indicates the song is found in the Clay Minstrel at page 204. The same song, with a different title can be found in two other songbooks as well.

<table>
<thead>
<tr>
<th>Short Title</th>
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<td>Whig Songs</td>
<td>SB 7</td>
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**ALL’S WELL** (Tune: unavailable)  SB 1 - 204; SB 2 - 63  (Title: Hark! From the Broad and Noble West): SB 3 - 3 (same title as in SB 2)

Hark! from the broad and noble West,
From where the Hero's ashes rest,

**THE AMERICAN FLAG AND CLAY** (Tune: Sparkling and Bright)  SB 1 - 96

See in the light of glory bright,
Each star and stripe proudly beaming,

**APPEAL TO FREEMEN** (Tune: Bruce's Address)  SB 1 - 62; SB 2 - 104; SB 5 - 57

Freemen whom your states adore
And your blood-bought rights of yore,
THE ARISTOCRACY OF DEMOCRACY (Tune: John Anderson, my Jo) SB 1 - 77

Ye aristocratic Democrats!
Buchanan, Wail, and Co.

AS I WALKED OUT (Tune: unavailable) SB 1 - 123; SB 2 - 43 (Title: A Sittin’ on a Tree - Tune: Sittin on a Rail); SB 7 - 10

As I walked out dis afternoon,
To get a drink by the light ob de moon,

THE BEST THING WE CAN DO (Tune: Malbrook) SB 1 - 151

The times are bad and want curing,
They are getting past all enduring;

A BLAST FROM THE BUGLE! (Air: Star Spangled Banner) SB 1 - 220

A blast from the bugle—say heard ye the sound,
As it roll’d from the west over mountain and valley,

THE BOLD KENTUCKY BOY (Tune: The Highland Minstrel Boy) SB 2 - 105; SB 5 - 46

Come, freemen, ere our land’s undone,
All gather side by side,

THE BONNIE CLAY FLAG (Tune: unavailable) SB 1 - 252

Hey the bonnie, ho the bonnie,
Hey the bonnie Clay flag;

THE BOY OF THE SLASHES (Tune: The Days When We Went Gipsying) SB 1 - 211

In the slashes of old Hanover
A lad with thoughtless brow,
A BUMPER AROUND NOW, MY HEARTIES (Tune: Old Rosin the Bow)  SB  1 - 150

A bumper around now, my hearties,  
I'll sing you a song that is new;

CAPTAIN TYLER (Tune: Captain Kidd, or Uncle Sam)  SB  5 - 8

Ye state captains so bold, hear my words, hear my words,  
Ye state captains too bold, hear my words,

A CATCH (Tune: Here's a Health to All Good Lasses)  SB  1 - 268

Here's success to old Kentuck,  
Ever true and ever lucky;

THE CHIEF OF THE WEST (Tune: Spring Time of the Year Is Coming)  SB  1 - 66; SB  2 - 81; SB  5 - 39; SB  7 - 12

The chief of the west is coming, coming,  
Whigs all must muster, night and day,

CHOSEN SONS OF LIBERTY (Tune: Scots Wae Hae)  SB  1 - 242

Chosen sons of liberty;  
Ye whose hearts and minds are free,

CLARE DE KITCHEN (Tune: unavailable)  SB  1 - 125

In old Kentuck, in de arternoon,  
We take a bee-line for de same old coon.

CLAY AND FREEDOM (Tune: The Bay of Biscay, O)  SB  1 - 269

War's tempest wildly breaking  
Above our lovely land;

CLAY AND FRELINGHUYSEN (Tune: Lucy Neal)  SB  3 - 1

What has caused this great commotion?  
At Baltimore, they say,
CLAY CABIN RAISIN' (Tune: The Good Old Days of Adam and Eve)  SB 1 - 249

Come all you Log Cabin Boys, we're going to have a raising,
We have a job on hand that we think will be pleasing;

THE CLAY FLAG (Tune: The Soldier's Gratitude)  SB 1 - 112; SB 2 - 76

'Tis fair to see yon banner bright
Unfurling to the breeze;

THE CLAY GATHERING (Tune: The Macgregor's Gathering)  SB 1 - 64; SB 2 - 83;
SB 5 - 54

The land-shout rings loud for our bold Hero Clay,
And his name and the true cause grow brighter each day,

THE CLAY GATHERING (Tune: The Macgregor's Gathering)  SB 1 - 91

The land is awaking, and free to the blast,
The standard of Freedom is fearlessly cast,

CLAY GIRL'S SONG (Tune: Old Rosin the Bow)  SB 1 - 243

If e'er I consent to be married,
(And I am not quite sure but I may)

CLAY, OUR NATION'S GLORY (Tune: March to the Battle-Field)  SB 1 - 137;
SB 2 - 82; SB 5 - 52

A chief's in the gallant West,
His name is high in story,

THE CLAY RALLY CRY (Tune: All the Blue Bonnets)  SB 1 - 129; SB 2 - 62;
SB 3 - 62; SB 5 - 59

Out, out, whigs and true democrats,
To the rescue of liberty come in quick order,

THE CLAY SHIP (Tune: Soldier's Dream)  SB 2 - 73

Our song we had sung—for the feast was all o'er,
And the curtains of night were drawn closely around
CLAY SONG (Tune: unavailable) SB 1 - 279

Come all you bold mechanics,
And honest farmers too,

CLEAR THE WAY FOR HARRY CLAY (Tune: What Has Caused This Great Commotion) SB 1 - 43; SB 2 - 50; SB 5 - 5; SB 7 - 4

What has caused this agitation,
Tation, tation, our foes betray,

COME ALL YE GOOD MEN OF THE NATION (Tune: Rosin the Bow) SB 2 - 21; SB 3 - 21

Come all ye good men of the nation,
And join to the standard of Clay,

COME ALL YE MEN WHO PUSH THE PLOUGH (Tune: Auld Lang Syne) SB 1 - 165; SB 2 - 22; SB 3 - 22

Come all ye men who push the plough,
Or make the shuttle hum;

COME, CHEER UP, YE WHIGS (Air: The Star-Spangled Banner) SB 1 - 87

Come, cheer up, ye Whigs! for your cause is glorious,
Like your sires be united and like them be victorious,

COME ONE AND ALL! (Tune: Old Tip’s the Boy) SB 1 - 194

Come one and all, obey the call,
Hurrah, hurrah, hurrah;

COME ROUSE UP, YE BOLD HEARTED WHIGS OF KENTUCKY (Tune: When Britain’s Oppression Her Laws, &c.) SB 1 - 185

Come, rouse up! ye bold-hearted Whigs of Kentucky,
And show the nation what deeds ye can do;

COME TO THE CONTEST (Tune: The Old Oaken Bucket) SB 1 - 75; SB 7 - 7

Come on to the contest, the call is loud ringing:
Each son of the Key Stone, the call is to you;
COME TO THE RESCUE (Tune: Marseilles Hymn) SB 1 - 100; SB 7 - 11

Rise, rise! ye freemen, once 't was glory
For man to oppose a tyrant's power;

COME UP WITH THE BANNER (Tune: unavailable) SB 1 - 132

Come up with the banner
Of good Harry Clay,

COME VOTE FOR THE PATRIOT CLAY (Tune: Rosin the Bow) SB 1 - 59

Ye freemen throughout the whole nation
Attend to your duty, I pray,

CONVENTION SONG (Tune: Take Heed! Whisper Low) SB 1 - 271

Arouse, arouse from hill and valley
Comes sweeping on a gallant band;

COON SONG (Tune: Ole Dan Tucker) SB 1 - 256

The skies are bright, our hearts are light,
By thousands once more we unite:

THE COON SONG (Tune: Dandy Jim of Caroline) SB 1 - 207; SB 2 - 101

A race! a race! And who will win?
Who will be out? who will be in?

THE DAWN OF BRIGHTER DAYS (Tune: Carrier Dove) SB 1 - 216

There's a name that falls on the patriot's ear,
Wherever his steps may roam,

THE DAYTON GATHERING (Tune: unavailable) SB 1 - 119; SB 2 - 53; SB 3 - 53

To Dayton we have come, my boys,
All in a great array,
DE POSSUM’S TREE (Tune: Dance to de Boatman)  SB 2 - 19; SB 3 - 19

Oh hab you heard that possum’s case
How he got beat in de ’lection race,

THE DEEDS OF CLAY (Tune: The Bonny Boat)  SB 1 - 49; SB 2 - 38; SB 3 - 38;
SB 5 - 14

When in the South dread civil war,
Rose like a storm of night,

THE DISPERSION OF THE SPOILERS (Tune: The Star-Spangled Banner)
SB 1 - 186

The spoilers came down like a wolf on the fold,
And their train-bands were revelling in ill-gotten gold,

THE FARMER OF ASHLAND, THE PRIDE OF THE WEST (Tune: unavailable)
SB 1 - 236

I’ll sing you a name—the first, purest, and best,
The theme of the world and the pride of the West;

THE FARMER OF KENTUCKY (Tune: The Hunters of Kentucky)  SB 2 - 70;
SB 3 - 10

Ye honest Whigs and voters true,
Who’d save your nation’s glory,

THE FARMER PRESIDENT (Tune: The Poacher’s)  SB 1 - 104; SB 7 - 5

Did you ever hear of the Farmer
That live up in the West;

THE FARMER’S SONG, OR, GOING THE WHOLE CLAY (Tune: We’re All Noddin’)
SB 2 - 117; SB 3 - 17; SB 5 - 60; SB 7 - 13

We’re all going it for Clay of old Kentucky,
We’re all going it for honest farmer Clay,
FOR HARRY CLAY, HUZZA! (Tune: Frog in a Well)  SB 1 - 102

Ye Whigs, Conservatives, and all,
Listen to your country's call,

FOR HOME PROTECTION AND FOR CLAY (Tune: unavailable)  SB 1 - 33;
SB 2 - 74 (Title: The Star of Ashland); SB 5 - 43 (Title: The Star of the West)

The gallant Whigs have drawn the sword,
And thrown the idle sheath away;

THE FOUR VETOES, OR VETO AND DITTO (Tune: Cork Leg)  SB 5 - 12

Democratic Whigs, list while I sing,
About a Ditto Veto king,

FREEMEN, AWAKE! (Tune: A Life on the Ocean Wave)  SB 1 - 153

Awake to the stirring sound!
Hark, hark to the loud alarms!

FREEMAN'S CLAY (Tune: Yankee Doodle Was a Gentleman)  SB 2 - 9

Fair freedom boasts a statesman great,
Formed for her cause most lucky,

FROM THE COONS OF RHODE ISLAND TO THE CLAY WHIGS OF THE UNION—GREETING (Tune: Ole Dan Tucker)  SB 1 - 69

As I've got time I'll tell you all
The States that vote for Clay next fall,

GALLANT HARRY (Tune: Royal Charlie)  SB 1 - 9; SB 4 - 14; SB 5 - 34; SB 6 - 18;
SB 7 - 6

Once more, and at our Country's call,
We're here this night to rally,

GALLANT YOUNG WHIGS (Tune: Soldier's Return)  SB 2 - 103

Gallant young Whigs, awake! awake!
It's now no time to tarry;
THE GATHERING (Tune: Hunter's Chorus)  SB 1 - 232

From hill and from valley
They eagerly sally,

THE GATHERING OF THE STATES, OR, WHO'LL BE CHIEF BUT HARRY?
(Tune: Who'll Be King but Charlie?)  SB 2 - 11; SB 3 - 11

Come sons of men who made the tea
And fought like braves at Bunker;

THE GATHERING SONG (Tune: unavailable)  SB 1 - 94; SB 7 - 5

They're rousing, they're rousing, in valley and glen,
The noble in soul, and the fearless of heart;

THE GERRYMANDER, OR, THE ANIMALS STIRRED UP WITH A LONG POLE (Tune: Old Rosin the Beau)  SB 5 - 17

Come, all ye young Whigs of Ohio,
And ye who are curious to see

GET ALONG HARRY, YOU'RE BOUND TO GO IN (Tune: Gee up Dobbin)  SB 1 - 53; SB 6 - 33

Throw doubts to the Locos—we're confident sure
That Harry's the boy all our troubles to cure,

GET OUT OF THE WAY! (Tune: Ole Dan Tucker)  SB 1 - 27; SB 2 - 44 (Title: The Moon Was Shining Silver Bright)

The moon was shining silver bright,
The stars with glory crowned the night,

GLORIOUS HARRY CLAY (Tune: The Hurrah Song)  SB 2 - 58; SB 3 - 58; SB 4 - 4

Our partiot hearts for freedom burn, hurrah, &c.
To noble deeds our steps we turn, hurrah, &c.

GREAT NATIONAL WHIG SONG (Tune: unavailable)  SB 1 - 146

"In the strength of your might, from each mountain and valley,"
Sons of Freedom, arise! the time is at hand—
HAL OF KENTUCKY (Tune: Hail to the Chief)  SB 1 - 272

Hail to the chief who in triumph advances,
Honoured and blest be the noble Ash tree!

HARRY CLAY (Tune: Harry Bluff)  SB 1 - 60; SB 2 - 118; SB 3 - 18; SB 5 - 63; SB 7 - 8

Harry Clay when a boy was without friends or home,
Left a poor orphan lad on the cold earth to roam,

HARRY CLAY AND THE JACKETS OF BLUE (Tune: Ye Sons of Columbia)  SB 1 - 110

The good ship of state is now driven ashore,
The thunder howls round us, and dark tempests lower;

HARRY OF KENTUCKY (Tune: 'Tis My Delight of a Shiny Night)  SB 1 - 12; SB 2 - 40; SB 4 - 8 (Title: "Harry of the West"); SB 5 - 31 (same title as SB 4); SB 6 - 8 (same title as SB 4); SB 7 - 13

Once more our glorious banner out
Upon the breeze we throw—

HARRY OF KENTUCKY, HO! HEROE! (Tune: Hail to the Chief)  SB 1 - 42; SB 2 - 52; SB 3 - 52

Welcome the strain that around us is pealing,
Fraught with a music to Freemen so dear,

HARRY OF THE WEST (Air: The Star-Spangled Banner)  SB 1 - 5; SB 2 - 75; SB 7 - 8

Lo! the chieftan is gone from the scene of his fame,
But the halo of ages shall gather around it;

HARRY, THE HONEST AND TRUE (Tune: Rosin the Bow)  SB 1 - 40; SB 2 - 77; SB 6 - 13; SB 7 - 5

Ye gallant true Whigs of the army
That conquer'd for Tippecanoe,
HARRY THE TRUE (Tune: Hurrah for the Bonnets of Blue) SB 1 - 143

Here's a health to America's friend,
Here's a good luck to the honest and just,

HEADING CAPTAIN TYLER (Tune: Teddy the Tyler) SB 5 - 55

Here will I still command in state,
In spite of all the senate's prate,

HENRY CLAY (Tune: The Poachers) SB 1 - 265

To East and West—to North and South,
We'll send our summons out—

HENRY CLAY (Tune: unavailable) SB 4 - 10

Hail to the statesman great and wise,
The patriot true and bold!

HENRY CLAY AND LIBERTY (Tune: Yankee Doodle) SB 4 - 4

For Henry Clay and liberty
Let all the people shout, sir,

HERE'S A HEALTH TO OUR OWN HARRY CLAY (Tune: Hurrah for the Bonnets o' Blue) SB 1 - 122; SB 2 - 68; SB 3 - 8; SB 7 - 11

Here's a health to the working-man's friend,
Here's good luck to the Plough and the Loom,

THE HEROES OF THE MIND (Tune: The Star-Spangled Banner) SB 1 - 130;
SB 2 - 116; SB 3 - 16; SB 5 - 53; SB 7 - 13

Let bards unto fame on the lyre proclaim
The worth of the heroes who flourish the sabre,

HONEST FARMER HARRY (Tune: My Old Aunt Sally) SB 2 - 106; SB 3 - 50

All country voters gather round, while your hearts I warm, sar,
I'll gib you a true song about an ole Kentucky farmer,
HOW MANY CLAY MEN ARE THERE? (Tune: Rosin the Bow) SB 1 - 115; SB 2 - 35; SB 3 - 35

Johnny Tyler in good time will know,
By the shouts of the Whigs everywhere

“How MANY CLAY MEN ARE THERE?” (Tune: Old Rosin the Bow) SB 1 - 214

Come all ye good Whigs in the nation,
From all parts, and everywhere,

THE HUGE PAW (Tune: Law) SB 1 - 197

Come list to me a minute,
A song, I'm going to sing it,

HURRAH FOR BRAVE HARRY, THE PRIDE OF THE WEST (Tune: The Star Spangled Banner) SB 1 - 246

Oh! Still you may spy, on the battlements high,
The banner of 'Forty' still streaming;

HURRAH FOR THE CLAY! (Tune: How Ilappy's the Soldier) SB 1 - 35; SB 2 - 25; SB 3 - 25; SB 7 - 3

A health to the Farmer, who follows the plough,
And earns independence by sweat of the brow!

A HUZZA FOR HENRY CLAY (Tune: Dance, Boatmen, Dance) SB 1 - 244

The great campaign is drawing nigh,
Oh, don't you hear the Locos sigh,

IF E'ER I SHOULD WISH TO GET MARRIED (Tune: Rosin the Bow) SB 1 - 113; SB 2 - 91 (Title: The Ladies' Whig Song)

If e'er I should wish to get married,
And indeed I don't know but I may,
JOHN AND THE FARMER (Tune: The King and the Countryman)  SB 1 - 147

A farmer there was of each good man the friend,
Esteemed by his neighbors and more without end;

JOHN C. CALHOUN (Tune: John Anderson my Jo, John)  SB 1 - 189

John C. Calhoun, my Jo, John,
When we were first acquant,

JOHN C. CALHOUN MY JO (Tune: John Anderson, my Jo)  SB 1 - 81

John C. Calhoun my Jo John, I'm sorry for your fate,
You've nullified the tariff laws, you've nullified your state;

JOHN TYLER, JOHN TYLER, THIS MOMENT WE'VE HEARD (Tune: Derry Down)  SB 1 - 167; SB 5 - 47 (Title: A New Song to an Old Tune)

John Tyler, John Tyler, this moment we've heard,
And not without pain, of your veto the third;

JOHN TYLER'S PETITION (Tune: unavailable)  SB 6 - 31

Pity the follies of a poor blind man,
Whose feeble steps go blundering more and more,

JOHN TYLER'S SONG (Tune: A Wet Sheet and a Flowing Sea)  SB 1 - 169;
SB 2 - 65; SB 3 - 5

When Harrison, the good and brave,
Was laid upon his bier;

KNOW YE THE LAND? (Tune: Know Ye the Land Where the Cypress and Myrtle?)
SB 1 - 74

Know ye the land where defaulting and thieving
By Swartwouts in office are done every day;

LADIES, COME WEAVE A NEW BANNER (Tune: Old Rosin the Bow)  SB 2 - 58;
SB 3 - 58

Oh, ladies, come weave a new banner,
And we'll mount aloft to the sky,
LEAVE VAIN REGRETS (Air: Auld Lang Syne) SB 1 - 22; SB 2 - 88; SB 4 - 9
(Title: Song—for the Fourth of July); SB 5 - 42 (Title: Strike for Harry Clay); SB 7 - 10

Leave vain regrets for errors past
Nor cast the ship away—

THE LITTLE RED FOX (Tune: Ole Dan Tucker) SB 1 - 24; SB 7 - 7

The moon was up, and bright as day,
The stars they winked in their quiet way—

LOST HOPES (Tune: The Last Rose of Summer) SB 1 - 86; SB 7 - 6

'T is the last Locofoco
Left weeping alone;

THE LOUNGER'S LAMENT (Tune: The Exile of Erin) SB 1 - 134; SB 7 - 14

There stood by the polls a poor heart-broken lounger,
No hope fired his eye, for his bosom was chill,

MATTY VAN (Tune: Miss Lucy Long) SB 1 - 277

Good morning! little Matty,
To help your cause along,

NATIONAL WHIG SONG (Tune: The Fine Old English Gentleman) SB 1 - 144;
SB 7 - 7

I'll sing you now a new Whig song, made to a good old rhyme,
Of a fine true-hearted gentleman, all of the olden time;

A NEW SONG TO AN OLD TUNE (Tune: John Anderson, my Jo) SB 1 - 29;
SB 4 - 16; SB 6 - 21

John Tyler, sir, my Jo, John,
When first we were acquaint,
NOW LET US TRY HARRY! (Tune: Away up Salt River) SB 1 - 161; SB 2 - 16
(Title: Great Harry Clay); SB 3 - 31 (same title as SB 2)

Near four years ago the country was stirred,
By the Whigs who resolved they would be heard;

O! COME LET'S SING OF THE FARMER (Tune: The Poachers) SB 1 - 229

O! come, let's sing of the farmer,
The bright star of the West,

ODE ON THE BIRTHDAY OF HENRY CLAY (Tune: Hail Columbia) SB 1 - 274

Huzza! the morn in glory breaks,
And Freedom from her slumber wakes,

OH, HENRY CLAY WILL BE THE MAN (Tune: Nancy Dawson) SB 2 - 89

Said Tyler John, the other day,
How many are Clay men I pray?

THE "OLD GUARD" (Tune: Rosin the Bow) SB 1 - 281

Ye gallant young Whigs of Lancaster,
Come up in your old-fashioned way;

OLD TARIFF HARRY (Tune: Good Old Days of Adam and Eve) SB 2 - 71;
SB 5 - 25

Ye Whigs and ye Locos who little have to do now,
Just listen to my song, you will find it true now,

THE OLD WHIG CAUSE (Tune: unavailable) SB 2 - 108; SB 3 - 29

Hurrah, hurrah, for the old Whig cause,
And its chieftan, Henry Clay—

ON, FREEMEN, ON (Tune: unavailable) SB 1 - 127; SB 7 - 12

Freemen, rouse, or sleep for ever!
On, freemen, on!
Strike for freedom, now or never,
On, freemen, on!
ONCE MORE TO THE BATTLE (Tune: A Wet Sheet and a Flowing Sea)
SB 1 - 227

Once more, our armour buckled on,
We’re ready for the fight;

ONE DAY JUST AT THE SET OF SUN (Tune: Get Along Home My Yaller Gals)
SB 1 - 192; SB 2 - 23 (Title: Get Along Home You Loco Clique); SB 3 - 23
(same title as SB 2)

One day just at the set of sun,
When labor ceased its busy hum

ONWARD (Tune: Rory O’More) SB 1 - 18; SB 2 - 98

Onward! — speed onward! and spread to the gale,
The time-honour’d banner our fathers once bore,

THE ORATOR’S COMING (Tune: The Campbells Are Coming) SB 1 - 57;
SB 2 - 69; SB 3 - 9; SB 5 - 24

The orator’s coming, huzza, huzza!
The orator’s coming, huzza, huzza!
The orator’s coming, our nation to save
From the grasp of false Tyler, the despotic knave;

OUR CANDIDATE (Tune: Hurrah! Hurrah!) SB 1 - 51; SB 2 - 60; SB 3 - 60;
SB 6 - 37; SB 7 - 3

For Henry Clay, our candidate,
Hurrah, hurrah, hurrah!
To place him in the Chair of State,
Hurrah, hurrah, hurrah!

OUR COUNTRY’S FLAG AND HENRY CLAY (Tune: Our Flag is There)
SB 1 - 261

Great Henry Clay, all men must say,
No banner needs for him, alone;
OUR FLAG IS FLOATING ON THE BREEZE (Tune: unavailable)  SB 1 - 187

Our flag is floating on the breeze,
Hurrah, hurrah, hurrah!

OUR GLORIOUS CONSTITUTION (Tune: Tullochgorum)  SB 1 - 223

Our country spreads out far and wide,
From mountain top to ocean's tide,

OUR HARRY THE TRUE (Air: Rosin the Bow)  SB 1 - 34

Ye Locos of old Pennsylvany,
Of every old state and each new;

OUR PATRIOT HEARTS (Tune: The Hurrah Song)  SB 1 - 177

Our patriot hearts for freedom burn, hurrah, &c.
To noble deeds our steps we turn, hurrah, &c.

THE PENITENT LOCO (Tune: Lochaber no More)  SB 1 - 142; SB 7 - 11

I've been a Loco-foco, this eight years or nine,
A spending my cash for "blanks, paper, and twine;"

THE PEOPLE ARE COMING (Air: The Star-Spangled Banner)  SB 1 - 99

The people are coming—the Locos are down,
Let a loud shout of triumph be heard in our town;

THE PEOPLE'S RALLY (Tune: Come, Rest in this Bosom)  SB 1 - 72; SB 7 - 6

Come, come to the meeting,
Come one, and come all,

THE PEOPLE'S RALLY (Tune: The Campbells Are Coming)  SB 1 - 85; SB 7 - 11

Come to the polls! there is work to be done;
Come up in your strength, and the battle is won.
THE POPULAR AVALANCHE (Tune: Little Wat ye Wha’s a Coming)  SB 1 - 95

Little wat ye wha’s a coming,
Little wat ye wha’s a coming,
Little wat ye wha’s a coming,
North, South, East, and West are coming!

RISE! RISE! YE FREEMEN! (Tune: Bruce’s Address)  SB 1 - 131

Ye Yankee sone of Yankee sires,
Whose souls burn bright with patriot fires;

ROLL THE DEMOCRATIC BALL (Tune: Bruce’s Address)  SB 1 - 193

Freemen! hear your country’s call,
Roll the Democratic ball!

THE RUBBER; OR MAT’S LAST GAME (Tune: Miss Bailey)  SB 1 - 199;
SB 2 - 46 (Title: The Rubber; or Mat’s Third and Last Game); SB 3 - 46
(same title as SB 2)

Our little mat, from Kinderhook, no friend to country quarters,
Resolved to rule a second term, or dangle in his garters;

SALE OF THE TOOLS (Tune: Byllynamona Ora)  SB 5 - 40

Here a choice set of tools by some faith turners made
They fit you quite handy to whatever your trade,

SALT RIVER (Tune: In Good Old Colony Times)  SB 1 - 226

A few short week ago,
As we’ll attempt to show,

THE SAME BRAVE OLD COON (Tune: The American Star)  SB 1 - 46

Wake! Whigs, from your slumbers, oppression’s cloud gathers,
And treachery darkens the hue of the sky,

SAME OLD COON (Tune: unavailable)  SB 6 - 6

As I went out by the light of the moon,
So merrily singing this same tune,
A SETTIN' IN THE CHAIR  (Tune: Sittin' on a Rail)  SB 2 - 92; SB 5 - 50

When sly Van left the chair of state,  
And Tyler he slipped in by fate,

THE SHIP COLUMBIA  (Tune: Hail to the Chief)  SB 1 - 222; SB 2 - 84

Far from the west see the statesman advancing,  
Whose voice in our cause has so often been heard;

THE SIGHT OF OTHER DAYS  (Tune: The Light of Other Days)  SB 2 - 10;  SB 5 - 57

The sights of other days have faded,  
The Xs and Vs that passed

SONG AND CHORUS  (Tune: Old Tip's the Boy)  SB 2 - 17

Come one and all, obey the call,  
Hurrah, hurrah, hurrah  
And rally round on freedom's ground,  
Hurrah, hurrah, hurrah

SONG FOR 'FORTY FOUR  (Tune: Let's Seek the Bower of Robin Hood)  SB 1 - 238

Come, sing! what Whig can now be dumb?  
Sing, shout, exult and roar!

SONG OF THE WHIG  (Tune: Remember the Day when Erin's Proud Glory)  SB 1 - 108; SB 7 - 8

Remember the day when our banner unfurled,  
Like a sun-burst of glory, first flashed to the world;

THE SONG OF THE WHIGS  (Tune: Song of the Shirt)  SB 7 - 12

With hearts that never were faint,  
With hopes not newly born,
ST. LOUIS CLAY CLUB SONG (Tune: Rosin the Bow)  SB 1 - 21; SB 2 - 94;
SB 4 - 4 (Title: *Harry of the West* - this title was used with different lyrics in other songbooks); SB 5 - 44 (Title: *Harry and Home Protection*); SB 7 - 10

Come all ye bold lads of old '40
Who rallied 'round Tippecanoe,'

THE STANDARD FLOATS! (Tune: Old Aunt Sally)  SB 1 - 183

The Standard floats!—the cry is up—
The Whigs are ripe for action;

THE STAR OF THE WEST (Tune: Meeting of the Waters)  SB 1 - 67; SB 5 - 38
(This same title appears in SB 2 - 57 and SB 3 - 57 but it is for a verse rather than a song.)

There's not in the union, tho' we search it thro'
A chief like old Hal of Kentucky, so true;

THE STATESMAN OF ASHLAND (Tune: unavailable)  SB 1 - 138

The stars are bright, and our steps are light,
As we sweep to our camping ground,

THE SUB-TREASURY GENTLEMAN (Tune: The Fine Old English Gentleman)
SB 1 - 106

I'll sing you a bran new song,
Which was made by a queer old pate,

THAT BRAVE OLD COON (Tune: The American Star)  SB 2 - 110; SB 3 - 40

Wake! Whigs, from your slumbers, oppression's cloud gathers,
And treachery darkens the hue of the sky,

THAT SAME OLD TUNE (Tune: Vive la Companie)  SB 1 - 240

Come join in a shout for the man we love best,
Hurrah for the Farmer of Ashland!
THEN THE TOAST BE OUR FRIEND HENRY CLAY (Tune: unavailable) SB 1 - 263

Now, when we toast each gallant name,—
The true hearts of our stormiest day—

TIPPECANOE, BUT NOT "TYLER TOO" (Tune: unavailable) SB 4 - 7

No more let the honour'd name
Of him a nation mourns

THE TREASURY CHEST (Air: The Mistletoe Bough) SB 1 - 154

The cabinet men in the White House hall,
They knew there was going to be a squall;

TRUE HARRY OF KENTUCKY (Tune: Hunters of Kentucky) SB 5 - 21

Ye patriotic whigs awake,
In every state and station,

TRUE HARRY OF KENTUCKY, O (Tune: Green Grow the Rushes, O) SB 1 - 68;
SB 2 - 28 (Oh instead of O in the title); SB 3 - 28; SB 5 - 19 (Title: Harry of Kentucky, Oh)

There's naught but care throughout the land,
The nation can't be lucky, O!

TYLER’S ROAST BEEF (Tune: The Nice Young Man) SB 5 - 61

When Ty got tied to the Tip's cry,
And thus into office sailed,

UNCLE SAM AND HIS FIDDLERS (Tune: Old King Cole) SB 1 - 163

Old Uncle Sam had a strange whim-wham,
A silly whim-wham had he;

UNCLE SAM’S TALK TO HIS MAN, JOHN (Tune: Malbrook) SB 1 - 158;
SB 2 - 32; SB 3 - 32; SB 4 - 12; SB 5 - 27

Here, John, come here this minit—
Why, what the devil is in it,
USED UP MAN (Tune: Sea Snake)  SB 6 - 29

Now listen friends unto a song,
Before you go away,

VOICE OF THE PEOPLE (Tune: A Life on the Ocean Wave)  SB 1 - 255

List, list to the People’s cry,
Resounding o’er hill and dale;

THE VOICE OF THE PEOPLE (Tune: A Life on the Ocean Wave)  SB 2 - 61; SB 3 - 61

List! List! To the people’s cry!
Upborne by the swelling breeze,

WAKE UP WHIGS, ALL COME ALONG FOR HARRY CLAY (Tune: The Cracovienne)  SB 2 - 96

Ye voters all throughout the land,
For Clay and Freedom nobly stand,

WE PLEDGE THEE (Tune: unavailable)  SB 1 - 97

All hail! to the Whigs, who have noble come forth,—
Connecticut, honour to thee;

WHAT SOUND IS THAT, THAT O’ER THE HILLS (Tune: O’er the Hills and Far Away)  SB 1 - 62

What sound is that that o’er the hills
Is borne upon the sweeping gale?

WHAT’S THE USE OF SIGHING (Tune: Statty Fair)  SB 6 - 30

Whilst we are here we should be gay,
What’s the use of sighing, O

WHEN THIS OLD HAT WAS NEW (Tune: unavailable)  SB 1 - 178; SB 7 - 9

When this old hat was new, the people used to say
The best among the Democrats was Farmer Harry Clay;
WHEN TYLER FOUND THE REINS OF STATE (Tune: Woodland Mary)  
SB 1 - 173; SB 2 - 56 (Title: That Same Old 'Koon); SB 3 - 56

When Tyler found the reins of State  
So firm within his tyrant grasp.

THE WHIG BANNER (Tune: Take Heed! Whisper Low)  SB 1 - 269

Behold! the flag of freedom o'er us!  
Each true whig greets its meteor play;

WHIG BANNER SONG (Tune: Bruce's Address)  SB 1 - 19; SB 2 - 113; SB 3 - 43

Whigs! once more the Banner raise!  
Whigs! remember the by-gone days!

THE WHIG BATTLE CRY (Tune: The Campbells Are Coming)  SB 1 - 31;  
SB 2 - 87

Away to the battle, our foemen are near,  
The cries of their leaders are mingled with fear;

THE WHIG CHIEF (Tune: Hail to the Chief)  SB 1 - 32; SB 2 - 72; SB 7 - 8

Shout for our Whig Chief, the bold Ashland Farmer,  
From the East to the West pass his glorious name,

THE WHIG GATHERING (Tune: Pibroch of Donnel Dhu)  SB 1 - 90

Voice of the nation bold!  
Voice of the nation!

THE WHIG HOBBY (Tune: unavailable)  SB 1 - 257

Ho! all ye brave Whigs of eighteen forty-four,  
Come join in the song of 'the Hobbies' once more.

WHIG RALLY (Tune: All the Blue Bonnet Over the Border)  SB 1 - 156

Form! form! good Whigs and true! my boys!  
Why dinna ye all fall in! ridin' or walkin'!
THE WHIG RALLY (Tune: O'er the Water to Charlie)  SB 1 - 233

Up and away for Baltimore!
To meet the great Convention,

WHIG RALLY AT RICHMOND, VA. (Tune: Rosin the Bow)  SB 1 - 248

Come all ye true Whigs to the rally
Bring hammers, and axes and saws;

WHIG RALLY SONG (Tune: Scots What Ha'e Wi' Walace Bled)  SB 2 - 15

Patriots of Columbia's clime,
Soldiers of the olden time,

THE WHIG RIFLE (Air: Old Rosin the Bow)  SB 1 - 117; SB 2 - 79

Come true gallant Whigs of the Union—
Though cheated, we'll never complain:

WHIG SONG (Tune: Roy's Wife of Aldivalloch)  SB 1 - 48; SB 2 - 36; SB 3 - 36; SB 4 - 11; SB 5 - 49 (Title: Harry Clay of Old Kentucky); SB 7 - 14

Harry Clay of old Kentucky,
Harry Clay of old Kentucky,
There's ne'er a man in all the land
Like Harry Clay of Old Kentucky.

A WHIG WAR SONG (Tune: Auld Lang Sync)  SB 1 - 7; SB 2 - 112; SB 3 - 42

O Freemen raise the battle cry,
And to your weapons spring;

WHIGS, WHOSE SIRES FOR FREEDOM BLED (Tune: Bruce's Address)  SB 1 - 140

Whigs, whose sires for freedom bled;
By the blood those sires have shed,
THE WORKING-MEN'S SONG (Tune: There's Nae Luck about the House,—or The Washing Day) SB 1 - 15; SB 2 - 29 (Title: The Workingman's Song);
SB 6 - 27; SB 7 - 4

Times wont be right, 'tis plain to see,
Till Tyler runs his race;

WORKINGMEN'S SONG, NO. 2 (Tune: unavailable) SB 1 - 190; SB 2 - 99 (Title: The Tars Will Man Their Gallant Ship)

The Tars will man their gallant ships,
And fling the canvass free,

YANKEE DOODLE! (Tune: Yankee Doodle) SB 1 - 20; SB 2 - 115; SB 3 - 15

Shout Yankee Doodle! Whigs, huzza!
We're done with Captain Tyler!

YE JOLLY YOUNG WHIGS OF OHIO (Tune: Rosin the Bow) SB 1 - 175;
SB 7 - 14

Ye jolly young Whigs of Ohio,
And all ye sick "Democrats" too,

YE WORSHIPPERS OF TYLER (Tune: Ye Parliament of England) SB 1 - 172;
SB 5 - 18

Ye worshippers of Tyler,
Who spread ruin through the land,
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