Recent meetings:
- The song of West Clare
- Flutes and flute-playing
- Folk singing in North Derry
- Sources and methods of editing in the Petrie collection
- "Dal gCaíse"
- A ballad from Clare
- Flutes on St Brigid's Eve
- "Killyclare"
- "Wet canteen" singing in India
- Pipes and piping in Ireland
- "The red herring"
- Theses at University College, Cork
- Baill ag saothrú: Recent publications by members
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- Dublin Castle's view
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- "Ar thaobh na Cailrge Báine"
- Matters of finance

**SHORT CONTRIBUTIONS**

Saturday 12 April 1980 at 8 p.m.

Saturday after Easter, in Buswell’s Hotel, Molesworth Street, Dublin 2

Prionsias Ó Conluain: THE BALLAD IN ENGLISH IN THE GAELTACHT
Alf Mac Lochlainn: MUSIC OF THE FONTINE GREEKS
Nicholas Carolan: SHAKESPEARE'S UILLEANN PIPES
Sean Corcoran: AN ASPECT OF FOLK SINGING IN PERMANACH

**NEXT MEETING**

...urgent request concerning subscriptions: please see back page
THE SONGS OF WEST CLARE

The second of two meetings dealing with the musical traditions of West Clare (see no 15 for Martin Talty's talk on instrumental music) was held on 3 November in Buswell's Hotel when Tom Munnely, collector with the Dept of Folklore, University College, Dublin, spoke on the songs, singers, and singing styles still extant in the region, and played selections from his own recordings of local singers.

When Tom's first visit to West Clare in 1964 brought him into contact with a very evident and lively dance music tradition, he noticed that traditional singing, his own main interest, was in a much less healthy state. In 1972 he started collecting songs there in a programme which is still in progress, and to date has recorded about 2,000 songs, nearly all of them in English.

Irish was widely spoken in West Clare until relatively recently and is still to be heard in some parts of the seaboard. Where it has only lately disappeared the songs are modern, learned from radio and TV. Yet only some miles away, many British ballads, including Child ballads, have been found, some of them not recorded elsewhere in Ireland. As many as eighty of the Laws items are likely to be covered when a full analysis of the collection is done. There is also a store of national and local songs dealing with such topics as politics, scenic localities, love, etc., but a scarcity of songs on sporting events and local social affairs. This scarcity may be a sign of a weakening tradition.

There is a marked preference for narrative rather than lyric songs, a preference reflected in the common use of the ballad stanza. Irish-speaking Clare's intricate verse forms have not been carried over into English. The fondness for narrative songs also seems reflected in a singing style which is characteristically bare and which contrasts oddly with the florid singing of neighbouring Galway. Although some ornamentation is found, those who use it to a high degree are young, have been involved in feadhs, and have small repertories. Head singing in predominant although chest singers are more likely to be considered good singers.

It is not clear how the older British material came into the area. Although Anglo-Norman settlers came to Clare as early as the 1170s, they were always fairly few in number and were concentrated in richer East Clare. Emigration from West Clare has been very heavy in the last 200

*see p.19 for a Clare song in Irish
years but few of the emigrants returned to bring outside influences. Textual analysis of the collection may reveal that the ballads are mainly of nineteenth-century broadside provenance. Ballad sheets were sold in West Clare until the late 1950s.

The search for old songs has led Tom mostly to old singers. Of the 300 or so singers he has recorded, more than 250 were over 60. These are mostly fireside singers, unable to adapt to the pub or the hall. Their audiences are almost gone and many of them have not sung for years. The West Clare singing tradition is now dormant and the lack of interest shown by the young does not bode well for its survival.

Recorded illustrations were sung by the following singers: Tom Lenehan, Mary Ann Crotty, Pat Macnamara, Jamesie Carthy, Martin Howley, Katie Droney, J. C. Welch, Joe Mickey McMahon, Paddy Murphy.

"DAL gCAIS"

The county Clare magazine now in its fifth number, must surely hold the record among local periodicals for the space it gives to traditional music. Songs, with their airs, noted from two of the singers mentioned above, are published in no 4 (1978) - Tom Lenehan - and no 3 (1977) - Joe Micky McMahon. We reprint one of the latter overleaf.

The editor of Dal gCais is Harry Hughes; all enquiries to:
Mr Muiris Ó Rócháin, Church St, MILTOWN MALBAY, co Clare
(Tel. Miltown Malbay 88).

FLUTES AND FLUTE-PLAYING

There is no evidence that the simplest form of side-blown flute was played in this country or that its early orchestral forms were used here for the playing of traditional music. The type preferred by traditional players is that of the eighteenth and early nineteenth centuries: the simple-system timber flute with parallel bore in the head and conical bore beneath, eight block-mounted keys, and a tuning slide. Designed to meet the demands of classical music in the higher octaves, it is difficult to sound in the bottom octave. These flutes were made in their thousands in England and on the continent and were very popular among the better-off in this country. Changing musical fashions and the later introduction in the 1830s of the less difficult Boehm-system instruments led to the discard-
A BALLAD FROM CLARE

sung by Joe Mickey McMahon, recorded by Tom Munnelly - see page 3.
Photographically reduced from Dal gCais no 3 (1977) 105-6.

Recorded in his home on August 31st, 1972

MISTER WOODBURREN’S COURTSHIP (Child 46)

A nobleman’s fair daughter went down a narrow lane
She met with Mister Woodburren, the keeper of the game,
Says he unto his servant man, “Were it not for the law
I would have this maid within your (my) bed, and she’d lie
next the wall”.

“Go away, young man”, she says, “and do not me perplex
Before I’ll be one night with you, you must answer me
questions six,
Six questions you must answer and I’ll put forth them all
Before I’d be one night with you either stock or wall.
What is rounder than a ring? or higher than a tree?
What is worse than womankind? or deeper than the sea?
What bird sings best? what tree buds first? where does the
dew first fall?
Before I’ll be one night with you at either stock or wall”.

“The globe is rounder than a ring, Heaven is higher than a
tree
The devil is worse than womankind, Hell is deeper than the
sea,
The thrush sings best, the heath buds first, and there the dew
first falls
So you and I in one bed lie and you’ll lie next the wall”.

“You must get for me some winter fruit that in December
grew
You must get for me a mantle that a weaver ne’er went
through,
A sparrow’s horn, a priest unborn to join us both in one
Before I’ll be one night with you at either stock or wall”.

“My father has some winter fruit that in December
grew
My mother has a mantle that a weaver ne’er went
through,
A sparrow’s horn is easily got, there’s one on every claw
So you and I in one bed’ll lie and you’ll lie next the wall”.

Mister Woodburren’s Courtship

1. A nobleman’s fair daughter went down a narrow lane
She met with Mister Woodburren, the keeper of the game
Says he unto his servant man, “Were it not for the law
I would have this maid within your bed and she’d lie — next the wall

It’s for my breakfast you must get a bird without a bone
It’s for my dinner you must get a cherry without a stone,
You must get for my supper a bird without a gall
Before I’ll be one night with you at either stock or wall”.

Now to conclude and finish and get into their funny way
This couple they got married and happily do remain,
But she being so clever his heart she did enthrall
For he took her in his arms and he rolled her from the wall.

When the bird is in the egg it really has no bone
When the cherry is in its blossom it really has no stone,
The dove she is a gentle bird and flies without a gall
So you and I in one bed lie and you’ll be next the wall”.

Learned from a neighbour Ellie Ahern
In the hands of the older types by their owners. They then came into the hands of country musicians.

Micheál Ó hAlmhain, Music Officer of Comhaltas Ceoltóirí Éireann and one of the country's leading flute-players, outlined this history of the Irish traditional flute at a meeting on 2 December in Buswell's Hotel, and displayed some of his flute collection. Micheál also repairs flutes, and in dealing with broken examples from all parts of the country he is well placed to know the types played and the treatment they have received.

Other kinds of flute are also found among traditional players: Boehm-system, metal, or cheap pin-mounted ones; but the demand is for the eight-keyed block-mounted models. Craftsmanship of the highest kind was used in their manufacture, although it was not always understood that they need careful handling, and they were frequently cracked by immersion in water-barrels or over-heating at fires. When buying, on the other hand, traditional musicians always want a fully keyed instrument even though they will not use all the keys.

Most flutes found here were made in England, but some (mainly pin-mounted) were brought in from America, France and Germany. None seem to have been made in Ireland although 'Dublin' was stamped on some by a London maker. The flute is highly esteemed, but, because of its present scarcity, not very widely played. The greatest difficulty for a beginner is getting a good instrument. Experiments are currently going on in flute production in Ireland and it is hoped that there will be soon a supply of good quality available.

As far as we can now tell, the main areas of flute-playing have been Sligo, Leitrim, Roscommon, Galway (East and South), and Clare. In an effort to see if there are regional styles still extant, Micheál played recordings of some twenty players, almost all from these areas, of which the oldest was 82 and the youngest 16. It was clear that while the Sligo, Leitrim and Roscommon areas have certain features of their music in common, the personality, playing experience, and taste of the individual player was what was most influential. This was even more obvious with the Galway and Clare musicians, and especially with the younger players who have made their own amalgam of several styles. The influence of the fiddle and concertina could be heard, and that of the pipes among the younger players. Non-traditional techniques of varying volume and of trilling are coming in.
The recorded examples presented by Michael were played by the following players: Sligo, John Joe Gardiner, Roger Sherlock, Peter Moran, Seamus Tensey; Leitrim, Packy Duignan, Mick Woods; Roscommon, Pat Hanley, Matt Molloy, Josie McDermott; Tom Morrison; Galway East, Eddie Moloney, Paddy Carty; Clare, Michael Tubridy, Micko Russell, Seamus Mac Mathúna; Limerick, Paddy Taylor; Fermanagh, Cathal McConnell; Cork, Conall Gráda; Dublin, Róisín Hickey.

{Recent meetings}\[
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**FLUTES ON ST BRIGID'S EVE**

The bideog is an image supposed to be St Bridget. The image is carried both by boys and girls around the several houses in the parish. The number of girls or boys who go together is three or four. One diddles a tune and two of the others dance, and when the dance is over the parents give some money. It is very entertaining... especially when the boys come round, as in my parish the majority of the young boys are excellent flute-players, and a flute-player generally accompanies the image.

- Patrick O'Donnell, co. Mayo

The children dress up a figure and decorate it with ribbons and flowers. Then four or more of them carry it from house to house and ask the good old housewife to 'honour the bideog'. One of the girls hums a tune and the others dance. The girls usually choose the day for their custom. Then, at night, the boys go round with what they call 'the cross'. This is a cross made of two ropes. A boy catches each end of the cross and then the four boys dance away to the music of a flute. They perform some very graceful movements and are generally well rewarded.

- J. Glynn, co. Mayo

These extracts from descriptions of the bideog custom are taken from MS 18,877 of the National Library, late nineteenth century. The descriptions, in various hands, were sent by Patrick Weston Joyce to the antiquarian Lord Walter Fitzgerald. They are undated, but Joyce seems to have got them from his student teachers in the Training College, Marlborough St, Dublin, where he was principal from 1876 to 1894. The registers of the College do not seem to have survived.

Nicholas Carolan
FOLK SINGING IN NORTH DERRY

Magilligan, co. Derry, the area where Bunting's Hampson spent his last years, is a flat triangular plain of some twenty square miles which juts out between lough Foyle and the Atlantic. Thiny populated before the Plantation, it was subsequently settled mainly by Scots. A re-settlement of native Irish from Inishowen in the eighteenth and early nineteenth centuries has given them a two to one majority in the area, but the language is still predominantly Scots. There are no villages and social centres on the Lower road which links Limavady and Coleraine, the nearest towns.

Hugh Shields has been collecting songs there since 1953, and at a meeting on 26 January in Buswell's Hotel he dealt with aspects of the district's singing tradition, part of his study of this material which will be published later in the year by Blackstaff Press. His basic approach has been to regard the songs as a sample of the musical practice of the province, an idea which was conveyed by hearing recordings of local songs and seeing slides of their broadside originals.

The songs of Magilligan, whether locally composed or imported, often became popular by describing the familiar; they are localised by reference to the topographical features of the area: the Magilligan plain, the peak of Benevenagh, the Upper and Lower lands, the river Roe, the Moss (turf bog). A group of English floating verses becomes the Strands of Magilligan. The social and economic life of the last century and a half is reflected in the songs: railway excursions, pub life, love-making, haymaking, turf-cutting, salmon fishing, shooting.

Hugh Shields has found more men than women singers in Magilligan. His chief source has been Eddie Butcher, whom he has introduced to the 'great world' on record and radio in recent years (as against the select world of Ceol readers from 1963). The Butcher brothers, Eddie, Robert, John and Jimmy, while sharing a common family style, provide interesting contrasts in their singing. Composite versions of Ann Jane Thornton and the Banks of Kilrea illustrated the sweetness, restraint and subtle ornamentation of one brother set against the vigour, strong articulation and plainness of another, or added the bounciness, glissando and rhythmic syncopation of a third. And some of these characteristics could be found among the next generation of Butchers.

A local song The maid of Carrowclare provides an interesting illustra-
Killyclare.

1. As Lennoc spreads her golden rays Discoloring many a scene, 1
2. As the sky lark dropped her evening notes Left Nature quiet and still For to

overheard — a youthful pair Conversing on a green,
hear their conversation — I was forced to use my skill.

iii. By the cornrake loudly calling
They my footsteps did not hear.
And the hawthorn proved my trusty friend
As to them I drew near.

iv. Oh, he says, my dear I'm about to sail
To fair Columbia's shore
On board of that ship Britannia (the缺少ship call)
Strange lands for to explore.

v. When she heard of his departure (departure)
She her arms around him threw.
And the crystal tears bedimmed her eyes (falling)
And her locks they were wet (with) dew.

vi. "Oh it's when you reach Columbia's shore
Some pretty maiden you will find
Dressed in their country's fashion
They'll soon bear me from your mind."

vii. "Oh no my dear, whereer I go
A stranger's fate I will share,
I will never forget the hours I spent
With you round Killyclare."

S.H. No 16A The Maid of Carrick.

"Song 7 in Company by Henry McGerty"

notted from Jo. Allen, Omaghally, Bellaun.
Young man's name was Moore & girl's People.
He where Lennoc spread her silver rays destroy many the scene.
Significant variants above.

S.H. has same air as above.
tion of the process of composition. Composed by a blind song-writer Jimmy McCurry under the inspiration of Dobbin's flowery vale and McCaskey braes, it tells of the courtship of a local couple (see the 1953 manuscript). But Eddie Butcher was dissatisfied with its inconclusive ending and added four more verses which have the couple sailing away conventionally from Derry quay to America, although in fact no ship had done so since the 1860s. The fuller song has gone into oral circulation and has come into the second generation of the Butcher family through a singer outside the family.

SOURCES AND METHODS OF EDITING
IN THE PETRIE COLLECTION

George Petrie, artist, writer, antiquarian collector, archaeologist and musician, born in Dublin in 1790 of Scottish ancestry, began noting tunes from the street singers of his youth and took an increasing interest in the traditional melodies of the country until his death in 1866. The results of his music collecting are bound in eighteen MSS now held in the National Library and in Trinity College, Dublin. Allowing for duplicates, they contain approximately 1450 airs, only 274 of which, as a result of his odd prejudice against instrumentalists, are dance tunes. Marian Deasy, Folk-Music Archivist in the Dept of Irish Folklore, University College, Dublin, has prepared an important new edition of Petrie's music collection, and at a meeting on 23 February in Buswell's Hotel, she spoke on his sources and methods of editing.

About a thousand of the airs have at least some indication of source attached. Printed works account for hardly any. Over 500 come from the contributions of others, either through the acquisition of their private MS collections or by the direct donation of correspondents. These included people of Petrie's own type, nationally-minded literati such as J. E. Pigott, Eugene O'Curry, James Hardiman, Thomas Davis, and various enthusiasts and collectors such as William Ford, P. W. Joyce, Fr Michael Walsh and James Fogarty. The largest single group of melodies, however, was noted by Petrie himself. He was responsible for about 350, taken chiefly from Tadhg McMahon, a Clare singer, Francis Keane, a Clare fiddle-player, and Paddy Conneely, a Galway piper and singer. Petrie does not seem to have travelled extensively in search of music; most of the notation was done in Dublin.

The collection has a Munster bias, largely because of the geographical origins of his contributors: about half of the thousand comes from that province. Leinster ranks next, then Connaught with about 150 tunes, and Ulster
lagg behind with 90, many collected by Jane Ross who contributed the London-Derry air.

Petrie's original transcriptions and those of his direct contributors do not survive. The eighteen MSS are fair copies written in ink; but something of his editorial methods and attitudes can be seen in the alterations he made while copying from one MS to another and by comparison of his MS versions with those he prepared for publication. Most commonly he made rhythmic changes. Presumably this was done for the sake of variety, though possibly he was including touches from other versions heard. He also frequently changed key signatures, sometimes without transposing. He had a strange predilection for flat keys, even transposing from one flat key to another. Time changes are few, mostly from 4:4 to 2:4. The changes made in the melodies are fairly minor: the adding of passing notes, the omission of notes to avoid repetition, the alteration of passing notes of the melody. The most serious fault to be found with his editing is the lack of understanding he shows of the modal character of the airs. This is demonstrated by his non-traditional use of accidentals and borne out by his harmonisation of the melodies for the published work.

Nicholas Carolan

'WET CANTER'TE' SINGING IN INDIA

Gordon Cox writes from Lancashire quoting from a song which he would like to identify: 'One of my informants partially remembered a song about the mutiny of "The Connaught Rangers" which had occurred in India in 1920. I'm wondering if you have any reference for this as I haven't been able to find any as yet:

The grey dawn was shining upon the hillside
The dewdrops they clinked like icicled breaths.
The notes of the bugle had sounded its warning,
A young Irish soldier was sentenced to die.

They marched him away o'er the hillside
Unto an old barracks square.
They drew his name in a scroll of pain
In letters of purest gold:

"My conscience will never convict me"
He said with his last dying breath,
"May God bless the cause of freedom
For which I am sentenced to death".'

Will anyone able to throw light on this text please write to us. The information will be forwarded to Mr Cox.
pipes
and
piping
in
Ireland

and another one... round about 1800.

When they were coming into Heathrow the two officials from the Museum were stopped by a turbaned Preventive Officer who was stopping the whole consignment because of the ivory. Apparently the traffic in ivory now is prohibited because it's an endangered species. And the particular set he hit on was - the body is made of ivory - it was one supposed to be made for Lord Edward Fitzgerald in 1766, and the elephant was long dead... After an hour and three quarters talking they got them out.

The pipers put up eight, six of which were made up specially for the occasion. The other two had been made for the exhibition that was on in July 1978. We had a lathe going, two lathes in fact. Martin McIntyre - a colleague of Alan Ginsberg, the two of them make pipes in London - Martin was there full time... We had scheduled piping you might say round lunch hour, half one to half two... and an hour, five to six or half six to half seven in the evening. But the place rapidly became a kind of meeting-place for musicians in London, pipers and that, so that as well as there being music at the lunch hour, Peter Browne might be playing for hours there...

- Any other instruments as well as pipes?

- No, no, we didn't encourage them. Well, Ciarán Collins arrived in one day and there was a little wee girl had a tin whistle in her hand, an English girl. She played a little tune for him and she asked him did he play - he's

Brendán Breathnach talks to Hugh Shields about the recent exhibition held from 6 February to 1 March as part of the "Sense of Ireland" festival in London.

*Chairman, Na Piobairí Uilleann*
one of the best whistle players in Ireland - her eyes jumped out of her head when he started playing.

As well as that the local schools got to know about it and started bringing in classes. And we had an old bag, bellows and chanter and I put the thing on all the kids... They all wanted to be first of course and they were very mixed colours and I started off 'Eena meena mina mo' - And I stopped, and the teacher looked at me. She says 'We say "rancher"'...

There were girls then came from the College of Furniture in London... And Dan Dowd happened to be on for that week, and Dan was sitting down making reeds. So that there were three of them there, they spent opening time right up; they didn't leave the table, they were ten hours at it you might say. But at the end of the day they were certainly able to make reeds. They would be professional instrument-maker trainees...

- Had they any experience of pipes at all?

- No, they'd never seen them before; but one of them was an oboe player, the other was clarinet, this kind of thing... A great deal of curiosity: I think the English people have a higher degree of craftsmanship than Irish. They were interested in the materials and how good they were made. That appeared to surprise a lot of them. I think they thought pipes were made with hot pokers and you burnt a hole in a piece of wood... A lot of them, English too, were interested in the sound; they had heard them before from the Chieftains, Planxty and all this... It was in the Battersea Arts Centre - had been the Town Hall - a place really alive and there for the people of the place, a community. So that there were a whole lot of people that were interested in something that was alive also...

A young Scots professional photographer, Bruce Rea, took photographs of Dan and various people. And then he made a bargain with us that if he came across to Ireland and we got the musicians to meet him and sit down and have their photographs taken he would give us a complete set of 150. And he took them like a dicky-bird on plates and the thing over his head... So he's coming over for the Willy Clancy summer school... So that what
I'm looking forward to is that Henrietta Street's going to be a remarkable archive...

And they were interested in the photographs [on exhibition], we sold a good deal. The one that went best was the pig, the drawing of the original of it. Apparently it's a great kind of a pattern for needlework. Oh, they were interested in the Limerick piper. The Folk music and dances of Ireland a great deal of that was sold. I got rid of 72 copies of Ceol. But I made a mistake, there are none of no 1 of the current volume left.

- This is a very nice booklet produced for it, very nicely illustrated.

- It is, and it's written in a way that would do anyone.

- Who is that on the front?

- That's Jimmy O'Brien-Moran, he has Sadacín's set of pipes. They were a set that Deegan who was Sec. of the Dublin Pipers' Club acquired from Markey who got them when Martin Reilly died... Reilly was a blind man from Galway, he was supposed to have been a great piper altogether. He spent five months in Liverpool waiting for Egan to make them for him...

- What other sort of Irish folk music was there at the Battersea thing?

- There was two concerts... no other display at it... Where we were was apparently given by the Centre for nothing, no rent charged. And it opened with a civic reception.

There were a good deal of concerts. Planxty played in the Albert Hall, that was full completely. Ennis played at it... You might say that where a thing was wholly traditional it was a sell-out... But some of the visitors coming into Battersea thought that the pipers owned the place; they were all lying around drinking tea and eating bananas... There was a bar on public occasions, you could wander around with a bottle of stout in your hand or whatever they drank over there. We only had the one concert, which was a sell-out. Ennis played at it about a half an hour, Paddy Keenan played a half an hour, Liam Óg. And it was a smallish place, 120 people, 'twas real-
ly like a session rather than a concert.

- Well do you think it'll leave an impression?

- Yes, there were a whole lot of people interested in starting something in London... some of our own members, others had started on some previous occasion and given them up, and then new people: a lot weren't Irish or had no Irish connections at all. In all we got the names of fifty people who are interested in being connected with some kind of an organisation in London... right from Dover back up to Newcastle-on-Tyne. Billy Browne and a few other pipers there have undertaken to get some kind of a venue, circulate them, and Liam McNulty, Tom Clarke and myself and maybe somebody else... are going over when they arrange. Not to start a branch of the Pipers, we don't operate in branches at all. The first thing would be you'd get somebody to propose a resolution that since they were at the expense of the rent or something they shouldn't remit the whole £2.50 fee to Dublin, they should keep the fifty pence you know. And once you start that then somebody else wants to do £1.50...

The problem I see with them over there: there's a lot of kind of emigrant community about them and they tend to meet in some pub associated with Irishmen, or the Irish club or the Irish this or that. So I told them if possible not to become associated with that kind of thing... You're at the beck and call of people who want to run concerts. And then you're stuck if somebody comes in with a bodhran - he's probably a relation of somebody at the pipes. And unless you firmly tell them 'he's not playing that here', like, you're going to be pestered... And if you do tell them you're going to annoy somebody.

- Well you had them from as far as Newcastle and that's near Northumbria -

- Yes, there were people from the Northumbrian Association there, and of course they want us to go up...

- They don't think you represent a threat?

- Northumbria? No, no. There were pipe-makers from there, sure we have
some members... But I was told that the most common music book in Northumbria now is Ceol rince [na hÉireann]. That is a threat that they may not be aware of.

- Anyone from Scotland at all?

- I'm not sure if Cannon is Scots or not [author of a recent book Bibliography of bagpipe music]. There was some other organologist I talked to...

It made an impression certainly. It didn't make an impression in the sense that it showed the English that we don't grow tails - I didn't meet any of those kind of people. As for the staff and the people in Battersea, we couldn't have asked them to be otherwise than the way they were. They were decent you know, you'd think that the staff were available for whatever we wanted them to do like, typing, making ups of tea, minding your coat. They wouldn't take the price of a phone call. The sad thing about the whole lot is - it really is a community centre, there were kids in and out, they were sliding down banisters and unless they were outrageously noisy there was nobody interfered with them - but the whole thing is, it has a Conservative majority and they're closing down on the 31st of March, a victim to Maggie Thatcher.

What struck me, Hugh: I was in the British Museum, I used to be below waiting for it to open in the morning half nine and I'd be over in Battersea about half twelve and be there till they closed it. What struck me about them, you know, the attendants you meet and this kind of carry-on: when they say 'goodnight' to you they all seem to mean it.

'THE RED HERRING'

Judge Donald Gunn (St Louis, U.S.A.) is writing up some family history and would like to get further information about a song of his father's "concerning the Red Herring whose tail was "as fine a sail as ever set sail" and whose belly was "as fine a bowl as ever held jelly", etc. etc. The gaelic words he sang with each stanza spelled phonetically, were "Sagh a ma fay, the sour oh ley."

The Irish line is 'S thugamar fein an samhradh linn' and the herring surfaces again in Ceol II 4 and III 1 and earlier in Stanford-Petrie no 502 'We brought the summer with us' of which does not prevent the song from being English in origin. But the Irish versions are interesting and Judge Gunn would obviously appreciate any texts, tunes or fragments readers may be able to contribute by sending them to the Secretary or the Editor to be transmitted.
Michéal Ó Súilleabháin, lecturer in Irish traditional music at Cork, sends
the following information about undergraduate and graduate theses.

**Part requirement for B. Mus.**

Colm Long *The acoustics of the tin whistle* (1978). General jet-edge generator systems, jet-edge system as applied to the tin whistle, mathematical
theory of finger holes, spectral analysis, mass production, tuning. APPENDICES: types and dimensions of tin whistles, frequencies of notes emitted
by tin whistles, analysis of harmonic spectrum of tin whistles. 64 pp.,
41 illustrations.

Kevin Forde *An examination of the confusion of identity and music of Rory
Dall O'Cahan and Rory Dall Morison* (1978). Irish harpers in history to the
end of the seventeenth century, Rory Dall O'Cahan, Rory Dall Morison, the
confusion of identity between the two harpers, the music. 66 pp.

Ornamentation, tonguing, intonation, overblowing, variation. APPENDICES:
Analysis sheets, transcriptions (25), biography. 126 pp., 4 tapes.

Aodh Óg Ó Tuama *Geal gan cheol: a study of the instrumental tradition in
Corca Dhuibhne over the past 150 years, with special reference to dancing*
islands and on the mainland, summary. APPENDICES: Report of smuggling
trial, transcriptions, contents of tapes, list of common tunes compared
with the Goodman list, accounts of music in folklore, references to Blaske-
tet life. 125 pp, 29 illustrations (incl. map of places where dances were
held), 6 tapes.

Dancing at religious festivals, harvest celebrations, weddings, wakes,
crossroad dances, house dances. Famine, effects of the Gaelic League, the
collectors and dance music, the clergy up to the Dance Halls Act, decline
in crossroad dancing, social developments leading to the Dance Halls Act,
the Public Dance Halls Act, further emancipation of the musician, growth
and effect of parochial halls. A changing style, reaction between dancers
and musicians, an army of medal hunters, the element of contact. 80 pp.,
2 tapes.

Mary B. Devereux *The perception, knowledge and practice of Irish tradition-

al music among secondary school students (1979). Computerised statistical survey involving sampling from four secondary schools in Munster. Readings include: Materials and methods; results of survey; discussion. APPENDICES: sample questionnaire, sample coding frames, section of coded data, main computer programme, sample computer output. 76 pp.

M. A. theses


has notes on early texts of four songs 'New dates for old songs, 1766-1803' in Long Room (1979) 34-41: Boyne water, Bibhín a Rún, Londonderry air, Molly Bawn.

NEW COLLECTIONS

Paddy Tunney presents a range of songs from his personal repertory in the context of an autobiographical commentary in his The stone fiddle, Gilbert Dalton, Dublin 1979. An account of Donegal and Tyrone fiddling in its social environment is given by Allen Feldman in The northern fiddler, Blackstaff Press, Belfast 1979, with drawings by Eamon O'Doherty. This subject was presented to a meeting of the Society by Allen Feldman last year. The study includes a well-nourished selection of tunes. The manuscripts of the late Nioclás Tóibín have provided a selection of Waterford Irish songs which are published with texts only under the title Dun naíre Déiseach by Fáirséal and Dill, Dublin 1978. Cathal O'Boyle has edited a collection of Songs of county Down for Gilbert Dalton, Dublin 1979.

SYNGE SONG

A substantial article on 'J. M. Synge and the songs of the folk' has appeared in Hermathena no 126 (1979) 7-37. Its author is Declan Kiberd who has made a study of Synge's experience of Irish language and his use of it in his writings.

DUBLIN CASTLE'S VIEW

The title of Maura Murphy's contribution to Ulster folklife XXV (1979) 79-102 fairly speaks for itself: 'The ballad singer and the role of the seditious ballad in nineteenth-century Ireland. Dublin Castle's view'.

SONG QUERIES FROM CANADA

Edith Fowke (Toronto) writes enquiring about British or Irish versions of songs commonly thought to be American in origin: The lake of Ponchartrain (Laws bibliography no H 11), On the banks of Brandywine (H 28), On the banks of the Pamanaw (H 11), and The blooming bright star of Belle Isle (H 29). John Moulden has turned up information on a Fermanagh version of this last song, in which the action is localised in Fermanagh. Any further information which readers may be able to send, about this song or the others, either to the Secretary or to the Editor, will be forwarded to Dr Fowke.
Fuirthais an t-amhrán thall ó Rhean Phádraig Úi Mheiscill, Dalgean Eile, Co. an Chláir, uair éigin i rith na bhfíochaidí. Baill Chroí Chónán de Chonnradh na Gaeilge a bhi aitheanta ar fhíochann. Cuireadh i cathal é in Ireland's own, 9 Márta 1929, lth 221, le 'Micheál na Múige'. Deir an Táthair Seámas ó Deá linn gurbh é seo Micheál Ó hEoghanain, alias 'Micheál na Wumban', maitiist scoile ó Cho. an Chláir a lonnaigh i mbRó.

Cuid bhion de sholáthar lae i n-Larchar Chláir

An Taobh na Caireoge Dainge

As I roved out to view the flowers,
It being in the morning early.
A pretty fair maid I chanced to spy,
Her flowers they grew most neatly,
Her cherry cheeks and ruby lips,
Her eyes would tickle the dalesmen.
I took this fair maid be the hand
She says, "young man be nay."

An mac réal amach ar mac don dom,
Tan amach pa lom dom.
Cé carrai oimde fris mo chorró,
'S tó ré seinn 'na códh.
Ui ré go deor ar doinn
'S a gruaic go carpa i n-odhráide.
Sup fórsear go dtuille lenn corró,
'S a spreagadh 'n 'tichi 'na comhairte.'

I am a ploughboy my seed it do grow
And that well known to the neighbours.
Many the field I ploughed indeed
And that without much labour.
I'd plough, I'd sow, I'd reap, I'd mow,
I'd gather it into the barn
I'd play a reel and dance with you
On the side of the banks of Banba.

Ir treabhadh máir, ir mear in mo cheap
Airt a'f rán fein 'r na comhairte.
Ir mo rann cheann do treabdh máir mar fhioso.
'Sbonch dainge fólom mo chlám.
'Do luimnín réin an pogac ón náirt.
'S cùipfhinn an fionn do chlám.
'Do poínt an mair 'n pinnfíinn docht.
An Taobh na Caireoge Dainge.

I'd spread my meal for you young man
If it weren't the breath of a farthing.
If I thought your mind was as good as your word
Indeed is it you I'd rather.
For fear of any policy
You need not go any further;
But rise me up to the top of the hills
And show me the banks of Banba.

D'éar trom rán fáin na Cuirseacha
'Sná rsaór a náin na Spáine.
Maire as uair tá a cuidfhinn óg
Scéal a'g an againn mo chlám.
Maire as uair beirt póirta
Le cead o d'athair 'n m'achair.
'S a maith an fhein mur mór éog.
An Taobh na Caireoge Dainge.
MEMBERS' SUBSCRIPTIONS

It need hardly be said how much the punctual payment of subscriptions assists the finances of the Society. But more than a vague exhortation is needed, and the Hon. Treasurer and Hon. Secretary, intent on having a realistic mailing list, have asked me to include in this issue of Ceol Tíre an

Urgent request

Will all members in arrears please pay their subscriptions now, failing which no further correspondence can be sent. Here I interpolate that when paying subs to worthy organisations I have never found difficulty in convincing myself that I am not in arrears. But the Secretary did send out notices about this earlier in the season. So may I urge all who receiving this newsletter have reasonable doubts in the matter to examine their consciences and if necessary consult the Secretary, who will gladly hear confessions and receive subscriptions or indeed - why not - donations at any time.

The Society is wholly dependent on members' contributions. Such formerly trivial expenditure as the hire of a room, costs of postage and duplicating of circulars and newsletters have now become a serious drain on income. The journal, when it appears, occasions bigger problems. No 3 very soon will appear; we much regret its delay, due in part to financial restrictions. Copy is going to the printer in the near future.

Addresses

A final word on correspondence: please keep the Secretary fully apprized of any change in your address. Whereas we witness daily decline in the postal services, we have a most efficient Secretary who deserves encouragement. Write him a nice letter now and then. If he does not seem to be sending you your full quota of mail, report the fact either to him in writing (by post also) or to me by telephone (Dublin 984271). Remember if need be to look at the "Irish Times" (What's on today; Next week in the arts) or the "Irish Press" (Folklore column) for notices of meetings. This homily ends, like all those of its kind, with the most suitable address to which CASH may be sent: Mr Nicholas Carolan, Hon. Sec., 157 Claremont Court, Glasnevin, Dublin 11.

Hugh Shields