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THE BUNTING COLLECTION
OF
IRISH FOLK MUSIC AND SONGS

PART VI.

WITH INDEXES TO PARTS I—VI.

VOLS. XXVIII—XXIX



DECEMBER, 1932

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THE BUNTING COLLECTION

OF

IRISH FOLK MUSIC AND SONGS

Edited from the Original Manuscripts

BY

D. J. O'SULLIVAN

PART VI.

WITH INDEXES TO PARTS I—VI.

1939

PREFACE.

THE present double number of the *Journal* completes the treatment of the airs contained in Bunting's second volume. Altogether, six Parts have now been published in this edition. Parts I to III cover Bunting's first volume, published in 1796, and Parts IV to VI deal similarly with the airs printed in his second volume, which appeared in 1809. Appended to this *Journal* are comprehensive Indexes to all six Parts.

When the Editor first began working on the Bunting manuscripts, he had the intention of dealing not only with these two volumes, but also with Bunting's final volume, published in 1840, together with such unpublished material as might seem worthy of publication. In all, 175 airs and upwards of 3,000 lines of verse have now been printed and annotated. Treated on the same scale, the remaining material would be of about the same amount, and would therefore occupy another six Parts of similar size. But circumstances have prevented the full realisation of the original plan, and the Editor's work in this field ceases with the publication of the present issue.

It remains for him to tender his sincere thanks to those who, by their sympathy, help and encouragement, aided him in a task that proved to be of some magnitude. In particular, he owes a debt to his friend Mr. A. Martin Freeman, whose expert advice and criticism were generously placed at his disposal during every phase of the work, and also to Mrs. Freeman, but for whose husbanding of the finances of the Irish Folk Song Society the project would have come to a still more untimely end. He is further indebted to the Librarian of the Queen's University, Belfast, who greatly facilitated his work on the Bunting MSS. by allowing them to remain on a continuing loan to the National Library of Ireland; and to Dr. R. I. Best, the Director of the National Library, for receiving the MSS. and for affording him every opportunity for study and research. D. J. O'S.

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SUPPLEMENTARY LIST OF WORKS REFERRED TO IN THE NOTES
TO THE SONGS.

* * * *This list is supplementary to those printed in Parts I—V inclusive. Works containing neither music nor song-words are not noticed hereunder. Those containing no music are marked with an asterisk. All works except those marked with a cross are in the National Library, Dublin.*

ROBERT BRUCE ARMSTRONG. THE IRISH AND THE HIGHLAND HARPS. Edinburgh. 1904.

†CHOICE AYRES, SONGS AND DIALOGUES TO SING TO THE THEORBO-LUTE OR BASS-VIOL. London. Printed by William Godbid. 1676. [Copy in the British Museum .

*AN CRANN. (An Irish language periodical). Letterkenny. 1916—1921.

JAMES C. DICK. THE SONGS OF ROBERT BURNS. London. 1903.

*†THOMAS DUFFET. NEW POEMS, SONGS, PROLOGUES AND EPILOGUES. London. 1676. [Copy in the British Museum].

JOHN GLEN. EARLY SCOTTISH MELODIES. Edinburgh. 1900.

*LIA FÁIL. A Journal for promoting the study of the Irish language and literature. 1925—.

SAMUEL LOVER. LYRICS OF IRELAND. London. 1858.

PATRICK McDONALD. HIGHLAND VOCAL AIRS. Edinburgh. [1784].

*JOHN MACKENZIE. THE BEAUTIES OF GAELIC POETRY AND LIVES OF THE HIGHLAND BARDS. Edinburgh. 1907.

*RISTEÁRD Ó FOGHLUDHA. TADHG GAEDHLACH. Dublin. 1929.

*BRIAN O'LOONEY. A COLLECTION OF POEMS BY THE CLARE BARDS. Dublin. 1863.

*TOMÁS Ó MÁILLE. MÍCHEÁL MHAC SUIBHNE AGUS FILIDH AN tSLÉIBHE. Dublin. 1934.

*TOMÁS Ó MÁILLE. URLABHRAIDHEACTH. Dublin. 1927.

THE ROXBURGHE BALLADS. Vols. I—III edited by William Chappell; vols. IV—IX edited by Joseph Woodfall Ebsworth. Hertford. 1874—1883.

*WILLIAM J. WATSON. BARDACHD GHAIHLIG. SPECIMENS OF GAELIC POETRY. Glasgow. 1918.

109. Cois Leasa.

(BESIDE A RATH.)

TITLE: 1809, p. 49: Cois Leasa—Beside a Rath.

1. Cois leas--a dhom go h-uaig-neach Ar uair na maidn' im
 aon---ar, Le h-ais na Sionn' i mbruach chnuic Ba shnu--adh-ghlais-e
 sgáil, Do dhearc mé ain-nir uaibh-reach, Ba shu--aimh--neach, ba
 shéan-mhar, Ba réal--tan--nach, aer--ach í Ag téar-----nadh im'
 dháil. A dlaoi-fholt daith-te feac-tha fiar, Go cíor-tha, cas-ta,
 creath-ach síos, Go snaidhmean-nach, snuigh-te, sreathach siar Go
 slaod--ach go feór, A réalt--dear--ca réidh'-ghlas, A
 h-éad--an gan chas, chríon, Ag géar--chaith---eamh
 gaeth-----ibh I gcléibh-----thibh gach treóin.

1809, p. 49.

I. Cois leasa dhom go h-uaigneach
 Ar uair na maidne im' aonar,
 Le h-ais na Sionn' i mbruach chnuic
 Ba shnuadh-ghlaise sgáil,

B

Do dhearc mé ainnir uaibhreach,
 Ba shuaimhneach, ba shéanmhar,
 Ba réaltannach, aerach í
 Ag téarnadh im' dháil.
 A dlaoi-fholt daithte feactha fiar,
 Go ciortha, casta, creathach síos,
 Go snaidhmeannach, snuighte, sreathach siar,
 Go slaodach go feór,
 A réalt-dhearca réidh'-ghlas,
 A h-éadan gan chas, gan chríon,
 Ag géar-chaitheamh gaethibh
 I gcléibhthibh gach treóin.

II. Ba gheanamhail deas a h-éadan,
 Gan aon locht ach óige,
 A malaí gartha caol-deas,
 Ba dhearc snuighte cóir,
 I n-a leaca leabhair aolmhar
 Ba thréanmhar an rósa,
 'S a beól tana caor-lasta
 Ceólmhar gan cháim.
 Do lion mé ar fad le rachta cléibh,
 Do bhíogas mear mar ealtaibh éan,
 'S do bhí mé seal im' stad go léir
 Le géar-shearc dá cló,
 Nó gur shaoil mé gur dé-bhean í,
 Do dhirigh tar lear i gcéin,
 Nó an tsidh-bhean as croidhe an leasa
 Bhí 'tiacht im' dháil.

III. Do bhrigh nár bhíos go léir dhom
 Goidé an ghaoth chugham do sheól í,
 D'fhiosraigh mé goidé an treibh
 Ó'r théarnaigh a pór,
 Nó nár bhfior gur b'ise an spéirbhean
 D'fhág Trae shoir faoi cheó-bhruit,
 Nó Déirdre le ar traochadh
 Na tréinfhir gan treóir,
 Nó an bhean do mhill Mic Lír le draoidheacht,
 Nó an bhean do léonaigh Fianna Finn,
 Nó an bhean ón mbinn do dhligh ar Chonall
 Triall seal 'n-a deóigh,
 Nó Ciarnait do b'áille,
 Nó Blánaid ba ghile gnaoi,
 Nó an ghrian-bhean a d'fhág Inis
 Fáile faoi bhrón ?

IV. Do fhreagar dom an spéir-ainnir
 Aobhdha na maoin-ros,go,
 " Ní bean do'n aicme is léir dhuit
 Ar aon-chor mé, a Sheóin,
 Is bean le fada i bpéin mé,
 Gan chéile dom' chumhdach,
 Am' dhluth-chreim ag búraibh,
 Dom' shughadh is dom' dheól.
 Is mise Éire thairg 'tiacht ad' Ión,
 Le sgéal gur gairid, geallaim dhíbh,
 Go dtéarnaigh maithe clanna Gaoidheal
 Am' éileamh faoi dhó,
 Is an tréin-bhile b'aoirde
 Do phréimh-shleachta Chaisil chaoin,
 Go léadmhar le laochradh
 Go léimfidh mo leomhan ! "

MS. 7, no. 172, with readings from MS. 10, no. 87. MS. readings: I, 3, Le heas na siona bruchnuig. I, 9, dlaoidhfuilt. I, 9, feaca. I, 11, snaoimneach snoite srathac. I, 12, A slaoideadh go feoir. I, 13, reidh dhearca ro ghlassa. II, 3, geara. II, 4, dearcсноite. II, 15, croinn leasa. III, 2, ghaoith. III, 4, Ar for Ó'r. III, 6, treinfhir for Trae shoir. III, 9, ban chliar for Mic Lír. III, 11, dhlighidh. III, 13, an Chiarnuit. III, 14, an Blandaid. IV, 4, Ar aon-chor nó pór. IV, 9, linn. IV, 10, Le sgeala gairid. IV, 11, Gur tearnaig. IV, 13, bu nairde. IV, 15, Is le laochraidh go laodmhach.

TRANSLATION.

- I. As I was beside a rath in solitude
 At the morning hour alone,
 Beside the Shannon on the fringe of a hill
 In colour of verdant hue,
 I beheld a proud maiden,
 Gentle and serene,
 Star-like and ethereal,
 Approaching me.
 Her bright, curling, wanton locks,
 Combed and plaited, shaken down,
 Twisted, smooth, streaming backwards,
 Were flowing down to the grass,
 Her starry, soft-grey eyes,
 Her faultless, unwrinkled face,
 Were shooting sharp arrows
 Into the breast of every warrior.
- II. Beautiful and comely was her face,
 With no fault but youth,
 Her brows clear, slender and handsome,
 Were finely chiselled.

In her delicate, lime-white cheek
 The rose was struggling for mastery,
 And her slender, red-lipped mouth
 Was musical and faultless.
 My breast was wholly filled with passion,
 I started like a flock of birds,
 And for a space I was halted entirely
 By great love of her beauty,
 For I thought she was a goddess
 That had come oversea from afar,
 Or the fairy-woman from the heart of the rath
 That was approaching me.

III. Since I did not clearly understand
 What wind had wafted her towards me,
 I inquired what was the race
 From which her family had sprung.
 Was it true that she was the fair one
 That left eastern Troy a smoking ruin,
 Or Déirdre through whom the warriors
 Were left exhausted and forspent,
 Or the woman that cast a spell on the sons of Lir,
 Or the woman that wounded Finn's warriors,
 Or the woman from the hill that forced Conall
 To accompany her for a space,
 Or Ciarnait the fairest,
 Or Blánaid of loveliest face,
 Or the radiant woman that left
 Inis Fáil in travail?

IV. I was answered by the beautiful maid,
 The fair one of the alluring eyes,
 "I am not a woman of the kind you know
 At all, John,
 I am a woman who has long been in distress,
 With no spouse to succour me,
 Fiercely abused by boors
 Who suck me and drain me.
 I am Ireland, seeking to approach you,
 With tidings that shortly, I promise you,
 The flower of the children of the Gael will return
 To claim me again,
 And the strong scion, the most exalted
 Of the lineage of fair Cashel,
 And valiantly with his warriors
 My lion will spring!"

NOTES.

AIR—No MS. copy has been found. There are two airs with this title in the Bunting MSS., but neither is appropriate for the words. One of them (MS. 33, book 4, p. 48) was reproduced in facsimile in vol. VI of this *Journal* by the late Mrs. C. M. Fox, together with the first verse of the words from MS. 7 (also in facsimile) (pp. 21, 22). The other air is in MS. 34, sheet 6; it is not in Bunting's hand. The tune printed above is reproduced from Bunting's 1809 volume, where it is set to a song by Campbell beginning "To the battle, men of Erin."

WORDS—By the eighteenth century Munster poet Seón Lloyd, for whom see the note below. The notebook containing Lynch's rough copy is not with these MSS. and there is no indication whence he obtained this version. It is, however, of no particular interest, since a correct copy of the whole song (which extends to five verses) was printed in O'Daly's *Reliques of Irish Jacobite Poetry*, second edition (1866), pp. 110—112. The copy in MS. 11, p. 16 is practically identical with that in MS. 7. There is a prose translation in MS. 32, no. 35. There is a poor folk version in Ó Máille's *Amhráin Chlainne Gaedheal*, p. 1 (four verses).

Seón Lloyd wrote this *aisling* or vision to the well-known Scottish dance-tune "The Flowers of Edinburgh," printed, e.g., in O'Neill's *Music of Ireland*, no. 325, to which it is admirably suited. As often happens, the country people, liking the words but not knowing the air, substituted for it an air of their own.

In *Stanford-Petrie* there is a tune (no. 372) entitled by Petrie "Rossaveel. The old form of the Flowers of Edinburgh. Set from Mary O'Donoghoe, Arranmore, September, 1857." This tune is not related either to "The Flowers of Edinburgh" or to Bunting's air. The appropriate words for it, entitled "Ros a' Mhíl," are printed in *An Stoc*, vol. I, p. 3 (June, 1918) and reprinted in Ó Ceallaigh: *Ceól na n-Oileán*, p. 101 (7 quatrains). The metre is quite different from that of Lloyd's "Cois Leasa."

In Mr. and Mrs. Clandillon's *An Londubh* (1904), no. 5, the words of "Cois Leasa" are set to an air, different from any of the foregoing, which is one of twelve explicitly stated to be genuine folk airs. In the same collectors' *Londubh an Chairn* (1927), no. 43, air and words are reprinted, and the air is stated to be an original composition by Mrs. Clandillon.

NOTE ON SEÓN LLOYD.

Seón (John) Lloyd, who wrote the foregoing song (and also another *aisling*, or "vision", here printed for the first time as no. 110B) was a Munster poet of the eighteenth century. There is no collected edition of his work, and only six of the fifteen poems by him still extant have hitherto been printed. This is a pity, as he was a man of very considerable skill in the craft of verse.

Lloyd was born and educated in County Limerick. The year of his birth is unknown, but his earliest extant poem is his Welcome to Prince Charlie, written in 1745 (O'Rahilly, *Claidheamh Soluis*, 11th August, 1917, p. 10). If he was then aged about twenty-five, this would give the time of his birth as about 1720. When roughly thirty years old he migrated to the neighbouring county of Clare, where he settled at Furroor, in the parish of Doonaha, about four miles south-west of Kilkee. Eugene O'Curry was born in the same parish, and he mentions in one of his manuscript catalogues (H. and S. 46) that Lloyd was a welcome visitor to his father's house. Here he became a member of the Doonaha School of Poets, some account of which is given in Westropp's "Ring Forts in the Barony of Moyarta, County Clare" (*Journal of the Royal Society of Antiquaries of Ireland*, vol. XXXIX, p. 120). Another member was Seán De Hóra, for whom see *Journal of the Irish Folk Song Society*, vol. XX, pp. 39—45.

Lloyd opened a hedge school at Furroor and conducted it for eight or nine years. We may well believe that the task of instructing the type of pupils that presented themselves proved a depressing business to a man of his education, and to this period may probably be ascribed his quatrain "*ag tabhairt ceada dá scoil briseadh*", sc. "giving his class leave to disperse":—

Treóraigh abhaile, a chlanna na saothrach ndian,
A' rómhar 's a' grafadh 's a' glanadh na géacht ón geriadh.
Ní mór, mar mheasaim, bhur dtaitneamh do léighean ná riagh,
'S mo bhrón fad mhairfead mar ghabhas in bhur gcléith-se riamh!

This might be rendered:—

Hie away home, you hard-working sons of toil,
To your digging and hoeing and cleaning the plough from soil.
Small, I imagine, your liking for learned fare,
'Tis my lasting regret that you ever came under my care!

There are two traditions regarding the locality of the rath which figures in "Cois Leasa", his most celebrated song. The first is recorded as follows in a letter contributed anonymously to the *Clare Champion*, 3rd December, 1895:—

“ In the last quarter of the eighteenth century, Lloyd had a classical and Irish school (for little was thought of English then) in Furroor, south-west of Kilkee; but there was no town in Kilkee then. Once on a fine summer afternoon, having received a quarter’s fees from his pupils, he went for certain requisites to Kilrush, then his only market town. He remained in Kilrush for some days until his money was spent. It was usual at that time to make a short cut across the slob of Poll an Eisire (Poulanesherry) when the tide was out and our existing roads not built; and John, being on the *seachrán* because of John Barleycorn and want of sleep, made the short cut as well as he could till he reached the large liss or fort on top of Tarmon Hill overlooking the Shannon [sheet 56 of the six-inch ordnance map of County Clare], and he there unconsciously lay down and fell asleep. On awaking early next morning he knew not where he was, but he saw he was in shelter of a fort; when he came to himself and considered the surroundings and his queer position, the idea of the song struck him.”

The second tradition places the rath further east at the mouth of the river Fergus (sheet 61 of the six-inch ordnance map). It is given as a heading to the copy of the song in the Royal Irish Academy MS. 23 L 31, p. 67 :—

“ Seón Lloyd lá do thaisbeáin an tseanabhean Éire iathghlas oileánach í féin dó ar thuile aoibhin thaithniomhach thaobhuaithne re hais na Sionna sreabhuaithne ós cionn tighe Thaidhg Mhic Conmara a Roinn Anna a dTradruighe lámh re lios ect.”

This means, omitting the epithets :—

“ Composed by John Lloyd on a day when the old woman, Ireland, showed herself to him on a hillock beside the Shannon above the house of Timothy Macnamara in Rynanna in Traddery, beside a rath.”

The second site is the more probable one, as at the date assigned to the song in some of the MSS. (1780) he was in the neighbourhood of Ennis. The rath at Rynanna, which is a large one, is still in a good state of preservation. The farm in which it is situated is known locally as Cnoc Thaidhg or Thady’s Hill, but the Macnamaras are there no longer. Rynanna has recently acquired international fame as one of the transatlantic terminals of Pan-American Airways and Imperial Airways—a development undreamt of by Lloyd in his vision!

From Furroor Lloyd moved to Kilrush, and we have another quatrain which he composed there—a *jeu d’esprit* on a block belonging to Pat O’Connor, a wig-maker in that town :—

Is cloigeann tar cloiginn mo chloigeann le cír is ciabh,
Cloigeann le comas dob ursa le mílte riar;
Cloigeann nár imthigh ad bhrusgar ón mbinn do stiall,
Mo chloigeann ’s mo chuideachta tusa ’nois choidhche is riamh.

In the manuscript in which it is found, this is accompanied by the following very free rendering in English :—

O charming block, my block for comb and cawl,
That dared and stood the shock of house and all ;
A rock, a block to cover heads from crime,
My bosom block thou art to the end of time.

Like so many Irish poets of the period, Lloyd was a man of roving disposition and intemperate habits. He did not stay long in Kilrush, where he became indebted to publicans, but moved to Kilmihil and thence to Ennis, the county town of Clare. Here he became intimate with another Irish poet, Tomás Ó Míocháin (Thomas Meehan). Meehan was a teacher of mathematics in Ennis, and all of his extant poems, except one, were published serially in the Gaelic League weekly, *Fáinne an Lae*, 17th May—9th August, 1919. Lloyd may possibly have been associated with Meehan's school. At all events, the two men collaborated in writing poetry. Lloyd composed an elegy on the death of Mary MacMahon, *née* MacDonnell, of Kilkee, and Meehan wrote a companion piece in the same metre. Both poems were criticised in the following quatrain written by the Kerry poet Denis O'Mahony (Donnchadh an Chairn) :—

Muarshaothar breallach do shailig an páipéar glan,
Gan uaim, gan aiste, gan aiteas acht ráifléis leamh.
I mbuaic Phegasus is eagal gur baoghal do neach
Gach tuata marcaigh do chleachtadh bheith clé ar each !

This might be translated :—

A clumsy great labour that sullied the virgin sheet,
Lacking pattern and metre, *sans* humour—just doggerel neat.
Who mounts on Pegasus merely invites defeat
If he be but an awkward peasant, unsure of seat !

Lloyd and Meehan joined forces in this devastating reply :—

'Sé thuigtar le dream peannglic na Gaoidhilge ceart
Gur trudaire fann srangbhriosc gan bhrígh, gan bhlas,
Gan cuisle le greann rann suilt ná caoimhreas ceacht
Chuir an luidirne cam reamhar uaidh gan sníomh, gan snas !
Ní breitheamh ar aiste bhéarsa ná laoithibh léighinn
Seargnach searbh seasc nach suidhte i gcéill
Do chleachtadh mar each ag ceapadh dríodair dréacht
Pegasus bacach mairceach claidhte caoch !

It is not easy to convey the force of this in translation, but the following is an inadequate attempt :—

The ready writers, accomplished in Irish verse,
 Think 'twas a tongue-tied stammerer—maybe worse,
 With no vein of humour, of metrics or bardic skill,
 That spun this rough shoddy, so formless, that reads so ill!

No judge he of metrics, nor yet of learned lays,
 A wretch both shrivelled and sterile, unstable in ways,
 Whose usual mount when composing his pitiful dregs
 Is a spavined, blind Pegasus, worn out and gone in the legs!

They also composed, jointly, a satire in the form of a charm to cure O'Mahony, who was alleged to have been afflicted by the fairies and so rendered incapable of writing good poetry.

We do not know when Lloyd left Ennis, but in 1773 and 1774 he was in the City of Limerick. Part of the O'Curry MS. 25 in Maynooth (miscellaneous verse and prose) is in his own hand, and at the foot of page 211 is the note, "*Sgriobhtha re Seon Lloyd a Loimneach san mi Abrain aois an Tighearna 1773. Guidhi ar anam an sgribhneora.*", sc. "Written by Seón Lloyd in Limerick in the month of April, 1773. Pray for the soul of the scribe." Part of the British Museum MS. Egerton 150 was also written by Lloyd (*Catalogue*, II, 395).

He spent most of the rest of his life in the neighbourhood of Tulla and Newmarket-on-Fergus. In 1780 he was at Toureen, a village two miles east of Ennis, as tutor at the house of a Mr. Austin Fitzgerald (Dwyer: *Diocese of Killaloe*, 1878, p. 537). While there, he published a curious little work of 60 pages, of which the title page is as follows:—

A Short Tour; or, An Impartial and Accurate Description of the County of Clare, with Some Particular and Historical Observations. By John Lloyd. Ennis: Printed by John Busteed and George Trinder. 1780. Price a British Shilling.

Only two copies are known to survive—one in the possession of the Henn family of Paradise Hill and the other in the Joly Gift in the National Library of Ireland; but a facsimile edition was published in Cambridge in 1893, with an Introduction by Henry Henn, M.A.

The book is prefaced by a poem in English, "To Mr. Lloyd, on his Concise Description of North Munster," by "T. M——n, Ennis, May 24, 1779," i.e. by Lloyd's friend Thomas Meehan. It begins:—

" My free Parnassian and my Friend sincere,
 Your short Description of the County Clare
 I have perused and think, upon due Pause,
 'Twill from the Curious meet with great Applause,
 As well as from each knowing candid man
 Who sees the extent of your compact Plan,"

The text is interspersed with other verses by Meehan, and his connection with the work is further shown by the fact that his name is contained in a list, printed on the back page, of persons from whom it might be obtained. These include "Mr. John Lloyd (the Author thereof) at Tureen; and Mr. Tho. Meehan, Teacher of Accompts and Mathematics in Ennis." According to a tradition given to Henn by John Daly of Ennis, and mentioned in Henn's Introduction, Meehan defrayed the cost of publication.

In addition to this work, Lloyd also translated into English, but did not publish, an Irish Life of Saint Senan, of Scatterry Island in the Shannon (H. and S. 28). He did not long survive the appearance of his *Short Tour*. He was drowned in a bog hole, and his dead body was found by the roadside a quarter of a mile from Toureen, about 1786.

There is an interesting contrast between the poetry of Lloyd and that of his friend Meehan. The latter broke with tradition and dealt to a great extent with contemporary events. One of his many songs on the American War of Independence was published as a pamphlet in 1911 by the Colonial Society of Massachusetts under the title, "An Eighteenth Century Irish Song relating to Washington by Thomas O'Meehan." Lloyd, on the other hand, kept to the medium of the *aisling* or vision—though it is fair to remember that this conventional theme was not so stereotyped in his day as it became later. Where Lloyd excels is in the weaving of intricate verse forms in melodious language to suit the structure of the appropriate tunes—"The Flowers of Edinburgh," "Saint Patrick's Day in the Morning," "The Dawn of Day," "Miss Moore," and so on.

Following is a list of his extant poems:—

I. PUBLISHED.

1. *Cois Leasa*. See the notes to the version printed above (no. 109).
2. *Monuar an cáis, truaghmhail tús*. Elegy on the death of Mary MacMahon, *née* MacDonnell, of Kilkee. Brian O'Looney's *Collection of Poems by the Clare Bards* (1863), p. 58: eight 8-line verses and a *feartlaoi* or epitaph of 8 lines, with an English prose translation. Also a reply by Thomas Meehan—four 8-line verses and a *ceangal* or *envoi* of 8 lines, similarly translated.
3. *Is fada mé i dtámh-chruth tráighte tréith-lag tinn*. Eight quatrains in praise of Ireland, to the tune "*Pé n-Éirinn í*." *Gaelic Journal*, vol. XI, p. 28.
4. Quatrain on a Wig-maker's Block. Printed in the text of the above note, from MS. 23 B 37, p. 35 in the Royal Irish Academy.
5. Quatrain on his Pupils. Printed in the text of the above note, from MS. 23 L 13, p. 148 (R.I.A.).

6. *Trim shuan go sochma aréir dhom.* A Jacobite *aisling* or vision, printed *infra* as no. 110B.

7. (Jointly with Thomas Meehan). A reply (two quatrains) to the Kerry poet Denis O'Mahony. Printed in the text of the above note, from *Fáinne an Lae*, 21st June, 1919, p. 4.

8. (Jointly with Thomas Meehan). *Dion-leabhar Spioradailte.* A satire on the said Denis O'Mahony: twelve 8-line verses and a *ceangal* or *envoi* of three quatrains. *Fáinne an Lae, ibid.*

9. *Tógbhaigh bhur gcroidhe, bidh meidhreach meanmnach.* Jacobite song (five 8-line verses) to the tune "St. Patrick's Day in the Morning." The first three verses are ascribed to Tadhg Gaedhealach O'Sullivan in Mr. R. A. Foley's edition of that poet (1929, p. 141) and the last two to Andrew Magrath in Dinneen's *Filidhe na Máighe* (1906, p. 130). This follows the attribution in the R.I.A. MS. 23 L 35, pp. 17, 18, but O'Curry (who was in a position to know the facts) says (H. and S. 180), "The compiler of this catalogue has good reason to believe that the above *five* stanzas were composed by John Lloyd." The whole song is attributed to Lloyd in the British Museum MS. Add. 31874, art. 21, folio 140*b* (*Catalogue*, II, 190), and in the O'Curry MS. 87 in Maynooth, p. 673, there is an English prose translation at the head of which Lloyd is named as the author.

II. UNPUBLISHED.

10. *A charadh shéimh do phréimh-chais fhinn.* Jacobite song (five quatrains). Royal Irish Academy MS. 23 K 10, p. 69 (H. and S. 45).

11. *Tá fíorghlas faraoir bheith ar dháimh's ar chléir.* Jacobite song (seven quatrains) to the tune "*Gráinne Mhaol.*" R.I.A. MS. 23 L 13, p. 10 (H. and S. 164).

12. *Gan amhgar taisdeal le hAthair glan séimh Ó Riain.* Jacobite poem (two quatrains) addressed in 1765 to his friend and fellow-poet the Rev. William English (or Inglis), O.S.A., a Limerick man who was then living in Cork. R.I.A. MS. 23 C 30, p. 75 (H. and S. 310).

13. *Slaointe ó chroidhe 'gus míle fáilte, Agus fáilte arís fó thri do dháilim.* A welcome to the poets assembled at Ennis. Three 8-line verses to the tune "*Inghean Uí Mhórdha.*" Maynooth O'Renehan MS. 69, p. 397; British Museum MS. Add. 31874, art. 23, fo. 141 (*Catalogue*, II, 190).

14. *Tá'n saoghal go bruigheanach buartha re fuadar chum catha claidhiomh.* A welcome (eight quatrains) to Prince Charlie. Maynooth O'Renehan MS. 69, p. 389.

15. *Is claidhte mé i gcreathaibh gan túbhacht, gan treóir.* A love song (five 8-line verses) to the tune "*Caitilín Triall.*" Maynooth O'Renehan MS. 69, p. 387; R.I.A. MS. 23 K 10, p. 104 (H. and S. 49). In the latter MS. Lloyd's name is deleted and that of Meehan substituted.

110. Eirghe An Lae.

(THE DAWN OF DAY.)

TITLE: 1809, p. 53: Eirghidhe an Lae—The Dawning of Day; MS.: Faineadh an Lae or Dawn of Day.

Andante. tr

1. Nach claidh-te bocht a-táim-se, 'Mo luighe a dh'easbuigh sláin-te 'Smo
leigheas níl le faghail ag aon liaigh ins a' domhain. Go
bhfuil mo chroidhe dhá stiall-adh, Mar órd a' gabhail ar iar-ann,
Fuir-tigh orm, a chiabh lag, Nó gheobhadh mé bás. A
bhéil-in tan-aí díl-is, Ná fág---sa mé claidh---te, Tobhair
póg nó dhó cois is--eal Dhom a leigheas mo phéin. Má
ní tú sin gan amh--ras, Fhad is mhair-eas féar is aoibh-neas, Ní
sgar-fa mé a choidh--che leat, A chum-ann 'sa ghrádh.

MS. 33, book 2, p. 15.

- I. Nach claidhte bocht atáim-se,
'Mo luighe a dh'easbuigh sláinte,
'S mo leigheas níl le faghail
Ag aon liaigh ins a' domhain.
Go bhfuil mo chroidhe dhá stialladh
Mar órd a' gabhail ar iarann,
Fuir-tigh orm, a chiabh lag,
Nó gheobhadh mé bás.

A bhéilin tanaí dílis,
 Ná fág-sa mé claidhte,
 Tobhair póg nó dhó cois íseal
 Domb a leigheas mo phéin.
 Má ní tú sin gan amhras,
 Fhad is mhaireas féar is aoibhneas,
 Ní sgarfa mé a choidheche leat,
 A chumann 's a ghrádh.

II. Cois Éirne go bpógfainn thú,
 A stór, ar shúil go mbeinn leat.
 Mo shearc 's mo rún, i n-éinfheacht,
 Thar a bhfacas do na mnáibh.
 Rachainn thar bóchna tréan leat,
 'S go cuantai na h-Éigipt,
 'S is deimhin duit go h-Éireann
 Nach tilleamaois go bráth.
 Sínfhinn síos mo thaobh le
 Do chum seang cailce glégeal,
 Na mílte fear ag éad liom
 Agus diomdha faoi mo ghrádh.
 'Sé mo dhith, mo chreach ná féadam
 Do chroidhe gan locht a bhréagnadh,
 Is m'intinn leat go léigfinn
 Ag eirghe dhon lá.

MS. 17, p. 83, with readings from MS. 10, no. 27, which is the fair copy. MS. readings:—
 I, 2, dheasbhuigh. I, 12, Domh leigheas. II, 1, Chois. II, 12, dhiomadh.

TRANSLATION.

I. How oppressed and wretched am I,
 Lying bereft of health,
 And my cure is not to be effected
 By any physician on earth.
 My heart is being rent
 Like iron under the sledge-hammer,
 Comfort me, O gentle head,
 Or I shall die.
 Dear, refined little mouth,
 Leave me not oppressed,
 Give me a kiss or two in secret
 To ease my pain.
 If you do that, without doubt,
 So long as grass and scenery remain,
 I will never part from you,
 Sweetheart and beloved.

II. Beside the Erne I would kiss you,
 My treasure, in hope that I might be with you,
 My love and darling, together,
 Beyond all the women I ever saw.
 I would cross the mighty ocean with you
 To the bays of Egypt,
 And I promise you to Ireland
 We would never return.
 I would lie down beside
 Your slender, white, radiant body,
 With men by the thousand jealous of me
 And resentful because of my love.
 It is my grief and my loss that I cannot
 Persuade your faultless heart,
 So that I might reveal my mind to you
 At the dawn of day.

NOTES.

AIR—Noted by Bunting from Denis Hempson. Bunting's rough copy is in MS. 29, pp. 164, 165, with the heading "Dawn of Day, with variations by Mr. Purty Ugly." This is a humorous reference to Hempson's personal appearance. Owing to a large wen on the back of his skull he was known as "the man with two heads."

On p. 70 of the Introduction to his 1840 volume, Bunting states that this air was composed by Thomas O'Connellan, the seventeenth century harper, for whom see Part I of this edition, p. 45 (*Journal* XXII—XXIII). In O'Neill's *Music of Ireland* (1903), Bunting's air is printed in the section of that book devoted to Carolan's compositions (no. 643); but it is certain that the tune is not by Carolan.

Bunting set the tune in his 1809 volume to words by Miss Mary Balfour, "The blush of morn at length appears," which are stated to be "from a literal translation of the original Irish." This is not, however, the case.

The following variants have been printed :—

1. Aird's *Selection of Scotch, English, Irish and Foreign Airs*, vol. III (c. 1788). "The Dawning of the Day. Irish."
2. Holden's *Collection of Old-Established Irish Slow and Quick Tunes* (1806), vol. I, p. 19.
3. Hime's *Pocket Book*, vol. V, p. 49.
4. Walker's *Irish Bards*, Second Edition (1816), vol. II, p. 313.

The following airs of a similar title have no connection with our air or with each other:—

1. Joyce's *Ancient Irish Music* (1873), p. 8. "Fáinne Geal an Lae. The Dawning of the Day," with the words (3 stanzas) from Walsh's *Irish Popular Songs* (1847), p. 41 and an English verse translation. There is a variant in *Stanford-Petrie*, no. 690.

2. *Joyce* (1909), no. 774. "The Dawning of the Day."

3. O'Neill's *Music of Ireland* (1903), no. 108. *Ditto*.

WORDS—Noted by Lynch from Mrs. Connor. There is another fair copy in MS. 11, p. 74. There appear to be no published versions.

The Connacht folk-song "Brighid Nín Phádraic" is in the same metre as that printed above and was sung to the same air. It is accordingly printed as no. 110A, with another version of the air from these MSS.

110a. Brighid Nín Phádraic.

(BRIDGET, THE DAUGHTER OF PATRICK.)

TITLE: MS.: Brighid Ionghíon Phádraig.

1. Cá bhfuil mac rígh nó árdfhlaith A dhearcfadh ar Bhrighid Nín Phádraic Nach dtiobhradh searc is grádh dhi Seach mná deasa 'n tsaoghail? A súil is glaise deallradh Ná driúcht ar maidin shamhraidh, 'Sí is deise ciúine gáire, 'Sí is áille ar bith méin. Cia h-iongnadh fearaibh Fáil A bheith claocht'ar fad i ngrádh léi? 'S tráth chím a leaca is áille 'Sé do sgann-raigh-eann sí mé. A com caoin cail-ce tair-ng-the Gan sgíth, gan stad i bPárr-thas, A pfb mar an eal-a bhán, Is gur bhás-aigh sí gach aon.

MS. 33, book 3, p. 4. A Minim in MS. B This group of three notes not in MS

- I. Cá bhfuil mac rígh nó árdfhlaith
 A dhearcfadh ar Bhrighid Nín Phádraic
 Nach dtiobhradh searc is grádh dhi
 Seach mná deasa 'n tsaoghail?
 A súil is glaise deallradh
 Ná driúcht ar maidin shamhraidh,
 'Sí is deise ciúine gáire,
 'Sí is áille ar bith méin.

Cia h-iongnadh fearaibh Fáil
 A bheith claoidhte ar fad i ngrádh léi?
 Is tráth chím a leaca is áille
 'Sé do sgannraigheann sí mé.
 A com caoin cailce tairngthe
 Gan sgíth, gan stad i bPárrthas,
 A píob mar an eala bhán,
 'S gur do bhásaigh sí gach aon.

II. G'an Ráith Áird má théidheann tú,
 Ná dearc ar stuadh na méar lag,
 Bidí chiúin na maoth-chrobb,
 'S ní baoghal duit-se bás.
 Múinte, maiseach, maordha,
 Faoi cúilín casta, craebhach,
 Ag lúbadh dlúth 'n-a tíompal
 'S ag claonadh go barr.
 Is milse blas a béilín
 Ná cuim na mbeach a théachtfadh,
 A Rígh na bhfeart gur éalaigh
 An sgéimh léi gan spás.
 A mhaighdean mhilis, mhaordha,
 A bhfuil gnaoi 'gus gean gach aen ort,
 Gur samhail dhuit-se réalt mhaidne
 Ag eirghe gach lá.

III. Ar dtús ó baisdeadh Críosta
 Níor shiubbhail a talamh naomhtha
 Do shamhail-se do mhnaoi ar bith
 Ar áille go fóill.
 Is lúbach, bachallach, coinneach,
 Crúbach casta, troillseach,
 Ag fás go dlúth 'n-a tíompal
 Mar dheallramh an óir.
 Tá lasadh mar na gcaoir
 I n-a leaca gheala is míne,
 Is baladh úr na tíme
 Do ghnáthach i n-a póig.
 A dá chích chruinne míne
 Nár smaoinigh an peacadh 'dhéanamh,
 'S go dtiobhradh sí an cine daoinne
 Ón mbás uile gan stró.

MS. 18, p. 64, with readings from MS. 7, no. 72, which is the fair copy. MS. readings:—
 I, 2, dhearcadh. I, 3 and III, 15, dtiobhra. 1, 7, ciuin a gaire. I, 12, sgarrion. I, 13, tairnge.
 II, 1, Rathard. II, 3, maol-chroddh. II, 5, maoirgheach. II, 10, theachtadh. II, 11, ealoigh.
 II, 13, mhairgeach. II, 14, ean. III, 8, dhealaradh.

TRANSLATION.

- I. Where is the king's son or great prince
 Who could behold Bridget, Patrick's daughter,
 And not give love and affection to her
 Beyond the lovely women of the world?
 Her blue eyes shine more brightly
 Than dew on a summer's morning,
 Very soft and pretty is her laughter,
 And wholly beautiful is her mind.
 What wonder that the men of Ireland
 Are quite overwhelmed with love for her?
 And when I see her cheeks most fair
 She utterly confounds me.
 Her slender, white waist delineated
 Without pause or halt in Paradise,
 Her neck like the white swan,
 And she has slain one and all.
- II. If you go to Rahard,
 Do not gaze upon the graceful lady with the
 delicate fingers,
 Gentle Biddy of the slender hands,
 And you need not fear death.
 Mannerly, comely and sedate is she,
 Her ringletted, branching tresses
 Curling thickly around her
 And falling freely to the ground.
 Her little mouth is of sweeter taste
 Than the crystallized honey of the bees,
 O God of miracles, beauty
 Has stolen away with her for aye.
 O sweet, stately maiden,
 Esteemed and loved by all,
 You are like the morning star
 That arises every day.
- III. In the beginning, since Christ was baptized,
 There never walked out of a holy land
 Your equal among womankind
 For beauty until now.
 Curling, ringletted, shining
 Is her hair in branching tresses,
 Falling thickly around her
 And shining like gold.
 A flame like the rowan-berry
 Is in her bright, smooth cheeks,

And the fresh scent of thyme
 Is ever in her kiss.
 Her two round, gentle breasts
 That never thought of sin,
 And she would deliver human kind
 Wholly from death, without effort.

NOTES.

AIR—Noted by Bunting from blind Redmond Stanton, of Westport. Bunting's fair copy is in MS. 12, book 2, p. 50. See the notes to no. 110.

WORDS—Noted by Lynch from John MacAveeley, publican, of Castlebar. There is a prose translation in MS. 32, no. 98.

A version of the words (5 verses, from oral tradition) is printed in Ó Máille: *Amhráin Chlainne Gaedheal*, p. 82. The narrator stated (notes, p. 187) that the name of the girl was Brighid Ní Dhraighneáin, of Rahard, a place west of Ballinrobe, County Mayo. Her father (Patrick), his brother and a neighbour were all drinking together in her presence, and each of the three composed a verse to see who could praise her best.

There are three townlands named Rahard near Ballinrobe. All are in the barony of Kilmaine. (Sheets 110, 111, 117, 118 and 119 of the six-inch ordnance map).

There are two MS. copies of the song in the British Museum:—

1. Egerton 117, art. 38, fo. 42b. (*Catalogue*, II, p. 241). "A Song called Briednane Padrick." 4 stanzas, beg. "Go Rathaird ma hean tu darc ar mhnié na mbéar lag."

2. Egerton 130, art. 2 (y). (*Catalogue*, II, p. 256). "Go Rathárd má theidhean tu." A transliteration of the foregoing, by John O'Donovan.

110B. Triom Shuan Go Sochma Aréir Dhom.

(IN MY GENTLE SLUMBER LAST NIGHT.)

- I. Triom shuan go sochma aréir dhom
 Leath-uair roimh solas gréine,
 Ar bhruach na tuile tréine
 Go h-aonraic im' luighe,
 Do chuala guth is glaoth glan
 Go h-uaibhreach is go h-éasga,
 Ní mór nár chriothnuigh mé nó
 Gur fhéachas go cruinn
 Ar stuaire mhiochair mhaordha
 Bhí suaimhneach suidhte taobh liom,
 Dá luadh go bhfuilid éigse
 Inis Éilge, fá raoir!,
 Go fuar gan friotal saor léighinn
 Uatha ar fhuinneamh éachta
 A sluagh 's a fir tá ag téarnamh
 Dá h-éileamh tar tuinn.
- II. Annsin fochtaim sgéala,
 "An tú banaltra na nGaodhalaibh,
 Nó an bhean isfeas léir tréigeadh
 A céile ar choigeríoch?"
 D'fhreagair, "Is daithnid géar liom
 Le casadh an bheart so im' éadan
 Mo sgaramhain ar aon chor
 Riom mhaor agus riom bhuidhin.
 Is gairid, geallaim gléir dhuit,
 Is meas gur beacht mo bhréithre,
 Go ngeabhad sealbh saor in
 Mo chéad searc arís.
 Is na danair chaith 's do chéas mé,
 Is do cheas isteach go h-ae mé,
 Gur dealbh fada faon bheid
 Gan chaomhaint, gan choim."
- III. "A réaltain eólais aoibhinn
 Do phréimh 's do phór na ríoghra,
 Is léir gur leór mar innsis,
 Cé sílim gur plás;
 Do réir an chomhachta chím-se
 Re séan ag Seóirse ar mín-mhuir,
 Is baoghal 's is brón lem' chroidhe 'stigh
 Nach gelaoidhfear go bráth!"

“ Ná céas níos mó ” ar sí, “ mé,
 Is mé ar mhóid an fhirinn’
 Do dhéanamh. Is dóigh nach dith leat
 Le maoidheamh so go h-árd,
 Go bhfuil mé go deó na díleann
 Lem’ chéile pósta príomhcheart,
 Is re tréine treón is taoide
 Go sginnfidh thar sáil.”

IV. “ Is cóir gur fíor an sgéal sin,
 Tá fóirneart righthé is laochra
 Na h-Eórpa i gcoimheascar éirligh
 Go fraochda neamhthláith,
 Is fórsach fíochmhar fraochmhar
 Go lónmhar Laoiseach léidmheach,
 ’S na cóir an t-Impir’ éachtach
 Gan éalaing ón Spáinn.
 Is leomhanta liomhtha an léir-sgrios
 Do Sheón ’s dá mhuintir bhéarfaid,
 Go deó ní bhfaghaid na méirligh
 Dá éis an t-ath-lá.
 Is le combachta Chríost ’n-a dhéigh so
 Seóifa ’on tír seo Séarlas
 I gcoróinn ’s i gcíos go h-aerach
 I méith-Bhreatain bhán ! ”

V. A chomharsa chroidhe mo chléibh-se,
 Is deónach díbh le léirmheas
 An sgólla is sgeimhle léin bheidh
 Mar éanlaith ar bhúir.
 Is cóir ’s is cuibhe le déanamh
 An sgeól beag grinn so léigeán
 Idir eólaigh aoibh is éigse
 Is caomh-chloinne Mumhan,
 Go mbeidh Seóirse thíos, faoi Shéarlas,
 ’S an tóir air tímcheall tréimhse—
 Gan choróinn nó trí ar aon chor
 Ní réidhfear an chúis.
 Ólamaoid le chéile
 An bheóir is líonam é pras,
 Sin nódhacht bhinn go léimfidh
 An Rex ceart i ngabhad !

CEANGAL.

A chara chléibh, is léan liom mar tá na Goíll
 ’N-a dtrúpaibh tréan éachtach i n-áit na nGaoidheal,
 An fhuireann ghléir aosda go h-árd do bhí
 Nach maireann aon a réimheas le rádh don bhuidhean !

NOTES.

From MS. 23 L 13, p. 148 in the Royal Irish Academy (H. and S. 178), with readings from MS. 23 I 48, p. 99 (H. and S. 97). This Jacobite song was written to the air of no. 110 ("Eirghe an Lae") by the Munster poet Seón Lloyd, for whom *see* the notes to no. 109 *supra*. It follows the stereotyped form of the *aisling* or vision, and there is no need to translate it.

111. Coirnéal Ó hEaghra.

(COLONEL O'HARA.)

TITLE: 1809, p. 54: Corneul Ua Hara—Colonel O Hara; MS.: Colonel O'Hara by Carolan.

MS. 33, book 3, p. 44.

NOTES.

Noted by Bunting from Charles Fanning, the harper of County Leitrim. There is a variant in Mulholland's *Ancient Irish Airs* (1810), p. 72. The tune as printed above

is practically identical with Bunting's printed copy. In bars 9—12 inclusive and 25—28 inclusive the second group of four notes is transferred from the bass. In the case of bars 9—12 inclusive these four notes are an octave lower in the MS.

No words have been found for this air, which is by Carolan. The subject of it is perhaps Kean O'Hara (Cian Ó hEaghra), of Templehouse, County Sligo, who was High Sheriff of the County in 1703, and for whom Carolan composed the song "Cupán Uí Eaghra" ("O'Hara's Cup"). The words of this song are printed in Hardiman's *Irish Minstrelsy*, vol. I, p. 64 (notes, p. 123) and Walsh's *Irish Popular Songs*, p. 70. The music is in *Joyce* (1909), p. 342.

112. An Cháiteach Róin.

(THE WINNOWING-SHEET.)

TITLE: 1809, p. 54: Caiteach Roin—The Winnowing Sheet; MS.: A Chatach roinnidh.



1. Tháinic a' cháit--each róin chun a' bhail--e seo 'réir, Is



cirtlín innigh le n-a taobh, Cuailigh dealbh-tha i n-a béal, Is



beidh sí fighthe ag eirghe an laé. M'ochón 'saill aill, m'ochón 'saill aill!

MS. 33, book 3, p. 59.

I. Tháinic a' cháiteach róin chun a' bhaile seo 'réir,
 Is cirtlín innigh le n-a taobh,
 Cuailigh dealbhtha i n-a béal,
 Is beidh sí fighthe ag eirghe an lae.
 M'ochón 's aill aill, m'ochón 's aill aill!

II. Slán is céad dom' annsacht féin,
 Dar liom-sa 'réir is 'n-a h-aice do bhíos,
 Barr mo mhéar fá bhórd a cléibh,
 'S a' darna géag dhíom tharsta síos.
 M'ochón 's aill aill, m'ochón 's aill aill!

III. Eidir a' chéis is tóin a' tige
 Do chualas féin a' ceilliúr caoimh,
 "Bean 'n-a léine is í 'n-a luighe,"
 'S a' cháiteach róin go dluth gá fighe.
 M'ochón 's aill aill, m'ochón 's aill aill!

MS. 25, p. 73, with readings from MS. 7, no. 118, which is the fair copy. MS. readings:—
 I, 1, Thanic a chaithteach chon a bhailese reir (MS. 25). I, 4, bei si fithge geighrigh. II, 2, féin
 for 'réir (MS. 25). II, 4, geig. III, 4, Sa chaiteach croin go dluidh ga fichthe (MS. 25).

TRANSLATION.

I. The winnowing-sheet came to town last night,
 And clews of weft were brought alongside,
 The warping bars are ready before it,
 And it shall be woven by break of day.
 M'ochón 's aill aill, m'ochón 's aill aill!

- II. Farewell and a hundred to my own true love,
 I thought last night I was close by her side,
 That one of my hands was over her breast,
 And that my other arm was under her.
M'ochón 's aill aill, m'ochón 's aill aill!
- III. Between the mid-wall and the gable of the house
 I heard the gentle singing,
 "A woman lying in her smock,"
 And the weaving of the winnowing-sheet went briskly on.
M'ochón 's aill aill, m'ochón 's aill aill!

NOTES.

AIR—Obtained by Bunting from Charles Byrne, the harper, who also gave him another tune with the same title (printed *infra* as no. 112A). Bunting's rough notation of both is on p. 192 of MS. 29, with the title "Catugh Eroane. Hairy winow-sheaf."

The tune printed above is practically identical with Bunting's printed copy, save for a change of key and for the fact that Bunting put it into 6/8 time by doubling the number of bars. One bar in the above is represented by two in Bunting's printed copy.

Bunting's tune was used by Moore for his song "If thou'lt be mine" in the Seventh Number of the *Melodies* (1818).

There appear to be no published variants, but Mr. Freeman draws my attention to the affinity which exists between this tune and "An Seanduine" collected by him in Ballyvourney (*Journal of the Folk-Song Society*, VI, p. 286).

The following tunes with the same or a similar title have been printed. They are all distinct from one another and from nos. 112, 112A and 112B:—

1. Hoffmann's *Ancient Music of Ireland from the Petrie Collection* (1877), p. 118: "The Winnowing Sheet." Reprinted in *Stanford-Petrie*, no. 1468 as "A Chaitiúc Roidhín." Obtained from Teig MacMahon, the Clare peasant who gave Petrie a number of airs.

2. *Stanford-Petrie*, no. 1467: "A chaitiúc Roidhín." The words could hardly be sung to this air as noted. Petrie states on his MS. copy (in the National Museum) that he copied it "from O'Daly's Kilrush MS."

3. *Ditto*, no. 713: "Catha Rony. A County of Louth air from James Tighe." Appropriate for the words,

4. *Joyce* (1909), p. 246: "An Caithteach Chrón. The Brown Wincwing Sheet." Dr. Joyce copied this air from p. 173 of Forde's MS. in the Royal Irish Academy. Forde there states that it was one of five tunes given to J. E. Pigot by Hardiman.

In vol. XIX of this *Journal* (pp. 18—20) there was printed, with the appropriate tune, the song "Sa' Mhainistir Lá" by Eoghan Ruadh Ó Súilleabháin (1748—1784). In the MSS. from which the words were taken the tune is stated to be "An Cháiteach Róin." But they cannot be sung to any of the airs printed here or referred to in the notes.

WORDS—Noted by Lynch from Honor Derry, at Mr. Gavan's, Drummin, County Mayo. There is a prose translation in MS. 32, no. 130. No version has been printed.

This song (words and air) is probably an Occupation Song, employed when the process of weaving was in progress. Professor O'Toole informs me that the *cáiteach* or winnowing sheet was usually made of flax or hemp. "For winnowing corn, *etc.*, a day was chosen when the wind was not very strong, and the *cáiteach* was spread outside on the ground. The oats, chaff, *etc.* were dropped from about the height of one's shoulder on to the *cáiteach*. The wind carried the light chaff away some distance, while the heavier seed fell directly on the *cáiteach*." A passage in O'Toole's *Sgealta Mhuintir Luinigh* (p. 90) gives some idea of the process.

112A. An Cháiteach Róin.

(THE WINNOWING-SHEET.)

TITLE: *MS.*: A Catach roinnidh.

1. Tháinig a' chait-each róin chun a' bhaile seo 'réir, Is cirtlín innigh
le n-a taobh, Cuail-ligh dealbh-tha i n-a béal, Is beidh sí fighthe ag
eir--ghe an lae. M'och-ón 's aill aill, m'och-ón 's aill aill;

MS. 33, book 2, p. 14.

NOTES.

Obtained by Bunting from Charles Byrne, the harper. See the notes to no. 112.

112B. An Cháiteach Róin.

(THE WINNOWING-SHEET.)

TITLE: MS. : Cathough Crone.

1. Tháinig a' cháit-each róin chun a' bhaile seo 'réir, Is cirt-lín innigh
 le n-a taobh, Cuail--ligh dealbh--tha i n-a béal, Is
 beidh sí fighthe ag eirghe an lae. M'och-ón 's aill aill, m'och-
 ón 's aill aill! M'och--ón 's aill aill, m'och--ón 's aill aill!

MS. 26, no. 32.

NOTES.

This tune is written at the foot of a letter headed "Sligo, 7th December, 1807" and addressed to Bunting by Alfred Blest, whom Bunting visited in Sligo in September of the following year (see the late Mrs. C. M. Fox's *Annals of the Irish Harpers*, pp. 221, 222). Blest refers to the tune in the following postscript:—

"I have just met with an Irish scholar who informs me being employed to translate Ovid into Irish he has obtained through the Cos. Sligo, Mayo etc. 25 poems of Ossian and about one hundred songs of the antient Irish bards. He would have no objection, he says, at Xmas vacation (being a country schoolmaster) to go to Belfast, and if it will be an object to you wishes to hear from you. His address is Thady Conlon, care of Sir Malby Crofton, Bart., near Sligo. . . . He tells me he gave 12 Irish songs to Miss Owenson. I send you at foot an air I have written down from him. The author, he says, was Caurcan, who was contemporary with Carolin."

The "Thady Conlon" referred to is undoubtedly Thaddæus Connellan, a Sligo scholar who published an English-Irish Dictionary (1814), a collection of poems by Carolan and others entitled *An Duanaire* (1829) and other works of which particulars will be found in Best's *Bibliography of Irish Philology and of Printed Irish Literature* (1913).

113. Letitia de Búrc.

(LETITIA BURKE.)

TITLE: 1809, p. 55: Lettighe a Burca—Letitia Burke; MS.: Leti ni Buirc or Lettice Burke, by Carolan.

Allegro.

The musical score consists of five staves. The first staff is in treble clef with a key signature of one sharp (F#) and a 2/4 time signature. It begins with the tempo marking 'Allegro.' and contains a trill (tr) over the eighth note in the first measure. The second staff is in bass clef and contains the bass line. The third and fourth staves are in treble clef and contain the upper melodic line. The fifth staff is in treble clef and contains the final melodic line, ending with a trill (tr) over the eighth note in the final measure. The score includes various musical notations such as eighth notes, sixteenth notes, and rests.

MS. 33, book 3, p. 23. Bars 5 to 8 inclusive and 19 and 20 belong to the bass, and also the notes with down strokes in bars 9 to 12 inclusive. The second note (A) in bar 12 is an octave lower than is written. The fifth note (G) in bar 13 and the first note (A) in bar 14 are replaced by quaver rests in the MS. The reading of bar 19 is taken from Bunting's printed copy, as the MS. copy is here illegible.

NOTES.

This pretty tune, which is by Carolan, was obtained by Bunting from Denis Hempson, the harper, of Magilligan, County Derry. No words for it have been recovered, and there are no published variants. Bunting's rough copy is in MS. 29, p. 39, with the title, "Lady Letty Burke." His printed copy is practically identical with the above, except that it is in the key of C.

114. Marbhna Luimnighe.

(LIMERICK'S LAMENTATION.)

TITLE: 1809, p. 55: Marbhna na Luimneach—Limerick's Lamentation; MS.: Lochaber.



MS. 33, book 1, p. 53. The notes printed above as minims are all crotchets in the MS.

NOTES.

There are three copies of this celebrated tune in the Bunting MSS.:—

1. Bunting's rough copy in MS. 33, book 1, p. 53, entitled "Lochaber," from which the above has been printed.

2. His fair copy in MS. 12, book 2, p. 58, entitled "Lochaber or Limerick's Lamentation." This is printed without alteration in his 1809 volume. So far as the actual notes are concerned, it is identical (with one trifling exception) with the tune as printed above; but the following alterations have been made by Bunting:—

- (a) the key-signature is altered to one of three flats;
- (b) the note D in bars 17 and 18 is marked flat;
- (c) a double bar-line, with repeat marks on either side, is printed immediately after the minim in bar 8;
- (d) in a number of cases the value of the notes is altered by dotting a quaver and turning the quaver which precedes or follows it into a semiquaver. This gives the tune a jerky appearance.

3. A version in MS. 34, no. 3, p. 1, entitled "Sarsfield's Lamentation" and here printed as no. 114A. This MS. is not in Bunting's hand.

In no case is it stated whence the air was obtained.

GENERAL NOTE ON "LIMERICK'S LAMENTATION."

This beautiful tune is claimed by both Ireland and Scotland, and much has been written about its origin; but it is to be regretted that the conclusions of the writers as to its provenance have sometimes been coloured by their nationality. It is proposed in this note to marshal the evidence, so far as it is known to the editor, and, if conclusions are to be drawn, to see that they are such as the facts seem to justify.

1. In 1676 there was published a book (of which there is a copy in the British Museum) entitled *New Poems, Songs, Prologues and Epilogues never before printed, by Thomas Duffet, and set by the most eminent musicians about the Town. London. 1676.* This book contains no music, but one of the poems in it, beginning "Since Coelia's my foe," is headed "Song to the Irish tune."

2. In *The Lover's Opera*, published in 1730, there is a tune printed with the title "Since Coelia's my foe." This is our tune, known in Ireland as "Limerick's Lamentation" and in Scotland as "Farewell to Lochaber." It was reprinted from *The Lover's Opera*, together with the words of Duffet's song, by Samuel Lover in his *Lyrics of Ireland* (1858), pp. 353—355.

3. Not unnaturally, it was taken for granted by Mr. Moffat (*Minstrelsy of Ireland*, p. 300) and other writers that "the Irish tune" mentioned in Duffet's book is our tune, and they have therefore assumed that our tune is indubitably Irish and of date not later than 1676. But these assumptions are incorrect. Chappell discovered a rare volume published in the same year (1676), of which the full title is *Choice Ayres, Songs and Dialogues To sing to the Theorbo-Lute, or Bass-Viol. Being most of the Newest Ayres and Songs, Sung at Court and at the Publick Theatres. Newly reprinted with large Additions. London. Printed by William Godbid, and are to be sold by John Playford near the Temple Church. 1676.* At page 77 of this volume is printed "the Irish tune" mentioned in Duffet's book, together with the words of "Since Coelia's my foe." It is not "Limerick's Lamentation," nor has it any relation to that tune or its analogues. It is accordingly evident that the tune which is the subject of this note was not the tune associated with these words in 1676. Apparently, they first became united in *The Lover's Opera* in 1730. Chappell records his discovery in the *Roxburghe Ballads*, Vol. III (1875), pp. 383,

384, where he prints both tunes. He has a further note in Vol. VIII, pp. 189, 192.

4. Chappell communicated his discoveries to Samuel Lover, to whom he gave copies of both tunes. Lover made use of part of the material thus provided for the purpose of extensive notes on our tune in his *Lyrics of Ireland* (1858), pp. 38—41 and 353—355. But in his anxiety to prove that our tune is indubitably Irish and dates from 1676, he somewhat unscrupulously omits all reference to the earlier tune mentioned in the preceding paragraph.

5. The first recorded appearances of our tune are in two Scottish MSS., *viz.*, the Leyden MS. (c. 1692), of which there is a transcript in the National Library of Scotland, and the Atkinson MS. (1694) in the Library at Newcastle-on-Tyne. The title in the former case is "King James's March to Ireland" and in the latter "King James's March to Dublin." The tune from the Leyden MS. is printed by Moffat (*op. cit.*, Appendix XXVIII). As both are in 3/4 time, it would not be possible to march to either of them, and the titles must be commemorative.

6. The event commemorated is presumably the march of King James II from Kinsale to Dublin (14th to 24th March, 1689); and the appearance of the tune with these titles in two Scottish MSS. within a few years of that event calls for some explanation.

7. At page 69 of the Introduction to his 1840 volume, Bunting, who is dealing with the Irish harpers of the seventeenth century, writes as follows:—

"Another eminent harper of this period was Miles Reilly, of Killincarra, in the county of Cavan, born about 1635. He was universally referred to by the harpers at Belfast [*i.e.* at the Harp Festival in July, 1792] as the composer of the original 'Lochabar.' This air is supposed to have been carried into Scotland by Thomas Connallon, born five years later at Cloonmahon, in the county of Sligo."

8. This tradition is repeated by Arthur O'Neill, the harper (1728—1816), who in his *Memoirs* (MS. 46, p. 91) states as follows:—

"Thomas Conlan, the great harper, was born before my time. I heard he played very well. He made himself conspicuous in Scotland by means of the tune of 'Lochaber,' which he plaistered upon the Scotch as one of his own composition. Whereas it is well known it was composed by Miles O'Reilly of Killing-Care in the County Cavan under the name of 'Limerick's Lamentation.' However Conlan arrived to City Honours in Edinburgh, chiefly by means of that tune, among others. I heard they made him a baillie or burgomaster in Edinburgh, where he died."

9. We shall presently give reasons why it is not possible for either O'Reilly or O'Connell or any other Irish harper to have "composed" "Limerick's

Lamentation." But Arthur O'Neill was a sound repository of the tradition of his craft, and we may well believe that they had some connection with the tune, though neither can have been the author of it.

10. The earliest recorded association of the tune with Limerick is in Daniel Wright's *Aria Di Camera*, published about 1730, where it is printed on page 36 with the title "Limbrick's Lamentation." It is perhaps worth while to mention that the Irish airs in this book were obtained by Wright from "Mr. Dermt. O'Connar, of Limerick." A variant had previously been printed with the title "Reeves Maggot" in the twelfth edition of Playford's *Dancing Master* (1703). This is reproduced by Moffat (*op. cit.*, Appendix XXX), who calls it "a much mutilated setting." Another recorded title for the tune is "Sarsfield's Lamentation" (*see* the notes to no. 114A). The titles "Limerick's Lamentation" and "Sarsfield's Lamentation" must have reference to the Capitulation of Limerick, 3rd October, 1691, during the prolonged siege of which Sarsfield was in command of the Irish forces. If the tune had been played during King James's march from Kinsale to Dublin in 1689, it would not be surprising if some of those who played it on that triumphal occasion were also with the troops in Limerick.

11. In the Wighton Collection in the Public Library of Dundee is an oblong quarto containing 62 English, Scottish, Irish and Welsh airs. The title page is missing, but Moffat, who saw the book, states that it was "evidently published by Wright not later than 1735" (*Minstrelsy of Ireland*, p. 232, footnote). The Chief Librarian, in response to a request from the Editor, has very kindly provided him with a complete list of the tunes in this volume, together with copies of certain of them. One of these (p. 14, no. 13), entitled "Irish Lamentation," is our tune. It is similar to, but not identical with, the copy in Wright's *Aria Di Camera*.

12. The tune derives its Scottish title from its association with Allan Ramsay's beautiful song beginning "Farewell to Lochaber and farewell, my Jean," which was first published in 1724, in the poet's *Tea-Table Miscellany*. But the first appearance of these words with the air was not until 1733, when they were printed together in Vol. II of the second edition of Thomson's *Orpheus Caledonius* (no. 20). The title "Lochaber" for this air must therefore be taken to date from 1733, or at earliest from 1724.

13. So far, we have been dealing with the printed or manuscript history of our air, under its various titles. We now turn to its analogues. These are all Scottish, and an examination of them leads inevitably to the conclusion that the origin of the air is not Irish but Scottish.

14. An air for the celebrated folk-song "Lord Ronald, my son" was recovered by Burns and contributed by him to Johnson's *Scots Musical Museum* (1792), no. 327.

This is a one-strain air, undoubtedly Scottish, and it resembles the first of the two strains of ours. In Riddell's interleaved copy of the *Museum*, which was extensively annotated by Burns, the latter writes as follows, "This air, a very favourite one in Ayrshire, is evidently the original of 'Lochaber'."

15. Mr. James C. Dick, in his scholarly *Songs of Robert Burns* (1903), p. 491, draws attention to the above, and mentions the connection of both airs with "King James's March" as contained in the Leyden and Atkinson MSS. He then comments as follows:—

"The three melodies differ in detail from one another, and the assumption that the 'King James March' is *de facto* the original is founded on its prior appearance; but the 'Lord Ronald' air in the text, which Burns communicated to Johnson's *Museum*, having only one movement, and the others being double tunes, goes to confirm the theory of Burns that the simpler air, though last printed, may be the earliest of the three."

16. This is a sound conclusion, and it is reinforced by the existence of numerous Highland vocal airs of undoubted antiquity, to which Miss A. G. Gilchrist and Mr. A. M. Freeman have kindly drawn the Editor's attention. Typical of these are nos. 112 and 143 in McDonald's *Highland Vocal Airs* (1784), from Skye and Argyll respectively, nos. 156 and 159, from Skye, and, in particular, the widespread Highland folk-song "Crodh Chalein," printed, *e.g.*, in the *Celtic Lyre* (1902), with the old Gaelic words. The pentatonic structure of all these airs is Highland Scottish, not Lowland Scottish or Irish; and Mr. Freeman justly remarks of "Crodh Chalein" that this widely spread and typically Highland song, known in various really vocal versions, is hardly likely to be the outcome of the popularity of an imported Irish instrumental tune.

17. The following conclusions seem to be warranted by the above facts. Some of them, as will be seen, are speculative, and their value in these cases is not, perhaps, very great.

(i) The provenance of the air known in Ireland as "Limerick's Lamentation" and in Scotland as "Lochaber" is Highland Scottish.

(ii) It is not unlikely that one or more of the Highland vocal versions may have been brought to Ireland by some of the Scottish followers of King James II and have been made known in this way to Irish harpers.

(iii) The instrumental version entitled "King James's March to Dublin" was presumably composed between March, 1689 (which is the date of the event which it commemorates) and 1694 (which is the date of the Atkinson MS. containing it). If the tradition of the Irish harpers regarding the authorship of "Limerick's Lamentation" be correct, the composer of this instrumental version was Miles

O'Reilly, a harper of the period, who would have been between fifty and sixty years of age at the time.

(iv) According to the tradition received by Arthur O'Neill (born 1728), it was brought in this form to Scotland by the Irish harper Thomas O'Connellan (*ob.* 1700), who popularised it there.

(v) At some unknown date, but certainly earlier than 1730, the tune became known in Ireland as "Limerick's Lamentation" or "Sarsfield's Lamentation." These titles probably date from the Siege of Limerick in 1691.

(vi) Allan Ramsay (born 1696) having written the words of "Lochaber" to it (published 1724), the tune became known by that name in Scotland.

114A. Marbhna an tSáirséalaigh.

(SARFIELD'S LAMENTATION.)

TITLE: MS.: Sarsfield's Lamentation.



MS. 33, book 3, p. 1.

NOTES.

See the notes to the preceding air. The tune entitled "Sarsfield's Lamentation" in Thompson's *Hibernian Muse* (c. 1789), p. 43 is not related.

115. Peggy Bán.

(FAIR PEGGY.)

TITLE : 1809, p. 56 : Mairgireud Bhan—Peggy Ban ; MS. : Peggy Bán.



MS. 33, book 4, p. 29. A Minim in MS.

NOTES.

Bunting does not state from whom he noted this air, which was used by Moore for his song "They came from a land beyond the sea" in the Tenth Number of the *Melodies* (1834). There are no words for it.

There are variants in Thomson's *Select Collection of Original Irish Airs*, vol. I (1814), no. 13 (p. 32) arranged by Beethoven to words by Burns, "Musing on the roaring ocean"; and in Walker's *Irish Bards* (1816), vol. II, no. XXII: "Mairgireud Bhan—Fair Margaret." It is perhaps worth while to mention that Burns wrote "Musing on the roaring ocean," not to "Peggy Bawn" but to "Druimionn dubh" in McDonald's *Highland Airs* (1784), no. 89.

Bunting set the tune in his 1809 volume to unsuitable words of indifferent merit by Campbell, beginning

" 'Twas the hour when rites unholy
Called each paynim voice to prayer."

"Peggy Bawn," as this air is generally called, appears to have been more popular in Scotland than in Ireland, for it is printed in numerous Scottish collections prior to Bunting's time, being usually, however, marked "Irish." Burns

selected the version of it in Johnson's *Scots Musical Museum* (1803), no. 509 for his beautiful song "Man was made to mourn," beginning "When chill November's icy blast."

"Peggy Bawn" appears on p. 402 of the Pigot MS. in the Royal Irish Academy, being the simple melody followed by hornpipe and jig variations. The whole is reproduced by Dr. Joyce on p. 139 of his MSS., in the Editor's possession. Dr. Joyce remarks in a note that "It would appear that the Munster pipers and fiddlers were in the habit of playing the whole three—air, hornpipe, jig—in succession, as one piece." The hornpipe and jig have not been published.

116. Jig to "Madame Judge."

TITLE: 1809, p. 62: Plangstigh Ini Bhreithamhain—Planxty Judge; MS.: Jig to Madam Judge.



MS. 33, book 2, p. 4.

NOTES.

TITLE—Bunting's printed title is incorrect. Page 62 of the 1809 volume contains two pieces, "Madame Judge" (in common time), followed by this air, there called "Planxty Judge." These properly form one piece, and they should have been so printed. A number of the tunes composed by Carolan for his patrons consist of a piece in slow time followed by a jig. That this is so in the present case is proved by the MS. title. Bunting made the same mistake in dealing with nos. 124 and 125 *infra*. "Madame Judge" is one of the airs which appeared in both the 1796 and the 1809 volumes, and it has already been dealt with in its appropriate place in this edition (Part II, p. 28).

AIR—Noted by Bunting from Hugh Higgins, the harper. The words, if any, have not survived. The subject is Abigail, daughter of Thomas Smyth, of Drumcree, County Westmeath, who married, in February, 1707, Thomas Judge of Grangebeg, in the same county. Carolan also composed a song in honour of her husband, who was High Sheriff of Leitrim in 1711 and of Westmeath in 1715 and 1721. The words and music of this song have already been printed in this edition (Part V, p. 104).

117. Port Gordon.

TITLE: 1809, p. 63: Purth Clarsearch—A Lesson for the Harp.

The musical score consists of six staves of music. The first five staves are in treble clef, and the sixth staff is in bass clef. The music is written in a single system with a key signature of one flat (B-flat) and a common time signature (C). The notation includes various note values, rests, and ornaments, such as a trill (tr) in the third staff. The piece concludes with a double bar line.

1809, p. 63.

NOTES.

TITLE—The correct title of this tune is "Port Gordon," since it is the tune of that name attributed to the celebrated harper Rory Dall, a note on whom is appended. The fact is pointed out by Forde, whose transcript of the tune as printed by Bunting is reproduced above (p. 207 of Forde's MS.). Bunting's MS. copy which he used when he came to print the tune has not been found, but his rough attempts at noting it (in different keys) are in MS. 33, book 1, pp. 12, 13. So far as they can be deciphered, they appear to resemble fairly closely the tune as given above. His MS. title is "Ballyhaunis, made by a friar, or Betty Samh, or Port Gordon." The title "Ballyhaunis" is accounted for by the fact that the Mayo folk-song "Máire Bhéil Áth' h-Amhnais" ("Mary of Ballyhaunis") is

supposed to have been written to the tune "Port Gordon." This is the tune given for it by Hardiman (*Irish Minstrelsy*, I, p. 326) and Edward Walsh (*Irish Popular Songs*, p. 137), both of whom print the words. They can certainly be sung to the tune. The words of "Ballyhaunis" are traditionally supposed to have been composed by a Franciscan friar. No set of words entitled "Betty Sámh" appears to be known.

AIR—Attributed by Bunting (Introduction to his 1840 volume, p. 68) to Rory Dall O'Cahan, on the authority of Arthur O'Neill and Denis Hempson, the harpers. The word *port* means "tune" in both Irish and Scottish Gaelic, and this air was presumably composed by Rory Dall for one of the members of the Scottish Clan Gordon. It was first printed in Oswald's *Caledonian Pocket Companion* (c. 1756), vol. VIII, p. 25; and to it Burns wrote his song "Now westlin winds and slaught'ring guns" (Dick: *Songs of Robert Burns*, pp. 10 and 354). Bunting marks the tune "Allegro," but this must be incorrect. It is obviously a slow tune. The air is also in O'Farrell's *Pocket Companion*, vol. I, p. 50, where it is wrongly attributed to Carolan.

The tune printed with the words of "Máire Bhéil Áth' h-Amhnais" in Joyce's *Irish Music and Song* (1888) p. 42 and called by Joyce "Port Gordon" is a different tune, apparently of folk origin. Joyce wrongly attributes this tune to Carolan.

NOTE ON "RORY DALL."

There were two harper composers commonly known as Rory Dall (in Irish and Scottish Gaelic, *Ruairi Dall*, Blind Rory, Roderick or Roger). One of them was born in Ireland but spent the greater part of his life in Scotland. The other was Scottish by birth but is stated to have visited Ireland. In the circumstances, it is perhaps not surprising that they have been to a great extent confused with each other. In fact, Bunting asserted, and every subsequent Irish writer has assumed, that the Rory Dall O'Cahan of Irish tradition is identical with the Rory Dall Morison of Scottish tradition; and the biographical particulars of Morison in Brown and Stratton's *British Musical Biography* (1897) are given under the heading "Morison, Roderick, or Rory Dall O'Cahan." It is the purpose of this note to attempt to disentangle the facts regarding each of these two harpers.

Rory Dall O'Cahan (*recte*, *Ruairi Dall Ó Catháin*) was a celebrated Irish harper whose period lies roughly between 1550 and 1650. Most of what has been written about him is derived from Bunting's remarks at pp. 44, 45 and 68 of the

Introduction to his 1840 volume; and Bunting's information was, in turn, derived from the Memoirs of Arthur O'Neill, the harper. It is desirable, therefore, that what O'Neill has to say on the subject should be given in full (MS. 46, p. 27):—

“Riree Dhol O'Keane (Blind Roger O'Keane) was born in the County of Derry, a gentleman of large property and heir to an entire barony in that county. He was titled by O'Neill Eriaghthee O Caughan before he inherited his estate (which was Colerain, Garvagh, Newtown Limavaddy, Kilreagh and several others). (*Eriaghthee* means an Irish chieftain or general; a *Thanisht* was the 1st officer of state. *Eriagh* was the title of an Irish general and the 2nd officer; and *thtee* means land or that part of the country that was assigned to him by the kings of Ulster). He shew'd a strong inclination for the harp and at the time he came to his estate he was an excellent performer and lived in a splendid stile in them days (James the 1st reign). He took a fancy to visit Scotland where there were great harpers. He took his retinue (or suit) with him. Amongst other visits in the stile of an Irish chieftain he paid one to a Lady Eglinton, and she not knowing his rank in a peremptory manner demanded a tune which he declined, as he only came to play to amuse her, and in an irritable manner left the house. However when she was informed of his consequence she eagerly contrived a reconciliation and made an apology, and the result was that he composed a tune for her ladyship, the handsome tune of “*Da mihi manum*” (Give me your hand) for which his fame reached thro' Scotland and came to the ears of the Gun Powder Plot Prophet James the 1st of England (then the 6th of Scotland). O'Keane delighted him so very much that the crabbit monarch walked towards him and laid his hand upon his shoulder, as a token of his approbation, which one of the courtiers then present observed to Roger. “What,” says O'Keane (somewhat nettled) “a greater man than ever James was laid his hand on my shoulder.” “Who is that” says the King. “O'Neill my liege” says he standing up.

He composed several fine tunes in Scotland, particularly “Purth Athol,” “Purth Gordon” (*purth* means a lesson in musick) and several others. The Purths are uncommon fine tunes. I playd them once but now forget them. Roger died in Scotland in a nobleman's house, where he left his harp and silver key to tune it. About 40 years ago a blind harper named Echlin Keane a scholar of Lyons whom I often met and an excellent performer, went over to Scotland and called at the house where Roger's harp and key were, and the heir of the nobleman took a liking to Echlin and made him a present of the silver key, he being a namesake to its first owner. But the dissipated rascal sold it in Edinburgh and drank the money. Riree Dhol was never married.”

Bunting adds (doubtless on the authority of O'Neill or of Hempson, whom he also gives as one of his authorities) that O'Cahan died in indigent circumstances; but this statement is probably made for the purpose of explaining his alleged composition of “The Lame Yellow Beggar.” Bunting also argues that O'Cahan must be taken to be the same person as the Scottish Rory Dall Morison; but

his arguments on this head need not be considered, as it is clear that the two cannot be identical.

Rory Dall Morison (in Gaelic *Ruairidh Mac Mhuirich*), sometimes known as *An Clarsair Dall* (The Blind Harper), was born in the Island of Lewis in 1646. According to an account of him given at pp. 94—96 of Mackenzie's *Beauties of Gaelic Poetry* (1907), his father was an Episcopalian clergyman in Lewis; and Rory and his two brothers, Angus and Malcolm, were sent to Inverness to be educated, all three being destined for the pulpit. While at Inverness, they all caught smallpox and Rory became blind as a result. His two brothers were duly ordained; but Rory, on account of his affliction, took up the study of music and became a harper of distinction.

Mackenzie's account continues as follows:—

“Induced by the fair name of his fellow harpers in Ireland, he visited that country, and probably profited by the excursion. On his return to Scotland he called at every baronial residence in his way; the Scotch nobility and gentry were at the time at the Court of King James in Holyrood House. Rory wended his way to Edinburgh, where he met with that sterling model of a Highland chieftain, John Breac McLeod of Harris, who eagerly engaged him as his family harper. During his stay under the hospitable roof of this gentleman, he composed several beautiful tunes and songs.”

There is clearly something wrong with this account, and it would seem that the tradition on which it was based had confused Rory Dall Morison with Rory Dall O'Cahan. O'Cahan, as we have seen, is stated to have visited the Court of King James at Holyrood, *i.e.* prior to 1603. Morison cannot have done so, as he was not born till 1646. King James II cannot be intended, as in his short reign (1685—1689) he held no Court at Holyrood. Moreover, it is obvious from poems composed by Morison (which will be referred to later) that he lived with, or under the protection of, John Breac McLeod for a great many years. He must accordingly have been engaged as the family harper long prior to the reign of James II, for John Breac McLeod died in 1693.

Mackenzie mentions the name of one of his songs, “Feill nan Crann,” and states that he became a farmer at Totamor, in Glenelg. The farm was the property of McLeod, who gave it to him free of rent. He remained in Totamor during McLeod's life. “He died at a good old age, and was interred in the burying ground of I, in the Island of Lewis.” Professor Watson, in his *Bardachd Ghaidhlig, Specimens of Gaelic Poetry, 1550—1900* (1918), p. 161, gives the date of his birth as 1646 (thus agreeing with Mackenzie) and of his death as *c.* 1725.

An early reference to Rory Dall Morison appears at p. 11 of the Prefatory

Essay in Patrick McDonald's *Collection of Highland Vocal Airs* (1784)—one of the earliest published collections of Highland music—where mention is made of “Rhoderick Morison, or Dall, who, in the end of the last century, acted as both bard and harper to the laird of McLeod. He was born a gentleman, and lived on that footing in the family. He graced his poetry with the music of the harp. It is believed he was the last performer on that instrument in the Hebrides.”

The story given by Arthur O'Neill about Rory Dall's harp key having been given by a Scottish nobleman to Echlin Keane receives confirmation in an amusing passage in Boswell's *Journal of a Tour to the Hebrides*, under the date 15th October, 1773 (Chapman's edition, 1924, pp. 372, 373). Johnson and Boswell are discussing the penuriousness of Sir Alexander Macdonald, who had been their host some days previously at his seat at Armidale, in the Isle of Skye, where their reception was so bad that Boswell remarks, “I meditated an escape from this house the very next day; but Dr. Johnson resolved that we should weather it out till Monday.”

“The penurious gentleman of our acquaintance, formerly alluded to, afforded us a topick of conversation to-night. Dr. Johnson said, I ought to write down a collection of the instances of his narrowness, as they almost exceeded belief. Col told us, that O'Kane, the famous Irish harper, was once at that gentleman's house. He could not find in his heart to give him any money, but gave him a key for a harp, which was finely ornamented with gold and silver, and with a precious stone, and was worth eighty or a hundred guineas. He did not know the value of it; and when he came to know it, he would fain have had it back; but O'Kane took care that he should not.—*Johnson*. ‘They exaggerate the value; every body is so desirous that he should be fleeced. I am very willing it should be worth eighty or a hundred guineas; but I do not believe it.’ — *Boswell*. ‘I do not think O'Kane was obliged to give it back.’ — *Johnson*. ‘No, sir. If a man with his eyes open, and without any means used to deceive him, gives me a thing, I am not to let him have it again when he grows wiser. I like to see how avarice defeats itself: how, when avoiding to part with money, the miser gives something more valuable.’ Col said the gentleman's relations were angry at his giving away the harp-key, for it had been long in the family. — *Johnson*. ‘Sir, he values a new guinea more than an old friend.’”

The harp-key referred to was probably that of Rory Dall O'Cahan, not of Rory Dall Morison. There is nothing to connect the latter with the Macdonalds of Skye, and from the little we know of the two men it seems that O'Cahan would be the more likely to have possessed a key of intrinsic value. O'Neill dictated his Memoirs between 1808 and 1810, and, if his estimate of time (“about forty years ago”) is substantially accurate, then Sir Alexander Macdonald must have parted with the key to Echlin Keane about 1770, *i.e.* not long before the visit of Johnson and

Boswell. If the key belonged to Morison (died c. 1725), it would have been in the possession of the Macdonalds for not much more than forty years—hardly long enough for it to be regarded as an heirloom, as it apparently was. On the other hand, if it belonged to O’Cahan it would have been in their keeping for well over a century.

Following is a list of the extant poems of Rory Dall Morison, as printed in Mackenzie’s *Beauties of Gaelic Poetry*, referred to above. The appropriate tunes, if any, do not appear to have survived.

1. “A chiad di-luain de’n raidhe.” 17 verses of 12 lines each. Composed in Totamor, Glenelg, in praise of the neighbouring clansmen.

2. “Tha moran, moran mulaid.” 14 verses of 8 lines each, and a chorus of 8 lines. In praise of his patron John Breac McLeod.

3. Creac-na-Ciadin. “Tha mulad, tha mulad.” 23 verses of 8 lines each. A lamentation for the death of John Breac McLeod and animadverting on his successor, Roderick McLeod (who was Chieftain, 1693—1699).

4. Oran Mor Mhic Leoid. “Miad a mhulaid tha’m thaghal.” 13 verses of 8 lines each. A discussion between the poet and Echo (*i.e.* Music), now excluded, like himself, from the festive hall of McLeod. Another version (14 verses of 8 lines each, “Tha acad ’gam thadhal”) is in Watson’s *Bardachd Ghaidhlig* (1918), p. 161. Professor Watson gives 1693 as the date of the composition of the poem, which, he remarks, “was justly famous for the beauty of its language and metre, and for the picture it draws of the family life of a great chief.”

5. “Dh-fhalbh solas mo latha.” 7 verses of 5 lines each. A lament for Mr. John McLeod, son of Sir Roderick McLeod.

It would appear from a consideration of this list that the sphere of Rory Dall Morison’s activity was confined to the Island of Harris, where the McLeods resided. The importance of this fact will be seen when we come to consider the authorship of the tunes attributed to “Rory Dall.” These are as follows:—

1. Port Gordon (no. 117, *supra*).

2. Rory Dall’s Port. Oswald’s *Caledonian Pocket Companion* (c. 1756), vol. VIII, p. 24. The same air is in John Walsh’s *Country Dances Selected* (c. 1760), with the curiously perverted title “Rosey Doll.” This is the tune to which Burns (who took it from Oswald) wrote one of the most beautiful of his songs—his tragic farewell to Mrs. McLehose: “Ae fond kiss, and then we sever!”

3. Same title. Straloch’s MS. (1627—29). This, the earliest of Scottish musical MSS., is described at p. viii. of Graham and Wood’s *Popular Songs of Scotland*, Balmoral Edition (1908) and a transcript of part of it is in the National Library

of Scotland. (The present location of the MS. is unknown). John Glen, in his scholarly *Early Scottish Melodies* (1900), p. 170, states that this MS. contains a tune entitled "Rory Dall's Port," but that it is "wholly unlike" the tune in *Oswald* and *Walsh*. Dick (*Songs of Robert Burns*, 1904, p. 379) has a note to the same effect.

4. Same title. Smith's *Scottish Minstrel* (c. 1824), vol. I, p. 38. "First Set," with Burns's words. It is possible that, in this case and the next, "Rory Dall's Port" is a wrong title and that the tune was not composed by Rory Dall.

5. Same title. *Ibid.*, p. 39. "Second Set," also with Burns's words. This is not a variant of no. 4, as the headings "First Set" and "Second Set" suggest, but a distinct air.

6. Lude's Supper. Dow's *Ancient Scots Music* (c. 1776). In Gunn's *Historical Inquiry* (1807), p. 95, the following reference is made to this tune:—"Roderick Morison, one of the last native Highland harpers, who was regularly bred and professionally instructed, accompanied the Marquis of Huntley on a visit to Lude, about the year 1650. This bard and harper . . . composed a *port*, or air, on this occasion, which was called *Suipar Chiurn na Leod*, or Lude's Supper." This air and the next three are attributed by Dow to "Rorie Dall." Lude (in Gaelic, Leothaid, a hill-side) is on the north side of Blair Atholl, slightly to the north-west of the site of the battle of Killiecrankie.

7. The Terror of Death. *Ibid.* It may be as well to state that this is not the same as the harp tune "O Save Me from Death," mentioned in the notes to "The Fairy Queen" at p. 18 of Part I of this edition.

8. The Fiddler's Content. *Ibid.*

9. Rorie Dall's Sister's Lament. *Ibid.*

10. Bacach Buidhe na Leimne—The Lame Yellow Beggar. *Bunting* (1840), p. 18. Bunting states (Introduction, p. 91) that this air is said to have been composed by Rory Dall "in reference to his own fallen fortunes towards the end of his career." The attribution of this air to Rory Dall, which rests on Bunting's statement alone, is plainly impossible. The air is a folk composition of a very familiar two-strain type (a a b a). Most probably it is an air for some form of the folk song "Bacach buidhe na Léige—The Yellow Beggar of the League," for which see vol. XIX of this *Journal* (pp. 33—40).

11. Port Athol. It was to this tune that Carolan composed his song in praise of Miss Moore ("Inghean Uí Mhórdha" or "Seabhac na h-Éirne"—"Miss Moore" or "The Hawk of the Erne"). The tune is printed with the title "Seabhac na h-Éirne" in *Bunting* (1840), p. 13 and *Joyce* (1909), p. 298. Bunting (Introduction, p. 91) states that it is Rory Dall's "Port Athol," "somewhat varied by Carolan."

12. O Tabhair Dom Do Lámh—O Give Me Your Hand. *Bunting* (1840), p. 46. Another version, entitled "Da Mihi Manum," is printed in Burk Thumoth's *Twelve English and Twelve Irish Airs* (c. 1745), p. 82. The circumstances in which Rory Dall is said to have composed this tune for Lady Eglintoun are recounted in the extract from O'Neill's Memoirs given above.

13. Port Lennox. Mentioned by Bunting (1840, Introduction, p. 68) as one of Rory Dall's compositions. There is a copy in Bunting MS. 5, p. 67, marked by him "From printed book," but I have not come across his source.

Nos. 6 to 9 inclusive in the above list are reprinted from Dow's *Ancient Scots Music* by Bruce Armstrong in his *Irish and Highland Harps* (1904), pp. 185 and 189-191. Bunting's personal copy of Dow's book is with his MSS.

We are now in a position to examine the question of the authorship of these airs (omitting no. 10 for the reason given) in the light of what is known about O'Cahan and Morison respectively.

In the first place, Morison seems to have spent his active period in a very circumscribed area in the Outer Hebrides, where he lived under the protection of the McLeod of McLeod. (Mackenzie's statement that he visited Ireland and, on his return, the baronial residences is probably due to an effort to reconcile the tradition of Morison with that of O'Cahan). O'Cahan, on the other hand, seems to have travelled widely in Scotland. *Prima facie*, therefore, O'Cahan is the more likely to have composed such tunes as "Port Athol," "Port Gordon," "Port Lennox," and "O Tabhair Dom Do Lámh," which were made in honour of members of the Scottish nobility. Moreover, we find the last-named printed as an *Irish* air about 1745, within twenty years or so of Morison's death.

As regards the air called "Rory Dall's Port" in Straloch's MS., this cannot have been composed by Morison, since the MS. was compiled some years before he was born. It must accordingly be assigned to O'Cahan. It also seems reasonable to assume that any other tune known as "Rory Dall's Port" is his rather than Morison's.

It will be seen that the only tune in the above list which is specifically stated to have been composed by Morison is "Lude's Supper." But the date assigned to it ("about 1650") is quite impossible for him; it is, however, a reasonable date enough for O'Cahan, and he was probably the composer of it.

This disposes of all the tunes in the list except nos. 7, 8 and 9. As to these, there is no evidence as to authorship from their titles or otherwise.

The writings of the late W. H. Grattan Flood on Irish music are still widely read, and sometimes even cited as authoritative. Certain statements made by him regarding Rory Dall accordingly call for comment.

(i) He states that Rory Dall attended the Court of King James in 1602 and composed "Da Mihi Manum" for Lady Eglintoun in 1603 (*History of Irish Music*, p. 187). These dates were invented by Flood.

(ii) He states (*ibid.*) that "Rory Dall's Port" in the Straloch MS. is the same as the tune of that name in *Walsh*. We have it on the authority of reputable scholars like Glen and Dick that this is not so.

(iii) He avers (*ibid.*) that Rory Dall was the composer of "Lady Catherine Ogle." This tune was first printed in *Apollo's Banquet* (1686), with the title "Lady Catherine Ogle, a new dance," and, two years later, in Playford's *Dancing Master*, with the same title. Though many times reprinted, it is nowhere stated to have been composed by Rory Dall. Lady Catherine Ogle, who died in 1691, was the youngest daughter of the Duke of Newcastle and Baron Ogle (*Graham and Wood*, p. 61; *Dick*, p. 377). The attribution of the air to Rory Dall is another of Flood's inventions.

(iv) He gives (*ibid.*, p. 188) the date of presentation of Rory Dall's harp-key to Echlin Keane as 1773. This invented date is not a very likely one, 1773 being the year in which the story was told to Dr. Johnson.

(v) In his *Story of the Harp* (1905), he prints (p. 80) a tune which he calls "The Lame Yellow Beggar" and which he says was composed by O'Cahan and printed in Coffey's *Beggar's Wedding* (1729). There is no tune in that opera entitled "The Lame Yellow Beggar," nor is there any tune in it attributed to Rory Dall. Coffey's title for the tune reprinted by Flood is "Did you not hear of Boccough" (Act III, Air XX). The genesis of this particular invention is probably as follows. Bunting printed an air entitled "The Lame Yellow Beggar," which he attributed (incorrectly, as we have seen) to O'Cahan. Flood found a different air in the *The Beggar's Wedding*, entitled "Did you not hear of Boccough." "Boccough" is probably the Irish *bacach*, a beggar. So Flood renamed the air "The Lame Yellow Beggar" and stated that Rory Dall composed it.

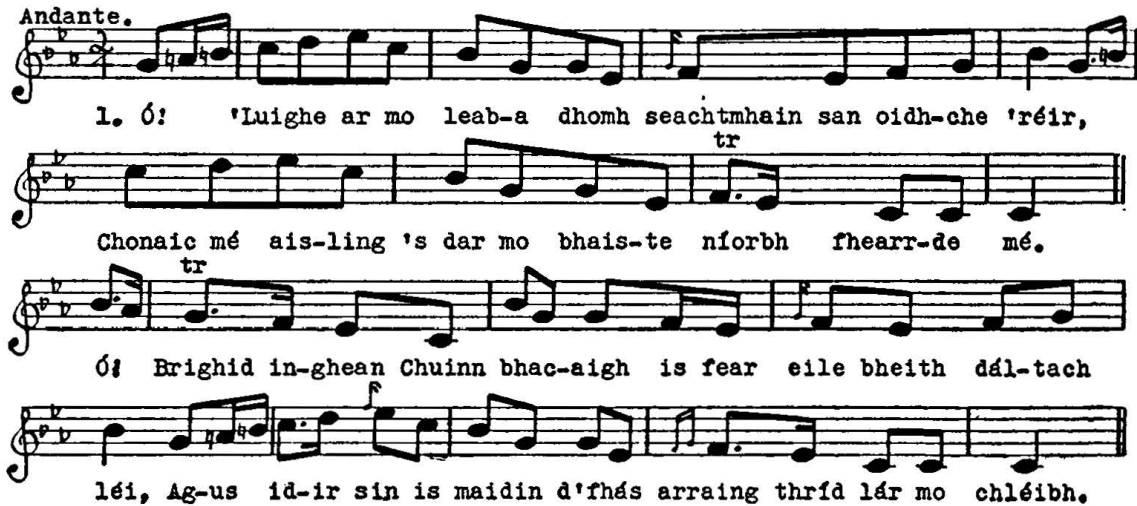
(vi) He prints (*ibid.*, p. 80) a tune to which he gives the title "Rory Dall's Port" and which is different from any of the other tunes with that name, and he states that it is printed in Playford's *Dancing Master* (1670). There is no air of this or a similar name in any of the editions of this work in the National Library of Ireland; but it is not impossible that one of the earlier editions may contain it.

118. Brighid Ní Néill.

(BRIDGET O'NEILL.)

TITLE: 1809, p. 63: Brighid Inion Neill—Bridget O'Neill.

Andante.



1. Ó: 'Luighe ar mo leab-a dhomh seachtmhain san oidh-che 'réir,
tr

Chonaic mé ais-ling 's dar mo bhais-te níorbh fhearr-de mé.
tr

Ó: Brighid in-ghean Chuinn bhac-aigh is fear eile bheith dál-tach

léi, Ag-us id-ir sin is maidin d'fhás arraing thríd lár mo chléibh.

1809, p. 63.

- I. 'Luighe ar mo leaba dhomh seachtmhain san oidhche 'réir,
Chonaic mé aisling 's dar mo bhaiste is níorbh fhearr de mé,
Brighid inghean Chuinn bhacaigh is fear eile bheith dáltach léi,
Idir sin is maidin d'fhás arraing thríd lár mo chléibh.
- II. A Bhrighid Ní Néill, nil bréag go bhfuil tú deas,
Gurfeasach mé féin gur thréig tú na mílte fear.
Dá mba liom féin thú léis ar a ndubhradh leat,
Ba bhinne liom do bhéal ná céarsach lá ciúin ar nead.
- III. Tá folt fada aice ceangailte ar cúl a cinn,
'S tá rose mear aice is glaise ná driúcht ná dtom,
Tá dhá chích geala aice cailce is iad cumhartha cruinn,
Is deas a dá mailí agus a leaca, is caol a cúm.
- IV. Tá folt péarlach craebhach aice 's mar ór gach dlaoidh,
'S a cúm seang séimh a bhuairigh 's a bhreóigh mo chroidhe,
A gruaidhe ar dhath na geaor 's a taobh ar nós an aoil
Ag Brighid Ní Néill, a's í thar éis na slóighte chlaoidh.

MS. 17, p. 89. MS. readings: I, 2, bhaisle. I, 3, ingin. I, 4, das. II, 3, leis ar a ndubhrugh.
II, 4, ceasach. III, 1, ada. III, 3, chi. III, 3, curtha. IV, 1, craebhach smar. IV, 2, bhreoi,
IV, 3, gruaidh. IV, 4, si ar eis.

TRANSLATION.

- I. As I was lying on my bed a week ago last night,
I beheld a vision and, by my baptism, I was not the better of it,
Bridget, lame Conn's daughter, and another man betrothed to her,
Between that and morning a pain grew through the middle of my breast.
- II. Bridget O'Neill, it is no lie that you are beautiful,
And I know that you have forsaken men by the thousand.
If you were mine, after all that has been said to you,
I would think your voice more tuneful than a song-thrush on a calm
day on its nest.
- III. She has long hair, bound up at the back of her head,
She has a merry eye that is greyer than dew on the bushes,
She has two fair, chalk-white breasts that are perfumed and rounded,
Beautiful are her two brows and her cheek, slender her waist.
- IV. Her hair is curling and branching, each lock like gold,
And her graceful, slender waist has tormented and oppressed my heart,
Her cheeks are the colour of mountain-berries, her side white as lime,
And whole hosts have been brought to ruin by Bridget O'Neill.

NOTES.

AIR—Bunting's MS. copy has not been found. The tune is of a familiar type used for broadsheet ballads of a pathetic character. A close variant is "Kildroughalt Fair" in Holden's *Collection of Old Established Irish Slow and Quick Tunes*, vol. II (1807), p. 34—Moore's "Oh Arranmore" in the Tenth Number of the *Melodies* (1834).

Other allied tunes are as follows:—

1. "Truagh" in *Bunting* (1796), p. 6 (Part I of this edition, p. 40).
2. "Lough Sheeling" in *Holden, op. cit.*, vol. II, pp. 9 and 11—Moore's "Come rest in this bosom" in the Sixth Number of the *Melodies* (1815).
3. "Thy Fair Bosom" in Holden's *Collection of the Most Esteemed Old Irish Melodies*, book I, no. 12 and book II, no. 31—Moore's "Night closed around the conqueror's way" in the Third Number of the *Melodies* (1810).
4. "The Maid of Castle Creagh" in *Stanford-Petrie*, no. 709. (The words of this street ballad are printed in *617 Irish Songs and Ballads*, p. 8).
5. "Captain Thompson" in Joyce's *Ancient Irish Music* (1873), p. 76, with one verse of the song; reprinted in *Joyce* (1909), p. 188, with four verses.

Mr. Moffat (*Minstrelsy of Ireland*, p. 355) remarks that "'Bridget O'Neill' is evidently the original of the air known in Scotland as 'My only jo and dearie O' and printed with Richard Gall's beautiful poem 'Thy cheek is like the rose's hue' in the *Scots Museum*, vol. VI, 1803. . . . It must be admitted, however, that 'My only jo and dearie O' is an infinitely more beautiful form of the air, although perhaps more modern." There is some confusion here. "My only jo and dearie O," printed in the *Scots Museum*, is in reality the Irish air "Sile Ní Chonnalláin," and a close variant of it, with the title "My love's the fairest creature, or Shelah na Conolan," was published by Miss Owenson (afterwards Lady Morgan) in her *Twelve Original Hibernian Melodies* (1805), p. 12. Another version is in Aird's *Collection*, vol. VI (1802—3), with the title "My love's the fairest creature." Bunting, who published two "sets" of "Sile Ní Chonnalláin" (1840 volume, pp. 37 and 91), entitled "Celia Connallon," states that the air was composed by the seventeenth century Irish harper Thomas O'Connallon (for whom see Part I of this edition, p. 45). If this ascription be correct, the fact that O'Connallon visited Scotland perhaps accounts for the tune having become known in that country. It does not seem to have much affinity with "Bridget O'Neill."

WORDS—Taken down by Lynch from Mrs. Connor. There is a fair copy in MS. 10, no. 28 and another in MS. 26, sheet 4, no. 9. No version appears to have been published.

119. 'S A Mhuirín Dilis.

(AND O FOND DARLING.)

TITLE: 1809, p. 64: Blaith na Seud—Thou Blooming Treasure; MS.: The old set of Savourneen Deelish etc. etc. or as it's called in Conaught Turry Vree or the Heather Bushes.

Maestoso.

1. Ba chúth-mhar na h-uair--ibh do sgar mé le mo ghrádh geal, Mo
 mhuir-nín díl--ios, Eibh--lín óg, Ba lór--ghurt na deór-sruth do
 phóg mé go cráidh-te Dom' mhuir-nín díl--ios, Eibh--lín óg. ^A
 Ba liath-bhán a snuadh áil ag luighe thar mo ghuaill--le, Ná ^B
 liag--a na linn--e a lámh gheal do b'fhuaire---e, Do ^C
 shaoil mé im' chroidhe-se nach bhfeic-finn í lem' shúil-ibh, Mo ^{tr}
 mhuir---nín díl---ios, Eibh---lín óg. ^{tr}

MS. 33, book 2, p. 76. A Repeat marks both sides of double bar in MS. B This note is a semiquaver (undotted) in MS., and the next note is a quaver. C In place of the last three notes in this bar the MS. has only two, namely, G crotchet dotted and G semiquaver.

I. IRISH.

- I. Ba chúthmhar na h-uairibh do sgar mé le mo ghrádh geal,
 Mo mhuirín dilios, Eibhlín óg,
 Ba lór-ghurt na deór-sruth do phóg mé go cráidhte
 Dom' mhuirín dilios, Eibhlín óg.
 Ba liath-bhán a snuadh áil ag luighe thar mo ghuaille,
 Ná liaga na linne a lámh gheal do b'fhuaire,
 Do shaoil mé im' chroidhe-se nach bhfeicfinn í lem shúilibh,
 Mo mhuirín dilios, Eibhlín óg.

II. Ar buille na druime do chruinnigh na slóighte,
 Mo mhuirín dílios, Eibhlín óg,
 Do ghréasas mo ghléasa chum taisdil tar bóchna,
 Mo mhuirín dílios, Eibhlín óg.
 Ba mhisneamhail ár míleadha a' huailleadh le h-áthas,
 Chum seóladh na sáile, chum gleó leis na námhaid,
 Ach ba chlaoidhte mo chroidhe 'stigh ag caoineadh mo ghrádh ghil,
 Mo mhuirín dílios, Eibhlín óg.

III. Is imehian óm' mhuirín do throideas le h-armáil,
 Mo mhuirín dílios, Eibhlín óg,
 Gach dualgas dá bhfuaras do chumhdas duit-se, a chara ghil,
 Mo mhuirín dílios, Eibhlín óg.
 Ach anois atá síothcháin, is mé sgíth slán ón óirligh,
 Níor stadas gur chasas ar lorg mo stóir-se,
 Ach faraoir! tré bhrón sior san uaigh í ag feóchadh,
 Mo mhuirín dílios, Eibhlín óg.

MS. 26, no. 19, p. 15. MS. readings:—I, 2 and throughout, Eilin. 1, 7, bhfeicinn. II, 1, cruinniugha. II, 3, taisdiol. II, 5, a huaille le hathuis.

II. ENGLISH.

- I. Oh! the moment was sad when my love and I parted,
 Savourneen deelish, Eileen óg,
 As I kissed off her tears I was nigh broken-hearted,
 Savourneen deelish, Eileen óg.
 Wan was her cheek which hung on my shoulder,
 Damp was her hand, no marble was colder,
 I felt that I never again should behold her,
 Savourneen deelish, Eileen óg.
- II. When the word of command put our men into motion,
 Savourneen deelish, Eileen óg,
 I buckled my knapsack to cross the wide ocean,
 Savourneen deelish, Eileen óg.
 Brisk were our troops, all roaring like thunder,
 Pleased with the voyage, impatient for plunder,
 My bosom with grief was almost torn asunder,
 Savourneen deelish, Eileen óg.
- III. Long I fought for my country, far, far from my true love,
 Savourneen deelish, Eileen óg,
 All my pay and my booty I hoarded for you, love,
 Savourneen deelish, Eileen óg.
 Peace was proclaimed, escaped from the slaughter,
 Landed at home, the sweet girl I sought her,
 But sorrow alas! to her cold grave had brought her,
 Savourneen deelish, Eileen óg.

MS. 28, p. 45.

III. LATIN.

- I. Tempus heu ! triste cum miles discedebam
 Ab cara mea Eleanor,
 Lacrimas elibans heu ! misere lugebam
 Caram meam Eleanor.
 Pallebant genae mihi innitentis,
 Frigidior marmore manus tangentis,
 Dolor infandus prae mortem sentientis
 Carae meae Eleanor.
- II. Cum induperator juberet armare,
 Vale, O cara Eleanor.
 Peram constrinxi jam transiturus mare,
 Longe ab cara Eleanor.
 Alacres omnes jam clare boantes,
 Jam laeti rerum, jam animo praedantes :
 Heu ! Martis spoliis non gaudent amantes,
 O cara mea Eleanor !
- III. Diu pro patria peregre bellavi,
 Longe ab cara Eleanor,
 Quae meritus sum omnia tibi servavi,
 O cara mea Eleanor.
 Cladis superstes, pace parta fero,
 Illam percaram incassum jam quaero,
 Dolore nam victa tabet, ubi ero
 Mox tecum, O cara Eleanor !

MS. 26, no. 42, p. 1.

NOTES.

TITLE—Bunting's printed title for this celebrated air ("Blaith na Seud—Thou Blooming Treasure") is incorrect. This is the appropriate title for the air here printed as no. 119A. The mistake is probably due to the fact that the two tunes are on opposite pages of MS. 33, book 1, which is one of Bunting's rough notebooks, "Savourneen Deelish" (*sic*) being on p. 6 and "Blana Sead" (*sic*) on p. 7. Bunting appropriated the title of the latter to the former.

AIR—This air, usually known as "Savourneen Deelish," has been printed many times both before and since its publication by Bunting in 1809. The air as printed by him closely follows his MS. copy, from which the above has been taken, but it differs somewhat from the other recorded forms of the air, which in general resemble each other.

Its earliest recorded appearances seem to be in O'Keeffe's *Banditti* (1781), and Shield's *Poor Soldier* (1783). It was sung in the latter (p. 18) by Mrs. Bannister to

words beginning "Farewell, ye groves and crystal fountains." Other printed versions are as follows:—

1. Arnold's opera *The Surrender of Calais* (1791), p. 7. (See the note on the words, *infra*).

2. Adam's *Musical Repository* (1799). "Savournah Delish."

3. Gow's *Collection*, vol. IV (1800). "Savournah Deelish."

4. O'Farrell's *National Irish Music* (c. 1797—1800), p. 18: "Erin go Braugh."

5. Holden's *Collection* (1806), vol. I, p. 35: "Savournah Deelish."

6. Murphy's *Collection of Irish Airs and Jiggs* (1809), p. 28: "Vour Neen Delish Aillien ough or Erin go bragh."

7. Hime's *Collection*, vol. I, p. 9: copied, with the words, from *The Surrender of Calais*.

8. Crotch's *Specimens*, vol. I (1807), p. 28 (two versions): "Savourna deligh Shelah Oh."

9. Power's *Musical Cabinet* (c. 1810), vol. I, p. 52, with the song entitled "The Exile of Erin," for which see *infra*.

10. Walker's *Irish Bards*, second edition (1816), vol. I, Appendix, no. XLIII: "Sa vurneen Deelish." The air is not in the first edition of this book (1786).

11. Kinloch's *One Hundred Airs*, vol. I, p. 40.

12. *Musical Repository* (1799), p. 66.

13. *Stanford-Petrie*, no. 1538: "'S a mhúrnín dilis." (The preceding air, no. 1537, which has a similar title, is a lullaby which is not related to our air).

Moore used the air as printed, *e.g.*, in *Holden* for his song "'Tis gone and for ever" in the Sixth Number of the *Melodies* (1815).

In Bunting's 1809 volume the tune is set to the famous song "The Exile of Erin," beginning "There came to the beach." But he was not the first to unite the two, as these words, with the usual form of the tune, are in Elouis' *Collection* (1805), vol. I. The authorship of this song has long been a matter of controversy. It was claimed by, and is usually attributed to, Thomas Campbell, the author of *The Pleasures of Hope*, but the balance of probability is that the true author was George Nugent Reynolds, of Letterfyne, County Leitrim. For a detailed discussion of the arguments, see the late Rev. P. A. Walsh's *The Exile of Erin: Who Wrote It?* (1921).

However that may be, "The Exile of Erin" is indissolubly linked with "Savourneen Deelish," to which air it was doubtless written. George Nugent Reynolds was greatly attracted to the tune, and is the undisputed author of two other songs to it. One of these, beginning "Green were the hills where my fore-

fathers dwelt O!", became very popular, and two independent translations of it into Irish are in MSS. in the British Museum, as follows:—

1. Additional 27946, fo. 4 (*Catalogue*, I, p. 668): "Ba ghlas is do b'álainn áitreabh mo shinsear." By Eugene Kavanagh.

2. Egerton 208, fo. 36 (*Catalogue*, II, p. 141): "Budh húaithne glas na mullaidh áit ar hoilemh iad mo shinnsir." By Peter O'Daly.

"The Exile of Erin" was translated into Irish, in the metre of the original, by the poet Seán Ó Coileáin (John Collins), of Myross, County Cork. This translation, beginning

"Do tháinig chun na taoide díbirteach ó Éirinn,"

is printed in O'Daly's *Poets and Poetry of Munster*, Second Series (1860), p. 209.

It will be observed that Bunting states in his MS. title that the air is known in Connacht as "Turry Vree" [*recte* ? Tortha Fraoich] or the Heather Bushes." There is no record of any tune with this title, nor of any verses so named.

"Savourneen Deelish" is allied to another Irish air, *viz.*, "Arrah My Dear Eveleen" in *Holden* (1806), vol. I, p. 21. This air was used by Moore for his "Song of Fionnuala" ("Silent, O Moyle") in the Second Number of the *Melodies* (1807). In his so-called *Moore's Melodies Restored*, the late Sir Charles Stanford remarks that "Moore destroyed the character of the tune and obliterated its scale by sharpening the seventh (G sharp for G natural)." But the seventh is marked sharp in *Holden*!

The opening phrase of "Arrah My Dear Eveleen" forms the well-known sea-shanty "Haul on the Bowline," printed, *e.g.*, in the *Journal of the Folk Song Society*, vol. V, pp. 314, 315, where the fact is pointed out by the late Miss Lucy Broadwood.

Miss A. G. Gilchrist, F.S.A., the distinguished authority on the subject of folk music, writes as follows in a letter to the Editor with reference to our tune:—

"From a study of Bunting's copy of 'Savourneen Deelish,' without any plaintive flat seventh, with other tunes of the same flowing or running character, such as 'Corn rigs are bonnie' and 'De'il tak' the wars that hurried Billy frae me,' I should incline to date the Irish tune from about the same period, *i.e.* that of D'Urfey or a little later, in the early part of the eighteenth century. I think that *all* these tunes may have been originally dance airs, to which at a later date song-verses were attached."

WORDS—With regard to the Irish and English verses printed above, it is clear that the one is a translation of the other ; and the question which is the original and which the translation is one that falls for determination.

In these MSS. there are three copies of the Irish version, which is met with nowhere else :—

A. MS. 26, no. 13. Gaelic script on a single sheet, in the handwriting of Richard MacElligott, of Limerick.

B. MS. 26, no. 19, p. 15. Roman script, in Lynch's hand. MS. 26, no. 19 is one of Lynch's rough note-books, and contains copies of all the Irish poems in MS. 26, no. 42. This latter MS. was written by MacElligott and is dated 19th August, 1799. It also contains the Latin version of our song, printed above.

C. MS. 10, no. 105. Gaelic script, in Lynch's hand.

It is safe to say that C was copied from B and B from A, and that A is not later than 1799.

The only copy of the English in these MSS. is on p. 45 of MS. 28. This MS. is entitled "Poetry, chiefly translations from original Irish songs." It contains copies of all the songs printed by Bunting in his 1809 volume, and numerous others not used by him. But there are a few which had been printed, and among these is the song with which we are dealing.

"Oh! the moment was sad when my love and I parted" was sung by the character O'Carrol in the musical drama *The Surrender of Calais*, which was produced on the 30th July, 1791 at the Haymarket Theatre in London, under the management of George Colman the Younger (1762—1836). Colman was the author of the play, the music for which was composed by Arnold. In a book entitled *Songs, Duets, Choruses etc. in the Surrender of Calais*, printed in 1791 (copy in the British Museum), the words and tune are printed on p. 7 with the heading "Song.—O'Carrol. (Old Irish Tune)." The words in our MS. are an exact copy. The burden is "Savourna Delish Shighan Oh," which is meaningless.

The position, therefore, is that the English verses were printed in London in 1791 and that the Irish verses are in a manuscript emanating from Limerick and of date not more than eight years later. It might be supposed that, as the sentiment of the song is Irish and the burden is in the Irish language, the Irish verses are the original. On the other hand, the language of the Irish version differs from that of ordinary folk songs and it has the appearance of a translation. Moreover, the song tells a complete story—a rare occurrence in Irish popular poetry. On the whole, then, it is fairly certain that Colman's verses are the original. The Irish translation may have been done by MacElligott, who was responsible for the Latin version.

Two other Irish translations of "Oh! the moment was sad," in the original metre, have been published:—

1. By Patrick Stanton in the *Gaelic Journal*, vol. III, pp. 92, 93, with the usual tune: "Ba bhrónach an nóimeant gur sheólas óm' ghrádh geal." Words and music reprinted *ibid.*, vol. XIV, p. 530.

2. By Dr. George Sigerson in the *Irishman*, April, 1858: "Ba dhubhach an lá úd do sgaras lem' stórach." Reprinted in the *Gaelic Journal*, vol. IV, p. 105.

The Latin version printed above is the work of Richard MacElligott, of Limerick. The same MS. (26, no. 42), which is in MacElligott's hand throughout, also contains a version of the song "An Clár Bog Déil" with a Latin verse translation; a copy of the Jacobite song "Mo Mhacaomh" by the poet Seán Clárach Mac Domhnaill (1691—1754) together with the Lowland Scots song of which it is a translation; a quatrain by the same poet, with an English prose translation; and the song "Crom a' tsughachais" by the poet Seán Ó Tuama (1706—1775). At the end is the following note:—

" My dear James,

I am sorry I have not leisure to translate the above. However, if some of your Northerns will not do it, I'll devote a couple of hours to it in compliment to you.

yours most affectionately,

R. MACE.

Limerick, 19 August, 1799."

The addressee is probably Bunting's friend, Dr. James MacDonnell.

Bunting had evidently asked MacElligott to do some Latin translations of Irish songs for the 1809 volume, for among these MSS. is a letter written by the latter to Bunting from Limerick and dated the 28th September, 1802 in which he says:—"Your idea of the Latin translations is certainly right. . . . The Latin translation also should be to the air, which, though not impossible, is certainly an arduous and delicate task" (MS. 26, no. 26). This letter is signed in full "Richard MacElligott." One cannot withhold admiration from Edward Bunting for his scholarly interest in the Irish tongue at a time when it was almost universally despised as a vernacular.

During his tour of Connacht earlier in the same year (1802), Bunting had gone as far south as Limerick before returning to Dublin. It seems likely that he then met MacElligott. Mrs. Fox (*Annals of the Irish Harpers*, p. 221) states that he did so, but I do not know on what authority.

Only one folk-song in Irish in this metre and with the same or a similar burden has been published. It was obtained by J. H. Lloyd in Farney, County Monaghan and begins "Má phósan tú an haicléair is tusa bhéas ag caoineadh." It was printed by Lloyd, with the usual tune, in *An Claidheamh Soluis*, 11th January, 1902, p. 723: words and music reprinted in *Cláirseach na nGaedheal*, Part II (1902), no. 16: words only reprinted in Morris's *Céad de Cheóltaibh Uladh* (1911), p. 93.

Robert Owenson apparently played the part of "O'Carrol" in *The Surrender of Calais*, for there is in the Joly Collection a copy of "Oh! the moment was sad" entitled "Savourna Delish a much admired song, as sung by Mr. Owenson in the Surrender of Calais. Dublin. B. Cooke. 4 Sackville Street." There are other Irish airs in this opera, and it is possible that Owenson supplied them, or some of them, to Colman. He knew Irish and Irish folk music well.

Arthur O'Neill played this tune in romantic circumstances, as he tells in his *Memoirs* (MS. 46, pp. 9, 10):—

"When I left the County Kerry my next tour was towards Limerick and met with nothing worthy of mentioning until I came to that City. I met a Counsellor Macnamara, then Recorder of Limerick, who invited me to his house about 5 miles distant, called Castleconnell, where I was very well received. He had a house in Limerick in which was the skeleton of Bryan Boreau's Harp, and in consequence of the national esteem I held for its owner I new strung it and then tuned it. It was made of cedar. It was not strung for upwards of 200 years before, which when done Counsellor Macnamara requested me to strap it around my neck and play it through that hospitable City, which I agreed to do, being then young and hearty and had no care, as at that period I was not very rebunxious among the women; and the first tune I happened to strike on was the tune of 'Eileen Oge,' now generally called 'Savourneen Dheelish' and 'Erin Go Brah.' I played several tunes besides and I was followed by a procession of upwards of 500 people, both gentle and simple, as they seemed to be every one imbibed with a national spirit when they heard it was the instrument that our celebrated Irish Monarch played upon before he leathered the Danes at Clontarf out of poor Erin. The Lord be merciful to you, Bryan Boreau! I hope in God I will tune your harp again in your presence in heaven. And if it should be the case, upon my honour and conscience I will not play the tunes of 'July the First' nor 'The Protestant Boys.' But I would willingly play 'God Save the King,' and that would be for yourself, Bryan!"

119A. Bláth na Séad.

(PRECIOUS BLOSSOM.)

TITLE: MS.: Blana shead—Flower of Jewels.

2. Níl féar ar an móin-fhéar Nó ena ar a' gcoll ó
 d'éal--uigh sí uaim-se Mo smóil-----ín donn. 'Sé dubhairt
 cuach ar bharr na ngéag-án Is í 'labh--airt go binn, "Ní buan
 beó mé má tóg-thar ó n-a chéil-----e sinn."

MS. 33, book 1, p. 7.

- I. A bhláth na séad ar dhath na geor,
 Is tú a bhreóidh mo chroidhe,
 'S gur fear gan chéill a bheadh ag iarraidh spré
 Le n-a sháith do mhnaoi.
 B'fhearr a méin mhaith nó ba 'gus caoire
 Nó na táinte dhon tsaoghal;
 Mo ghreadadh géar! ní agam péin
 A chodlas grádh mo chroidhe!
- II. Níl féar ar an móin-fhéar
 Nó ena ar an gcoll
 Ó d' éalaigh sí uaim-se,
 Mo smóilín donn.
 'Sé dubhairt cuach ar bharr na ngéagán,
 Is í 'labhairt go binn,
 "Ní buan beó mé má tógthar
 Ó n-a chéile sinn."
- III. Súd í thíos an leaba aoibhinn
 Ar a geodlann mo ghrádh,
 Cúm is míne nó an tsíoda
 Nó an eala ar a' tsnámh.

Méara caola is glaine sgríobhadh
 An dubh ar a' mbán,
 Is dar m'fhirinn is glan a chaoifinn
 Dá gcluifinn a bás.

IV. A chailín, is maith aithním
 Glór do chinn;
 Ar m'anam go n-aithním,
 Óir atá sé binn.
 Tá arraing in mo leath-taoibh,
 'S mé breóite, tinn,
 Is fios m'aicíd ag Elionór
 Óg Ní Fhloinn!

MS. 18, p. 10. MS. readings:—I, 2, bhreo. I, 4, na shaigh. I, 5, caoraig. II, 1, na moinfhear.
 II, 2, geoill. II, 3, dealo. II, 4, dunn. III, 1, shios. III, 7, dar um fhirinn. III, 7, chaoinin.
 III, 8, gcluinin. IV, 3, naithnighiom.

TRANSLATION.

1. Precious blossom of the hue of the rowan berry,
 It is you who have made me sick at heart,
 And the man would be senseless who would
 seek a dowry
 With a woman who satisfies him.
 Her pleasant disposition is better than cattle
 and sheep
 Or than the world's riches;
 My bitter grief! it is not with me
 My heart's love sleeps!
- II. There is no grass on the meadow,
 There are no nuts on the hazel,
 Since she stole away from me,
 My little brown thrush.
 Says the cuckoo on the top of the branche
 With his musical voice,
 "I shall not remain alive
 If we are taken from each other."
- III. Down yonder is the fair bed
 On which my love sleeps,
 Her body is softer than silk
 Or than the swan on the water.
 Her slender fingers, most fair, can write
 Black upon white,
 And verily would I lament sincerely
 If I should hear of her death,

IV. My girl, 'tis well I know
The sound of your voice,
Upon my soul I know it,
For it is melodious.
There is a pain in my side,
And I am sick and sorry,
And my disease is known to
Young Eleanor Flynn!

NOTES.

AIR—Noted by Bunting from Redmond Stanton at Westport in 1802. There is a fair copy in MS. 12, book 2, p. 59, but it is incomplete.

WORDS—Obtained by Lynch from Richard Barrett. Lynch's fair copy is in MS. 7, no. 43 and there is a prose translation in MS. 32, no. 61. There is no previously published version. The four verses are not all in the same metre, and, as verse II seems more suited to the tune than verse I, it has been placed under the notes of the music.

120. Plangstaí Sudley.

(PLANXTY SUDLEY.)

TITLE: 1809, p. 68: Plangstigh Sudhleidh—Planxty Sudley. MS.: Captain Sudley, by Carolan.



1. Ól-aídh deoch go súg-ach, Is bíg-fí lúth-mhar, láid--ir! An
Té thug sin dúinn bhearfaídh tuille dhúinn, 'Sé sídd Rígh na nGrás-ta.
Preap san ól is déanamaoid spórt, Is í sin comhairle is fearr dhúinn,
Spal-paire súg-ach i gclíú 's i n-ein-each, Is ól--aídh sinn-ne a
shláinte: 'Sí Siobhán gheal a' spéirbhean Nár chuir spéis i gcuadhtan,
Lámh na féil' i gclíú 's i n-ein-each, 'Sé sin réim ba dual di.
Ólaidh deoch go súg-ach, Is bíg-fí lúth--mhar, láid--ir! An
Té thug sin dúinn bhearfaídh tuille dhúinn, 'Sé sídd Rígh na nGrás-ta.

MS. 33, book 1, p. 24. No clef-, key- or time-signature. A Crotchet in MS., followed by a crotchet rest. B Not dotted in MS. C This note is replaced by a crotchet rest in MS. D Crotchet in MS, E Double bar line here in MS, F Quavers in MS,

- I. Ólaidh deoch go súgach,
 Is bigí lúthmhar láidir!
 An Té thug sin dúinn
 Bhéarfaidh tuille dhúinn,
 'Sé sin Rígh na nGrásta.
 Preap san ól, déanamaoid spórt,
 'Sí sin comhairle is fearr dhúinn,
 Spalpaire súgach
 I gcliú 's i n-eineach,
 Is ólaidh sinn-ne a shláinte!
 'Sí Siobhán gheal a' spéirbhean
 Nár chuir spéis i geruadhtain,
 Lámh na féile
 I gcliú 's i n-eineach,
 'Sé sin réim ba dual di.
- II. Tá'n chúirt seo riamh go h-aerach,
 Agus féadfaidh bheith go súgach,
 Is míle fáilte
 Romhaibh re chéile
 Go taobh na Dromuine Ruaidhe!
 Fáilte romhad dhon dún so,
 A spéirbhean mhúinte, mhánla,
 A phlannda chumhartha
 I gcliú 's i n-eineach,
 Is deas a chuir tú cárta.
 Ó d'eirigh leat-sa togha marcaigh,
 I n-éifeacht cos i n-áirde,
 Roghantar leat-sa
 Cauptin Sudley,
 D'fhíor-shliocht Shacsan láidir!

MS. 16, p. 72. MS. readings: I, 2, lughfur. I, 9, I, 14 and II, 9, ineach. I, 15, reimh. II, 11, toghu marcaidh.

TRANSLATION.

- I. Drink a drop merrily,
 And be agile and strong!
 He Who gave that to us
 Will give us yet more,
 That is the King of Grace.
 Drink with a will, let us make carouse,
 That is the best counsel for us,
 Here's to the merry blade,

Famous and generous,
 Let us drink his health.
 Fair Susan is a lovely girl
 Who never liked miserliness,
 Her generous hand
 Was famous for liberality,
 Such a course was natural to her.

II. This court was ever pleasant,
 And it can be lively,
 And a thousand welcomes
 To you both
 To the side of Drumminroe.
 Welcome to this castle,
 Lovely, modest, gentle lady,
 Sweet-scented scion
 Of fame and bounty,
 Well did you play your card.
 Since you have won a magnificent horseman,
 A splendid galloper,
 You have chosen
 Captain Sudley
 Of the true, stout English stock!

NOTES.

AIR—Used by Moore for his song "Oh the sight entrancing" in the Eighth Number of the *Melodies* (1821). There is a close variant in Mulholland's *Ancient Irish Airs* (1810), p. 49. Bunting does not state from whom he obtained the air.

WORDS—Noted by Lynch from blind Billy O'Malley. The heading in Lynch's notebook (MS. 16, p. 72) is as follows:—

"Spre Shiubhain Ni Chearbhulan or Captain Sudley.
 Spre Thorlaigh I Chearbhuland do inghin trath
 phos si fear do Arm an Righ dha neamhthoil."

(*sc.* "Susan Carolan's dowry, or Captain Sudley.
 Turlough Carolan's dowry for his daughter on
 the occasion of her marriage to a member of the
 King's Army against his will" or "against *her*
 will." The Irish, as written, might mean either).

There is no other extant copy of the words. Lynch's fair copy is in MS. 7, no. 150, entitled "Siubhan Ni Chearbhulan. On Carrolan's daughter being married to Captain Sudley." There is a prose translation in MS. 32, no. 152 and another ("translated by Mrs. McLaughlin") in MS. 36, no. 26.

121. Muirisc, nó Aoibhneas Na gCuan.

(MURRISK, OR THE BEAUTY OF THE BAYS.)

TITLE: 1809, p. 68: Muiris na ccuan—The Pleasure of Harbours; MS.: Aoibneas na ccuan.

Andante.

1. Tráth do smuain-iom ar fhad uaim siar í an Chruach, Bíonn mo
 chroidhe 'stigh dhá loit ag--us m'aig--ne fá ghruaim. Níl na
 daoin--e seo mar chleacht--a--mar, aoibh-eamhail ná suaire, Acht mar
 íomh---áighe do ghlas--dair do sníomh---faidhe le tuagh.

MS. 83, book 2, p. 72. A Double bar line here in MS.

- I. Tráth do smuainiom ar 'fhad uaim siar í an Chruach,
 Bíonn mo chroidhe 'stigh dhá loit agus m'aighe fá ghruaim.
 Níl na daoine seo mar chleachtamar, aoibheamhail ná suaire,
 Acht mar íomháighe do ghlas-dair do sníomhfaidhe le tuagh.
- II. Céad slán feasta don teach úd ann a mbinn uair,
 Ar mo thráthaibh mhór fhada 's mé láimh leis a' gCruaich.
 Bheadh na ceólta binn ó fhlaithéas 'gabhail chughainn anuas,
 Agus na sléibhte 'cur meala ó dheas agus ó thuaidh.
- III. Acht go dtagaidh an teas agus go labhraidh an chuach,
 Do thriallfainn-se ar m'ais agus dhéanfa mé mo chuairt.
 Mur b'é an umhlaigheacht agus a' gheallambaint do thug mé féin dhon úrd,
 Ní thréigfinn féin Muirisc nó aoibhneas na gcuan.

MS. 16, p. 80, with readings from MS. 7, no. 155, which is the fair copy. MS. readings:
 I, 4, sníomhfaidh le tuaidh. III, 1, Acht dhá. III, 4, threigin.

TRANSLATION.

- I. When I think how far westward from me lies Croagh Patrick,
My very heart is wounded and my mind is troubled.
These people are not such as we knew, sociable and kind,
But like images of green oak hewn by an axe.
- II. A hundred farewells henceforward to yon house where I once used to be,
Saying my great long Canonical Hours beside Croagh Patrick.
Sweet music from the heavens would descend upon us,
And the mountains afforded honey to the south and to the north.
- III. But if the warm weather should come and the cuckoo should call,
I would fare back again and pay my visit.
But for obedience and the vow I made to the Order,
I would never have left Murrisk or the beauty of the bays.

NOTES.

AIR—Obtained by Bunting from blind Redmond Stanton at Westport in 1802. Save for a change of key, it does not differ materially from the printed copy. Bunting's original notation of the air is in MS. 33, book 1, p. 3, but it is practically indecipherable. Another fair copy of it is in MS. 12, book 2, p. 50.

The following other airs for the words have been printed:—

1. *Stanford-Petrie*, no. 818. "When I go down to the foot of Croagh Patrick." Obtained by Petrie from Pat Mullin, Arranmore. This tune, which is in common time, is the most suitable one for the words, but it is incorrectly barred. It is not, as might be thought from the title, an appropriate air for no. 121B, *infra*.

2. *Joyce* (1909), p. 255. "Is fada liom siar an cruach. I think Croagh Patrick too far away from me." Copied by Joyce from Forde's MS. (p. 106). Obtained by Forde from Patrick Conneely, the Galway piper. It would hardly be possible for the words to be sung to this tune.

3. *Op. cit.*, p. 352. "The Friar's Farewell to the Reek." Copied by Joyce (who corrected it) from Pigot's MS. A variant of no. 2, to which, however, the words could be sung.

4. *Journal of the Irish Folk Song Society*, vol. VIII, pp. 20, 21. "Murrisk Abbey, in Co. Mayo." Printed by the late Mrs. C. M. Fox, together with the copy of the words, transcribed (incorrectly) from Bunting MS. 11, p. 15. Mrs. Fox states that she "found the air along with two others jotted down on the back of an inventory belonging to Mr. Edward Bunting, 1804, Belfast." This inventory is not now with the Bunting MSS. The air is a variant of that printed by Bunting.

WORDS—Noted by Lynch from Mrs. FitzGerald, Westport. There is a fair copy in MS. 7, no. 155 and another in MS. 11, p. 15. There is a prose translation in MS. 32, no. 31.

Another version (two verses) is in MS. 16, p. 18. This was probably obtained from Redmond Stanton, as Bunting in a note written against his copy of the tune in MS. 12, book 2, p. 50 states that both words and air were noted from him.

Versions have been published as follows:—

1. Ó Máille: *Amhráin Chlainne Gaedheal*, p. 156. Three verses.
2. *An Stoc*, February, 1927, p. 3. Four verses.
3. Ó Máille: *An Ghaoth Aniar*, p. 46. Three verses.
4. Ó Máille: *Micheál Mhac Suibhne agus Filidh an tSléibhe*, p. 64. Three verses.

The following MS. versions are in the British Museum:—

1. Egerton 117, art. 34, f. 36. Three verses. (*Catalogue*, II, p. 240).
2. Egerton 151, art. 5 (i), f. 60. Three verses. (*Catalogue*, II, p. 249).

Murrisk is the name of a village at the foot of Croagh Patrick, County Mayo. Here, in the fourteenth century, an Abbey was founded by O'Malley, the Chief of his name, for the Augustinian Friars. Mr. Martin J. Blake has a note upon it as follows in the *Journal of the Galway Archaeological and Historical Association*, vol. VIII, pp. 50, 51 (1913):—

“It was a considerable building; but now, only the chancel of the church and part of the central tower is left. The Abbey was endowed with one quarter of land about it. On the 18th July, 1578, Queen Elizabeth granted a lease for 21 years of the Abbey of Murrisk and half a quarter of land belonging to it, to James Garvey. He was brother of Dr. John Garvey, Protestant Archbishop of Armagh. On 22 March, 1617 (14 James I.) Christopher Garvey got a grant in fee, by patent, of the Castle and lands of Murrisk, which were thereby created the ‘Manor of Murrisk’ with 500 acres in demesne. He was the eldest son of Dr. John Garvey, Protestant Archbishop of Armagh and was knighted by Lord Falkland on 17th February, 1627-8. His grandson Christopher Garvey was allotted 600 acres of land in County Mayo by the Cromwellian Commissioners in 1655-7, in lieu of his former more extensive estate and these were probably portion of the above mentioned ‘Manor of Murrisk.’ The descendants of that Christopher Garvey owned Murrisk Abbey in the 19th century.”

No doubt it was to this community that the friar belonged who composed our song; but it is not to be supposed that it is of date prior to the confiscation of the Abbey under Elizabeth, for according to a further note by the same writer (vol. XIV, p.

140), " though the friars were often expelled from the Abbey, some of them continued to reside secretly in the neighbourhood all through the penal times."

A satire on one of the friars of Murrisk is in MSS. Egerton 127, art. 16, Egerton 161, art. 26 and Additional 18749, art. 59 in the British Museum (*Catalogue*, I, p. 605 and II, p. 53): "A fhir na geos lom bhfiar bhfuilsge" ("O man of the bare and bandy ulcerated legs").

My friend the late Mr. J. J. Buckley, formerly Director of the National Museum (to whom are due the foregoing references to the *Galway Journal*) kindly gave me particulars of Murrisk Chalice noted by him as follows:—

1635. The "Viscount Mayo" Chalice. Inscribed: "Ora pro animabus Dñi Vicecomitis Mayo et uxoris eius Meow ny Cnochoure Qui me fieri fecerunt pro monasterio de Mureske anō dni: 1635."

(In the custody of the V. Rev. M. O'Connell, P.P., Ballyglass, Claremorris, in 1919).

1648. The "John de Burgo" Chalice. Inscribed: "P: F: Joannes: de Burgo: Aug: me fieri fecit: pro Conuentu Murskensis Anno 1648."

(In the Augustinian Convent, John's Lane, Dublin, in 1898).

1724. The "Peter Brown" Chalice. Inscribed: "Orate pro anima Domini Petri Brown qui me fieri fecit pro Conventu de Murisk Anno Domini 1724."

(In the Protestant Church at Westport. Figured in the *Galway Journal*, vol. XIV, p. 138).

In the MSS. copies from which the above verses have been printed there occur two verses of another Connacht song in the same metre, the title of which is "Máire Nín Taidhg Óig" or "An Síogaidhe Suairc." That the two songs were to some extent confused (and probably sung to the same tune) is further shewn by Forde's note "Mairnín Taidhg Óig is named in the song," written against his copy of the tune.

This other song is here printed as no. 121A.

Another song connected with Croagh Patrick is printed as no. 121B.

121A. Máire Nín Taidhg Óig, nó An Síogaidhe Suairc.

- I. Tráth bhíom-sa ar mo leabaidh sinnte gan suan,
'S gan ní ar bith ar m'aire acht pianta 'gus buairt,
'Sé shaoiliom is dhearcam gurab' iongantach a' cruas
Nach dtagann sí dham fhurtacht, a' síogaidhe suairc.
- II. Tráth ghabhas an ainnir ar a' dtaobh so dhon tír,
Lasaidh an ghealach is dealraidh an ghrian.
Bíonn ceó beag meala ar gach taobh dhi ins a' tslighe,
Sin agus torthaí ar chrannaibh ag claonadh leó síos.
- III. Dá bhfaghainn-se le mnaoi aca míle agus céad,
Agus barr sléibhe faoi loiligheachaí dubh' bainne ar féar,
Groigh álainn do eachraidh fan a geuid sraoghan,
'Sí Mailí óg mo roghain agus fagham í gan spré.
- IV. Ní féidir a ceannach is ní díoltar í an stuaim,
Ach Éire uilig ní ghlacfaínn agus í do bhreith uaim.
Mar réalt í ó fhlaithneas tráth théid sí chun suain,
'S go mbíonn na craobh a' sileadh meala ar a' dtaobh dhi ó thuaidh.
- V. Níl sin tulaigh, bogaidh, móinte nó fraoich,
Bainseacha geala nó aimhneacha faoi,
Nár shiubhal mé gan tuirse do ló agus d'oidh'e,
Mar shúil go gceasaidh orm ise, bláth geal na geraoibh.
- VI. Tá bráighe aice is gile ná clumba bán na n-éan,
Tá rós i n-a leacan 'gus is ró-mhilis a bhéal,
Is fearr ná sin uilig a h-umhlaigheacht 's a méinn,
Och! is truagh gan mé 'n-a h-aice agus fáinne ar a méar!
- VII. Eirigh do sheasamh, a dhreatháirín bhig Ó!
Cuir a' gearrán deas bábach fúd ins a' ród,
Preab ar siubhal an bhealaigh is aithris di mo bhrón,
Is tobhair chugam-sa 'bhaile í, Máire nín Taidhg óig!

MS. 15, p. 68 for verses I and IV—VI inclusive, and MS. 16, p. 52 for verses II, III and VII.
MS. readings:— IV, 2, lig. V, 1 and 2, certain readings in the fair copy in MS. 7 have been preferred to those of the rough copy, *viz.*, *fraoich for mullaidh* (V, 1) and *aimhneacha faoi for ard-chnuca fraoigh* (V, 2).

TRANSLATION.

MARY THE DAUGHTER OF TEAGUE ÓG OR THE SPRIGHTLY NYMPH.

- I. When I am lying sleepless on my bed,
Taking heed of naught but pain and trouble,
I think and perceive that it is a strange torment
That my sprightly nymph does not come to comfort me.

- II. When the maiden comes to this side of the country,
The moon shines and the sun is resplendent.
There is a little honeyed mist on either side of her in the path,
And the fruit on the trees are bending themselves down.
- III. If I should get with another woman a thousand and a hundred,
And the mountain-top covered with black milch cows at grass,
And a beautiful stud of horses with their bridles,
Young Molly would be my choice, though I should get her without a dowry.
- IV. Modesty cannot be bought or sold,
But I would not take the whole of Ireland and surrender her.
She is like a heavenly star when she goes to slumber,
And the branches are dropping honey beside her from the north.
- V. There are no hills, bogs, moorlands or heaths,
No bright meadows or rivers below,
That I have not traversed unwearied both day and night
In hope to come across her, the bright blossom of the branches.
- VI. Her neck is fairer than the white feathers of birds,
A rose is in her cheeks and very sweet is her mouth.
Far better than all that are her humility and her disposition,
Oh! how I wish that I were beside her with a ring on her finger!
- VII. Rise up, little brother,
And mount the pretty, mettlesome horse on the road,
Ride away quickly and tell her my sorrow,
And bring her back home to me, Mary the daughter of Teague óg.

NOTES.

The manuscript distribution of the verses which make up the foregoing song is as follows. MS. 15, p. 68, with the title "An Síogaidhe Suairc," has verses I and IV—VII inclusive. The fair copy is in MS. 7, no. 187 and there is a prose translation in MS. 32, no 181.

MS. 16, p. 52, with the title "Máire Nín Taidhg Óig," has verses V, II, III and VII. The fair copy is in MS. 7, no. 141 and there is a prose translation in MS. 32, no. 147.

In neither case is there any indication of origin.

In addition to the above, verses IV and V also appear as the fifth and third verses respectively of the song "Muirisc" in MS. 16, p. 80 (printed *supra* as no. 121).

There is a version (6 verses) of "Máire Nín Taidhg Óig" in Ó Máille: *Amhráin Chlainne Gaedheal*, p. 154; and another in the British Museum (*Catalogue*, II, p. 240).

121B. Nuair A Théidhim-se Go Bun Na Cruaiche.

(WHEN I GO TO THE FOOT OF CROAGH PATRICK.)

TITLE: MS.: Baile an tóchair.

1. Nuair a théidhim-se go bun na Cruaiche, Ní h-é 'déan-amh
 suair-cis a théidhim ann, Ach do ghrádh sín--eadh suas Le mo
 stuadh-chailín donn. A Mhic Mhuir-e, nach mis' an tru-aighe, Is a
 ruaig orm sna h-uil-e taoibh, 'S níl aon ghar dhom gan feas--ta
 gluais-eacht Le mo rún searc ar feadh a' tsaighil.

MS. 33, book 4, p. 16. The minim immediately before the double bar line at the end of the first part of the tune is dotted in MS., and the two notes which follow that double bar line are not in MS. There are repeat marks on either side of the double bar line.

- I. Nuair a théidhim-se go bun na Cruaiche,
 Ní h-é ag déanamh suaircis a théidhim ann,
 Ach do ghrádh síneadh suas
 Le mo stuadh chailín donn.
 A Mhic Mhuire, nach mise an tru-aighe,
 Is a ruaigh orm is na h-uile taoibh,
 Is níl aon ghar dhom gan feasta gluaiseacht
 Le mo rún searc ar feadh a' tsaighil.
- II. " 'Sé mo thuras-sa go Baile an Tóchair
 A d'fhág a' dólás so ar mo chroidhe,
 Agus aifreann geal a' Domhnaigh,
 Faraor mór! tá dho mo dhíth!
 Iarraim impidhe is atchuing chruaidh ort,
 A rún searc le mo chroidhe,
 Nár mhairidh do ghrádh buan
 Aige mnaoi a mbuailfe tú faoi!"

III. Nuair a ndéantar a' pósadh
 Is dubh a dóightear a' greann,
 Bíonn a' ruid bhuidhe ar a mbrógaibh
 Is a gcótaí mbun is ceann :
 Gach aon oidh'e Dombnaigh
 A' gabhail crónáin dá chloinn,
 Is a' síor-dhéanamh a dhóláis
 Faoi an fhoghmhar a thigheacht mall.

MS. 26, sheet 23. MS. readings:—I, 2, deanadh suarcas. I, 6, is na thuile thaoibh. I, 8, tsaoghail. II, 3, aifrin gheal. II, 5, Iaram impig is achuing. II, 7, mhaire. II, 8, mbuaile. III, 2, doítear. III, 5, en aoidhe Dhombnaidh. III, 6, cronan. III, 7, As síor. III, 7, dholas.

TRANSLATION.

I. When I go to the foot of Croagh Patrick,
 I do not go to make merry,
 But with a desire to lie
 Beside my pretty, brown-haired girl.
 O Son of Mary, am I not to be pitied,
 Being harried on every side,
 With no choice henceforward but to go
 Through life without my beloved sweetheart.

II. " It is my journey to Togher
 That has left this sorrow in my heart,
 And the goodly Sunday mass,
 To my great sorrow, is lost to me !
 I implore and solemnly beseech you,
 Beloved darling of my heart,
 May your love not remain an abiding one
 For any woman you may meet ! "

III. When marriage is accomplished,
 Affection is burnt black,
 Yellow mud is on their boots,
 And their coats are on anyhow.
 Every Sunday night he is
 Singing his children to sleep,
 And continuously lamenting
 The lateness of the harvest.

NOTES.

AIR—Bunting does not state whence he obtained this air, and there do not appear to be any printed variants. It is suited to the words, and the fact that its

MS. title is the place name in the first line of verse II suggests that it is the appropriate air for them.

WORDS—Obtained by Lynch from Molly MacNally. His fair copy is not with these MSS., and there are no published versions.

With regard to the place name in question, there are numerous places in Ireland named Togher or Ballintogher (the word *tóchair* means a causeway); but it is probable that the place in this song is the townland of Togher, in the barony of Kilmaine and parish of Robeen, near Ballinrobe, County Mayo (Sheets 100 and 110 of the ordnance map of that county).

122. Stáca An Mhargaidh.

(THE MARKET LOUNGER.)

TITLE: 1809, p. 69: Staca an Mhara—The Market Stake; MS.: Staca an margaidh or Market Stake.



1. Is fad-a le fán mé i gclár na Ban-b--a Ar ráig gur cas-adh mé ar
shráid na Car-raig-e, Ór--ó! 's go Cais-eal na slógh, Gur ráinic 'on áit a
ráidhtear Cal-lain ris, A b'fhearr sé a mheasaim i n-arán 's i n-air-g-ead,
Ór--ó! 's dá gcan-ainn níos mó. Bhí mar--g--adh árd trí
lá dhon tseachtmhain ann, Aifreann do ghnáth le faghail ó eag-lais ann,
Cárt ag-us cnag-air-e lán gan dear-m--ad, Stáid-bhean chailcheach ar
lámh 's ar leab--aidh leat, Ór--ó! nárbh' ait-eas a' sgeóil?

MS. 33, book 3, p. 4.

I. Is fada le fán mé i gclár na Banba,
Ar ráig gur casadh mé ar shráid na Carraige,
Óró! is go Caiseal na slógh,
Gur ráinic 'on áit a ráidhtear Callain ris,
A b'fhearr sé a mheasaim i n-arán 's i n-airgead,
Óró! 's dá gcanainn níos mó.

Bhí margadh árd trí lá dhon tseachtmhain ann,
 Aifreann do ghnáth le faghail ó eaglais ann,
 Cáirt agus cnagaire lán gan dearmad,
 Stáidbhean chailcheach ar lámh 's ar leabaidh leat,
 Óró! nárbh' aiteas a' sgeól?

- II. "A spalpaire álainn, áigh, óig, mheanmnaigh,
 Tháinig ón Mhainistir, fáilte Uí Cheallaigh romhad,
 Óró! go Caiseal na slógh!
 Is nárbh' fhada liom lá pléaráca ar leabaidh leat,
 A' rása 's a' radaracht teannta ceapuidh leat,
 Óró! 's gan sgaradh go deó!
 Seo dhuit mo lámh, a stáca an mhargaidh,
 Nach sgarfam go bráth, tabhair Máirtín sagart leat,
 B'fhearr liom agam nó lán-chuid airgid,
 Stáit na Banba is a faghail i bpaiteanta,
 Óró! 's nárbh' aiteas mar nós?"
- III. "Dar a' leabhar tá in mo lámh amháin nach magadh sin,
 Taoim sásta ar sheasamh ar ráidhte m'aigne,
 Óró! ach gan ceangal go fóill.
 Go dtagaidh an cáirt bhéas lán is cnagaire,
 A stáca an mhargaidh, tá mé a' seasamh leat,
 Óró! agus fanam go fóill.
 A bhruinneal gheal mhánla ghrádhmhar ghreannmhar,
 Dhar bh'ainm Máire bhán Ní Cheallaigh gheal,
 I gclár na Banba níor thárla do leitheid orm
 I ngearr nó fada i n-aon áit ar gabhadh liom,
 Óró! i bpearsain nó i gcló!"
- IV. "Nach dolba an gníomh don mhnaoi nach nglacfadh leat,
 Síol na bhfear a bhí foghmhar, aigeantach,
 Óró! 's nach maithfeadh a gcóir.
 'S nárbh' fhada liom oidhche bheith sínte ar leabaidh leat,
 Nó cois bairille ar intinn m'aigne,
 Óró! 's gan sgaradh go deó!
 Preab agus líon aríst a' canna sin,
 Is dearbh go ndíolfad síos a' t-airgead,
 A sheabhait an mhargaidh, bíodh an sagart leat,
 Dlighe na h-eaglaise dílis ceangailte,
 Óró! agus ceangal go cóir!"
- V. "Is faiteach a bhíom fá dhlighe na h-eaglaise,
 Bíom ró-aireach fá bhriartha diongbhail,
 Óró! gan ceangal go fóill!
 Go leigid mo sgíth go dtighead 'on Mhainistir
 Mheidhreach, mheanmnach, ghreidhneach, ghreannmhar,
 Óró! ler chleacht mise an spórt."

Ach má cailleadh an fhaoileann bhí ins a' mbaile 'gam,
 Tiocfa mé aríst fó cheann trí seachtmhaine,
 Seo an tslighe le a gheallam dhuit—bíodh a' t-airgead
 Cruinn i dtaisge gan éin-phighin dearmad,
 Óró! agus gabha mé an ród!

MS. 16, p. 62, with readings from MS. 7, no. 146, which is the fair copy. MS. readings:—
 I, 1, raiche *for fán* (MS. 16). I, 2, a raig. I, 3 and II, 3, a tsluaigh *for na slógh* (MS. 16).
 I, 4, Gur casadh an ait me a raidhein siad Calain de (MS. 16). I, 10, chailce le faghail chon leapa
 linn (MS. 16); chailcigh (MS. 7). II, 10, is fhaghail a bpaiteanta. III, 9, nir thárla leithid orm
 (MS. 7); in ar tharlaidh eadrain (MS. 16). III, 10, O ngear no fada nein áit ar gabhadh liom (MS. 7);
 Nir ghearr a bhata in en ait dar gabhach liom (MS. 16). IV, 1, Nar dholba (MS. 16). IV, 3 sna
 (MS. 16). IV, 8, diolaid. IV, 9, Ar sheobhait (MS. 16); A fheabus an margaidh (MS. 7).
 V, 4, go dighid on Mainistir. V, 6, A mhaighire mheanamnaidh (MS. 7).

TRANSLATION.

- I. Long have I been wandering through the plain of Ireland,
 Keeping on the run till I came to the street of Carrick,
 Óró! and to Cashel of the hosts,
 Till I chanced upon the place they call Callan,
 The best, in my opinion, for bread and for money,
 Óró! and I might say more.
 There was an excellent market three days of the week there,
 Mass always to be got from the clergy there,
 A quart and a full noggin and no mistake,
 A fair charmer to sit or to lie with you,
 Óró! and would not that be jolly?
- II. "O handsome hero, valiant, young and spirited,
 Hailing from Fermoy, O'Kelly's welcome before you,
 Óró! to Cashel of the hosts.
 I would not think the day long that I was sporting beside you,
 Racing or strolling, and strongly bound to you, (?)
 Óró! and never to part!
 Here is my hand, O Market Lounger,
 That we will never part, bring Martin the priest with you,
 I would rather have that than a heap of money,
 The possession of Ireland by letters patent,
 Óró! and would not that be a pleasant life?"
- III. "By the book that is in my hand I am not jesting,
 I am content to stand by the words of my mind,
 Óró! but not to wed yet.
 Until the full quart arrives, and the noggin,
 O Market Lounger, I am sticking to you,
 Óró! and let us wait awhile.

O fair, gentle maid, loving and pleasant,
 Whose name is flaxen-haired Mary O'Kelly the fair,
 In the whole of Ireland I never came across your like,
 Near or far in any place I have been,
 Óró! in figure or face!"

IV. "Would it not be a headstrong action for any woman not to take you,
 O scion of men who were keen and spirited,
 Óró! who would insist on their rights.
 I would not think the night long that I was lying with you,
 Or beside a barrel in accord with my desire,
 Óró! and never to part!
 Jump up and fill that can again,
 It is certain that I will pay down the money,
 O jewel of the market, let the priest come with you,
 Securely united by the law of the church,
 Óró! a knot that is true!"

V. "I am shy about the law of the church,
 I am very guarded about binding words,
 Óró! no binding just yet!
 I'll take a breathing space till I go to Fermoy,
 The merry, spirited, jolly, pleasant spot,
 Óró! where I used to have fun.
 But if the charmer has died whom I left at home
 I shall come again at the end of three weeks,
 This is the way in which I promise you—have the money
 Safely in keeping without forgetting a single penny,
 Óró! and I shall take the road!"

NOTES.

TITLE—"Stáca an Mhargaidh" is translated in Dinneen's dictionary as "The Butt of the Market," but this seems clearly to be incorrect. The translation adopted here is that given by William Carleton (1794—1869), in the opening chapter of his novel *The Red-haired Man's Wife*, published posthumously in 1889. Carleton was born in the barony of Clogher, County Tyrone, which was Irish-speaking in his time. His novel begins as follows:—

"The character of 'Stagan Varagy,' or, according to its literal translation into English, the 'Market Lounger' or 'Stroller,' is one which, although very distinct in Ireland about a couple of centuries ago, is now nearly, if not altogether, forgotten. In my own early life, that is during my boyhood, and within the limits of my native parish, I remember some individuals who bore a dim and visionary resemblance to it, as it might have been found at a far pre-existing period of social manners among

us. Nobody could dream, unless those who are acquainted with our old Irish songs, of the inestimable value which our history, in detailing the past manners of the country, has derived, and might still derive, from those interesting old compositions I allude to. They frequently perpetuate the memory of national events, as in the case of 'The Coolin,' for instance, and others; and very often describe, by a single epithet, some well-known character peculiar to the country in times long gone by, when Irish was the language of the people. I may take 'Stagan Varagy,' or 'The Market Stroller,' as another illustration.

'Stagan Varagy' is the name of an old Irish song, the air of which, as well as the song itself, seems balanced between a kind of solemn humor and the deepest pathos. It is a clear case from the song, that the 'Lounger,' in one sense at least, was a favourite, although, certainly, some of the praise is good-humoredly sarcastic, or at all events equivocal. The first verse in Irish runs thus (I do not spell the Irish grammatically, only as it is pronounced in the North of Ireland):—

Vee misha'n la guil freeid a wullasha,
Ca hay cas orrum agh Sthagan Varagy,
Sthagan Varagy, grah na Colleenee,
Horo! ghud dhee thu slan.

[Bhí mise lá 'dhul fríd a' bhaile seo,
Cé h-é chas orm ach Stáca an Mhargaidh,
Stáca an Mhargaidh, grádh na cailíní,
Hóró! go dteidh tú slán!]

The translation is as follows:—

As I was one day going through this town,
Who did I meet but Sthagan Varagy ('The Market Lounger')
Sthagan Varagy—the beloved of the girls—
Horo! fare you well!

'Horo' was a burthen to songs of sorrow; but, in this case, it and the 'fare you well' come in . . . with a good deal of sly but affectionate humor. It would appear that the song breathes an elegiac spirit, and is addressed, in a feeling of melancholy consolation, to that portion of the fair sex in general who failed in winning the affections of the Market Lounger."

AIR—Noted by Bunting from Patrick Quin, the Armagh harper. His rough copy is in MS. 33, book 1, p. 20. When printing the air Bunting made serious alterations in bars 5, 11 and 21, with the result that the appropriate words cannot be sung to it. Bunting's printed copy was used by Moore for his song "Thee, thee, only thee" in the Eighth Number of the *Melodies* (1821).

There are variants in McGoun's *Repository of Scots and Irish Airs* (1803), p. 28 ("Stack In Virgo"): O'Farrell's *Pocket Companion*, book II (c. 1803), p. 126

("Stalk En Vauraga"): Joyce's *Ancient Irish Music* (1873), p. 54 ("An Ciarraigheacht Malluighthe"): and Walsh's *Fuinne na Smól* (1913), V, p. 27 ("An Ciarraigheach Malluighthe").

WORDS—Noted by Lynch from Blind Billy O'Malley, Louisborough. There is a prose translation in MS. 32, no. 27. In addition to the copies of the song in MSS. 7 and 16 (referred to in the MS. readings), there is another in MS. 11, p. 14. This is very similar to the copy in MS. 7, from which it was probably copied.

The only printed version of the words of which I am aware is contained in an old chap book, in which the Irish is spelt in rough phonetics and each verse is followed by an English verse translation. A copy of this chap book was formerly in the possession of Mr. Donn Piatt, who refers to it in the course of an article in the *Irish Book Lover*, vol. XXIII, no. 2 (1935), p. 41. Unfortunately, he tells me that he lent this chap book some years ago and does not remember who borrowed it.

"Stáca an Mhargaidh" is an example of a song in which a very beautiful air is wedded to somewhat vulgar words. It is obvious from the superior versification and from the place-names that the words are of Munster origin. That the song spread to Ulster and Connacht is shewn by the fact that Carleton knew it in his boyhood in Tyrone and that Lynch collected it in Mayo.

Our song is closely connected with another Munster song, "An Ciarraigheach Malluighthe" ("The Wicked Kerryman"), the words of which (5 verses) are printed by Walsh (*loc. cit.*). This contains the characteristic "Óró!" at the beginning of the third, sixth and eleventh lines. The theme is also similar, the "hero" first making love to the girl and then robbing her of her money. Another version of this song is printed in O'Kelly's *Ceól na n-Oileán* (1931), p. 82; but it is imperfect, as each of the five verses consists of only four lines, followed by the burden beginning with "Óró!"

The following songs were written by eighteenth century poets to the air of "Stáca an Mhargaidh":—

1. "Ag taisteal na Blárnan" by Eoghan Ruadh Ó Súilleabháin (Collected Poems by Dinneen, second edition, 1923, p. 85).

2. Song by Aodh Mhac Domhnaill, printed in Lloyd's *Duanaire na Midhe*, p. 48.

3. Two songs by the same, printed by Professor O'Toole in *Lia Fáil* (1925), Vol. I, Part I, pp. 111—119. Reprinted in Morris's *Dhá Céad de Cheoltaibh Uladh* (1934), pp. 256—264. Though these songs are in the same metre as ours, each verse consists of only three lines and a burden.

123. Domhnall Meirgeach.

(DOUR DONAL.)

TITLE: 1809, p. 69: Domhnal Merigeach—Rusty Daniel; MS.: Donnell Merrigach or Donal McNemara.



MS. 33, book 2, p. 123.

- I. A Chonnachtaí cóir an tsuilt agus an spóirt,
 An imirt agus an ól a dhéanamh,
 Sin chugaibh mo phóg ar leigean ins a' ród,
 Ag imtheachtain le seól gaothe.
 Is minic ins a' ló mise orm ró-mhór
 Le geluinim ann do ghleó Muimhneach,
 Is an té ba glice dhá bpór nach dtuigfeadh mar ba chóir
 Ach siolla dho mo ghlóir díreach.
- II. Nil ach ráithe agus seachtmhain ó d'fhágaidh mé an baile,
 Lán d'ór, dho spur 's dho éadaigh,
 Is mo chrádh má bhí liom beannacht máthair nó athair,
 Cia gur náireach a' cleas le déanamh.
 Mo charaid uile go léir, an chuid aca nár éag,
 Go dtugadar go léir fuath dhom,
 Gan dá fhocal i n-a mbéal ach "Mhill tú thú féin,
 Agus fuiling dhá réir th'ualach."

MS. 25, p. 47. MS. readings:—I, 1, choir. I, 3, ligean. I, 7, coir. II, 1, Nil a raiche agus seachtain. II, 2, Lan oir.

TRANSLATION.

- I. Honest Connachtmen, joyous and sporting,
 Famous for gaming and drinking,
 Here goes my kiss to you along the road,
 Wandering like the winds.
 Often in the day I am greatly confused
 By what I hear of Munster babble,
 And the smartest man of their race does not rightly understand
 More than a syllable of what I plainly say.
- II. It is only three months and a week since I left home,
 With plenty of gold, spurs (?) and clothes,
 And truly I did not have with me the blessing of mother or father,
 Though it was a disgraceful game to play.
 The whole of my friends, such of them as are not dead,
 Have all turned entirely averse to me,
 No two words do they say, but "You have ruined yourself,
 And suffer your burden accordingly."

NOTES.

AIR—Noted by Bunting at Mrs. Burke's, Carrowkeel, County Mayo. It has been reproduced above without alteration, but it was probably misnoted. At all events, the words cannot be sung to the air as it stands, nor to Bunting's printed copy, which exhibits a number of changes from his manuscript. A tentative emendation is given as no. 123A, and the key-signature of one sharp has been substituted for that of two flats. Bunting's rough copy in MS. 29, pp. 246-7 has no key-signature. There are no published variants.

WORDS—Noted by Lynch from John Moran, Westport. Lynch's fair copy in MS. 7, no. 109 (which differs in some respects from his original notebook copy) has been reproduced in facsimile by the late Mrs. C. M. Fox at p. 20 of vol. VI of this *Journal*, together with the air as printed in the 1809 volume and the prose translation from MS. 32, no. 46.

These verses and the three verses entitled "A Ghaoth Ó nDeas" printed in Part V of this edition, p. 29, form part of the same song, the author of which is stated in Hyde's *Love Songs of Connacht*, second edition, p. 102 (footnote), on the authority of Dr. Ó Máille, to have been Donal MacNamara of Irrul, County Mayo. This is also rendered probable by the fact that both copies of the air in the Bunting MSS. give this name as an alternative title.

It will be observed that the first half of verse I is a version of the first half of verse III of "A Ghaoth Ó nDeas."

Versions of the song, with the title "Domhnall Meirgeach," have been published as follows:—

1. *An Stoc*, New Series, vol. I, no. 4, p. 2 (September—November, 1923). 6 stanzas, from oral tradition. The correspondences are as follows:—verse II, 1st half = our verse II, 1st half; verse III = our verse I; verse IV, 2nd half = 2nd half of verse IV of the song "Mo lá léan is mo chreach" printed at p. 78 of Part V of this edition.

2. Ó Máille: *Micheál Mhac Suibhne agus Filidh an tSléibhe* (1934), p. 59.

3. Ó Máille: *Úrlabhraidheacht*, pp. 147—149. Three versions, consisting respectively of 7 quatrains, 3 quatrains and 1 quatrain.

The following MS. versions are in the British Museum:—

1. Egerton 117, art. 74, f. 92b. (*Catalogue*, II, p. 244). "Donnal Mergach." 5 stanzas, beginning "Hial me tra nuer bhe me oag slan." (*See* no. 3, *infra*).

2. Egerton 117, art. 93, f. 112b. (*Catalogue*, II, p. 246). "Daomhnal Meregaugh." 3 stanzas, beginning "Niel aughsh la agus sthaugshein o dagie misthea en ballie" (*recte* "Nil ach lá agus seachtmhain ó d'fhága mise an baile"). The third stanza is identical with the first stanza of "An Chaora Ghlas" in *Amhráin Chlainne Gaedheal*, p. 117 ("Agus a ógánaigh óig, a réalta thríd an gceó"). *Cf.* also song no. 51E printed at p. 16 of vol. III of this edition, and the notes thereto.

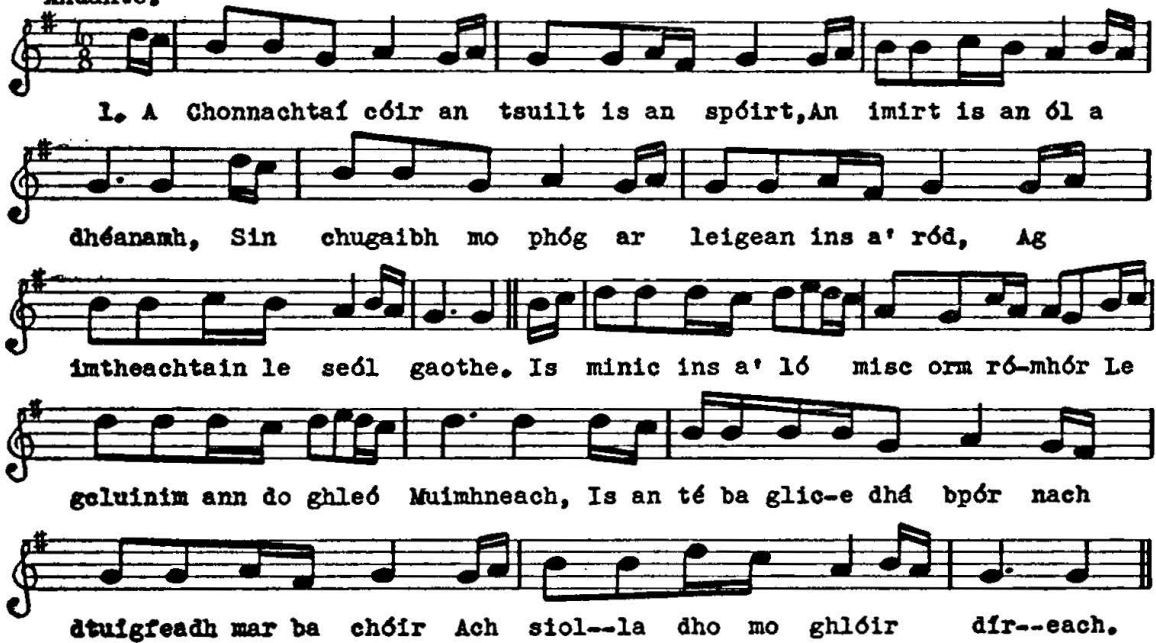
3. Egerton 130, art. 2 (*ee*), f. 39. (*Catalogue*, II, p. 256). "Shaoil mé tráth nuair bhí mé óg slán." A transliteration by John O'Donovan of no. 1 *supra*.

The last two lines of verse I of our version have reference to the difficulties experienced by a man from North Connacht in making himself understood in Munster, owing to differences of dialect.

123A. Domhnall Meirgeach.

(DOUR DONAL.)

Andante.



1. A Chonnachtaí cóir an tsuilt is an spóirt, An imirt is an ól a
 dhéanamh, Sin chugaibh mo phóg ar leigean ins a' ród, Ag
 imtheachtain le seól gaotha. Is minic ins a' ló misc orm ró-mhór Le
 geluinim ann do ghleó Muimhneach, Is an té ba glic-e dhá bpór nach
 dtuigfeadh mar ba chóir Ach siol--la dho mo ghlóir dír--each.

NOTES.

See the notes to the preceding song.

124. Máighistreas 'ac Fheórais.

(MADAME BERMINGHAM.)

TITLE: 1809, p. 70: Maghistreas Ini Ceoris—Madam Birmingham; MS.: Mrs. Birmingham and Jigg, by Carolan.

Largo. Piano.

MS. 33, book 3, p. 54. The notes with the down-strokes in bars 5, 6, 11 and 12 belong to the bass and are two octaves lower than as written, except the note in bar 12, which is one octave lower.

NOTES.

This tune, which was composed by Carolan, was obtained by Bunting from Charles Fanning and Hugh Higgins, the harpers. No variant of it has been printed.

Nos. 124 and 125 properly form one piece. They are so given in the MS., with the title "Mrs. Birmingham and Jigg." But Bunting printed them as separate airs in his 1809 volume, with the titles "Madam Birmingham" and "Planxty Birmingham" respectively. He did the same in the case of "Madame Judge" and the Jig to it (*see* the note to no. 116 *supra*).

The Irish family of Bermingham is descended from Meyler de Bermingham (*i.e.* of Birmingham, in Warwickshire), who was third in command of Strongbow's expedition in 1170. His son Piers is usually reckoned the 1st Baron of Athenry, a title conferred on the Berminghams after the battle of Ath na Ríogh (Ford of the Kings)

—so called because the King of Connacht and the King of Hy Maine were slain in the battle. In consequence of their descent from Piers, the Berminghams became known to the Irish as Mac Fheórais (son of Piers); they are frequently mentioned in the Annals of the Four Masters, the Annals of Loch Cé and the Annals of Ulster, but nearly always as Mac Fheórais—seldom as Bermingham.

Their principal place was at Thetmoy, in Offaly (the modern King's County), where Sir John de Bermingham founded a Franciscan monastery in 1325. The district subsequently became known as Monasteroris (Mainister Fheórais—Piers's Abbey) or Castropetre, and the townland still bears the former name; the modern town of Edenderry is situated in it.

In MS. Additional 19,995 in the British Museum (*Catalogue*, I, p. 338) is a Middle Irish poem (*circa* 1300 A.D.) in praise of Sir William M'Keorish [de Bermingham] and his son: "Tucus grad d'airrdenuib Uilliam" ("I have bestowed love on William's good qualities").

The subject of Carolan's composition (the words of which, if any, have not survived) was probably Lady Mary Nugent, eldest daughter of Thomas, Earl of Westmeath, who married Francis Bermingham, eldest son and heir of Lord Athenry, on the 22nd September, 1706. Her husband succeeded to the title on the death of his father in May, 1709. If she is the subject, the tune must have been composed between these dates.

Another tune was composed for this lady by Carolan, with the title "Lady Athenry." It was printed in her lifetime (she died at Galway on the 26th July, 1725) in Neal's *Compositions of Carolan* (c. 1721), but in the only extant copy of this book the page containing it is missing. Fortunately, it was reprinted by Petrie in his *Ancient Music of Ireland* (1855), pp. 157, 158; but Petrie wrongly refers to the collection in which he found it as being published by Burk Thumoth. "Lady Athenry" is one of the most graceful of all Carolan's tunes.

The Barony of Athenry became suspended in 1799, and has not since been revived.

125. Jig to "Madame Bermingham."

TITLE: 1809, p. 70: Plangstigh Ini Ceoris—Planxty Birmingham; MS.: Jigg.

Presto.

The musical score consists of three staves of music in treble clef, 6/8 time signature, and one sharp (F#) in the key signature. The first staff begins with a *Presto.* marking and contains a trill (tr) over the eighth note in the fourth measure. The second staff continues the melody with various rhythmic patterns. The third staff concludes the piece with an *A* marking above the final measure.

MS. 33, book 3, p. 54. A not in MS. In bars 5 and 6, the second group of three notes belongs to the bass and the last note of the group is an octave lower than as written. In bars 13 and 14, the first and fourth notes belong to the bass and are an octave lower than as written.

NOTES.

See the notes to the preceding air.

126. Murchadh Mag Canna.

(MORGAN MAGAN.)

TITLE: 1809, p. 71: Murach Mhac Ceanna—Morgan Magan; MS.: Morgan Magan. By Carolan. Planxty.

Vivace.

MS. 33, book 2, p. 66.

NOTES.

Bunting has written at the head of his MS. copy "From printed book," but the tune appears to have been printed only twice before Bunting's time and in both places it is in common time, whereas his version is in 2/4 time. The places referred to are Neal's *Compositions of Carolan* (c. 1721), p. 15 and Neal's *Celebrated Irish Tunes* (c. 1725), p. 23.

This lively planxty was composed by Carolan in honour of Morgan Magan, of Togherstown, County Westmeath, who died in 1738. He was a younger son of Morgan Magan of Cloney, in the same county, whose daughter Susanna married (c. 1720) Sir Arthur Shaen, 2nd Baronet, of Kilmore, County Roscommon. A beautiful tune composed for Sir Arthur by Carolan is in Neal's *Compositions of Carolan*, p. 14.

The circumstances of the marriage of Sir Arthur Shaen to Susanna Magan are amusingly recounted at p. 12 of a rare pamphlet in the Joly Gift in the National Library (J. P. 991), entitled *Anecdotes etc. from the Historical Appendix to the Grand Juries of Westmeath* (1853) by John C. Lyons:—

“The manner in which this marriage was brought about was rather curious, if the tradition which has been handed down from generation to generation can be relied on; and in many instances we find similar stories transmitted from father to son with singular fidelity and correctness.

Sir Arthur Shaen was the son of Sir James Shaen, Knight, who was, in 1660, made Collector and Receiver-General of the Province of Leinster, for life. In 1661 he was appointed Register of the Court of Claims, and in 1662 he was created a Baronet. He died in 1695, leaving an only son, Sir Arthur.

Sir Arthur having occasion to visit his property in the counties of Westmeath and Mayo, undertook a journey from Dublin for that purpose. Such a journey in those days was considered rather a formidable undertaking; and when we know, from the same source of information, that Mr. Dopping, of Lowtown [27 miles from Dublin], with four, or, I believe, with six horses, could never arrive at the capital before it was very far advanced in the second day, and by very great exertion, he was enabled to reach Kilcock [19 miles from Dublin] in time to sleep there the evening of the day he left home. When we also know that Sir Richard Levinge, with an equally well-appointed mode of travelling, invariably took up his lodgings at Hoyer's Hotel at Kinnegad [39 miles from Dublin], it was a formidable undertaking. Nay, we have heard that in those days, persons have actually made their wills and settled their affairs before starting for Dublin. But what must it have been before the period to which we allude, when the wonderful undertaking was embarked in, of carrying passengers to Dublin from below Longford in the *then* incredibly short space of four days, and the wonderful leathern machine was called the '*Drumsna Fly*'! In the present day such a conveyance would be called after that machine, which at one period occasioned such a commotion in Paris. This machine, with the remains of the last Dublin *Jingle*, and the ghost of a Dublin '*Charley*,' would form a valuable addition to the other Irish curiosities already in the Dublin Society House [Leinster House].

It is now time to return to Sir Arthur Shaen. We believe he rode, as was the custom in his day, with capacious saddle-bags behind him. We are not informed how long he was journeying, nor have we heard of any serious adventure which befel him, until he arrived, on the evening of the last day of the year, at the hospitable mansion house of Togherstown, about five miles west of Mullingar, the residence of Morgan Magan. We must presume the evening was passed with all the feasting and hilarity practised at such seasons, and that Sir Arthur retired to bed well pleased 'with himself and all the world besides,' after having drunk, and probably danced out, the old and in the new year.

Next morning the party met in the breakfast apartment, and when the hostess appeared, Sir Arthur begged the liberty of putting his new year's gift on her, and wishing her many happy returns of the day. She was a ready-witted

lady, and immediately replied, 'I regret, Sir Arthur Shaen, that I have not anything worth your acceptance as a new year's gift—*except ONE of my daughters.*' It was all the same to her which of them.

To so *liberal, handsome, and substantial* a new year's gift what could Sir Arthur say?—Nothing. He could not; for he was dumbfounded! flabbergasted!! and regularly knocked-of-a-heap!!! He could not utter a word. He made a bow, which was instantly accepted as a proposal of marriage by the wide-awake mother. There were no back-doors at Togherstown House; and if there had been, perhaps Sir Arthur might not have been inclined to make use of any of them, on this occasion.

This wedding puts us in mind of a song we have all been amused at in our youth:—

'Oh, Sir, you're a welcome guest,
Which of my daughters do you like best?
The one can sew, and the other can spin.—
I'll marry them both, said Bryan O'Linn.'

Sir Arthur, however, was satisfied with one. He married Susanna Magan; and if they did not live happy that we may. We have every reason to believe and hope they did,

For happy's the wooing
That's not long a-doing."

126A. Captain Magan.

TITLE : MS. : Capten Magan.



MS. 29, p. 72.

NOTES.

Bunting's MS. copy, including his title, is identical with the tune as printed in Neal's *Celebrated Irish Tunes* (c. 1725), p. 11. This book was probably, therefore, his source. The copy in Mulholland's *Ancient Irish Airs* (1810) is also identical, and that in Holden's *Collection of Old-Established Irish Slow and Quick Tunes*, vol. I (1806), p. 28 is practically identical. The version in *Holden* was used by Moore in the Introductory Piece to the Third Number of the *Melodies* (1810).

The above tune is distinct from an Anglo-Irish song of the same name which was very popular at the end of the eighteenth century, and of which there is a copy in the *Joly Gift*: "Captain Megan, a celebrated Irish song, sung by Mr. Johnstone in the opera of the Sixty-third Letter, performed at the Theatre Royal, Haymarket. Composed [*i.e.* arranged] by Dr. Arnold. London. Bland and Weller." Words and music are also printed in Smith's *Irish Minstrel* (1825), p. 89. The words are by George Colman the younger, for whom see the notes to no. 119, *supra*. The last verse contains such an amusing rhyme that it is worth quoting:—

"Nan leered upon Captain Megan,
 His skin was the colour of tan.
 But the Captain, she saw,
 Had a *je ne sais quoi*,
 So the Captain he conquered sweet Nan,
 Sweet Nan,
 Oh! long life to brave Captain Megan!"

127. An Bile Buadhach.

(THE VICTORIOUS GREAT TREE.)

TITLE: 1809, p. 71: Bille Buadhach—The Victorious Tree; MS.: Bighly boadhgagh.

Larghetto.



MS. 33, book 2, p. 24.

- I. Cha n-é an ghaoth do leag bhur mbile,
Ach an barr do bhí críonn;
Fabhta mór a bhí i n-a bhun,
Agus a' dá pholl a bhí i n-a thaobh.
- II. Bile, bile chnuic an fhuar-bhuil,
Bile suaithnidh óbó na chléibh.
Is minic a leagadh le n-a ghuala
Gasraí uallach Muinntear Raibhilín.
- III. D'eirigh mé go moch ar maidin
'G amhaire ar mo shealbhán bó.
Chonaire mé an báda 'gabhail a' locha,
Agus Niall Ó Ceallaigh ar a' gcrann seoil.
- IV. Is aoibhinn, aoibhinn Cloigtheach Aointrim.
Is aoibhinn sin agus Aointrim féin.
Is cé bé déarfadh nachar bh'aoibhinn,
Ba dá aoibhne Dún Uí Néill.

MS. 26, no. 43, p. 6. MS. readings:—I, 1, leg mur. I, 2, bharr. II, 1, chnuc.
II, 2, suanaigh. II, 3, leaga. II, 4, Gasraigh ualla muintir reibhleín. IV, 1, claiceach.
IV, 3, deirieadh. IV, 4, Bo.

TRANSLATION.

- I. It was not the wind that felled your great tree,
But the top that was withered;
Great decay that was in its root,
And the two holes that were in its side.

- II. Tree, tree on the hill of . . . (?)
 Tree that could be seen from . . . (?)
 Often were felled by its shoulder
 The haughty youths of the Revelyns (?)
- III. I rose early in the morning
 To look at my herd of cattle.
 I saw the boat sailing on the lake,
 And Niall Kelly at the mast.
- IV. Pleasant, pleasant is the Round Tower of Antrim,
 Pleasant, too, is Antrim itself.
 And no matter who says it is not pleasant,
 Twice as pleasant is the *dún* of O'Neill.

NOTES.

AIR—Noted by Bunting “at Lord Clanbrassil’s in 1793.” Bunting adds “one of the Mourne tunes.” The seat of the Earls of Clanbrassil was at Tollymore Park, County Down. The title is now extinct. No variant of the tune has been published.

WORDS—The source of the words is not stated, but they seem to have originated in the country round Loch Neagh. The poem is obviously incomplete, and probably stanzas from different songs are contained in it.

The Round Tower in the town of Antrim, which is a perfect specimen, overlooks Loch Neagh, which is doubtless the lake referred to in verse III. As regards the name in the last line of verse II, this may be the surname Raibhilín, *angl.* Revelyn, borne by the Savages of County Down (Woulfe: *Sloinnnte Gaedheal is Gall*, p. 665); but there is an entry in Hogan’s *Onomasticon*, “Muintir D(h)oibhilen, W. of L. Neagh; the Devlins.” *Dún Uí Néill* (IV, 4) is probably somewhere near the town of Antrim; but Professor O’Toole has noted a scribal gloss by Aodh Mhac Domhnaill to the effect that this place is Dungannon, County Tyrone (MS. XVIII, Belfast Public Library).

The translation of II, 1 and 2 is conjectural. Fhuar bhuil (II, 1) may also be a place name—perhaps one of those numerous places named Formael.

A sixteenth century poem with a theme similar to that of verses I and II was published by Dr. Osborn Bergin, with an English prose translation, in *Studies*, March, 1926, p. 77: “On the Cutting Down of an Ancient Tree,” beginning “Mó chean duitsi, a thulach thall.”

Verse IV has a certain resemblance to some verses of the song "Ceól Bhaile an Doire agus a Chrónán" in *Cláirseach na nGaedheal*, Part III (1903), no. XXVIII, and of another song printed by Professor O'Toole in *An Crann*, no. 2, p. 21 (March, 1917). Another version of the latter is in Morris's *Dhá Chéad de Cheoltaibh Uladh*, p. 347.

None of the verses can be sung to the tune as noted by Bunting; a tentative emendation is accordingly printed as no. 127A, with the words of the fourth verse placed under the notes of the music.

127A. Is Aoibhinn, Aoibhinn Cloigtheach Aointrim.

(PLEASANT, PLEASANT IS THE ROUND TOWER OF ANTRIM.)

Larghetto.

The musical score consists of three staves of music in G major (one sharp) and 3/4 time. The melody is written in treble clef. The lyrics are written below the notes.

1. Is aoibh--inn, aoibh-inn cluig--theach Aon-truim, Is aoibh--inn
 sin ag--us Aon--truim féin. Is cib--é a déar-fadh nach-ar bh'
 aoibh---inn, Budh dá aoibh---ne Dún Uí Néill.

NOTES.

See the notes to the preceding song.

128. Bhí Mise Lá 'Gabhail A' Sráide.

(ONE DAY I WALKED THE STREET.)

TITLE: 1809, p. 72: Beidh mise la gabhail—I will be taken; MS.: Do bi bean uasal etc. Bi mise la gabhail etc. The same air to both.

1. Ó! Bhí mis-e lá 'gabhail a' sráid-e 'sní bhuaill-fí mé, Is
ní h-é amh--áin mo mhíl-e slán do mo mhúir-nín féin. Ní h-é amh--
áin a----tá gam' chrádh ag---us bhuair-----igh mé. An
grádh nach mbíonn 'sa láth---air go bhfuair--igheann sé.

MS. 33, book 1, p. 18. No clef-, key- or time-signature. A Not in MS. B Not marked natural in MS.

- I. Bhí mise lá 'gabhail a' sráide is ní bhuaillí mé,
Is ní h-é amháin mo mhíle slán do mo mhúirín féin.
Ní h-é amháin atá gam' chrádh agus bhuairigh mé.
An grádh nach mbíonn 'sa láthair go bhfuairigheann sé.
- II. Beir mo bheannacht-sa go Connachta shéimhidh shuairc,
Is chun mo *valentine*—is fada liom siar í uaim.
Ionad coinne do bhí eadrainn ag Sliabh Bán ó thuadh,
Gur b'í an tSionainn do chuinne mé, bhí lán go bruach.
- III. Dá mba liom-sa Portumna agus Béal Atha Liag,
Gan chúntas Luimneach agus Baile Atha Cliath,
Is ar do mhuintir a roinnfinn mar áilleán iad,
Ar chontar a bheith i dtom leat lá breagh agus bliadhain.

MS. 16, p. 16. MS. readings:— I, 1, bhuaillídh. I, 3, Ní amháin. I, 4, fhuairion,
II, 3, a thuadh.

TRANSLATION.

- I. One day I walked the street and none could beat me,
And it is not only (because of) my thousand farewells to my own sweetheart.
It is not alone that which is troubling and tormenting me.
The love that is not present grows cold.
- II. Take my blessing to Connacht, the beautiful and gay,
And to my valentine—how far west she is from me!
The trysting-place we had was at Slieve Bawn to the north,
And it was the Shannon that prevented me, for it was full to the brim.
- III. If I owned Portumna or Athleague,
Limerick for my very own, and Dublin,
I would bestow them on your people as a pretty gift,
On condition that I might lie in a thicket with you for a fine day and a year.

NOTES.

TITLE—Bunting's printed titles, Irish and English, are both incorrect.

His MS. title is "Do bi bean uasal etc. Bi mise la gabhail etc. The same air to both." This is also mistaken, and calls for some explanation. There is a tune in these MSS. entitled "Do bhí bean uasal seal dá luadh liom" (*sc.* "A lady was once betrothed to me") and it is printed in Bunting's 1840 volume, p. 52 with the title "Do bi bean uasal—There was a young lady." The appropriate words for this tune are in MS. 25, p. 41 and MS. 7, no. 106. They are in a different metre from the verses printed above and could not be sung to the same air.

The mistake has arisen owing to the fact that there is in these MSS. a set of verses in the same metre as "Do bhí bean uasal" which have the same four opening words as those printed above, the first line being "Bhí mise lá 'gabhail thríd a' choill chraobhaigh" (*sc.* "One day I walked through the leafy wood"); these verses are in MS. 7, no. 33. In this song (which is unsuitable for printing) a man persuades a girl to make her confession to him on pretence of his being a priest. In one of the MSS. in the Royal Irish Academy there is a song with the same theme by the Clare poet James Considine, who was something of a specialist in indecency.

AIR—The MS. gives no indication of origin. Bunting's printed copy is similar. His fair copy in MS. 12, book 2, p. 32 is identical with his printed copy.

WORDS—Verse III belongs to a well-known and often printed song, "Neillí Bhán." There do not appear to be any published versions of the other two verses, though II, 4 is frequently met with.

The last line of verse I is probably a proverb, equivalent to the English "Out of sight, out of mind." It provides the title for an air (no. 1534) in *Stanford-Petrie* to which the words can be sung—"An grádh nach mbidhean i láthair."

Slieve Bawn (II, 3) is a beautiful hill in County Roscommon. It dominates the scenery as one crosses Loch Ree (on the Shannon) from south to north. Before the Shannon Navigation Commissioners took charge of the river in 1836, it was fordable at a number of places, some of which are still pointed out, and the bridges were few. The fords would be impassable in times of flood, and this is what the maker of the song means when he says that the Shannon prevented him from keeping his tryst. There are now no fords on the river, at any rate south of Loch Allen.

Another version of the same words is given as no. 128A.

128a. A Théagair, Ná Léig Do Chumann Le Mnaoi.

- I. Beir mo bheannacht-sa go Connachta fhial shéimhidh shuairc,
Mar a bhfuil mo *valentine*—'s gur fada liom siar í uaim!
An t-ionad coinne do bhí eadrainn ar Shliabh Bán adtuadh,
'S gurab í an tSionainn-se do chuinnigh mé, bhí lán go bruach.
- II. Tá mé pósta ó Dhomhnach, mo chreach is mo dhíth!
Tá mé pósta le mo ló fhad is mhaireas mé a choidh'e.
Aen ní ambáin sé do chráidh mé 's do mharbh mé go léir,
An grádh nach mbionn 'sa láthair go bhfuaraigheann sé.
- III. A annsacht, ná sanntaigh-se caile ná straoill,
Nó seanbhean críon crannda a caitheadh le h-aois.
Beidh tú lá 's go bhfuighe tú Blanaid an bhrollaigh ghil mhín
Ar do lámh, a mhíle grádh, agus go maireadh tú í!
- IV. A théagair, ná léig do chumann le mnaoi,
Nó má léigir ní bréagaighe an sionnach ná í.
Ní éascaighe an t-éan bhias ar bharruibh na geraoibh
Ná í a réidhteach leis an té úd nach bhfaca sí riamh!

MS. 17, p. 163. MS. readings:— I, 3, edrinn. I, 3, a dtua. II, 2, post. II, 3, chragh.
II, 3, leair. II, 4, fhuaraighean. IV, 3, eascaighach.

TRANSLATION.

DEAREST, DO NOT GIVE YOUR AFFECTION TO A WOMAN.

- I. Take my blessing to bountiful Connacht, the beautiful and gay,
Where lives my valentine—and how far west she is from me!
The trysting-place we had was on Slieve Bawn to the north,
And it was the Shannon that prevented me, for it was full to the brim.
- II. I am married since Sunday, alack and alas!
I am married for life, as long as I ever shall live.
One thing alone troubles me and has killed me entirely,
The love that is not present grows cold.
- III. Beloved, do not lust after a hag or a sloven,
Or a withered, shrivelled old woman that is spent with age.
One day you will get Blanaid of the fair, soft breast
To possess her, O thousand loves, and long may you live to enjoy her!
- IV. Dearest, do not give your affection to a woman,
Or, if you do, the fox is not falser than she.
The bird on the top of the boughs is not nimbler
Than she is in coming to terms with a man she never saw!

NOTES.

Obtained by Lynch from Molly MacNally. His fair copy is not with these MSS. In three places Lynch has written alternatives (which were probably given him by the singer), thus:—

I, 1, gheal *for* fhial.

III, 2, the whole line replaced by "Agus ná sanntaigh bath gamhna go mbeirigh siad laoigh."

III, 3, planda *for* Blanaid.

Verse I corresponds to verse II of no. 128, and the second half of verse II to the second half of verse I of the same song.

No. 1117 in *Stanford-Petrie* is an appropriate air for this song, and its title, "A théagair, an fios duit nach gcodhluighim-se oidhche" is probably the first line of another verse of it.

129. An Cíosógach Óg.

(YOUNG CUSACK.)

TITLE: 1809, p. 72: Ciosogach og—Young Cusack; MS.: Ciosogach Oig or Young Cusack.

1. Ar árd na mullaighe tá'n gárda cruinnuighthe, I mbarr na dtulaighe na
 ndroman 's na slógh, Lámhach gun-naí ar chláir--ach drom-aidh,
 Cláirseach gá sinnim is dulcimer cheóil: Na cannaí gá líonadh 's na
 gloin--aí 'gabhaíl tím-cheall, Faoi thuairim gach aon fá
 chan-nan a' spóirt, 'G ól sláinte an lein--bh bráigill a chin--e, 'Sé
 grádh na gcaill--ín--f'n Cíos--óg--ach óg.

MS. 33, book 1, p. 26. No clef- or time-signature. The first four notes of the second part are conjectural.

1. Ar árd na mullaighe tá'n gárda cruinnuighthe,
 I mbarr na dtulaighe na ndroman 's na slógh,
 Lámhach gunnaí ar chláirach dromaidh,
 Cláirseach gá sinnim is *dulcimer* cheóil:
 Na cannaí gá líonadh 's na gloinní 'gabhaíl tímcheall,
 Faoi thuairim gach aon fá channan a' spóirt,
 'G ól sláinte an leinbh bráigill a chine,
 'Sé grádh na gcaillíní an Cíosógach óg.
- II. A Riocard, a théagair, a spalpaire an deagh-chroidhe,
 Má d'imthigh 'un aonaigh go Connachta uainn,
 Go dtreisidh Mac Dé leat ar Ghallaibh 's ar Ghaodhalaibh,
 Níl do thrí leithid i mBéal Átha na Sluagh.

Fir bhreagh na h-Éireann 's a gcur re a chéile
 Tá rós i gclár th'eadain a bhéarfaidh a' bhuaidh,
 Dá dtagadh súd Déirdre a thogha dhi céile,
 'Sé an Cíosógach gléigeal a bhéarfaidh sí uainn.

III. Tig ubhlaí ar chrannaibh agus driúchta meala
 Go buan ins a' mbealach a ngabhann tú fríd,
 Níl triúr do shamhail ó Mhoighe go Gaillimh.
 Croidhe úr breagh farsaing a sgapfadh a' fion.
 Fear luthmhar ar bhata, fear stuama ar chlaidhmhe,
 Chuirfeadh húpa agus habit i dtaca an mheadhon oidh'e,
 Fear cúirt agus halla, fear dúithche agus fearainn,
 Fear sgiúirfeadh Gallaibh dá mbainfidís faoi.

MS. 15, p. 48, with readings from MS. 7, no. 181, which is the fair copy. MS. readings:—
 I, 1, mullaidh. I, 2, dtulaigh. I, 5, gloineadh. I, 6, fa canan (MS. 15); fan canan (MS. 7).
 I, 7, braigh geill. II, 6 and 8, bhearadh. II, 7, Da dtagadh sud Lendre a chusail a ceile (MS. 15);
 Dagad sud Venus a togha dhi ceile (MS. 7). III, 6, Fear súgra is macnaois for Chuirfeadh húpa
 agus habit (MS. 15). III, 8, mbainidís.

TRANSLATION.

- I. On the height of the hill-tops the guard is assembled,
 On top of the knolls, the ridges and . . . (?)
 With firing of guns and beating of drums (?)
 The harp is being played, and the musical dulcimer:
 The tankards are being filled and the glasses going round
 To the health of everyone that partakes of the sport (?)
 Drinking the health of the boy, the flower of his kin (?)
 The beloved of the girls is young Cusack.
- II. Richard dearest, good-hearted hero,
 If you have left us to go to a Connacht fair,
 May the Son of God give you triumph over Gall and Gael,
 There are not three of your like in Ballinasloe.
 If the handsome men of Ireland were gathered together,
 There is a rose in your face that would give you the victory,
 If Deirdre should come to choose her a partner,
 It is handsome Cusack that she would take from us.
- III. Apples appear on the trees, and a honeyed mist
 Abides on the road that you traverse,
 There are not three of your like from Moy to Galway,
 Fine, noble, generous heart that would freely dispense the wine.
 A man quick with a cudgel, a man skilled in sword-play,
 A man of hoop and habit at the midnight hour,
 A man of court and hall, a man of estates and lands,
 A man who would damage the Gall if they should meddle with
 him.

NOTES.

AIR—Underneath the rough copy in MS. 33, book 1 (from which the above has been printed), Bunting has written "Father John Joyce in Galway. Patrick Joyce." He presumably obtained the air from these two men. In the fair copy in MS. 12, book 2, p. 32 (which was used by Bunting for his printed copy), a key-signature of two sharps is inserted and the note C is marked natural throughout, except in bar 9 and where it secondly occurs in bars 4 and 12. The note F is marked natural in bar 5. The air is a song air in jig time, and there do not appear to be any published variants.

WORDS—There is no indication of origin, and no printed version. There is a prose translation in MS. 32, no. 175, but it affords no help in solving the textual difficulties in verse I.

130. Brighid Na bPéarlaí.

(BRIDGET OF THE CURLS.)

TITLE: 1809, p. 72: Breed na bhearlaidh—Young Bridget.



1809, p. 72.

NOTES.

It is regretted that, owing to some confusion in the Editor's notes, it was stated at p. 6 of the last issue of this *Journal* that this tune was attributed to Carolan in Bunting's MS. copy. No such copy has in fact been found.

William Forde (p. 170 of his MS.) calls it a Spinning Wheel Song, and he is probably right. It has some affinity with "Bean Bhán," printed in Bunting's 1796 volume (p. 78 of Part I of this edition) (*Journal* XXII—XXIII).

THE BUNTING COLLECTION

OF

IRISH FOLK MUSIC AND SONGS

INDEXES TO PARTS I—VI.

NOTE.

THE Bunting Collection is in six Parts, each Part being one of the volumes of the *Journal* of the Irish Folk Song Society, as follows:—

Part I = Volume XXII—XXIII.

Part II = Volume XXIV.

Part III = Volume XXV.

Part IV = Volume XXVI.

Part V = Volume XXVII.

Part VI = Volume XXVIII.

Throughout the Indexes, the Roman numerals denote the particular Part and the Arabic numerals the page of that Part.

INDEX I gives the titles.

INDEX II, which is intended for those not familiar with the Irish language, gives the English translation of such of the titles as are in Irish. These are, of course, the great majority.

INDEX III is an Index to the English titles given by Bunting to the airs in his 1796 and 1809 volumes. Though these titles often do not correctly translate the Irish, it has seemed desirable to provide an Index to them, since, in the literature of Irish folk song, the airs are generally referred to under those titles. Bunting's two volumes contain only 130 tunes, but there are 137 entries in the Index. The discrepancy is accounted for by the duplication of titles in seven instances, *viz.*,

Abigail Judge *and* Madam Judge.

The Beardless Boy *and* The Dissipated Youth.

The Blossom of the Raspberry *and* The Captivating Youth.

The Fisherman *and* I am a Fisherman on Lough Carra.

Rory O Moor *and* King of Leix's March.

Old Truagh *and* The Old Truigha.

The Pretty Girl Milking the Cow *and* The Pretty Girl Milking the Cows.

INDEX IV is an Index of first lines.

INDEX V is an Index of the airs, *etc.*, referred to in the Notes, divided into three sections—Irish, English and other languages. In the Irish section there is considerable variation of spelling, as the titles are cited exactly as they are printed in the various books in which they appear.

INDEX VI is an Index to references to the tunes used by Thomas Moore in his *Irish Melodies*, with the titles of Moore's songs.

INDEX VII is an Index to the airs and words by, or attributed to, Carolan.

INDEX VIII is a list of the persons and places (where these are indicated) whence the airs and words were obtained.

INDEX IX is an Index to the Special Notes distributed throughout the six Parts of this edition.

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INDEX VIII. SOURCES, WHERE INDICATED, OF THE SONGS AND AIRS.

*** The reference A.I.H. is to the late Charlotte Milligan Fox's Annals of the Irish Harpers (1911), wherein is printed the Diary of Bunting's collaborator, Patrick Lynch. Those whose names are marked by an asterisk took part in the Belfast Harp Festival in 1792.*

BARRETT, RICHARD. Schoolmaster and poet, of Corn, Belmullet (1739—1819). Some account of him, with one of his poems, is given by Dr. T. F. O'Rahilly in *Gadelica*, I, 112—126; and other poems by him, with a short biography, are printed in Timony's *Abhráin Ghaedhilge an Iarthar* (1906). Lynch collected six songs from him in May, 1802 (*A. I. H.*, pp. 235, 238). I, 38; III, 76; V, 106; VI, 63.

BARTLEY, WILLIAM. Of Killargy, near Manorhamilton, County Leitrim. Lynch had a letter of introduction to him and during his stay at Killargy (30th April—3rd May, 1802) obtained six songs from him, "some of the best of Carolan's". (*A. I. H.*, pp. 230, 231). IV, 41, 92.

***BLACK, DANIEL.** Blind harper from County Derry. Aged 75 in 1792. He sang to the harp. (*A. I. H.*, pp. 103, 128, 133). I, 73; II, 28; III, 53; V, 7.

BURKE. Of Carrowkeel, near Crossmolina. Bunting visited this place in 1792 and obtained a number of airs "at Burke's" or "from Mrs. Burke". I, 4, 102, 105; V, 116; VI, 83.

***BYRNE, CHARLES.** Harper from County Leitrim. Aged 80 in 1792. There is a portrait of him in *A. I. H.*, facing p. 130. I, 37, 49, 55, 71, 115; II, 8; III, 3, 54; IV, 21, 30, 91; VI, 26, 28.

CARNEY, JAMES and MARY. Lynch obtained songs from them "at Widow Carney's, Killargy Cross" during his visit to William Bartley. I, 30; V, 85.

CLANBRASSIL, LORD. Bunting noted a tune at his place in County Down in 1793. VI, 95.

CONNELLAN, THADDEUS. Gaelic scholar of County Sligo. VI, 29.

CONNOR, MRS. Mentioned in the MSS. as a source of both airs and words. She appears to have been a Belfast collector and singer of folk songs. (*A. I. H.*, p. 225 and Index). IV, 44, 47; VI, 52.

DERRY, HONOR. A woman from whom Lynch obtained songs in the house of John Gavan, Drummin, 10th June, 1802. (*A. I. H.*, p. 246—there wrongly called "Honor Denny"). VI, 27.

DIXON, MRS. Of Belmullet. IV, 33.

- DOWD, JAMES. A farmer, of Skreen, in the barony of Tireragh, County Sligo. Lynch stayed with him on the 4th May, 1802 and Dowd gave him five songs. "I treated him and his family to some whiskey, where I got the five songs, some good potatoes and eggs, and a bed in the barn." (*A. I. H.*, p. 231). II, 11.
- DUFFY, JOHN. Of Castlebar. IV, 100.
- DUFFY, P. A stonemason in Castlebar. IV, 67.
- *DUNCAN, JAMES. Harper of County Down. Aged 45 in 1792. (*A. I. H.*, p. 125). IV, 3.
- DURNIN, THOMAS. Of Drogheda. III, 35.
- *FANNING, CHARLES. Harper of County Leitrim. Aged 56 in 1792. He was the most brilliant performer of those who attended the Belfast Festival, where he was awarded the first prize. He also carried off the first prize at the three Granard Festivals which preceded it. (*A. I. H.*, p. 123). II, 13; III, 55; V, 68, 105; VI, 23, 86.
- FITZGERALD, MRS. Of Westport. (*A. I. H.*, p. 256). IV, 61, 64; VI, 69.
- GAHAN, CATHERINE. Of Belmullet. V, 37.
- GAVAN, JOHN. Lynch stayed in his house at Drummin, south of Croagh Patrick, for some days in the month of June, 1802 and obtained a number of songs there. (*A. I. H.*, pp. 246, 247). I, 102, 104; IV, 50; VI, 27.
- GAVAN, MRS. Wife of the foregoing. (*A. I. H.*, p. 246). I, 30, 63; II, 8.
- GIBBONS, PAT. One of the men who gave songs to Lynch at MacMyler's public house, Westport. (*A. I. H.*, p. 246). V, 81.
- GUTTERY, NAT. Of Castlebar. III, 15.
- *HEMPSON, DENIS. Blind harper, of Magilligan, County Derry. Aged upwards of 97 in 1792. (*A. I. H.*, pp. 109—118, with portrait facing p. 110). He played before the Pretender in Edinburgh in 1745 and was the most interesting and erudite of the harpers who attended the Belfast Festival. I, 6, 20, 21, 46, 59; II, 9; IV, 7, 16; VI, 14, 30.
- *HIGGINS, HUGH. Blind harper, of Tirawley, County Mayo. Aged 55 in 1792. (*A. I. H.*, pp. 126, 127). I, 24, 45, 55, 119, 121; II, 23; III, 57; IV, 30; V, 48, 108; VI, 40, 86.
- JOYCE, FATHER JOHN. Of Galway. VI, 105.
- JOYCE, PATRICK. Of Galway. VI, 105.
- KEANE, PAT. ? of Belmullet. V, 106.

- KIRWAN, RICHARD, F.R.S. Of Creggs, County Galway (1733—1812). Kirwan was a scientist who was one of the founders of the Royal Irish Academy, of which he was elected President in 1799. He acted as Bunting's host during the latter's visit to Connacht in 1792. (*A. I. H.*, pp. 216—218). V, 103.
- KNUCKLE, JACK. Lynch obtained a song from him, 2nd June, 1802, at Tom Walsh's inn at Belcarra, four miles east of Castlebar. II, 16.
- LYNCH, PATRICK. A barber of Castlebar. (*A. I. H.*, pp. 241, 243). V, 57.
- MACAVEELEY, JOHN. Of Castlebar. "A jolly publican, who sang well, and was acquainted with all the good singers in town". (*A. I. H.*, pp. 241, 244). VI, 19.
- MACDERMUD, JOHN. A shoemaker of Castlebar. (*A. I. H.*, pp. 240, 241, 244). "I walked about the town, not knowing whom to apply to, and passing by a brogue-maker's shop I heard him singing a good Irish song. I stepped in and asked him if he would take a pot of beer". III, 13; IV, 98; V, 2.
- MACDERMUD, PATRICK. Of Castlebar. II, 17.
- MACDONNELL, PAT. Of Coill Mór, near Drummin. (*A. I. H.*, p. 246). I, 83.
- MACELLIGOTT, RICHARD. Classical and Irish scholar, of Limerick. VI, 58, 59.
- MACLOUGHLIN, NANCY. A woman from whom Lynch obtained songs at John Gavan's, Drummin. (*A. I. H.*, p. 246). I, 4; V, 98.
- MACMURRY, OWEN. Of Killargy, near Manorhamilton, County Leitrim. IV, 21.
- MACMYLER, THOMAS. Keeper of a public house in Westport, where Lynch got a lodging. "Good bed, good diet, but it is too dear for me, 2/8 a day". (*A. I. H.*, pp. 245, 246, 251, 256). Lynch got a number of songs at this house. V, 79, 81, 116.
- MACNALLY, MOLLY. Probably of Drummin, but Lynch nowhere states where he came across her. I, 15, 113; II, 51; VI, 75, 102.
- MARTIN, KATE. A woman harper, of Lurgan, County Cavan, who attended the second and third Harp Festivals at Granard. I, 28; II, 26.
- *MOONEY, ROSE. A blind woman harper of County Meath. Aged 52 in 1792. She won the third prize at each of the three Granard Festivals. (*A. I. H.*, pp. 125, 126). I, 66; II, 6; III, 24, 62; IV, 26.
- MORAN, JOHN. Of Westport. He gave Lynch two songs at MacMyler's. (*A. I. H.*, p. 246). VI, 83.
- O'DONNELL. Either Father O'Donnell, a Belfast priest (*A. I. H.*, p. 91) or Hugh O'Donnell, keeper of a public house in Louisborough (*A. I. H.*, pp. 247, 250, 253). III, 56.

- O'MALLEY, BILLY. A blind piper, of Louisborough. "I never found anyone who had so great a variety of good old songs, and tunes, nor anyone who could repeat so correctly. He sings well, and has a great memory". (*A. I. H.*, pp. 250, 251, 253, 255, 256). In Parts IV and V of this edition he is incorrectly referred to as of Westport. IV, 19, 36; V, 48; VI, 66, 81.
- *O'NEILL, ARTHUR. A blind harper, of County Tyrone. Aged 58 in 1792. His Memoirs have been frequently quoted in this edition. (Portrait in *A. I. H.*, facing p. 140). I, 18, 39, 41, 51, 52, 80; II, 1, 14, 21; III, 5, 28; IV, 55; V, 48, 75.
- *QUIN, PATRICK. A blind harper, of County Armagh. Aged 47 in 1792. (*A. I. H.*, pp. 103, 128). II, 30; IV, 78, 80, 82; V, 28, 89; VI, 80.
- RUSH, JOE. A shoemaker, of Castlebar. (*A. I. H.*, p. 241). V, 31.
- SHIEL, DOCTOR. Of Ballyshannon, County Donegal. I, 109.
- STANTON, REDMOND. A blind man, of Westport. (*A. I. H.*, pp. 245, 246). IV, 56, 70; V, 2, 79, 116; VI, 19, 63, 68, 69.
- WALSH, TOM. Keeper of an inn at Belcarra, four miles east of Castlebar, where Lynch stayed. (*A. I. H.*, p. 245). II, 16.
- WARD, PATRICK. Of Drogheda. III, 6; V, 75.
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- BALLINASCREEN, County Sligo. II, 17.
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- CASTLEBAR. I, 60; II, 32; III, 41, 49.
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