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THE COUNTING-OUT RHYMES OF CHILDREN.

उनटकन पटकन बावन बिचवा,
कोंबडी रवाव हीर रवाव ,
हान मत घोडा टायम दुयम,
सूट लुक बुटलूक.

A Counting-out Rhyme in Marāṭhī, Western India. For translation see page 11.

THE
COUNTING-OUT RHYMES
OF
CHILDREN

THEIR ANTIQUITY, ORIGIN, AND WIDE DISTRIBUTION

A Study in Folk-Lore

BY
HENRY CARRINGTON BOLTON
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PREFACE.

IN this monograph we have undertaken to show that the use of rhymes and doggerels for "counting-out" obtains among children in all countries ; that the customs perpetuated in their juvenile games are of great antiquity, and that they originate in the superstitious practices of divination by lots.

In forming the collection of counting-out rhymes we have been assisted by many correspondents, as well as by the children themselves who kindly responded to our published appeals ; to all of these we give hearty thanks. In the preparation of these pages we have consulted many authorities, some of which are named below ; to all of them due credit is given.

Examples of counting-out rhymes in a still greater number of languages could undoubtedly be gathered by extending the correspondence of the author, and the best way to accomplish this seemed to be by presenting to the public the material already collected. Those interested in folk-lore will confer a great favour upon the author by sending him lists of counting-out rhymes, with information concerning the usages among children. Rhymes in foreign languages not included in the following pages will be especially welcome. Communications addressed to the author, care of the *Smithsonian Institution, Washington, U.S.A.*, will be thankfully received and duly acknowledged.

NEW YORK, *December* 1887.

b

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NUMBER OF COUNTING-OUT RHYMES IN THE SEVERAL LANGUAGES.

PENOBSCOT DIALECT	1
JAPANESE	2
HAWAII	1
MARATHI, DIALECT OF POONA	5
ROMANY	1
ARABIC, DIALECT OF SYRIA	3
TURKISH AND ARMENIAN	10
BULGARIAN	8
MODERN GREEK	3
SWEDISH	7
PORTUGUESE	3
SPANISH	3
BASQUE	9
ITALIAN	5
FRENCH	21
DUTCH	40
PLATT-DEUTSCH	18
GERMAN	269
ENGLISH	464
TOTAL	<u>873</u>

A STUDY IN FOLK-LORE.

I.

THE PROCESS OF COUNTING-OUT IN ENGLAND AND THE UNITED STATES.—“IT.”—USE OF THE BOY’S CAP.—“INTER, MINTRY, CUTERY, CORN.”—“IBBITY, BIBBITY.”—“MY FATHER HAS A HORSE TO SHOE.”—“HOLDERS.”—COUNTING-OUT WITHOUT RHYMES.—COUNTING BUTTONS.—COUNTING PETALS AND APPLE SEEDS.—“ONE, TWO, BUCKLE MY SHOE.”—PAIRING-OFF RHYMES.—“ALLALONG, ALLALONG.”

HILDREN playing out-door games such as “Hide and Seek” and “I spy,” in which one of their number has to take an undesirable part, adopt a method of determining who shall bear the burden which involves the principle of casting lots, but differs in manner of execution. The process is called in Scotland “chapping out” and “titting out;” but in England and America it is commonly known as “counting-out.” It is usually conducted as follows:—A leader, generally self-appointed, having secured the attention of the boys and girls about to join in the proposed game, arranges them in a row, or in a circle around him, as fancy may dictate. He (or she) then repeats a peculiar doggerel, sometimes with a rapidity which can only be acquired by great familiarity and a dexterous tongue, and pointing with the hand or forefinger to each child in succession, not forgetting himself (or herself), allots to each one word of the mysterious formula:—

One-ery, two-ery, ickery, Ann,
Fillicy, fallacy, Nicholas, John,
Queever, quaver, English, knaver,
Stinckelum, stanckelum, Jericho, buck.

This example contains sixteen words; if there is a greater number of children, a longer verse is used, but generally the number of words is greater than the number of children, so that the leader begins the round of the group a second time, and mayhap a third time, giving to each child one word of the doggerel. Having completed the verse or sentence, the child on whom the last word falls is said to be “out,” and steps aside.

In repeating the above doggerel the accent falls on the first syllable of each polysyllabic word ; a very common ending is :—

One, two, three,
Out goes she! (or he),

and the last word is generally said with great emphasis, or shouted.

After the child thus "counted-out" has withdrawn, the leader repeats the same doggerel with the same formalities, and, as before, the boy or girl to whom the last word is allotted is "out" and stands aside. The unmeaning doggerel is repeated again and again to a diminishing number of children, and the process of elimination is continued until only two of them remain. The leader then counts out once more, and the child not set free by the magic word is declared to be "*it*," and must take the objectionable part in the game.

The word *it* is always used in this technical sense, denoting the one bearing the disagreeable duty, or perhaps the distinguished part, in a game ; no child questions its meaning, nor have we learned of any substitute for this significant monosyllable ; it is not safe however to assert that there is no equivalent when we consider the innumerable whims of the army of children. The declaration to a child, "You are *it*!" following the process of counting-out, seems to carry with it the force of a military order, and is in many cases more promptly obeyed than a parent's command.

The number and variety of these sentences, rhymes, and doggerels used for counting-out is far greater than commonly imagined ; a single child, or an adult having a retentive memory, is seldom acquainted with more than ten or twelve, and ordinarily remembers but two or three. The children adopt a variety of processes in connection with these rhymes, all for the purpose of determining what individuals shall be set free, and what ones doomed to take the objectionable part in the game. Similar customs obtain in many countries of Europe, as well as in Asia and Africa, but before considering these we shall enumerate processes used by English-speaking children as reported by our numerous correspondents, and culled from publications. The method above described in detail is a very common one in the North Atlantic States, yet we are prepared to hear of some locality within that region where it is unknown, having been crowded out by other devices which have inexplicably seized the fancy of children.

In the eastern part of New York State, boys adopt a special proceeding before repeating the rhyme following. The boys form a circular group holding a cap of one of their number by the index fingers of each hand, placed within, and the "counter-out" then makes a stirring motion with

an index finger in the inverted cap, saying, "Rumble, rumble in the pot." This is followed by some such doggerel as :—

One-erzoll, two-erzoll, zickerzoll zan,
Bobtail vinegar, little tall tan ;
Harum, squarum, virgin marum,
Zinctum, zanctum, buck !

This procedure is borrowed from Scotland or England. A writer in the *Mill Hill Magazine* (v., 95) describes the analogous method thus :—

Tit, tat, toe,
Here I go,
And if I miss
I pitch on this.

This is used by boys in the south of Scotland and in the Lake districts of England. Each boy inserts one finger into a school cap, around which all the company stand, while one who acts as master of the ceremonies with his finger allots a syllable to each "finger in the pie." The owner of the finger on whom the word "this" falls is said to be "titted out," and on him the lot falls. Sometimes, however, it is arranged that each one "titted out" is free, and the last left in after repeated rounds of the formula is the fated party.

The formula used in connection with the cap is thus reported from Indiana :—

Rumble, rumble in the pot,
King's nail, horse top ;
Take off lid !

"Colchas," a contributor to *Notes and Queries* (Manchester, N. H.), in a private communication, describes a method of counting-out current in Maine many years ago, which reminds one of the preceding. The counting-out was played by boys and girls placing their index fingers on the table in a circle, and repeating a doggerel such as "One-ery, two-ery, ickery, Ann," and touching a finger at each word alternately. The child whose finger was touched at the final word was given a smart slap on the shoulder as the word was pronounced, and he (or she) withdrew from the circle ; the rhyme was then repeated in the same fashion, until all were "counted out" save one, who was *it*. A doggerel often used in this connection is the following, which alludes, in the expression "black finger," to the peculiar feature described :—

Intery, mintery, cutery, corn,
Apple seed and apple thorn,
Wire briar, limber lock,
Twelve geese in a flock,
Sit and sing by a spring,
O-U-T spells out and in again.

Over yonder steep hills,
 Where my father he dwells,
 He has jewels, he has rings,
 And very many pretty things.
 Strike Jack, lick Tom ;
 Blow the bellows,
 Black finger-out-of-the-game.

This game was also played in Massachusetts (Newell, p. 142). For many variants of this doggerel see Group VI. of the collection.

Ibbity, bibbity, sibbity, sab,
 Ibbity, bibbity, kanella !

This singular doggerel, in one of its numerous variations, is commonly used in connection with a peculiar formality. The children about to engage in the game stand in a row before their leader, or in a circle around him, holding in front of them their hands or closed fists. Their leader repeats the above formula, pointing to each child at each word, and the first child on which the last word, "Kanella," falls withdraws one fist and places it behind the back. The leader begins the formula again, and when the magic word falls upon a child, he (or she) withdraws his (or her) fist ; this is continued until it happens that the word "Kanella" falls to a child with one fist already withdrawn, who is then "out," and steps aside. The whole process is continued until all save one boy (or girl) are counted out, and that one is *it*. The German analogue of the above doggerel will be noted elsewhere.

In various parts of the United States children make use of a plan for counting-out involving a somewhat different principle. The leader repeats the following couplet to the group of children :—

My father has a horse to shoe ;
 How many nails do you think will do ?

Each child then chooses a number less than eight, until finally only this number remains, and he (or she) who has to take eight is *it*. When a large number of children are playing together, a proportionately larger number is selected.

There are several methods of counting-out without the use of rhymes ; one, conducted by boys in New England, is as follows :—One boy picks up a stone and conceals it in his fist, and cries "Holders !" the other boys call out, "First," "Second," "Third," etc., until each has chosen his turn. The leader, concealing the stone in one fist, holds out both his fists to the boy who is "first ;" this boy taps the fist which he guesses to contain the stone, and the leader opens his fist. If the fist contains the stone, the leader is "out," and number one becomes the leader, and turns to number two.

If, however, number one misses the stone, *he* is out, and the leader holds his fists out to number two. This is continued, and the boy who holds the stone last is *it*. This method is popularly called "Holders," and, as we shall show, is used in many lands.

Another simple way: the children stand in a group, and twirl their fingers in silence; the first one who speaks is *it*.

Another way: the leader cries:—

Billy, Billy Burst,
Who speaks first?

and the child who speaks first is out. The leader repeats the doggerel and another child steps out, until only one remains, who is *it*. Reported from Ontario, Canada.

A boy correspondent in Iowa writes of a peculiar method. The alphabet is repeated by the leader, who assigns one letter to each child in the group, and when a letter falls to a child which is the same as the initial of his last name, that child is out. Then the alphabet is repeated, observing the same plan, until only one child remains, who is *it*.

Related to the preceding methods is another commonly used by very young children, and dispensing with a doggerel. The volunteer leader calls out to the group surrounding him, "Give a number." The child addressed names a number arbitrarily chosen, usually a small number, but greater than the number of children engaged in the game. The leader then points to each child, allotting a number as he does so, and when in the course of counting he reaches the number chosen, the child on whom that number falls is *it*. The game is then begun.

When little children are in haste to proceed with the game and do not want to take time to count each one out, they use, in New England, Pennsylvania, and elsewhere, the following rhyme:—

Red, white, and blue,
All out but you!

and the child on whom the word "you" falls is *it*.

This rhyming couplet:—

One for the money, two for the show,
Three to make ready, and four to go!

is used to start children in a game, as in a race, and is not properly a counting-out rhyme. It is reported from New York and West Tennessee, and a similar one obtains in Great Britain.

Akin to the schemes for counting-out is the well-known play of children

counting the buttons on their clothing, the seeds contained in a given apple, or an undetermined number of fruit stones, such as cherry-stones, in order to ascertain their future lot in life. A method communicated by little friends in London is quite elaborate, and comprises five distinct steps.

An undetermined number of cherry-stones, for example, is arranged in a row convenient for counting, and the following formula is then repeated, one word being assigned to each of the cherry-stones; if the child is a boy he seeks to learn his own future, but if a girl she seeks to learn the station in life of her future husband, saying :—

- (1) Tinker, tailor,
Soldier, sailor,
Gentleman, apothecary,
Ploughboy, thief.

The lot is determined by the word which falls to the last cherry-stone.

Then follows a second sentence, designed to predict the character of the garment she (or, in the case of the boy, his wife) will wear at the wedding, saying :—

- (2) Silk, satin, muslin, rags.

A third sentence is used to determine the quality of the vehicle in which he or she is to drive to the church for the wedding :—

- (3) Coach, carriage, wheelbarrow, cart.

This is followed by a fourth sentence, indicating the style of residence the bride and groom are to occupy :—

- (4) Palace, castle, cottage, barn ;

or, as some prefer to say :—

Big house, little house, pigsty, barn.

And, finally, the child repeats, with the usual formality of pointing at the cherry-stones for each word, a sentence which prophecies the time of the approaching marriage :—

- (5) This year, next year, three years, never.

Children who amuse themselves with such procedures, as a rule, perfectly appreciate their absurdity and folly, and rarely look at the matter in a serious light.

Children of both sexes count the number of apple-seeds extracted from the core of an apple, using this formula :—

- One, I love ;
Two, I love ;

Three, I love I say;
 Four, I love with all my heart;
 Five, I cast away;
 Six, he loves;
 Seven, she loves;
 Eight, both love;
 Nine, he comes;
 Ten, he tarries;
 Eleven, he courts;
 Twelve, he marries.

A well-known nursery rhyme which associates numbers from one to twenty, or higher, with divers objects and operations, in a pleasing jingle, is also used for the purpose of counting-out.

One, two, buckle my shoe;
 Three, four, shut the door;
 Five, six, pick up sticks;
 Seven, eight, lay them straight;
 Nine, ten, a good fat hen;
 Eleven, twelve, who will delve?
 Thirteen, fourteen, maids a-courtin';
 Fifteen, sixteen, maids a-kissin';
 Seventeen, eighteen, maids a-waitin';
 Nineteen, twenty, my stomach's empty.

This has been current in England for very many years, and is, of course, subject to variations and additions, a number of which will be found in the Collection.

A "Lover of Children" writes from New Hampshire of so-called *pairing-off rhymes*. These were in use in 1860, and earlier, in those games requiring two leaders, like "King George." The boys and girls stood in two rows, and the counter repeated the following:—

Daisy Deborah Delilah Dean,
 Fresh as a rose and proud as a Queen!
 Daisy Deborah, drawn from the pool
 By Harry and Dick, came dripping to school.
 Daisy Deborah, wet as a fish,
 Her mother says *bed*,
 While her father says *pish*!

This was repeated to each row separately, and the children to whom the words "Harry and Dick" fell paired off with those on whom "Daisy Deborah" fell, and those on whom the words "bed" and "pish" fell were also paired off.

Our correspondent writes of this: "In the hands of a skilful counter it could be fixed to suit circumstances, that is, to pair or not certain children. I remember I always managed to pair myself with my favourite schoolmate of the gentler sex. I learned it in Massachusetts, from some children from

near Columbus, Ohio, in 1864-5, and subsequently introduced it into a school at Newton, Massachusetts. I find no traces of it now."

The following singular doggerel reported from West Virginia is used with a special formality which leaves us somewhat in doubt as to its connection with counting-out rhymes. In repeating it a mark was made by striking with the hand at each word, excepting "Lincoln along," thus making in all thirty-two strokes, to which the last line alludes :—

Allalong, allalong, allalong, allalong,
 Allalong, allalong, Lincoln along,
 Allalong, allalong, allalong, allalong,
 Allalong, allalong, Lincoln along.
 Link maloory, link maloo,
 I'll wager a quart with any of you
 That all my chalks are thirty and two.

This is also reported as in use in Long Island as early as 1837, and in a somewhat different version. The strokes counting thirty-two are made at the places indicated by the commas:—

Allalong, allalong, linkey, loo,
 Merry goes, one, merry goes, two,
 Allalong, allalong, linkey, loo,
 Merry goes, one, merry goes, two,
 Allalong, allalong, linkey, loo,
 Merry goes, one, merry goes, two,
 I'll lay, a wager, with any, of you,
 That all, my marks, make thirty, and two.

Somewhat analogous to this are the rhymes current in Great Britain and the United States, which perhaps were originally devised for counting-out a definite number; examples are those ending in:

Twidleum, twaddleum, twenty-one,

and

Humbledy, bumbledy, twenty-nine;

for which see the Collection.

II.

WIDE DISTRIBUTION OF COUNTING-OUT CUSTOMS.—EXAMPLES FROM THE PENOBSCOT, JAPANESE, MARÁTHI, ARABIC, TURKISH, ARMENIAN, BULGARIAN, GREEK, MALAGASY, SWEDISH, SPANISH, BASQUE, PORTUGUESE, ITALIAN, FRENCH, DUTCH, PLATT-DEUTSCH, GERMAN.—CHARACTERISTICS OF GERMAN DOGGERELS.

THE few authors who have noticed this branch of Folk-Lore have recognised the occurrence of this juvenile amusement in several countries of Europe, and lists of the doggerels have been compiled by native authorities, especially in Germany. We are able to demonstrate, however, in the following pages that the custom of counting-out and the use of sentences and doggerels for the purpose obtains around the world, and is a pastime with the children of civilized and semi-civilized races of the most diverse origin. We have by no means as yet attempted a systematic census of the world, but we have secured, by correspondence and otherwise, descriptions of the customs and examples of the doggerels in no less than twenty languages prevailing in the four quarters of the globe. These include the following languages and dialects :—

<i>America</i>	.	.	.	.	.	.	.	.	Penobscot
<i>Asia</i>	.	.	.	.	.	.	.	.	Maráthi
"	.	.	.	.	.	.	.	.	Armenian
"	.	.	.	.	.	.	.	.	Turkish
"	.	.	.	.	.	.	.	.	Bulgarian
"	.	.	.	.	.	.	.	.	Greek
"	.	.	.	.	.	.	.	.	Japanese
<i>Africa</i>	.	.	.	.	.	.	.	.	Arabic
"	.	.	.	.	.	.	.	.	Malagasy
<i>Europe</i>	.	.	.	.	.	.	.	.	Romany
"	.	.	.	.	.	.	.	.	Swedish
"	.	.	.	.	.	.	.	.	Portuguese
"	.	.	.	.	.	.	.	.	Spanish
"	.	.	.	.	.	.	.	.	Basque
"	.	.	.	.	.	.	.	.	Italian
"	.	.	.	.	.	.	.	.	French
"	.	.	.	.	.	.	.	.	Dutch
"	.	.	.	.	.	.	.	.	Platt-Deutsch
"	.	.	.	.	.	.	.	.	German
"	.	.	.	.	.	.	.	.	English

Besides these we have reason to believe that similar doggerels are indigenous to the aborigines of the islands of the Pacific Ocean. Captain William Churchill

after a lecture before the San Francisco Academy of Sciences (February 5th, 1885), on the Philology and Ethnology of the South Pacific, stated that the Pacific Islanders had counting-out sentences in languages so ancient they had entirely lost the meaning of the words. They also use as incantations when drinking the intoxicating *kaiva*, rhymes which seem to be analogous to the "Eeny meeny mony my" of the children of Europe and America.

We learn further through a correspondent in Honolulu that the aborigines in the Sandwich Islands employ counting-out rhymes of great variety, some of which are said to be ancient. Of these, a specimen has reached the writer at the moment of going to press. See Appendix.

PENOBSCOT.—The first method of counting-out described in these pages seems to be normal, and typical of the methods prevailing in other countries. We are assured by an intelligent American Indian of the Penobscot tribe, Mr. S. Shay, of Oldtown, Maine, that the children in his tribe make use of untranslatable words for the purpose of counting objects, and children themselves in games :—

Ani, kabi, lavis, haklis, antip.

This is pronounced as below, with a peculiarly soft breathing, and accenting the first syllable of each word except the last, which is without accent :—

Ah'-nee, kah'-bee, lah'-wis, hahk'-lis, untip.

The words are very different from the orthodox numbers one to five in the Penobscot dialect, which in the scientific alphabet of the Bureau of Ethnology, Smithsonian Institution, are written thus :—

one = pésěk'8
two = nis' +
three = nās +
four = yé-u
five = paléněski'8

(The character 8 represents a sound nearly like the French on.)

On consulting an authority on the languages and customs of Indian tribes we are informed that he has not met with the use of unmeaning words for counting objects, but in many languages a different suffix, classifying verb, particle, etc., is added to the numerals according to the round, long, thin, heavy, etc., nature of the objects enumerated. This is true in the Klamath dialect.* The Creeks have for counting numerals which are shorter than those used for enumerating objects.

JAPANESE.—A correspondent writes from Yokohama, Japan, that the native

* See paper by A. S. Gatschet in *American Antiquarian*, vol. ii., pp. 210-217. Chicago, 1879-80. 8vo.

children have practically the same custom as their Western relations. The Japanese children are very shy when approached by foreigners, and are exceedingly sensitive to ridicule; consequently when questioned about their games, a laugh on the part of the stranger would prevent securing the information sought. However, thanks to a missionary and teacher, we are favoured with the following description:—"In games, such as blind man's buff, etc., the child to be blindfolded is called 'Oni' (Oh-nee), meaning *devil*, or evil spirit, and is chosen by counting-out. Each player holds one sleeve of his coat in the hand, the leader strikes a sleeve at each word of the phrase used, and the child upon whom the last word falls steps out; and so on until only one is left, who becomes the 'Oni.' One of the phrases is:—

Chu, chu, ta, ka, nochu." (Mrs. E. B. R., Yokohama.)

MARATHI.—Through two correspondents we learn that the children of Poonah, Western India, employ doggerels in "counting-out" much as with us. In the Marathi dialect the rhythm and syllables are quite musical.

Appa, doppa, winwinnu, guppa
Aina, dor, banda, shor;
Agnin mankin, kutchera, mor,
Chukala, makala, tooja, kapala.

The example given in the frontispiece becomes by transliteration:—

Atakan, patakan bawan bichawā,
Khombadi, khow, dir khaw,
Han mat ghodā, tāyam, tūyam,
Sūt, lūk, būt, lūk.

ARABIC.—A correspondent residing in the ancient city of Damascus, Syria, sends us a few specimens of the doggerels used in counting-out in the dialect current in the vicinity.

The following example, containing the sentence "Telegraph to the Bey of Alexandria," is obviously of recent invention:—

Hakara, bakara
Alli rabbi
Odi el ashara
Wahed tenen
Zelad arbaā
El send el Hend
El telegrafe
Askender Beg.

(S. M. I.)

TURKISH AND ARMENIAN.—Throughout Turkey in Asia, from Kurdistan to the Bosphorus, children continually play games in which counting-out doggerels

are used. Specimens have been sent to us from several sources, but we are under special obligations to the Rev. J. L. Barton, of Harpoot, for information as to the customs current in his vicinity. He writes that the young men from Kurdistan say these doggerels are very common in their province, but the few students whom he questioned had forgotten all they once knew. The balance of Mr. Barton's letter we give in full:—

COUNTING-OUT RHYMES FROM ARMENIA.

Pronounce:—a, as *a* in father.
e, as *a* in mate.
ě, as *u* in nut.
i, as *ee* in green.
o, as *o* in no.
u, as *ew* in Jew.

I. ARMENIAN :—

Ilp ilp ilmedén,
Selug silug silmedén;
Yel khos kepené;
Kepen ichini bazár,
Ichinde ayoo gezér,
Ayoo bení khookhoódě,
Khoolakhémě sar'ghédě;
Alághéná,
Chalághéná,
Akh dedí,
Chekh dedí.

This jingle is in constant use here among the children in a certain game. To use it, they all sit upon the ground and put their feet together. One of the party then repeats this rhyme, touching a foot at each word. The foot upon which the last word is pronounced is withdrawn. The owner of the last foot is compelled to stoop over while all the rest of the players stack their hands upon his back. He then attempts to guess the hand that is upon the top of the pile. If he fails, the hands are lifted in a body and brought down with a thump upon him. If he guesses correctly he is freed, and the count of feet is repeated as before.

II. ARMENIAN :—

Akh oodim,
Godem oodim,
Charghě tratz pëshad.

The first two lines, translated, are: "Salt let me eat, cresses let me eat." The other words mean nothing.

This is in use among children to detect the one who is guilty of anything. The last boy is always guilty beyond a reasonable doubt.

III. ARMENIAN :—

Ibrekh loole,
 Keche kule,
 Ya boonda,
 Ya shoonda,
 Taghta kure bashenda ; *or*, Pekhe rigen bashëndà.

This is used like II. It is also used in a game to discover the one of nine cups under which anything has been placed. After seven guesses have been made, and two cups remain, under one of which it is known that the thing sought is concealed, then this rhyme is employed.

The above three are in use in Harpoot, and also in various other places.

IV. ARMENIAN :—

Chayi chember,
 Mëski ember,
 Tas toos ;
 Tembëlë felek,
 Fës tës.

Employed like II. Used in Diarbekir. Not known in Harpoot.

V. TURKISH AND ARMENIAN :—

T. Elim, elim, ep elim,
 A. Good oodim, gangar tranim ;
 A. Havgit hanim ponë tunim ;
 A. Tarr jinjogh.

Translation :—My hand, my hand, kiss my hand,
 I may eat seed, I may sow grass ;
 I may lay an egg, I may put it in a nest ;
 Go bird to roost.

This is not in use here. It is common in the city of Aghun, north of here. It is used for various games, and like II.

VI. TURKISH AND ARMENIAN :—

T. Etek chootek shamsha,
 T. Shamshe kheghyar bitinjia,
 A. Zan oode, zan vertzoone,
 A. Avak tarna bajig ene,
 A. As mas.

Translation of the Armenian :—

He may eat it, he may lift it,
 When he becomes older he may go to rest.

Used in Arabkir, not here. For various games and like II. Used in the same game as I.

In collecting and translating the above, Rev. Mr. Barton had the assistance of Baron Hachadoor Bennian, whose courtesy is hereby acknowledged.

Mr. Kebabian, of Constantinople, now residing in the United States, informs us that the children in Constantinople of divers nationalities use the pebble in casting lots in a game, similar to one in America. A child picks up a pebble, and placing his hands behind the back conceals it in one hand; he then holds his two closed fists in front of another player, who touches the fist which he guesses to contain the pebble; if correctly guessed the first player is free, but if otherwise he has to take the pebble himself and test a third child in the group, or to proceed at once with the game. Sometimes a peach stone or other fruit kernel is used in place of a pebble. The close resemblance of this procedure to that called in the United States " Holders " is very striking.

Mr. Kebabian further informs us that the English doggerel

One, two, buckle my shoe,
Three, four, shut the door,
Etc., etc.,

finds its counterpart in verses current among children in Constantinople :—

Meg yergoo, yergünas;
Yerec chors, chornas;
Hinc vetz, vernas;
Yoten ooten, ooranas;
Innin dacenin, jam yertas;
Dace-yergoo, hatz geran ;—

which may be translated as follows :—

One, two, be taller,
Three, four, dry up,
Five, six, be lifted,
Seven, eight, deny,
Nine, ten, go to church,
Twelve, go to supper.

BULGARIAN.—Through the kindness of our friend the Rev. W. W. Sleeper, of Samokov, Bulgaria, we have received eight doggerels used by children in several cities of that principality. While in no sense translations of those of other nations, they possess all the characteristics recognised as belonging to the rhymes and doggerels of other European countries. We give a single example in this place :—

Ská'tchá, zhá'bá,
Ōt plēt', dō plēt',
Tá ví'ka, tá klí'ká,
Zbí'raitě syá, voiní'tse,
Ná tsí'glěvō, pěr'tsě,
Tsí'glim, mī'glim,
Byě'lá kōst, kōstchí'tsá.
(14 counts, *Sophia*).

The first four lines can be translated thus :—

A frog is jumping
From fence to fence,
It is calling—it is screaming,
Muster yourselves, soldiers !

The last line is :—

White bone, little bone.

The accents in the Bulgarian indicate the number and location of the *counts*, fourteen in number.

MODERN GREEK.—Children in Smyrna, Asia Minor, amuse themselves with games to which counting-out rhymes form the introduction. One of the dialects there spoken is a form of modern Greek known as *Frago Chiotica*. In the following example we have most of the characteristics of those of other countries, the admixture of numbers with expressions which have but little significance. In reciting it the children use an apple as an adjunct to the means of counting-out. The phrase corresponding to "You are it" is "You have it." For these particulars we are indebted to Mrs. F. Werry, of Smyrna:—

Adé milo sti milia,
Ké heretam ti griya ;
Posa hronia thé na ziso
Ena, thio, tria, téséra.

Translation.

Go, apple, to the apple tree,
And my compliments to the old woman ;
How many years shall I live ?
One, two, three, four.

MALAGASY.—We find reported in the *Folk-Lore Journal* (i., 102) an account of a game played by the children in Madagascar, which, though not strictly a counting-out, bears a strong resemblance to customs prevailing in Europe and America. The game is thus described by the Rev. James Sibree, jun. : The children assemble in some numbers, and one of them hides a small stone, concealing it inside the palm of the hand, putting it opposite one or other of his fingers. He then bids his companions choose, and when one guesses right the finger where the little stone is, that one is called *bòka* [signifying a leper], and they all rush away to save themselves upon some stone. But when they come down on the ground they are chased by the one called *bòka*, and if he touches any one of them his leprosy removes to the one touched. And so they go on till all have had their turn. At the end they all spit and say, "Poà, for it is not I who am a leper."

This game resembles that played in the United States and called "Poison."

The use of the stone to determine who shall be *it* reminds one of the game "Holders."

The construction of English doggerels which associate numbers with objects and operations has been alluded to; it is certainly remarkable to find analogous verses in the Malagasy language.

Compare the following with "One, two, buckle my shoe":

<i>Malagasy.</i>	<i>Translation.</i>
Isa ny amontana	One, the amontana (tree);
Roa ny aviavy	Two, the aviavy (trees);
Telo fangady	Three, spades;
Efa drofia	Four, sofia (palms);
Dimy emboka	Five, gums;
Eni mangamanga	Six, blues;
Fito paraky	Seven, tobacco;
Valo tanantanana	Eight, gourds;
Sivy rongony	Nine, hemp;
Folo fanolehana	Ten, fanoléhana.

Folk-Lore Journal (i., 106).

The curious reader will find in the journal quoted other examples, together with amusing and instructive information concerning the games of Malagasy children, foreign to our immediate subject.

SWEDISH.—Throughout the Continent of Europe children practise the process of counting-out, with many modifications, but all having at the foundation the central idea of casting of lots. From a list of Swedish doggerels we cull a single example, not more difficult to pronounce than some so-called English ones abounding in gibberish.

Essike, tessike,
Sömer måker,
Dicker dacker,
Kilter kalter,
Waggam walter,
Tippan tillan, pois.
Rochholtz.

The custom of Swedish children, as described by Arwidsson, seems to be identical with that first described in this essay.

SPANISH.—In Spain, besides the ordinary mode of using counting-out doggerels, a special procedure obtains among the children. One of the players conceals a pebble in his closed hand, and the leader repeating a formula assigns one word to each hand alternately; if the last word falls upon the hand concealing the stone, the child is free, and the doggerel is repeated until a child

is caught. Thanks to the kindness of Signor José Magallon, of Madrid, we have a number of the rhymes, and give a single example in this place :—

Uni, doli, teli, candeli,
Quini, quineta ;
Estaba, la dama
En su gabineta.

BASQUE.—In the ancient little Republic of Andorra, the children, though much isolated from their fellows of other nations, have similar customs. Little girls use several formulæ for counting-out, of which the following is an example :

Chirrichti, mirrichti, gerrena, plat, olio, zopa, kikili, salda, hurrup, edo klik !

This consists chiefly of untranslatable words and syllables, but at the end occur the words, "roll," "plate," "oil," "soup," "bouillon."

When boys use the counting-out rhymes, they accompany them with the ceremony of placing fingers in an inverted cap, exactly like English and American children.

As in other languages, numbers enter into the composition of these doggerels ; for example :—

Baga, biga, higa, laga, bosga, seiga, zahi, zohi, bele, harma, tiro, pump.

Which signifies :—

1, 2, 3, 4, 5, 6, 7, 8, basket, arm, gun, pan.

PORTUGUESE.—A few rhymes have reached us in Portuguese, of which this is an example :—

Pico, pico, masa rice,
Quem te den tamanho vico.

ITALIAN.—We are indebted to Fräulein E. Joens, of Kiel, for a few Italian formulæ :—

Stana balana,
Che batte la lana,
Stin balin,
Che batte lo lin,
Salta fuori pellegrin.

The familiar English rhyme,

One, two, buckle my shoe,
Three, four, shut the door,
Etc., etc.,

which has its analogues in Malagasy and Turkish, is also imitated in general plan by the Italian stanzas :—

A le una, el can lavora ;
 A le dò, el mete zò ;
 A le trè, el se fa re ;
 A le quatro, el diventa mato ;
 A le cinque, el se lava le sgrinfe ;
 A le sie, el pizza in pie ;
 A le sete, el se fà prete ;
 A le oto, el pizza in goto ;
 A le nove, el magna carobe ;
 A le diese, el magna sariese ;
 A le undese, el massa el pulese ;
 A le dodese, el massa el peocio ;
 A un boto, i ghe sona l'angonia
 A le dò, i lo porta via.

Bernoni, Venice.

FRENCH.—Owing to the peculiar inflexibility of the French language, these doggerels lack the regular rhythm which as we have now seen is characteristic. Some of them make allusion to the wars which have frequently troubled the nation within and without.

Pompon d'or à la révérence,
 Il n'y a qu'un Dieu qui commande en France ;
 Adieu mes amis, la guerre est finie ;
 Pompon d'or, tirez vous dehors.

This is also contributed by Fraulein E. Joens; the last three words leave no doubt as to the manner in which the children conduct the process of counting-out. They call the game " Il l'est," and the child who remained after counting-out was named " Il l'est "; in other games the odd number was called " le loup."

The principles observed in the English lines, " One, two, buckle my shoe," etc., appear in the following French doggerel :—

Un, deux, trois j'irai dans les bois,
 Quatre, cinq, six, chercher des cerises,
 Sept, huit, neuf, dans mon panier neuf ;
 Dix, onze, douze, elles seront toutes rouges, (etc.)

Geneva.

DUTCH.—The children of Holland follow the customs of their neighbours and use doggerels for counting-out, of which the following is an illustration :—

Hik sprik, sprouw,
 Ik geef de hik aan Jan
 Geef de hik aan een anderer man,
 Die de hik verdragen kan.

The children say " Ik ben het," using the neutral pronoun " it " as in other lands.

The childish game of counting the petals of daisies, buttons, etc., obtains in Holland, and is accompanied by such verses as the following :—

Edelman
Bedelman
Dokter
Pastoor
Roadshur
Melaatshur
Notaris
Majoer

We acknowledge our indebtedness to Professor C. Doesburg, of Hope College, Holland, Mich., for a collection of Dutch doggerels used for counting-out. Van Vloten's work (see Bibliography) has also supplied us with a number of rhymes in the Dutch.

PLATT-DEUTSCH.—We are further indebted to Fräulein Joens for a considerable collection of these doggerels in Platt-Deutsch and in German, gathered by directly quizzing children, inmates of a very large Orphan Asylum in Schleswig-Holstein. A single rhyme in Platt-Deutsch will suffice in this place :—

Jochin binn den Pudel an,
Dat he mie nich bieten kann.
Bitt he mie verklag ick die,
Hunnert Daler kost et die.

Literally translated, it may be rendered thus :—

Hans, tie up the poodle
So he cannot bite me.
If he bites me I shall fine thee,
An hundred dollars it will cost thee.

GERMANY.—In Germany this custom (*Auszählen*) is general in all sections, and a very large number of *Abzählreime* results. German students of folk-lore and folk-etymology have collected these doggerels in connection with other branches of the subject, and to two of these (Simrock and Dunger) we are chiefly indebted for those in this work. The editor of the *Oldenburger Kniderbuch* relates his recollections of counting-out rhymes thus :—

"I remember as a child rattling off with great earnestness the strangest syllables and most singular combinations of sounds in the belief that I was talking a foreign tongue, and would be readily understood by any Frenchman, Latinist, or other linguist." (Quoted by Dr. Dunger.)

The methods used are processes of elimination, the most common being

similar to that described first in this study. Ernst Meier mentions a special procedure. The leader repeats the following doggerel :—

Es ging ein Mann den Berg hinauf,
Da begegnete ihm ein Geist ;
Da hub er seinen Stecken auf,
Und sprach : wie viel Du weisst.

This is told off to the children, and the boy, or girl, on whom the last word falls names a number chosen at will ; this number the leader then tells off to the group to determine who shall be *it*.

In German the word *Es* (=it) has the same peculiar signification as the *it* of English, though there are several other methods of announcing which child is out and which is *it*. Sometimes the one who has to take the objectionable part is called the "*Wolf*."

In many respects there is a close resemblance between the customs and doggerels of Germany and those of England and America. The couplet already referred to :—

My father has a horse to shoe ;
How many nails do you think will do ?

finds a parallel in Elsass, where the children say :—

Will der Schmied das Ross beschlagen,
Wie viel Nägel muss er haben ?

and in Schleswig-Holstein, where the children say in the Platt-Deutsch dialect :—

Min Fader leet eenmal een Rad beslaan,
Rah mal, wovel Nageln darto gahn ? Twölf.
Een, twe, dre, veer, fuf, söss, säben, acht, nägen, ten, ölven, twölf.

The peculiar association of numbers with objects in the familiar verses—

One, two, buckle my shoe,
Three, four, shut the door,
etc., etc.,

is closely imitated in the German lines :—

Eins, zwei, Polizei ;
Drei, vier, Offizier ;
Fünf, sechs, alte Hex ;
Sieben, acht, gute Nacht.
Neun, zehn, Capitän ;
Elf, zwölf, einige Wölf ;
etc., etc.

In Switzerland a doggerel is current which in its crude German patois provides for counting twenty-three :—

Es | zwei | drü |
 Biggi | bäggi | bü |
 Mfne | G'sellen und | dñe | Gselle |
 Sitz-ed | z'sammen | am | Fü'r. |
 Will | mit | der | wette | was | de wit |
 Es | gä-bit | zwänzgi und drü. |

(*Rochholz.*)

As among English-speaking children, the German boys and girls count the petals of daisies to ascertain their future station in life; or sometimes the buttons on the clothing of their playmates for the same purpose, using such formulæ as this :—

Kaiser, König, Edelmann,
 Bürger, Bauer, Bettelmann;

and in Switzerland :—

Eindli, Beindli, Drittmann-Eindli,
 Silberhanke, Finggesanke,
 Pärli, puff, Bettel, düsz !

From the two hundred and seventy in our collection we shall give but one more example in this place :—

Ene, dene, Dintenfass,
 Geh' in d' Schul' und lerne was ;
 Wenn du was gelernet hast,
 Kommst du heim und sagst mir das.
 Eins, zwei, drei,
 Du bist frei !

This may be literally translated thus :—

Ene, dene, bottle of ink,
 Go to school and learn something;
 When thou hast learned something,
 Come home and tell it to me.
 One, two, three,
 Thou art free !

The above is reported to us from both North Germany and Strassburg. The last two lines are commonly added to many of the rhymes.

A marked feature of the German doggerels is the abundance of unmeaning, jingling syllables and words which are introduced or entirely make up a given verse,—a character expressed in the significant German as “*sinnlose, komische Silbenzusammenstellungen.*”


Alliteration, repetition of syllables with a change only in the vowel-

Ene, bene, dunke, funke,
Rabe, schnabe, dippe, dappe ;
Käse, knappe,
Ulle, bulle, vos.

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III.

GENERAL CHARACTERISTICS OF THE DOGGERELS.—IMAGINATIVE ANTIQUARIANS.—CASTING LOTS AMONG ANCIENT PEOPLES.—THE CASE OF SAUL, OF JONATHAN, OF JONAH.—THE STORY OF ACHAN.—SORCERY ETYMOLOGICALLY CONSIDERED.—METHODS OF DIVINATION.—SORTILEGE.—JUDICIUM SORTIS.—BELOMANCY.—RHABDOMANCY.—PUR.—SORTILEGE AMONG THE PERUVIANS.—RHAPSODOMANCY.—SORTES SANCTORUM.

N a close examination of the doggerels in this collection, certain characteristics become apparent; they differ radically from ordinary nursery rhymes, and have a general family likeness easily recognisable. Some familiar nursery rhymes, such as those of the far-famed Mother Goose, have been adopted by children, especially in England and America; but these form a small part of those current. We have for convenience divided the American and English rhymes and doggerels into two classes,—those containing unmeaning words or gibberish, and those which do not. We are conscious, however, that no absolute line of demarcation can be drawn between the two classes, for much that seems to be gibberish and uncouth may, under new lights, become significant and rational. Disregarding, for the present, the questions of their original use and of the possible meaning of the apparently gibberish contents, we find in these counting-out doggerels a fund of curious allusions. Pithy references to rural and domestic scenes are very common; we hear of driving cattle, hunting, horse-shoeing, shaving pigs, catching and cooking fishes, sweeping, knitting socks, spinning flax and silk, washing dishes, baking puddings, and brewing ale. Children are represented as going to school and to the theatre, climbing apple-trees and steeples. There are mysterious allusions to “rotten bottles full of ink,” and to “puddings that stink.” Various comestibles are enumerated,—coffee, tea, cakes, apples and oranges, bread and butter, sour milk and cheese, wine and beer, sauerkraut and honey. Perhaps the American favourite—

“Monkey, monkey, bottle of beer,”

refers to the earthenware jars known in India as “monkeys.”

We hear also of a great variety of domestic animals,—horses, asses, cows, dogs, squirrels, cats, mice, geese, ducks, parrots, cocks, and “black hens which lay eggs for gentlemen.” A sad case of marital infelicity demands sympathy,

for the "chimney-sweeper got a wife, and couldn't keep her." The black race receives much attention; the niggers that "holler" have to pay a "dollar," some have a "black face and shiny eye," and some are in a "peanut shell," and "never die."

Pleasantry and sarcasm are united in the couplet about the—

"First Lieutenant who was so neat,
He stopped in the battle to wash his feet."

The German doggerels make frequent reference to historic events and warlike scenes; we learn in one instance at least of the advance of the French on Danzig (a confusion of place with Moscow), from which place they hastily fly when Danzig begins to burn. The word Engelland, which occurs in several German rhymes, is said to signify Angel-land, the land of heavenly light, not Great Britain.

Comparatively few persons are named in the rhymes; we learn, however, of the singular behaviour of Adam and Eve; how—

Abraham und Lot
Stritten um 'nen Pot;

and

Abraham und Isaak
Die stritten um ein' Zwieback.

and of

[who] Nebuchadnezzar, the King of the Jews,
Slipped off his slippers,
And slipped on his shoes.

Reference is also made to

Queen Caroline,
[who] Dipped her hair in turpentine;

to Dr. Franklin, and to Dr. Forster, which thinly disguises the ubiquitous Dr. Faustus. Several persons not otherwise distinguished are commemorated in these doggerels:—

"Lady Fisher," who "lost her pocket," and
"Lady Parker," who "found it";
"Nancy Pansy," who "lived in a well";
"Little Sallie Water," Mr. "William T. Trinity,"

and

Miss "Daisy Deborah Delilah Dean,"

with the alliterative names.

It is not very clear why boys and girls should take so much interest in

"an old dish clout," especially when it is said to be "rotten"; nevertheless several rhymes end thus :—

O-U-T spells out
With the old dish clout.
Out, boys ! out !

A peculiar ending, attached at will by the children to almost any of the doggerels, is—

O-U-T spells out goes he
Right in the middle of the dark blue sea ;

the significance of the allusion we have not divined.

We take pleasure in stating that in all our oral and written communications with children in every walk of life we have not received a single vulgar rhyme, nor one containing foul language. The nearest approach to an oath is the exclamation "Gracious Peter."

Some of the English rhymes are simply literal translations from the German, as the narrative of the

"Katze lief in Schnee,"

and the statement of the number of nails required to shoe an imaginary horse. Other instances are too obvious to need mention.

It is a weakness of the human intellect to refer the origin of enigmatical subjects to remote historical periods ; but the fact that an inscription cannot be deciphered does not prove its antiquity. We confess to sharing the weakness above named in respect to counting-out rhymes, and we believe that several reasons exist for claiming for them a respectable and remote ancestry. In common with the custom of other genuine archæologists, we derive information of the earliest use of these doggerels from our imagination, and the difficulty of disproving pure fiction greatly strengthens its historical value. That the following doggerel, concerning our first parents, was the invention of Cain and Abel, is obvious to all possessing true antiquarian instinct :—

Adam und Eve,
Die gingen 'uf de Schleefe ;
Adam ging weg,
Und Eve fiel in 'n Dreck.

The historical references to Abraham and Lot, as well as to Isaac and to Moses, leave no doubt as to the great antiquity of the customs we are considering. Should, however, any sceptical person venture to remark that perhaps these doggerels were not contemporary with the persons named in them, we reply that they "are entitled to their opinions."

An author, whom we shall not honour by naming, has written: "Perhaps the little boys of the first city which stood on the windy fields of Troy used these doggerels in counting-out; or farther back, the little Aryan children on the plains of Central Asia." To which we add: "Who can disprove this?"

Leaving the realm of fancy, let us turn to hard facts, and seek to place the origin of these customs on an historical basis. In our opinion the childish customs under consideration have a twofold aspect; the end in view is to determine an unknown factor by casting lots, the use of rhymes and doggerels is merely the outward and visible means to this end. Therefore, two points require separate consideration,—the origin and antiquity of the lot, and the introduction of mystical formulæ for the purpose.

In ancient times the casting of lots was in general use among the heathen, as well as by the chosen people of God. It was esteemed as a means of determining important questions, being regarded as a sort of appeal to the Almighty, secure from all influence of passion and bias. Lots were used to decide measures to be taken in battle, to select champions in individual contests, to determine the partition of conquered or colonised lands, in the division of spoil, in the appointment of magistrates and other functionaries, in the assignment of priestly offices, and in criminal investigations where doubt existed as to the real culprit. The casting of lots was often associated with religious ceremonies of the most solemn character, and has been used as a means of selecting victims for human sacrifice in the horrible practices of pagan savages.

Instances of these varied adaptations abound in profane and sacred history. Homer tells how "The crowd with uplifted hands pray to the gods, when the heroes cast lots in the cap of Atreides Agamemnon, to know who shall go forth to do battle with Hector" (*Iliad*, vii., 171). Among the Greeks and Romans drawing of lots was an important feature in the consultation of oracles. So common was this custom, that detailed references are quite superfluous. At the Roman oracle Fortuna responses were always given by drawing lots.

Among the Israelites the casting of lots was divinely ordained as a method of ascertaining the will of God, and its use, on many interesting occasions, is described in the Holy Scriptures. By the express commands of God the scapegoat was to be selected by lot from two animals "set before the Lord" by the high priest (Lev. xvi. 7, 8), and the land of Canaan was divided among the victorious children of Israel by lot (Numb. xxvi. 55, 56). Hence the portion of each of the twelve tribes was called the "lot of its inheritance," and the term lot is synonymous with a distinct portion of ground, even unto this day. The order of the priests' service was determined by lot (1 Chron.

xxiv. 5; and xxv. 8), and in many other cases the lot was used by Divine appointment. The exact character of the sacred Urim and Thummim is not known; some authorities indicate that the high priest consulting them attained to a knowledge of the Divine will by the peculiar appearance of the one or of the other of the holy symbols.

Solomon wrote: "The lot is cast into the lap, but the whole disposing thereof is of the Lord" (Prov. xvi. 33). And the Israelites, confident of this, trusted so momentous a question as the selection of a king to reign over them to the casting of lots. At the urgent solicitation of the people, Samuel "brought all the tribes of Israel near, and the tribe of Benjamin was taken." The common method of procedure was by the use of pebbles, either of different colours or shapes, or distinguished by marks, which were shaken together in some fold of a garment, an urn, or a helmet, before drawing. Samuel then proceeded to cast lots for the family, and the Matrites were taken, and finally, by a third drawing, Saul, the son of Kish, was taken, who had to be brought out of his hiding-place "among the stuff" (1 Sam. x. 17-24). In New Testament times Matthias was chosen by lot to "take the place in this ministry and apostleship from which Judas fell away" (Acts i. 24-26).

The simplicity of the process, and the unanswerable result, were appreciated by Solomon:—"The lot causeth contentions to cease, and parteth between the mighty" (Prov. xviii. 18).

Casting of lots was resorted to by heathen nations, deprived of special Divine instructions, in many cases of minor importance, sometimes even for wicked purposes. Thus the cruel conquerors of Israel "cast lots for my people," writes the prophet Joel (iii. 3); and Nahum, describing the woes of the "bloody city," says, "They cast lots for her honourable men, and all her great men were bound in chains."

After the Babylonian captivity lots were cast to determine who should dwell in Jerusalem, and who in the other cities. "And the princes of the people dwelt in Jerusalem; the rest of the people also cast lots to bring one of ten to dwell in Jerusalem, the holy city, and nine parts in the other cities" (Neh. xi. 1).

The Israelites also cast lots to discover thieves or other criminals. The case of Saul and Jonathan is familiar: the king had foolishly said, "Cursed be the man that eateth any food until it be evening, and I be avenged of mine enemies;" and his son, ignorant of this oath and faint with hunger and fatigue, eat of the abundant honey in the forest. Whereupon Saul, perceiving indications of God's displeasure, appealed to the lot to ascertain who had disobeyed his commands. The first lot was cast between all the people of Israel on one side, and Saul and Jonathan on the other, when the two latter were

taken. The second drawing then followed, and Jonathan was taken. Saul again swore to kill his son, but he was rescued by the indignant people (1 Sam. xiv. 37-43).

The prophet Jonah, fleeing from the presence of the Lord, imperilled the safety of the ship bound for Tarshish, and the sailors "said every one to his fellow, Come and let us cast lots, that we may know for whose cause this evil is upon us. So they cast lots, and the lot fell upon Jonah," whose subsequent adventures are irrelevant in this place.

The details of the story of Achan are especially interesting. Contrary to the express commands of Joshua to "keep yourselves from the devoted thing," Achan could not resist the temptation to secrete "in the earth, in the midst of his tent, a goodly Babylonish mantle, a wedge of gold," and other forbidden spoil taken in battle. In consequence of this sinful appropriation, subsequent battles went sore against the Israelites, and Joshua, in despair, appealed to God for instructions. God thereupon gave him explicit directions for detecting the guilty one by drawing lots. "So Joshua rose up early in the morning, and brought Israel near by their tribes; and the tribe of Judah was taken; and he brought near the families of Judah; and he took the family of the Zerahites; and he brought near the family of the Zerahites man by man, and Zabdi was taken; and he brought near his household man by man; and Achan, the son of Carmi, the son of Zabdi, the son of Zerah, of the tribe of Judah, was taken" (Josh. vii.). The crime being thus fastened upon Achan, he confessed his sin, and was then punished by a terrible death at the hands of the people.

From a religious ceremony to a superstitious practice is no great distance, if the Divine sanction be withheld; hence at a later period we find the casting of lots associated with the dark practices of magic. The ceremonies were originally conducted by the priests, and the results were accepted as the expression of Divine will; but in heathen nations the business became an instrument of the necromancer, magician, and sorcerer. Indeed, the very name sorcerer, from "sors," a lot, signifies lot-taker. "Witches," writes Andrew Maunsell in 1595, "in foretime named lot-tellers, now commonly called sorcerers."

Sortilege, as divination by lot has been called, was regarded in ancient times as the "venerablest and fairest of all kinds of divination." It is mentioned by Tacitus and by Cicero, and formed an important part of the magician's craft. The methods were simple, expeditious, and theoretically unassailable, since they leave to Providence a free choice. The earliest form of sortilege seems to have been with pebbles or small stones, which, thrown into a cap or upon the ground, apparently made visible to the eye of the individual seeking his destiny the will of the Deity. The process was varied

in a hundred ways, sticks, arrows, leaves, nuts, dice, etc., being substituted. For each of these processes a special name has been devised. The general process of drawing lots is called sortilege; the divination by dice cleromancy, by sticks rhabdomancy, by pebbles lithomancy, by arrows belomancy, and so on.

The following table, which we have compiled from various sources, gives an unusually complete list of the many forms of divination.

METHODS OF DIVINATION.

Aëromancy	by appearances in the air.
Alectoromancy, <i>or</i> }	by a fowl picking up grains of wheat.
Alectryomancy	
Aleuromancy	by meal.
Alphitomancy	by barley flour.
Amniomancy	by the amnion.
Anagrammatism	by anagrams of a person's names.
Anthropomancy	by human entrails.
Anthroposcopy	by man's features.
Arithmancy	by the use of numbers.
Astragalomancy, <i>or</i> }	by little sticks, bones, tablets, or dice.
Astragiromancy	
Astrology	by the heavenly bodies.
Austromancy	by winds.
Axinomancy	by the axe or hatchet.
Belomancy	by arrows.
Bibliomancy	by the Bible.
Bletonism	by subterranean springs.
Botanomancy	by herbs.
Cartomancy	by playing-cards.
Capriomancy	by smoke from an altar.
Catoptromancy	by mirrors.
Ceromancy	by dropping melted wax into water.
Cephalomancy	by an ass's head.
Chalcomancy	by vessels of brass.
Chaomancy	by appearances in the air.
Chartomancy	by writings on paper.
Chiromancy	by the hand.
Cledonism	by certain lucky or unlucky words.
Cleromancy	by dice.
Clidomancy	by keys.
Coscinomancy	by sieves.
Crithomancy	by dough of cakes.
Cromniomancy	by onions.
Crystallomancy	by a magic lens.
Dactylomancy	by suspended rings.
Demonomancy	by evil spirits.
Daphnomancy	by the laurel.
Extispicium	by entrails of a victim.
Eychnomancy	by lamps.
Gastromancy	by ventriloquism, or by a vial of water.
Geloscopy	by the manner of laughing.

Geomancy	by geometrical figures.
Gyromancy	by walking in a circle.
Haruspicy	by sacrificial appearances.
Halomancy	by common salt.
Hieromancy	by the entrails of animals.
Hydromancy	by water.
Hydatoscopy	by rain water.
Ichthyomancy	by the entrails of fishes.
Idolomancy	by idols and images.
Jedumancy	by a Jewish art.
Keraunoscopy	by thunder.
Lampadomancy	by lamps.
Lecanomancy	by a basin of water.
Libanomancy	by incense.
Lithomancy	by precious stones, or pebbles
Logarithmancy	by logarithms.
Margaritomancy	by pearls.
Macharomancy	by knives and by swords.
Meteoromancy	by meteors.
Metoposcopy	by men's features.
Molydomancy	by melted lead.
Myomancy	by mice.
Necromancy	by the black art.
Omphalomancy	by the navel of an infant.
Oinomancy	by wine of libations.
Oneiromancy	by dreams.
Onomancy	by letters forming the name of the person
Onyomancy, or }	by the finger nails reflecting the sun's rays.
Onychomancy }	
Oöscopy	by eggs.
Ophiomancy	by serpents.
Ornithomancy	by birds.
Palmistry	by the hands.
Palpitatim	by the pulsation of some member.
Pegomancy	by springs of water.
Pessomancy	by pebbles.
Physiognomy	by man's features.
Podomancy	by the feet.
Psephomancy	by pebbles drawn from a heap.
Psychomancy	by ghosts.
Pyromancy	by sacrificial fire.
Pyroscopy	by examining fire.
Rhabdomancy	by wands.
Rhapsodomancy	by poetical passages.
Salisatio	by the pulsation of some member.
Sciomancy	by shadows or manes.
Sideromancy	by straws on a red hot iron.
Sortilege	by drawing lots.
Spatilomancy	by skin, bones, etc.
Stereomancy	by the elements.
Sternomancy	by marks on the breast.
Stichomancy	by poetical passages.
Tephramancy	by writings in ashes.
Theomancy	by oracles.
Theriomancy	by wild beasts.
Tyromancy	by cheese.

Trial by ordeal, the practice of testing the guilt or innocence of an individual by the success or result of certain experiments, or by drawing lots, was an ancient custom, and still obtains with savage races. In the ordeal by lot a pair of dice was often used, one being marked with a cross or in some other distinctive manner.

The Hindoos have nine ordeals, one of them being by lots. Two images—one of silver representing Justice, and one of earthenware or iron representing Injustice—are placed in a vessel and covered with a linen cloth. The accused individual thrusts his hand into the covered vessel, and draws out one of the idols. If he secure the silver one, he is free; if the iron one, he is condemned.

The use of the lot in detecting secret crimes or criminals, which, as we have seen, was authorised by God Himself in the case of Achan, became among many nations an accepted custom. It was known as *Judicium Sortis*, and as *Judicium Sortilegii Sacri*, and was currently used by the ancient Germans, Greeks, and Romans, and at a later date by Christians. It prevails at present among savage races. Livingstone, in his expedition to the Zambesi, alludes to the practice of the aborigines, who throw dice as a means of detecting thieves, a custom existing also among the Maoris of New Zealand.

The Babylonians, when about to wage war against another nation, were wont to determine which city to attack first by casting lots in a peculiar manner. The names of the cities were written on arrows. These were shaken in bags, and then one was drawn out. The city thus drawn was first attacked. Ezekiel refers to this in the interesting passage:—"The king of Babylon stood at the parting of the way, at the head of the two ways, to use divination. He shook the arrows to and fro, he consulted the teraphim, he looked in the liver. In his right hand was the divination for Jerusalem to set battering rams, . . . to cast up mounts, to build forts" (Ezek. xxi. 21, 22).

This method of divination, called *belomancy*, was also current among the Arabians before Mahomet's rise. In the temple at Mecca were seven arrows without tips or feathers. Of these, however, only three were used. On one of the three was written, "My God hath commanded me;" on the second, "My God hath forbidden me;" on the third nothing. If in the drawing the third arrow came out, the three were again mixed and again drawn, until a decisive answer was secured. This custom was afterwards prohibited by the Koran (Koran, chap. v.).

Somewhat analogous to this was the divination by sticks or wands (*rhabdomancy*), and alluded to by Hosea: "My people ask counsel at their stock, and their staff declareth unto them" (iv. 12).

This divination by sticks or wooden rods obtained also among the ancient Scythians and Germans. The person seeking a sign measured a rod with the span of his hand, or with a finger-length, and as he measured, repeated the sentences, "I will go, I will not go; I will act, I will not act," and the like, according to his question or information sought; and that sentence which fell upon the last span was his destiny. Another way was to hold aloft two rods, and to let them fall; their position backwards or forwards, to the right or to the left, determined the lot. During this procedure the individual mumbled a formula supposed to have magical influence.

Sortilege was used to ascertain the favourable conditions or the auspicious dates for undertakings of importance, and of this practice by the Persians, twenty-two centuries ago, an interesting case is recorded in the Book of Esther. When Haman, the wicked favourite of King Ahasuerus, full of wrath at the refusal of Mordecai to do him reverence, sought to destroy all the Jews throughout the whole kingdom, he resorted to sortilege to determine the lucky day for the projected massacre. "In the first month, which is the month Nisan, in the twelfth year of King Ahasuerus, they cast Pur, that is, the lot, before Haman from day to day and from month to month, to the twelfth month, which is the month Adar." An evil spirit must have presided over the drawing, for the day chosen, the thirteenth of the twelfth month, proved disastrous to Haman and his ten sons, whose evil devices "returned upon his own head." In commemoration of their wonderful deliverance the Israelites keep the feast of Purim, that is, of the lots, even until the present day.*

The element of chance in divination is very common among the aborigines of many lands. In India it was used as an ordeal alongside of the trials by water and by fire. It was a feature in the religious ceremonies of the aborigines of Central America and of Peru. The priests of Peru, who received special titles, consulted the future by means of maize, tobacco, coca, etc. (Balboa, *Histoire du Pérou*). Montesinos gives some account of the cleromancy of the ancient Peruvians. The priests, desirous of ascertaining if the confession of an individual was true or false, caused the person to come before them bearing a ball made of some fragile material. This ball the priests broke into pieces. If it fell into three pieces, the confession was good; if into two, it was false. Sometimes they adopted another procedure. A handful of maize was taken, and the number of grains counted, the question

* Curious details concerning the casting of lots before Haman are found in the Talmud. See Polano's *Selections from the Talmud*.

being decided by the odd or even number of the grains (*Mém. hist. de l'ancien Pérou*, chap. ii., note).*

The Chinese appeal for information of the future to the lots kept for the purpose by professional sorcerers in their heathen temples (Williams, *Middle Kingdom*, ii., 261).

Among the Chinese a slight knowledge of medicine is general. They have been accustomed to take medicines from their childhood, when their mothers by a kind of sortilege selected some simple prescription to relieve their infantile complaints. In cases of prolonged illness a friend of the sick person is sometimes sent to the local shrine of Kwan tai, the divinity generally worshipped, to burn incense and ask the will of heaven as to his recovery by throwing the divining sticks (Stewart Culin in *Medical and Surgical Reporter*).

Several aboriginal tribes in Africa use methods of divination in which the element of chance obtains. In West Africa they have a mode of divination with nuts, which they pretend to take up by guess and let fall again, after which they count them and form their answers according as the numbers are odd or even, (Astley, quoted in Lubbock's *Origin of Civilisation*, ed. iv., p. 237).

The negroes of Egba consult Shango by throwing sixteen pierced cowries ; if eight fall upwards and eight downwards it is peace ; if all are upwards it is also a good sign ; but if all fall with their teeth to the ground it is war (Lubbock, *loc. cit.*).

Guessing games, in which of course the element of chance is a chief feature, are very common among semi-civilised races ; they prevail with the aborigines of North America, the Zuñis exalt them to the nature of a sacred festival ("Indian Games," by Andrew McF. Davis, in *Bulletin Essex Inst.*, xvii., 89, July 1885).

Another form of divination by lot has been called rhapsodomancy ; in this method the person desirous of looking into the future opens at random some poetical work, and, examining a verse thus selected by chance, attempts a prognostication based on the hidden meaning of the passage. The works of Homer and Virgil were in favour, whence the expressions *Sortes Homericæ* and *Sortes Virgilianæ*. Even emperors and kings were wont to seek information in this way. In the historical essay entitled *With the King at Oxford*, by the Rev. A. J. Church, we find interesting details of this procedure. Writing of the Bodleian Library, the author says :—

"The King [Charles I.] coming into the library on a certain day was shown a curious

* For these references to sortilege in ancient America we are indebted to Dr. D. G. Brinton, of Media, Pa. Those desirous of further illustrations may consult Garcia, *Origen de los Indios*, lib. iv., chap. xix. ; Sahagun, *Historia de la Nueva España*, lib. v.

copy of the poet Virgil. Then the Lord Falkland that was with him . . . would have his Majesty make trial of his fortune by the *Sortes Virgilianæ*. This is a kind of augury which has been very much used for some ages past, the manner of it being thus :—The person that will consult the oracle, if I may so speak, taking a penknife or bodkin in his hand, thrusts it, turning his head away at the same time, into the volume of Virgil. This done, he opens the book and takes the place to which the instrument may point as the answer that Fate intended for him. On this occasion, therefore, the King lighted upon this period, being part of the imprecation which Queen Dido invokes on Æneas that has deserted her :—

‘ Yet let him vexed bee with armes and wars of peoples wilde,
And hunted out from place to place, an outlaw still exylde.
Let him go beg for helpe, and from his childe dissevered bee,
And death and slaughters vile of all his kindred let him see.’

“The King was in no small degree discomposed at this accident, and, as the author relates, Lord Falkland, in hopes of diverting the King’s thoughts, tried his own fortune in like manner. The nobleman fell upon a passage in the eleventh book of the *Æneid*, where old King Evander speaks of the death of Pallas, his son :—

‘ Didst not, O Pallas, thou to mee thy sier this promise make,
That charely thou wouldst thyselfe to cruel war betake ?
I knew right well the novell pride, and glory first in fight,
And pleasaunt honour won in armes how much prevail.’” *

Rhapsodomancy was obviously of heathen origin, but in later times Christians began to affect it ; whence we read of *Sortes Evangelicæ*, *Sortes Sanctorum*, etc. *Sortes Sanctorum* has been quite recently practised in Northamptonshire, England. On New Year’s Day the master of the family opens the Bible with his eyes shut, and the passage first touched by his finger is interpreted to refer to the coming events of the year. This custom is said to be as old as Saint Augustine.

We have heard of descendants of the Pilgrim Fathers adopting *Sortes Sanctorum* for the purpose of selecting the name of a newly-born child ; and on one occasion the fact that the proper name drawn was *Aceldama* did not prevent the good deacon and his wife from baptizing their innocent child with this bloody cognomen.

* “The xiii Bookes of *Æneidos*,” translated by Thomas Phaer and Thomas Twyne. London, 1584.

IV.

ORIGIN OF THE DOGGERELS.—PRAYERS IN CASTING LOTS.—“HOCUS POCUS.”—
ALECTROMANCY.—CLIDOMANCY.—COSCINOMANCY.—CONJURATIONS.—CHARMS.
—CORNELIUS AGRIPPA.—CHARM AGAINST GOUT.—TYLOR’S VIEWS.—REAL
SIGNIFICANCE OF THE DOGGERELS.—ANALOGIES BETWEEN ANCIENT AND
MODERN CUSTOMS.—THE PEBBLE.—“IT.”—HUMAN SACRIFICE.—A GYPSY
MAGIC SPELL.



HAVING shown the relation between present customs of children and ancient processes of drawing lots, we now turn to the question of the use of meaningless doggerels for the purposes described. The introduction of mysterious formulæ in connection with sortilege is, we believe, of more recent date than the custom itself; but it may be equally referred to the period when casting lots was an orthodox religious ceremony. The persons who officiated at the procedure repeated a few sentences from holy writings, or uttered devout prayers to the Almighty for a righteous judgment. We find reference to this feature in the Bible. When Matthias and Joseph Barsabbas, surnamed Justus, were about to be chosen by lot to replace the traitor Judas, the disciples prefaced the solemn ceremony with prayer. “And they prayed, and said: Thou, Lord, which knowest the hearts of all men, show of these two the one whom Thou hast chosen to take the place in this ministry and apostleship from which Judas fell away, that he might go to his own place. And they gave lots for (unto) them; and the lot fell upon Matthias, and he was numbered with the eleven apostles” (Acts i. 23-26).

When the High Priest Samuel was about to choose by lot the future King of Israel, he addressed the assembled multitude, and instructed them as to the approaching solemnity. Then after eliminating by successive drawings tribes, families, and individuals, “Saul, the son of Kish, was taken, but when they sought him he could not be found. Therefore they asked of the Lord further, Is there yet a man to come hither?” Here too we read of the process being accompanied by prayer.

Even as the sacred sentence of the priest at mass, elevating the Host, “Hoc est corpus,” has degenerated into the juggler’s vulgar formula, “Hocus pocus,” so we believe the sacred phrases and prayers of old were forerunners of modern counting-out rhymes. The transition is not a direct one, but through the superstitious phase of divination. In the Dark Ages sortilege, exorcisms, conjurations, the use of charms and of spells, the vulgar practices of magic, were the common stock-in-trade of the tricksters who flourished on the

credulity of an ignorant people. The sorcerers, conjurers, fortune-tellers, and such folk, sought to mystify their hearers by repeating, often in barbarous Latin, a few senseless words or phrases. Examples are numerous; a few will suffice.

The vulgar necromancer, pretending "to raise the evil one," drew on the ground mystical geometrical figures—a square, a triangle, a circle—and placing an old hat in the centre repeated the Lord's Prayer backwards.

Jean Belot, a French ecclesiastic of the sixteenth century, gives elaborate instructions for alectromancy or divination by a fowl picking up grains of wheat:—"He who desires to ascertain the name of any person supposed to be guilty of theft, or antagonistic to him in any way, should draw a circle on a smooth piece of ground, and divide it into as many sections as there are letters in the alphabet; then place in each section a grain of wheat commencing with the letter A, and continuing. While so doing repeat the verse *Ecce enim veritatem*, etc. This must be done when either the moon or the sun is in the sign Aries. Then take a young cock, pure white, cut off the claws, and make him swallow them with a small paper inscribed with two Hebrew words, and, holding the cock, repeat the following sentence:—

"O Deus creator omnium, qui firmamentum pulchritudine stellarum formasti, constituens eas in signa et tempora, infunde virtutem tuam operibus nostris, ut per opus in eis consequenter effectum. Amen.

"Having completed this prayer, put the cock in the centre, and repeat these two verses of the Psalm of David:—

"Domine, dilexi decorem domus tuæ et locum habitationis tuæ; Domine, Deus virtutum, converte nos et ostende faciem tuam, et salvi erimus.

"Then, having placed the cock, observe to which letters the grains of wheat picked up and eaten correspond. In doing this do not forget that in some names a single letter is needed two or three times. Write these letters on a piece of paper, and you will discover the name of the thief or of the person sought."

From this extraordinary recipe it appears that every step was to be fortified by repeating certain formulæ. The Emperor Valens resorted to this method to discover his successor's name, and the letters indicated spelled THEOD. Valens killed off all whose names began with these letters, but this did not prevent Theodosius the Great from succeeding him.

The same Belot describes the method of divination called clidomancy, in which a key, a Bible, and a young girl are the properties. Instructions are given to repeat three times:—

"Exurge, Domine, adjuva nos et redime nos propter nomen sanctum tuum," etc., etc.

Pietro Albano, the learned physician and astrologer of Padua, in the thirteenth century, informs his readers of a method of divination by a sieve (coscinomancy), and gives the following six words as a conjuration :—

“ Dies, mies, jesquet, benedoe, fet, dowina,”

which are, as he admits, meaningless.

Of conjurations for magical purposes examples are not wanting; Armadel gives the following :—

I conjure thee, N. N., by virtue of the great and holy names of God. . . . El ✠ Elohim ✠ Eloho ✠ Elohim ✠ Sabaoth ✠ Elion ✠ Eiech ✠ Adies, ✠ Eiech, ✠ Adonay ✠ Jah ✠ Saday ✠ Tetragrammaton ✠ Saday ✠ Agios ✠ 'oTheos ✠ Ischiro ✠ Athanatos ✠ Agla ✠ Amen.

This conjuration was to be repeated three consecutive times in the same place at the same hour.

The words “Sabaoth” and “Adonay” were believed to have special power with evil spirits; the Chaldean, Persian, Hebrew, and Phœnician languages were made to contribute words for these magical formulæ; senseless words, according to Jamblicus, having the most power over demons.

P. L. Jacob, quoting a manuscript entitled “Clavicule de Salomon,” preserved in the Bibliothèque de l’Arsenale, gives another form of conjuration to be used in connection with the manufacture of wax candles for magical purposes :—

“Extator, Nestator, Sytacibor, Adonaij, On, Azozamon, Mecchon, Asmodachii, Comphac, Erijonas, Propheres, Alijomas, Canamas, Papiredas, Otiodos, Nashbonidos, Almoij, Cacaïj, Coanaïj, Equevant, Vemat, Dennaïj, Comparis, Scier, Serantis, Cosphilados, Angels of God come and be present, for I invoke you in my need” (etc.).

Another form to be used in ceremonies employing the blood of a “bilious man, virgin, cock, toad, scorpion, serpent, owl, or mole,” begins with a number of unintelligible, well-nigh unpronounceable words :—

“Lameels, lamati, malia, omethis, a, a, azaels, meraboth, oliae, pamaeh, nolmeels, adjuro te,” etc.

Hesychius, in his Greek Lexicon (1514), gives an incantation which, when recited by any person, would make him victorious in every contest :—

Aski, kataski,
Haix, tetraz
Damnameus
Aision.

(Pazig's *Treatise of Magic*.)

Eliphas Levi, in his curious work, *Dogme et Rituel de la Haute Magie*, gives a number of exorcisms and magical formulæ; of these we give two examples, referring the reader for others to the original. The first is from Agrippa :—

Dies mies Jeschet boenedoesef Douvema enitemans.

The second is longer :—

Hemen-Etan, Hemen-Etan, Hemen-Etan, El Ati, Titeip Azia Hyn Jeu, Minosel, Achadon vay vaa Eye Aaa, eie exe A El El El A Hy! Hau! Hau! Hau! Hau! Va! Va! Va! Va! Chavajoth.

The apocryphal Book of Moses, preserved in the Museum of Antiquities of Leyden and edited by C. Leemans, contains a vast number of magical sentences, some of which are of great length. We cannot undertake to give an analysis of this extraordinary collection. See our Bibliography.

Akin to these spoken charms were the written "characts," intended to serve as amulets, talismans, and safeguards from disease and from accidents. The sale of these written telesms increased the revenue of charlatans in all ages. Cato the Censor, born 234 B.C., gives the following for the reduction of a dislocated limb :—

"Luxum si quod est hac cautione sanum fiet, harundinem prende tibi viridem P. iiii. aut v. longam. Mediam diffinde, et duo homines teneant ad coxendices. Incipe cantare in alio S. F. *Motas vœta, Daries Dardaries Astataries dissunapitur*, usque dum coeant. Ferrum insuper jactato ubi coierint, et altera alteram tetigerit, id manu prende. et dextra sinistra præcide. Ad luxum, aut ad fracturum alliga, sanum fiet, et tamen quotidie cantato in alio S. F. vel luxato. Vel hoc modo *huat hanat ista pista sista, domiabo damnaustra*, et luxato. Vel hoc modo, *Huat haut haut ista sis tar sis ardaunabon damnaustra*."

(*De Re Rustica*, ed. Schneideri, Lips., 1794, clx., clxi.)

Translation :—

If there is a dislocation, it can be cured in this way. Take a green reed four or five feet long; break it in two, and let two men hold it to the hips. Begin an incantation: "Cure for the evil fracture [in malo sanitas fracto]; *motas vœta, daries dardaries astataries dissunapitur*," till they are brought together. Put an iron over them where they are brought together and one touches the other, take hold of it with the right hand and break it [or them] off with the left. Bind it [or them] to the dislocation or to the fracture, and it will be healed; but make the incantation every day: "Cure for the evil fracture or dislocation." Or thus: "*Huat haut haut ista pista sista, domiabo damnaustra*," and for the dislocation. Or thus: "*Huat haut haut ista sis tar sis ardaunabon damnaustra*."

Probably the words of the incantations once had a meaning. "*Ista pista sista, domiabo damnaustra*" seems to have been "Ista pestis sistat, domabo damnum;" "Let this plague cease, I will subdue the injury."

The famous master of occult philosophy, Cornelius Agrippa, says :—

“It is nevertheless certain that the words, *Gaspar fert myrrham, thus Melchior, Balthasar aurum*, whispered into the right ear of a person suffering from falling sickness, will relieve him in an hour.”

We take a few additional examples of talismans from Agrippa.

Iririori, ririori essera rhuder fere,

written on a piece of bread and eaten, is a sure remedy against the bite of a mad dog.

Hax, grax, max, Deus,

is another formula for the same dread disease.

Motas donata daries dardaries astaries,

repeated three times, is a cure for a dislocated limb. (Compare Cato, above.)

Toothache is relieved by writing the following on paper and hanging it from one's neck :—

Strigiles falcesque dentate dentium dolorem persanat.

Alexander of Tralles gives a remedy for gout which contains the following monosyllabic charm :—

Meu, treu, mor, phor,
Teux, za, zor,
Phe, lou, chri,
Ge, ze, on.

Again

Jaz, Azyph, Zyon, threux, bayn, choog.
(Lib. xi., cap. i.)

The word charm is from the Latin *carmen*, a verse, though the poetical form was not always used; examples are nevertheless common.

Pontanus gives a verse to be used as a remedy against the bite of a mad dog :—

Alme vithe pellicane,
Oram qui tenes Apulam,
Littusque polyganicum,
Qui morens rabidos levas,
Irasque canum mitigas :
Tu Sancte Rabiem asperam,
Rictusque canis luridos
Tu sævam prohibe luem.
I procul hinc Rabies
Procul hinc furor omnis abesto.

Pepys, in his *Diary*, gives a verse for stenching of blood :—

Sanguis mane in te,
Sicut Christus fuit in se ;

Sanguis mane in tuâ venâ,
Sicut Christus in suâ pœnâ;
Sanguis mane fixus,
Sicut Christus quando fuit crucifixus.

In the time of King James a common juggler exclaimed :—

“Hocus pocus, tontus, talontrus, vade celeriter jubeo,”

a phrase termed by Ady “A dark composure of words to blende the eyes of the beholders” (*Candle in the Dark*, 1659).

Magicians pretended to give persons power over wild beasts ; throwing a topaz at a wild animal and calling three times in a loud voice—

Grabaton ution Adonay !

would render it immovable at the very spot first seen.

Examples of the senseless, jingling combinations of syllables characteristic of incantations and magical formulæ could be greatly extended. In the “Mährchen vom Schneewittchen” (Grimm’s *Kindermärchen*) the Zwergkönig looks in his magic mirror, and then uses a formula in which the following lines occur more than once :—

Nike Nabi,
Zocko Dabi !
Starke Geister,
Hört den Meister.

Shakespeare’s well-known

Bubble, bubble,
Toil and trouble

evidently belongs to this class of verse.

For a collection of magical formulæ (*Zaubersprüche*) in use among the Esthonians see *Mythische und Magische Lieder der Ehsten*, by Fr. Kreutzwald and H. Neus (pp. 67 to end). One against the toothache bears characteristics of the counting-out doggerels under consideration, especially in the rhythm and reduplication of syllables :—

Koera amba kadunego
Hundi amba idanego
Põhja tualde põgenego,
Inulesta tühja tagenego !

It is no part of our plan to enter into further consideration of the unprofitable subjects grouped under the term occult science ; we have given only so much space to conjurations and charms as seems necessary to establish their character, in order that their relation to the modern counting-out rhyme might become evident.

Tylor, in his *Primitive Culture*, holds that things which occupy an important place in the life-history of grown men in a savage state, become the playthings of children in a period of civilization; thus the sling and the bow and arrow, which formed the weapons of mankind in an early stage of its existence, and are still the reliance of savage tribes, have become toys in the hands of all civilised children at the present day. Many games current in Europe and America are known to be sportive imitations of customs which formerly had a significant and serious aspect. Adopting this theory, we hold that games of chance are in part survivals of the practices of the sorcerer, using this word in its restricted and etymological meaning; we maintain further that the spoken and written charms originally used to enforce priestly power, have become adjuncts to these juvenile games, and the basis of the counting-out doggerels under consideration. The idea that European and American children engaged in "counting-out" for games are repeating in innocent ignorance the practices and language of a sorcerer of a dark age, is perhaps startling, but can be shown to have a high degree of probability. The leader in counting-out performs an incantation; but the children grouped around him are free from that awe and superstitious reverence which characterised the procedure in its earlier state. In only one case can we (as yet) establish a direct connection between a current counting-out rhyme and a magic charm, but there are circumstances which make this view plausible, and clothe the doggerels with a new and fascinating interest.

We claim to find several analogies between the ancient customs, as described in the historical passages cited, and the methods now in vogue among the children of the civilised world. The process of successive elimination is a feature characteristic of both the ancient and modern procedure; first the tribe, then the family, then the household, and finally the individual were drawn, all the others being set free. In a similar way the repetition of the process of counting-out sets free one child after another until *one* alone remains who is declared the fated party. The ancient Israelites, after the Babylonian captivity, determined who should be honoured by residence in the holy city Jerusalem by drawing one person in ten,—a process which finds a counterpart in children's games current in England and America.

The use of lots for discovery of criminals, authorised by God in the case of Achan, resorted to by the heathen in the case of Jonah, finds a parallel in the childish games practised in Turkey, and in all probability in many other countries.

Mystifying sentences to confuse the individuals consulting the sorcerer were early in use; the custom obtained among the Scythians, Germans, Romans, and other ancient people; of its employment we have given examples. We by no means claim that any modern doggerel can be directly traced to an

existing conjuration or charm, though there are in some cases striking analogies. Compare the charm quoted from Alexander of Tralles with some now current :—

Meu, treu, mor, phor
Teux, za, zor,
Phe, lou, chri,
Ge, ze, on.

This suggests portions of several familiar to us ; the general plan, meaningless words with a certain amount of rhyme, is a common feature. An American child would be quite as well satisfied with the charm of Alexander of Tralles as with any later invention for the purpose of counting-out.

The rhabdomancy of the Scythians reminds one of children's customs in the peculiar "I will go," "I will not go," to determine the destiny of the person consulting.

There are several other correspondences which seem to us very significant. In the first place, the use of pebbles was one of the earliest methods of sortilege ; the Hebrew word for lot, *gōrāl* (גורל), is actually "pebble ;" throughout the Old Testament it is so used. The pebble still plays an important part in casting lots among savage tribes as well as in the games of civilised children ; the Passamaquoddy Indians use water-worn pebbles, having peculiar marks, for casting lots and in games of chance. Children in Madagascar, Asiatic Turkey, and European countries, also use pebbles in casting lots ; the American game known as "Holders," described in these pages, is a significant illustration of this analogy.

In the next place the object of the sorcerer was generally to determine what individual was to suffer for a supposed crime, or to detect a supposed thief ; and the children of Western civilisation use senseless doggerels to ascertain by lot which one shall take an objectionable part in the game. In English the victim is designated by the neutral pronoun *it*, but this is a mere euphemism ; in other languages more harsh terms are employed. In German the child who fails to be set free by the lot is sometimes called the "Wolf ;" in French the equivalent word "*le loup*" is used ; in Japanese the child is termed *Oni* (pronounced O-nee), meaning the devil, or evil spirit, an ascription quite in consonance with the nomenclature of Oriental pagans. In Malagasy the child who has to take the objectionable part is called *bōka*, that is, the *leper*, the most loathsome and degraded object known to the inhabitants of Madagascar. These harsh epithets can be easily understood when we consider the cruel practices connected with the aboriginal customs.

It is possible that the use of the *cap* for receiving lots mentioned by Homer, and its use by children at the present day, is a mere accidental coin-

cidence ; but there are other features which tend to confirm the theory we are maintaining.

The casting of lots was used by savage tribes as a means of selecting from a company of prisoners or of slaves, the unhappy individual who was destined to be sacrificed to a blood-craving heathen deity, and there is reason to think that some of the horrible ceremonies connected therewith are perpetuated by civilised children in innocent games. Grimm, referring to the human sacrifices among the ancient Norse, remarks : "In folk tales we find traces of the immolation of children" (*Teutonic Mythology*).

In an essay on *Wandering Words*, T. W. Sandrey uses the following language : "The talismanic words uttered by children in their innocent games have come down to us very nearly as perfect as when spoken by the ancient Briton, but with an opposite and widely different meaning. The only degree of likeness that lies between them now is, that where the child of the present day escapes a certain kind of juvenile punishment, the retention of the word originally meant DEATH in a most cruel and barbarous way." The correspondence is much closer than the writer perceives, for he overlooks the fact that the process in both instances is one of elimination, the one remaining being the victim, the rest being successively set free.

Quoting the following doggerel current in Cornwall, England, the writer then proceeds :—

Ena, mena, bora mi ;
Kisca, lara, mora di ;
Eggs, butter, cheese, bread ;
Stick, stock, stone dead.

"This is a veritable phrase of great antiquity—the excommunication of a human being preparatory to that victim's death. In the two lines, the first lays a ban on the then chief articles of food, or life-producing elements, *eggs, butter, bread* ; the second line is judicial, foreshadowing death by beating, or as the line expresses it : 'Beaten to death by sticks.' Mi and di are the old British ordinals, and stand for first and second ; therefore, the two fold principle would make it appear as if the criminal not only suffered the deprivation of home comforts, but that death followed with unerring severity" (*The Cornishman*, 1880).

We have referred to a single case in which a current doggerel has been traced to its source—a magical spell ; the following rhyme, notable for its senseless combination of uncouth words and jingling rhythm, is well known to most adults and many children in the United States, especially in New England.

One-ery, two-ery, ickery, Ann ;
Fillicy, fallacy, Nicholas John ;
Queever, quaver, Irish Mary,
Stinclum, stanclum, buck.

On the authority of Mr. Charles G. Leland, author of several works on the gypsies and their language, the above rhyme differs little from a Romany stanza, which is virtually a *gypsy magic spell*. The Romany is as follows :—

'Ekkeri, akai-ri, you kair-an,
Fillisin, follasy, Nicholas ja'n ;
Kivi, kavi, Irishman,
Stini, stani, buck.

This is chiefly nonsense, but can be translated in part :—

First—here—you begin
Castle—gloves. You don't play. Go on.
Kivi, kettle, How are you ?
Stini—buck—buck.

Leland remarks that "'Ekkeri, akai-ri" literally translated gives the familiar "One-ery, two-ery," and this is etymologically analogous to "Hickory, dickory" in the nursery rhyme :—

Hickory, dickory, dock,
The mouse ran up the clock, etc.

The Sanskrit numeral *Eka* = one is obviously the root of the Romany *ekkeri*.

In answer to our inquiry, Mr. Leland writes that the example given is the only Romany verse known to him which can be connected with current counting-out rhymes.

We cannot speak from experience, but we learn from a masonic publication that this nonsense-rhyme plays some *rôle* in the esoteric mysteries of Freemasonry. It apparently enters the ritual, and is only communicated orally, for there is great diversity in the manner of recording these cabalistic lines. Some thoughtful members of this order illustrate the changes in the oral ritual by reference to those of this doggerel.

European and American children sportively attempt to ascertain their future station in life by processes of sortilege ; we have already described the customs of plucking the petals of daisies, and of counting the buttons on their clothing with the aid of mystical formulæ, indicating the position or occupation which he is destined to attain ; or if a girl, which her future husband will attain.

The process of counting apple-seeds with the formula :—

One I love,
Two I love,
Three I love I say, etc.

already given, bears a marked resemblance to the early forms of divination.

V.

ANTIQUITY OF THE RHYMES SHOWN BY COMMON FEATURES.—METRE.—“EENY, MEENY, MINY MO.”—NEWELL’S VIEWS.—COMPARISON OF CORNISH AND GERMAN RHYME.—ARE THESE RHYMES FROM LATIN PRAYERS?—DRUIDICAL RHYME.—KER’S FRAUDULENT DERIVATION.



THE great antiquity of the customs which originated these counting-out rhymes has, we trust, been established to the satisfaction of the most sceptical; the antiquity of some of the rhymes themselves can be demonstrated, we believe, in like manner.

Their antiquity is shown in the occurrence of common, or strikingly similar, features in the diverse languages, which appear prominent in the rhythm, the use of numerals, the identity throughout of the familiar “Eeny, meeny mony my,” in the universal admixture of gibberish with known words, as well as in the application of the rhymes in all lands to the customs described.

The prevailing rhythm is trochaic and dactylic, with occasional departures from a consistent metre, these being probably more pleasing to the ear than the iambic measure. Compare the following :—

Penobscot . . .	Ani, kábi, lávis, áklis, antip.
Maráthi . . .	Aduk, báduk, dómadu.
Romany . . .	'Ekkeri, akairi, you kair-an.
Turkish . . .	Allem, bellem, chirozi.
Arabic . . .	Hakara, bakara, alli Rabbi.
Swedish . . .	Essike, tessike, sómer, máker.
Bulgarian . . .	Edna, Ráda, drooga, Ráda.
Portuguese . . .	Píco, pico, masa, rico.
Spanish . . .	Pita, pita, Margarita.
Platt-Deutsch . . .	Jochen binn den Pudel an.
Dutch . . .	Eene, meene, mukken.
German . . .	Eine kleine weisse Bohne.
English . . .	Eatum, peatum, penny-pie.

That rhymes used for the purpose of counting should begin with the numbers one, two, and more, is not surprising, but the uniformity with which this obtains in so widely separated tongues is notable. Compare again :—

Bulgarian . . .	Ednôto, drôlô, trôlô (etc.)
Maráthi . . .	Aduk, baduk (etc.)
Romany . . .	Ekkeri, akairi (etc.)
Italian . . .	Pan uno, pan duo (etc.)
Spanish . . .	Una, dona, tena, catena.

Basque . . .	Baga, biga, higa, laga.
French . . .	Un, deux, trois (etc.)
Dutch . . .	Een, twee, drie (etc.)
German . . .	Eins, zwei, drei (etc.)
English . . .	One, two, three (etc.)

And only a lack of sufficient examples prevents additions to this illustration.

Apparently the doggerel which is the favourite among American children to-day is the senseless jingle :—

Eeny, meeny, miny, mo,
 Catch a nigger by the toe !
 If he hollers let him go !
 Eeny, meeny, miny, mo.

At all events this has actually been reported orally and by letters from the States of New Hampshire, Massachusetts, Connecticut, Rhode Island, New York, New Jersey, Pennsylvania, Maryland, Virginia, North Carolina, South Carolina, Florida, Illinois, Iowa, Nebraska, Minnesota, Wisconsin, Colorado, Missouri, Tennessee, Louisiana, Nevada, California, and Oregon, besides Dakota Territory and Ontario, Canada. An examination of the collected doggerels shows, moreover, that the first line forms a part of many other verses. Now, bearing in mind the different sounds attributed to the vowels in different languages, compare the following :—

Bulgarian . . .	Àla, bâla (etc.)
Penobscot . . .	Ani, kabi [Ah'nee, kah'bee] (etc.)
Swedish . . .	Ana, drana, drina, drägt.
Italian . . .	Anola, tranola (etc.)
" . . .	Una, dola (etc.)
Spanish . . .	Una, dona (etc.)
French . . .	Un, deux (etc.)
" . . .	Uni, unel (etc.)
Platt-Deutsch . . .	Ule, dule (etc.)
" . . .	Ene, mine, mike, mäken.
" . . .	Ele, mele, mile, mesch.
Dutch . . .	Eene, meenen, mukken.
German . . .	Une, dune, quinde, quande
" . . .	Olen, dolen, dutt
" . . .	Ente, tente, teinte, tu.
" . . .	Ete, mete, meu
" . . .	Ene, bene (etc.)
" . . .	Ene, dene (etc.)
" . . .	Ene, tene, mone, mei
" . . .	Ene, meni, mino,
" . . .	Aeniga, mäniga (etc.)
" . . .	Unichi, dunichi (etc.)
English . . .	Eeny, meeny, miny, mo.
" . . .	Eeeny, meeny, mony, my.
" . . .	Inty, minty (etc.)
" . . .	Eena, deena, dina, dust.
" . . .	Ala, mala, tipsy, tee.

English	Ana, mana (etc.)
„	Haley, maley (etc.)
„	Hailey, bailey (etc.)
	Etc., etc.

This list could be greatly extended, but the relationship probably needs no further illustration. Allowing for what the German philologists call *Gleichklang*, similarity of sound from purely accidental causes (which is perhaps the case with the single example from Penobscot dialect), the close resemblance in style, and even the peculiar changes within a given language, make the view of a common origin reasonable.

Mr. W. W. Newell, whose pleasing work, *Games and Songs of American Children*, has been of service to us, comments on the many variations in these doggerels effected by rhyme and alliteration, and says :—"From the fact that neither rhyme nor alliteration is any guide to the relations of these formulæ, but seem arbitrarily introduced, we might conclude that the original type had neither one nor the other of these characteristics. This view is confirmed by European forms in which they appear as mere lists of unconnected words, possessing some equality of tone. Rhythm is a more permanent quality in them than termination or initial. From these considerations it appears likely that the original form of these rhymes was that of a comparatively brief list of dissyllabic or trisyllabic words." Mr. Newell gives no illustrations to support this view, but we refer to the earliest forms mentioned in this work, especially the magical charms, in confirmation of his opinion.

The combination of numerals with senseless words which serve as numerals is also indicative both of the antiquity of these doggerels and of their connection with sortilege. In many primitive languages numerals are formed from descriptive words. Tylor shows this to be the case with the dialects of the aborigines of Australia (Tahiti) and Africa (Yombas). The original sense of the descriptive words being lost in the process of time, these words become numbers and nothing more. "Words are the signs of ideas, and as signs are only valuable for that which they signify."

The peculiar couplet already referred to,—

Eena, meena, mona, mite
Basca, lora, hora, bite,

occurring in Cornwall, England (F. W. Jago), is closely similar to one well known in Germany*—

Eena, tena, mona mi,
Pastor, lone, bone, strei—

* Compare also the second line of the Dutch :—

Eene, meenen, mukken,
Porcelainen stukken.

Now is it not more reasonable to refer these to a common original than to claim that the Cornish miners' children learned it from Germany, or that the German peasant children learned it from the Cornishmen? But there is no alternative.

Much of that curiously extravagant jingle of syllables, which for convenience we call gibberish, current in the counting-out rhymes used by American children, finds analogues in the German and the Dutch.

Examine, for instance, the doggerel current in North and South Germany, two lines of which we have just quoted :—

Ene, tene, mone, mei,
Pastor, lone, bone, strei,
Ene, fune, herke, berke,
Wer? Wie? Wo? Was?

The primary form of this is lost, but it has given rise to a number of English doggerels, no one of which exactly corresponds with the German, but in different portions of the many variants nearly every word of the German analogue can be discovered. Compare it, for example, with a rhyme reported from New Hampshire and Michigan :—

Eeny, meeny, mony, my,
Pestalony, bony, stry,
Harly, darly, walk.

Lines one and two are practically identical, the natural tendency to increased alliteration causing obvious differences. In "harly darly" we see traces of "herke, berke," but the last line of the German verse has no representative. This missing line is found, however, in a variant of the above doggerel current in New York, Pennsylvania, and elsewhere :—

Eeny, meeny, mony, mike,
Barcelona, bona, strike,
Harricky, barricky,
Wee, wo, wy, wack!

The number of variants arising from imperfect aural apprehension and from failure of memory is large; compare the following :—

1. Pastor lone.
2. Pestalony.
3. Pisky larry.
4. Pennsylvania.
5. Barcelona.
6. Basca lora.
7. Butter lather.
8. Tuscalona.
9. Tuscaloosa,
- etc.

Variants 4, 5, and 9 probably result from efforts to give the uncouth jingle some meaning, the names of places being substituted for the incomprehensible syllables of the original. Compare also :—

Herke, berke.
 Harricky, barricky.
 Araba, baraca.
 Harrico, barrico.
 Hallico, ballico.
 Arrigo, jarrigo.
 Harker, parker.
 Arky, darky.
 Agy, dagy.
 etc.

The syllables "Ene fune," found in the German, are not easily traced, and have either been so completely transformed as to be unrecognisable (save by a philologist of superior imagination), or perhaps the English derivative has descended from a different variant from that which gave birth to the German one.*

The suggestion has been made that some of the counting-out doggerels are virtually greatly-distorted Latin prayers of monks in the Dark Ages; but this view seems hardly worthy of serious consideration. An enthusiastic supporter of this derivation would find confirmation of it in the occurrence of Latin numerals, *Unus, duo*, often greatly disguised; in the expression "*Hocus pocus*," commonly derived from *Hoc est corpus*, pronounced by the priest at mass, but also said to be from the Irish *coic*=omen and *bais*=hand, whence *coichebais*=legerdemain (Vallancey); in the allusion to the Virgin Mary which undoubtedly occurs in several of these rhymes, and in the occurrence of occasional unmistakable Latin phrases :—

Gloria tibi, Domine.

On the other hand, the connection of these rhymes with ancient magical charms indirectly links them with the prayers of an earlier age.

Charles Taylor, in the *Magpie: or Chatterings of the Pica* (Glasgow, 1820), gives the following Scotch doggerel and remarks, "This is reported to have originated with the Druids; the total number of words is twenty-one, and it seems to be a mixture of numbers put into rhyme."

Anery, twaery, duckery, seven,
 Alama, crack, ten am eleven;
 Peem, pom, it must be done
 Come teetle, come total, come twenty-one.

* Newell regards "Ene, tene, mone, mei" as borrowed from the English.

In the most beautiful romance of this generation, *Lorna Doone*, the author (R. D. Blackmore) writes of scenes in England about the year 1685. The wily "Counsellor" makes use of a charm to mystify a simple-hearted girl :—

Crinkelum, crankum, grass and clover,

which has some of the characteristics of these rhymes for counting-out.

The most extraordinary literary composition relative to these doggerels which we have seen is a work entitled, *Essay on the Archæology of Our Popular Phrases, Terms, and Nursery Rhymes*, by John Bellender Ker (Andover, 1840, 2 vols. and Suppl.). Mr. Ker attempts to show that English nursery rhymes and common phrases are transmogrified from stupid Dutch sentences into their present pithy form by reference to sound alone. A single example will satisfy our readers and illustrate the fertility of the author's imagination.

The following rhyme, current in England fifty years ago, (and also reported to us in exactly the same form from Tennessee):—

One-ery, two-ery, ziccary, zan,
Hollow bone, crackabone, ninery ten;
Spittery spot, it must be done,
Twiddle-um, twaddle-um, twenty-one,

is derived, according to Ker, by sound alone from the old Dutch sentences :—

Wije, ho'n er hij; t'uw er, hij
Sie ijck Ka, rijs aen!
Ho el louwe bonne, krack er bonne!
Neen er hie t'hen!
Spie hitte te'r hij spot;
Hitte mutse! Bijt done.
Te wie lijd de lije om, te wie had de lije om,
T'wij ent hij wan.

(Vol. i., p. 308.)

According to Ker, this is supposed to signify: "The missionary's constant tune is the Saxon's belief that he is to end in Heaven, is heresy; let the Saxon reply to him, It is you who are the heretick! Should the chattering jackdaw put on a stern face then spit upon him. The conviction of this country that we all return to your Maker being the established law of it, let the wrong-headed disturber of that belief be crushed at once by its people; let us have none of the fellows who call us hereticks. The spying-out a scorching berth for our hereafter is a pretty joke! The Saxon then roars into his ear, This bonfire hobby-horse of yours has turned your brain! You are a curse to him who has anything of his own, and we are the stock on which you are the graft of famine."

We agree with a writer in the *Spectator* who characterises Ker's Essay as an extraordinary case of "literary mania." The philological gymnastics in the author's three-volume extravaganza reminds us of the amusing derivation of the word Middletown from Moses; by dropping "oses" we have the root "M," and on adding "iddletown" we have "Middletown." Nothing can be simpler.

At our suggestion Dr. M. F. A. G. Campbell, Librarian of the Royal Library at The Hague, has kindly examined extracts from this work of Ker, and we have the learned Dutch scholar's authority for pronouncing Ker's writings sheer nonsense. Dr. Campbell writes:—"Mr. Ker has no method but a determination to strengthen his theory by whatever he can make look like proofs of it. His Dutch is no Dutch; it is true there are a few Dutch words, but scarcely two of them go together. I know that in nursery rhymes a good deal of nonsense is to be expected; but still there is some consistency in them, and Mr. Ker has proved that he does not know Dutch, nor does he know Dutch nursery rhymes. The whole is sheer nonsense."

VI.

GEOGRAPHICAL SOURCES TRACED.—ARIZONA CHILDREN.—CHANGES IN TRANSPORTED RHYMES.—APPROXIMATE DATE OF INVENTION.—PROXIMATE SOURCES OF THE AMERICAN RHYMES.—CHANGES, AND HOW EFFECTED.—NAUTCH GIRLS AND ENGLISH SONGS.—CHANGES IN VOWELS.—DOGGERELS OF GERMAN ORIGIN.—COLLEGE SONGS.—INVENTION BY CHILDREN.



As respects the rhymes of the United States, the geographical source of many is easily traced by a strong local colouring, and by allusions to peculiar events of merely passing interest. This is seen in the doggerel reported from Baltimore, which consigns bad children to the companionship of the wretched assassin Guiteau :—

One, two, three, four, five, six, seven,
All good children go to heaven ;
All bad children go below,
To keep company with Guiteau.

Of course, the unhappy facts which suggested this addition to the established couplet concerning good children were as widely known as the English language; yet the intensity of interest was so magnified in the vicinity of Washington that the geographical origin of the doggerel is not surprising.

This is true, not merely as respects the widely-separated nations using the English tongue in common, but also within the limits of the United States. The allusion to "Queen Caroline" who "dipped her hair in turpentine" is as clearly of British origin as are allusions to the "rattlesnake" that "eat too much jelly-cake, and made his little belly ache," and the reference to the much-abused "niggers" who are "caught by the toes," or "taken to the station house," are of American invention.

The chief of the Ethnological Bureau of the United States Geological Survey reports a very interesting instance. The children in Arizona count out with a formula consisting of a medley of Spanish words and of names of Indian tribes with which they are familiar :—

Muncho, poco, mala, bueno, Zuñi, * * * Moqui, Navajo.

The asterisks denote a forgotten word.

A sentence reported from Newport, R.I., as in use fifty years ago

and made up chiefly of the whimsical names of negroes, plainly betrays its southern origin :—

Juba, Reeda, Cæsar, Breeda, Quawka, Dinah, Clamshell.

The following singular doggerel, reported by an eminent ethnologist of Washington, is clearly of American invention :—

By the holy evangile of the law
I marry this Injun to this squaw,
On the point of my jackknife
I pronounce them man and wife !

Doggerels transported from one region to another undergo curious transformations, showing the influence of associations ; for it must be remembered that, so long as the rhythm or the general nature of a rhyme is preserved, the children do not hesitate to "improve" it. Thus a rhyme reported from New York State and also from Connecticut, and probably of British origin runs thus :—

John says to John,
How much are your geese ?
John says to John,
Twenty cents a-piece.
John says to John,
That is too dear !
John says to John,
Get out of here !

Under the influence of Chinese cheap labour on the Pacific coast, this rhyme is improved by boys brought up to believe the "Chinese must go," and the result is as follows :—

Ching, Chong, Chineeman,
How do you sell your fish ?
Ching, Chong, Chineeman,
Six bits a dish.
Ching, Chong, Chineeman,
Oh ! that is too dear !
Ching, Chong, Chineeman,
Clear right out of here !

This is reported from Portland, Oregon. Perhaps it may be well to remind our English readers that in Pacific-coast-American a "bit" is a ten cent piece.

Rhymes transported from Great Britain, and containing references to events or objects unfamiliar to American children, undergo changes to adapt them to their new surroundings. A simple case is the following :—

Hiddlety, diddlety, dumpty,
The cat ran up the plum-tree ;
Half a crown to fetch her down,
Hiddlety, diddlety, dumpty.

This is reported from Limerick, Ireland, and appears on Long Island, N. Y., only slightly modified, yet thoroughly Americanized :

Iddlety, diddlety, dumpty,
The cat ran up the plum-tree ;
Send a hack to fetch her down,
Iddlety, diddlety, dumpty.

In a similar way the unmeaning words "tenery lee" become in the United States "General Lee," and "merry come tine" becomes "American time," the sound and rhythm being tolerably preserved in each case. The process of transformation is merely one of acclimatisation.

While many of these doggerels are handed down from one generation to another, subject to the variations due to the whims of those using them, others are the product of recent times. In a few cases we have means of controlling the approximate date of their invention ; thus the allusions in the second couplet of the verses relating to Guiteau leave no doubt as to the period of their introduction.

In the following doggerel the reference to the secret organisation which played an important part in the Southern States shortly after the war of the Rebellion, gives a key to the probable date of its invention :—

Boilika, bublika, devil-a-pot,
Boilika, bublika, hellika hot !
Boil black blood of big black man ;
Boilika, bublika, Ku Klux Klan!
(Michigan.)

By a careful study of the rhymes and doggerels which we have collected from all parts of the United States, we are able to trace many of them to their proximate sources. As might be expected, Great Britain and Germany are the birthplaces of the largest share of the rhymes not indigenous to America. Those from England, Ireland, and Scotland are freely adopted, and suffer comparatively few changes. The following, found in Halliwell's *Nursery Rhymes of England* (1840), has been reported in exactly the same form from Tennessee :—

One-ery, two-ery, ziccary zan,
Hollow-bone, crackabone, ninery ten ;
Spittery spot it must be done
Twiddleum, twaddleum twenty-one.

The following, in Yorkshire dialect, is not uncommon, in a modified form, throughout the United States :—

William atrum atrum,
Woo a gooid woterman,
He naws hah to conjur his 'ens.

Some laid eggs and some laid none.
William atrum, atrum,
Get tha goan home.

Children learn these rhymes by sound alone from their playmates a few years older; though accuracy is faithfully attempted, changes are introduced from time to time, and in the course of generations the results would scarcely be recognised by the children of an earlier period. The round game of Scandal which is said to have furnished amusement to English literary celebrities, illustrates the way in which oral communications are distorted. Since counting-out is the main object in view, the puerile mind is probably satisfied with retaining the rhythm, the rhyme, the number of words, and the general construction, any or all of these features. So far as counting-out is concerned in the simple rhyme:—

One, two, three, four,
Mary at the cottage door,
Five, six, seven, eight,
Eating cherries off a plate,

it makes no difference whether we say Jennie for Mary, kitchen for cottage, apples for cherries, and picking for eating; the general effect is the same.

A very natural corruption is that of:—

One is all, two is all, six is all, seven

into

One-erzoll, two erzoll, zickerzoll, zan;

but the conversion of "bobtail vinegar" (with which the second line begins) into "Baptist minister" is a surprise. Yet the history of the English language affords continually examples not more eccentric; the names of old taverns in England have undergone curious transformation at the hands, or, strictly, at the mouths, of the common people. Thus an inn bearing the legend "God encompasseth us" on its signboard, becomes known as the "Goat and Compasses." The British tar who finds his sea home christened *Bellerophon* is not long in transmuting it into *Billy Ruffian*, a much more comprehensible and satisfactory name to him. *L'Hirondelle* became, in like manner, *Iron Devil*.

The schoolboy looks upon these rhymes as merely queer sounds, and has "no compunction in making them queerer; and his genius leads him to tack on other nonsense, provided it rhymes" (Ellis).

The changes in a given rhyme having been made acoustically, are more striking to the eye when in print, than to the ear; compare, for example:—

Cracka, feena, fina, fo,
Appa, nootcha, poppa, tootcha,

with

Crack, apheanae, phinae, pho,
Ophenousia, popitusia ;
Ryx, styx, banjo.

Compare the singular combination of sounds of the second line with the Dutch line :—

Annanigje, papadigje
Wik, wak — neg!

A feature familiar to all students of folk-etymology is the attempt to force a meaning into senseless doggerels, and this is another cause of change. This is seen in the replacement of "Pastor Lone" by Barcelona, Pennsylvania, and Tuscaloosa, as previously noted ; perhaps the Dutch version "Porceleine" is analogous.

The nautch girls of India, undertaking to sing an English song to please their audience, twist English sounds round to words in their native language, and the result is they are heard to sing :—

Bivan Gomati mani,
"We won't go home till morning ;"

and

Bapha-lo gal Kumaut tonai,
"Buffalo girls come out to-night."

The transmogrification of the Indian name *Suraju' ddaula* into Sir Roger Dowler is a case showing a similar tendency (*Academy*).

The grand result of all these forces is to break down the original rhymes, and so disguise the remains that the originals are past resurrection.

It is a recognised law in philology that in tracing the derivation of words the vowels count for nothing at all, and the consonants for very little. The truth of this law was made evident to us when collecting these doggerels. On repeating to a child the rhyme :—

Ana, mana, dippery, Dick,
Delia, dolia, Dominick,
Hytcha, pytcha, dominytcha,
High, pon, tus,

we were gravely informed that we did not say it correctly, that the third line should be pronounced :—

Houtcha, poutcha, dominoutcha.

Some time afterwards a third child gave us the rhyme, with still a third vowel sound in the third line :—

Hõtcha, põtcha, dominõtcha.

As respects the consonants, a cursory examination of the variants in a single group will demonstrate the force of the above law as interpreted by the infantile mind.

The exceeding uncertainty as to the phonetic value of English letters, and combinations of letters, must also lead to apparent dissimilarities, whenever the doggerels are committed to writing. The ingenious gentleman who spelt his name :

Mr. Phthologyrrh,

and pronounced it

Mr. Turner,

explained that

Phth	represents	the	sound	T	in	Phthisic
olo	"	"	ur	"	Colonel	
gn	"	"	n	"	gnaw	
yrrh	"	"	er	"	myrrh,	

and justified his orthography.

The quiet yet rapid assimilation of the most diverse nationalities by the great American people is a well-worn theme, affording the political economists of Europe ceaseless wonderment. And in like manner, we believe, the juvenile games and rhymes connected therewith are introduced by the children of immigrants of every nation, and are rapidly adopted by the children already on the ground. This assimilation of German doggerels proceeds without appreciation by English-speaking children of their foreign origin ; the German doggerels are memorised as accurately as possible, just as any others may be ; the peculiar sounds and combinations of sounds are imitated as closely as the ear admits, and the learners soon become teachers to a younger class.

A neat confirmation of this, should indeed any be desired, has reached us. A little girl, aged twelve, living in Seattle, Washington Territory, sends us the following, which, she says, has been only recently learned, and is spelled by sound :—

Inica, binica, tinske wos,
Gayste shole and learnste wos ;
Conste, Hinan, conste, Nichs ;
Strixte bucle full of vicks.

A glance at the second line showed at once its German origin, and single words are easily recognisable. We confess, however, that our attempts to decipher the whole and to transfer it to German were vain, until we found the following rhyme in Simrock's collection, when the crude *patois* explained the difficulty :—

Enige, denige, Tintefass,
Gang i di Schuel und lerne was.
Chummet du Heim und channst du nix
Kriegst de Buggel volle Wix.

Compare, again, a doggerel reported from La Crosse, Wisconsin, with one in Simrock's *Deutsche Kinderbuch*.

Eena meena mink,
Monk, tink, tonk ;
Oza, boza bocka dick ;
Ia, Ia, weck !

Wisconsin.

Ene mene mink,
Klink, klank ;
Ose, Pose, Packerdich ;
Eia, weia, weh !

Germany.

Many of the differences in these are obviously due to attempts to render German into English phonetically, and are more apparent to the eye than to the ear.

The couplet already quoted in the early part of this study :—

Ibbity, bibbity, sibbity, sab,
Ibbity, bibbity, kanella !

was communicated orally by a little girl in Connecticut, who had no knowledge of German, nor any opportunity of playing with German children ; but the close correspondence between the above and the following from Saxony is unmistakable :—

Enige, denige, dittge, dattge,
Ziberty, biberte bonige nattge,
Ziberte, biberte, puff !

In the Connecticut version the first line of the German is wanting, and the termination of the last line is very different, but in another German doggerel of similar style we find the termination :—

Ribbele, dibbele, knill.

In the United States, besides appropriating the products of all other nations, the inventive genius of the youth meets the demand for these doggerels in several ways. Children adopt the whole or parts of refrains of college songs, especially if they have a senseless yet rhythmical form. Hence we find such absurdities as this :—

Keemo kimo
Dare-o ho
Mehee, mehaw,
Rump-stitch-a
Bump-er-tickle,
Soap fat periwinkle,
Nimicat a nipcat
Sing song polly
Kitchy kimeeyo ;

and this :—

Shool shool shooli rule,
Shooli syllabub
Silly bally cool,
etc., etc.

In these and other ways the demand for novelties is supplied, and the circumstances under which they are originated show the futility of attempts to extract from them any definite signification. It is within the bounds of reason to suppose that the children of Puritans, who settled first in New England, brought with them from the mother country memories of counting-out games and rhymes ; probably every shipload of immigrants now landing on our shores adds to the number of these doggerels.

Inquiry of children as to the sources of the doggerels with which they are acquainted simply results in being referred to older children, and more rarely to adults. One little boy stated with *naïveté*, "The girls make 'em up." To a very limited extent this ingenuous acknowledgment of the superiority of the female intellect holds true. A little girl living in Fairfield, Iowa, admits having composed the following, which seems to us to contain as much sense as older and more distinguished doggerels of like nature :—

February, March, April, May,
Who's to be it on this fine day ?
One, two, three, O 'tis you I see.

Also this one :—

Oats, peas, beans, and barley corn,
'Tis you that's it on this fair morn.

VII.

"INDIAN" MODE OF COUNTING.—ANGLO-CYMRIC SCORE.—MODERN WELSH NUMBERS.—CLASSIFICATION OF THE RHYMES AND DOGGERELS.

TN reply to our appeals for counting-out rhymes several correspondents sent us singular sentences, which they supposed to be examples of an "Indian mode of counting." The following, current in Claremont, N.H., thirty years ago and earlier, was said to have been employed by the "Plymouth Indians."

One	een	Eleven	een-dix
Two	teen	Twelve	teen-dix
Three	tether	Thirteen	tether-dix
Four	fether	Fourteen	fether-dix
Five	fitz	Fifteen	bompey
Six	sather	Sixteen	een-bompey
Seven	lather	Seventeen	teen-bompey
Eight	gother	Eighteen	tether-bompey
Nine	dather	Nineteen	fether-bompey
Ten	dix	Twenty	giget

Several versions were reported, differing considerably; for five we have fip, fitz, and pimp; for twenty, giget, digit, gee-kit, swampit; but they all have a common peculiarity in designating sixteen as "one-and-fifteen," seventeen as "two-and-fifteen," and so on.

Though popularly known in the United States as an *Indian* method of counting, the system is widely known in various regions of Great Britain. In the mother country it is used by shepherds to count sheep, by old women to count stitches in knitting, and by children for counting-out in youthful games. In 1877 Mr. Alexander J. Ellis, Vice-President of the Philological Society of Great Britain, was led to make a study of this mode of counting twenty, and collected more than sixty versions, with a view to ascertaining its origin. In an exhaustive essay published in the *Transactions* of the Society for 1877-78, Mr. Ellis demonstrates that these numbers are nothing less than distorted Welsh, and designates the scheme as the *Anglo-Cymric Score*. Mr. Ellis says of it:—"Most people recollect it as a strange piece of gibberish, which they retail from memory, extending sometimes more than fifty years back, and in the process necessarily either forget or alter the words to which they attach no

value or importance, regarding them as an idle curiosity. The Score in fact seems to have descended to be a plaything especially of boys and girls at school, used for the purpose of counting-out. . . . Several versions of the Score have certainly been thus used."

Dr. J. Hammond Trumbull, of Hartford, Connecticut, has also contributed to the history of this score, and showed that it was really used by Indians in dealing with colonists in New England, the Indians having learned it in the seventeenth century from early settlers.

We give below a single example culled from Mr. Ellis's large list, reported from Dunnerdale, Scathwaite, England, and we place by its side modern Welsh numerals taken from William Spurrell's Welsh Grammar (Carmarthen, 1870).

<i>Numbers.</i>	<i>Anglo-Cymric Score.</i>	<i>Modern Welsh.</i>
One	Aina	un
Two	peina	dau (<i>fem. dwy</i>)
Three	para	tri (<i>fem. tair</i>)
Four	peddera	pedwar
Five	pimp	pump
Six	ithy	chwech
Seven	mithy	saith
Eight	owera	wyth
Nine	lowera	naw
Ten	dig	deg
Eleven	ain-a-dig	un-ar-ddeg
Twelve	pein-a-dig	denddeg
Thirteen	par-a-dig	tri-ar-deg
Fourteen	pedder-a-dig	pedwar-ar-deg
Fifteen	bumfit	pymtheg
Sixteen	ain-a-bumfit	un-ar-bymtheg
Seventeen	pein-a-bumfit	dau-ar-bymtheg
Eighteen	par-a-bumfit	tri-ar-bymtheg
Nineteen	pedder-a-bumfit	pedwar-ar-bymtheg
Twenty	giggy	ugain

Compare also with the other versions in the Collection. The correspondence is clear and convincing, though exception has been taken by Bradley and other scholars.

In the essay quoted, Mr. Ellis discussed the possible connection between this Anglo-Cymric score and the ordinary counting-out doggerels. He finds no "direct relation" between them, but both formulæ serve to show that, when the numbers two, three, six, seven, eight, nine were lost, their place could be supplied by other methods of counting, probably familiar to the same men when children. "Possibly also schoolboys having heard the score, may have occasionally woven it into their counting-out rhymes, as the unintelligible Welsh furnished a supply of strange words (page 372).

The rhymes and doggerels gathered from English sources and from

American children we have divided into several groups for convenience of study. These groups are perfectly arbitrary, and the classification is by no means ideal; one group may consist of variants of a single rhyme, and another may contain a large number of rhymes in no wise correlated. Within a given group the doggerels are not further classified, except to bring analogous variants in adjacent positions so far as possible; and we wish it distinctly understood by our readers that the first rhyme in each group consisting of variants only, does not occupy that position because we suppose it to be the original or parent of those following. We do not claim to have discovered the primary form of the older doggerels, which have undergone such a multitude of changes. In known cases we would of course regard British rhymes as older than their corresponding American cousins, but they are not placed first in each group on that account; the relative position of the British and American doggerels has been determined chiefly by attempts to point out analogies. In the large group of Miscellaneous, no systematic classification has been undertaken except to place rhymes used in connection with certain games, towards the end of this group.

BRITISH AND AMERICAN.

- | | | |
|-------|-------|--|
| Group | I. | Rhymes beginning with numbers. |
| " | II. | "One-ery, two-ery, ickery Ann," and variants. |
| " | III. | Rhymes for counting twenty-one. |
| | | Section 1. "One-ery, two-ery, ziccary zan," etc. |
| | | " 2. "Eena, deena, dina, dust," etc. |
| " | IV. | Rhymes for counting twenty-nine. |
| " | V. | "One's all, two's all," and variants. |
| " | VI. | "Hinty, minty, cutery, corn," and variants. |
| " | VII. | "Eeeny, meeny, mony, my," etc. |
| " | VIII. | "Eeeny, meeny, miny, mo." |
| | | Section 1. "Catch a nigger by the toe." |
| | | " 2. "Cracka feena fina fo." |
| " | IX. | "Eeny, meeny, tipty, tee," etc. |
| " | X. | Miscellaneous rhymes containing gibberish. |
| " | XI. | Miscellaneous. |
| " | XII. | Rhymes used for counting-out in special games. |
| " | XIII. | The Anglo-Cymric Score. |

RHYMES AND DOGGERELS FOR COUNTING-OUT, AS USED BY CHILDREN IN MANY LANDS.

PENOBSCOT.

1. Ani, kabi, lavis, haklis, antip.
 Pronounced:
 Ah'nee, kah'bee, lah'wis, hahk'lis,
 untip.
Oldtown, Maine.

JAPANESE.

2. Chu, chu, ta, ka, nochu.
Yokohama.
3. Ichiku, tachikio, tayemosaro, oto-
 shime, samaga, chiugara, mo,
 ni, owarite, kikeba, hoho, hara,
 no, kai.
Yokohama.

MARATHI.

4. Ha hoo, ta too,
 Pooska, bramina, padala, stoo.
Poona.
5. Appa, doppa, winwinnu, guppa,
 Aina, dor, banda, shor;
 Agnin, mankin, kutchera mor;
 Chukala, makala, tooja, kapala.
Poona.
6. Atakan patakan bāwan bichawā,
 Khombadi khaw, dir khaw,
 Han mat ghodā, tāyam tūyam,
 Sūt, lūk, bāt lūk.
R. E. H., Ahmednugger.
7. Adala, padala, konera, padala.
 Dama, jeeka, goda, padala.
Poona.
8. Aduk, Baduk, dōmadū,
 Dōmadūka, punchadū;
 Punchadkor, khasa,
 Iswa, biswa, oóturla;
 Towla towsa.
Poona.

ROMANY.

9. 'Ekkeri, akai-ri, you kair-an,
 Filissin, follasy, Nicholas ja'n,
 Kivi, kavi, Irishman,
 Stini, stani, buck.

Translation:

First—here—you begin,
 Castle—gloves. You don't play.
 Go on.
 Kivi, kettle. How are you,
 Stini—buck—buck.

G. C. L., Gypsies.

Compare Rhyme 443. and see page 44.

ARABIC (*dialect of Syria*).

10. Hakara bakara,
 Alli rabbi,
 Odi el ashara,
 Wahed tenen,
 Zelad arbaá,
 El send el Hend,
 El telgrafe,
 Askender Beg.
S. M. I., Damascus.
11. Hakara, bakara,
 Alli rabbi,
 Odi el ashara,
 Wāhi attana,
 Zalala koma,
 Somsom tora,
 Bānt am el labana giga gish.
S. M. I., Damascus.
12. Assabi, massabi,
 Ala hafet,
 Beer moosallabi,
 Albi kotti mää.
S. M. I., Damascus.

TURKISH AND ARMENIAN.

Note.—In the following rhymes from Armenia pronounce the vowels as indicated:—

a, as *a* in father
é, as *a* in mate
ë, as *u* in nut
i, as *ee* in green
o, as *o* in no
u, as *ew* in new.

13. Ilp, ilp, ilmedén,
Selug, silug, silmedén;
Yel khos kepené;
Kepen ichini bazár,
Ichinde ayoo gezér,
Ayoo beni khookhoódë,
Khoolakhëmë sarghëdë;
Alaghhëna,
Chalagëna,
Akh dedí
Chekh dedí.

J. L. B., Harpoot, Turkey in Asia.

14. Akh oodim,
Godem oodim,
Charghë tratz pëshad.

Harpoot.

Lines 1 and 2 may be translated:

Salt let me eat,
Cresses let me eat.

This is used by children to detect the one guilty of anything.

15. Ibrekh loole,
Keche kule,
Ya boonda,
Ya shoonda,
Taghta kure bashenda.

Line 5 sometimes:

Pekhe rigen bashenda.

J. L. B., Harpoot.

Used by children to detect the guilty one, and in a special game (see page 13).

16. Chayi chember,
Meski ember,
Tas toos,
Tembëlë felek,
Fës tës.

J. L. B., Diarbekir.

Used by children to detect the guilty one. Not known in Harpoot.

17. Elim, elim, ep, elim.
Good oodim, gangar tranim;
Hangit hanim ponë tunim;
Tarr jinjogh.

J. L. B., Aghun.

Line 1 is Turkish, and lines 2, 3, and 4 are Armenian.

Translation:

My hand, my hand, kiss my hand.
I may eat seed, I may sow grass,
I may lay an egg, I may put it in a nest.

Go bird to roost.

Not known in Harpoot. Used in various games.

18. Etek chootek shamasha
Shamshe kheghyar bitinjia.
Zan oode, zan vertzoone,
Avak, tarna bajig ene,
As mas.

J. L. B., Arabkhir.

Lines 1 and 2 are Turkish, lines 3, 4, and 5 are Armenian.

Translation of the Armenian:

He may eat it, he may lift it.
When he becomes older he may go to rest.

Used in the same games as "Ilp, ilp, ilmeden, and "Akh oodim."

19. El, el, eopéné,
Sovouk sooya sagsama,
Gidém Haléb yolena;
Haléb dedi giun Pazar.
Haidé boona check boune

Translation:

Hand, hand, in the hand,
With cold water cream,
I went away to Haleb;
Haleb says to-day is Sunday.
This and that, draw this!

Turkey.

20. Allem, Bellem, Chirozi,
Chirmirozi, fotozi,
Fotoz gider magara,
Magarada tilki bash,
Pilki beni korkootdi.
Aallede shooullede Edirne.
Divid bashi
Ben olayen kehad bashi.

Translation:

Allem Bellem Chirozi,
Chirmirozi, a ghost.
The ghost goes into a cave,
In the cave a fox's head,
The fox frightened me.
Allede, shooullede at Edirne.
The head of the pen,
Let me be the head of clerks.

Constantinople.

21. Bir / eekie / dir, bir / eekie /
On / eekie / dir, on / eekie /
In/anmas/san sai / da bac. /
Constantinople.

Translation :

It is one, it is one,
It is twelve, it is twelve.
If you do not believe, count and see !

The child repeating this makes one stroke with the hand at the points indicated by /.

22. Meg yergoo, yergunnas ;
Yerec chors, chornas ;
Hinc vetz, vernas ;
Yoten ooten ooranas ;
Innin dacenin jam yertas ;
Dace-yergoo, hatz geran.
Constantinople.

Translation :

One, two, be taller !
Three four, dry up !
Five, six, be lifted !
Seven, eight, deny !
Nine, ten, go to church !
Twelve, go to supper !

BULGARIAN.

Note.—In the following doggerels pronounce
â as *a* in father ;
ô obscure, as a countryman says "coat,"
"boat ;"

â obscure, as second *a* in bantam.

Other marks are as in Webster's Unabridged.
Commas mark off what goes to *one count*.

23. E'dnâ, Râ'dâ, drôô'gâ, Râ'dâ,
Shê'rî, mê'rî, pôô'trôô,pê'rî,
Kow,rôôn, kow,zôôn,
Sî'nî, ô'tchî, sî'nî, kô'sî,
Skâtch, skâtch, kôlêts',
Drâsnâ, kô'tkâ, îzlê'zî, tî.

Twenty-three counts.

W. W. S., Monastir, Macedonia.

Translation :

Edna=one ; Râda=a girl's name
(Joy) ; Drôôga=another.

Line 4 ; Blue eyes, blue hair.

„ 5 ; Jump, jump, little peg.

„ 6 ; The cats scratches, get out you.

24. Âlâ bâlâ, portoo,kâlâ,
Ê'stâvîtsâ, dô'mnâr,tîtsâ,
Tâmîôn', tâmîôn',
Tchok, brók, strâshnî, ròk.

Fourteen counts.

W. W. S., Sophia.

Portookala = orange.

25. Hô'dî, mî'shka, pô koo,pi'shtê,
Bê'rî, lî'gî, vie, kî'tkî,
In'têrî, mîntêrî,
Têtâvên', kâtch, kâ'mûtchê.

Thirteen counts. Compare line 3 with rhyme 553,
line 1.

W. W. S., Sophia.

Translation :

Lines 1 and 2 ;

A mouse is walking on the dusthill,
It gathers spittle, it ties up bouquets.
Kamutche = little stone. Interi =
under garment ; minteri = interi
with a prefix *m*.

26. Îskâ, pî'le, dâ' sâ, vô'zî,
Ôt, môrê', dô, môrê',
Dô by,ê'lîtê kâ'mûnî, push !

Eleven counts.

W. W. S., Bansko, Macedonia.

Translation :

A birdling (or chicken) wants to be
driven (in a carriage) from sea
to sea to the white rocks. Push !

27. Ê'dnâ, Râ'dâ, drôô'gâ, Râ'dâ,
Shê'rî, mê'rî, pôô'trôôpê'rî,
Kou, zôôm', kâkôô, zôôm',
Sî'nîniya, sî'nî, kôs, push.

Sixteen counts.

Bansko, Macedonia.

Edna = one ; Rada = a girl's name
(Joy) ; drôôga = another ; Sini =
blue ; Kos = a kind of bird.

Push = push, and he on whom this
syllable falls is pushed out of the
ring.

28. Skâ'tchâ, zhâ'bâ,
Ôt plê't', do plê't',
Tâ vî'kâ, ta klî'kâ,
Zbî'raitê syâ, voin'tze,
Nâ tsî'glêvô, pertsê,
Tsî'glim, mî'glim,
Byê'lâ kôst, kôstchî'tsâ.

Fourteen counts.

W. W. S., Sophia.

Translation of the first four lines :

A frog is jumping
From fence to fence,
It is calling,—it is screaming—
Muster yourselves, soldiers !

The last line is :

White bone—little bone.

29. Ėdnō'lō, drō'lō, trō'lō,
Tchēvilē, pā'lē, shā'lē,
Sēdm, dēdm, drā'snūl, gū'sōk,
Nā' sīn, pē'sōk,
Ė'dnā, bēn'kā,
Tūrtooshkā, Pōō'shka.

Fifteen counts.

W. W. S., Sophia.

The first three words have the roots
of the first three numerals, the
succeeding five words represent
the numerals 4 to 8. "Drāsnūl,
etc." = A gander is scratching
on blue sand. Edna=1. Pooshka
= gun.

30. Ėdnī'tchkō, storī'tchkō,
Stōōrinjās', kōōkōōryās',
Pēn'dā kōō'tsā, lyā'ga lyā'ga,
Tchōōmūrlyāgā,
Dōōkōōrim', dō dē'vēt, dō dē'sēt.

Ten counts as punctuated.

W. W. S., Sistove.

Ednitchko = one only; devet = nine;
deset = ten; the rest is nonsense.

MODERN GREEK

(the dialect Frago Chiotica).

31. Ena, thio, tria,
Ke t'alo téséra;
Zoē pou ti travourmé,
Emis ta leftéra.

F. W., Smyrna.

Translation :

One, two, three,
And the other four.
The life which we lead,
We who are single.

32. Adé milo sti milia,
Ké heretam ti griya;
Posa hronia thē na ziso?
Ena, thio, tria, téséra.

F. W., Smyrna.

Translation :

Go apple to the apple tree,
And my compliments to the old
woman;
How many years shall I live?
One, two, three, four.

33. Tzibi Tzibi to n' aīto,
To n'aīto to stavroto,
Pou tziboune i yéranie,
Ke vienoun i Angeli,
Mia gavatha pitoura,
Opios faghi piotera,
Ya esi ya égo,
Ya o barba pitzikas.

F. W., Smyrna.

SWEDISH.

34. Åla, dāla;
Fike, fake;
Bande, kråke;
Stina, stana;
Bus, bas;
Knis, knas;
Knagen.

(Communicated.)

35. Apala, mesala,
Mesinka, meso,
Sebedei, sebedo;
Extra, lara,
Kajsa, Sara!
Heck, veck,
Vällingseck,
Gack du din länge man veck,
Ut!

Arwidsson.

Translation of lines 8 and 9 :

Go thou thy length man away!
Out!

36. Essike tessike,
Sömer måker,
Dicker dacker,
Kilter kalter,
Waggam walter,
Tippan tillan pois.

Rochholz, Island of Ruckö.

Variants for lines 1 and 2 :

Issicken tissiken,
Simon måmon.

and

Issikenne tissikenne,
Såkin måkin.

37. Essike, tessike,
Tonko, lonko,
Smike, make,
Kulte, kalte,
Måkama, tais,
Tilleri, tippan, tuttan, pois.

Rochholz, Finland.

38. Ana, drana, drina, drägt,
Skutta fyra fem och sex!
Din make,
Bränder krake!
Brun stut,
Knäpp, ut!

Arwidsson.

39. Apollo, mi sollo,
Mi sinka, mi so!
Kål, mål, koffer!
Ana, ina, ute!

Arwidsson.

40. Annika, drannika,
Söder vale,
Vikla, vakla,
Domare, sillera;
Sillen gick igenom silfverstad!
Fyra veckor före jul,
Dansa Annika brud!
Vips aps, ute!

Variation:—

Neps, kneps, kiss, smi;
Ute, med dig!

Arwidsson.

PORTUGUESE.

41. Pico, pico, masa rico,
Quem te den tamanho vico.
Portugal.
42. Asserequetim, asserequetom,
Adevinha o toleirão,
Quantos dedos tenho na mão?
Portugal.
43. Sesta baresta do cabo da sesta,
Dis o' men pão que não quero se não
esta.
Portugal.

SPANISH.

44. Uni,
doli,
teli,
condeli,
quini,
quinete,
estaba,
la dama,
en su gabinete.
45. Una, done, tune, catena,
quine quineta,
estando la Reina
en su gabinete.
vino Gil quebro el barril,
barril, barron,
cuentalas bien,
que las veien son.

46. Recotin, recotan,
los mederos de San Juan.
unos piden vino,
y otros piden pan,
recotin, recotin, recotan.
Estramadura.

47. Una, dola, tellica, tola,
Quini, quineta, conseguita, neta:
Bene rey, bene reyna
Incla, bincla, doce, son.
(*Orthography uncertain*) *M. D. E*

BASQUE.

48. Gorgora, behera, chikitoun, chaka-
toun, fuera!

Translation:

Above, below, * * * * out!

Vinson.

49. Chirrichti, mirrichti, gerrena, plat,
olis, zopa, kikili, salda hurrup,
edo, klik!

Vinson.

50. Harriola, marriola, etcholo, kamala,
betria, gliga, truncha, muncha,
errota, kafia, linyera, kostera.

Vinson.

51. Harriola, marriola, kin-kuan-kin,
portan-zela, portan-min, segera,
megera, kiru, karum, pek!

Vinson.

52. Harla, marla, kin-kuan-kin, portan-
zela, portan-min, arrichiñalet
segere, megere, kiru, karum,
pec!

Vinson.

53. Segeren, mageren, kiru, karum, pek,
eta, itsu!

Vinson.

54. Therrella, merrella, kin-kun-kin, por-
tan-zela, portan-min, karru, siñu,
miñu, let!

Vinson.

55. Kañi, kañibeta, zillarra, papillonetan,
zillarerebon, harriketa miñoneta
enterrabona, ponalapona, erre-
geren gana, chirimiriharka,
chiquit edo pomp!

Vinson.

56. Baga, biga, higa, laga, bosga, seiga,
zahi, zohi, bele, harma, tiro,
pump.

Translation :

1, 2, 3, 4, 5, 6, 7, 8, basket, arm, gun,
pan !

Vinson.

ITALIAN.

57. Anola, tranola,
Pizze fontanola.
Rochholz, Naples.
58. Pan uno, pan due,
Pan tre, pan quattro,
Pan cinque, pan sei,
Pan sette, pan otto,
Pancotto !
E. J., Italy.
59. Stana balana,
Che batte la lana ;
Stin balin,
Che batte lo lin ;
Salta fuori pellegrin.
E. J., Italy.
60. Seta, moneta,
Le donne di Gaeta,
Che filano la seta,
La seta e la Cambagia ;
Giovanni che mi piace,
Mi piace Giovanni,
Che fa cantare i galli,
Li galli e le galline,
Con tutti li pulcini.
Guardo nel pozzo
Che c'è un gallo rosso.
Guarda in quell' altro,
Che c'è un gallo bianco.
Guarda sul letto,
Che c'è un bel confetto.
Guarda lassù,
Che c'è un cuccurucù.
E. J., Italy.
61. A le una, el can lavora ;
A le dò, el mete zò ;
A le trè, el se fa re ;
A le quatro, el diventa mato ;
A le cinque, el se lava le sgrinfe ;
A le sie, el pizza in pie ;
A le sete, el se fà prete ;
A le oto, el pizza in goto ;
A le nove, el magna carobe ;
A le diese, el magna sariese ;
A le undese, el massa el pulese ;
A le dodese, el massa el peocio ;
A un boto, i ghe sona l'angonia ;
A le dò, i lo porta via.
Bernoni, Venice.

FRENCH.

62. Un, deux, trois,
Tu ne l'es pas.
Quatre, cinq, six,
Va t'en d'ici.
Paris.
63. Un, deux, trois, quatre,
Mama laissez wuli watter ;
Un, deux, changez vous,
Mama lessi vulivu.
J. J. S., Switzerland.
64. Un, deux, trois, quatre,
Mademoiselle Woawatter.
Mademoiselle Woawu,
Un, deux, trois sous.
Dunger's Kinderlieder.
65. Un, deux, trois, quatre,
Mammélisse voulez-vous water ?
Un, deux chancez-vous,
Mammélisse voulez-vous ?
Simrock.
66. Un, deux, trois, j'irai dans les bois,
Quatre, cinq, six, chercher des cerises,
Sept, huit, neuf, dans mon panier
neuf ;
Dix, onze, douze, elles seront toutes
rouges ;
Treize, quatorze, quinze, pour mon
petit Prince ;
Seize, dix-sept, dix-huit, je les ap-
porterai tout-de-suite.
Dix-neuf, vingt, pour 'quelles pren-
nent leurs bains.
Geneva.
67. Un, demi deux, demi trois, demi
quatre,
Coup de canif m' a voulu battre,
Je l'ai voulu battre aussi.
Coup de canif s'en est enfui,
Par la porte de St. Denis,
Que voici,
A Paris !
Paris.
68. Picoti, picota,
Sur le mur mange des noix ;
Picoti, picota,
Lève ta queue et puis t'en va.
H. R. H., Paris (1878).
69. Une poule sur un mur,
Qui picotte du pain dur.
Picotti, picotta,
Bat des ailes,
Et puis s'en va.

70. Uni, Unel,
Ma tante Michel,
N' allez pas dans mon jardin ;
Ne cueillez pas mon romarin,
Ni ma violette,
Mis-ton-flette.
71. Pompon d'or à la révérence,
Il n'y a qu'un Dieu qui commande en
France.
Adieu mes amis, la guerre est finie,
Pompon d'or, tirez vous dehors.
E. J., France.

Variations :—

- For Pompon d'or, "Belle pomme
d'or" in lines 1 and 4.
72. Petit ciseau, doré d'argent,
Ta mère t'attend au bout du champ,
Pour te donner du lait caillé,
Que la souris a tripoté,
Pendant une heure, deux heures,
trois heures
Du temps ; va-t-en.
F. A. H., Toulouse.
73. Bonjour Guillaume, avez-vous déjeu-
né ?
Oui, oui, Madame, j'ai mangé des
pâtés,
Des pâtés d'alouettes.
Guillaume, Guillaumette,
Des pâtés d'alouettes.
Chacun s'embrassera,
Guillaume restera.
E. J., France.
74. Quand on n'a pas de parapluie,
Ça va bien quand il fait beau ;
Mais quand il tombe de la pluie,
On est trempé jusqu' aux os.
Alsace.
75. Louis est un héros,
Sans peur et sans reproche ;
On désire le voir,
Aussitôt que l' on approche.
Alsace.
76. Trois petits princes s'en vont dîner,
La bouche pleine jusqu' à demain.
Clarinettes, Clarinettes,
Vos souliers sont des lunettes,
O, O, d'abricots,
Il y en a un de trop !
E. J., France.

77. Pompon de barbe le roi des pillons,
En se faisant la barbe coupe le
menton,
Colori, colora,
La plus belle, la plus belle,
Colori, colora,
La plus belle restera.
E. J., France.
78. L'autre jour dans un verger,
J'ai vu un petit perroquet,
Qui mangeait de la salade,
Avec son petit camarade.
O, mon Dieu, que j'ai donc ri,
Quand j'ai vu ce cher petit.
France.
79. J'étais un petit homme
Qui s'appelait Simon :
J'avais une fille
Qui s'appelait Susan ;
Elle allait à l'école
A l'école de Dijon ;
Le maître qu'il lui montre
Est un fort bon garçon ;
A chaque leçon qu'il donne
Susan embrasse moi donc.
C'n'est pas l'affaire des filles,
D'embrasser les garçons ;
Mais c'est l'affaire des filles
Balayer les maisons.
Quand les maisons sont propres
Les amoureux y vont.
France.
80. Pin pa ni caille,
Le roi des papillons
Se faisant la barbe,
Se coupa le menton.
Un, deux, trois de bois ;
Sept, huit, neuf de bœuf ;
Dix, onze, douze de bouse ;
Va-t'en à Toulouse.
*From "Après la pluie le beau
temps" by Mme. la Comtesse
de Ségur.*
81. Petite fille de Paris,
Prête moi tes souliers gris,
Pour aller en Paradis.
Nous irons un à un,
Dans le chemin des Saints,
Deux à deux
Sur le chemin des cieux.
Newell's Collection.

82. Marguerite of Paris,
Lend me your slippers gray,
To guide my feet to Paradise
On this sunshiny day.
We will see the little birds,
That Jesus made of clay.
Each evening in the chapel old,
He lights the candles without doubt.
Bread! Pipe! Bridge of Gold!
The prettiest child goes out!

Contributed by M. D. E. Translated from the French.

DUTCH.

83. Een, twee, een kopje thee;
Een klontje er bij,
Af ben jij.
Van Vloten.
84. Een, twee, koppje thee,
Drie, vier, glaasje bier,
Vyf, zes, bitter in de flesch,
Zeven, acht, Jan op wacht,
Negen, teen, ik heb dieven gezien.
Dr. Campbell, The Hague.
85. Een, twee, drie,
Mijn zuster heet Marie;
En als ze geen Marie en hiet,
Dan hiet ze een, twee, drie.
C. D.
86. Eenmaal, tweemaal, zesmaal zêere,
Gij zult leeren,
Jiere, kniere, knarre, knoes,
Gij zijt de poes.
Van Vloten.
87. A, B, C,
De kat gaat mee;
De hond blijft thuis;
"Piep!" zegt de muis in't voorhuis.
C. D.
88. Anemane, mikkelemee,
Hobbel, den dobbel, den dominee;
Flik, flak, float, eik en lood,
Jij bent dood.
Van Vloten.
89. Anemane, mikkelemee,
Obbelde, dobbelde, dominee;
Eenmaal rellen, zonder bellen,
A, B, bof,
Jij bent eerlijk en zuiver of.
Van Vloten.

90. Anemane, mikkelemee,
Obbelde, dobbelde, dominee,
Ik in mijn nood zonder brood,
Ik en morellen, zonder bellen,
Es, bles, doof is weg.
Van Vloten.
91. Ane, drane, druivendressen,
Schuttelen, vieren, vijven, zessen,
Tafelborden even rond,
Secretaris had een hond;
Hond, hond, gaat over de zee,
't Watertje spoeltje van achteren meê,
Oude wijven koken brij;
Wie zal't wezen, ik of jij?
Van Vloten.
92. Engel, bengel, druivendres,
Schonten, vieren, vijven, zes.
Tafelborden even rond,
Secretaris had een hond,
Hond sprong over de zee,
't Water spoelde meê,
Meê spoelde 't water,
Kat achter kater,
Kater achter kat,
Zout in het vat,
Zout in den lepel,
Morgen zullen we soep met suiker eten.
Van Vloten.
93. Eunum, deunum, dip.
Aardappels zonder stip,
Aardappels zonder zout,
De aardappels worden koud.
Van Vloten
94. Eune, deune, derf,
Quaterom, cincson, serf,
Serfvirole, dubbele mole;
Ennegat, pennegat, kringat, mingat,
Ongeschoren,
En Clementje blaast op den horen,
Op den trommel en op de fluit;
Daarmeê is mijn liedjen uit.
Van Vloten.
95. Eeze, weeze, wes,
Olie in de flesch,
Olie in de kan;
Wie is de man?
Van Vloten.
96. Eun, deun, dip,
Volte, kale, kip,
Volte, kale, mosterd malen,
Eun, deun, dip.
Van Vloten.

97. Eun, deun, dip
Ikke de kane flip,
Ikke de kane bockenemane;
Eun, deun, dip.
Van Vloten.
98. Eunom, deunom, dres,
Katerom, cinkom, zes;
Halve Jan
Dokterman,
Enning, penning, troef.
Van Vloten.
99. Eene meene, mukken,
Posteleinen stukken,
Heeren, boeren, knechten,
De wind waait weg;
Of—stof—met je dikke beenen
Ben je een, twee, drie—of.
Variation (after lines 1 and 2):—
Vrouw, heer, knecht,
Jij moet weg.
Van Vloten.
100. Iiene, miene, makken,
Oliekoeken bakken,
Vrouw kookt brij,
Af ben jij.
Van Vloten.
101. Iiene, miene, mutten,
Tien pond grutten,
Tien pond kaas;
Jij bent de baas.
Van Vloten.
102. Eeze, beeze, ban,
Ik er af en jij er an.
Wij zijn met onze negenen,
Morgen zal het regenen;
Als er dan een dief kwam,
Die de schotel van tafel nam;
Ien, tien, kneppelde tien.
Honderdduizend en dertien.
Van Vloten.
103. Inke, tinke, tullepetijnen,
Vieze vase, dubbele daze,
Iksem tien, Gouden riem,
Erum, blerum, zestien;
Pief, pof, paf,
Je bent er eerlijk af.
Van Vloten.
104. Engeltje, drengeltje, dros,
Kaatje, fiemeltje, fros,
Een minutje, kabelekuutje,
Olie—of.
Van Vloten.
105. In spin; de boog gaat in;
Uit, spuit; de boog gaat uit.
C. D.
106. Om, tom, tellen,
Vier bestellen,
Vijf beschuit.
Om tom tellen,
Is eerlijk uit.
C. D.
107. Ene meenen mukken,
Porceleinen stukken,
Heer en boer en knecht:
A, f, af!
C. D.
108. Mijn vader heeft een kistje gemaakt,
Hoeveel spijkers gaan daar in?
Een, twee, drie, vier, vijf, zes,
Olie in de flesch,
Olie in de kan,
Uit is Jan.
C. D.
109. Mijn vader zou laatst een kistjen
beslaan,
Raad eens hoe veel spijkers daarin
konden gaan:
1, 2, 3, 4, 5, 6,
Olie in de flesch
Olie in de kan,
Weg was Jan;
Wie het laats te tikjen krijgt is vrij:
v, r, ij is vrij.
Van Vloten.
110. Mijn vader liet een paard beslaan,
Raadt hoeveel spijkers er in moeten
gaan?
Een, twee, drie, vier, vijf, zes, zeven,
acht.
C. D.
111. Gij zijt er zuiver en eerlijkt afgeteld,
Waar de boer zijn schapen stelt,
Pief, paf, poef.
Van Vloten.
112. Blauw, blauw, blommetje,
Wat zit er in mijn kommetje?
Een eitje en een korstje brood,
Jan Hagel is dood;
Die zullen we gaan begraven
Onder de Leuven-haven;
Onder het Leuven-kerkhof,
Daar loopen de kippen op en of.
C. D.

113. Engeland is gesloten ;
De sleutel is gebroken ;
Daar is geen smid in't land,
Die den sleutel maken kan.
C. D.
114. Jene, miene, en mijn mes ;
Schotel vier en vijf en zes ;
Annanigje, papadigje,
Wik, wak—weg !
C. D.
115. Ik wil wedden om een vaan,
Dat hier veertien schrapjes staan.
Van Vloten.
116. Visch, visch walvisch,
Die in de zee gevangen is,
Van een, twee, drie.
C. D.
117. Hik sprick sprouw,
Ik geef de hik aar Jan,
Geef de hik aan een anderen man
Die de hik verdragen kan.
118. Achter de molen lef't een blok,
't Is gestolen en 't lef't er nog ;
Ien, tien, kneppele tien,
Honderdduizend en dertien.
Van Vloten.
119. Mooy mysje heeft haar omme ge-
keerd,
Dat heb ik dan een mooy mysje
geleerd,
Keer omme, keer omme, mooy mysje
keer,
Eens omme, een, twee, drie.
G. L. V., Schiedam.
- Translation by G. L. V.*
The pretty girl herself has turned,
This from the pretty girl I learned :
Turn about, turn about, so turns she,
Once again she turns about, one, two,
three.
120. Onder het tafeltje, daar ik zat,
Daar ik gebraden vleeschje at,
Daar ik rooie wijntje dronk.
Die al in mijn hartje klonk ;
Van mijn hartje tot mijn hoofdje,
Buiten leit een schelvischoogjie,
ien, tien (enz).
Variation :—After lines 1—4.
Wij zullen gaan tellen
Van onze gezellen,
Van ien, tien, twintig, dertig, etc.
[to 100].
121. Ei/ken—keu/ken—ber/kenhout/
Is/er ie/mand ab/zoo stout/
Die/wil zeg/gen, dat /ik 't lieg ?
Wie/wil wed/den om /een vlieg/,
Wie/wil wed/den om /een vaan/,
Dat /hier / 25/ streep/jens staan ? /
Van Vloten.
Twenty-five counts.
122. Edelman
Bedelman
Dokter
Pastoor
Roadshur
Nelaatshur
Notaris
Majoor.
Used in counting petals and buttons.
PLATT-DEUTSCH.
123. Een, twe, dre,
Lische lasche le,
Hocke pocke pu.
Enni wenni weg,
Iwi wu ;
Af schast du.
Simrock.
124. Ene, meele,
Zuckerzeele.
Du schallst leeren
Bookstabeeren.
Piff, puff, paff,
Du bist af !
Schleswig-Holstein.
125. Boomenstroh und Dintefad,
Gah in de School und leer di wat ;
Un ween du dann wat kannst,
Schast du heeten Hans.
E. J., Schleswig-Holstein ; North Germany.
126. Jochen binn den Pudel an,
Dat he mie nich bieten kann.
Bitt he mie, verklag ick die,
Hunnert Daler kost et die.
E. J., Schleswig-Holstein.
Compare rhyme 341.
127. Die Linse wo sind se ?
Im Tippe, se hippe,
Deck se zu, so han se Ruh.
E. J., Schleswig-Holstein.
128. Ule, dule, Disseln, Doren,
Esseln heft so lange Ohren.
Blinde Köh, de konnt nicht sehn,
Asen, masen, blasen Schosteen, een !
North Germany.

129. Olen, dolén, dutt,
Peter leefst du noch ?
Worinn schöllt wie wedden ?
Um ne guld'ne Käden,
Um'n Glas vull Wein.
Peter, du schast sein !
E. J., North Germany.
130. Ene, mene, mann ;
Botter inne Pann ;
Kees inne kip ;
Dan du grip.
Simrock.
131. A, B, C,
De Katt loppt in de Schnee.
De Kafer achternah,
Bis an dat grote A.
E. J., Schleswig-Holstein.
132. Ele, mele, mile, mesch,
Zetra, freba, frieba, fresch.
Op de Lerder, op de Loen,
Wat schöllt dat för Complimenten
sein ?
Complimenten Botterbrodt,
Schlag 'n dicken Michel dod.
Kannst du em nich packen,
Schlag em op de Backen.
Bi, ba, bu—weg !
E. J., Schleswig-Holstein.
133. Min Fader leet eenmal een Rad
beslaan,
Rah mal, wovel Nageln darto gahn ?
Twölf.
Een, twe, dre, veer, fuf, söss, söben,
acht, nägen, teen, ölven, zwölf !
E. J., Schleswig-Holstein.
134. Min Vater led ein Rad beslan,
Wovul Nägel wer'n dorin ?
Twölf ! Een, twe, dre, vier, fiv, söss,
säben, acht, neigen, ten, elben,
twölf !
Mecklenburg.
Compare Rhymes 108 and 351.
135. Egel, Degel,
Hoffmanns Spiegel.
Selder Sand, Krane Puff ;
Wellemer wedden,
Oem en Blatt,
Ditt, oder Datt.
Simrock.
136. Anna, Panna, Pikkemuus,
Keem alle Dage in unse Huus ;
Woll mit uns wat eten,
Har'n lepel vergeten ;
Smet'n in de Aschen,
Most'n wedder waschen,
Krieg'n wedder rut,
Do was dat eten nut !
E. J., Schleswig-Holstein.
137. Ene, mene, mike, mäken,
Har'n Mest un wull m'steken ;
Har'n Slock un wull di slaan,
Kumm laat uns beede na England
gaan.
England is toslaaten,
Slötel is afbraken,
Veer Peere vor den Wagen.
Du schast sitten, ick will jagen.
Schivver de bivver, de piff paff puff !
E. J., Schleswig-Holstein.
138. Up'n Karkhof stufft dat Sand,
Dat Sand dat stufft na Engelland,
Vun Engelland na Brabant,
Vun Brabant na Jumpfernstrand,
Jumpfernstrand is unte,
Kriegst eent up de Sunnte.
E. J., Schleswig-Holstein.
139. Ecken, Böken, Ellernholt,
Is da Jemand noch so stolt,
De dat segd, dat ik dat leeg,
Wi wüld wedden op en Fleeg,
Wi wüld wedden op en Haen,
Hier fült veeruntwintig staen.
Simrock.
140. Jude, Jude schachre nicht :
Weist du nicht was Moses spricht ?
Moses spricht : Du sollst nicht
schachern !
Ich will Dir den Buckel wackeln.
"Buckel wackeln mag ich nicht."
Ei, was bist du 'n Bösewicht.
Bösewicht leep achter dat Schip,
Wart en lütte, grise Katt.
Grise Katt leep up de Straat,
Wart en lütten Stadtsoldat ;
Stadtsoldat leep vör dat Dor,
Wart en lütten Hunnmajor.
Simrock.

GERMAN.

GROUP I.—RHYMES BEGINNING WITH NUMBERS.

Many German rhymes are followed by:

Eins, zwei, drei
Du bist davon frei ;

or :

Eins, zwei, drei,
Du bist am allerersten frei !
Dunger, Saxony.

141. 1, 2, Polizei,
3, 4, Offizier,
5, 6, alte Hex,
7, 8, gute Nacht,
9, 10, Capitän,
11, 12, einige Wölf,
drinn' steckt eine Maus,
die muss 'naus.
Dunger, Saxony.
142. 1, 2, Polizei,
3, 4, Officier,
5, 6, alte Hex,
7, 8, gute Nacht,
9, 10, auf Wiedersehen,
11, 12, junge Wölf,
13, 14, blaue Schürzen,
15, 16, alte Hexen,
17, 18, Mädle wachsen,
19, 20, Gott verdanzig.
Dunger.
143. 1, 2, Papagei,
3, 4, Musketier,
5, 6, liebe Hex,
7, 8, Kühlenbach,
9, 10, braun Bär,
11, 12, Apfelschelf,
13, 14, süsse Nuss,
15, 16, Du bist duss,
17, 18, komm herein,
19, 20, Du musst's sein.
E. J., Schleswig-Holstein.
144. Eine, zwo, s' bist mi e Floh,
Drei, vier, i ha si schier,
Fenf, sex, i ha si recht,
Sieben, acht, i han eres g'macht.
Rochholz, Switzerland.
145. Eine, zwo, git e Floh,
Drei, vier, git e Stier,
Fenf, sechs, git e Hex,
Sieben, acht, git e chatz,
Nün, zeh, git e chräh,
Oelf, zwölf, git es chrätteli volle Wölf.
Rochholz, Switzerland.

146. Eins, 2, 3, stellt euch in die Reih,
Vier, 5, 6, Kraut is ein Gewächs,
Kraut das ist ein gut Gericht,
Lie-bes-Kind-ich-brauch-dich-nicht.
E. J., North Germany.
147. Eins, zwei, drei,
Wicke, wacke, wei,
Meiner Mutter Gschwei,
Sitzt auf der Mühle,
Hat e staubig Käpple uf,
Kommt e Bauer und pfeift em druf.
Meier, Schwaben.
148. Eins, zwei, drei,
Rische, rasche, rei ;
Rische, rasche, Plaudertasche,
Eins, zwei, drei.
New Orleans, La.
149. Eins, zwei, drei,
Wir alle sind dabei.
Vier, fünf, sechs,
Die Birn is ein Gewächs.
Sieben, acht, neun,
Du must 's sein !
New Orleans, La.
150. Eins, zwei, drei,
Herr Gevatter Frei,
Herr Gevatter Fixenfaxen,
Wie viel Heller gilt der Batzen.
Rochholz, Switzerland.
151. Eins, zwei, drei,
Schieferdeckerei,
Schieferdeckercompagnie,
Ei du altes, dummes Vieh,
Warum bist du fortgelaufen ?
Darum sollst du Strafe leiden
Sechs und dreisig Jahre,
Um was woll'n wir wetten ?
Um drei goldene Ketten,
Um ein Gläschen Wein,
Ich oder Du soll's sein.
Dunger.
152. Eins, zwei, drei,
In der Dechanei,
Steht ein Teller auf dem Tisch,
Kommt die Katz und frisst die Fisch ;
Kommt der Jäger mit der Gabel,
Schlägt dem Kätzlein auf den
Schnabel ;
Schreit die Katz miau, miaun,
Wills mein Lebtag nimmer thaun.
Rochholz and Simrock.

153. Eins, zwei, drei,
Bicke, backe, bei,
Bicke, backe, áf der sã ;
Áne, mãne, muff,
Pitsche, patsche, puff !
Dunger, Saxony.
154. Eins, zwei, drei,
Nicke, nackte, nei,
D' Gãns gehen barfuss.
Hinterem Affe sitze Sie,
Schnievel, schnavel, spitze Sie.
Communicated.
155. Eins, zwei, drei,
Bicke, backe, Reih',
Bicke, backe, Ofenstiel,
Sitzt ein Männchen auf der Mühl',
Hat ein krummes Hütchen auf,
Hüben und drüben ein Federchen
d'rauf.
Am Kamin, Thüringia.
156. Eins, zwei, drei,
Bicke, backe, bei,
Bicke, backe, Birnstiel,
Sitzt a' Männel auf der Mühl',
Hat a' schiefes Mützel auf,
Hübn and drübn 'ne Feder drauf,
Wer der grösste Esel ist ?
Der bist du !
Dunger.
157. Eins, zwei, drei,
Bicke, backe hei,
Bicke, backe Hifenbrod (Hagebut-
tenstaude),
Mei Vater is a' Schnitzer worn,
Und schnitzelt mir an Bolz,
Zieh' ich mit in's grüne Holz,
Zieh' ich mit in's grüne Gras ;
Lieber Vater, was ist das ?
Kind, das ist ein weisser Has' !
Puff, den schiess ich auf die Nas !
Dunger.
158. Eins, zwei, drei,
Bicke, backe, bei,
Bicke, backe, oben, droben
Wurden vierzig Kinder geboren,
Eins lag unterm Tisch,
Kam das Kätzlein, frass den Fisch,
Kam der Reiter mit der Peitsche,
Hieb das Kätzchen auf die Nase.
Ruh' aus, ruh' aus !
Ich oder du bist 'naus !
Dunger.

159. Eins, zwei, drei,
Bicke, backe, bei.
Bicke, backe Honigbrod,
Sieben Kinder lagen todt ;
Unter einem Tisch
Lag ein gebrat'ner Fisch,
Kam der kleine Leineweber,
Schlug das Kätzchen auf das Leder,
Schrie das Kätzchen : miau !
Ach du liebe junge Frau.
Dunger.
160. Eins, zwei, drei,
Bicke, backe, bei,
Bicke, backe Habernuss
Die Gãns' geh'n barfuss ;
Haben gelbe Schühlein an
Und rothe Beudel dran ;
Eins, zwei, drei,
Du bist am allerersten frei !
Strassburg.
- The first lines of a long nursery rhyme. Compare
Simrock, p. 42.
161. Charis / Charis / Gix und / Charis /
s' Sitzt / e / Chatz / bfm / Fũ 'r /
Will / mit / der / wet-te / was / de /
witt ; /
Es / gã-bit / zwãnzg' / und / drũ. /
Rochholz.
- For counting twenty-one.
162. Es / zwei / drũ /
Biggi / bãggi / bũ /
Mĩne / G'sellen und / dñne / Gselle /
Sitz-ed / z'sammen / am / Fũ 'r. /
Will / mit / der wette / was / de / witt /
Es / gã-bit / zwãnzgi und drũ. /
Rochholz.
- For counting twenty-three.
163. Eins, zwei, drei,
Bicke, backe, bei,
Bicke, backe, Habernuss,
Die Gãns' laufen barfuss,
Barfuss laufen die Gãns'
Die Hãmmel haben Schwãnz'
Schwãnz haben die Hãmmel.
Ich sitz' auf einem Schemel,
Auf einem Schemel sitz' ich.
Die Nadel ist spitzig,
Spitzig ist die Nadel.
Die Katz' hat einen Wadel,
Einen Wadel hat die Katz.
Die Rahmen die sind schwarz,
Schwarz sind die Rahmen.

- Schön sind die Damen,
Die Damen die sind schön,
Wenn sie ins Theater gehn.
Eins, 2, 3, 4, 5, 6, 7, 8, 9,
Du mußt 's sein.
J. C., Strassburg.
164. Eins, zwei, drei,
Pickebohnebrei,
Pickebohne Haberstroh,
Es wurden einmal zwei Kindergeborn,
Auf der Schäfereie.
Die Mutter die backt Kuchen,
Liess die Kinder rufen,
Liess die Kuchen auf dem Tisch,
Kam die Katz und frass die Fisch,
Kam der Schuster mit dem Leisten,
Schlug das Kätzchen auf die Fäuste,
Schrie das Kätzchen Mau
Ich habe keine Frau!
Eine alte mag ich nicht,
Eine junge krieg ich nicht;
Mau, mau, miau!
Simrock.
165. Eis, zwei, drei,
Bicki, bäcki, bai;
Stoss 's Messer i 's Ehneu. (Knie.)
Rochholz.
166. Eins, zwei, drei,
Hicke, hacke, Heu,
Hicke hacke, Haberstroh,
Vater ist ein Schnitzler worn.
Schnizelt mir ein Bolz,
Zieh ich mit ins Holz,
Zieh ich mit ins grüne Gras;
Guck, Vater, was ist das?
Kind, das ist ein weisser Has:
Puff, dem schiess ich auf die Nas!
Simrock.
167. Eis, zwei, drei,
Mfner Muetter G'schwei,
Hät es Chindli gsunde,
Häts in Plunder 'bunde,
Wie muess es heissen?
Gitzi oder Gaissen?
Wer muess die Windle wäschen?
S' Buebli mit der Lumpetäschen.
Rochholz, Switzerland.
168. Eins, zwei, drei,
Herr Gevatter frei;
Herr Gevatter fixe, faxe,
Sechzehn Heller ist ein Batze.
Jung, hol Wein,
Knecht, schenk ein,
Herr, sauf aus,
Du bist draus.
Dunger and Simrock.
169. Eins, zwei, drei,
Bickebackeneie,
Bickebacke, oben, droben,
'S wurden einmal zwei Kinder geboren
Uf der Schäfereie.
Die eine hiess die Bickbelle,
Die andre hiess Kartoffelschelle;
Bickebelle komm ins Haus,
Treib uns all die Hühner aus.
'S ist ein rother Hahn dabei,
Diess und das soll Deine sein.
Simrock.
170. Eins, zwei, drei,
Ziegelbrennerei,
Ziegel brennen muss ich da.
Warum bist du fortgelaufen?
Bist Du wieder da?
Sollst Du Deine Strafe leiden
Vierundzwanzig Jahre.
Dunger.
171. Eins, zwei, drei,
Vier, fünf, sechs,
Sieben, acht, neun,
Geh ins Gässel 'nein.
Im Gässel ist ein Haus,
Im Haus ist ein Garten,
Im Garten ist ein Baum,
Auf'm Baum ist ein Nest,
Im Nest ist ein Ei,
Im Ei ist ein Dotter,
Im Dotter ist ein Has—
Der springt dir auf die Nas.
Simrock.
172. Ans, zwa, drei,
Pigga, pogga, pei,
Pigga, pogga, pöggilein,
Hat a Mandl a Mühle drein;
Hat ein Krempats Hütel auf,
Und a roata Feder drauf.
Simrock, Switzerland.
173. Eins, zwei, drei,
Fimmelti, fammelti, fei,
Fimmelti, fammelti, fimmelti faff:
Wenn ich gleich nicht zählen kann,
Zwanzig stehn doch da.
Simrock.
Contains twenty words as claimed.
174. Eis, zwei, drü,
Bigge, bäggi, bü,
De Müller staht im Chämerli,
Het e gstumpets Hütli uff,
Nummere, Nummere wer ist duss.
Ich oder Du?
Simrock, Switzerland.

175. Eins, zwei, dreie,
Bickelpure reie,
Bickelpure, Hundespure,
Eins, zwei, dreie.
Simrock.
176. Eins, zwei, drei,
Zuckersiederei.
Zuckersiedepumpnickel;
Eins, zwei, drei.
Simrock.
177. Eins, zwei, drei,
Rische, rasche, rei;
Rische, rasche, Dudeltasche,
Eins, zwei, drei.
Simrock.
178. Eins, zwei, drei,
Bicke borne bei;
Bicke borne Pfefferkorn;
Der Müller hat sein Frau verlorn.
Hänschen hat sie funden,
D' Katzen schlagen die Trommel,
D' Mäus kehren d' Stuben aus,
D' Ratten tragen den Dreck hinaus:
'S sitzt ein Männel unterm Dach,
Hat sich bald zu Tod gelacht.
Simrock.
179. Eins, zwei, drei,
Butter auf den Brei;
Salz auf den Speck,
Hans geh weg!
Strassburg.
180. Eis, zwei, drei,
Es chunt es Fueder Heu,
S' chunt es Fueder Mandelchern;
Eusi Mama isset's gern.
Rochholz, Switzerland.
181. Eins, zwei, drei,
Du bist frei.
Vier, fünf, sechs,
Du bist nex:
Sieben, acht, neun
Du must's sein.
Simrock.
182. Un, deux, trois, quatre,
Mein Vater steht Gewatter.
Meine Mutter trinkt Thee,
A, B, C.
E. F., Schleswig-Holstein.
183. Un, deux, trois, quatre,
Meine Mutter steht Gewatter.
Eins, zwei, drei, vier,
Mein Vater geht zu Bier.
Magdeburg.
184. Un, deux, trois, quatre,
Meine Mutter steht Gewatter,
Cinq, six, sept, huit,
Ich oder Du gehst mit.
Dunger.
185. Un, deux, trois, quatre.
Meine Mutter is Gevatter,
Bei dem Herrn Superintendent,
Und der Kuchen war verbrennt,
Die Milch war übergelaufen,
Müssen sie Morgen andere kaufen.
Dunger.
186. Un, deux, trois, quatre,
Mademoiselle Woawatter,
Mademoiselle Woawu,
Das bist Du!
Variations:—
Mademoiselle machen Sie die Thüre
zu!
or
Mademoiselle un, deux, trois sous!
or
Mademoiselle fermez la porte! die
Thüre zu!
Dunger.
187. Eins, zwei, drei, vier,
Und ein schönes Murrelthier;
Kann schön tanzen,
Frist Pomeranzen,
Frist Aprikosen,
Schöne weisse Rosen.
J. F. S., Switzerland.
188. Eins, zwei, drei, vier,
Sass ein Männchen vor der Thür;
Hatt' ein rothes Hütchen auf,
Oben sass der Kuckuck drauf.
Simrock.
189. Eins, zwei, drei, vier,
Knecht hol Bier;
Herr sauf aus:
Du bist draus.
Simrock.
190. Eins, zwei, drei, vier,
Wer klopft an meiner Thür?
Ein junger Officier;
Was will er denn von mir?
Ein Körbel voller Nelken,
Die nicht so bald verwelken.
Dunger.
191. Eins, zwei, drei, vier,
Sass ein Mädchen vor der Thür,
Hat ein gelbes Hütchen auf,
Du Zuckerpüppchen, Du must 'naus!
Dunger.

192. Eins, zwei, drei, vier,
Vorm Goldschmied seiner Thür,
Da sassen zwei Täubchen,
Mit goldenen Häubchen.
Die flogen nach Dresen
Auf goldenen Besen,
Die flogen nach Halle
Auf goldener Schnalle,
Von da in den Or.—
Putsch! waren sie weg.
Simrock.
193. Eins, zwei, drei, vier,
Wir gehen ab und Du bleibst hier;
Schätzel, Schätzel schiene,
Wir fahren auf die Grüne (Hôtel bei
Zeulenroda)
'Nein ins Herrenhaus,
Lecken die Schüssel voll Honig aus,
Lassen den Löffel stecken,
Morgen wollen wir wieder lecken;
Die Geschichte ist aus,
Dort läuft die goldene Maus,
Du bist heraus.
Dunger.
194. Eins, zwei, drei, vier,
Geh nicht ze Bier,
Sunst kommt Peter Holl,
Schlägt dir den Buckel voll.
Simrock, Saxony.
195. Eins, zwei, drei, vier,
Ein Glas lager Bier,
Ein Glas Rhum,
Du bist dumm.
Reported from Virginia.
196. Eins, zwei, drei, vier,
Ein Glas Bier,
Eins, zwei, drei,
Du bist davon frei.
E. J., Schleswig-Holstein.
197. Eins, zwei, drei, vier, fünf,
Strick mir ein paar Strümpf,
Nicht zu gross und nicht zu klein,
Sonst musst Du der Fänger sein.
E. J., North Germany.
198. Eis, zwei, drei,
Vierli, vierli fenf:
Zwierlizwierli wierliwierli,
Vierli vierli salz;
Meinst i cha mit zwänz-ge zähle;
Sind sie doch scho da.
Rochholz, Switzerland.
199. Eins, 2, 3, 4, 5, 6,
Unter 'nen Text,
Is ein Blech,
Das hat Schwabchen gemacht.
Eine wide wip wap,
Ich oder Du,
Bist jetzt ab!
Simrock.
200. Eins, zwei, drei, vier, fünf, sechs,
sieben,
Petrus und Johannes schrieben,
Einen Brief nach Paris,
In das schöne Paradies.
Pommerania.
201. Eins, zwei, 3, 4, 5, 6, 7,
Du sollst deinen Mann recht lieben.
Dunger, Saxony.
202. Eins, 2, 3, 4, 5, 6, 7,
Petrus, Paulus hat geschrieben
Einen Brief
Nach Paris;
Er soll holen
Drei Pistolen;
Eine für mich,
Eine für Dich,
Eine für Bruder Heinerich.
Dunger.
203. Eins, 2, 3, 4, 5, 6, 7,
Die Buben müssen den Schubkarrn
schieben;
(Wer will mir meinen Schiebbock
schieben)
Wo denn hin?
Nach Berlin,
Wo die hübschen Mädchen blühn.
Dunger.
204. Eins, 2, 3, 4, 5, 6, 7,
Muss ich an der Wiege schieben,
Muss ich schreien: Busch, busch,
busch (husch)
Kleiner Würgel, halt die Gusch!
Dunger.
205. Eins, 2, 3, 4, 5, 6, 7,
Geht mir nicht in meine Rüben!
Sucht Euch nicht die besten 'raus,
Sonst komm' ich mit dem Stock
hinaus!
Am Kamin.
206. Eins, 2, 3, 4, 5, 6, 7,
Sauerkraut und Rüben
Die haben mich vertrieben.
Hätt meine Mutter Fleisch gekocht,
Wär ich bei ihr blieben.
Simrock.

207. Eins, 2, 3, 4, 5, 6, 7,
Eine alte Frau kocht Rüben;
Eine alte Frau kocht Speck,
Ich oder Du bist weg!
E. J., North Germany.
208. Eins, 2, 3, 4, 5, 6, 7.
Muss ich an dem Schiebbock schieben
Muss ich singen, Husch, Husch,
Husch,
Kleener Würigel, halt' de Gusch!
Ploss, Vogtland.
209. Eins, zwei, drei, vier, fünf, sechs,
sieben,
Komm wir wollen Kegel schieben;
Kegel ab, Kegel um,
[Insert name] . . . Du bist gar zu
dumm!
Schleswig-Holstein.
210. Eins, zwei, drei, vier, fünf, sechs,
sieben,
Wo ist denn mein Schatz geblieben?
In Berlin, in Stettin,
Wo die schönen Mädchen blühen.
Pommerania.
211. Eins, zwei, drei, vier, fünf, sechs,
sieben,
Wo ist denn mein Schatz geblieben?
Er ist nicht hier, er ist nicht da,
Er ist wohl in Amerika!
Schleswig-Holstein.
212. Eins, 2, 3, 4, 5, 7.
Wo sind die Franzosen geblieben?
Zu Moskau in dem tiefen Schnee,
Da riefen sie alle: o weh, o weh!
Wer hilft uns aus dem tiefen Schnee?
Dunger and Simrock.
213. Eins, zwei, drei, vier, fünf, sechs,
sieben,
Wo sind die Franzosen geblieben;
Sind nicht hier, sind nicht da;
Sind wohl in Russland in tiefen
Schnee
Da schreien sie, au weh, au weh!
214. Eins, 2, 3, 4, 5, 6, 7, 8, 9,
Geh in das Gässel 'nein,
Schlag dem Baur die Fenster ein.
Kommt der Büttel, setzt mich ein,
Setzt mich in das Narrenhaus,
Geb ich drei vier Batzen aus.
Ri, ra, Ofenloch,
Hätt ich meine drei Batzen noch!
Simrock, Switzerland.
215. Eins, zwei, drei, vier, fünf, sechs,
sieben, acht, neun,
Was willst Du lieber, Bier oder Wein?
[Answers, Bier:]
Eins, zwei, drei, vier.
[Answers, Wein:]
Eins, zwei, drei, vier, fünf, sechs,
sieben, acht, neun.
Strassburg.
216. Eins, 2, 3, 4, 5, 6, 7, 8, 9,
Wie hoch ist die Scheun?
Wie hoch ist das Haus?
Der kleine Spitzbub muss heraus.
Simrock.
217. Eins, 2, 3, 4, 5, 6, 7, 8, 9,
Wie hoch ist unsre Scheun,
Woll Roggen und voll Weissen?
Wie soll das Kindlein heissen?
Enta Potenta de Knicka de Knacka
de Knurr.
Simrock.
218. Eins, zwei, drei, vier, fünf, sechs,
sieben, acht, neun,
Hoch über der Scheun,
Hoch droben im Haus,
Da guckten drei niedliche Mädchen
heraus.
Die eine spann Seide,
Die andere Flachs,
Die dritte bekam von mir einen Baks.*
Schleswig-Holstein.
219. Oons, zwoa, drai, viari, finfi, sechs,
simni, ochdi, nain,
Iba 'n Schain,
Iba 's Haus,
Du gehst 'naus.
Simrock, South Germany.
220. Eins, zwei, drei, vier, fünf, sechs,
Sieben, acht, neun, zehn, elf, zwölf,
Unter dem Gewölb,
Sitzt eine Maus.
Du bist draus!
*J. C., Strassburg, and E. J., from
[Schleswig-Holstein.]*
221. Eins, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13,
Ich kauf Waizen,
Ich kauf Korn,
Ich oder Du musst schnornn.
Dunger.

* Query: from "baccio"?

- 221*. Eins, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13,
Gehe hin und hole Waizen,
Gehe hin und hole Korn,
Bleibe hinten oder vorn.
Dunger.
222. Eins, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13,
Wer kauft Weizen?
Wer kauft Rocken?
Der kriegt die allerbesten Stein-
pocken.
Simrock.
223. Eins, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12,
13, 14, 15, 16, 17, 18, 19, 20,
Wer geht mit nach Danzig?
Wer geht mit nach Wien?
Und holt sich ein Bund Kien?
Simrock.
224. Eins, 2, 3, 4, 5, 6, 7, 8, 9, 10,
Elf, 12, 13, 14, 15, 16, 17, 18, 19, 20.
Die Franzosen gingen nach Dantzig;
Dantzig fing an zu brennen,
Die Franzosen fingen an zu rennen,
Ohne Strumpf und ohne Schuh,
Liefen sie der Heimath zu,
Eins, zwei, drei,
Du bist frei!
J. C., Strassburg.
225. Eins, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12,
13, 14, 15, 16, 17, 18, 19, 20,
Die Franzosen zogen nach Dantzig,
Dantzig, fing an zu brennen,
Die Franzosen mussten rennen,
Denn wären sie nicht gerannt,
So wären sie mit Haut und Haar
verbrannt.
Dunger.
226. Drei, sechs, neune.
Wie hoch ist die Scheune,
Wie hoch ist das Haus?
Ich oder Du must 'naus.
Dunger.
227. Drei, sechs, neune,
Hinten steht die Scheune,
Vorn steht das Haus,
Ich oder Du bist 'naus.
Dunger.
228. Drei, sechs, neune,
Über eine Scheune,
Über ein Haus,
Du bist 'naus.
Dunger.
229. Drei, sechs, neune,
Hinten steht die Scheune,
Vorne steht das Haus,
Wird ein Kind getauft.
Wie soll's heissen?
Königin von Preussen.
Wer soll die Windeln waschen?
Ich oder Du?
Mach's Buch zu!
Dunger.
230. Zweimal sieben das ist vierzehn,
Bübela, magst net runter stürzen,
Von dem hohen Canapee,
Sonst tut Dir dein Bäuchela weh.
Dunger.
231. Dreie, sechse, neune,
Im Hofe steht die Scheune.
In dem Garten jagt der Wind,
In dem Brunnen liegt das Kind,
Alte Hexe spring!
Simrock.
232. Drei, sechs, neune,
Im Hof steht eine Scheune,
Im Garten steht ein Hinterhaus,
Da gucken drei goldene Jungfrau
'raus.
Die eine spinnt die Seide,
Die andere reibt die Kreide,
Die dritte schliesst den Himmel auf,
Da guckt die Mutter Maria 'raus.
Dunger.
- GROUP II.—MISCELLANEOUS GERMAN.
233. Ene, tene, mone, mei,
Paster Lone bone strei;
Ene, fune, herke, berke,
Wer? Wie? Wo? Was?
Baden and North Germany.
234. Ene, mene, mino,
Gale, rede, zino,
Gale, rede, us,
Wer es sein muss.
Mrs. R., Baden.
235. Ellerli, sellerli, siberli, sa;
Ribidi, rabidi, knoll.
J. J. S., Switzerland.
236. Ehnchen, behnchen,
Bibchen, babchen,
Knall.
Meier, Switzerland.
237. Aiken Bäuken, Böckenholt,
Dat wärt midden düör gespalt.
Rochholz.

238. Oepfel, Birre, Zwetschge, Nuss, duss.
J. J. S., Switzerland.
239. Aepfel, Gräpfel, Piren, paren, puff,
Rotterdammer, Diren, daren, duff.
Rochholz.
240. Ene, zene, zerz,
Gieb den Ziegen Herz.
Oldenburg, Kinderleben.
241. Aenige, daenige, quicke de sei,
Rippede, tippede, knill.
Dunger, Saxony.
242. Ene, mene, mino,
Gallera pissino ;
Ene mene muspitis,
Ene, mene, mus.
Dunger, Baden.
243. Eenige, daenige, ribbele, sei,
Ribbele, dibbele, knill !
Dunger, Saxony.
244. Ane, kane, hacke, packe,
Relle, belle, rädli, bögli,
Zinke, binke, uff, puff ;
Das fülle futze Galgevögeli,
Hocket hinden äf !
Rochholz, Switzerland.
245. Enige, denige, dittge, dattge,
Ziberte, biberte, bonige, nattge.
Ziberte, biberte, puff !
Dunger, Saxony.
246. Aneweni, doneweni,
Dumpektine, danewé ;
Höckli alle, zimpri alle,
Be bi bäff, zimpri äff.
Rochholz, Switzerland.
247. Ahne, Krahne, weisse Schwane,
Wer will mit nach England fahren ?
Simrock.
248. Aenne, daenne, dreckernelle,
Wischle, waschle, komatelle,
Wischle, waschle wa,
Wischle, waschle, kompata.
Dunger, Saxony.
249. Ene, bene, dunke, funke,
Rabe, schnabe, dippe, dappe,
Käse, knappe.
Ulle bulle ros.
Ib ab aus,
Du liegst draus.
Simrock.
250. Enz, Benz und Eberhard
Heut de beste Schnupftabak.
Meier, Schwaben.
251. Ine, mine,
Bäcker, dine,
Gerstenbrot.
In der Noth,
Puff-paff ab !
Simrock, Saxony.
252. Annele, wannele,
Besser, dich, Annele,
Plomsöck.
Ploss.
253. Enige, denige, do,
Fimmele, fammelefo,
Fimmele, fammele, fimmelefi,
Fimmele, fammelefo,
Ob ich gleich nicht zaehlen kann,
Stehn ere zwanzig do.
Dunger.
254. Aenigä, mannigä, tumpelti,
Tifel, tafel, nummeni.
Eggebrot,
In der Noth :
Welles chann 1, 2, 3 zähle,
Das soll usern Ring use schnelle.
Simrock.
255. Aenige, baenige, Doppelband,
Riffel, Raffel, Rummelwand ;
Aenisbrod in der Noth,
D' Suppepfanne düsse gstanne.
Rochholz.
256. Enge, dränge, zwinge, zelle,
Bischelte, baschelte, kompatelle,
Komm Bua, komm Bue—
Bischelte, baschelte, kommt Ade !
Am Kamin, Meissen.
257. Einige, beinige, Dumpete,
Diese, dose, wo witt hi ?
Grüne Bolz, fahr ins Holz,
Fahr ins obere Beckehüs,
Nimm e guete Wegge dräs !
Wenn er no nigg bache wil,
Hänk ne an en Rechestiel.
Wisses Hueh, schwarzes Hueh,
Welles muess i ässe thue ?
Rochholz.
258. Une, dune, daus,
Du bist 'naus.
Dunger.

Compare Rhyme 277.

259. Enne, tenne, toh,
Knapper nolle no,
Isefalle, pumpernolle,
Enne, tenne, tuss.
J. J. S., Switzerland.
260. Enichen, denichen,
Korb voll Stenichen,
Kribbelte, krabbelte, puff.
Simrock.
261. Aennchen, tännchen, tittchen, tatt-
chen,
Zwieber de Biberde Bohne Rattchen,
Zwieber de Biber puff—Daus!
Blitz, platz,— Du bist 'raus!
Am Kamin.
262. Enige, benige, Drumpebeth,
Schädi, Ruedi, Annagreth;
Sanker Anni,
'S Müseranni,
Hocket neben üss.
Rochholz, Switzerland.
263. Oanichi, boanichi,
Siarichi, fairichi;
Ripadi, bipadi, Knoll.
Simrock.
264. Ona, bona,
Tanta, rona,
Ita, bita, bonn.
Simrock.
265. Engla, mengla, zickla, ze,
Ruschla, puschla, ab dran.
Simrock.
266. Rummelti, pummelti, kunkordinel,
Schluckerdibell.
Auf der See,
Kam ein Reh.
Zibberti, pibberti,
Piff, paff, puff!
267. Anzkiis, kwanzkiis, kurschpiis, kluus,
Ee pee tipsi ee lee muus;
Icki, picki, Gramatiki,
Ucki, pucki, klein Karnuus.
Simrock.
268. Ene, mene, mente,
Locum, tocum, tente;
Carabutti, carabutti,
Locum, tocum, witsch, watsch, ab
dran!
Simrock.
269. Ene, mene, mink, mank,
Klink Klank.
Ose, Pose, Packedich,
Eia, weia, weh.
Simrock.
270. Antchen, Dantchen, Ditchen, Dat-
chen,
Jebedebebe de bitchen batchen,
Jebedebebe de bu;
Ich oder Du.
Simrock.
271. Endeli, Bandeli, Dessende,
Gloria tibi Domine.
Agathebrod in der Noth,
Fenfzwanzig drßsig Loth.
*Var. For Agathebrod, Gerstenbrod.
Rochholz, Switzerland.*
272. Anderle, banderle, schlag mi net!
Kraut und Spätzle mag i net;
Gebackene Fische iss i gern;
Das ist gut für meinen Herrn.
Kikeriki! spring davon,
O du alter Kukuku!
Meier, Schwaben.
273. Enisli, senisli, sirrisli, sa,
Rippidi, rappidi, knoll.
J. J. S., Switzerland.
274. Hahne, zwane,
Drigge, vierge, fungge,
Schneckebohne, Schnalleschnupp.
Rochholz.
275. Ene, dene, Dunkefunke,
Rabeschnabe, Diebedabe,
Kesselitille, puff-ruesz!
Rochholz, Switzerland.
276. Une, dune, dangen (taschen),
Denn Du must fangen (haschen),
Une, dune, daus,
Denn Du bist 'naus.
Dunger.
277. Eine, weine, unke, funke,
Rabe, schabe, lippe, lappe,
Kaiserrappe;
Ohne dohne, daus,
Du bist 'raus.
*Am Kamin, Saxony.
Compare Rhyme 249.*
278. Une, dune, ducken,
Denn Du must jucken;
Une, dune, daus,
Denn Du bist 'naus.
Dunger.

279. Ehne, dehne, du,
Kappernelle wu,
Isabelle, Pempernelle,
Ibille, pibille, geh weg!
Meier, Schwaben.
280. Ene, bene, Fingerhut,
Stirbt der Bauer, ist's nicht gut.—
Ene, dene, Taffetband,
'S ist nicht weit von Engelland.
*G. Scherer's illustr. deutsches
Kinderbuch II., 1877, quoted by
A. J. Ellis.*
281. Ene, dene, duppen,
Thut mir fuer die Fliegen und Mucken,
Fuer die Schwaben, fuer die Bremen
(Bremsen),
Dass sie uns die Supp' nicht nehmen.
Dunger.
282. Ene, dene, retzel,
Heute backen wir Bretzel.
Uebermorgen Kuchen!
Du musst suchen!
J. C., Strassburg.
283. Ete, mete, meu,
Tipper, tapper, feu,
Hauer, dauer, dan.
Du bist 'i ran.*
E. J., North Germany.
284. Ru ru rumpidebum,
Gicker de sae,
Af der sae,
Ane, mane, muff,
Pitsche, patsche, puff!
Dunger.
285. Sieben kleine† Entchen schwimmen
auf der see
Köpfchen im Wasser und Schwänze
in der Höh.
Ente, tente, teinte tu,
Eins, zwei, drei, aus bist Du!
286. Anege, hanige,
Serege, strige,
Ripeti, pipeti, Knoll.
Rochholtz.
287. Schneeglöckel thut läuten:
"Bim bam, bim bam."
Was hat das zu bedeuten?
Frühling ist Bräutigam.
Am Kamin, Meissen.
288. Koppah, Laushah,
Wen soll ich 'naus tha?
Dich oder mich,
Oder Vater Haensel sei alte Zieg?
Dunger.
289. Es kam a Frau von Eger ro,
Die zaehlte ihre Huehner o,
Kappah, Haushah,—
Dich wull' mir 'naus schla!
Dunger, Switzerland (?).
290. Es ging ein Mann den Berg hinauf,
Da begegnete ihm ein Geist,
Da hub er seinen Stecken auf,
Und sprach: wie viel Du weisst.
Meier, Schwaben.
291. Olen, dolen, schnick, schnack,
Birnbäum pulf!
Dunger.
292. Olen, dolen, dutt!
Pinke, panke, putt!
Putt verloren,
Dunkeldoren,
Olen, dolen, dutt!
E. J., North Germany.
293. Une dune dick Madame,
Wer nicht hört, der wird geschla 'n,
Ueber 'n Stock und über Stein,
Wo die fünf Canaring sein,
Fünf Canaring fressen Brod,
Schlagen den reichsten Bauer todt.
Dunger.
294. One, done, dick Madam,
Wollte fünf Kaninchen hab'n;
Fünf Kaninchen Baeckerbrod,
Schiest die alten Bauern todt.
Weht der Wind,
Wo die alte Hexe spinnt.
Dunger.
295. Haennel, Pfaennel, Loeffelstiel,
Dreimal essen is gar ze viel.
Dunger.
296. Liram, larum, Loeffelstiel,
Mein Vater sagt, ich ess' zu viel.
or:
Wer das nicht kann, der kann nicht
viel.
Dunger.
297. Quak, quak, quak!
Herr Frosch, i guten Tag!
Er in seiner Pfütze,
Ist uns nicht viel nütze.
Quak, quak quak!
Guten Tag, guten Tag, guten Tag.
Am Kamin.

* As reported; some word is apparently missing.
† Var: Alle meine, etc.

298. Ri, ra, raus, Du bist aus,
Ri, ra, rei, Du bist frei.
F. A. H., Bremen.
299. Dene, daene, Tintenmühl,
Meine Kinder fressen viel,
Alle Tage für 'n Groschen Brod.
Sapperlot, ich schlag sie todt!
Sapperlot, nimm das Beil, schlag sie
todt.
Dunger.
300. Ixen, dixen, Pulver, Blei, Schrot,
Schiessen alle meine bösen Feinde
todt.
Dunger.
301. Ikschen, dikschen, Silber quikschen,
Ri, ra, raus.
F. A. H., North Germany.
302. Ich und Du,
Müller's Kuh (*or* Bäckers Kuh).
Müller's Esel,
Der bist Du!
Simrock.
303. Ich und Du,
Unds Müllers Suh (*or* Sohn)
Unds Becke Stier
Sind euer vier.
Simrock.
304. One, done, dixen, daxen,
Ueber de Wies' a Paar polische
Sachsen,
Schreit der Peter husch,
Maedel, halt Dei Gusch!
Dunger.
305. Henriette, Kalmers Kette,
Kalmers Kuh, das bist Du.
F. A. H., North Germany.
306. A, B, C.
Die Katz lief im Schnee,
Der Hund lief d' hinter,
Und biss den Schwanz ab.
E. S., North Germany.
307. A, B, C.
Die Katze lief in 'n Schnee,
Und als sie wieder 'raus kam,
Hatt 'sie weisse Stiefel an.
Germany.
308. Wann, kanni, chessibode,
Was Du reist ist alls verloge.
Ahnis Kahnis, Bigeboge,
Postpapier und Bändeli.
Rochholz, Aargau.
309. Ele, Mele,
Zuckerseele,
Königskind,
Goldenring.
Du schast leeren
Bookstaveeren:
A, b, ab.
Du bist darab.
Simrock.
310. Ach bewahre,
Rothe Haare,
Kurze Beine,
Hat die Kleine—*
Var. For Kurze, Krumme.
Schleswig-Holstein.
311. Backe, Backe, Küchelchen,
Mir und Dir ein Tiegelchen,
Mir und Dir ein Tellerchen,
Mir und Dir ein Hellerchen,
Sind wir zwei Gesellerchen.
Am Kamin, Meissen.
312. Schicke, scheckli,
Bohnesteckli,
Schnelle belle,
Trille bille,
Gnuppe, Knolle, Knopf.
Rochholz.
313. Hörst Du deine Glocke klingen,
Musst Du in die Schule springen.
Kommst Du nicht zur rechten Zeit,
Liegt das Stöckchen schon bereit!
Am Kamin.
314. Ich und Du und noch a Bu,
Und der Vetter Seidel,
Hamm zerrissne Hosen an,
Und kein Geld im Beutel.
Dunger, Switzerland.
315. Es geht eine Maus,
Durch das neugebaute Haus.
Sattler ab, Sattler ab,
Du gehst ab.
Meier, Schwaben.
316. Uhle, duhle, Dintenfass,
Geh zur Schul und lerne was,
Wenn Du was kannst
Heisest Du Hans.
Variation:—
Lines 3 and 4,
Wenn Du was gelernet hast,
Steck die Feder in die Tasch.
E. J., Schleswig-Holstein.

* Here add child's name.

317. Ubi, ibi Dintenfass,
Geh' nach Haus und lerne was ;
Wenn Du was gelernet hast,
Komm zu mir und sag mir dass.
Schleswig-Holstein.

318. Ene, dene, Dintenfass,
Geh' in d' Schul und lerne was ;
Wenn Du was gelernet hast,
Kommst Du heim und sagst mir das.
Eins, zwei, drei,
Du bist frei !
Strassburg and North Germany.

319. Enige, denige, Tintefass,
Gang i di Schuel und lerne was.
Chummst Du heim und channst Du nix.
Kriegst de Buggel volle Wix.
Simrock.

320. Inica, binica, tinske wos.
Gayste shole and learnste wos
Conste, Hinan, Conste, Nichts,
Strextre bucle full of vicks.
A. H., Seattle, W. T.

An American child's attempt to render the preceding, No. 319.

321. Eenechen, Teenechen, Tintefass,
Geh in die Schul und lerne was,
Lerne was Dein Vater kann,
Dein Vater ist ein Schnitter,
Schnitt er sich ein Pfeifchen—
Pfeife alle Morgen
Hören ihn die Störchen,
Pfeife alle Abend
Hören ihn die Raben—
Geht die Mühle Klipp Klapp,
Ei Du alter Pfeffersack !
*Prof. Max Müller, quoted by
A. J. Ellis.*

322. Sechs mal sechs ist sechsund dreissig,
Und der Mann ist noch so fleissig,
Und die Frau ist noch so faul,
Darum kriegt sie eins auf's Maul.
E. J., Schleswig-Holstein.

323. Feuerle, Feuerle brenn',
Morg 'n koch 'n wir 'n alte Henn',
Uebermorgen Sauerbraten,
Wird das Kindle zu Gast geladen.
Am Kamin, South Germany.

324. Storch, Storch, Langbein,
Wenn du fliegst ins Land herein
Bringst dem Kind ein Brüderlein ?
Wenn der Roggen reifet,
Wenn das Fröschlein pfeifet,
Wenn die goldnen Ringen,
In der Kiste klingen,
Wenn die rothen Äpfeln
In der Kiste rapfeln.
E. J., Schleswig-Holstein.

325. Schnecke, Schnecke, schnüre,
Zeig' mir deine Viere ;
Strecke deine vier Hörner 'raus,
Sonst werf' ich Dich noch über's Haus.
Am Kamin.

326. Ficka, facka, fei,
Ficka, fum, fum ;
Ficka facka fei,
Bauer, kannst Du zwanzig zählen ?
Eins, zwei, drei.
E. S., Westphalen.

327. Bitsche, batsche, Kuchen,
Der Bäker hat gerufen,
Wer will guten Kuchen backen
Der muss haben sieben Sachen ;
Eier, und Schmalz, Butter und Salz,
Milch und Mehl,
Saffron macht den Kuchen gar und
geh'l.
Schieb's im Ofen
Kuchen ist verbrannt.
Wischt ab, wischt ab.
Baden.

Used also in connection with clapping together of the hands. In repeating the last line children rub each other's faces with their hands.

328. Tanz, Kindlein, tanz,
Deine Schühlein sind noch ganz,
Lass Dir sie nie gereue,
Der Schuster macht Dir neue.
E. J., Schleswig-Holstein.

329. Es tanzt ein Butzenmann,
In unserm Haus herum didum.
Er rüttelt sich, er schüttelt sich,
Es tanzt ein Butzenmann.
In unserm Haus herum didum.
E. J., Schleswig-Holstein.

330. Patsche, patsche, Kügelchen,
Mir und Dir ein Krügelchen,
Mir und Dir ein Tellerchen,
Sind wir zwei Gesellerchen.
E. J., Schleswig-Holstein.

331. Zwei kleine Kaninchen,
Zwölf bunte Hühnchen,
Ein munteres Böcklein
Eine Kuh mit dem Glöcklein;
Die schliess ich mir im Hofe ein,
Das sollen meine liebsten Thiere sein.
E. J., North Germany.
332. Rupprig, rupprig, böser Bu,
Zieh Dein Schnappsack auf und zu,
Mach Dir an neue Rieme-nei,
Morg'n sollst du Gevatter sei.
Dunger.
333. Mein, dein, sein,
Der Tisch ist noch rein,
Der Magen ist noch leer,
Und drummt wie ein Bär.
Simrock.
334. Die Magd, die holte Wein,
Der Knecht, der schenkte ein,
Der Herr soff ihn aus,
Ich oder Du bist 'naus.
Dunger.
335. Egel Degel,
Hoffmanns Spiegel.
Selver Krahne,
Puff, Paff,
Avgeschafft.
Simrock.
336. Es lief eine Maus
Wohl über das Haus.
Den Trepp, den Trapp,
Denn Du bist ab.
E. J., North Germany.
337. Es geht ein Engel zu der Leich,
Schurle burle, Krautgart.
Mein Vater ist ein Schnipfler,
Er schnipfelt mir ein Bolz,
Er schickt me naus ins grüne Gras
Dort oben ist ein schnee-kreide-
weisser Haas.
Meier, Schwaben.
338. Ene, Katrene, Katroch,
Peter, läwst du noch?
Wurum we wi wedden?
Um 'n goldne Kedden,
Um 'n good Glas Wien:
Peter Du schast 't sien.
Simrock.
339. Wir wollen uns verstecken
In eins, zwei, drei, vier, Ecken.
E. J., Schleswig-Holstein.
340. Es ging ein Männchen über die
Brücken,
Hat ein Säckchen auf dem Rücken.
Die Brücke bracht,
Das Männchen lacht,
Piff, paff, abgeschafft.
E. J., Schleswig-Holstein.
341. Johann bind' den Pudel an,
Dass er mich nicht beissen kann.
Beisst er mich so straff ich Dich,
Um ein Gulden dreissig.
Baden.
- Variation:—*
Line 4, Tausend Thaler kost 't es
Dich.
Compare Rhyme 126.
342. Fuchs du hast die Gans gestohlen,
Gieb sie wieder her,
Sonst wird dich der Jäger holen
Mit dem Schiessgewehr.
Eins, zwei, drei,
Du bist davon frei!
North Germany.
343. Adam und Eve,
Die gingen 'uf de Schleefe,
Adam ging weg,
Und Eve fiel in 'n Dreck.
344. Abraham und Lot
Stritten um n'en Pott;
Der Pott der ging entzwei
Und Abraham hatt' den Brei.
Schleswig-Holstein.
345. Adam und Eva
Sassen auf dem Klotz,
Und der kleine Zethra
Ass eine Schüssel voll Motz.
Eins, zwei, drei,
Du must 's sei.
Dunger.
346. Abraham and Isaak,
Die stritten um ein' Zwieback;
Der Zwieback ging entzwei,
Und Abraham kriegt das Ei.
Pommerania and Baden.
347. Abraham und Isaak
Die stritten um 'nen Zwieback,
Abraham war gar nicht faul,
Gab dem Isaak eins auf Maul.
Schleswig-Holstein.

348. An dem Baum war ein Ast,
Auf dem Ast war ein Nest,
In dem Nest war ein Ei,
In dem Ei war ein Dotter
In dem Dotter war eine Laus ;
Ich oder Du bist 'naus.

Dunger.

349. Goldne Ketten, silber Ketten,
Dreh du drei mal um :
Bunde freihe, bunde freihe,
Du nicht, Du nicht, dum.

Frankfurt-am-Main.

350. Es wollt ein Schmied ein Pferd
beschlagen ;
Wieviel Nägel musst er haben ?

The child on whom the last word falls, names
some number, which is then counted out. Compare
Rhymes 108 and 134.

E. J., Schleswig-Holstein.

351. Will der Schmied das Ross be-
schlagen ;
Wie viel Nägel muss er haben ?
Eins, zwei, drei, vier !

Strassburg.

352. Du Bua nimm den Husch,
Lueg * domit in den Busch,
Lueg domit in de Tannen nei'
Wo die Hirsch' und Rehe sei'.

Am Kamin, South Germany.

353. Bilz, Bolz, Geh ins Holz ;
Zieh den Riemen,
Geh gen Diemen,
Geh ins Oberbeckenhaus !
Es sitzt eine Frau vor ihrem Hühner-
haus,
Liest ihre sieben besten Hühner raus.
Wer ist druss, Ich oder Du ?

Meier, Schwaben.

354. Wie, wa, wos,
Die Chatz ist dt Bos,
Der Hund ist dt Fetter,
Und blös em i's Wetter.

Rochholz, Switzerland.

355. Um was wollen wir wetten ?
Um zwei goldene Ketten,
Um ein' Gläschen Wein—
Und Du musst der Haschmann sein.

Am Kamin.

356. Ich ging einmal nach Engelland,
Bracht ein schoenes Wickelband,
Wickel', wickel' immer zu ;
Kauf den Kindern neue Schuh,
Ex, Speck, Dreck,
Ich oder Du must weg.

Dunger.

357. Ehnige, behnige, Bink und Bank,
Gehen wir nach Engelland.
Engelland ist zugeschlossen,
Und der Schlüssel abgebrochen ;
Zehn Pferd an einem Wagen
Muss man mit dem Stecken schlagen.

E. J., North Germany.

To this is often added :

Eins, zwei, drei,
Nicke, necke, nei,
Nicke, necke, nuss,
Du bist wahrhaftig duss.

358. Eine kleine weisse Bohne
Wollte einst nach Engelland.
Engelland war zugeschlossen,
Und der Schlüssel war zerbrochen.
Ene, bene, bu,
Ab bist Du.

Bremen.

359. Eine kleine weisse Bohne
Ritt von hier nach Engelland.
Engelland war zugeschlossen,
Und der Schlüssel war abgebrochen.
Piff, paff, puh ;
Der grosse Wolf bist Du !

Schleswig-Holstein.

360. Eine kleine weisse Bohne, wollte gern
nach Engelland,
Engelland war zugeschlossen, und
der Schlüssel war zerbrochen.
Bauer, bind den Pudel an,
Dass er mich nicht beissen kann.
Beisst er mich, so kost es dich
Tausend Thaler sicherlich.

F. A. H., North Germany.

Compare Rhyme 341.

361. Une, dune, quinde, quande,
Fahr mit mir nach Engellande,
Engelland ist zugeschlossen,
Ist der Schlüssel abgebrochen,
Vier Pferde an dem Wagen,
Mit der Peitsche muss man schlagen,
Kutscher, Speck, Dreck,
Ich oder Du must weg.

Dunger.

* = schau.

362. Ich ging einmal nach Gitterlitz,
Kam eine alte Frau gehetzt,
Sag ich: gib mir eine,
Gab sie mir gar keine;
Sag ich: gib mir zwē
Kocht sie mir den Thee;
Sag ich: gieb mir drei,
Kocht sie mir den Brei;
Sag ich: gieb mir viere,
Führt sie mich zu Biere;
Sag ich: gib mir fünfe,
Strickt sie mir ein Paar Strümpfe;
Sag ich: gib mir sechs,
Wollt sie mich machen zur Hex;
Sag ich: gib mir sieb 'n,
Wollt sie mich nicht mehr lieben;
Sag ich: gib mir achte,
Wollt sie mich lassen schlachte:
Sag ich: gib mir neune,
Führt sie mich in die Scheune;
Eins, zwei, drei,
Denn du bist frei. *Dunger.*
363. Ich ging einmal nach Engelland,
Begegnet mir ein Elephant,
Elephant mir Gras gab,
Gras ich der Kuh gab,
Kuh mir Milch gab,
Milch ich der Mutter gab,
Mutter mir einen Dreier gab,
Dreier ich dem Baecker gab,
Baecker mir ein Broedchen gab,
Broedchen ich dem Fleischer gab,
Fleischer mir ein Wuerstel gab,
Wuerstel ich dem Hund gab,
Hund mir ein Pfoetel gab,
Pfoetel ich der Magd gab (Knecht),
Magd mir eine Schelle (Klitsch),
Une dune daus, [Schlag), gab,
Du bist 'naus.
Dunger, North Germany.
364. Johann,
Spann an,
Drei weise Mäuse
Fahren im Kreise,
Wie kommen sie schnell
Von der Stell', von der Stell'!
Am Kamin.
365. Der Feind ist gekommen,
Hat alles fort genommen,
Die Fenster zerschlagen,
Das Blei herausgetragen,
Kugeln daraus gegossen,
Und [insert name] piff, paff, puff
todt geschossen.
Schleswig-Holstein.
366. Böttchers Frau die alte Grete,
Sass auf dem Balcon und nähte.
Fiel herab, fiel herab,
Und ihr linkes Bein brach ab.
Schleswig-Holstein.
367. Doctor Scheer,
Schickt mich her;
Ich soll holen,
Drei Pistolen,
Ein' für mich,
Ein' für dich,
Ein' für Bruder Heinerich.
Pommerania.
368. Mikke, makke, Hasenbrot,
Sieben Kinder lagen todt.
Eins lag unter 'm Tisch.
Eines frass der Fisch.
Todt sind alle sieben.
Du sollst's sein, da drüben.
Pommerania.
369. Hicke, hacke, heu,
Hicke, hacke Löffelstiel.
Alte Weiber essen viel,
Junge müssen fasten.
Das Brod liegt im Kasten;
(or Die Butter)
Der Löffel liegt daneben;
(or Das Messer)
Wer essen will muss beten.
Beten, beten, kann ich nicht,
Beten liegt bei Hamburg,
Hamburg ist 'ne grosse Stadt.
D'rum schneid' ich Dir das
Ohr—läpp—chen—ab!
Baden.
370. Ene, tene, tuchen,
Wer muss suchen?
Enen, tenen, darf,
Zittern, zedern, zarf,
Zarfijon,
Picklimon,
Enen tenen ton,
Du bist dron.
Simrock.
371. Ene, dene, Taffetband,
'S ist nicht weit von Engelland.
Engelland ist zugeschlossen;
'S Schlüsselchen ist abgebrochen.
Bauer, bind dein Hundlein an,
Das es mich nicht beissen kann.
Beist es mich, so straf ich dich,
Hundert Thaler kost es dich.
Simrock.

Compare Rhyme 360.

372. Ipte, tipte, Zuckermine,
Geh mit mir in' Keller,
Schenk' mir Bier,
Schenk' mir Wein,
Schenk' mir Muscateller.
Muscateller trink' ich gern,
Kleine Glöckchen hab' ich gern,
Liebe Tochter spring !
Dunger.
373. Herr Provisor Lazarus,
Gang du mir in d' Haselnuss,
Gang du mir ins Besenreis !
'S Besenreis hat no kein Laub,
Taube flieget aus und ein,
Welcher soll der Krauter sein ?
Meier, Schwaben.
374. Apter Backaven dar ik sat,
Braden Höner, de ik at,
Fromschon Wien, den, den ik drunk,
Der mi in dat Harte gunk.
Pif, puf, paf,
Du böst af.
Simrock.
375. Sitzen, ditzten, zuckerduetchen,
Geh mit mir nach Horenzigen.
Horenzigen ist so weit,
Vier und zwanzig Stunden weit,
In der Küche liegt der Sand,
Der ist gekommen von Engelland ;
Engelland ist zugeschlossen
Und der Drücker abgebrochen.
Magd hol' Wein,
Knecht schenk' ein,
Herr trink' aus,
Ich oder Du bist' naus !
Dunger.
376. Ene, dene, Bohneblatt,
Unsre Küh sind alle satt.
Mädel hast gemolken ?
Sieben Geis und eine Kuh ;
Peter schliess die Thür zu,
Wirf den Schlüssel über den Rhein,
Morgen solls gut Wetter sein.
Simrock.
377. Oenneke, Dönneke, Säcke voll Lersch,
Schlog die Bombe Turmanersch.
A Graf,
Fette Kaf,
Mus Tuds af.
Simrock.

378. Enichen, denichen, Gänseschnabel,
Wenn ich dich im Himmel habe,
Reiss ich dir ein Beinchen aus,
Mach ich mir ein Pfeifchen draus.
Pfeif ich alle Morgen,
Hörens alle Storchen.
Geht die Mühle Klipp, Klapp,
Kommt der Esel Tripp, Trapp ;
O du alter Pfeffersack !
Simrock.
379. Ein lustiger Bu'
Braucht oft ein Paar Schuh' ;
Ein trauriger Narr
Hat lang' an ein'm Paar.
Am Kamin.
380. Eine, beine, Nuss,
Wer nicht ausrennt, muss.
Simrock.
381. Eine, beine, Räthsel,
Wer backt Brätzel ?
Wer backt Kuchen ?
Der muss suchen.
Simrock.
382. Sauerkraut und Till, Till, Till,
Kocht meine Mutter viel, viel, viel.
Wer das Sauerkraut nicht will,
Der kriegt auch keinen Till, Till, Till.
Am Kamin, Westphalia.
383. Unig, tunig, Zinkenzank,
Korte Kleider sin nich lank.
Fiedler.
384. Unig, tunig, Zinkenzank,
Kurze Kleider sind nicht lang.
Frau wollt den Hahnen locken ;
Hahn war im Garten,
Wollte der Küchlein warten ;
Kam die Weihehoppe
Mit den langen Zoppen.
Simrock.
385. Ene, bene, Fingerhut,
Stirbt der Bauer, ists nicht gut ;
Sterben die Kinder all zugleich,
Gehn die Engel mit zur Leich.
Mutter, back die Kuchen,
Lass mich auch versuchen ;
Wirf ein Stückchen hinter die Thür,
Kommt die Katz und leckt dafür.
Kommt der Mann mit Spiessen,
Sticht ihr in die Füsse ;
Kreischt die Katz Miau,
Wills nicht wieder thaun.
Simrock.

386. Heb'ne Pfer den Schwanz auf,
Guck'n hinten 'nei ;
Lieg'n gebratne Aepfel drinne—
Die sei dei.
Dunger.
387. Ich kann nich' goar huchgelahrt rede,
So wie es im Predigtbuch stieht,
Doch kann i recht bete und singe,
Sing' manches gebirg'sche Lied.
Am Kamin, Erzgebirge.
388. Geh hin und hole Weizen,
Geh hin und hole Korn,
Bleib hinten oder vorn.
Simrock.
389. Ei, Ei, Ei,
Die Gans liegt auf der Streu.
Der Fuchs, der ist der böse Fresser,
Macht ein Feuer, wetzt sein Messer.
Ei, Ei, Ei,
Mein Gänslein, sei hübsch fei' (fein) !
Am Kamin, Erzgebirge.
390. Schuessela, Schuessela rege (Schatzel
rege),
Fahr mit mir nach Pege (Pegau),
Fahr mit mir in's Glockenhaus,
Haengen drei silberne Docken 'raus.
Die erste spinnt Seide,
Die andere klare Weide,
Die dritte macht a Thuerla auf,
Laesst a bissel Sonne 'raus.
Bin a bissel drinne,
Kommt die Frau von Rieme,
Erzaehlt ihren Kindern,
Hopphahn, Haushahn,
Dich woll'n m'r 'naustahn.
Dunger.
391. Huruh Rumpede—
Wind geht auf der See.
Rumpede dup—
Kommt oltesam rup.
Une, tune, ticke, tacke,
Blaue Augen, volle Backe.
Vögel singen, Glocken klingen—
Piff, paff, puff.
Am Kamin, Saxony.
392. Ringe, Ringe, Reihe,
Treten auf die Zeihe,
Treten auf den Holderstock !
Wieviel Hörner hat der Bock ?
- Eins, zwei, drei,
Butter auf den Brei !
Schmalz und Speck,
Hans Koartle, gang aweg !
Meier, Schwaben.
393. Nisele Näsele Fesigerhuot,
Wenn du stirbst do ischt dir guot.
Ganget drei Engele mit der Leich,
Fraget dich ins Himmelreich :
Kommt ein altes Weib,
Reisst e Stück vom Leib.
Kommt ein alter Ma,
Flickt dirs wieder a.
Dank dir Gott, du alte Ma,
Dass du so guot flicke kascht.
Simrock, Switzerland.
394. Wand wider Wand,
Hänschen kommt gerannt,
Läuft er in des Nachbars Haus,
Isst den Topf voll Honig aus,
Lässt den Löffel drinnen stecken,
Wart ich will dich Honig lecken :
Du must sein !
Simrock.
395. Es geht ein Männchen über die Brück,
Hat ein Säckelchen auf dem Rück,
Schlägt es wider den Posten.
Posten kracht,
Männchen lacht,
Dipp dapp,
Du bist ab.
Simrock.
396. Gickes, gackes, Eiermus,
Gänse laufen barfuss,
Hinterm Ofen steht sie,
Vor den Ofen geht sie ;
Hat sie Schuh, sie legt sie an,
Hat sei keine, so kauft sie ein Paar.
Simrock.
397. Lixum, laxum, Eiermus,
Unser Katz geht barfuss.
Barfuss geht se,
Hinterm Ofen steht se,
Hat e Paar rode Schickle an,
Hinde un vorne Kralle dran,
Hippt so ins Wirthshus,
Trinkt e Schoppe Winn us,
Hippt wider heem,
Mit ihren krumme Hippelbeen.
Simrock.

398. Ich gieng einmal aufs Rathhaus,
Ich zählte meine Hühner aus,
Da fehlte nur ein Kapp,
Wide, wide, wap,
Du bist ab.

Simrock.

399. Amtmann Bär,
Schickt mich her,
Ich sollte holen
Zwei Pistolen,
Eine für Dich,
Und eine für mich.
Ich bin ab
Und Du noch nicht.

Simrock and Dunger.

400. Ehne, dehne, do,
Kappernelle no,
Isabelle, Pumpernickel,
Zipperle, Pipperle pump.
Der Kaiser ist e Lump;
Er reitet über Feld,
Und bringt e sackvoll Geld.

Meier, Schwaben.

401. In meines Vaters Garten steht ein
Baum,
In dem Baume ist ein Nest,
In dem Nest, da ist ein Ei,
In dem Ei, da ist ein Dotter,
In dem Dotter, da ist ein Brief,
In dem Briefe steht geschrieben—
Wer am ersten 'raus kommt.
'Bi, ba, bu
'Raus bist Du!

Am Kamin, Nossen.

402. Gen Haus, gen Hof, gen Falkenstein,
Hockt der Bauer überm Rain.
Wieviel hat er Hosen zerrissen?
Eins, 2, 3, 4, 5, 6, 7, 8, 9,
Das Mädle geht ins Kämmerlein.
Hat ein staubig Hütchen auf,
Tanzen drei und dreissig drauf.
Gri, gra, gran,
Aussi dann.

Simrock.

403. Busche, busche, benne,
Der Fuchs, der frass die Henne,
Gab er mir den Magen,
Sollt' ich's Niemand sagen;

Sagt' ich's schlug er mich, grinn' ich
(weinte ich).

Ging er' naus sei Kaemmerla;
Holt er mir a Semmela,
Schwieg ich wieder stille,
Setzt 'mich auf mei Stelle;
Da kam die Katz wollt' naschen,
Sagt 'ich: Katz 'naus!
Da sprang die Katz zum Fenster
'naus,
Sprang ich 'nauf 'n Birnbaum,
Fing der Birnbaum an zu brennen,
Faengt's Kaetzel an zu rennen,
Rennt 'nein' Laden,
Frisst dem alten Schleissenmann sein'
Honigfladen.

Dunger.

404. Edelmann, Bettelmann, Doctor,
Pastor,
Rathsherr, Bürgermeister,
Schneider, Major.

Simrock.

For counting petals of daisies.

405. Unge' gesunge' gestolle' gekost.
Simrock.

For counting buttons.

406. Kaiser, König, Eddelmann,
Bürger, Bauer, Beddelmann.
Simrock.

For counting buttons and daisies.

407. Kaufmann, Laufmann,
Docter, Majur,
Scheper, Schinner,
Besenbinner.
Simrock.

For counting buttons and daisy petals.

408. Eindli-Beindli, Drittmann-Eindli,
Silberhanke, Finggesanke,
Pärli puff, Bettel düsz!
Rochholz.

Used in counting buttons in Switzerland.

409. Dimble, domble finger-hut,
Stauf de Bauer all so gut.
Wer mus 'naus, Ich oder Du,
Oder Müller's brownie Kuh.
Selb bist Du!

So-called "Pennsylvania Dutch," a dialect current
in Pennsylvania, U.S.A.

BRITISH AND AMERICAN.

DEDICATED

TO THOSE

AMERICAN CHILDREN

WHO KINDLY AIDED

THE AUTHOR IN FORMING

THIS COLLECTION.

GROUP I.—RHYMES BEGINNING WITH
NUMBERS.

410. One, two, buckle my shoe ;
Three, four, shut the door ;
Five, six, pick up sticks ;
Seven, eight, lay them straight ;
Nine, ten, a good fat hen ;
Eleven, twelve, who will delve ?
Thirteen, fourteen, maid's a courting ;
Fifteen, sixteen, maid's a kissing ;
Seventeen, eighteen, maid's a wait-
ing ;
Nineteen, twenty, my stomach's
empty.

Halliwel's "Nursery Rhymes."

411. One, two, buckle my shoe ;
Three, four, open the door ;
Five, six, pick up sticks ;
Seven, eight, lay them straight ;
Nine, ten, kill a fat hen ;
Eleven, twelve, bake it well ;
Thirteen, fourteen, go a courtin' ;
Fifteen, sixteen, go to milkin' ;
Seventeen, eighteen, do the bakin' ;
Nineteen, twenty, the mill is empty ;
Twenty-one, charge the gun ;
Twenty-two, the partridge flew ;
Twenty-three, she lit on a tree ;
Twenty-four, she lit down lower,
Twenty-five, * * *
Twenty-six, * * *
Twenty-seven, * * *
Twenty-eight, * * *
Twenty-nine, the game is mine ;
Thirty, make a *kerchy*.

Used in *Wrentham, Mass.*, as early as 1780.
Asterisks denote portions forgotten by the aged
contributor.

Variations :—

Line 5.—9, 10, a good fat hen,
,, 6.—11, 12, roast her well,
,, 7.—13, 14, boys a courtin',
,, 8.—15, 16, girls a fixin',
,, 9.—17, 18, maids a bakin',
,, 10.—19, 20, weddings plenty.
West Virginia.

Compare the analogous doggerels in German,
Dutch, French, etc. This Nursery Rhyme is also
used for counting-out, but commonly only the first
ten lines are taken.

412. One, two, sky blue,
All out but you !

Reported from *Hoboken, N. J., W. Tennessee*,
and elsewhere ; used by little children ; the child on
whom the word "you" falls is *it*. This differs from
most of these doggerels in omitting successive elimi-
nations.

413. One, two, three,
Nanny caught a flea ;
The flea died ; and Nanny cried :
Out goes she !
*Delaware, Rhode Island, Ten-
nessee, Maryland.*

Variations :—

For Nanny, "Granny ;" also,
"Mother."

Line 4.—O-U-T spells out
And in again.

414. Eins, zwei, drei,
Mother caught a fly,
The fly died and mother cried,
Eins, zwei, drei.

A variation of the preceding showing the German
influence over American children. Often used by
children otherwise ignorant of the German language.

415. One, two, three,
I love coffee
And Billy loves tea ;
How good you be.
One, two, three,
I love coffee,
And Billy loves tea.
Halliwel's "Rhymes," England.

416. One, two, three,
Out goes she,
In comes another,
Out goes Jack's brother.

E. L. B., Colo., Penn.

417. One, two, three,
The bumble bee,
The rooster crows,
And out * she goes.
H. F. C. Mich., Troy. N. Y.
418. One, two, three, ladies and gents,
There it goes over a highboard fence.
F. B., Chicago.
419. One, two, three,
What can the matter be?
Three old maids tied up
To an apple tree!
420. One, two, three,
Tommy hurt his knee.
He couldn't slide and so he cried,
Out goes he!
Mass.
421. One, two, three, a bumble bee
Stung a man upon his knee:
Stung a pig upon his snout.
I'll be blamed if you ain't out!
Variation:—
Line 4.—Gracious, Peter; you are
out!
Conn.
422. One, two, three, four,
Little Freddy at the door
Picking cherries off the floor.
One, two, three, four.
"*M. H. Mag.*," v., *England.*
423. One, 2, 3, 4,
Mary at the cottage door
Eating cherries off a plate,
Five, 6, 7, 8.
(*Girls.*) *Newport, R. I., Philadelphia.*
- Variations:—*
"Jennie" for Mary, "plums" for
cherries,
"Picking apples" for eating cherries.
Montreal.
- Compare with the preceding.
424. One, 2, 3, 4,
Mary at the kitchen door;
Five, 6, 7, 8,
Mary at the garden gate.
Massachusetts, 1820.

Probably should be like the preceding, here given
as reported.

* Or, "away."

425. One, two, three, four,
Mammy scrub the kitchen floor;
Kitchen dry, mammy cry,
One, two, three, four.
L. F. S., Fla.
426. One, two, three, four, five,
Twenty bees in a hive;
Eight flew out,
And twelve flew about.
W. A., Orange Valley, N. Y.
427. One, 2, 3, 4, 5,
Once I caught a hare alive;
Six, 7, 8, 9, 10,
Then I let him go again.
St. Joseph, Mo.; Neb.
- Compare Halliwell's "Nursery Rhymes of England."
428. One, two, three, four, five,
Catching fishes all alive;
Why did you let them go?
Because they bit my finger so!
Pittsburg, Pa.
429. One, 2, 3, 4, 5,
I caught a fish, it was alive.
What made you let it go?
Because it bit my finger so.
Which finger did it bite?
The little finger on the right.
L. G. S., Ohio.
430. Two, four, six, eight,
Mary at the garden gate;
Eating cherries off her plate,
Two, four, six, eight.
"*M. H. Mag.*," v., *England.*
- Reported the same, except cottage for garden, by
G. E. C. R., Albany, N. Y.; and E. G., St. Joseph,
Mo.
431. 1, 2, 3, 4, 5, 6, 7, 8,
Mary at the cottage gate,
Eating grapes off a plate,
1, 2, 3, 4, 5, 6, 7, 8,
New England.
- Variations:—*
"Garden gate" for cottage gate;
"Plums" for grapes.
*Wilmington, Del. (Newell's Col-
lection).*
432. One, two, three, four,
Mary at the cottage door,
Five, six, seven, eight,
Eating grapes upon a plate.
In comes cat, in comes rat,
In comes a lady with a great big-
see-saw-hat.
Washington, D. C.

433. One, 2, 3, 4, 5, 6, 7,
All good people go to heaven.
O-U-T spells out!
R. G. H., Mass.; Newport, R. I.

434. One, 2, 3, 4, 5, 6, 7,
All good children go to heaven.
One, 2, 3, 4,
All bad children go next door.

Variations:—

- One, 2, 3, 4, 5, 6,
All bad children cross the Styx.

This variant is plainly the invention of an adult ; the child reporting it when questioned spelled the last word s-t-i-c-k-s, and knew nothing of the mythological river.

435. 1, 2, 3, 4, 5, 6, 7,
All good children go to heaven ;
1, 2, 3, 4, 5, 6, 7, 8,
All bad children are too late.
Fitchburg, Mass.

Variation:—

- Last line: "bad children have to wait."

Pa.

436. One, 2, 3, 4, 5, 6, 7,
All good children go to heaven ;
All bad children go down below
To keep company with Guiteau.
W. H. P., Baltimore, Md.

Obviously of recent invention, see page 53.

437. One, two, 3, 4, 5, 6, 7,
All good children go to heaven ;
Some go up and some go down,
Some go all around the town.
St. Joseph, Mo.

438. One, two, three, 4, 5, 6, 7,
Five little niggers went to heaven ;
One, 2, 3, 4, 5, 6, 7,
Eight, 9, 10, eleven.
Ohio.

439. One, 2, 3, 4, 5, 6, 7,
All good folks will go to heaven.
Peter and Paul,
Great and small,
You and me,
One, two, three,
Out goes she !
Connecticut.

440. One, two, three, 4, 5, 6, 7,
All good children go to heaven ;
A penny by the water,
Tuppence by the sea,
Threepence by the railway,
Out goes she !
C. C. B., Doncaster, England.

441. One, 2, 3, 4, 5, 6, 7, 8, 9,
My pa runs a big ingine.
Fitchburg, Mass.

442. Five, 10, 15, 20,
Sugar-plums are not plenty.
Fitchburg, Mass.

GROUP II.—"ONE-ERY, TWO-ERY, ICKERY, ANN," AND VARIATIONS.

Note.—In the following Group we have brought together the large number of variants of the doggerel derived from the Romany. See page 44. The widest deviations are placed at the close of this group.

443. One-ery, two-ery, hick-ary, hum,
Fillison, follison, Nicholson John.
Quever, quauver, Irish Mary,
Stinkarum, stankarum, buck !
Halliwel's "Nursery Rhymes,"
1842.

Used in Somersetshire in counting out the game of "pee-wip," or "pee-wit."

444. One-ery, two-ery, ickery, Ann,
Phillisy, phollisy, Nicholas John,
Queebe, quawby, Irish Mary,
Sinkum, sankum, Johnny-co, buck !
Cambridge, Mass.

445. Winnery, ory, accory, han,
Phillisy, phollisi, Nicholas, jam ;
Queby, quorby, Irish Mary,
Sink, sank, sock !
A. J. Ellis, England.

446. Onery, ory, ickory, Ann,
Filsy, falsy, Nicolas John.
Queby, quaby, Irish Mary,
Stickeram, stackeram, buck !
R. G. H., Montreal, Canada.

447. Iry, ury, ickery, Ann,
Phillison, phollison, Nicholas John,
Queby, quaby, Irish Mary,
Stinkelum, stankelum, buck !

448. Onery, youery, ickery, Ann,
Philacy, pholicy, Nicholas John.
Queeby, quauby, Irish Mary,
Tinkerlum, tankerlum, buck !

U. S.

449. One-ery, two-ery, ickery, Ann ;
 Fillicy, fallacy, Nicholas John ;
 Quever, quaver, English knaver ;
 Stinckelum, stankelum, buck !
N. E., Pa., Ohio.
- Variations:—*
 For "English knaver," "English
 major," "John," or "Jericho"
 is often inserted before "buck."
450. Ery, iry, ickery, Ann ;
 Filosy, follasy, Nicholas John ;
 Striber, straber, English John,
 Stringlum, stranglum, buck !
E. M. F., Iowa.
451. Eery, iry, hickory, hum,
 Filison, follison, Nicholson John ;
 Quever, quaver, English maver,
 Stringelum, strangelum, buck !
*"Nursery Jingles," by Clara
 Doty Bates.*
452. One-ery, ð-ery, ickery, Ann,
 Fillison, follison, Nicholas John ;
 Quevy, quavy, English navy,
 Stincktum, stancktum, buck !
Inex., Tex., Mo., Ia., Kan.
453. One-ery, youery, ickery, Ann,
 Phyllisy, phollisy, Nicholas John,
 Queeby, quoby, Irish Mary,
 Stiddlecum, staddlecum, iro buck ;
 O-U-T spells out,
 And you are out !
New England.
454. One-ery, two-ery, hickery, han,
 Phillisy, follisy, Nicholas John ;
 Spinkum, spankum,
 Winkum, wankum,
 Twiddlum, twaddlum, twenty-one.
 O-U-T out, with a white dish-clout.
Poughkeepsie, N. Y.
455. Ery, iry, ickery, Ann,
 Fillisy, follosy, Nicholas John ;
 Quevy, quavy, English navy,
 Stinkulum, stankulum, buck !
Hartford, 1860.
456. One-ery, two-ery, ikery on,
 Fillisy, follisy, Nicholas John,
 Quevy, quavey, Irish Mary,
 Stinkilum, stankilum, jolly-co, buck !
Masonic, R. I.
457. Wunnery, youery, ickery, Ann,
 Fillisy, follisy, Nicholas, John,
 Hiram, Skyram, Virgil Byram,
 Back House, boo !
Masonic, Maine, 1855.
458. Onery, ury, ikery a,
 Fillisy, follisy, Nicholas Jay,
 Queby, quoby, Irish Mary,
 Stinkilum, stankilum, buck !
Masonic, Maine, 1840.
459. Eerey, ore, ikerey Ann,
 Phillison, phollison, Nicholas John,
 Queby, quoby, English navy,
 Stingulum, stangulum, buck !
Masonic, Penn.
460. Onery, twory, hickory, Ann ;
 Phillicy, phollicy, Nicholas, John ;
 Queevy, quavy, English navy,
 Stringle'em, strangle'em, buck !
Masonic, U. S. A.
461. Query, ory, ickery, Ann,
 Phillis and Phollis, Nicholas John,
 Quevy, quavy, English navy,
 Stringle'em, strangle'em, buck.
 One, two, three ; out goes she.
Masonic, U. S. A.
462. Onerey, ory, ickory, Ann,
 Phillison, phallison, Nicholas John,
 Quevy, quavy, English navy,
 Stingelum, stangelum, buck !
Masonic, Indiana.
463. Ery, iry, ickery, Ann,
 Phillicy, phollicy, Nicholas John,
 Quever, quiver, English niver,
 Stincklum, stanklum, buck !
Masonic, Conn.
464. Winnery, orrey, hickory, Ann,
 Phillis and Phallas, Nicholas John,
 Quevy, quavey, English navy,
 Stinclum, stanclum, buck !
Masonic, Ohio.
465. Onery, ory, ickery, Ann,
 Filisan, folisan, Nicholas John.
 Quivy, quavy, English navy,
 Stinkelum, stankelum, buck !
M. B., Arkansas.
466. Onery, two-ery, ickery, ack,
 Fillicy, fallacy, Nicholas Jack ;
 Queevy, quavy, Irish Mary,
 Stringelum, strangelum, buck !
W. H. E., Maine.

467. One-wee, you-wee, ick-wee, aye ;
Philison, Phalison, Nicholas, Jay.
Quee-bee, quaw-bee, arrish way,
Stringam, strangam, out !
S. W. Pennsylvania.

From Frank Cowan's "American Story Book,"
Greensburg, Pa, 1881, p. 337.

468. Hickery, hoary, hairy, Ann,
Busybody over span,
Pare, pare, virgin mare,*
Pit, pout, out one.
"Notes and Queries," x., 368.
Guernsey.

469. Ury, urry, angry Ann,
Mulberry wax and tyry tan ;
Ink, stink, stidlum, stew,
Nobody out but barely you.
West Va.

470. One-a-manury, awkry, Ann ;
Mulberry wax and tarry tan ;
Hickory, dickory, algry, more,
Dick slew algry slum.
Hucker, pucker, peelers gum ;
Francis, Phillis, Nicholas, Ann, buck !
Virginia.

Compare Rhyme 674.

GROUP III.—RHYMES FOR COUNTING TWENTY-ONE.

Section 1.—"One-ery, two-ery, ziccary, zan," etc.

The original rhyme, variants of which are preserved in Group III., seems to have contained exactly twenty-one words, but this feature has been lost sight of in the numerous changes it has undergone. It has been suggested that "twenty-one," the common ending of this group, is a corruption of "twenty's won," but this we do not regard as probable. That England is its proximate source is clearly shown.

In Groups III. and IV., most singular variations are found ; compare the following :—

Hollow bone, crack a bone ;
Holly-bo, crolly-bo ;
Hallabo, crackabo ;
Hillibo, crickibo ;
Alibo, crackery ;
Ellibo, crackibo ;
Arrabone, scarrabone ;
Anarby, crackery ;
Alkaby, crackaby ;
Alama, crack ;
Allamore, trallamore ;
Yellow bone, crackabone ;
Whittbone, crackbone ;
Trickimo, trackamo.

* Mère (?). Compare Rhyme 529.

Compare also :—

It must be done ;
Musky dan ;
Muskidan ;
Muscodan ;
Muskeedan ;
Musket John ;
Must go on ;
Mastodon.

These last three are apparently attempts to force a meaning into muskidan, the original "must be done" having been forgotten.

Compare again :—

Twiddle'um, twaddle'um ;
Twiddle cum, twaddle cum .
Twingle, twangle ;
Twiggle, twaggle ;
Feedelam, fadelam ;
Sidlam, sadlam ;
Twinkelum, twankelum ;
Scribble, scrabble ;
Twiddle-tum, twaddle-tum ;
Striddleum, straddleum ;
Twillicum, twallicum ;
Eedleum, deedleum.

In these changes the vowel sounds of the respective syllables are preserved, while the combinations of consonants vary greatly, contrary to the common law.

471. One-ery / two-ery / ziccary / zaw /
Hollow / bone, / cracka / bone / ninery
ten ; /
Spittery / spot, / it / must / be / done, /
Twiddle / um, / twaddle / um / twenty-
one. /
"Ker's Essay" and "Halliwell's
Collection." *England.*

Also reported exactly the same from Tennessee. If divided as indicated by lines, it counts out twenty-one.

472. One-ery, two-ery, duckery, seven,
Alama, crack, ten am eleven.
Peem, pom, it must be done ;
Come teetle, come total,
Come twenty-one.

Scotland.

(Twenty-one words.)

Charles Taylor in the "Magpie," or "Chatterings of the Pica," Glasgow, 1820. Quoted in "Notes and Queries," x. 210.

473. One-ery, two-ery, ziccary zeven,
Hollow-bone, crack-a-bone, ten or
eleven ;
Spin, spon, it must be done ;
Twiddledum, twaddledum, twenty
one.

England.

474. Hickery, dickery, six and seven,
Hollowbone, crackabone, ten and
eleven.
Spin, span, muskidan,
Twiddle 'um, twaddle 'um, twenty-
one.

From "Nursery Fingles," by
Clara Doty Bates.

In this we see the probable meaning of the "ziccary
seven" of the preceding rhyme. "Muskidan" is
obviously a corruption of "must be done." Perhaps
twiddle 'um denotes "twiddle them." Compare
Hood's "Stanzas on Coming of Age," line 1.

475. One-ery, two-ery, ziggy, zan,
Hollow-bone, cracker-bone, mulberry
pan.
Pit, pat, must be done ;
Twiddleum, twaddleum, twenty-one.
O-U-T, spells out,
And so you are fairly out.
"Notes and Queries," xi., 124.
England.

476. One-ery, two-ery, ickery, Ann ;
Hollow-bone, crackabone, ninnery,
tan ;
Spittery spot, it must be done ;
Tweedledum, tweedledum, twenty-one.
G. P. K., Indiana.

In this we have the first line of the basic-rhyme of
Group II., followed by three lines of that of Group
III.

477. One-ery, two-ery, dickery, davy,
Hallabone, crackabone, tenery, navy.
Linkum, tinkum, merrycum can,
Halibo, crackery, twenty-one.
Ireland.

Given as found in "M. H. Mag.," v., 127, analogy
requires it should end in *twenty-nine*; compare the
rhymes of Group IV.

478. One-ery, two-ery, dickery dee,
Halibo, crackibo, dandeelee ;
Pin, pan, muskee dan,
Twiddleum, twaddleum, twenty-one.
Black fish, white trout,
Eeny, meeny, you go out.
England.

479. One-ery, two-ery, ickery, see ;
Halibut, crackabut, pendalee ;
Pin, pon, musket John,
Twiddle-cum, twaddle-cum, twenty-
one.

Mass.

480. Hiary, diary, dockery, deven,
Arrabone, scarrabone, ten and eleven,
Twin, twan, skargery don ;
Twiddleum, twaddleum, twenty-one.
"Notes and Queries," x., 210.
England.

481. One-ery, two-ery, tickery, teven,
Alabo, crackabo, ten and eleven.
Spin, spon, must be done ;
* * * * * twenty-one !
O-U-T spells out !
"Notes and Queries," x., 124.
England.

482. I-ery, you-ery, dickery, seven,
Hollow-bone, crackabone, ten or
eleven ;
Pea porridge, must be done,
Twingle, twangle, twenty-one.
Maine, 1830.

483. One-ery, two-ery, dickery, deven,
Arrah-bone, crackabone, ten or
eleven,
Spin, spon, must go on,
Twiddle'em, twaddle'em, twenty-one,
Hawk'em, baulk'em, boney crawkam,
Hiddecome, biddecome, basta !
O-U-T, out !
Our purpose to bring your matches
about—
Bring them about as fast as you can,
So get you gone, you little old man !
"Notes and Queries," x., 368.
England.

484. One-amy, uery, hickory, seven,
Hallibone, crackabone, ten and
eleven ;
Peep—Oh, it must be done,
Twiggle, twaggle, twenty-one.
Georgia.

485. Anery, twaery, tickery, seven,
Aliby, crackiby, ten or eleven,
Pin, pan, muskidan,
Tweedlum, twodlum, twenty-one.
"Voyages and Travels of Columbus
Secundus," chap. viii., "Black-
wood's Magazine," Aug., 1821.

486. Wonery, twoery, tickery, seven,
Alibi, crackaby, ten and eleven ;
Pin, pan, musky dan ;
Tweedle-um, twoddle-um, twenty-one.
Eerie, orie, ourie, you are out !
"Marjorie Fleming," by John
Brown, M.D.

487. Yen-rie, twa-rie, tickery, seven;
Al-aba, crack, tin-aba, 'leven,
Tin, tan, masky, dan,
Teedle-um, twodle'um, twenty's won.
"M. H. Mag.," v.
South of Scotland.
488. One-ery, two-ery, tickery, seven,
Alkaby, crackaby, ten and eleven;
Pin, pan, musky dan,
Twiddleum, twaddleum, twenty-one.
Black fish, white trout,
Eeny, ony, you go out.
"Notes and Queries," x. 124.
England.
489. One-ery, two-ery, tick-ery seven.
Anarby, crackerry, ten, eleven.
Pin, pan, musketan.
Black fish, white trout,
You are to be put out
Of this G-a-m-e,
Which spells game, game, game,
And never to come in again.
G. C., Edinburgh, Scotland.
490. Eenery, twaa-ery, tuckery, tayven,
Halaba, crackery, ten or elayven;
Peen, pan, musky dan,
Feedelam, fadelam, twenty-one.
"Notes and Queries," x., 370.
Aberdeen.
491. One-ery, two-ery, tickery, teven,
Eight-ery, nine-ery, ten or eleven,
Pip, pop, must be done,
Nick-abo, nack-abo, twenty-one!
O-U-T spells out.
Like a rotten, totten dish-clout
Out goes he—Back-by!
"M. H. Mag.," v.
North of England.
492. One-ery, two-ery, trickery, tree,
Allamore, trallamore, tender-lee.
Pin—pon—must be done,
Sidlam, sadlum, twenty one!
New York City.
493. Onery, two-ery, tickery, tee,
Ambo, tambo, timbo, lee.
Pin, pan, muscodan,
Twinkelum, twankelum, twenty-one.
Hartford, Conn.
494. One-ery, two-ery, tickery, tee,
Alabo, crackabo, tum over lee.
Pin, pon, musky don,
Scribble, scrabble, twenty-one.
U. S. A.
495. Onery twoery tickery, C,
Allibo, crackibo, tenibo, tree,
Pin, pon, muskedon,
Twiddle-tum, twaddle-tum, 21.
496. One-ery, two-ery, tickery, tee.
Whaila-bow, cracka-bow, General
Lee.
Pin, pon, mastodon,
Humbly, bumbly, twenty-one!
G. M. F., Rochester, N. Y.
497. Onery, uery, ickery, see,
Huckabone, crackabone, tillibonee;
Ram, pang, muski dan,
Striddleum, straddleum, twenty-one!
Connecticut.
498. One-ery, two-ery, zickery, zee,
Hilibo, crickibo, dandalee;
Pied, pod, musket, tod,
Twilicum, twalicum, twenty-one!
H. A. F., Pa.
499. One-a-manury, dickery, seven,
Alabow, crack a bow, ten, eleven;
Pea porridge, must be done,
Twiggle, twaggle, twenty one!
New York City.
500. One-er-minurey, dickery, seven,
Malabo, crackabo, ten or eleven;
Sauce-pan, muske-dan,
Twiggalum, twaggalum, twenty-one!
E. H. O., Atlanta, Ga.
- Variations:—
Line 1.—"Onery, twoery," for One-er-minurey.
Line 2.—"Halabo," for Malabo.
501. One-y-bo, two-y-bo,
Tick-y-bo, teben;
Holly-bo, crolly-bo,
Cracky-me, leven!
Virginia.
502. One-y, two-y, silly, solly, san;
Trickimo, trackamo, tilly, tolly, tan!
N. Y., about 1850.
- Section 2.—"Eena, deena, dina, dust," etc.
503. Eena, deena, dina, dust,
Cattla, weena, wina, wust.
Spin, spon, must be done,
Twiddleum, twaddleum, twenty-one.
O-U-T spells out,
With the old dish clout;
Out, boys, out!
England.
Lines 6 and 7 added in Poughkeepsie, N. Y.

504. Eena, deena, dina, dust,
Catler, wheeler, whiler, whust.
Spin, spon, must be done,
Twiddleum, twaddleum, twenty-one!
Massachusetts.

505. Eena, deena, dina, dass,
Bottle 'a weena, wina, wass;
Pin, pan, muskedan,
Eedleum, deedleum, twenty-one!
Eery, ory, out goes she!
L. M., Limerick, Ireland.

506. Eena, deena, dina, dust,
Catler, wheeler, whiler, whust,
Spit, spot, must be done,
Twirlum, twilum, twenty-one;
O-U-T spells out, etc. *Mass.*

507. Eena, deena, dina, duss,
Catala, weena, wina, wuss,
Spit, spot, must be done,
Twiddlum, twaddlum, twenty-one!
O-U-T spells out,
With a dish, dash, dirt or clout,
Out goes he!
"M. H. Mag.," v. England.

508. Ig dum, dig dum, didum, dest,
Cot-lo, we-lo, wi-lo, west;
Cot-pan, must be done,
Twiddledum, twaddledum, twenty-one!
Halliwel's "Popular Rhymes and Nursery Tales." London, 1849.

509. Eena, deena, dina, duss,
Catalaweena, wina, wuss;
Tittle, tattle, what a rattle!
O-U-T spells out!
*"Notes and Queries," x., 368.
Guernsey.*

GROUP IV.—RHYMES FOR COUNTING TWENTY-NINE.

Note.—In Group IV. we have the variants of a rhyme which was either intended for counting twenty-nine, or is merely a modification of the basic doggerel of Group III. The first two lines in the two Groups are similar, the last couplet has a constant difference which may or may not result from necessities of rhyme.

510. One-ery, two-ery, dickery, Davy,
Hallabo, crackabo, hallabo, navy;
Discum, dan, merry, combine,
Humbledee, bumbledee, twenty-nine.
O-U-T, out.
Lift the latch and walk out!
*"Notes and Queries," xi., 215.
England.*

511. One-ery, two-ery, dickery, Davy,
Hallabone, crackabone, tenery, navy;
Dis come, dandy, merry come tine,
Humbledy, bumbledy, twenty-nine.
O-U-T, out. You must go out!
*"M. H. Mag." v. Wexford and
Waterford Cos., Ireland.*

512. One-ery, two-ery, tick-ery, dave-ery,
Ellibo, crackibo, jollifin, äry.
Time, time, American time,
Humble-bee, bumble-bee, twenty-nine!
Michigan.

"American time" is an adaptation to local soil of the English "merry come tine."

513. One-ery, two-ery, dickery, Davy,
Alibo, crackery, tenery, navy,
Wishcome, dandy, merry come, nine.
O-U-T, out; pit pout,
Stand you quite out!
*"Notes and Queries," x., 368.
Guernsey.*

514. One-ery, two-ery, dickery, Davy,
Hullaboo, cracker, gentle Mary.
Dixum, dandy, merrigo, hind;
Ferrumble-dee, dumble-dee, twenty-nine!
Ireland, 1840.

515. Onery, youery, inkery, able,
Haulibone, crackabone, Timothy,
ladle.
Whisko, dando, 'Merican times,
Homily, bomily, twenty-nine!
U. S. A.

516. One-ery, two-ery, dickery, darey,
Yellow-bone, crackabone, ten-ery,
lavy.
Discum dan, a merry good time.
Wummely, bummely, twenty-nine!
Ireland, 1850.

517. One-ery, two-ery, ickery, avery,
Alabo, crackabo, tenery, lavy.
Dickstum, dandum, malabo, hoy,
Rumbly, bumbly, twenty-nine!
N. H.

518. One-ery, two-ery, dickery, Davy,
Alibo, crackery, Henery, navy.
Diskum, dandy, merry come tine,
Humbledy, bumbledy, twenty-nine!
L. M., Limerick, Ireland.

519. One to two, ticky to tee,
Halle crap, tennil lee.
Thusky dan, merry dine,
Humble-y, bumble-y, twenty-nine !
E. H. O., Atlanta, Ga.

Said to be an Indian mode of counting ! Compare page 60.

520. One-ery, uery, hickory able,
Hollow-bone, crackabone, tendery,
ladle.
Whisko, bango, poker, my stick ;
Mejoliky one leg.
Newell, Massachusetts.

521. One-ery, uery, ickory, a,
Hollow-bone, crackabone, ninery, lay ;
Whisko, bango, poker, my stick,
Mejoliky one leg.
Newell, Massachusetts.

In this and the preceding, the last line is a most extravagant deviation from the prevailing form.

522. One-ery, ew-ery, ick-ery, aven,
Hollow-bone, cracker-bone, ten or
eleven,
Whisky, dandy, poco [stinclum yel-
low], buck !
Masonic, N. H., 1812.

523. One-ery, two-ery, tickery, tee,
Alibo, crackabo, dandy, lee.
Hannibal two, and cannibal three.
All are out but thee !
M. P. R., Wis.

524. One-ery, two-ery, tickery, teevy,
Hollow-bone, crackabone, pen and
levy.
Ink, pink, pen and ink,
A study, a stove, a stove, and a sink !
"Notes and Queries," x., 124.
England.

525. One-ery, two-ery, tickery, tavy,
Allabo, crackabo, ninabo, navy,
Whisko, bango, merrygo lee ;
Humpty, dumpty, ninety-three !
Ontario.

526. One-ry, two-ry, dickery, dairy,
Whist-bone, crack-bone, ten-ry lairy.
Whiskey, brandy, American tine ;
Humbly, bumbly, ninety-nine !
Tennessee.

527. One-ery, two-ery, zickery, zan,
Halibone, crackabone, Nicholas John,
Squeeby, squawby, Virgin Mary,
Inktum, sanktum, buck !
G. B., Wis., 1850.

A mingling of words from Groups II. and III.

528. One-ery, two-ery, hickory, Ann,
Phillisy, phollisy, Nicholas John ;
Whack-a-bone, crack-a-bone, tim-
mery, tan,
One-ery, two-ery, hickory, Ann.
Dover, N. H.

A confusion of rhymes from Groups II. and III.

529. Dickory, darey, hoary, ham ;
Biddy, bodey, over Sam.
Pear, pear, Virgin Mère ;
Pit, pout—out one !
England.

530. Onera, tuera, ickera, Ann,
Hollowbone, crackabone, wheelbar-
row, whetstone, tardiddle, ten.

Reported by A. C. from Maine as a method of counting ten.

GROUP V.—"ONE'S ALL, TWO'S ALL," ETC.

531. One is all, two is all, zick is all zan.
Bobtail vinegar, tickle'em tan.
Harum, scarum, Virginia, merum,
Tee, taw, buck !
Dover, N. H.

Possibly "zick is all, zan" denotes : "six is all, seven."

532. One's all, two's all, zig's all zan,
Bobtail nahny-goat, tittle tall tan.
Harum, scarum, Virgin Mary,
Singleum, sangleum, Jolly oh, buck !
Virginia.

533. One-erzoll, two-erzoll, zick-erzoll zan,
Bobtail vinegar, little tall tan.
Harum, squarum, Virgin Marum,
Zinctum, zinctum, buck !
Delaware.

534. One-zol, two-zol, ziggie zol, zan,
Bobtail winkler, tickler tan ;
Hayrum, skayrum, vigo mayrum,
Triclum, tracklum, bee, baw, buck !
Seneca Falls, N. Y.

535. One erzoll, two erzoll, zickerzoll zan,
Bobtail vinegar, tiddle tiddle tag ;
Harum, scarum, bull tie bonum,
Zinctum, zinctum, buck !
Wilmington, Del.

Variation :—

Line 4.—Tee, taw, buck !

N. Y., Pa.

536. One-ery, two-ery, ickery, am,
Bobtail vinegar, tittle and tam ;
Harum, scarum, madgerum marum ;
Get you out, you little old man.
"Notes and Queries," x., 369.
Norfolk, England.
537. One's all, zuzall, titterall, tann,
Bobtailed vinegar, little Paul ran ;
Harum, scarum, merchant marum,
Nigger, turnpike, tollhouse, out !
Salem, Mass.
538. One's all, two's all, zig's all, zan ;
Bobtail vinegar, tickle up a shan.
Harum, scarum, rigdum, rarum,
Bee, bau, buck !
L. W. K., N. Y.
539. One's all, two's all, zig's zan,
Bobtail, vinegar, tickle and tan.
Harum, scarum, vergum marum,
Stingelum, stangelum, stuck !
Hartford, Conn.
540. One is all, two is all, zickel zall, zan ;
Bobtail vinegar, tickle an tan ;
Hirum squirum, Virgin Mary,
Luke, Ann, buck !
U. S. A.
541. One-zaw, two-zaw, zig-zaw, zan,
Bobtail, dominacker, dil-daw, dan :
Hailum, scalum, Virgin Mary ;
Sinkum, sankum, buck !
Colorado.
542. One-zall, two-zall, zigazall zan,
Bobtail vinegar, tittle tall tan ;
Hyrum, skyrum, the Virgin Myrum,
Nigger, turnpike, tallest man.
G. P. K., Indiana.
543. One-zoll, two-zoll, sig-zoll Sam,
Bobtail vinegar, ride (or shear) the
ram.
Harum, scareum, wriggleum, ware-
um.
Broome Co., N. Y.
544. One-zaw, two-zaw, zag-a-zo, zan,
Bobtail, winny pipe, te, to, tan ;
Hale, scale, Virgin Mary,
Sinctum, sanctum, Washington, buck !
Va. and N. C.
545. One-zaw, zoo-zaw, zigger-zaw, zan ;
Bobtail vinegar, little poll ram ;
Hiram, skiram, Virgin iram,
Inketam, ankletam, buck—out !
M. K., Mass.
546. One sort, two sort, little zicky zan,
Bobtailed, dominecker, tonee tan.
Virgin Mary, halum, scalum,
Jingum, jangum, bolum, buck !
Tennessee.
547. One zol, two zol, zicazoll zan,
Bobtail nanny goat, Yankee-doodle
dan.
Harum, scarum, Virgin Mary,
High pon tosh ; out goes he !
J. B. B., S. C.
548. One dol, do doll, dick doll dan,
Bobtail vinegar, tiddle doll tan.
Hiram, skyram, bargie niram ;
O-U-T, out !
549. One-zall, two-zall, zig-zall zan,
A bobtail, a bobtail, tick-a-roon-a-tan.
Harum, scarum, widgum warum,
High, pon, tus.
Delaware.
550. One sort, two sort, three sort Sal,
Bobtailed dominicker, dee, daw, dal.
Virgil malum, halum, scalum,
Sinktum, sanktum, buck !
E. H. O., Atlanta, Ga.
- Variation :*
For "dominicker," boys substitute
"billy-goat."
551. One lady, two lady, three lady, pan ;
Bobster, vinegar, English man.
Query, quarry, Virgin Mary ;
One two three, out goes she !
Reported by Philadelphia children as used by their
great-grandfather.
552. One lady, two lady, three lady pan,
Baptist minister, good Irish man.
Queery, quäry, Irish Mary ;
Mink, pink, bottle of ink,
Thirty geese on a bank.
F. McC., Philadelphia.
- The conversion of the standard "bobtail vinegar" into "Baptist minister" is an amusing instance of preservation of rythm at expense of the sense, admitting there is any sense.

GROUP VI.—“HINTY, MINTY, CUTY, CORN,” AND VARIANTS.

“Hinty, minty, cuty, corn,” seems to be an old English nursery rhyme, the first lines of which have been adopted by children for counting-out. It is quoted by J. O. Halliwell in his “Nursery Rhymes of England,” 1842.

553. Hinty, minty, cuty, corn,
Apple seed and apple thorn.
Wire, briar, limber lock,
Three geese in a flock.
One flew east, and one flew west,
One flew over the cuckoo’s nest.
Up on yonder hill,
There’s where my father dwells ;
He has jewels, he has rings,
He has many pretty things.
He has a hammer with two nails,
He has a cat with two tails.
Strike Jack, lick Tom !
Blow the bellows, old man !
Mass., 1806. ; *Conn.*, 1880.

Variations :—

Line 12.—Kiss Jack, play with Tom.
D. P. G., Maine.

„ 7.—Up on Uncle Stephen’s hill.
S. S., Neb.

Compare the following English version :—

554. As I went up the Brandy hill,
I met my Father wi’ gude will.
He had jewels, he had rings,
He had mony braw things ;
He’d a cat and nine tails
He’d a hammer wantin’ nails.
Up Jock, down Tom !
Blaw the bellows, auld man !
“*Blackwood’s Mag.*,” Aug. 1821.
555. Entra, mentra, cutra, corn,
Applesed and applethorn.
Wire, briar, limber lock,
Six geese in a flock
Sit and sing
By the spring,
O-U-T, out !
Here’s jewels, here’s rings,
Here’s many pretty things ;
Here’s a cat with two tails,
Here’s a hammer with two nails.
Whip Jack, strike Tom !
Blow the bellows, old man.
Cling, clang, clatterty, bang !
G. P. K., Indiana.

556. Hinty, minty, cuty, corn,
Apple-seed and briar-thorn,
Wire briar, limber lock,
Five mice in a flock ;
You go over yonder hill,
There you’ll meet my brother Bill,
He has hammers, he has nails,
He has cats that have nine tails ;
Strike Jack, lick Tom !
Blow the bellows, and old man run !
Massachusetts and Rhode Island.

557. Intry, mintry, cutry, corn,
Brier seeds and apple thorn ;
Brier, wire, limber lock,
Five geese in a flock
Sit and sing,
By the spring.
Little old man and I fell out,
And what do you think it was about ?
He had money and I had none,
And that was the way the quarrel
begun.
Go O-U-T, out !
Nova Scotia, 1815.

558. Intery, mintery, cutery, corn,
Apple seed and apple thorn ;
Wire, briar, limber lock,
Three geese in a flock
Sit and sing, by a spring,
With a dish clout
Round your black snout ;
You must go out.
Amy C., N. Y. City.

559. Intrie, mintrie, cutrie, corn,
Apple seed and apple thorn ;
Wire, briar, limber lock,
Seven geese in a flock
Sit and sing, by the spring,
O-U-T, out, old rotten dish clout ;
Cling, clang, clashy, off !
Columbia Co., N. Y.

560. Hintery, mintery, cutery, corn,
Apple seed and briar thorn,
Wire, briar, limber lock,
Three mice run up the clock ;
The clock struck one,
The mouse run down.
O-U-T, out,
Tommy Terry with a dish-clout tied
round your neck.
or O-U-T, out, you old scout ! *
W. H. B., Maryland.

* “Scout” = a small heron of ungainly shape, also called “shytepoke,” etc.

561. Hinty, minty, Irish maid
Picks roses sweet in briar's shade.
On higher briar by the rock
Are ten sparrows in a flock
That sit and sing
By cooling spring;
When shoot one,—shoot two.
Come lazy Tom in jacket blue
And takes away his game.
Over the hills eight flew away
To come and sing another day.

"Nursery Rhymes,"
H. W. H., N. H.

562. Hinty, minty, Irish maid
Picks roses sweet in briar's shade;
On higher briar by the rock
Are ten sparrows in a flock
That sit and sing by cooling spring;
When shoot one! shoot two!
Comes Sportsman Tom in jacket blue.
O-U-T, away they go to nimble wings,
Over the hills and through the dells,
Where Minty dwells, with many pretty
things.
Yet strike one! strike two!
From out the flock eight only flew,
And two are now but game.

"Nursery Rhymes," New York,
n.d.

Obviously too long for counting-out, but introduced
to show the affinities of this group.

563. Intry, mintry, cutry, corn,
Apple-seed and apple-thorn;
Wier, brier, limber lock,
One flew east, and one flew west,
And one flew over the cuckoo's nest,
Crying:—
One, two, three,
Out goes he (she)!

Phila.; M. B., Michigan; J. S.,
Colo.

564. Intra, mintra, cutra, corn,
Apple seed and apple thorn;
Wire, brier, limber, lock,
Three geese in a flock (five mice on
a rock);
Ruble, roble, rabble and rout,
Y-O-U-T, out!

Florida.

565. Eddle, weddle, limber lock,
Five miles in a clock;
I sat, I sunkle,
Daylight spunkle,
Fellasy dear,
To come to beer;
Invite you in to kill a fat
Littlewhite dog and a mountainy cat;
For that same reason pull in your foot.
Ireland.

566. Hurley, burley, limber lock,
Three wires in a clock.
Sit and sing, and turn the spring,
Te, ta, tip it out,
O-U-T spells fair lies* out.

"M. H. Mag.," v.
Yorkshire, England.

567. Inty, minty, tippety, fis,
Sal, dal, dominis;
Old folks, country folks,
Sal, dal, matisis.

Nova Scotia.

GROUP VII.—"EENY, MEENY, MONY,
MY," ETC.

568. Eeny, meeny, mony, my,
Pestalony, bony, stry;
Harby, darby, walk!

N. H., Mich.

Variations:—

For my, "mite" or "Mike."
For stry, "strike."
For Pestalony, "Pascal lany."
For Harby, "Arby."

See page 48, and compare rhyme 233.

569. Eeny, meeny, mony, mite;
Pisky, larry, bony, strike;
Arrigo, jarrigo, go off!

Vermont, 1834—1840.

570. Eeny, meeny, mony, my,
Tuskalana, bona, stri,
Air, ware, crow, nare,
Huldy, gurdy, boo;
O-U-T spells out,
And you are out!

Massachusetts.

571. Eeni, meeny, money, my,
Tuscalona, bona, stry;
Hulda, gulda, boo,
Out goes you!

Fitchburg, Mass.

Variations:—

Line 2.—"Huska lina," for Tusca-
lona.

* i.e., "fairly out."

572. Eenty meenty, monty, my,
Tuskalana, bona, stry;
Arky, darky, pelago walk,
Out goes she!
Mass.
573. Eny, meny, mony, mine,
Hasdy, pasky, daily, ine;
Agy, dagy, walk!
Connecticut.
574. Eeny, meeny, mony, my,
Huskla, laner, bony, stry,
Aggy, daggy, boo!
Out goes you!
A. P. S., Mass.
575. Ena, meena, mona, Mike;
Pascalona, bona, strike;
Agy, dagy, whip, whop, whoa.
One, two, three; out goes she!
Dover, N. H.
576. Eena, meena, mona, my,
Tuscaloosa, bona, stry;
Tin pan, maska, dang,
Higly, pigly, pig snout;
Crinky, cranky, you are out!
K. T., N. H.
577. Eena, meena, mony, my,
Panalona, bona, stry;
Ee, wee, fowl's neck.
Hallibone, crackabone, ten and
eleven.
O-U-T spells out!
Wilmington, Del.
578. Eenie, meenie, monie, mite,
Pennsylvanie, bony strife;
Rare bit, cross barred tare.
Hick hacky, we, wo, wack!
Mass.
579. Eenty, meenty, monty, my,
Tuska lana, bona stry;
Huldy, guldy boo—
O-U-T spells out goes she!
Mass.
580. Inty, minty, muntty, my,
Tuscalona, bona, stry;
Kay bell, broken well,
Wee, wo, wack!
Boston.
- Variation:—*
"Tuscaleina" for Tuscalona.
581. Enie, menie, monie, Mike!
Barcelony, bona, strike;
Harricky, marricky, wee, wo, wack!

582. Ana, mana, mona, Mike;
Barcelona, bona, strike;
Care, ware, frow, frack;
Hallico, wallico, wee, wo, wack!
*N. H.; New York City;
Philadelphia.*
- Used in N.Y. as early as 1815. See "Notes and
Queries," xi. 352.
- Variants:—*
Line 3.—Hair, ware, frown, venac.
Hair fair, frontenac.
Line 4.—Harico, warico, wee, wo,
wy, wack!
Barrica, warrica, wee, wo,
wack!
583. Eena, meena, mona, my,
Barcelona, bona, stry;
Air, ware, frum dy.
Araca, baraca, wee, wo, wack!
G. E. C. R., Albany, N. Y.
584. Eeny, meeny, mony, my,
Barcelona, stony, sty.
Eggs, butter, cheese, bread,
Stick, stack, stone dead!
England.
585. Ena, mena, mona, mite,
Basca, lora, hora, bite,
Hugga, bucca, bau;
Eggs, butter, cheese, bread,
Stick, stock, stone dead—OUT!
*F. W. P. Fago's "Glossary of the
Cornish Dialect." Cornwall,
England.*
586. Ana, mana, mona, Mike,
Barcelona, bona, strike.
Hare, ware, Kitty Kalam,
Who shall be my soldier man?
Saddle the horse and beat the drums,
Tell me when the enemy comes.
O-U-T spells very fair.
Rotten, bottom, dish cloth,
Out goes he.
J. G., Brooklyn, N. Y.
587. Eeny, meeny, mona, mack,
Barcelona, moura, strack;
Oats, notes, country notes,
We, wo, wack!
Portland, Me., 1835.
588. Eeny, meeny, mony, my,
Barcelona, bona, stry.
Harem, scarem, Virgin Marem,
Hi, pon, tuss!

589. Eeny, meeny, mony, my,
Barcelona, bona, stry ;
Hare, ware, limber, lare,
Willibur, wallibur, trump !
M. P. R., Wis.

590. Any, many, mony, mowt,
Hair, bet, bony, strout,
Hericky, bericky, yowk, wack !
Mich.

591. Eeny, meeny, mony, mite,
Butter, laddie, bony, strike ;
Hair be it, frost, snake ;
Acky, backy, we, woe, wack !
Maryland.

592. Eena, meena, mona, mite,
Pisca, lara, bara, bite ;
Elga, belga, bore.
Eggs, butter, cheese, bread,
Stick, stock, stone dead.
O-U-T, out !
"Notes and Queries," x., 350.
England.

593. Eena, meena, mona, my,
Pasca, lara, bona (or bora), by,
Elke, belke, boh.
Eggs, butter, cheese, bread,
Stick, stock, stone dead !
*F. W. P. Jago, West of Corn-
wall, England.*

594. Eny, meny, mony, my,
Busky, hady, febny stie ;
Harker, parker, walk !
Maine.

595. Eenie, meenie, monie, Mike,
Butter, lather, bony, strike ;
Hare, bit, froth, neck,
Harico, barico, wee, wo, wack !
Pennsylvania.

596. Eeny, meeny, mony, Mike,
Butter, lather, bony, strike ;
Hair, bit, frost, neck,
Hallico, wallico, we, wo, waw, wum,
wack !
Philadelphia, 1818-'25.

597. Eeny, meeny, mony, might,
Bossy, bossy, tony, tight ;
Air, ware, France, neck.
O-U-T, out !
E. L. B., Ontario, Canada.

598. Eeny, meeny, mony, my,
Peska, leina, bona, stry,
Elligo, pelligo, walk - you - right -
straight-out-of-this-game-with-a
dish-of-sauerkraut.
H. A. S., Maine.

599. Eeny, meeny, miny, maw,
Erracle, terracle, tiny, taw.
One, two, three,
Out goes s-h-e !
C. C. B., Doncaster, England.

The analogy of "Eeny, meeny, mony, my," with the German has been shown elsewhere. (See page 48.) It seems to be far more prevalent in the United States than in England, the former being influenced by immigration. This group includes a number of rhymes having wide variations, and the attempted classification is not perfectly satisfactory; the rhymes are made up in part of fragments of those in preceding groups, and of others.

GROUP VII.—"EENY, MEENY, MINY, MO," AND VARIANTS.

This is an ill-defined Group, allied in its first line to the preceding, but divided into two sections as indicated.

Section 1.—"Catch a nigger by the toe."

600. Eeny, meeny, miny, mo,
Catch a nigger by the toe ;
When he hollers, let him go.
Eeny, meeny, miny, mo.

This is the favourite with American children, actually reported from nearly every State in the Union. (See page 46.)

601. Eeny, meeny, miny, mo,
Catch a nigger by the toe ;
If he squeals, let him go.
Eenie, meeny, miny, mo.
G. C., Edinburgh, Scotland.

Reported exactly the same by M. P. R. from Wisconsin.

602. Eena, deena, dina, doe,
Catch a nigger by the toe ;
If he screams, let him go.
Eeena, deena, dina, doe.
L. M., Limerick, Ireland.

603. Eny, meny, miny, O,
Catch a negro by his toe ;
If he hollers, make him pay
Twenty dollars every day.
Iowa ; Illinois.

604. Eeny, meeny, miny, mo,
Catch a nigger by the toe ;
Every time the nigger hollers,
Make him pay you fifty dollars.
S. S., Nebraska.
605. Eeny, meeny, miny, mo,
Catch a baby by the toe ;
If he hollers, let him go.
Eeny meeny miny mo.
O-U-T spells out goes she,
With a dish-cloth on her knee.
E. G. L., Newport, R. I.
606. Eene, menee, tipsy toe,
Catch a nigger by his toe,
If he hollers, let him go.
O, U, T,
Spells out goes he
Right in the centre
Of the dark-blue sea.
Washington, D. C.
607. Eeny, meeny, miny, mum,
Catch a nigger by the thumb ;
When he hollers, send him hum
Eeny, meeny, miny, mum. [(home).
Winchester, Connecticut.
- Section 2.—"Cracka, feena, fina, fo."*
608. Eena, meena, mina, mo,
Cracka, feena, fina, fo,
*Uppa, nootcha, poppa, tootcha,
Ring, ding, dang, doe.
New Orleans, La.
609. Eeny, meeny, miny, mo,
Crackafeeny, finy, fo ;
Opitoojer, crackafoojer,
Rick, bick, ban, do.
T. J. W., Indiana.
610. Eny, meny, miny, mo,
Crack-a-feny, finy, fo ;
Appaloochee, popatoochee,
Ick, stick, ban, do.
Denver, Colo. ; Tennessee.
611. Eny, meny, miny, mo,
Crack a feny, finy, fo ;
Anca, nuger, papa, tuger,
Rick, stick, ban, Joe.
E. G., St. Joseph, Mo.
612. Eanae, meanae, meinae, mo,
Crack a pheanae, phinae, pho ;
Openousia, popitusia,
Ryx, styx, banjo.
O-U-T spells out goes she,
With a rotten dish-cloth on her knee.
Spelled as reported by H. T., Philadelphia, Pa.

* Or "Ominoutcha, popitoucha." Compare the Dutch rhyme, No. 114.

513. Eeeny, meeny, miny, mo,
Tissy, tassy, bonny toe ;
Erricky, derricky, we, wa, woe.
614. Jeema, jeema, jima, jo ;
Jickamy, jackamy, jory ;
Hika, sika, pika, wo.
Jeema, jeema, jima, jo.
"M. H. Mag.," v.
Somersetshire, England.
615. Eena, meena, mona, mi,
Pestalona, bona, stri ;
Amanootcha, papatootcha,
Rick, dick, ban, do.
Hartford, Conn.
616. Eena, meena, mina, mona,
Jack the hena, hina, hona ;
A, K, kick the ram.
Who will be the bravest man
To beat the horse,
To beat the drum,
To tell me when the enemy comes.
One, two, three, out goes she !
M. C., Greenfield, Mass.
617. Ana, dana, due ;
Papa, lala, lue ;
Eder, falla, booba, lalla,
Ana, dana, due.
Philadelphia.

GROUP IX.—"EENY, MEENY, TIPTY, TEE,"
ETC.

Some of the changes which the doggerels of this Group undergo are very singular. Compare, for example, the following :—

Teena, dinah,
Ola, dola,
Dila, dila,
Olla, bolla,
Alabama.
Delia, dilia,
Tela, dila,
Harley, barley,
Delly, jelly,
Tiney, toney,
Teely, toley,
Olma, tolma,

Also the following series :—

Hocca proach,
Ochre, poker,
Outcha, poutcha,
Ockaproche,
Hulkey, mulkey,
Hotchy, potchy,
Hitcha, pitcha,
Horter, sporter,
Uncle Brokes
Honda, konda,
Ocheke, pochake.

618. Eeny, meeny, tipty, tee,
Teena, dinah, Dominee ;
Hocca, proach, dominoach,
Hy, pron, tus.
"Notes and Queries," xi. 113,
Philadelphia.

619. Eenie, meenie, tip de-dee,
Ola, dola, Dominee ;
Ochre, poker, dominoca,
Hi, pron, tag.
N. H.

620. Aila, maila, tip-te-tee.
Dila, dila, Dominee ;
Oka, poka, dominoka,
High, prong, tusk.
Philadelphia ; N. Y.

As reported, two additional lines were given: "One flew east and one flew west, And one flew over the cuckoo's nest," which are obviously misplaced.

621. Eenie, meenie, tipsy, toe ;
Olla, bolla, domino ;
Okka, pocha, dominocha,
Hy, pon, tush.
O-U-T spells out goes he,
Right in the middle of the dark blue
sea.
W. H. B., Washington, D. C.

622. Inty, minty, tipsy, toe,
Alabama, domino ;
Outcha, poutcha, dominoutcha,
Hon, pon, tusk.
Newport, R. I.

623. Eeny, meeny, tipsy, teeny ;
Oka, pocha, dominocha,
Hi, pon, tuss.
Washington, D. C.

624. Inty, minty, tippety, fig,
Delia, dilia, dominig ;
Otcha, potcha, dominotcha,
Hi, pon, tusk.
Huldy, gurdy, boo,
Out goes you !
Hartford, Conn.

625. A-le, ma-le, tipte-tee,
Tela, tila, Dominee ;
Ockaproche, dominocha,
I, pon, tus.
Uldy, gurdy, boo !
Penn.

Variation :—

Aily, maily, tipped-the-tea.
Ohio.

626. Ala, mälä, tipsy, tee,
Tela, tila, Dominee ;
Otcha, potcha, dominötcha,
High, pon, tus.
Ugly, bugly, boo,
Out goes you.
Wilmington, Del.

627. Allory, mallory, tipsy, tee,
Hulky, mulky, dominulky ;
High pine, tulk.
G. H. S., N. C.

628. Haley, maley, tipsy, tee,
Harley, barley, Dominee ;
Hotchy, potchy, cotchy, notchy.
Hom, pom, tuskee.

629. Henry, menry, deeper, dee,
Delia, dalea, nomine ;
Hotcher, potcher, number notcher,
Hi—pon—tus !
N. C. and Va.

630. Ana, mana, dippery Dick ;
Delia, dolia, Dominick ;
Hytcha, pytcha, dominytcha ;
Hon, pon, tush.
E. C. B., Central New York.

631. Ana, mana, dippery Dick,
Dela, dola, Dominick ;
Hockery-po, cento-no ;
Hy, pon, tus !
P. B. P., Amenia, N. Y.

632. Eeny, meeny, ipry, Dick,
Delly, jelly, dabman, ick ;
Ockna, pie, signify,
On, ton, too.
D. M. B., Syracuse, N. Y.

633. Eeny, meeny, tipsy, teeny,
Deeny, dina, domi, neeny ;
Hoka, poka, dominoka ;
High, pont, us.
Greenville, S. C.

634. Heely, peely, tipty, fig,
Deely, doly, domi nig ;
Horter, sporter, Sally Snorter.
Woa, har, gee, buck !
Virginia.

635. Haley, maley, tippety, fig ;
Tiney, toney, tombo, nig ;
Goat, throat, country note ;
Tiney, toney, tiz.
Rhode Island, 1830.

636. Ana, mana, tippety fig ;
Tine, tone, country nig ;
Oats, floats, country notes ;
Tine, tone, tis.
Connecticut, 1885.
637. Haley, bayley, tithaby, tick ;
Teely, toley, to-me, nick.
Uncle Brokes stole my goats,
Hi, zon, tusk.
Massachusetts.
638. Haley, bayley, tithaby, table,
Alaby, crackaby, nillaby, nable ;
Hin, pon, muspedon.
Alaby, crackaby, twenty-one !
Massachusetts.
639. Inty, minty, tippity, fig ;
Dinah, donah, norma, nig.
Oats, floats, country notes ;
Dinah, dona, tiz.
Hü'lla, bü'llop, bulloo,
Out goes you !
U. S. A.
640. Ena, mena, figgitty, fick,
Delia, dolia, ah-min-ick ;
Harrico, block, strong rock.
Hum, bug, pig.
F. B., San Francisco, Cal.
641. Zeeny, meeny, fickety, fick,
Deal doll, dolmanick ;
Zanty panty, on a rock, toosh.
"Folk-lore Record," iv. 175,
West of Scotland.
642. Eeny, meeny, mony, mad,
Deena, doa, dunna, dad.
Shanty, panty, pela, ruche ;
Hane, tane, toosh.
R. G. H., Montreal, Can.
643. Eny, meny, tipsy, tee,
Olive, olly, Dom-i-nee ;
Unchy, bunchy, boo.
Out goes you !
New York.
644. Eeney, pheeny, figgery fegg,
Deely, dyly, ham and egg ;
Calico back and stony rock.
Arlum, barlum, bash !
"Folk-lore J.," i. 385.
Cumberland, England.
645. Ee-ley, i ley, olley, ee,
Olma, tolma, filee, fee ;
Honda, konda, Mary, onda,
The last one out stands yonder.
F. B., San Francisco, Cal.
646. Elaka, nelaka, tipakenee,
Ilaka, nolaka, domicanee,
Ocheke, pochake, domicanochake,
Out goes she !
G. E. C. R., Albany, N. Y.
- GROUP X.—MISCELLANEOUS RHYMES,
CONTAINING GIBBERISH.
647. Snip, snap, snout,
My tale's told out.
Referred to by Max Müller as occurring in Norse legends, and used perhaps in "counting out."
648. Hytum, skytum,
Perridi, styxum,
Perriwerri, wyxum.
A bonum D.
"Notes and Queries," (4) xi. 330.
England.
649. Hytum, pytum, peni, pye,
Popul orum, jiggum jye,
Stand thee oot bye.
*A. J. Ellis,
Cumberland, England.*
650. Keetum, peetum, peeny, pie ;
Populorum, gingum, gie.
East, west, north, south,
Kirby Kendal, cock him out !
"Nursery Jingles," by Clara
Doty Bates, England.
651. Abena, babena, baby's knee,
Hallsom, pallsom, sacred tea ;
Potatoes roast, single toast,
Out goes she !
L. M., Limerick, Ireland.
652. Hiro, piro, rantan, tara,
Northville, Sackville, rodo, dingo,
whack !
D. S. P., Ashland, N. Y.
653. Eze, oze,
Manze, broze,
Eze, oze, out !
Portland, Oregon.
Obviously of German origin.
654. Andy, mandy, sugar-candy,
Out goes he.
Michigan.
655. Oggy, doggy, walk right out !
J. A. G., Hartford, Conn.
656. Exy, dxy, silver texy,
Exy, dxy, out !
Norwich, Conn.

657. Rumble, rumble in the pot,
Quincible, quoncible, taw, tay, tell,
lub.
New York.
658. Henly, penly, chickly, chaw,
He, pe, clenly, awe, buck !
Western Pennsylvania.
This also proves to be of German origin.
659. Ibidie, sibidie, sab,
Ibidie, kånålém.
Hoboken, N. J.
Of German origin.
660. Ibberty, bibberty, sibberty, sab,
Ibberty, bibberty, kenöre. (Bis.)
Hartford, Conn.
Communicated orally by a child ignorant of its
German origin.
661. Ibbity, bibbity, sibbity, Sam,
Ibbity, bibbity, wack !
F. B., San Francisco.
662. Ibbity, bibbity, sibbity, sap,
Ibbity, bibbity, ka-wa-la.
F. B., San Francisco.
663. Ocka, bocka, bona, cracker,
Ocka, bocka, tuse. You're out !
California.
664. Acker, backer, soda cracker,
Half-past two.
A pinch of snuff,
That is enough,
Out goes you !
M. H. M., Plainfield, N. J.
665. Occa, bocca, bona, cracka,
Occa, bocca, tuse.
O-U-T spells out,
With a dirty dish-rag
Turned inside out.
N. B., Portland, Oregon.
666. Ecker, becker, soda cracker,
Ecker, becker, doe.
O-U-T spells out goes she
In the middle of the deep blue sea.
Connecticut.
667. Acker, backer,
Soda cracker,
Me, mo, mack.
Grandpa, toto,
Was just so-so,
And so he got whacked !
One, two, three, out goes she !
New York.
668. Hackabacker, chew tobacco,
Hackabacker chew ;
Hackabacker eat a cracker,
Out goes you !
Girls, Newport, R. I.
669. Acker, backer, sold a cracker,
Acker, backer, doo.
O-U-T spells out goes you !
Hartford, Conn.
670. Acka, backa, soda cracker,
Acka, backa, too.
Wilmington, Del.
671. Eli, meli, tiffi, tig,
Ini, oni, onni, nig.
Onesall, twosall, zigsall, zan,
Harum, scarum, Turkey buzzard.
*Pennsylvania ;
Schenectady, N. Y.*
672. Rumzo, romzo, hollow pot.
One-zo, two-zo, three-zo, four.
Kitty is lying on the floor.
Hoboken, N. J.
673. Hickety, pickety, pize-a-rickety,
Pompalourum jig.
Make a posset of good ale,
And I will have a swig.
England.
674. Ikkamy, dukkamy, alligar mole,
Dick slew alligar slum,
Hukka, pukka, Peter's gum (or gun),
Francis.
*Massachusetts ; Baltimore,
1848—1858.*
675. Ickama, dickama, aliga, mo,
Dixue, aliga, sum,
Hulka, pulka, Peter's gun,
Francis.
San Francisco.
676. Higgamy, diggamy, ally-gue-ro ;
Dick slew ally-go-slum.
Humkum, punkum, Peter run,
One, two, three, O-U-T.
O. T. M., West Va.
677. Hickory, dickory, altimo,
Peeler slew gum.
Hocus, pocus, chocus,
France.
J. W. P., Wisconsin.

678. Eena, meena, mink,
Monk, tink, tonk.
Oza, boza, bocka-dick,
Ia, Ia, weck!
L. M. C., La Crosse, Wis.
Of German origin. Compare Rhyme 269.
679. Rip saksay,
One sack, two sack,
Three sack say.
Halaback, attaback,
Wee, wo, why, wack!
N. Y.
680. Ease, ose,
Man's nose;
Caul parritch,
Pease brose.
"*Folk-lore Record*," iv. 175.
West of Scotland.
681. Hoky poky, winky wum,
How do you like your 'taters done?
Snip, snap, snorum,
High popolorum,
Kate go scratch it,
You are out!
K. T., N. H.
The first line is derived from a College song:
"King of the Cannibal Islands." Does hoky poky
signify *hocus pocus* (= hoc est corpus)?
682. Egden, begden, car pan derber,
Sola, riga, ossa, cherber,
Chea, cha, suboova,
Mishky, disky, edget, vishkey.
K. T., N. H.
683. Whimbobo, whambobo, four-bodied
draper,
Lilico, balico, sickety sackety;
Dunety, danity, whirligig.
H. A. F., Pa.
684. Horcum borcum, curious corkum,
Herricum, berricum, buzz;
Eggs, butter, cheese, bread,
Stick, stock, stone dead!
"*Folk-lore, F.*," i. 384.
Derbyshire.
685. Inky pinky, forie fum,
Cudjybo-peep, illüry cum,
Ongry fongry, forie fy,
King of the Tonga islands.
Kentucky.
686. Hokey, pokey, hanky, panky,
I'm the Queen of Swinkey Swankey;
And I'm pretty well, I thanky.
Michigan.
687. Eatum, peatum, penny, pie,
Babyloni, stickum, stie,
Stand you out thereby.
Scotland.
688. Zeinty, teinty, Henry, Mothery,
Bumful, lenterie, over, Dover;
Dig at a ha'penny, puddin or pie,
Stand ye last out by.
Scotland.
Accuracy uncertain.
689. Hailey, bailey, tillamy Dick,
Lou, zon, zick.
Uncle proche, tumay noche,
High, zon, tuz.
W. S., Connecticut, 1835.
690. Liss, tita, riss,
Bom, bel, gofis.
Rinka, stinka, bobolinka;
Flap, flail, fliss.
S. A. S., North Chelmsford, Mass.
691. Rytum, tweedle, tweedle, dell,
A yard of pudding is not an ell;
And not forgetting tytherum tie,
A tailor's goose can never fly.
Bolton, England.
692. Fee, fy, fo, fum,
Higeldy pigeldy, oh what fun!
Here we go, there we go;
Hanko, banko, ke, kaw, buck!
G. C. F., Hokendauqua, Pa.
693. Higley pigley, Margery John,
Crickly crackly, battle is won.
General Jackson out of the strife;
Hockiby, pockiby, weary of life.
K. T., N. H.

GROUP XI.—MISCELLANEOUS.

To many of the following, especially the shorter ones, children add:—

One, two, three,
Out goes she (or he).

This group of rhymes, not easily classified, could be greatly extended, but we have purposely omitted many well-known "Mother Goose" and nursery rhymes often used by children for "counting out."

694. Eggs, butter, cheese, bread,
Stick, stock, stone dead!
"*Halliwell's Rhymes*," *England.*

Reported also as current in Connecticut in 1835, in N. H. in 1860, and known to children of the present day.

695. Eggs, cheese, butter, bread,
Stick, stack, stone dead.
Stick him up and stick him down,
Stick him in the old man's crown.
Wilmington, Del.

Variation :—

"Set him up" for "stick him up,"
and so throughout.

Philadelphia.

696. Butter, eggs, cheese, bread,
Hit a nigger on the head ;
If he hollers, hit him dead ;
Butter, eggs, cheese, bread.
*Cambridge, Mass. ;
Saratoga, N. Y.*
697. Stick, stock, stone dead,
Blind man can't see ;
Every knave will have a slave ;
You or I must be he.
"Ker's Essay," *England.*
698. Cat, cub, catch, coon,
Cling, clong, clackem.
P. B. P., Amenia, N. Y.
699. Ink, pink, papers, ink,
Am, pam, push.
G. C., Edinburgh, Scotland.
700. Ink, mink, tip a wink,
Bottle full of rotten ink.
Fitchburg, Mass.
701. Ink, mink, pepper, stink,
Bottle full of rotten ink.
Common in the United States.
702. Ink, mink, pepper, drink,
A rotten bottle full of ink.
One, two, three,
Out goes he!
New York City.
703. Ink, pink,
A penny a wink.
Oh, how you do stink !
Ontario, Can.
704. Hink, spink, the puddings stink,
The fat begins to fry ;
Nobody at home but jumping Joan,
Father, mother and I.
"Ker's Essay," *England.*
705. Billy, Billy, burst,
Who speaks first ?
Ontario, Can.

After repeating this, the one who speaks first
is out, and the doggerel is repeated until only one
remains, who is "it."

706. My mammy told me
To say *this* one.
W. Tennessee.
Used by very young children in many States.
707. Engine * number nine,
Half wood and half pine.
S. A. S., North Chelmsford, Mass.
708. Engine number nine,
Eighteen hundred and seventy-nine.
New York.
709. Engine number nine ;
Ring the bell when its time.
O-U-T spells out goes he,
Into the middle of the dark blue sea.
D. C., Pa.
710. Papa, mamma, big dish clout ;
O-U-T puts you out !
Fitchburg, Mass.
711. Wring the dish cloth out ;
Out, spot, out !
Boston.
712. Don't give me the dish-cloth wet,
Allie, Annie, Tony, Bet ;
Now run out, and play about,
Since you've wrung the dish-cloth
out.
G. M. J., Rochester, N. Y.
713. Red, white and blue,
All out but you !
New England, Pa.
Used when children do not want to take time to
count each one out successively,
714. Blue hoss, red hoss,
Out goes the boss.
W. Tennessee.
715. Tobacco, hic, 'twill make you sick,
Tobacco, sick, 'twill make you hic.
Syracuse, N. Y.
716. Three potatoes in a pot,
Take one out and leave it hot.
Philadelphia.
717. School's up, school's down,
School's all around the town.
One, two, three, out goes she !
718. A poor little boy without any shoe ;
One, two, three, and out goes you.
Fitchburg, Mass.

* Pronounced enjyne, to rhyme with "nine."

719. Fee, fo, fi, fum, smell the blood of an
English mum.
Fum, fee, fo, fout; one, two, three, and
you are out!
Ontario, Can.
720. Apples and oranges, two for a penny,
It takes a good scholar to count so
many.
One, two, three,
Out goes he!
Philadelphia; Virginia.
721. Oranges, oranges, two for a penny,
Father got drunk with eating so
many;
Two and two is a twopenny loaf,
Two and two is out!
"M. H. Mag.," v.,
England.
722. Apples and oranges, two for a penny,
It takes a good scholar to count so
many.
The grass is green, the rose is red,
God bless George's noble head!
S. H. B., Sandy Hill, N. Y.
723. Rumble, rumble in the lot,
One, 2, 3, 4, O-U-T spells out!
New York.
724. Dutch cheese and sauer-kraut,
O-U-T puts you out!
Fitchburg, Mass.
725. Our first Lieutenant he was so neat,
He stopped in the battle to wash his
feet.
New York.
726. Muncho, poco, mala, bueno,
Zuñi . . . Moqui, Navajo.
Major J. W. P., Arizona.
727. My father has a fine fat pig,
Now I'll give you a touch of T-I-G.
Cork, Ireland.
728. Monk, monk, bottle of beer,
How many monkeys are there here?
One, two, three, four,
Put the monkey out the door.
Philadelphia.
729. Monkey, monkey, barrel of beer,
How many monkeys are there here?
One, two, three, out goes he;
He's a monkey, don't you see?
W. D. M., Gilbertsville, N. Y.
730. Monkey in the match box,
Don't you hear him holler?
Take him to the station-house
And make him pay a dollar.
Conn., N. Y.
Variations:—
For match box, "bandbox"; "jail-
house" for station house.
Newport, R. I.
731. My mother, your mother, lives across
the way,
In a three-story house on East Broad-
way.
Monkey in the bandbox,
Don't you hear him holler?
Take him to the station-house
And make him pay a dollar.
Huldy, gurdy, boo, out goes you!
J. A. G., Hartford, Conn.
A medley of portions of several rhymes.
732. Nigger in the woodshed,
Don't you hear him holler?
Fetch him up to my house,
And I'll give you half-a-dollar.
Connecticut.
733. Nigger, nigger, never die,
Black face and shiny eye,
Crooked toes and broken nose,
And that's the way the nigger grows.
Philadelphia.
The first two lines of this stanza play an amusing
part in a recent entertaining work of fiction—Robert
Louis Stevenson's "Dynamiter."
734. Nigger up a tree,
One, two, three,
When will he come down?
Three, two, one.
*S. A. S.,
North Chelmsford, Mass.*
735. Watchman, watchman, don't watch
me,
Watch that nigger behind the tree.
He stole whisky, and I stole none;
Put him in the calaboose for fun.
D. H., Greenville, S. C.

736. Wash the ladies' dishes,
Hang them on the bushes.
When the bushes begin to crack,
Hang them on the nigger's back.
When the nigger begins to run,
Shoot him with a leather gun.
*L. G., Fultonville, N. Y.;
Mass.*

Variation :—

Line 1.—Ring the ladies' dish-cloth.
Southern U. S.

737. Little fishes in the brook,
Papa catch them with a hook;
Mamma fry them in a pan,
Bubby eats them like a man.
Colorado; R. I.
738. Barber, barber, shave a pig,
How many hairs to make a wig?
Four-and-twenty that's enough,
Give old barber a pinch of snuff.
"*Halliwell's Rhymes*," *England.
Girls, Newport, R. I.*
739. P'liceman, p'liceman in that tree,
P'liceman, p'liceman don't catch me.
He stole gold and I stole brass,
P'liceman, p'liceman go to grass.
Central N. Y.
740. I have a little nutmeg tree,
And nothing would it bear
But a silver nutmeg,
And a golden pear.
"*Folk-lore J.*," i. 385, *Derbyshire.*
741. I know something I shan't tell,
Three little niggers in a peanut shell;
One can sing and one can dance,
And one can make a pair of pants.
O-U-T spells out goes she!
J. A. G., Hartford, Conn.
742. As I was walking down the lake,
I met a little rattlesnake.
I gave him so much jelly-cake,
It made his little belly ache;
One, two, three, out goes she!
*J. A. G., Hartford, Conn.;
Hoboken, N. J.*

Variations :—

Line 1.—As I went up the silver lake
" 2.—He eat so much of jelly cake.
San Francisco.
" 1.—As I climbed up, etc.
Greenport, L. I.

743. As I went up the apple tree,
All the apples fell on me.
Bake a puddin', bake a pie,
Did you ever tell a lie?
Yes, I did, and many times.
O-U-T spells out goes she,
Right in the centre of the dark deep
blue sea.

Variation lines 5 and 6 :—

Yes, you did, you know you did,
You broke your mother's teapot lid.
Kan.; R. I.; Mass.

Variation :—

Did you ever tell a lie?
No—I never told a lie,
But I eat the apple pie.

Va.; Wis.

744. As I went up the apple tree,
All the apples fell on me.
I took one, by brother took another,
And we both jumped over the bridge
together.
One, two, three, out goes she!
New York.
745. I climbed up the apple tree,
John had a stone and he fired it
at me.
I shook the apples down,
And they fell upon the ground.
A. A., Orange Valley, N. J.
746. As I went up a steeple,
I met a lot of people.
Some were white and some were
black,
And some the color of a ginger-snap.
One, two, three, out goes she!
*J. A. G., Hartford, Conn.;
Hoboken, N. J.*
747. As I climbed up the hickory steeple,
I met a lot of funny people.
Some were black and some were
white,
And some were like a Dutchman's
pipe.
Hoboken, N. J.
748. Rub-a-dub-dub,
Three men in a tub.
The butcher, the baker,
The candlestick maker,
All jumped out of a rotten potato.
"*M. H. Mag.*," v.
Bristol, England.

749. With a C and a sigh,
With a Constanti ;
With a nople and a pople,
And a Constantinople.
Penn. ; Mass. ; N. Y.
750. A knife and a fork,
A bottle and a cork ;
And that's the way
To spell New York.
New York.
751. Capting, what's the fare to Boston ?
Eleven shillings.
Eleving ! great heavings !
I thought 'twas only sewing.
New England.
752. A knife and a razor,
Spells Nebuchadnezzar ;
A knife and a fork,
Spells Nebuchadnork.
A new pair of slippers,
And an old pair of shoes,
Spells Nebuchadnezzar,
The king of the Jews.
New York City.
753. Daisy Deborah Delilah Dean,
Fresh as a rose and proud as a queen !
Daisy Deborah, drawn from the pool
By Harry and Dick, came dripping
to school.
Daisy Deborah, wet as a fish ;
Her mother says *bed*,
While her father says *pish* !
The children on whom the words *bed* and *pish* fall
are paired.
K. T., New Hampshire.
754. Juba, Reeda, Cæsar, Breeda,
Quawka, Dinah, Clamshell.
Said to be names of negroes, used forty years
ago in Newport, R. I.
755. Monday, Tuesday, Wednesday,
Thursday, Friday, Saturday,
O-U-T spells out goes she !
H. D. A., Virginia.
756. Hiddledy, diddledy, dumpty,
The cat ran up the plum tree ;
Half-a-crown to fetch her down,
Hiddledy, diddledy, dumpty.
L. M., Limerick, Ireland.
757. Iddlety, diddlety, dumpty,
The cat ran up the plum tree ;
Send a hack to fetch her down ;
Iddlety, diddlety, dumpty.
Greenport, L. I.
An Americanized version of the preceding.
758. My girl, your girl,
Any girl at all ;
I lost my girl
Going to the ball !
L. R. K., Nashotah, Wisc.
759. Round about, round about, applety
pie,
Daddy loves ale, and so do I ;
Up, mammy, up,
Fill us a cup,
And daddy and me'll sup it all up.
*"M. H. Mag.," v.
Yorkshire, England.*
760. Inty, tinty, tethery, methery,
Bank for over, Dover, ding.
Ant, tant, tooch ;
Up the Causey, down the Cross,
There stands a bonnie white horse ;
It can gallop, it can trot,
It can carry the mustard pot.
One, two, three, out goes she !
Edinburgh, Scotland.
"Tethery, methery" are probably borrowed from
the Anglo-Cymric score (see page 60).
761. By the holy evangile of the law,
I marry this Injun to this squaw ;
On the point of my jack-knife,
I pronounce them man and wife.
One, two, three,
Out goes he !
O. T. M., Washington, D. C.
762. Nancy Pansy lived in a well,
She brewed good ale for gentlemen ;
Gentlemen came every day,
Till Nancy Pansy ran away.
*"M. H. Mag.," v.
Yorkshire, England.*
763. Me daffy-down-dilly, me dove,
Me everything and me love ;
I was never so pleased in me life,
Me everything and me wife.
*"M. H. Mag.," v.
Yorkshire, England.*
764. Heater, beater, Peter, mine,
Hey Betty Martin, tiptoe fine,
Higgeldy, piggeldy up the spout,
Tip him, turn him round about.
Poughkeepsie, N. Y.

765. One-ery, two-ery, tickery, ten,
Bobs of vinegar, gentlemen.
A bird in the air, a fish in the sea;
A bonny wee lassie come singing to
thee,
One, two, three.
"Notes and Queries," x. 210.
Scotland.
766. Ink, pink, pen and ink,
I command you for to wink;
Rottom bottom, dish clout.
O-U-T spells out,
So out goes she!
"Folk-lore &c.," i. 384.
Derbyshire.
767. Ring a ring of roses,
A pocket full of posies.
One, two three,
Out goes he (or she).
Connecticut.
768. One-ery, two-ery, ickery E,
You and you, and you I see.
We'll soon begin to have a rout,
But we'll be in and you'll be out.
N. Y.
769. Igamy, ogamy, box of gold,
A louse in my head was seven years
old.
I inched him and pinched him
To make his back smart,
And if ever I catch him
I'll tear—out—his—heart!
J. H. K., Baltimore, Md.
770. Willy, nilly, nick nack,
Which one will you tak' ?
Which is white and which is black ?
Willy, nilly, nick nack.
G. W. S., Scotland.
771. Monday's child is fair of face;
Tuesday's child is full of grace;
Wednesday's child is sour and sad;
Thursday's child is merry and glad;
Friday's child is full of sin;
Saturday's child is pure within;
The child that is born on the Sabbath-
day
To heaven its steps shall tend away.
Georgia.
772. Monday's child is fair of face;
Tuesday's child is full of grace;
Wednesday's child is loving and
giving;
Thursday's child must work for its
living;
Friday's child is full of woe;
Saturday's child has far to go;
The child that is born on the Sabbath-
day
Is blithe and bonnie and good and
gay.
New England.
773. Zickety, dickety, dock,
The mouse ran up the nock,
The nock struck one
Down the mouse ran,
Zickety, dickety, dock.
"Blackwood's Mag.," Aug. 1821.
774. Hickory, dickory, dock;
The mouse ran up the clock;
The clock struck one,
And down he run,
Hickory, dickory, dock.
E. W. G., R. I.; J. O. Halliwell's
"Nursery Rhymes," England.
See page 44.
775. Hickory, dickory, dare,
The pig flew up in the air.
The man in brown,
Who brought him down;
Hickory, dickory, dare.
H. W., New Haven, Conn.
776. Boilika, bublika, devil-a-pot,
Boilika, bublika, hellika hot!
Boil black blood of big black man,
Boilika, bublika, Ku Klux Klan!
Michigan.
777. Nigger, Nigger,
Pull a trigger
Up and down the Ohio river;
Rigger, jigger,
Nary snigger,
In a row we stand and shiver.
G. B. D., Indiana.
778. Eerie, orie, o'er the dam,
Fill your poke and let us gang.
Black fish and white trout,
Eerie, orie, you are out.
Scotland.

779. Heeper, weeper, chimney-sweeper,
Got a wife and couldn't keep her;
Got another, couldn't love her,
Heeper, weeper, chimney-sweeper.

"*M. H. Mag.*," v.
Newcastle, England.

780. Peter, Peter, pumpkin eater,
Had a wife and couldn't keep her;
Put her in a pumpkin-shell,
And then he kept her very well.

New York.

781. Monkey, monkey, bottle of beer,
How many monkeys are there here?
One, two, three,
Out goes he!

*Reported from Neb., R. I., Va.,
Minn., Penn., Ia., Kan., Mo.,
Miss., Conn., N. Y., Wis.*

Variations:—

- Line 1.—barley beer (*Ill.*).
" bear like beer (*Vt.*).
" barrel of beer (*Kan.*).
" making beer (*Owego, N. Y.*).

782. Monkey, monkey, bottle of beer,
How many monkeys are there here?
Four-and-twenty, that's enough,
O-U-T spells out!

G. H. S., N. C.

Variation:—

- Line 4.—Give a monkey a pinch of
snuff. *N. Y.*

783. Monkey, monkey, bottle of beer,
How many monkeys are there here?
Titcome's one, this we know,
For his mother told us so.
One, two, three, out goes she,
In the middle of the dark blue sea.

E. W., Hartford.

784. Nebuchadnezzar, king of the Jews.
Slipped off his slippers and slipped on
his shoes.

New York; New England.

Variation:—

- Line 2.—Wore six pair of stockings,
And seven pair of shoes.

785. Queen, queen, Caroline,
Dipped her hair in turpentine,
Turpentine made it shine.
Queen, queen Caroline.

G. C., Edinburgh, Scotland.

786. Little man driving cattle,
Don't you hear his money rattle?
O-U-T spells out!

R. G. H., Mass., and elsewhere.

This rhyme is very widely used in the U.S., and is
said to have been current as early as 1800.

787. Little man driving cattle,
Don't you hear his money rattle?
Little pig with black snout—
I say, you are out!

W. H. E., Maine.

788. Blacksmith very fine,
Can you shoe this horse of mine?
Yes, master, that I can,
As well as any other man.
Bring the mare before the stall.
One nail drives all.

Whip Jack, spur Tom.

Blow the bellows, good old man.

E. H. O., Atlanta, Ga.

789. My father has a horse to shoe;
How many nails do you think will do?

New Haven, Conn.

Each child in turn chooses a number less than 8,
until finally only this number remains, and he or she
who has to take 8 is "it."

Adapted from the German. (See page 20.)

790. John says to John, "how much are
your geese?"
John says to John, "twenty cents
apiece."
John says to John, "that is too
dear;"
John says to John, "get out of
here!"

Central New York.

*Variation:—*Line 1, "ten cents," and
add—

O-U-T spells out goes she,
Into the middle of the dark, blue sea.

Hartford, Conn.

791. Ching, Chong, Chineeman,
How do you sell your fish?
Ching, Chong, Chineeman,
Six bits a dish.

Ching, Chong, Chineeman,
Oh! that is too dear.

Ching, Chong, Chineeman,
Clear right out of here!

W. H., Portland, Oregon.

792. Jane, Jane, had a machane;
Jo, Jo, made it go;
Frank, Frank, turn the crank;
His mother came out and gave him
a spank,
And sent him over the garden bank.
Hartford, Conn.
To rhyme with "Jane" children convert "machine" into "machane."
793. All last night, and the night before,
Twenty robbers at my door.
Wake up, wake up, ginger blue,
And don't be afraid of the bugaboo!
Nevada.
794. Eery, orrey, o'er the mill dam,
Fill my pock, and let me gang.
"Folklore Record," iv. 175.
West of Scotland.
795. Miss Mary Mack, dressed in black,
Silver buttons on her back.
I love coffee, I love tea,
I love the boys, and the boys love me.
I'll tell ma when she comes home,
The boys won't leave the girls alone.
N. S. B., West Chester, Pa.
796. Here's a wise man from the East,
Hit me, tip me turny;
He will make you hide your head
For shouting in Caperny.*
N. H.
797. Linnet, linnet,
Come, this minute;
Here's a house with something in it;
This was built for me, I know.
Philadelphia.
798. Bee, bee, bumble bee,
Sting a man upon his knee.
Sting a pig upon his snout,
I say you are out!
W. H. E., Me.; Mass.
799. Mitty Matty had a hen,
She lays white eggs for gentlemen.
Gentlemen come every day,
Mitty Matty runs away.
Hi! ho! who is at home?
Father, mother, Jumping Joan.
O-U-T out,
Take off the latch and walk out.
Ireland.
800. Mitty Mattie had a hen,
She laid eggs for gentlemen,
Sometimes nine and sometimes ten.
Georgia.
801. Hickety, pickety, my black hen,
She lays eggs for gentlemen;
Gentlemen come every day,
To see what my black hen doth lay.
Some days five and some days ten,
She lays eggs for gentlemen.
Connecticut.
802. Hickerty, pickerty, my black hen,
She lays eggs for gentlemen;
Sometimes nine and sometimes ten,
Hickerty, pickerty, my black hen.
Halliwell, England.
803. Tit, tat, to!
Three jolly butcher boys
All in a row.
One says yes,
And the other says no,
Therefore I say, tit, tat, to!
H. W., New Haven, Conn.
804. William, atrum, atram,
Woo a gooid waterman.
He naws hah to conjur his 'ens.
Some laid eggs and some laid none.
William, atrum, atram,
Get thee goan home.
"M. H. Mag.," v.
Yorkshire, England.
805. William T. Trinity
Was a good waterman.
He had hens
And kept them in pens.
Some laid eggs and some laid none.
Whitefoot, specklefoot, trip and be
gone.
Eastern Shore of Maryland.
806. William Trimbleton, he's a good
fisherman.
Catches hens, puts 'em in a pen.
Some lay eggs, and some lay none.
Wire, briar, limber, lock,
Sit and sing till twelve o'clock.
Clock fall down, mouse ran 'round.
O-U-T spells out—and be gone!
N. C. and Va.
807. William a Trimbletoe,
He's a good fisherman.
Catch his hands, put them in pens.
Some fly east, some fly west,
Some fly over the cuckoo's nest.
O-U-T spells out—and be gone.
Georgia.

In "catch his hands" we note aural misapprehension, and nonsense resulting therefrom. Compare the preceding.

* Capernaum (?).

808. William Trimble Toe,
He's a good fisherman.
Catches hens, puts them in pens;
Some lay eggs and some lay none.
Wire, briar, timber, lock,
Three geese in a flock;
One flew east, and one flew west,
And one flew over the cuckoo's nest.
White foot, speckled foot,
Trip and begone! O-U-T spells
out!
South-west.
A medley of portions of several rhymes.
Variation :—
"William Comtrimpletoc," etc.
Central New York.
809. Peter McQuinity was a good water-
man.
He stole hens, and put them in pens.
Some laid eggs and some laid none.
Under foot, speckle foot, trip, trap,
and begone.
Brooklyn, N. Y.
810. Hayfoot, strawfoot,
Specklefoot, crawfoot!
Some flew east, some flew west,
Some flew over the cuckoo's nest.
Washington, D. C.
811. A swan swam over the sea.
Swim, swan, swim.
Swan swam back again;
Well swam, wan!
O-U-T spells out goes she!
Hartford, Connecticut.
812. Father's hope and mother's joy.
The darling little nigger boy.
O-U-T spells out!
Vermont, 1840.
813. Doctor, doctor, can you tell
What'll make a sick man well?
Take a bowl full of lice;
When the lice begin to crawl,
Take a spoon and eat them all!
E. S., Hartford, Conn.
814. Lucy Lockett lost her pocket,
Katy Fisher found it.
Not a penny was there in it,
Only ribbon round it.
815. Lady Fisher lost her pocket,
Lady Parker found it.
Lady Fisher thanked her friend,
And said her cow was drowned.
816. Here comes a dude a-riding by,
So ransom, tansom, titty bo tee.
And what are you riding here for?
So ransom, tansom, titty bo tee.
I'm riding here to be married!
So ransom, tansom, titty bo tee.
H. D. A., Va.
817. Penny, come Penny, come down to
your dinner,
And taste of the leg of the roasted
nigger.
For all you good people look over the
steeple,
To see the cat play with the dog.
S. H. B., Sandy Hill, N. Y.
818. I declare as a rule
Man's a fool.
When it's hot he wants it cool,
When it's cool he wants it hot,
Always wanting what he's not.
I declare as a rule
Man's a fool.
Mrs. C. H. B., Connecticut.
819. Dr. Franklin whipped his scholars
Out of Scotland into Spain,
And—then—back—a—gain.
Washington, D. C.
820. Mr. Foster's a very good man,
Soops the college now and than.
When he's done he takes a dance
Up to London, o'er to France;
With a black beaver and a red snout.
Stand you there for you are out.
"Folk-lore Record," iv. 175.
West of Scotland.
821. A, B, C, D, E, F, G,
Saying that puts out thee!
Fitchburg, Mass.
822. A, B, C, deffigy, aitchygy K,
L, M, N, oppi Q, restivy W, X, Y, Z.
"Notes and Queries," x. 210.
England.
823. A, B, C, and D, pray playmates
agree;
E, F, and G, well so it shall be;
J, K, and L, in peace we will dwell;
M, N, and O, to play let us go;
P, Q, R, and S, love we may possess;
W, X, and Y, will not quarrel or die;
Z and amphersand, go to school at
command.
England.

824. A, B, C, bouncing B,
Cat's in the cupboard
And can't see me,
A, B, C.
F. W. C., Washington, D. C.
825. Great A, little a,
Bouncing B,
The cat's in the cupboard
And out go we.
"Mother Goose" adapted.
826. A, B, C,
Catch the cat by the knee;
L, M, N, O,
Let the poor thing go.
*F. B., Mullingar, West
Neath Co., Ireland.*
827. A, b, c, d, e, f, g,
h, i, j, k, l, m, n, o, p;
q, r, s, t,
u, are out!
Cincinnati.
828. At the battle of the Nile
I was there all the while,
I was there all the while;
So you hop over that stile.
Connecticut.
829. Dr. Foster went to Glo'ster
In a shower of rain;
Stepped in a puddle, up to his middle,
Never went there again.
H. D. A., Virginia.
830. Doctor Foster was a good master,
Whipped his scholars now and then;
When he whipped them, made them
dance
Out of Scotland into France.
One, two, three, out!
Pennsylvania.
831. Tom, Tom, titty mouse,
Laid an egg in my house;
The egg was rotten
Good for nōthin'.
Tom, Tom, titty mouse.
Newport, R. I.
832. Roses come, roses go,
Violets begin to blow,
Neither you nor I do know
Why they come or why they go.
K. T., N. H.

833. The farmer in the den,
Hi-oh, my cherry, ho!
The farmer takes a wife.
Hi-oh, my, cherry, oh!
The wife takes a child, etc.,
The child takes a nurse, etc.,
The nurse takes a dog,
Hi-oh, my cherry, oh!
H. D. A., Virginia.
834. Please missy, big missy, lend missy
your imber bow, amber bow,
iron bow, Timothy, sacrephy,
forbody, lilicky, lalicky, best part
of whirlicky.
B. H. B., Peekskill, N. Y.
835. February, March, April, May,
Who's to be it on this fine day?
One, two, three
Oh 'tis you, I see!
*Composed by H. McC.,
Fairfield, Iowa.*
836. Oats, peas, beans, and barely corn,
'Tis you that's it on this fair morn.
*Composed by H. McC.,
Fairfield, Iowa.*
837. F for finis
I for inis,
N for nocklebone,
I for Isaac,
S for Silas silverspoon!
C. E. B., Litchfield, Conn.
In use early in this century.
- GROUP XIV.—RHYMES FOR COUNTING-
OUT IN SPECIAL GAMES.
838. One for the money, two for the show;
Three to make ready, four for the go!
N. Y.; W. Tenn.
Used to start children in a game, as a race.
839. One to make ready,
And two to prepare;
Good luck to the rider,
And away goes the mare.
Halliwel's "Nursery Rhymes."
Used in starting a race.
840. One to begin,
Two to show;
Three to make ready,
Four to go!
Conn.; N. Y.
Used to start a race.

841. Allalong, / allalong, / Linkey / Loo, /
 Merry goes / one, / merry goes / two. /
 Allalong, / allalong, / Linkey / Loo, /
 Merry goes / one, / merry goes / two. /
 Allalong, / allalong, / Linkey / Loo, /
 Merry goes / one, / merry goes / two. /
 I'll lay / a wager / with any / of you /
 That all / my marks / make thirty /
 and two. /
Long Island, 1837.

Variation:—

Allalong, allalong, allalong, allalong,
 Allalong, allalong, Lincoln along.
 Allalong, allalong, allalong, allalong,
 Allalong, allalong, Lincoln along.
 Link maloory, link maloo,
 I'll wager a quart with any of you
 That all my chalks are thirty and two.
Georgia; West Va.

For method of using see page 8.

842. Allalong, allalong, Lankey Loo,
 This is the man that makes the shoe,
 Allalong, allalong, Lankey Loo.
 Lankey Loo, Lankey Loo,
 Button my shoe,
 I'll bet any man there's a number of
 forty and two.
F. W. C., Virginia Africans.

843. Little Sallie Water,
 Sitting in the sun;
 Crying and a-weeping
 For a nice young man.
 Rise, Sallie, rise,
 Wipe out your eyes.

N. Y.

844. I charge my daughters every one,
 To keep good house while I am gone.
 You, and you, but especially Sue (or
 you),
 Or else I'll beat you black and blue.
Ohio.

Also in Halliwell's "Nursery Rhymes of England,"
 1842. Used in the game of "The Gypsy."

845. Here's a Spaniard just from Spain,
 To court your daughter Mary Jane.
 My daughter Jane is far too young
 To be controlled by anyone.
Girls, Washington D. C.

Compare Halliwell, who gives:—

We are three brethren out of Spain,
 Come to court your daughter Jane, etc.
 Used in the game: "Three Knights of Spain."

846. Chickany, chickany, crany crow,
 I went to the well to wash my toe;
 When I came back one of my chicks
 was gone!
 What time is it, old witch?

J. B. B.

Said to be used in S. C. for "counting out."

847. Hippiney, pippiney, craney crow,
 The cat's asleep, the crow's awake.
 It's time to give my chicken some
 meat.
 Down in the cellar and get a good
 supper;
 Up again, up again! What time is
 it, old buzzard?
P. B. P., Amenia, N. Y.

848. In came a little man with a white hat,
 If you want a pretty girl pray take
 that;
 Take your choice of one, two, or three,
 If you want a pretty girl pray take
 she.

Used by American children in the game of "Blank
 and Ladder." Cf. Newell, p. 16r.

849. Doctor, lawyer, Indian-chief;
 Rich man, poor man, beggar man,
 thief.

H. J. C., Michigan.

850. Rich man, poor man, beggar man,
 thief;
 Doctor, lawyer, merchant, chief.

Pennsylvania.

Used in counting the petals of daisies and buttons.

851. He loves me (or she),
 He loves me not.
 He loves me,
 He loves me not.
 Etc., etc.

Used in the U.S. by children counting petals of
 daisies; to each petal one line is assigned, and the
 fortune is determined by the last petal.

852. (a) Tinker, tailor, soldier, sailor,
 Gentleman, apothecary, plough-
 boy, thief;
 (b) Silk, satin, muslin, rags;
 (c) Coach, carriage, wheelbarrow,
 cart;
 (d) Palace, castle, cottage, barn;
 (e) This year, next year, three years,
 never.

Three little Rs; London.

Used in counting buttons and petals. (See page 6.)

853. Ten, ten, double ten,
Forty-five, fifteen.

New York.

Said to be a short way of counting one hundred; used by children in "I spy." He who is *it* remains at the goal and counts one hundred, while the other children hide themselves.

854. Tit, tat, toe,
Here I go.
And if I miss,
I pitch on this.

M. H. Mag., v. 95, England.

See page 3.

855. Keemo kimo
Dare-o ho
Mehi meho
Rump stitch-a
Bump-er-tickle
Soap fat periwinkle
Nimicat a nipcat
Sing-song Polly,
Kitchy kimeeyo.

American College Song.

856. Shool, shool, shool-i-rool,
Shool-i-shagerack-a,
Shool-a-barby cool.
First time I saw
Silly bobby eel,
Discum, bobbo,
Lollaboo, slow, reel.

American College Song.

GROUP XIII.—ANGLO-CYMRIC SCORE.

857. Een, teen, tether, fether, fitz (or
fips);
Sather, lather, göther, dather, dix;
Een-dix, teen-dix, tether-dix, fether-
dix, bompey;
Een-bompey, teen-bompey, tether-
bompey, fether-bompey, giget.
Dr. J. A. S., N. H.

858. Eeny, teeny, ether, fether, fip;
Satha, latha, ko, darthur, dick;
Een-dick, teen-dick, ether-dick,
fether-dick, bunkin;
Een-bunkin, teen-bunkin, ether
bunkin; fether-bunkin; digit.

G. P. K., Indiana.

859. Ain, tain, fethery, fip,
Arte, slatur, debbery, dick;
Aintic, taintic, feathertic, bumpit,
Ain-bumpit, tain-bumpit, gee-kit.

H. W. H., New England.

Said to be the language of the Plymouth Indians in counting one to fifteen, going over the thumb and fingers of the left hand three times.

860. Rene, tene, tother, feather, fib, solter,
lolter, poler, Deborah, dit, rene-
dit, tene-dit, tother-dit, feather-
dit, bumpum, rene-bumpum,
tene-bumpum, tother-bumpum,
feather-bumpum, giggit!

C. E. B., Litchfield, Conn.

861. Aina, peina, para, peddera, pimp,
ithy, mithy, owera, lowera, dig,
ain-a-dig, pein-a-dig, par-a-dig,
pedder-a-dig, bumfit, ain-a-
bumfit, pein-a-bumfit, par-a-
bumfit, peddar-a-bumfit, giggy!

*Dunnerdale, Scathwaite,
England.*

From A. J. Ellis's paper in "*Trans. Phil. Soc.*," 1877.

862. Ain, tain, tethera, pethera, pimpi,
cettera, lettera, pettera, covera,
dix, aina-dix, taina-dix, tettera-
dix, pettera-dix, pimpits, aina-
pimpits, taina-pimpits, tethera-
pimpits, pethera-pimpits, gigits!

Yorkshire, England.

From Ellis's paper in "*Trans. Phil. Soc.*," 1877.

APPENDIX.

HAWAII.

WHILE the preceding pages were passing through the press, we obtained a counting-out rhyme in the Hawaii language from Mr. A. St. C. Piianaia, a native of Honolulu. The manner of counting-out is similar to that first described in this work including the use of the pebble; after all the children save one have been set free, the leader says to the remaining child:—

“O oe ka pupule,”

that is to say:—

“You are the crazy one.”

The “crazy one” being another analogue to the mysterious *it* of the English tongue. The Hawaii doggerel is as follows:—

863. Akahi, ou, oi, ha,	Mai, no alaea;
Paele, pakini;	Opu, momona, kapolena;
Ikaua, hoolele, pa;	Kaiole, wilu!

Literally translated, so far as possible, this will read:—

One, <i>ou, oi</i> , four,	<i>Mai</i> , for waterfowl;
Black, twice (?);	Belly, fat, the bread;
The rain flies <i>pa</i> ;	The rat smells!

The italicized words have no meaning.

ADDENDUM TO § III.—Modern Persian astrologers (*monajem*), in addition to the business of predicting events and of deciding questions on knowledge obtained by consulting the stars, practise drawing lots. This is done with the rosary; a bead is grasped at hap-hazard—“good,” “bad,” “indifferent,” is ejaculated at each bead until the big terminal one is reached, and that decides the question. Answers are given in conversation, bargains are made or refused, and serious acts are undertaken in accordance with the indications thus obtained. Another plan is to thrust a knife into the leaves of the Koran, and to seek judgment on the case at issue by the passage thus discovered.

ADDITIONAL RHYMES.

864. In hoc Domine quod
Duck's foot plump in the mud.

Massachusetts.

865. One, two, three, four, five, six, seven,
All good children go to heaven;
Seven, six, five, four, three, two, one,
Unless they drink whiskey and rum.

C. A. S., Worcester, Mass.

866. Eenity, feenity, fickety feg,
El, del, dolmen eg;
Irky, birky, story, rock,
An, tan, toosh, Jock.

(The Academy, XV.) *Scotland.*

867. Eenery, teenery, tickery, teven;
I'll go Mary, ten or eleven;
Pin, pan, musky dan;
Nineteen, twenty, twenty-one.

(The Academy, XV.) *Scotland.*

868. Ictum, pictum, pyrum, jictum,
Populorum jig. [Insert name.]
Every man who has no hair,
Must always wear a wig. [Insert
name.]

D. S. M., England.

869. Rimly, rimly, rimbut,
Oneser, twoser;
Rimly, timley, tan;
Tee, taw, butt.

N. Y. City.

870. Hoo-i Buffalo, hoo-i Bill,
Hoo-i Buffalo, Buffalo Bill.
Hoo-i Jesse, hoo-i James,
Hoo-i Jesse, Jesse James.

G. B. D., Indiana.

The introduction of the names "Buffalo Bill" and "Jesse James" (a noted Western outlaw) shows the recent origin of this rhyme.

871. Chicky, cricky, craney, crow,
I went to the well to wash my toe;
High and low, out you go,
Chicky, cricky, craney, crow.

G. B. D., Indiana.

Used in a special game. Compare rhyme 846.

872. Te-witty, te-wally,
Te-melan-co-colly;
Te-niggy, te-naggy,
Te now, now, now!

G. B. D., Indiana.

873. Inty, tinty, tethery, methery,
Bamfy, leetery, heetery, sheetery,
Hover, Dover, Dick.

E. T. T., Scotland.

Retains a part of the Anglo-Cymric Score.

874. Old Dan Tucker
Came home to supper,
And eat the hind leg of a frog;
He peeped over the steeple,
Saw many fine people,
And looked at the mouth of a dog!

G. B. D., Indiana.

875. Oh! Johnny Brown,
He went to town
Three score miles and ten;
He went at night
By candle light,
And never got home again.

G. B. D., Indiana.

876. Me bindle, me bandle,
Me soo, me goo, me gay,
Me gandther, me sthradleum, dthra-
dleum, dthrago, dthrafjean.

Ireland.

877. Hono, ryfy,
Cabul, lyty,
Do not I,
Tanti, busque,
Oker!

A. T. S., Maine.

An ingenious and well-read friend on seeing this, remarked that it is derived (with additions) from the word *honorificabilitudinitatibus* in "Love's Labour Lost," Act V., Scene I.

²YL
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