

**CIHM
Microfiche
Series
(Monographs)**

**ICMH
Collection de
microfiches
(monographies)**



Canadian Institute for Historical Microreproductions / Institut canadien de microreproductions historiques

© 1996

Technical and Bibliographic Notes / Notes technique et bibliographiques

The Institute has attempted to obtain the best original copy available for filming. Features of this copy which may be bibliographically unique, which may alter any of the images in the reproduction, or which may significantly change the usual method of filming are checked below.

L'Institut a microfilmé le meilleur exemplaire qu'il lui a été possible de se procurer. Les détails de cet exemplaire qui sont peut-être uniques du point de vue bibliographique, qui peuvent modifier une image reproduite, ou qui peuvent exiger une modifications dans la méthode normale de filmage sont indiqués ci-dessous.

- Coloured covers /
Couverture de couleur
- Covers damaged /
Couverture endommagée
- Covers restored and/or laminated /
Couverture restaurée et/ou pelliculée
- Cover title missing / Le titre de couverture manque
- Coloured maps / Cartes géographiques en couleur
- Coloured ink (i.e. other than blue or black) /
Encre de couleur (i.e. autre que bleue ou noire)
- Coloured plates and/or illustrations /
Planches et/ou illustrations en couleur
- Bound with other material /
Relié avec d'autres documents
- Only edition available /
Seule édition disponible
- Tight binding may cause shadows or distortion
along interior margin / La reliure serrée peut
causer de l'ombre ou de la distorsion le long de
la marge intérieure.
- Blank leaves added during restorations may appear
within the text. Whenever possible, these have
been omitted from filming / Il se peut que certaines
pages blanches ajoutées lors d'une restauration
apparaissent dans le texte, mais, lorsque cela était
possible, ces pages n'ont pas été filmées.
- Additional comments /
Commentaires supplémentaires:

- Coloured pages / Pages de couleur
- Pages damaged / Pages endommagées
- Pages restored and/or laminated /
Pages restaurées et/ou pelliculées
- Pages discoloured, stained or foxed /
Pages décolorées, tachetées ou piquées
- Pages detached / Pages détachées
- Showthrough / Transparence
- Quality of print varies /
Qualité inégale de l'impression
- Includes supplementary material /
Comprend du matériel supplémentaire
- Pages wholly or partially obscured by errata
slips, tissues, etc., have been refilmed to
ensure the best possible image / Les pages
totalement ou partiellement obscurcies par un
feuilleton d'errata, une pelure, etc., ont été filmées
à nouveau de façon à obtenir la meilleure
image possible.
- Opposing pages with varying colouration or
discolourations are filmed twice to ensure the
best possible image / Les pages s'opposant
ayant des colorations variables ou des décolorations
sont filmées deux fois afin d'obtenir la
meilleure image possible.

This item is filmed at the reduction ratio checked below/
Ce document est filmé au taux de réduction indiqué ci-dessous.

10X	14X	18X	22X	26X	30X
		/			
12X	16X	20X	24X	28X	32X

The copy filmed here has been reproduced thanks to the generosity of:

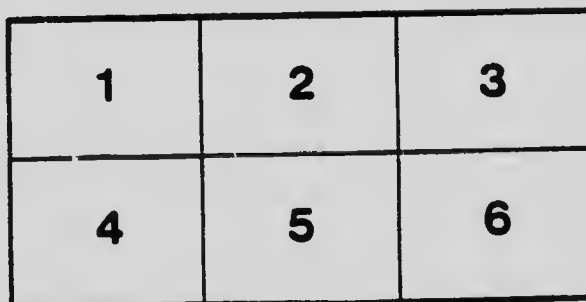
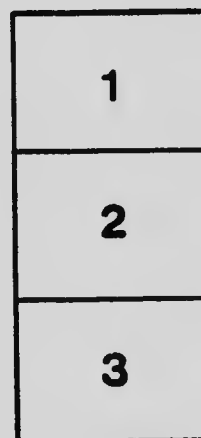
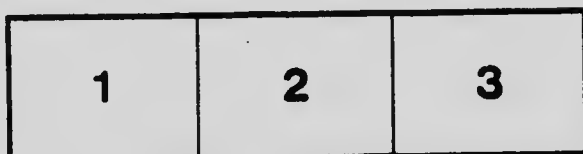
National Library of Canada

The images appearing here are the best quality possible considering the condition and legibility of the original copy and in keeping with the filming contract specifications.

Original copies in printed paper covers are filmed beginning with the front cover and ending on the last page with a printed or illustrated impression, or the back cover when appropriate. All other original copies are filmed beginning on the first page with a printed or illustrated impression, and ending on the last page with a printed or illustrated impression.

The last recorded frame on each microfiche shell contains the symbol \rightarrow (meaning "CONTINUED"), or the symbol ∇ (meaning "END"), whichever applies.

Maps, plates, charts, etc., may be filmed at different reduction ratios. Those too large to be entirely included in one exposure are filmed beginning in the upper left hand corner, left to right and top to bottom, as many frames as required. The following diagrams illustrate the method:



L'exemplaire filmé fut reproduit grâce à la générosité de:

Bibliothèque nationale du Canada

Les images suivantes ont été reproduites avec le plus grand soin, compte tenu de la condition et de la netteté de l'exemplaire filmé, et en conformité avec les conditions du contrat de filmage.

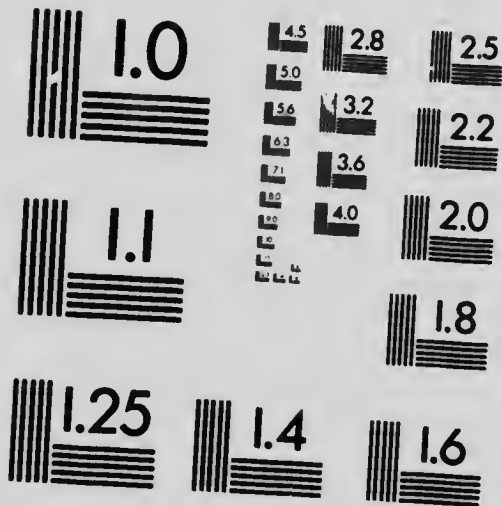
Les exemplaires originaux dont la couverture en papier est imprimée sont filmés en commençant par le premier plat et en terminant soit par la dernière page qui comporte une empreinte d'impression ou d'illustration, soit par le second plat, selon le cas. Tous les autres exemplaires originaux sont filmés en commençant par la première page qui comporte une empreinte d'impression ou d'illustration et en terminant par la dernière page qui comporte une telle empreinte.

Un des symboles suivants apparaîtra sur la dernière image de chaque microfiche, selon le cas: le symbole \rightarrow signifie "À SUIVRE", le symbole ∇ signifie "FIN".

Les cartes, planches, tableaux, etc., peuvent être filmés à des taux de réduction différents. Lorsque le document est trop grand pour être reproduit en un seul cliché, il est filmé à partir de l'angle supérieur gauche, de gauche à droite, et de haut en bas, en prenant le nombre d'images nécessaire. Les diagrammes suivants illustrent la méthode.

MICROCOPY RESOLUTION TEST CHART

(ANSI and ISO TEST CHART No. 2)



APPLIED IMAGE Inc

1653 East Main Street
Rochester, New York 14609 USA
(716) 482 - 0300 - Phone
(716) 288 - 5989 - Fax

22

Palm Room Ballads

By Ernestine

RS 8459

RL3

P34

1913

Copyright Canada, 1913
By Ernestine

Coy Coquette

Sweet brunette, coy coquette,
Shun me, dear, 'I get you yet;
Charming eyes, billowy sighs,
Man can't resist—however wise.

Rosy Lips

Rosy lips, deepest sighs,
Chestnut hair, laughing eyes,
Dimpled cheeks, Venus chin,
Quite enough to take man in.

Her Loves are Many

The maid who has never loved one
No doubt has loved a score,
And, if as many came each day,
She still could love one more.

Popularity

Dearie, you are far above
Gay women of hilarity;
Sweet piety, refinement, love,
Have won your popularity.

He Listened Lovingly

He listened to her girlish voice,
He looked into her eyes;
She drank in every word he said,
Then answered "All are lies."
"But, dearie, well I know I'm not
What I would wish to be,
But no man living would forego
Fresh fruit from off the tree.

A Lover's Kiss

He pressed her soft, warm, ruby lips
In a most ardent lover's kiss;
He lingered there, he would not dare
One moment of such bliss to miss.
It thrilled his inmost being,
As with delicious wine;
'Twas of the earth, most earthy,
And yet it was divine.

His Wife's Praises

There's many a charming married man
Who ever sings his dear wife's praises,
But, if he told the Gospel truth,
He'd wish his sweet wife were in —

Your Charming Ways

Your mouth is like a rosebud,
Your hair bright threads of gold;
But, dear, it is your charming ways
That make me brave—if bold.

Beneath Her Mask

Yes, dearest, I will ever own
'Tis not on Hallowe'en alone
You wear a mask.

I see beneath your winning smile,
While we full many hours beguile,
What I would ask ?

Love's Young Dream

Love's young dream,
 'Tis not as good as later on,
When the bliss of maiden's kiss
Has simmered down to—
 Glad she's gone.

What Time I've Wasted

“Dearie, what time I've wasted
In making love to you,
But—this is how it happened,
Just then I'd nothing new.

If Men Meant Only One Half

If men meant only one half they said,
If they proved but true even after they
wed,

We never would know them, if such life
they led,

We never would see them, for—they
would be dead.

Woman's Curse

'Tis ever said that wine, women and song
Appeal to weak men, as well as the
strong;

But—flattery, love, and an open purse
Prove to all women a bigger curse.

Our Afternoon Tea

My life has been brighter
Since I met thee;
Thy love, thy sweet beauty,
Our afternoon tea,
Have made me just question
My own mode of life,
If 'twould not be cheaper
To make you my wife.

My Lassie Went

Before my love had grown quite cold,
She squandered time, my youth, my gold;
When all were spent, my lassie went
To where her fickle heart gave vent.

Men May Laugh at Women

Men may laugh at women,
And their modern style,
Had they the same latitude,
Then—the world might smile.

When I Am Far Away

Dear, when I am far away
I shall see your smiling face,
Knowing well, my darling girl,
Any man may take my place.

Beautiful Girls

Beautiful girls, why do you fetter
Poor, feeble man, nor make him better?
He is but putty in your hands;
You hold him with Eve's ivy bands.

Does Not Care For Any Girl

The man who says he does not care
A whit for any girl,
When left alone with some fair maid
Soon finds his manhood in a whirl.

It Matters Not What Nation

It matters not what tongue or nation,
Where there's pure love—there is sure
salvation,
Where nought but passion—sure dam-
nation.

Man's But a Man

Travel o'er this earth full wide,
Men you'll find, can't be denied
His heart's desire;
'Tis like a fire
That must burn out e'er it expire.

Her Touch Was Tender

She sat beneath the waving palm,
Her smile diffused a soothing balm;
He took her hand, her touch was tender,
Her palm was soft, her fingers slender;
He pressed it, gently, to his heart,
Then—dropped it with a sudden start.

Man's Subtle Power

Man, you have a subtle power,
And exert it every hour,
At woman's cost,
Till all is lost,
Then you spurn the broken flower.

Dearie, I Love You

"Dearie, I love you," he tenderly said,
"Love you better than life."
She blushed, and sighed, and stammered
forth,
"And, what about your wife?"

Their Little Palm Room Game

They sat and patiently waited
For men who never came,
They were too well known, and all was
through
Their little palm room game.

A Treacherous Cat

As far as I can see,
A wildcat ne'er could be
 A trusted household pet,
Howe'er she purr, and frisk, and fawn,
She'd scratch your eyes out e'er the dawn,
 So, don't fret,
 You may have met
The terror of the wild woods,
And watched her skip, and frisk, and play,
And when you thought you had her love,
She purred, and ran away.

Love Ofttimes Our Doom

Love is all there is of life,
Love,—yes, love—in maid or wife;
Love, alone, dispels our gloom,
Yet, ofttimes, love is our doom.

When Thou Art With Me

I'm lonely, dearest,
When thou art away;
Thy smile—thy cheerfulness
Brighten each day;
But, when I am with you,
Dear joy of my heart,
I find, sweetest treasure,
All my gold must depart.

I Loved a Maid

I loved a maid, so sweet and fair,
I met her every night;
I kissed, caressed, and sighed, and
pressed,
She said it was not right.
I kissed, caressed, and sighed, and
pressed,
You know how I did feel;
Again I kissed, again caressed,
Till—I thought my head would reel.

Why is it so? Why is it so?
That men are made that way;
It matters not what we are taught,
Nor what the preachers say;
We're made that way—we're made that
way,
And—when we meet a girl
With sweet, shy ways, and rosy lips,
It puts us in a whirl.

But, we cannot change the world, boys;
It's all right as it is;
We have the best—be sure of that,
There's nothing that we miss.
So, when you meet a fair, sweet maid
Beneath the starlight sky,
Don't wait to ask your burning heart
That awful question, why?

But, softly, tenderly, caress
Your sweet girl to your breast;
Enjoy the blissful moments,
Just—put her to the test.

s;

The Doctor at the Ball

That night I often shall recall,
When, at the most exclusive ball,
I saw your manly form glide by,
 As of some gladiator;
You proved yourself at once to be
 A fatal fascinator,
For every charming, sweet, young girl
 Fell underneath your spell;
You played your cards, you know you
 played
 Exceptionally well.

.

'Twas not the profile of the girls
 That riveted your gaze,
It was the charms that they revealed
 That held you in a maze.

She Looked Too Dainty

She looked too dainty
In ermine and lace,
With her sweet, winning smile,
And her baby-like face;
It was all I could do
To keep my hands still,
For my heart would dictate
'Gainst my judgment and will.

At His Best

A married man is at his best
When dancing on an utter stranger,
'Tis then that he may just forget
Beneath her smiles lurks awful danger.

Ecstatic Thrills

He never saw her before
She entered the palm room door,
All ribbons, and laces, and frills,
That gave him ecstatic thrills;
As his pulse it beat faster,
He continued to cast her
Mute words through his eyes,
To send her deep sighs,
If, perchance, it might bring her,
And forever pin her
Close to his side.

Man and the World

Man and the world—there's nothing
more,
If you travel this earth from shore to
shore;
Woman may think she has a say,
But—she has to obey her lord's nay, nay.

A Frail Flower

She sought a friend, a loving friend,
Even but for one brief hour;
But he, the tempter, soon destroyed
The frail, wee, beauteous flower.

Did Not Care for Ginger Ale

I asked her would she have a drink;
Blushed, and confused, she stopped to
think,
Then turned a startling, creamy pale;
"I never take just ginger ale."

She Had Me in a Vise

As her head she bowed,
She laughed aloud,
And turned one eye on me,
Then smiled so merrily;
She had me then as in a vise,
Whate'er her charms, whate'er her price.

Your Charm Has Gone

The charm that once you swayed
Has gone forever;
Do what you will, look e'er so fair,
'Twill come back never.
You thought I could not change,
My love would be the same;
So you played fast and loose with me,
And—lost the final game.

Man's Passion for a Maid

When man has a passion
For a pretty maid,
Till he wins his priceless prize
All his powers are swayed
How best he can win her,
As a saint—or sinner.
Nothing can deter him,
While the tempest rages;
By his artful wiles and ways
He makes easy stages.
Roses strew her pathway,
Jewels rich and rare
Adorn her snowy fingers,
Gifts beyond compare
Are lavished on his idol,
Who has feet of clay;
This her lover knows full well
And awaits his day.

He swears love eternal,
Love that knows no change;
Vows man's deepest constancy,
Nothing can estrange.
Then his love, his costly gifts
Win the beauteous maid,
Whose charms, whose youth, whose in-
nocence
His manly passions swayed.
When the priceless prize is won,
'Tis rudely cast aside,
Possession robs it of its charm,
Resistance would have glorified.

Pretty Eyes

When pretty eyes look up at me
I'm blind—I nothing more can see;
They chain my soul with some weird spell,
I know not if 'tis heaven or hell.

What is Love?

What is love? Now, who can tell?
Is it heaven—or is it hell?
Love is both. How can that be?
Lover, what's it been for thee?
Has thy dear one thee accepted;
Or, has she thy love rejected?
What is love, man, can you tell?
'Tis either heaven, or else 'tis hell.

The Girl I Adore

I know she loves but one alone,
That she is true as steel;
I, at the altar of her love,
In adoration kneel.

And yet, sometimes, I seem to think
That others have been there,
And then I kick myself to doubt
A girl so sweet and fair.

The Stars Are Not In It

The stars are not in it
With her pretty eyes,
'There's no constellation
In mid twilight skies
That glitters and sparkles
So radiantly
As thine eyes, dear, thine eyes,
That lure me to thee.

Cannot Control Love

Love is exquisite,
Indefinable, beautiful,
 And reaches a depth of soul;
Why is it given,
If 'tis not from heaven?
 Its power no heart can control.

You Left a Void

Just one week ago, my dear,
You went away, and left me here;
The time has seemed more like a year,
The void—is but your absence, dear.
But, darling, I have had a time,
It could not quite be called sublime,
Nor could I put it into rhyme,
But don't forget—I'm in my prime.

The Face I Long For

As I walk down the crowded street,
And look at the faces that I meet,
The one I long for is not there—
That face so sweet, so kind, so fair.
Yet, darling, I must ever own
It is not good to be alone;
No bird e'er seeks an empty nest,
No nightingale could there find rest.

Love's Blissful Dream

In summer, at break of day,
It is charming to steal way,
And in a boat
To dreamily float
Down the sunlit, silvery stream,
In a happy, blissful dream.

At twilight I often feel
For the moment I'd like to steal
Off to some lonely spot
Where mortal man is not,
And airy, fairy garlands weave
O'er my beauteous, modest Ève.

The Music of the Waves

I love the music of the waves
As it breaks upon the shore,
Bringing voices that I loved,
Voices I shall hear no more.
And it gently speaks to me
Of the happy days gone by,
Now I live them o'er again
Though my heart gives many a sigh.

I love the music of her voice
As it breaks upon my ear,
And I drink in every sound,
Yet my heart is filled with fear
Lest I lose the winsome maid,
Who has often sung before,
Who has thrilled poor mortal man,
Thrilled a thousand to the core.

Thou Hast Chained My Heart

Thou hast chained my heart
With thy golden spell,
Yet I know full well, dear,
'Tis the road to hell.

His Mistake

The one mistake in life I've made
Is that I ever with you played,
Even for a minute;
Your heart was never in it,
For I will evermore stand by it,
You had more lovers on the quiet.

Come Back Soon

Dearie, my heart is, oh, so lonely
For your sweet self—your dear self only.
All the sunshine went away
On that day—that lonely day
When you left your happy home,
In far lands a while to roam.
Come back soon, or birds will fly
To summer climes—now, don't ask why?

Wear It for Me, Dear

Wear 'this charm of pink and green
On your white arm, where 'tis seen;
It will bring your heart's desire,
It will set your soul on fire
For that heart—that heart alone,
That lives to ca'll you, dear, his own.

Give a Smile

Give a smile.

Your smile may comfort one you find,
In this big world—so do be kind
And give a smile.

Smile often.

A smile is sunshine to the soul,
A power that radiates the whole
Of life—so give a smile.

Give a smile.

A smile is the light of thine own life,
A power that calms much inward strife;
Be kind—and smile.

What is Fate?

Fate, boys, if you will only care to own,
Is that you reap alone what you have
sown;

That you have sown, not caring what you
reap;

That you have plunged down pathways
tempting, hard and steep.

wn,
ve
ou
lys

You'll Have Another

Your sweet voice will e'er be near me
When no other sound I hear,
Yet I feel you'll have another,
That thought haunts my soul with fear.

Sweet Eyes of Blue

I love thy gentle eyes of blue
When they smile at me,
Giving messages of love
So coquettishly.
When they glance into my eyes,
In their depths I see
Love shining in those soft, blue eyes,
When they yield at me.

INDEX

	<i>Page</i>
<i>A Lover's Kiss</i>	8
<i>A Treacherous Cat</i>	28
<i>A Frail Flower</i>	38
<i>At His Best</i>	35
<i>Beneath Her Mask</i>	11
<i>Beautiful Girls</i>	20
<i>Coy Coquette</i>	3
<i>Cannot Control Love</i>	48
<i>Come Back Soon</i>	55
<i>Dearie, I Love You</i>	26
<i>Did Not Care for Ginger Ale</i>	39
<i>Does Not Care for Any Girl</i>	21
<i>Ecstatic Thrills</i>	36
<i>Give a Smile</i>	57
<i>His Mistake</i>	54
<i>Her Loves Are Many</i>	5
<i>He Listened Lovingly</i>	7
<i>Her Touch Was Tender</i>	24
<i>His Wife's Praises</i>	9
<i>I Loved a Maid</i>	31
<i>It Matters Not What Nation</i>	22
<i>If Men Meant Only One Half</i>	14
<i>Love's Young Dream</i>	12
<i>Love Ofttimes Our Doom</i>	29
<i>Love's Blissful Dream</i>	51
<i>Man's Passion for a Maid</i>	42
<i>Man's Subtle Power</i>	25
<i>Man's But a Man</i>	23

INDEX

	<i>Page</i>
<i>Man and the World</i>	37
<i>Men May Laugh at Women</i>	18
<i>My Lassie Went</i>	17
<i>Our Afternoon Tea</i>	16
<i>Popularity</i>	6
<i>Pretty Eyes</i>	44
<i>Rosy Lips</i>	4
<i>She Had Me in a Vise</i>	40
<i>She Looked Too Dainty</i>	34
<i>Sweet Eyes of Blue</i>	60
<i>Their Little Palm Room Game</i>	27
<i>The Girl I Adore</i>	46
<i>The Stars Are Not in It</i>	47
<i>The Face I Long For</i>	50
<i>The Doctor at the Ball</i>	33
<i>The Music of the Waves</i>	52
<i>Thou Hast Chained My Heart</i>	53
<i>What Time I've Wasted</i>	13
<i>When Thou Art With Me</i>	30
<i>What Is Love?</i>	45
<i>When I Am Far Away</i>	19
<i>Woman's Curse</i>	15
<i>Wear It for Me, Dear</i>	56
<i>What Is Fate?</i>	58
<i>You'll Have Another</i>	59
<i>Your Charm Has Gone</i>	41
<i>You Left a Void</i>	49
<i>Your Charming Ways</i>	10

8
7
3
x
3
3
4
7
0
4
0
y
3
0
3
4

