

A SHORT BIBLIOGRAPHY
OF IRISH FOLK SONG

by Hugh Shields

Folk music society of Ireland



Folk music society of Ireland booklet 2 A SHORT BIBLIOGRAPHY OF IRISH FOLK SONG

This brief guide is for students, whether they are writing theses, publishing research, or educating themselves in other ways, formal or informal. It does not offer advice to singers except indirectly and by rejoicing at the outset that scarcely any such advice has been published. It would have almost certainly been bad. Much of what we do have occasion to include is bad enough, whether written from the 'outside' or the 'inside'. The objective stance, though scholarly in intention, was an affliction to early writers - Bunting and even Petrie - inasmuch as their detachment from popular culture bordered on remoteness and incomprehension. In contrast was the misplaced national and didactic zeal which, towards the turn of the century, tended to identify itself with the 'folk' and to imply that such identity was both an essential and a sufficient condition of omniscience. The two attitudes are far from extinct. The notorious Flood combined something of each. Writings on Irish folk music present an uncertain landscape of bog and meadow over

which you go warily, catching up your coat-tails and floundering in untried morasses before you come to a firm footing.

This publication, like the rest, expresses a personal view and may offend by its omissions as much as by what it says (offence for which the publishers have no corporate responsibility). But it implies no theory and lays down no law. It just tries to compile as much helpful information as may be put in so compact a form about the history and present state of traditional song and its practice in Ireland, both in Irish and English. Useful comment and documentation have been contributed by Nicholas Carolan and Breandán Breathnach. The necessary details of bibliography have all gone into a single alphabetical list, which follows a critical but concise account of the subject in several sections. The account refers to the list by very frequent use of the names of authors or the numbers of items or both, as befits. For special conventions of presentation see p.2.

Hugh Shields

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A NOTE ON PRESENTATION

Works making regular use of music notation are marked 'mus.'. Unless otherwise indicated, publications are to be understood as being written in the language used in their titles. Items listed in \$12 are given numbers on the right, and the numbers are used for cross references throughout. References to sections are also made by number, with the sign \$ prefixed. For abbreviations indicating libraries - 'BPL' etc. - see \$11; for other abbreviations see \$12.

'Discography': A SHORT DISCOGRAPHY OF IRISH FOLK MUSIC ed. Nicholas Carolan (no 3 in this series).

'Song' in our title is meant to include any kind of music produced vocally, ranging from funeral lament and heroic lay to mouth music and nonsense rhymes. Neither the musical nor the poetic element has a long written history (149). Gaelic Ireland had no music notation, though a recent ingenious attempt has been made to show something of the sort (128). The few Irish liturgical manuscripts of the late Middle Ages - of European tradition - are unlikely to throw light on our subject. The oldest airs reputedly Irish in origin - all of doubtful historical value - go back to Elizabethan and Jacobean England, the best known being 'Callino custure me' (9,19, cf.113). In the eighteenth century a few songs in Irish gained theatrical currency in London and Dublin and were printed as a result (13,189,201). But insights into the native practices of singing are rare in early documents and come for the most part from references by travellers to things which surprised them, chief of which was the practice of funeral lamentation or keening (158-9).

Scholarly and antiquarian interest in Gaelic Irish song (song in English comes much later) really dates from the 1780s: the aftermath of Ossian. It focussed first on poetry - Wilson, Walker, Brooke, Hardiman - a little later on music: Beauford, Bunting (20). The two elements thus separated have often since then been kept apart in scholarship, which is thereby depleted. Even to the present it is common practice to edit song-texts in Irish without their airs or even perhaps

a reference to them. Many wax cylinders containing recordings of songs were wiped after notation of the words alone during the penny-pinching years in which the Folklore Commission was founded (for surviving archival sound recordings see the DISCOGRAPHY). Airs without words, on the other hand, have become less common currency today, though Petrie's disdain for the offerings in English of the Dublin ballad-sellers has persisted in neglect of the broadside tradition, while it is rare at any epoch to find much appreciation of the value of strict text-editing methods (60,76,107).

Beyond the words and music little has been written on folk song in its traditional environment (10,104,202) and nothing serious on its modern revival. Old styles survive unevenly; when they meet a new public in the more conservative kinds of folk club, festival or session, the acculturative quality of these events may pass unnoticed by commentators as much as by exponents. Folk song is not often perceived as part of a cultural whole. It is commonly ignored by folklorists (though not by Ó Danachair or Glassie). Academic ethnomusicology flourishes only in Belfast, implanted in a department of Social Anthropology but not yet more than marginally addressed to Irish music in particular.

Meanwhile the revival has been accompanied by an impressive and on the whole satisfying increase in publishing. It is true that much of this is mainly documentary. Some of it, too, conceals a commercial or promotional intention by

4 engaging in 'research' which bears no more than the label. A confusion of subject and object may arise. Song collections may, for example, include airs and annotations yet be extensions of the old broadside commerce more than critical editions: those of Healy and of Mulcahy & Fitzgibbon. But this confusion hurts only the unwary, it is less problematic than the definition of 'folk song' or the assessment of revival in modern

social conditions. A definition of the one may, no doubt, be extracted - by readers who can find no other use for it - from the corpus of material presented here. The assessment of the other will elude them, for a particular merit of the often deplorable Irish is to prize traditional values more than novelty. This is indeed the reason why the subject of this bibliography exists at all.

§2 BIBLIOGRAPHY AND REFERENCE

There are no independent general bibliographies of the subject. A current bibliography since c.1967 has been maintained in IFMS (195). Two catalogues analyse Gaelic song-texts collected in co. Galway for the Folklore Commission (121-2). Four pages by Flood gave a short-title list of eighteenth and nineteenth-century references (44). For more it is necessary to turn either to the reference section of general works - O'Sullivan (172), Zimmermann (226), Breathnach (12) - or to bibliographies of broad compass: that of Ó Danachair or those of Hayes dealing with editions (64), periodicals (64, 66), and manuscript sources (65). The British Library music catalogue, in progress, has many relevant entries (15). Some catalogues of library holdings of manuscripts in Irish contain indexes giving titles of airs and song-texts (108, 148, 169). McKenna is useful for known nineteenth-century song-writers (see also Ó Lochlainn, 157) and for the

relation of folk song to the whole literary field. Zimmermann (226) gives substantial references to chapbooks, broadsides and other popular editions; Moulden has listed the broadside holdings in BPL (see §11 Libraries); and the song titles of a Cambridge collection of Irish broadsides have been indexed (Bradshaw); see also Lyle, Carnell. For Irish song-text collections in America see Wright. Indexes by Shields support a mid-nineteenth-century MS collection of Ulster song-texts (192), an article of the same period on broadsides (1), and an audio collection covering the years 1966-72 (206). A single number of an 'Irish folk guide' dating from 1981 provides a range of practical information (48). Work in progress includes a substantial thematic catalogue of Anglo-Irish song-texts by D.K. Wilgus and Eleanor Long, and a musical thematic index of early printed sources in preparation at the School of Music of University College Cork.

§3 COLLECTIONS AND COLLECTORS

Those commonly called 'the great collectors' of Irish folk music were mainly compilers of repertoires of melody. The old-

est collection of melodies entitled 'Irish' was less assuming, that of the Neales (1726); similarly addressed to a popular

5 urban public were those of the Clonmel piper O'Farrell (c.1800+). Bunting's three collections from Ulster and Connaught, in 1796, 1809 and 1840, became progressively more ambitious. His manuscripts survive in QUB and together with the Gaelic texts collected for him but excluded from his editions they have been re-edited by O'Sullivan, the last part unsatisfactorily after the latter's death. Bunting was followed by Hudson, some of whose melodies appeared, not as a collection, but in a magazine series of the 1840s. The next to publish a volume drawing on MS melodies was Petrie (1855), after whose death an independent selection from his MSS appeared (Hoffman) followed by another fascicle of the original edition. Finally a 'complete' but disorderly Petrie was edited by Stanford (1902-5). A doctoral thesis has now re-edited the whole collection from the MSS (39). Petrie gave only a little more space to song-texts than Bunting had done, but some of the appropriate texts in Irish seem to survive in the MSS of Eugene O'Curry (Eoghan Ó Comhraí), who was one of Petrie's informants and a mentor for him in Irish (36). One more editor of song melodies in Ireland was P.W. Joyce of co. Limerick, whose publications, however, admit a proportion of whole and fragmentary song-texts, mainly in English. They culminate in the large miscellany of 1909 and a further volume remains in manuscript (NL). Joyce drew on music collections whose authors had not printed them: Forde, Pigot, and for the unpublished volume Goodman (11), who has left a substantial collection from Kerry (TCD). Finally Francis O'Neill deserves mention;

though settled in Chicago he maintained links with Ireland, where his principal collection (1903) has left its mark, more, it is true, on players than on singers (149).

The vocal, indeed the musical, value of these collections is limited, the lack of texts regrettable. Meanwhile, texts were printed without airs (Brooke, Connellan, Hardiman, Hyde, and as late as Ó Muirgheasa) and occasionally with them (O'Daly), often from unspecified sources. All these are in Irish; in English, poetic collections were many but popular song-texts found small space in them (Duffy, Madden, Graves; in MS Hume, McCall J.), for, after all, English was still the medium of a flourishing popular press and as such less esteemed as a field of ethnographic enquiry. From about 1910 the balance is redressed a little between the languages, and words and airs are more often associated: in Irish Ní Annagáin & Clann-diólúin, Costello, Freeman, Ó Muireadhaigh, Walsh, Ní Ógáin, Ó Baoighill (125), O'Sullivan (175); in English Darley & McCall, Hughes, Galwey, Ó Lochlainn (155-6), Ranson (184), to which can be added Sam Henry's newspaper series (§9). The foundation of the Irish Folklore Commission (1935) brought new discipline to collections made under its authority, regrettably only two exclusively of songs: De Noraídh (Munster) and Ennis (mainly Connaught and Ulster, unpublished). The publication of Ennis's substantial collection, still in MS, is under consideration.

The advent of the tape-recorder assigns the rest of this account primarily to the

6 DISCOGRAPHY where it is more fully dealt with. But MS and printed notations from sound strictly belong here and may be briefly noted. The Folklore Commission, now the Department of Irish Folklore at University College Dublin, makes verbal - not musical - MS notations of its recorded songs. Some collectors have published items from these: Munnely (111-12, 207), Partridge (180-1). For other printed items from existing recordings see Shields (191-4, 198, 202-3, 205).

The diversity of motives, the success in achieving them, and the resources and competences of collectors of whatever epoch must be left to the reader to judge. Besides the collections so far noted a miscellany of others, mainly

recent ones, also occur in our list: in Irish nos 37, 57, 60, 88, 91-3, 98-9, 129, 131, 134, 137, 143, 150-1, 153, 160, 170, 176, 178, 181, 212, 219; in Irish and English nos 87, 127 and (macaronic) 165; in English nos 4, 8, 27, 33, 46, 49, 55-6, 58, 62, 67-72, 97, 101, 103-5, 107, 130, 133, 166, 182, 185, 215, 225-6. Many lack melodies, information on sources etc., and less than half represent any serious personal field work by the editor: 4, 8, 27, 33, 46, 60, 87, 91-3, 99, 103-4, 127, 130, 134, 143, 153, 160, 166, 176, 181, 185, 212, 215. A useful motto might be that what cannot be verified need not be accepted on trust: a motto applicable generally, of course, to all written representations of oral literature.

§4 GENRES

Irish folk song is predominantly secular, recreational, at most casually celebratory. No important present-day genre is marked by functional application or seasonal performance. A few surviving items suggest that it was not always so, but they are ill-documented and offer little matter for research. A handful of songs alleged or purporting to accompany spinning (183), winnowing (171), ploughing (whistling, 86, 183), rowing (162), and the work of the blacksmith (183) occur in early collections. Some Presbyterian 'choir rhymes' - secular verses in English for practising the music of sacred texts - are given by Henry (124). There is no attested history of dancing to singing except to vocables or 'lilt', which uses instrumental tunes and is rarely notated (202). Children's game songs

and rhymes, on the other hand, are plentiful in English (8, 27, 32-3, 54, 182). But Irish apparently lacks these, and has only left a small body of songs involving child and adult: a few lullabies, dandling songs and the like (91, cf. 35, 86, 183). Seasonal customs - mumming, wrenboys, biddyboys - use instrumental support rather than songs which are proper - or applied - to this function; see however two mummers' songs of English origin in Tunney.

Religious songs in Irish, now commonly focussed on Eastertide, are thematically ancient but do not survive well (78). The theme of the Lament of Mary/ the Three Marys is the subject of a major study: Partridge. Christmastide hymn-singing in English, 'carols', survives in one co. Wexford church (166, 185). Funeral lamentation, now

7 disused, has often received general comment but has rarely been analysed or notated (3, 16, 31, 53, 158-9); a few parodies of keening ('caoineadh') have been noticed (175, 179, 199).

We turn to the broad secular category in the respective languages. The medieval 'laoi Fiannaíochta', Fenian or Ossianic lay, is the only thoroughly narrative genre of Irish, more heroic than ballad-like (88, 98, 170). It has survived in Scotland, but the last Irish example was recorded in 1949 (10, 193). Irish adopted - from English - only a few of the international narrative ballads (194). On the other hand it uses varied native techniques of narration mingling prose with sung verses (53). The latter being strongly lyrical are not distinctly marked off from the great body of lyric song in Irish. A survey of love song defined by poetic theme has shown extensive influence of continental medieval lyric on Irish: Ó Tuama (177). The 'aisling' - vision - poetry evidently develops a political interpretation out of an erotic one (10, 177). Many song-texts which have been orally transmitted are by known Gaelic poets and also figure in editions

of their works; except for Raftery (Reachtúire) these editions are omitted below.

In English, popular genres from Britain formed an initial repertory, later enlarged by native composition (202, 221). American influence has been noticed (220, 223). The early British ballads are well represented (194, 207), including rare examples (29, 110, 202), and especially among the travelling people (111). From the late eighteenth century the broadside ballad was to quite an extent 'annexed' as an Irish genre (202, 228). Lyric song from Britain and native song in Irish inspired native lyric in English, and there is an abundance of local composition, well exemplified by Berry (and in Irish by Ó Dubhda). Songs and verses translated from the one language to the other have received little attention. Macaronic song-texts are edited from written sources by Ó Muiríthe. Political songs of Nationalist, with some of Unionist, complexion - the former commoner from 1798 and in English rather than Irish - get scrupulous attention from Zimmermann; more popular anthologies are by Galvin and Greaves.

§5 MUSIC

This is perhaps the branch of Irish folk song which is least developed. From Petrie onwards - who expressed a preference for vocal over instrumental melody - most have counted it a merit simply to notate airs, without bothering to analyse them. Published notations, moreover, vary greatly in quality and utility, and the deliberate alteration of MS sources, which we may surmise in many editors, has been demonstrated in the case of Joyce: Uí

Eigeartaigh. The only book devoted wholly to music, and largely to vocal music, is by Henebry; published posthumously, it is uneven and difficult, but interesting for the airs sent to Hornbostel in Berlin. More recently, attention has been given to the ornamented styles of Connemara and of the Wexford carols by Bodley (6, 166). A few comparative notations of ornamented airs may be found in record reviews (200, 204). Mode, tonality and struc-

8 ture are given a chapter by Breathnach (10) and statistically analysed in a Derry collection by Shields (202). Ó Canainn has something to say about motifs,

tone frequency and ornament (132). Bronson's substantial analysis of ballad melodies includes Irish ones, but these are regrettably few.

§6 WORDS

Verbal form has been treated pragmatically just as music. Editors may comment on the sound of words in singing by means of a modified orthography, but only now and then by explicit discussion: De Noraídh for the Irish of Munster, Shields (202) for the English of Derry (cf. also Ó hUrmoltaigh 154). Bodley's Connemara music notations indicate the common use of supplementary syllables in Irish: a feature perhaps even commoner in English (197). Verse form also deserves more attention. One problem is the influence of Irish classical syllabic metre on folk song metres, now generally accentual in Irish as well as English:

Breathnach (10), Breatnach, Ó Madagáin (159). The considerable influence of Gaelic verse forms on English texts has been touched on only as an adjunct of style when patterns of assonance combine with lexical riches drawn from the Classics: Ó Baoill (126). A whimsical discussion of naive or comic nineteenth-century style is by the contemporary Hand. Poetic style is otherwise neglected, though the advances of recent research in oral techniques could be applied to the conventions of both languages and in particular to the elliptical discourse and mobile perspectives characteristic of Irish.

§7 SINGING, SINGERS AND THE COMMUNITY

General features of traditional performance are outlined by Breathnach (10), treatment of song endings illustrated locally by Shields (193). Ó Canainn adds useful if doctrinaire comment on other features (132). Studies of individual singers are few and, aside from Morton (104), brief: interviews with Joe Heaney (188) and Diarmuid Ó Súilleabháin (132), short presentations of various singers, with a selection of their songs, in CEOL: see Ó Corraoin & Ó Máille, Munnelly (109). The best-known member of a traditional singing family, Paddy Tunney, has himself made a book-length statement-cum-anthology. And a nineteenth-century emigrant singer is the subject of an article by Gardner-

Medwyn.

The public has been left, for the most part, to take care of itself. Singing in small communities has been described by Shields (Derry, 202), in a broader cultural context by Glassie (Fermanagh), and, with regrettable effect, practised by Messenger (Aran Is.). Singing in the travelling community is presented, with examples, by Munnelly (111). There are articles on 'treasonable' songs in the nineteenth century (114, 144), on a local co. Derry bard and blind fiddler (203), and on literacy (205).

All these and other aspects deserve to be developed: they require sensitivity and experience when they deal with living people or their relatives.

A handful of items longer than brief notes, documents or editions deal specifically with single songs. Only Ó Duibhinn's study of 'Dónall Óg' is of book length. Each of the others has a particular slant. While one establishes the Irishness of the murder ballad 'Rose Connolly' (222) another studies continental analogues of a song of averted execution 'Derry gaol' ('The weary gallows', 89)

and a third considers the public perception of Padraic Colum's 'She moved through the fair' and the traditional source which it adapted (198). Studies of versification, textual history etc. appear from time to time in ÉIGSE ('Bean an fhir rua' 5, 'Caoineadh Airt Uí Laoghaire' 16, 'Una Bán' 94, 'Moll Dubh an ghleanna' 135, 'Slán chum Pádraic Sáirseal' 136).

§9 THE POPULAR PRESS

We are probably still far from knowing the full extent of Irish-printed broadside ballad and song chapbook holdings in large public libraries, especially BL, so nothing said here need be considered definitive. The earliest Irish broadside ballad, 'Mount Taraghs triumph', is a topical piece dated 1626 (RSA): in English like all broadsides and chapbooks until the nineteenth century. Other sheets of the late seventeenth and the eighteenth centuries include very few examples of traditional verse (BL, CUL, NL, TCD). From about 1760 to 1840 an abundance of chapbooks printed all over Ireland survive (BL, HC, NL, NLS see Lyle, RIA, TCD, UM) and these are a good source of texts of traditional songs. From the early nineteenth century to about 1914 these songbooks give way to broadsides printed mainly in Dublin, Belfast and Cork (BL, BMPL, BPL see Moulden, CUL* see Bradshaw, DPL, HC*, LC, LHB*, NL*, NLA, PRI, QUB, RIA, RSAI*, SUL see Carnell, TCD, UCD:FL, UCD:OB.) Collections marked * include uncut or only partly cut sheets with from six to sixteen items. Texts in Irish (96) or macaronic texts

in Irish and English (165) are scattered through most collections.

Already in the eighteenth century popular anthologies of airs, texts or both were printed (13, 26, 117), as well as popular sheet music, which is well preserved in the Joly collection of NL. Such publications multiplied in the nineteenth and twentieth centuries; for items in book format see Zimmermann (226). Despite lingering broadsides, the period since the First World War has been chiefly supplied by such items, which have tended to become 'respectable'. Henry's 'Songs of the people' is an unusually long-running weekly newspaper series (1923-39) of songs with solfa airs. For the nineteenth century a good contemporary description of ballad-mongering and sheets (1851) is given by Allingham, himself a writer for the Dublin ballad trade (I, 196). Local printing is dealt with in numerous articles by Dix. For the Dublin printer Brereton see Neilands. Shepard places the Irish trade in the larger context of Britain and Ireland. Just as the sheets and songbooks in English contain many texts - including contemporary hits - of

- 10 British origin, many Irish songs in English, including traditional ones, were often printed on English and Scottish sheets.

Ballad sheets have influenced singing in Irish less than in English, despite those in Irish noted. From the late nineteenth century the Language Revival has seen the rise and

fall of many magazines in Irish with song-texts which were often taken from the oral medium and/or sometimes found their way into it: Hayes (64). Later still, radio programmes were accompanied by some printing on sheets and by a series of booklets with texts and airs: Ó Tuama (178).

§10 PERIODICALS

Journals devoted to Irish folk music have an intermittent record. The JOURNAL OF THE IRISH FOLK SONG SOCIETY (1905-39) stopped publishing varied items after the First World War and ground finally to a halt amid the interrupted works of O'Sullivan (171). Variety is the keynote of CEOL* (1963-, 21 numbers) though it began and remains a one-man show. IRISH FOLK MUSIC STUDIES* (1973-) has produced three numbers and is preparing a fourth. It is published by the Folk Music Society of Ireland, which also has a more topical newsletter, CEOL TÍRE* (1973-, 27 numbers), with occasional reviews, notes, music, reprinted items, articles of research value, and reports on all the Society's meetings. TREOIR (1967-), the bi-monthly magazine of Comhaltas Ceoltóirí Éireann, provides mainly glossy pictures and chat with an occasional useful article. SLOW AIR (1976-7), intended to be more seriously topical, did not outlive its third number.

Other Irish journals have relevant articles from time to time, chiefly: ULSTER FOLK-

LIFE, DAL gCAIS - a co. Clare journal with a special interest in folk music - in recent years BÉALOIDEAS, and SINSEAR, edited by Folklore students of University College Dublin. EIGSE deals with textual and historical aspects of songs in Irish. Newspapers and magazines have run series of songs which rarely exceed a calendar year (but see Henry, §9). SOUNDPOST had begun taking notice of folk-music events, publications etc. For most of the century IRELAND'S OWN has been printing song-texts in English.

The journals published from Cecil Sharp House have contributed to the editing of Irish songs: JOURNAL OF THE FOLK SONG SOCIETY and its successors JOURNAL OF THE ENGLISH FOLK DANCE AND SONG SOCIETY and FOLK MUSIC JOURNAL. The London magazine TRADITIONAL MUSIC and its successor MUSICAL TRADITIONS review Irish recordings. American folklore journals occasionally include articles on Irish folk song.

*These items are available from the Folk Music Society at
15 Henrietta Street, Dublin 1.

§11 LIBRARIES

The following is a list of libraries with relevant items or collections. 'S' and 'B' refer to song-texts in chapbooks and on broadsides respectively (see §9).

11	BPL	Belfast	Central Public Library. See 124; B: see 106.
	LHB	"	Linenhall Library. B: G 1926.
	QUB	"	Queen's University. Bunting papers: see O'Sullivan (171) I xxv-xxvi (microfilm in NL). B: xf PR 88601/1, xff 88601/1, xff Z 152/1.
	UM	"	Ulster Museum' S.
	BMPL	Boston, Mass.	Public Library. B: see NUC XXXII 392 (gives a list of titles).
	CUL	Cambridge	University Library. B: see Bradshaw III cols 1355-84 (a microfilm of the coll. is in NL, 39988 m 34).
	HC	Cambridge, Mass.	Houghton Library, Harvard University. B, S: see Harvard CATALOGUE passim.
	NLA	Canberra	National Library of Australia. B: 320 945 168 Box 46 (844a-v).
	DPL	Dublin	Public Library, Pearse St. B: Gilbert 32a.
	NL	"	National Library of Ireland. MSS: 490, Hume coll., see 192; 2982-3, Joyce compilation; 3306, Allingham notebook; 9278-80, Petrie coll.; 13849 John McCall song-text coll.; Hudson MSS, see 75. S: I 6551+town of publication; I 04,P1; I 39989; J 39988; P 140 LO. B: alphabetical portfolios, LO; P.J. McCall coll. in 14 vols, LO (cf. MS 13854); Joyce broadsides on microfilm. Sheet music: Joly coll. See 124.
	RIA	"	Royal Irish Academy MSS: 24 o 19-34, W. Forde-J.E.Pigot coll. B: 66 h 17; 3 c 37-9; RR g 32f. S: 12 B' 11-12 and 15-18; strongroom 23 g 32. See 108.
	RSAI	"	Royal Society of Antiquaries of Ireland. B: C7 C5.
	TCD	"	Trinity College Library. MSS: 3194-7, Goodman coll.; 3562-3, Petrie papers; microfilms of Theodosia Ross MS and Wexford carol MS (MSS dept). S: 66 u 165; CC m 77, B: 82 a 40; 112 d 25; 189 t 1-3 (card cat. by Charles Benson); Gall. R 15 34-5.
	UCD	"	University College. OB, Library, Old Books dept, B: Ó Lochlainn coll. FL, Dept of Irish Folklore, library and MS coll., including De Noraídh and Ennis, B: S.O'Leary coll. See §3.
	NLS	Edinburgh	National Library of Scotland. S: see Lyle.
	BL	London	British Library. S: 1078 k 2; 11621 a 22; - - 49; - aaa 16; - - 30; - b 12, - cc 3; - l 1; 11622 b 30; - - 32; - d 2; - de 15; - - 21; - df 19; - - 34; - - 51; 12331 ee 40. B: C 116 h 1 and 3; C 116 i 3; 835 m 10.
	RSA	"	Royal Society of Antiquaries. B: see §9.
	-	Maynooth	University College. See 148.
	PRI	Providence, RI	Public Library. B: Alfred M. Williams coll.
	SUL	Sheffield	University Library. B: see Carnell.
	LC	Washington	Library of Congress B: see NUC XXXII 389 (sheets of about 10 songs), LXXVII 122

- A Allingham, Wm 'Irish ballad singers and Irish street ballads' (1852) repr. in CEOL III i (1967) 2-20 with notes and song index by H. Shields. Cf. 196; §2, 9, 11 NL. 1
- B BÉALOIDEAS. The journal of the Folklore of Ireland Society, Dublin 1927-, 1-. Annual from vol.V. Articles in Irish and English. §10. 2
- Beauford, Wm 'Caoinan, or, Some account of the antient Irish lamentations', TRANSACTIONS OF THE ROYAL IRISH ACADEMY IV, Antiquities (1792) 41-54, mus. §1,4. 3
- Benson, Chas, see §11 TCD.
- Berry, Paddy, ed. WEXFORD BALLADS Wexford, Foillsitheoirí Cois Sláine, 1982, 220p., mus. §3,4. 4
- Bhreathnach, Aine "'Bean an fhir rua'", ÉIGSE XVI (1975-6) 187-202. §8. 5
- Blacking, John, see 104.
- Bodley, Seóirse 'Technique and structure in "sean-nós" singing', IFMS I (1973) 44-63, mus. See also 145, 166; §5,6. 6
- [Bradshaw, Henry] CATALOGUE OF THE BRADSHAW COLLECTION III, Cambridge 1916, cols 1355-84. §2,9,11 CUL. 7
- Brady, Eilis ALL IN! ALL IN! A selection of Dublin children's traditional street games with rhymes and music, Dublin, Comhairle Bhéaloidas na hÉireann, 1975, xvi+195p., mus. §3,4. 8
- Breathnach, Breandán 'Cailín ó chois tSiúire', CEOL II iv (1967) 94-5. Discusses in English the Elizabethan 'Callino cuture me'. §1. 9
- FOLK MUSIC AND DANCES OF IRELAND (1971) Cork, Mercier, 1977, new ed. viii+152p., mus. For cassette see DISCOGRAPHY. §1,4,5,6,7. 10
- 'Seámas Goodman (1828-96) bailitheoir ceoil', JOURNAL OF THE KERRY ARCHAEOLOGICAL AND HISTORICAL SOCIETY, VI (1973) 152-71. Goodman's music collection: see §3, 11 TCD. 11
- 'Ireland, II Folk music', NEW GROVE DICTIONARY OF MUSIC AND MUSICIANS ed. S. Sadie, London, Macmillan, 1980, IX 316-25, mus. §2. 12
- ed. 'The first Irish song published', CEOL V i (1981) 2-3, mus. 'Sín síos suas liom'. §1. 13
- Breathnach, Pádraig, see 219.
- Breathnach, Pádraig A.B. 'A musical link between "dán" and "amhrán"', CEOL IV iv (1981) 102-9. On syllabic and accental metres. §6. 14
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