

MANX TRADITIONAL SONGS, RHYMES AND CHANTS IN THE REPERTOIRE OF THE LAST NATIVE MANX SPEAKERS

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1. Introduction

The following collection of Manx traditional songs and song-fragments derives from a series of scientific surveys on obsolescence in Manx Gaelic from native Manx speakers undertaken in Man between the years 1886 and 1972. These surveys involved the gathering of linguistic material, whether through phonetic notation of textual readings or questioning, formal questionnaires, and / or sound-recordings, in order to enable a phonological and morphological assessment of the state of Manx Gaelic at the time. Such material also included connected prose-texts in the form of stories and anecdotes, as well as lyric-texts consisting exclusively of traditional songs, rhymes, chants, etc., either complete or in fragmentary form. The prose-texts and some of the lyric-texts were published in *HLSM/I: Texts* (Broderick 1984), both in phonetic script and standard Manx orthography, with English translation. In addition, many surviving song-texts from various manuscript collections, either in standard or (often) in non-standard Manx orthography, have also seen the light of day (cf. Broderick 1991).

Such song-texts were obtained from the various surveys and sound-recordings which took place in the following years:

1886-93: Rhÿs: University of Oxford, England (Prof. John Rhÿs 1886-1893).¹

1909: Vienna Recordings: Österreichische Akademie der Wissenschaften, Vienna (Dr. Rudolf Trebitsch, 5-8 August 1909) (cf. *HLSM/I: Texts*)².

1929-33: Marstrander: University of Oslo, Norway (Prof. Carl J. S. Marstrander, 1929, 1930, 1933) (cf. *HLSM/I: Texts*)⁴.

1948: Irish Folklore Commission Recordings (22 April - 5 May 1948) (cf. *HLSM/I: Texts*).

1950-51: Jackson: University of Edinburgh (Prof. Kenneth H. Jackson, Christmas / New Year 1950/51) (cf. *HLSM/I: Texts*).

1951-53: Yn Çeshaght Ghailckagh Recordings (Late 1951-Mid 1953) (cf. *HLSM/I: Texts*).

1972: Linguistic Survey of Scotland Recordings (David Clement 1972) (cf. *HLSM/I: Texts*).

The body of songs and song-fragments presented here is restricted to those that were recorded either in phonetic script or sound-recorded (the latter provided in phonetic script in transcription). That is to say, only the song material that reveals how the various texts were pronounced are presented here. Though it will be seen that many of the song-texts exist only in fragmentary form, this does

1 For full details see Broderick (forthcoming II).

2 References to the Texts are to be found in *HLSM/III*: 159-169.

3 Early sound-recordings of native Manx speech and Manx traditional songs, etc., made c.1905-1909 (possibly till 1913) by Yn Çeshaght Ghailckagh ('the Manx Language Society'), are not included here, as (except for four cylinders containing Bible readings) they have seemingly not survived. According to the report of the Annual General Meeting (1905) of Yn Çeshaght Ghailckagh, the following Manx traditional songs / chants had been phonograph recorded: *Ec ny Fiddleryn, Hop-dy-Naa, Ny Kirree fo Niaghtey, Mylech[a]raine*. For details see Miller (*Manx Notes* 175 (2014): 1-9).

4 For details of Marstrander's Manx itinerary and his field-notes see Broderick (forthcoming I).

not necessarily mean that the informant could not have given more. The reasons for this may be multiple: e.g. the unusual circumstances of the recordings. That is to say, in the formal context of an interviewer-interviewee interface whereby the interviewee would likely not have been fully at ease, faced as he / she was by the formal situation and (for sound-recordings) by the presence (for those times) of intrusive recording equipment with their protruding microphones, etc. Had the informant been in an appropriate environment for song-singing, e.g. among a small circle of friends / relations in a home situation, or in a public-house atmosphere, he /she may likely have provided more material than we actually have. Nevertheless, the material available to us today is in my view sufficient to give us a good idea of what the informants could offer.

In his *Manx Ballads and Music* A. W. Moore (Moore 1896: xvi) categorises his song collection under the following headings:

1. Mythical, Semi-historical and Historical ballads.
2. Children's songs.
3. Ballads connected with customs and superstitions.
4. Love-songs.
5. Patriotic ballads.
6. Nautical ballads.
7. Miscellaneous ballads.

The thirty-eight Manx traditional songs and song-fragments presented here can be pigeon-holed as follows. The categories are similar to those used by Moore:

1.1. Chants to do with custom and tradition:

Arrane Oie Vie, Hop-dy-Naa, Kiark Katreeney Marroo, Ollick Gennal.

1.2. Children's Rhymes:

Freeinaghyn as Snaidyn; Goll dy Schoill; Juan Gawne; Lhigey, Lhigey; Nane Jeas, Mylechreest; Pipe as Tombagey; Row oo ec y Vargey; Shooyll, Shooyll yn Dooiinne Boght; Va yn Dow Buirroogh.

1.3. Other rhymes:

Gubbylyn, The 'Manx Fairy', Shee as Fea, V'eh Dooiinne veih Ballahowin.

1.4. Didactic songs:

Arrane er Inneenyn-Eirinee, Yn Maarliagh Mooar.

1.5. Love songs:

Abram Juan, Colbagh Breck er Sthrap, Ec ny Fiddleryn, Graih my Chree, Myr S'liauyr yn Oie Geuree, Oh, Soieym Seose syn Uinnag, Shannon Rea, Yn Graihder Jiouylagh.

1.6. Narrative songs:

Mannin Veg Veen, Mylecharaine, Ny Kirree fo Niaghtey, Vermayd Caabyl dys yn Anker.

1.7. Satirical songs:

Cre'n Sorch dy 'Wreck', Hi son Skylley Breeshey, Tom Jack John, Hudgeon y Fidder.

1.8. Songs of loss and shipwreck:

Arrane mysh Coayl ny Baatyn-Eeastee, Arrane mysh Coayl ny Baatyn-Scaddan, Brig Lily.

As can be seen, most of the song-texts are relatively recent, i.e. of nineteenth century provenance, e.g. the children's rhymes. Some songs, however, derive from at least the eighteenth century, if not earlier. They would include: *Arrane Oie Vie, Hop-dy-Naa, Kiark Katreeney⁵ Marroo, (N)Ollick*

⁵ Probably relating to the martyrdom of Katherine of Alexandria during the early fourth century CE, with her Feast Day celebrated

Gennal, *Shannon Rea* (1792), *Yn Graihder Jiouylagh* (c.1860), *Mylecharaine* (ms. c.1770), *Ny Kirree fo Niaghtey* (c.1700), *Hi son Skylley Breeshey* (ms. c.1770), *Arrane mysh coayl ny baatyn-scaddan* (1787, time of writing shortly after). Of the foregoing the two songs that have constantly appeared in Manx publications down through the years and which are firmly associated with the Isle of Man are *Mylecharaine* and *Ny Kirree fo Niaghtey*, and it is therefore not surprising that the latter, for instance, was often recorded, though interestingly enough by none of the last native speakers after Marstrander.

What is also perhaps of interest are song-texts that are absent, e.g. *Fin as Oshin* (ms. c.1770, an example of a Gaelic "Heroic Tale" surviving in Manx tradition, possibly falling out of that tradition in the early years of the 19th century⁶), *Baase Illiam Dhone* (a lament on the execution of Manx patriot *Illiam Dhone* ('brown-haired William') - William Christian (1608- 02/01/1662/63) c.1663 - used at least until the 1780s, if not later, as a propaganda song against the Manx establishment), *Berrey Dhone* (1820 but likely of earlier provenance, if a Manx version of the Irish *Caillech Bérrí*?). Also action-songs such as *Thurot as Elliot* (1760, song partly written at the time, but seemingly enlarged after 1846⁷) and *Marrinys yn Tiger* (1778 and popular till c.1830⁸) have evidently fallen out of the repertoire. In addition, of the sixty-three or so broadside ballads in English (but of English, Scottish or Irish provenance) discussed in Speers (2016), only two seem to have survived in the last throes of the Manx song tradition: *Shannon Rea* (< Ireland?) and *Yn Graihder Jiouylagh* (< Scotland?).

Nevertheless, the span of the subject-matter, as can be seen, is equally as broad as those collected by Moore during the 1890s, suggesting that the song repertoire among the last native Manx Gaelic speakers has not diminished with time.

2. The songs, rhymes and chants of the last native Manx speakers (1886-1972)

2.1. ABRAM JUAN 'Abraham Juan' (song frag.).

Text: Clague Bk. 5: 60-61, Bk. 10: 128v, Bk. 16: 41. MTSSF/II: 3-5 (Bk. 5).⁹ A manuscript version of four stanzas is recorded in MNHL MS 450A (C5 above) and eight stanzas in MD900¹⁰ (c.1830) (cf. MTSSF/I: 3-5).

Tune: Clague Bk. 2/18: 2, Bk.2/19:1 (includes first stanza). Informant not recorded. The tune requires the last two lines of each stanza to be sung twice. Gilchrist (1924-26: 173-174) prints the tune under the title *Piyr dy Lauenyn Baney* ('a pair of white gloves') and adds:

The tune is a variant of the old dance-tune "The Hempdresser" to which Burns wrote his song "The De'il awa' wi' th' Exciseman". On this account I have placed the tune and verse under dance-tunes. The verse may be nothing more than a dance-rhyme. At any rate it looks like one (Gilchrist 1924-26: 174).

The song is bawdy in content.

on 25 November (New Style), 6 December (Old Style), cf. Catherine of Alexandria - Wikipedia (accessed 08.12.2017).

6 cf. Broderick (2016): 19-20).

7 cf. Moore (1896: xviii, third fn.).

8 cf. Moore (1896: xxvi-xxvii).

9 MTSSF/II: 1-41 (Dr. John Clague Collection - MNHL MS 450A).

10 i.e. MNHL MD900 MS.

- ABRAM JUAN (song frag.).

Thomas Taggart (1846-1933), Grenaby, Malew, 27 August 1930 (M/IV: 2482-83; HLSM/I: 390-91).

I

kwai tɛ 'krɛŋkəl ɛk mə ɣərəs
kwai tɛ nɪʃ hɑ dɛ:nə / ɣɛ:nə
ʃe: mə hɪn 'to:n du:rt ɛ:bram ɟɔ:n
l'ɛʃ paɪəʳ də 'lɛ:uðərən (sic) 'bɛ:nə

Quoi ta crankal ec my ghorrys
Quoi ta nish cha daaney / ghaaney
She mee hene t'ayn dooyrt Abram Juan
lesh piyr dy lauenyn baney

II

ɔ: 'lɛp əð 'so:s əs ɡöu ro:d 'tɑ:i
du:rt ən vɛdn vɛɡ 'ɛ:lən'
ɔ: 'bɛ:r l'ɛm 'vɛ mört 'hɪn də lɑ:i
du:rt 'ɛ:bram ɟɔ:n ə sɛ:uʃə

Oh, lhap ad seose as gow royd thie
dooyrt yn ven veg aalin
Oh, b'are lhiam ve mayrt hene dy lhie
dooyrt Abram Juan ayns sauçhey

III

ɔ: 'ɟɔ:n, ɔ: 'ɟɔ:n, bi: də vəð / bəð ɛð bri ʃ'
du:rt ə 'vɛdn vɛɡ 'ɛ:lən'
kur 'bɔ:ndə 'ɛr əs 'köur ɛ 'e:
du:rt 'ɛ:bram ɟɔ:n ə 'sɛ:uʃə

Oh, Juan, O Juan, bee dty vwoid / bwoid ayd brisht
dooyrt y ven veg aalin
Cur boandey er as couyr eh eh
dooyrt Abram Juan ayns sauçhey.

[Who is knocking at my door / Who is now so bold / It is myself taht's in, said Abram Juan / with a pair of white gloves-

- Oh, fold them up and go your way home / said the fine wee girl / Oh, I'd prefer to to lie with you / said Abram Juan, in safety.

- O Juan, O Juan, your penis will then be broken / said the fine wee girl / Put a bandage on it and it'll get better / said Abram Juan, in safety].

2.2. ARRANE ER INNEENYN-EIRINEE 'a song on farmers' daughters' (song frag.).

Text: Ent. *Toot dy innee[n]* 'fool of a girl' (MTSSF/I: 22-26).¹¹ Broadside MNHL MS J2X among unacc. mss. for Harrison 1873; 25qq with Eng. trans. by John Quirk, Carnygreie PA, dated Foxdale 06.02.1872; 25qq in Harrison (1873: 95-98), Moore (1896: 189-191, ex Harrison 1873, R. Kerruish, Maughold, 25qq. ent. *Inneenyn Eirinee*), MTSSF/I: 22-26. The stanza given here is 11 in Moore. Composed by Juan Lewin, Sumner of Jurby, but seemingly modelled on an English original (cf. Speers 2016: 61-62).

Tune: Clague C4/23:5 Thos Crellin, Peel; Moore (1896: 232 Thomas Crellin, Peel); i.e. the first variant of *Carval ny Drogh-Vraane* ('Carval about the bad women'; cf. Gilchrist (1924-26: 248-249); viz. C1/6: 1 ent. *Carval ny drogh Vraane*, nn [R. Shimmin, Ballasalla Bridge], C3/39:1 ent. *Drogh Vraane* nn., as well as a version in English about the Manx patriot Illiam Dhone (William Christian 1608-1662/63) (cf. Gill 1896: 112-114). According to Gilchrist (1924-26: 253), "the First Version has considerable resemblance to the Scottish air "John Anderson, my jo." For a discussion of this carval see Gilchrist (1924-26: 250-253).

The song, didactic in tone, is a tirade against the vanity and extravagance of the young women of the period (AGG 253).

- ARRANE ER INNEENYN-EIRINEE (song frag.).

John Cain (1850-1939), Ballamoar, Jurby, 2 February 1933 (M/IV: 2632; HLSM/I: 312-13).

¹¹ MTSSF I: 9-29 (George Frederick Clucas Song Collection - MNHL MS 236A).

pu:s mi ə gre:i ho:r rød nā ren r̄u d̄zenu mai pu:s mi tut ə n'í:n' vu:r' ε:rin'ax ǎ r̄ou sl̄ei ek k̄omal ta:i	Poose mee er graih hoghyr red nagh ren r̄ieau jannoo mie Poose mee toot dy 'neen vooar eirinagh cha row y sleih eck cummal thie
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[I married for the love of a dowry / a thing that never did any good / I married a fool of a farmer's daughter / her people could not keep house].

2.3. ARRANE MYSH COAYL NY BAATYN-EEASTEE 'a song about the loss of the fishing boats' (song frag).

Text: manuscript: Clague Bk. 4: 6-10 (6 st. nos. 5,4,9,6,7,8; st. 9 translated), Bk. 5: 102-104, frag. (first three st.), Bk. 10: 127v-128r (9 st. plus part of 10th), Bk. 12: 1-5 (8st.), Bk. 16: 35-37 (9st. plus part of 10th) MNHL MS H140 6594 (Bk. 12; 8 st.), MTSSF/II: 8-11 (Bk. 16).

Typescript: by Thomas Moore (1836-1923), Brookfield, Port Erin, 9½ st. no title MNHL MS 5298/2C (cf. Paton 1944: 131-132, ent. 'Loss of the Fishing-boats at Port St. Mary in 1846' from an untitled ms. by Thomas Moore, Brookfield, Port Erin. Author of text unknown). Paton (1944: 131) adds:

[...] but in spite of the title of the ballad, I am not sure that any were actually destroyed. Mr. John Gawne (1881-1977) of Fistard tells me that [he had heard] no lives were lost (Paton 1944: 131).

Printed versions: Under the title *Yn Sterry m ec Port le Moirrey* ('the storm at Port St. Mary') (1st. 3 st. w. Eng. trans.) in Moore (1896: 184 < William Cashen, Peel) also in Cashen (1912: 68-69); 1st 3 st. w. above title & Eng. trans.

Tune: No tune known. But as this song is in the same metre as *Arrane mysh Coayl ny Baatyn-skaddan* (qv) in Gilchrist (1924-26: 120-121) who notes that the tune is often used for songs about shipwreck (cf. under *Arrane mysh Coayl ny Baatyn-Skaddan* below).

Tells of the wreck of the herring fleet at Port St. Mary in 1846.

- ARRANE MYSH COAYL NY BAATYN-EEASTEE (song frag.).

Joseph Woodworth (1853-1931), Smelt, Port St. Mary, Rushen, 27 August 1930 (M/III: 1692; HLSM/I: 392-93).

du:r't 'n̄edi h̄om 'rei d̄ə r̄ou a 'j̄e:ɖ̄ə 'fi: x̄rei d̄ə r̄ou a n̄ə 'b̄ö:r' ən 'k̄e:β̄əl d̄ə 'ḡa:r̄ə a'ne: du:r't ɖ̄o:s 'b̄eg bi:mad 'sta:i er̄ə 'x̄r̄eg as əl'ú 'b̄eit'ũns [t̄ɔn̄ən] n̄ə 'ma:r̄ə	Dooyrt Neddy Hom Ruy ¹² dy row eh sheidey feer chreoi dy row eh ny bare (sic) yn caabyl y gearrey Cha neh, dooyrt Jose Beg beemayd sthie er y chreg as ooilley baiht ayns (tonnyn) ny marrey.
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[Said Neddy Hom Ruy / it was blowing very hard / that it would be better to cut the cable / Not at all, said Jose Beg / we'll be in on the rock / and all (of us) drowned in the waves of the sea].

¹² i.e. Edward Faragher Sr. (1803.1890), farmer-fisherman, Cregneash, Rushen. Ned Maddrell knew him personally (cf. HLSM/I: 348-49)

- ARRANE MYSH COAYL NY BAATYN-EEASTEE (song frag.)

Ned Maddrell (1877-1974), Glenchass, Rushen, 18 February 1953 (YCG12; also IFC40 (April/May 1948), LSS902 24 August 1972; HLSM/I: 354-55).

The following three stanzas are also to be found in Moore (1896: 184).

I

o: mə g'íl'ə[n] va:i	O my guilley[n] vie
tə ʃɪn nɪʃ egə ta:i	ta shin nish ec y thie
ha 'dʒɪgmæd gəst nō:'kə nə 'sə'dʒɛ	Cha jigmayd gys yn aarkey ny sodjey
ha dʒɪnməd dʒa'ru:d	Cha jeanmayd jarrood
ɪn 'stɪrəm hɛŋk ʃɪn tru:d'	yn sterrym haink shin trooid
ag 'aŋkə a: baɪ p'öt lə 'mörə	ec anker er Baie Purt le Moirrey

II

dut 'nedi həm 'ræ-i:	Dooyrt Neddy Hom Ruy
də rau ɒ 'ʃe:ʒə fi:ə 'kræ-i:	dy row eh sheidey feer creoi
as ha 'bö:r l'ɪn ɪn 'kō:bəl ə 'g'a:rə	as cha bare lhien yn caabyl y giarrey
ha dʒɪdn dut dʒə:dʒ 'bəd [bɛg]	Cha jean, dooyrt George Beg
bɪməd'ʒ ʃt'a:x ərə kreg	beemayd stiagh er y creg
as ol'u 'kál't' ɒns nə 'tɒnən nə 'ma:rä	as ooilley caillt ayns ny tonnyn-ny-marrey

III

van 'gud ən'tent	Va'n 'Good Intent'
væi 'bɛ:ðə mai 'dʒɪnt	v'ee baatey mie jeant
vai 'pləŋkɪt wuʃ ta'ax gəs dʒɛrɛ	v'ee plankit woish toshiaght gys jerrey
ʃe: 'ʃəʒ'ax fi:ə və:l	She sheshaght feer voal
vɛ: rən 'mɪdsəmə gə:l	v'er yn 'Midsummer' goll
as 'nedi hɒm 'bɛg van fō: 'smɛðɛ	as Neddy Hom Beg ¹³ yn fer smessey.

[O my good lads / we are now at home / we'll go to sea no more / we'll not forget / the storm we came through / at anchor in Port St. Mary bay.

- Neddy Hom Ruy said / that it was blowing very hard / and we'd better not (*sic*) cut the cable / No, said George Beg / we'll be in on the rock / and all drowned in the waves of the sea.

- The 'Good Intent' / she was a boat well built / she was planked from stem to stern / it was a very sluggish crew / that was aboard the 'Midsummer' / and Neddy Hom Beg was the worst of them].

2.4. ARRANE MYSH COAYL NY BAATYN-SKADDAN 'a song about the loss of the herring boats' (song frag.).

Text: Manuscript versions: Thomas Cowin, Ballabeg LO, 23st. ent. *Arrane son Coonaghtyn Jeh ny badyn va Callyt*, dated December 17th 1820, MNHL MS 5078A, Thomas Cowin 1855 ("went to America") 23st. ent. *Arrane Son Cooinaghtyn jeh ny baadyn va Caillit* MNHL MS 272, In Carval Book of Wm. Collister 1838-42, 18st. no title, MNHL MS 1402A (G. W. Wood Coll.), Clucas Coll. ent. [*Arrane mysh*] *ny Baatyn va kallit* 'song about the boats that were lost' (19st.) (MTSSF/I: 11).

Printed versions: Harrison (1869: 80-89; 18st.) with Intro.; text ent. *Arrane mysh ny Baatyn-skeddan va caillit ec Doolish 'sy vlein 1787, Sep. 21st.* Note: 'The author of this is Quayle Vessee'.), Broadside printed by Juan Christeen Faragher, *Mona's Herald*, Douglas, 18st. ent. *Arrane mysh ny Baatyn-Skeddan Va Caillit ec Doolish 'sy vlein 1787, Sep. 21st.*, with Eng. trans. n.d. [c.1870], Broadside 'Destruction of the Manx Herring Fleet in Douglas Bay, on St. Matthias' Night, [21] Sept.

13 Neddy Tom Peg ('Neddy son of Tom, son of Peg') in Moore (1896: 184).

1787. In pencil is marked 'edited by John Cottier' Douglas: J. C. Faragher n.d. [c.1872]. Broadside 'An Account of the Loss of the Manx Herring Fleet on the 21st September 1787, with the Ballads in Manx and English,' ed. William Harrison. Douglas: Matthew Glover, 1872, 37pp (MNHL MS J8 2X F1&2). Moore (1896: 150-153; 18st. ent. *Coayl jeh ny Baatyn-Skeddan* w. Eng. trans., ex Harrison 1869).

Tune: Clague: Version 1 C3/43: 3 John Cain, ent. 'Herring fleet', Douglas, Version 2 C3/36: 2 Mary Gawne, Peel, ent. 'Herring fleet', Vers. 3 (C1/14: 4) John Radcliffe, The Howe [RU], ent. *Trooid shiu ooilley gethan vie* 'come ye all to the good') (Carval) (cf. Gilchrist 1924-26: 120-121, 121-122). As Gilchrist (1924-26: 121-122) notes:

Dr. Clague seems to have noted six versions, three of which, including a Dorian form, are printed in *Manx National Music* (32, 44, 48). The variant obtained from John Radcliffe, The Howe, was used as a carval-tune [...]. The tunes seems to have been one used for ballads of shipwreck [...] (Gilchrist 1924-26: 121-122).

But two other tunes also noted: C4/22: 6 ent. 'Loss of [the] herring fleet' E. Corteen [Maughold], C4/26: 5 'Loss of [the] herring fleet' P. Caine [Baldwin]. Moore (1896: 240, 241) gives two versions of the tune from John Cain, Douglas, and Mary Ann Gawne, Peel, respectively, but, as noticed by Gilchrist (1924-26: 121), noted rather differently.

This song relates to the loss of a portion of the Manx herring fleet which happened off Douglas Harbour on 21 September 1787 when some fifty vessels were either totally wrecked or very badly damaged and twenty-one¹⁴ lives lost in a severe storm. The song was apparently written by a certain Quayle Vessie ('Quayle son of Betty') of Castletown (Moore 1896: xxxvi). For details of the loss, see Harrison (1872: 5-12).

- ARRANE MYSH COAYL NY BAATYN-SKADDAN (song frag.)

Edward Kennah (1860-1938), Ronague, Arbory, 27 August 1930 (M/IV: 2499; HLSM/I: 396-97).

kuni fu jedn as 'ε:g	Cooinee shiu shenn as aeg
erə 'vli:dn fε:x x'íd 'dʒεg	er y vleid shiaght cheead jeig
kε:r 'fid'as 'fε:x er kidn 'yulif	kiare feed as shiaght er keayn Ghoolish
trε: hiŋk a mək'ɔ:n	tra haink eh mychione
vε 'ji:stax vɑ:i ɔ:n	va eeastagh vie ayn
l'εf'irif fi:r'ε:lin'as 'miliŋ	lesh earish feer aalin as millish.

[Remember ye old and young / the year seventeen hundred / eighty-seven on the sea at Douglas / when it came out / there was good fish to be had / and the weather was very fine and pleasant].

2.5. ARRANE OIE VIE 'Good night song' (song frag.)

Text: Clague Bk. 5:50, Bk. 10: 130v. Printed texts: Moore (1896: 58 (2qq. from various sources, not specified), Mona Douglas (1928:32-33: Tom Taggart, Malew, 2qq), MTSSF/II: 5 (Bk. 5).

Tune: C1/3: 1 E. Corteen, Surveyor of Roads (ent. *Te traa gholl thie dy gholl dy lhie; Thie Quiggin*)

¹⁴ In a footnote to an English poem on the tragedy (Harrison 1872: 25 note), it would appear from stanzas IV and V "...that the crews of *three boats* [editor's italics] and one old man only, were lost. Assuming that each boat had five men, this would only account for sixteen, whereas the other ballad [in Manx] makes the number amount to twenty-one."

and C4/23: 1 E. Corteen; in Gilchrist (1924-26: 186-187). The Manx tune, according to Gilchrist (1924-26: 188), seem to belong to an early type of folktune. She adds:

The rhythm of theses short detached phrases has a foundation in nature in the regular rise and fall of the breath - the cæsura corresponding with its expiration. It might be called "breathing measure". In the Manx song, the rhymes come upon these natural resting-notes (Gilchrist 1924-26: 188).

A Manx 'Good Night' song traditionally of two stanzas. This would seem to belong to a genre of convivial parting or goodnight songs found in Scotland, Ireland and Man, but not in England, which even today has to borrow "Auld Lang Syne" for the ending of festive gatherings. The Manx version recollects the older Irish parting song *Níl sé 'na lá* (cf. Gilchrist 1924-26: 185). The Manx *Te traa goll thie* ('it is time to go home') is reminiscent of similar Scottish songs having short melodic phrases, the tune attached to it a variant of "Geordie" (cf. JFSS V (1923): 110-114 for eight versions of the Manx tune).

The Manx *Arrane Oie Vie* was the last song sung at the end of an *Oie'll Voirrey*,¹⁵ a protracted session of Carval singing on St. Mary's Eve (Christmas Eve), after which most of the company adjourned to a local hostelry for hot-spiced ale after which the revellers sang *Arrane Oie Vie* then went to bed (cf. Gilchrist 1924-26: 187).

- ARRANE OIE VIE (song frag.)

Mrs. Margaret Cowley (1822-1898), The Rheast, Bride, 26 July 1890 (Rhÿs 6/69-70).

tʰɛ tʰrɛ: ðə gəl 'tʰai as gəl ðə lai [T'eh traa goll thie as goll dy lhie
tʰa sməl ðəu tʃət ɛr ən ail¹⁶ ta smoll dhoo çheet er yn aile].

[It is time to go home and go to bed / a blackness is coming on the fire].

- ARRANE OIE VIE (song frag.)

Thomas Christian (1851-1930), Ramsey, July-September 1929 (M/II: 737; HLSM/I: 228-29).

ti trɛ: gəl 'ta:i T'eh traa goll thie
ðə gəl ðə læi dy goll dy lhie
tɛ 'fo:d dɔ̃ərə 'tʃalɔ̃x Ta foaid dhoo er y çhiollagh
tɛn 'sto:l 'tɛ fo:n' Ta'n stoyll ta foin
grɛ: dɔn' gəl ro:n' gra dooin goll roin
ti ta:n gɔs trɛ: ən laβax T'eh tayrn gys traa yn lhiabbagh.

[It is time to go home / to go to bed /the turf-sod is black on the hearth / The stool that is under us says to us to go our way / It is getting near to bedtime].

- ARRANE OIE VIE (song frag.)

Thomas Taggart (1846-1933), Grenaby, Malew, 27 August 1930 (M/IV: 2479; HLSM/I: 390-91).

ti trɛ: gəl ta:i T'eh traa goll thie
as gəl ðə la:i as goll dy lhie
tɛ fo:d dɔu ɛrə talax Ta foaid dhoo er y çhiollagh

¹⁵ Pron. /i:l 'vɛri/ (G *oidhche fhéil' bheiridh).

¹⁶ Known in Manx as *Arrane Oie Vie* 'the Good Night song'. For the full text see Moore (1896: 58).

tɛ:n stɔ:l' tɛ fo:n'
grɛ: hɔ:n' gɔ:l rɔ:n'
ti ta:ʳn gəs trɛ: ən l'abəx

Ta'n stoyll ta foin
gra hooin goll roin
t'eh tayrn gys traan yn lhiabbagh.

[It is time to go home / and go to bed / the turf-sod is black on the hearth / The stool that is under us / says to us to be on our way / It's getting near to bedtime].

- ARRANE OIE VIE (song frag.)

Joseph Woodworth (1853-1931), Smelt, Port St. Mary, Rushen, 27 August 1930 (M/III: 1658; HLSM/I: 392-93).

tɛ:n 'sto:l tɛ fo:bm
trɛ:l'grɛ: 'ro:bm
ti: 'ta:ʳn hɔk 'trɛ: ən l'abəx

Ta'n stoyll ta foyrn
tryal gra rhoym
t'eh tayrn hug traan yn lhiabbagh.

[The stool which is under me / is trying to say to me / it is getting near to bedtime].

2.6. BRIG LILY (song frag.).

Text: Manuscript: (Manx) John Nelson¹⁷ of Fistard, Port St. Mary, 1853, ent. 'Lines on the Awful Catastrophe of the Lily', 26qq. MNHL 428A,

Printed text: Broadside ent. 'Lines on the late Awful Catastrophe of the 'Lily' by John Nelson', 26qq. M. A. Quiggin, Printers, 52, North Quay, Douglas (before 1862), In *Isle of Man Examiner* 29.01.1926 ent. *Moorchooir y Vrig Lily* ('Wreck of the Brig Lily') 26qq.

English text by Thomas Shimmin ('Tom the Dipper') (1899-1876/79), 11qq. ent. 'Yn Coayl jeh'n Lillee ('the loss of the Lillee'), c.1860. Broadside. No place or printer. 'The Wreck of the Brig Lily'. A ballad by John Nelson of Kirk Christ Rushen, trans. into English by P. W. Caine, printed in the *Isle of Man Examiner* 22.01.1926 (Bib. II: 803).

Tune: Clague C1/4: 2 ent. 'Brig Lily'; tune widely known, e.g. in Ireland as 'The Croppy Boy'. cf. also Gilchrist (1924-26: 317, 323). The title is given in English by Clague but belongs to the Manx-Gaelic song.

Sailing from Liverpool and bound for Africa the 'Brig Lily' was shipwrecked on the rocks of the small island of Kitterland in the Calf Sound (between Man and the Calf of Man) on 28 December 1852. A sudden explosion of thirty tons of gunpowder, apparently caused by a forgotten candle stub left by a number of men seeking to salvage the cargo, instantly killed five crew and twenty-nine salvagers, mostly from Port St. Mary. A memorial stone to those who lost their lives stands in the churchward of Kirk Christ Rushen (*Illustrated London News*, 08.01.1853), as does one erected during the 1990s at the Sound.

- BRIG LILY (song frag.).

Ned Maddrell (1877-1974), Glenchass, Rushen, 18 February 1953 (YCG12; also PR1 (1947), IFC40 (April/May 1948); HLSM/I: 352-53).

I

b'l'i:n'ha:x kid 'dʒeg gai 'jeg as da'd'ʒ
m 'aʃi 'ʃɔ: nax 'bɔn dən' l'ed'ʒ
dʒai 'de:n'ə as 'fid də dʒidn va 'stroit'ʃ

Blein hoght keead jeig gaa yeig as daeed
yn atçhim shoh nagh bione dooin 'lheid
Jeih deiney as feed dy jeean va stroit

¹⁷ Nothing else is apparently known about John Nelson outside of this song-text.

l'ef 'aíl' as 'pu:ðə fi:ə döl'tatʃ

II

brıg lılı va-i: wuʃ 'lɪv'pu:l
gəs 'afɾı'kə: va-i 'k'ɛ:rit 'gɔl
ax' 'stɪrəm 'mu:r rain' 'gait i 'ʃɔdn
'ʃt'a:x ərən 'al'an 'kɪtələn^d

III

nə 'de:n'ə 'ʃɔ va 'lɔ:rət ru:
'sɔn də sa:'ue:l'ən 'brıg as 'stu:
az 'roʃ va 'tre: ɔk 'sau:e:l'veg
hai 'brıg as 'dɔn'ə səis dʒen kreg

lesh aile as poodyr feer doaltatt

Brig Lily v'ee woish Liverpool
gys Africaa v'ee kiarit goll
Agh sterrym mooar ren geiyrt ee çhionn
stiagh er yn ellan Kitterland

Ny deiney shoh va loayrit roo
son dy sauail yn brig as stoo
Agh roish va traa oc sauail veg
hie brig as deiney seose jeh'n creg.

ʃen 'ɔl'u ta 'ku:n'axtən em ɛ:ʃ, ax ta 'rɔnə il'ɛ 'em. tɛ mɔʃ tri: rɔnɔ ən rɪd 'il'ɛ em.
Shen ooilley ta cooinaghtyn aym er.

[The year eighteen hundred and fifty two / this horror we have not known the like / thirty men were exterminated / very suddenly by fire and powder.
- The Brig 'Lily', she was from Liverpool / to Africa she was bound / But a great storm drove her fast / in on to Kitterland island.
- These men had been told / to save the brig and its cargo / But before they had time to save anything / the brig and men went up (exploded) off the rock.

That's all I remember of it].

2.7. COLBAGH BRECK ER STHRAPH 'speckled heifer on a tether' (song frag.).

Text: Clague Bk. 5: 98-102; 12st. & refr. as in MNHL MS unacc. (Clarke) for Harrison (1873: 108-119) and Moore (1896: 83 ent. *Car-y-Phoosee* ['wedding reel']), MTSSF/II: 2. Moore (1896: xxii) believes that the song was written by Rev. Philip Moore (1705-1783), part-translator and editor of the Manx Bible, c.1750,¹⁸ (cf. Moore 1896: xxii), but takes the view that the refrain is of much older date.

Tune A: C1/19: 2 Mrs. Lawson, Jurby East; C3/37: 3 Thomas Kinraid, Ramsey ('played on fiddle') (cf. AGG 173); C3/44 note: [John Cain, Douglas] 'sang "Colbagh Breac" as played by Kinraid', C4/26: 4 ent. *Yn Colbagh Breck er strap*, also Eng. 'The speckled heifer tethered', also ?*Car y phoosee* P[hilip] Caine, Baldwin, Moore (1986: 237 Philip Caine ('Phillie the Desert'), Baldwin (ent. *Car y Phoosee*). Another tune collected by Mona Douglas from Robert Kerruish, Ballavelt, Maughold, with English words (Mona Douglas Coll.: 13). Gilchrist (1924-26: 173) notes:

There are two other tunes of this name from the Clague Collection in W. H. Gill's *Manx National Music* [1898: 42, *Manx National Songs* 1896: 47, 98]. Both appear to belong to a song or dance-song with a chorus ("Chorus" being marked in one case [1896: 98]). But the one printed here [i.e. from Thomas Kinrade, Ramsey, and John Cain, Douglas], and the melody is in 3-bar phrases instead of the usual 4-bar, as in the case of the two others. All are of lively character and in ¾-time, and appear to me to be dance tunes, under which heading I have therefore placed the above [Kinrade & Cain] version (Gilchrist 1924-26: 173).

Tune B: Moore (1896: 238 Mary Ann Gawne, Peel).

18 For details of Rev. Moore and the Manx Bible translation cf. Thomson (1979: Introduction).

The song discusses the vagaries of married life, but reveals the benefits. Moore (1896: xxii-xxiii).

- COLBAGH BRECK ER STHRAP (song frag.).

John Cain (1850-1939), Ballamoar, Jurby, 2 February 1933 (M/IV: 2635; HLSM/I: 314-15).

sōn va:n 'kɔlbax 'brek ɛr 'strap nɛ hī:n' vɛ 'sauəʳ sōn vɛ ən 'ʃan vɔk 'bɔdn ku:lə xlɔg tɛ: nən 'a:ru üsə 'nauəʳ	Son va'n colbagh breck er sthrap nee hene vees souyr son va yn shenn vock bane cooyl y chleigh tayrn yn arroo ayns yn ouyr
---	---

[Refrain]

pu:s ə 'pu:s ə 'pu:s ə pu:s [ə pu:s] vi ʃi:n sōn vi 'fɑ:ðə 'ʃɛ' vi 'pu:s an i ad vi 'ta:lu dʒi:n'	Poost oh poost oh poost oh poost [oh poost] va shin Son v'eh foddey share ve poost cha nee ad ve taggloo jin
--	---

hīŋk 'bɛn a fu:ði ʃt'a:x ʃɛ:' a frīŋgbag bei də røu ʃin'a fu:ðə us trɛi hə røu ʃin'üs stɛd'ə trɛi	Haink ben y phoosee stiagh share y <u>springbock</u> beiy dy row shin er phoosey ayns traa cha row shin ayns stayd cha treih.
--	--

[For the speckled heifer was on a tether / is it not it which wil be snug / For the old white bock behind the hedge / was drawing the corn in the harvest.

- [Refrain]: Married, oh married / oh married, oh married were we / For it was better to be married / (than) that they talk about us.

- The bride came in / better the springbock beast / had we married in time / we would not be in such a sad state].

- COLBAGH BRECK ER STHRAP (song frag.)

Mrs. Annie Kneale (1864-1949), Ballagarrett, Bride, April/May 1948 (IFC39, also IFC36; HLSM/I: 308-09).

an 'kɔ:lbax 'brek ɛ: 'strap nə 're: hi:dn vis 'sauəʳ in ʃan bok 'bedn gɔ'le:ig' 'tɛ:'n ən 'a:ru sən 'auəʳ	Yn colbagh breck er sthrap nagh re ee hene vees souyr yn shenn bock bane golleig tayrn yn arroo syn ouyr
--	---

[Refrain]

he pu:s [as 'pu:s as 'pu:s] as pu:s ðə 'l'u:ə va ʃi:n te 'fɑ:ðə 'ʃɛ: ve 'pu:s na nɛ (<i>sic</i>) 'ta:vlə (<i>sic</i>) 'smɛðə ve 'dʒi:n	Hey, poost [as poost as poost] as poost dy liooar va shin T'eh foddey share ve poost na'n taggloo smessey ve jin
---	---

a[s] 'gaun ðə 'lɪnzi 'wɔnzi as 'bɔnad 'bedn sa'lu:n	As <u>gown</u> dy linsee wunsee as bonnad bane shalloon
--	--

as 'kwaif ðə 'ja:n l'í:n skaðan
as 'rɪbanən spi'n'e:gín 'x'ú:n

as quoif dy shenn lieen skaddan
as rybbanyn spinneigyn huin

[The speckled heifer on a tether / is it not itself that will be snug / The old white bock is failing / drawing the corn at the harvest.

- [refrain]: Hey, married (and married and married) / and married enough were we / It is far better to be married / than to have the worst said of us.

- And a gown of linsee wunsee / and a white bonnet of shalloon / and a quoif of old herring net / and ribbons of peeld rushes].

2.8. CRE'N SORÇH DY 'WRECK' (song frag.)

Text: Clague Bk. 12: 15 (4 st.), MTSSF/II: 11-12 (Bk. 12).

Tune: No tune known.

CRE'N SORÇH DY 'WRECK' (song frag.)

James Kewley (1849-1939), Maughold, 21 August 1929 (M/Diary 52; HLSM/I: 318-19).

kən sörʃ də rək də hai krəg dʒək
ə nörəxə mək ən gjourə
vi dʒənt mə gæ:i əs'kju:n ə vɛ:i
sən fo:si ənsə taurə

Cre'n sorçh dy wreck dy hoe hrog Jack
cha nuirragh eh magh un geurey
V'eh jeant myr gaih erskyn y Vaie
son posy ayns y tourey.

[What sort of a 'wreck' of a house did Jack build / It'll not last one winter / It was built like a toy above the bay / for a posey in the summer].

Seemingly a sarcastic reference to the Castle Mona, built in opulent style in 1804 for John Murray, Fourth Duke of Atholl and Governor of Man (1793-1830), as a place of residence. It is now a hotel.

2.9. EC NY FIDDLERYN 'at the fiddlers' (song).

Text: Oral version (52 li./13qq) in phonetic script w. Eng. trans. collected by Strachan and Henebry from Tom Kermode, Bradda, summer 1883 ent. 'A Manx folksong' (see below) and published in ZCP I (1897): 54-58.

Manuscript versions: MD 900: 20-22 n.d. [c.1830] 15qq. ent. *Eg ny fiddleryn ayns yn Ullic* ('at the fiddlers at Christmas time'), Clague Bk. 5: 50, 10: 130r, 16: 154 (all contain 1st quatrain) (c.1896) MNHL MS 450A (Archdeacon John Kewley Coll.) MTSSF/II: 13 (Bk. 5); Clucas Coll. 6qq. in hand of George Frederick Clucas (1870-1937) MNHL MS 263A, possibly copied c.1900 from an ms. in the hand of Rev. John Thomas Clarke (1798-1888), a collector of Manx traditional songs c.1860s (cf. MTSSF/I: 18-19), MK(M19) (1905) MNHL MS 09495 (Box 4).

Printed versions: Moore (1896: 218-221; 13qq from Strachan & Henebry w. Eng. trans.); Roeder (1896: 179; frag. of 8 lines beginning *Dy row my milley er my doosey*), Moore (1896: 108; 4qq ex Robert Gawne mss.) ent. *Mârish ny Fiddleryn*.

Tune: Clague C1/28:1 Tom Kermode, Bradda RU ent. *She ec ny Fiddlern ayns yn Ollic* ('it was at the fiddlers' at Christmas time'); C1/13: 2 John Radcliffe, The Howe RU ent. *Ec Norree yn Fiddler* ('at Norree the fiddler'); C4/27: 6 W. Corlett [Minorca] ent. *Ec Ollick Ball ny Fiddleryn* ('at the fiddlers' Christmas ball'; Manx version a direct trans. from the English). Other variants: C3/35: 2 Thomas Crellin, Peel, ent. *Yn Shenn Dolphin* ('the old dolphin [name of boat]'), C3/35: 3 Mary Ann

Gawne, Peel (with same title).

Anne Gilchrist (1924-26: 132-134) prints four versions of the tune: 1) *Ayns yn Ollick ec Ball ny Fiddleryn* ('at the fiddlers' Christmas ball') without accreditation [but W. Corlett above] w. 1st verse taken from Moore (1896: 108), 2) John Radcliffe's version, 3) Tom Kermode's version, 4) Thomas Crellin's version. With regard to these versions Gilchrist (1924-26: 133-134) has this to say:

[..]. Three versions of the tune are found in Moore [1896: 245, 250, 238 - the last sung to *Yn Çhenn Dolphin*. The version on p. 245, under the title *Graih My Chree* ('love of my heart') has a single verse probably belonging to another song, though it might have formed a refrain to the *Ec ny Fiddleryn* verses. This variant was obtained from the singer of Version 4 above [...]. Miss [Lucy] Broadwood has noticed the likeness in Versions 1, 2 and 4 to the Gaelic air *Mo rùn geal dileas, dileas, dileas*. This is also evident in Moore's version p. 238 of *Yn Çhenn¹⁹ Dolphin* - yet another variant, though disguised by wrong barring, of Versions 1, 2 and 4 above (Version 3 appears to me to be a different tune) [...] (Gilchrist 1924-26: 133-134).

With regard to the content of the song Gilchrist (*ibid*: 133) notes:

The story is of a false love; after a long courtship the girl, renewing her vows to her betrothed on the Sunday before Ash Wednesday, marries another on Ash Wednesday morning. The only witness of their troth-plight was a dumb walnut tree; but [in] spite of her falseness, Greenland's snow will grow red as roses before he forgets her (Gilchrist 1924-26: 133).

As to the text, John Strachan (1862-1907), Hulme Professor of Ancient Greek (1885-1907) and Professor of Sanskrit and Comparative Religion (1862-1907), as well as of the Celtic languages, at Owens College, later the University of Manchester, visited Man in 1883 along with Father Richard Henebry (i.e. Ristear de Hindeberg 1863-1916 of Co. Waterford), an Irish priest, Irish language activist and musician, who worked in Salford, Manchester.²⁰ They interviewed Tom Kermode (1825-1901) of Bradda, Rushen, when Strachan took down from him in his own phonetic script (here in IPA script) Kermode's version of the Manx traditional song *Ec ny Fiddleryn*, and Strachan alone from him in September 1896.²¹ Strachan printed the song under the title 'A Manx Folksong' in ZCP I (1897): 54-58. In supplying details of the background to collecting this song Strachan notes:

In the summer of 1883 I spent a few days at Port Erin in the Isle of Man along with Father [Richard] Henebry, from County Waterford, Ireland, who speaks Irish as his native tongue. During that time we went about among the surrounding villages to see if we could discover any of the old folksongs or folktales of Man For the most part our search was unsuccessful. The people have ceased to care for these things, and so they have fallen into oblivion.²² But as a compensation for many disappointments we were lucky enough to obtain the following sweet little song from a genuine Manxman, Thomas Kermode of Bradda, near Port Erin, who, though he lost his eyesight in his boyhood, pursued till about three years ago [c.1893] the calling of fisherman. He recited the song to us, and explained it, and we took it down as well as we could. In September of the present year [c.1896] I again visited Man, and I had the song recited to me again. Unfortunately Mr. Kermode was ill during part of my visit, and I was unable to see as much of him as I could have wished. Above anyone whom I met he is interested in

¹⁹ *Shenn* in Moore (1896: 238).

²⁰ cf. John Strachan - Wikipedia and Riseard Hindeberg - Wikipedia, both accessed 29.08.2017. I am advised by Ciarán Ó Gealbháin, University College Cork, that Strachan and Henebry knew each other, as they apparently had a mutual arrangement whereby Strachan would teach Henebry Old Irish and Henebry Strachan Modern Irish (p.c. 25 August 2017).

²¹ Father Henebry, too, returned to Man on his own "six years later" (i.e. in 1889), but to visit Edward Faragher (Ned Beg Hom Ruy) (1831-1908), according to a letter from Faragher to Karl Roeder dated 25.12.[1889] (MNHL MS 2146/6A). Henebry evidently told Faragher that he had obtained some Manx songs from Tom Kermode [in 1883], which Faragher had apparently not come across ("but I never come across any of them") (cf. Miller *Manx Notes* 20 (2004): 2).

²² This is not quite the case, as both Rhÿs (1886-93) and Roeder (1890s) were able to collect quite a fair bit of folklore material during their visits to Man (cf. Rhÿs 1891, 1892, Roeder 1904).

and acquainted with the old lore of Man, though he told me that he had not heard a Manx song sung for the last forty years [i.e. c.1850s] (Strachan 1897: 54).²³

With regard to this song, Moore (1896: xxi, footnote) adds:

This was first obtained from Thomas Kermode, Bradda in 1883 by Professor J. Strachan and Father Henebry, and was published in phonetic Manx with a good translation in the *Zeitschrift für Celtische Philologie*, in March last.²⁴ Mr. W. J. Cain²⁵ has since then seen Kermode and has satisfied himself of the general accuracy of this version which he and I have translated (Moore 1896: xxi).

Strachan then proceeds to detail his phonetic rendering of the song-text with reference to Rhÿs (1895). He then prints the text in his phonetic script and supplies an English translation.²⁶

- EC NY FIDDLERYN (song).

Tom Kermode (1825-1901), Bradda, Rushen, summer 1883 (John Strachan & Father Richard Henebry. *Zeitschrift für celtische Philologie* I (1897): 54-58).

ek nə fidl'arən ən ulik	Ec ny fiddleryn ayns yn Ollick
vən xiəd vo:l vi:t mi rɪf'grai mə xri:	v'eh chied voayl veeit mee rish graih my chree.
də graiax graiax həi ʃin ʃi:s kudʒax	Dy graihagh, graihagh hie shin sheese cooidjagh
as hug ʃin təijax ən tu:ri:	as hug shin toshiaght da'n tooree.
5 wi: ən u:ʔ ʃin dəs k'jodn ʃ'ax bl'i:əna	5 Veih yn oor shen dys kione shiaght bleeaney
ve: mə ʔrai ɔs miʃ mənik me'de:l'	va my ghraih as mish mennick meeiteil
ɔs jaL i: dū:s l'ɛʒə t'ʃinjə folsa	as yiall ee dooys lesh e chengey foalsey
na: d'ʒinax i: mi də brax xre'ge:l'	nagh jinnagh ee mee dy braagh hreigeil.
fastər d'ʒə'dū:ni roʃ le: inid	Fastyr Jedoonee roish Laa Innid
10 hai mi də ʒi:ʔən grai mə xri:	10 hie mee dy yeeaghyn graih my chree.
hog i nə de: leu ɔs mə ʔe: leu	Hug ee ny daa laue ayns my ghaa lau
na bu:ðax i: fer erax ax mi:	nagh boosagh ee fer arragh agh mee.
heŋk mi rom tai əs mə xri: də gen'al	Haink mee roym thie as my chree dy gennal
n'ʒi: erbi: ha rau d'ʒinu sə:ʔən dū:s	nhee erbee cha row jannoo seaghyn dooys.
15 ən xiəd ski:əl xy:l mi mə:ri le: inid	15 Yn chied skeeal cheayll mee moghree Laa Innid
də rau mə ʔrai rɪf'fer el'ə pu:s	dy row my ghraih rish fer elley poost.
drau mə vi:l'ə erə du:ði	Dy row my villey er y doodee
ɔs mi su:ri ɔri rɪf'xwel'ən le:	as mee sooree urree rish whilleen laa.
trə hanik i: na rau grai ek ɔrəm	Tra honnick ee nagh row graih eck orrym
20 əðax i: ve ən əbal trə:	20 oddagh ee v'er yn obbal traa.
ha d'ʒinəm d'ʒi:ʃ draxlu nə gweən	Cha jinnym jeeish drogh-loo ny gweeghyn
ha wiðəm draxfart'ʃən də hit nə rə:d	cha <i>wishym</i> drogh fortchan dy heet ny raad.
ax də d'ʒin i bo:ə: de ə kard'ʒən	Agh dy jean ee boggey da e caarjyn
ge ə vel i ə jinu d'ʒi:ms ax krə:'d'	ge dy vel ee er yannoo jeem's agh craid.
25 ən bil'ə <i>walnut</i> na redn r'ju tə:lu	25 Yn billey <i>walnut</i> nagh ren rieu taggloo
finiʃ'erax ha rau ɛm	feanish arragh cha row aym.
nɪʃ'te: mə ʔrai ə fraual də folsa	Nish ta my ghraih er phrowal dy foalsey
as tə mi fə:git mə lumarkən	as ta mee faagit my lomarcán.
hems rom ɛr ðə ən i:l'pəɾək	Hem's roym er dy[s] yn 'Eill Perrick

²³ Strachan's September [1895] visit to Man is perhaps to be seen in his wish to have a contribution from Man for the first issue of the Celtic academic journal *Zeitschrift für celtische Philologie* in 1897. The song-text appeared under the title 'A Manx Folksong' (Strachan: 1897: 54-58). Tom Kermode was the principal singer for Dr. John Clague whom Clague met for the first time in late December 1895 (cf. Letter Dr. Clague - Deemster J. F. Gill 25.12.1895 MNHL MS 09702 Deemster J. F. Gill Papers, Box 2) and obtained much song material from him during 1896.

²⁴ As Miller (*Manx Notes* 20 (2004): 2) points out, Moore's *Manx Ballads and Music* appeared during the year 1896, which would indicate that Moore's "March last" would refer to that year. This, if correct, would imply that ZCP I came out in March 1896, and not in 1897 as listed.

²⁵ William Joseph Cain (1826-1911), Douglas, one of Moore's editorial assistants for his *Manx Ballads and Music*.

²⁶ For a detailed discussion of the manuscripts and contents of this song with linguistic notes see Broderick 1984a.

- 30 dræðəm mi hi:n mər skələg ɛ:g er'bi:
 hem ʃa:γə mə ɣrai os me:dn ə vargi
 ha l'igəm ɔrəm də ve:γəm i:
 bi:ms ðə ha:ðu os k'jodn ə vargi
 jaums mə rœi d'zə'nɛ:n nə γɛ:
 35 ax i: tə pu:s rɪf ə mœltir folsa
 ha vœði kundrə ni: kax'lɛ:
 in rɛ:d mwyər l'jauər v'ɛm də hju:l er
 ɔsən oxtax ji:rax də jinu mi ski:
 ha nœðin / vœðəm səi ʃi:s də ɣoal' mə 'ɛ:f
 40 na bin k'vi:nd'zax smœ:n'jax er grai mə xri:
 o: də d'zinax ən gy wüər ʃe:'də
 də vœnf klaʃtən wɪf mə ɣrai
 v'ði də hit əm harɪf nə ardf'l'e:'dən
 vi:dax ʃin axel'ə er t'ʃœu ən trai
 45 sgen'al sgen'al harin də ve'de:l'i
 as fəs ve em də 're: mə ɣrai vex odn
 o: sgen'al sgen'al həin ʃi:s l'u:ri
 as mə ri sən *pillar* ek fo ə k'jodn
 o: də d'zinax ən kydn mwü:ər t'ʃirmax
 50 rɛ:d ðə jinu də derin tru:'d
 ʃn'jaxtə gri:nlən ɛ:ðəs d'zarg mər ro:zən
 roʃmə nœðəm mə ɣrai ja'ru:d
- 30 *dressym mee hene myr scollag aeg erbee.*
 Hem shaghey my ghraih ayns mean y vargee
 cha lhiggym orrym dy vackym ee.
 Beeym's dy hassoo ayns kione y vargee
 yiowym's my raie jeh unnane ny ghaa.
 35 Agh ee ta poost rish y molteyr foalsey
 cha vod ee coonrey ny caghlaa.
 Yn raad mooar liauyr v'aym dy hooyll er
 as yn ughtagh yeeragh dy yannoo mee skee
 cha voddym soie sheese dy ghoail m'aash
 40 nagh beign kinjagh smooainght er graih my chree.
 O dy jinnagh yn geay woovar sheidey
 dy voddin's clashtyn woish my ghraih
 as ee dy heet hym harrish ny ard-sleityn
 veeitagh shin y cheilley er cheu yn traie.
 45 S'gennal, s'gennal harrin dy veiteil ee
 as fys ve aym dy re my ghraih veagh ayn
 S'gennal 's gennal hoiein sheese lioree
 as my roih son *pillow* eck fo e kione
 O dy jinnagh yn keayn mooar çhirmagh
 50 raad dy yannoo dy darrin trooid.
 Sniaghtey Greenlyn aasys jiarg myr roseyn
 roish my noddym my ghraih y yarrood.

[At the fiddlers during Christmas / was the first place I met the love of my heart / lovingly, lovingly we sat down together / and began our courting / From that time to the end of seven years / my love and I often met / and she promised me with her false tongue / that she would never forsake me / On the Sunday evening before Ash Wednesday / I went to see my heart's love / She put her two hands in my two hands / that she would not marry another man but me / I went my way home and my heart was happy / there was nothing causing me distress / The first news I heard on the morning of Ash Wednesday / (was) that my love was wedded to another man / May my curse be on the tussie / and me courting her for so many days / When she saw she had no love for me / she could have refused me in time / I will not make bad curse or imprecation against her / I do not wish ill-fortune to come her way / but that she may give joy to her friends / although she has made a mockery of me / The walnut tree that never did speak / another witness I did not have / Now my love has proved false / and I am left alone / I shall make my way to Patrick's fair / I shall dress myself like any other young man / I shall pass by my love in the midst of the fair / and I shall not let on that I see her / I shall stand at the head of the fair / I shall take my choice of one or two / but she who is wedded to her false deceiver / she cannot barter or change / The great long road that I have to walk one / and the steep hill to make me tired / I could not / cannot sit down to take my rest / that I would be thinking slways of my heart's love / O that the great wind would blow / that I might hear from my love / and she coming to me over the high mountains / we would meet one another beside the strand / Happily, happily I would come to meet her / and my knowing that it is my love who would be there / O haooil, happily I would sit down beisde her / and my forearm for a pillow under her head / O that the great sea would dry / to make a way that I might come through / The snow of Greenland will grow red like roses / before I can forget my love].

2.10. FREEINAGHYN AS SNAIDYN 'pins and needles' (rhyme)

Text: No other texts known.

Tune: No tune known.

- FREEINAGHYN AS SNAIDYN (rhyme)

Thomas Crebbin (1847-1935), Bradda, Rushen, 1-2 September 1930 (M/IV: 2557; HLSM/I: 400-01).

tɛ fr̩:naxən as snɛðən ɛm
as lɑʃən sən e'n'í:n'ən
as maʳ dʒɪn ʃɛdn fɪðal að
nīmi kūr 'dɛ:u nə pɪŋən

Ta freeinaghyn as snaidyn aym
as latchyn son inneenyn
As my jean (*sic*) shen fiddal ad
nee mee cur daue ny pingyn.

[I have pins and needles / and latches for girls / and if they'll weave them / I'll give them the pennies].

2.11. GOLL DY SCHOILL 'going to school' (rhyme).

Text: *C' red oo goll* (Roeder 1896: 178).

Tune: No tune known.

- GOLL DY SCHOILL (rhyme)

William Cowley (1842-1921), Creggan, Sulby Glen, Lezayre, 6 August 1909 (V.1088; HLSM/I: 316-19).

va kiə də rau va dɔnjə 'sö:r gol erə ra:d as vit e skɔlag 'veg ðə 'gɪlə, as vraɪ i dʒɛn ʏl̩ɛ krɛ:d ti go:l, as
dut ən gilə rɪʃ -

gol ðə 'skɔl̩ɪ
as vraɪ dʒɛ:
krö:d vən 'ljɔ:ə
as dö:t i rɪʃ
ɔnsən 'drɔ:ə
as vra:i i dʒi:
krö:d tan 'drɔ:ə
as dö:t i 'rɪʃ
ɔnsən 'ta:i
as 'krö:d tən 'ta:i
ɔnsən 'vɑ:xə
as 'krɛ:d tan 'vɑ:xə
ɔnsən slju:
as krɛ:d tan 'slju:
ɔnsən 'vɔ:l ve rju:

Goll dy schoill
as vrie eh jeh
c'raad va'n lioar
as dooyrt eh rish
ayns yn drawer
as vrie eh jeh
c'raad ta'n drawer
as dooyrt eh rish
ayns y thie
as c'raad ta'n thie?
ayns yn vagher
as c'raad ta'n vagher
ayns yn slieau
as c'raad ta'n slieau
ayns yn voayl v'eh rieau.

[Once there was a gentleman going along the road and he met a young strap of a lad, and he asked the lad where he was going, and the lad said to him:

Going to school / and he asked him / where was the book / and he said to him / in the drawer / and he asked him /and where's the drawer / and he said to him / in the house / and where's the house / in the field / and where's the field / on the mountain / and where's the mountain /in the place it always was].

2.12. GRAIH MY CHREE 'love of my heart' (song frag.).

Texts: Oral versions: Harry Kelly, Cregneash RU, 28 January 1933 (M/III: 1917-18), Tommy Leece, Kerroomoar, Kerrookeil, Malew, Christmas / New Year 1950-51 (Jackson 1955: 135-136). See also below.

Printed texts: J. R. Moore MNHL MS 09495 1 st. ent. *Graih my Chree ta ayns Ballaragh*, Moore (1896: 120 Thomas Crellin, Peel, 1 st. ent. *O Graih my chree, O vel oo marym?*).

Tune: No tune known. But see under *Ec ny Fiddleryn* above.

- GRAIH MY CHREE (song frag.).

Harry Kelly (1852-1935), Cregneash, Rushen, 28 January 1933 (M/III: 1917-18; HLSM/I: 330-331).

grɛ:i mə 'xri: vɛl grɛi ɛð 'ɔrəm	Graih my chree, veö graih ayd orrym
tɛ rɛd 'bɛg a 'nɛl mi 'fɔləm	T'eh red beg, cha nel mee follym
wuʃ rɛd 'bɛg hɛŋk rɛd 'mu:ʔ	Woish red beg haink red mooar
as wuʃ 'ʃɛdn hɛŋk grɛi ðə 'lju:r	as woish shen hain k graih dy liooar.

[Love of my heart, have you love for me / It is a small thing, I am not devoid (of it) / From something small came something big / and from that there came love in abundance].

- GRAIH MY CHREE (song frag.).

Tommy Leece (1859-1956), Kerroomooar, Kerrookeil, Malew, 9 October 1952 (YCG32; HLSM/I: 374-75).

grɛi dʒɛ mə xri: vɛl grɛi ɛd ɔrəm	Graih jeh my chree, vel graih ayd orrym
tɛ rid beg ha nel ɛ fɔləm	t'eh red beg, cha nel eh follym
wuʃ rid beg hɪg rid mu:r	Woish red beg hig red mooar
az wuʃ rid mu:r hɪg grɛi dɪ l'ɔ:r	as woish red mooar hig graih dy liooar.

[Love of my heart, have you love for me / It is a small thing, it is not void / From a small thing something big will come / and from something big there will come love in abundance].

2.13. GUBBYLYN 'clobber' (rhyme).

Text: No other text known.

Tune: No tune known.

- GUBBYLYN (rhyme)

Thomas Crebbin (1847-1935), Bradda, Rushen, 1-2 September 1930 (M/IV: 2557; HLSM/I: 400-01).

l'ig dūn'ɛi si:s ə'sə:	Lhig dooin soie seese ayns shoh
as kūr ən g'ɔblən ɔrən'ɛg l'ɛzjəʔ	as cur yn gubbylyn orrin ec <u>leisure</u>
sən tɛ a:r'gəd ə'sə: ðə bi: kwɔi ən	son ta yn argid ayns shoh dy bee quoi yn
dūn'ə n'i: kūr 'a:sa	dooinney nee cur ass-eh.

[Let us sit down here / and put on our clobber at leisure / for there's money here whoever's the person who'll show it].

2.14. HIE SON SKYLLEY BRESHEY 'Hi for Kirk Bride' (song frag.).

Text: manuscript McLagan Manuscript 180, c.1770, 4st., in hand of Rev. Philip Moore (1705-1783) MNHL MS 5382A (cf. Thomson 1961: 9-22 (pp. 19-20)), A.W. Moore Coll: 14f, 2st. (< Robert Gawne mss.), MNHL MS 00221A.

Tune: Moore (1896: 264 < *Mona Melodies* (1820: 14-15). Moore (1896: xxix) supplies only the first verse of this song for the sake of the tune, as the content of the song, as "the adventures of the party referred to being described in the rest of the ballad in language too coarse for publication."²⁷

- HIE SON SKYLLEY BREESHEY (song frag.).

John Cain (1850-1939), Ballamoar, Jurby, 2 February 1933 (M/IV: 2625; HLSM/I: 312-15).

I

hai sən skilə bri:ʒə

as hai sən skjən (*sic*) an'dre:s

ðə jīrəbi as ka:slən (*sic*) dōunlə

as hvi ad ðə gəl kö:x

Hie son Skylley Breeshey

as hie son Skyll Andreays

Dy Yurby as cosney'n daunsey

as hie ad dy goll caagh

II

ðə kre: bwi: əs skjən an'dre:s

as ba:skad wi: ə:s jō:rbi

as rə:zən dʒeg əs bala'la:

as mɛʃtəli əs sölbi

Ta cray bwee ayns Skyll Andreays

as baskad wee ayns Yurby

as roseyn jiarg ayns Ballalaa

as meshtalee ayns Sulby

III

sadlər mu:r nə köl`ə

bi prə'ʃe:l' sən hwil`ən bl'e:dn'

a rəu fad 'egə dus məl'i:ənə

ðə rəu pɛʒə əs dʒə:x as fi:dn

Sadler Mooar ny Kella

bee preacheil son whilleen blein

Cha row fys echey dys mleeaney

dy row peccah ayns jough as feeyn

[Hi for Kirk Bride / and hi for Kirk Andreas / to Jurby to win the dance / and they went to go mad.

- There's yellow clay in Kirk Andreas / and corn marigold in Jurby /and red roses in Ballaugh / and drunkards in Sulby.

- Sadler Mooar (Big Sadler) of the Kella²⁸ / will be preaching for many a year / He didn't know till this year / that there was a sin in ale and wine].

2.15. HOP DY NAA (Hollantide chant frag.).

Text: (Manx): Clague (1911: 26-29 from Tom Kermode, Bradda, ent. *Hop! Ta'n Oie* w. Eng. trans.), Moore (1896: 68, ent. *Hop-Tu-Naa*, various (oral), w. Eng. trans.), Roeder (1896: 184-186; versions from Ramsey (Eng.), 'A Bannag from the Mull' RU (Mx.), Surby RU (Mx.), Port Erin RU (Mx.; frag.), Ramsey (Eng.; frag.), Ballaugh (Mx; frag.), Glen Maye PA (Eng.)), Paton (1940) 51/4: 52-58,

(English): Train (1845 II: 123), Harrison (1873: 148 ent. *Hop-Tu-Naa*).

Tune: Clague C1/49:2 Tom Kermode, Bradda, ent. Hop dy nai (AGG 174), Moore (1896: 243 I: Mrs. [Margaret Frissel] Ferrier, Castletown, II: Philip Cain ('Phillie the Desert'), Baldwin BN.

Manx *Hop-dy-Naa*, the name given to the last day of the Celtic year (31 October) on which children

²⁷ The version Moore gives in his ms. (see above) runs as follows: 1. "Hy son Skill y Breeshey / As Hy son Skill andrase / Jurby cosney yn Dhounsyn / dy rosh ad ooilloo er keagh. 2. As quei yn shaght vun / Charles Moore (a poet) Balla Ratler as Kerry Clugaish / As Arthur Beg Brew / As heie Clark wish Dhoolish (1. 'Hi for Kirk Bride / and hi for Kirk Andreas / Jurby to win the dances / (and) that they all got drunk. 2. Charles Moore Ballaradcliffe and Kerry Clucas / And Arthur Beg Brew / And Heie Clark from Douglas')." Evidently Moore could not make any sense of the text, as he writes "no sense" to the right of each verse. To judge from his comments above, he had evidently obtained another version of the text, which to date has not seen the light of day.

²⁸ '(farm of/by the) wood', a farm near Sulby (SC391951).

are wont to go from house to house chanting a rhyme and thereby earning sweets (nowadays money), does not appear to have any Celtic etymology. The phrase *Hop-dy-Naa* forms a vocable chorus to the rhyme chanted, which seems to have given its name to the event, formally *Sauin* (G *Samhain* 'end of summer'), *Oie Houney* /i: 'həunə/ (G *Oidhche Shamhna*) 'the night of Souney / *Samhna*, Eng. 'Hollantide' / 'Hallowe'en'. Many customs are associated with this event.

According to Kelly's *Dictionary* (v.s. *Baal-Sauin*),

[...]. On this night [i.e. Hollantide] [...] "the women knead their dough to make cakes to the Queen of Heaven" [...]. Much ceremony is observed in making this cake, which is sacred to love [...] and is called the "soddag valloo" or dumb cake. Every woman is obliged to assist in mixing the ingredients, kneading the dough and baking the cake on glowing embers; and when sufficiently baked they divide it, eat it up, and retire to their beds backwards without speaking, from which silence the cake derives its name, and in the course of the night expect to see the images of the men who are destined to be their husbands [...] (Kelly's *Dictionary* v.s. *Baal-Sauin*).

Moore (1891: 125), in quoting the above, adds that the ingredients included "flour, eggs and eggshells, soot, &c." For further details see Moore (1891: 122-125), Clague (1911: 23-31), Paton 52/1 (1941): 52-58), Gilchrist (1924-26: 174-177).

- HOP DY NAA (chant frag.).

William Killip (1834-??), Clyeen, Michael, 3 August 1890 (Rhÿs 6/95).

nɔ:x əi sɔuna, hɔp d̪ə nɛ:, hɔp d̪ə nɛ: mɛ:rax lɛ: sɔuna, tra lə lɛ:, tra lə lɛ:	[Noght Oie Houney, Hop dy Naa mairagh Laa Souney, tra lal laa].
---	--

['tonight is *Oie Houney*, Hop dy Naa, Hop dy Naa / tomorrow is *Laa Souney*, tra lal laa'].

- HOP DY NAA (chant frag.).

John Kermode (1811-1891), Surby, Rushen, 7 August 1890 (Rhÿs 6/105)

nɔ:x əi houna, hɔp d̪ɜu nɛ:, hɔp d̪ɜu nɛ: famən nə ɡɔuna, tral lal lɛ:, tral lal lɛ: kjalax nə kiarkən, hɔp d̪ɜu nɛ: &c.	[Noght Oie Houney, Hop Tu Naa famman ny gouney, tra lal laa kellagh ny kiarkyn.Hop Tu Naa].
--	---

['tonight is *Oie Houney*... / tail of the heifer.../ cock or hens...']

- HOP DY NAA (chant frag.).

William Corrin (1817-1892), Cronk y Doonee, Rushen, 8 August 1890 (Rhÿs 6/113).

nɔ:x ɔi houna , hɔp d̪ɜu nɛ:i, hɔp d̪ɜu nɛ:i ʃivər nə ɡɔuna , hɔp d̪ɜu nɛ:i, hɔp d̪ɜu nɛ:i kən ɡo:n marmad, hɔp d̪ɜu nɛ:i, hɔp d̪ɜu nɛ:i ɡo:n spo:dax brɛk, hɔp d̪ɜu nɛ:i, hɔp d̪ɜu nɛ:i	[Noght Oie Houney, Hop Tu Naa shibbyr ny gouney, Hop Tu Laa cre'n gouin marmayd, Hop Tu Naa gouin spottagh breck, Hop Tu Naa].
---	---

['tonight is *Oie Houney*... / supper of / for the heifer... /what heifer shall we kill... / a speckled spotted heifer...'].

- HOP DY NAA (chant frag.).

"Paaie Vooar" (Mrs. Margaret Taylor (1816-1890)), Surby, Rushen, 8 August 1890 (Rhÿs 6/117-18).

nɔ:x ɔi hɔuna , hɔp dɔ nɛ:, hɔp dɔ nɛ:	[Noght Oie Houney, Hop dy Naa
fiðə nə ɡɔuna, hɔp dɔ nɛ:, hɔp dɔ nɛ:	fidder ny gouney, Hop dy Naa
kən ɡo:n marməd, hɔp dɔ nɛ:, hɔp dɔ nɛ:	cre'n gouin marmayd, Hop dy Naa
ən ʏo:n vɛɡ vrɛk, hɔp dɔ nɛ:, hɔp dɔ nɛ:	yn ghouin veg vreck, Hop dy Naa'.
kən kɛru vɛrməd sə fɔt dʒɛ:, hɔp dɔ nɛ:, hɔp dɔ nɛ:	cre'n kerroo vermayd sy phot jeh, HdNaa
ən kɛru vɛɡ dʒɛrə, hɔp dɔ nɛ:, hɔp dɔ nɛ:	yn kerroo veg jerrey, Hop dy Naa
he:st mi er ən jɛuri, hɔp dɔ nɛ:, hɔp dɔ nɛ:	haste mee er yn anvroie, Hop dy Naa
skold mi mə hɛn'ə, hɔp dɔ nɛ:, hɔp dɔ nɛ:	scauld mee my hengey, Hop dy Naa
rəi mi dɔdɔn ʃi:vɔrt, hɔp dɔ nɛ:, hɔp dɔ nɛ:	roie mee dys yn çhibbyrt, Hop dy Naa].

[tonight is Oie Houney... / weaver of the heifer... / what heifer shall we kill... / the little speckled heifer... / what quarter shall we put in the pot... / the wee end quarter... / I tasted the broth... / I scalded my tongue... / I ran to the well...].

2.16. HUDGEON Y FIDDER 'Hudson the weaver' (song frag.).

Text: Moore (1896: 212 < Prof. John Rhÿs).

Tune: No tune known.

Moore (1896: xxix) notes: "*Hudgeon y Fidder* ('Hudgeon [Hudson] the weaver') is the only [known] song which gives an intimation that there was once such a thing as smuggling in the Island."

- HUDGEON Y FIDDER (song frag.).

John Carrine (1824-1893), Chasm House, Cregneash, Rushen, 14 August 1892 (Rhÿs 6/189).

"At Fleshwick an old Manxman called *Carin Hurbi* ('Carine of Surby') who showed us into a cave repeated to me the beginning of a ballad about a smuggler called [həɟin ə fiðər] (Hudgeon the Weaver). He was a fellow with very big lips -

V'eh goll seose eg y Chreg Ghoo	(<i>dhoo</i> is pronounced by him dū [du:])
Cha row wheesh as troggal a chione	(pr. [tro:l] and [x'jɔdn])
Son va daa veeall er Hyjin [həɟin]	
Kiart wheesh my daa ghoar̩n	(the <u>r</u> was scarcely to be heard)
As va daa roll dy hombaga	(? as ²⁹)
Ayns mean y vart connee. ³⁰	

[he was going up at the Black Rock / he was not so much as lifting his head / for there were two lips on Hudgeon / just as big as my two fists / and there were two rolls of tobacco / in the middle of his load of gorse].

There was more of this stuff and it used to be sung as Hyjin [Hudgeon] seems to have been a noted character in these parts." (Rhÿs 6/189).

- HUDGEON Y FIDDER (song frag.).

²⁹ Rhÿs's own comments.

³⁰ As with *Y Maarliagh Mooar* above, Moore obtained this song-fragment also from Rhÿs (Moore 1896: xxx) and prints it in his *Manx Ballads* (p. 212) under the title *Hudgeon y Fidder* 'Hudson the weaver', again "correcting" the text.

William Collister (18??-18??), c/o of Edward Collister, 9-16 August 1892³¹ (Rhÿs 5/8b).

və gəl səs ək ən xɾɛg ɣu:
hə rəu hwi:f as tɾo:al ə x'jɔdn
sən va ðe vi:l ɛr hʉdʒin
kjart hwi:f mə ðe ɣo:rn
as vɛ ðe rəl ðə hɔmbaga
o:ns mɛn ə vart kəni:³²

[V'eh goll seose ec yn Chreg Ghoo
cha row wheesh as troggal e chione
son va daa veéal er Hudgeon
kiart wheesh my daa ghoarn
as va daa roll dy hombaga
ayns mean y vart chonnee].

[he was going up at the Black Rock / he was not so much as lifting his head / for there were two lips on Hudgeon / just as big as my two fists / and there were two rolls of tobacco / in the middle of his load of gorse].

2.17. JUAN GAWNE (rhyme).

Text: No other text known.

Tune: No tune known.

- JUAN GAWNE (rhyme)

Mrs. Annie Kneale (1864-1949), Ballagarrett, Bride, 1948 (IFC39; HLSM/I: 306-07).

va 'ʃan juan 'gudn as vi 'bɛ:ə ən ma:r ain as va ʃe: 'ɛ:rə (*sic*) o:n, as van ta:i 'tu:t'eg'ɛ as va ko:gi
house 'tu:t' as va bɔ:l dən., rɪʃən 'ka:bəl beg as ən 'bu:ə, as vi 'fi: sən 'bö:ə, as vi 'grɛ: - kəkə 'kək, as
then vi 'grɛ:

Va shenn Yuan Gawne as v'eh baghey yn magher ain as va shey ?acyr ayn, as va'n thie thooit as va coigee house thooit as va boayl da'n., rish yn cabbyl beg as yn booa, as v'eh fee son baghey, as v'eh gra, 'Cockacock', as then v'eh gra:

ə mər 'bu: tʰa 'mi: ða 'dʒa:ro
dan'dʒɛ:rax ðə ve 'brɪf:
as 'gɔrɪʃ ʃa.n 'vrɛ:gən
va k'aut'ʃ as 'ʉs kə'ne:l
fɛ:git'ʃ as 'tre:git'ʃ
as mə 'kɔrag: 'ʉs mə 'vi:əl
as 'gɔrɪʃ ʃan 'v[r]ɛ:gən
va 'k'aut'ʃ as 'ʉs kə'ne:l

Myr ooh ta mee dy jarroo
danjeyragh dy ve brisht
as gollrish shenn vraagyn
va ceaut ass ayns corneil
Faagit as treigit
as my corrag ayns my veéal
as gollrish shenn v[r]aagyn
va ceaut ass ayns corneil.

[There was old Juan Gawne and he was living (in) our field and there were six acres in it, and he had a thatched house and a thatched loom house, and there was a place for the small horse and the cow, and he was weaving for a living, and he used to say, 'Cockacock', and then he would say:

Like an egg I am indeed / in danger of being broken / and like old shoes / that were worn out and (thrown) in a corner / left and abandoned / and my forefinger in my mouth / and like old shoes / that were worn out and (thrown) in a corner].

2.18. KIARK KATREENEY MARROO 'Catherine's hen is dead' (chant).

31 Place of residence of the Collisters to date not known, but given that they know the song about Hudgeon, then probably some where.in Rushen parish. Precise date of interview unknown.

32 For the text see also Moore (1896: 212).

Text: Clague Bk 5: 48, Moore (1896: 68 < Moore 1891: 127).

Tune: Moore (1896: 227 John Bridson, Colby AR).

With regard to the custom, Moore (1891: 126-127) makes the following comment:

December 6th - *Laa'L Catreeney* ('Catherine's feast-day') (old style). On or about this day possession must be taken on the South side of the Island of lands, when there is a change of occupation. A fair was held on this day in the Parish of Arbory, when the following curious distich was repeated (Moore 1891: 126-127; cf. also Paton 1941/4: 264).

Clague (1911: 43-45) supplies further details:

[...] [B]efore there were any attorneys, the people of Colby Mooar put aside all their fallings out that were between them at the feast of St. Katherine, and that each party would peel (pluck) some of the feathers [from a hen] and bury them, and the case was settled.

I have heard an old man say that his mother kept a public-house, and she had told him that the men and young boys of the neighbourhood would kill a hen, and they would walk two and two, holding the hen between them, and other persons would walk two and two through the fair with their hats off, as if they would be at a funeral, and sing,

Kiark Katreeney marroo
Gow uss y kione, as goym's ny cassyn
as ver mayd ee fo halloo

They would then go to the public-house and get plenty of ale.

A wake was kept (held) over the hen, and early the next day the men went to "peel the hen". The head and the feet were cut off, and they were buried. It gave them an opportunity to get a little drop on the next day. Anyone who went to the public-house (tavern) on the day after the fair, people said, "He is going to peel the hen."

Moore (1896: xxi) has:

The quaint distich *Kiark Katreeney Marroo* 'Katherine's hen is dead' was formerly sung at a fair held on the 6th of December, this being *Laa'l Katreeney* 'Katherine's Feast Day' at Colby, in the parish of Arbory Those who sang it got possession of a hen which they killed and plucked, and, after carrying it about, buried. If any one got drunk at the fair it was said *T'eh er goaill fedjag ass y chiark* 'He has plucked a feather from the hen' (Moore 1896: xxi).

- KIARK KATREENEY MARROO (chant).

Capt. Henry Watterson (1816-1894), Colby, Rushen, 18 September 1888 (Rhÿs 6/21).

"A Fair is [mar'ge / mer'ge] St. Catherine's fair at Colby used to be held on the 6th of December and will be again probably (there is a lawsuit about the feild [*sic*] for holding it) and it began with a procession in which a live hen was carried about (and probably killed) and ended (?next day?) by the hen being carried about plucked and dead. A rhyme was used then to the following effect:-

Kiark Catr[i:]na 'marroo
Dous / Gows yn [kʲɔn] as goms³³ny cassyn ([kazən])
As vermayd ([vɛ:rmadʲ]) ee fo'n thalloo" (Rhÿs 6/21).

33 "yn" deleted.

[‘Catherine’s hen is dead, you take the head and I’ll take the feet / and we’ll put her under the ground’].

- KIARK KATREENEY MARROO (chant).

Edward Faragher Sr. (1803-1890), Cregneash, Rushen, 18 September 1888 (Rhÿs 6/24).

kjarg ka'tri:na maru,
gous a kjödn as göms nə kazən
as vermad i fon t^halu

[Kiark Katreeney marroo
gow uss y kione as gowym's ny cassyn
as vermayd ee fo'n thaloo.]

[‘Catherine’s hen is dead, you take the head and I’ll take the feet / and we’ll put her under the ground’].

2.19. LHIGEY, LHIGEY 'galloping, galloping' (children's rhyme)

Text: MNHL MS 00221A/20 (A. W. Moore Coll.) (1 st.) ent. 'The Red Petticoats',³⁴ Moore (1896: 216-217). According to Moore (1896: xx), he received this rhyme from Miss Elizabeth Jane Graves (1851-1931), Peel, who collected song material for A. W. Moore during the 1890s (cf. Miller 2017/4: 14-15). Moore (*ibid.*) adds, that "[t]he girls when playing it kneel on the ground on one knee, and strike the other knee with their rights hands as they say each word."

Tune: No tune recorded as the rhyme was spoken.

- LHIGEY, LHIGEY (children's rhyme).

Ned Maddrell (1877-1974), Glenchass, Rushen, April / May 1948 (IFC40; HLSM/I: 368-69).

ljigə ljö:gə gəl gəs ə vö:ʔgə
göit'er nə mre:n l'əʃ nə ʊn^draʔən ʔö:ʔgə
ljigə ljö:gə gəl gəs ə ki:l
gait^ʔ ε nə mre:n l'əʃ nə ʊn^draʔən gri:dn

Lhigey, lhigey, goll gys y vargey
geiyrt er ny mraane lesh ny oanraghyn jiaragey
Lhigey, lhurgey, goll gys y keeill
geiyrt er ny mraane lesh ny oanraghyn green.

[Galloping, galloping, going to the fair / following the women with the red petticoats / galloping, galloping, going to the church / following the women with the green stockings].

2.20. MANNIN VEG VEEN 'dear wee Man' (song frag.).

Text: manuscript versions: Fourteen stanzas taken down by Rev. J. T. Clarke from s recitstion by Harry Quilliam, Peel (i.e. Harry Jack, Cronk Mona, Dalby) on December 15th 1868, according to MNHL MS unacc. (Clarke) for Harrison 1873: 136. Clague Bk. 3: 276 frag. 1st st. beg. *Ayns thie Quiggin Vooar* with Eng. trans., MTSSF/I: 26-27 (Bk. 16:).

Printed versions: Broadside of above text by J. C. Faragher, Douglas, c.1870 (14st. + Eng. trans.), Moore (1896: 176 < Harrison 1873).

Tune: MNHL MS unacc. (*supra*) 'to the tune of "Barbara Allen"'; Clague C2/13:1 and C3/3: 5 informants unknown, both ent. 'In 1823 and March 23rd [day]', the latter also ent. *Hug shin seose y shiaull mean* ('we hoisted the main-sail'); cf. the line st. 4 *Eisht hrog shin s shiaull erskyn nyn gione* ('then we hoisted the sail above us (lit. 'our heads)'). For the tune to 'Barbary Allen' see Moore (1896: 242 Thomas Crellin, Peel). Below are the first and second stanzas respectively.

³⁴ Text: *Ah heu my mothee beg goll gys y kiel / Cockal y famman er mullach y kys / Drib drab fud ny laghey / Geirt er ny mraane less ny unraghyn jeargey* ('Ahoi my lwee dog going to the church / cocking its tail on the top of its buttock / Drib drab through the mud / going after the women with the red petticoats') MNHL MS 00221A/20 (A. W. Moore Coll.)

The song tells of the experiences of the Peel fishermen on their way to the herring fishing off the Calf of Man, and all ending up in Douglas in a local hostelry to celebrate the end of the herring season (September).³⁵

- MANNIN VEG VEEN (song frag.).

John Cannon (1815-??), Ballaugh, 15 July 1893 (Rhÿs 7/196).

manin veg vi:dn, ta uns mæ:n y xiədn [Mannin Veg Veen, ta ayns mean y cheayn
ta unəs weit jəs'ti:rən ta aynys 'weight' eeasteyrin].

['Dear wee Mannin which is in the midst of the sea / in which there are a lot of herring'].

- MANNIN VEG VEEN (song frag.).

Thomas Christian (1851-1930), Ramsey, July-September 1929 (M/II: 1237; HLSM/I: 210-11).

hi: main' rō:n' gös ən el'ō:n' Hemmain roin gys yn Eail' Eoin
də dʒi:ən 'vō:main' skil er skaðan dy jeeaghyn vowmain skeeal er skaddan.

[we'll get going for St. John's Fair / to see if we'll get news of herring].

2.21. 'MANX FAIRY', The (rhyme).

Text: Radcliffe (1989: 62) 2st.

Tune: No tune known.

The 'Manx Fairy' was built in 1853 for the then newly-founded Ramsey (Isle of Man) Steam Packet Company by John Laird, Birkenhead, and sold in 1861 after a series of mishaps to Cunard, Wilson & Co., Liverpool. The people of Ramsey were apparently very proud that Ramsey had a boat of its own. For further details see Radcliffe (1989: 62-67).

- 'MANX FAIRY', The (rhyme).

Thomas Christian (1850/51-1930), Ramsey, July-September 1929 (M/II: 1305-06; HLSM/I: 218-19).

ti: 'fə:ðə er də hiinə vε mɪʃ gilə 'veg as ʃəʊn 'fəndax də 'sa:zu er mə ka:zən 'hin tre: hiŋk ʃi'n'də beaxə.
as vε slei ũnsə və:l ʃedən 'rə:n' as vəd 'fə:s gəl 'max sən ha rəu əð gik ə mɔL. as vε: mi erə talu 'ørd
dʒe:n 'və:l ʃedn 'lε: də rəu as vεə ʃan 'wūnjə nə 'høi egən ail' as vε pə:njə 'bεg erə gl'ün'ən egə. vi:
'bə:ndərəs as vi gəl 'təjax də gə:l'a'rɛ:n, a'ʃə: vε nə 'fəklən vε 'egə -

T'eh foddey er dy henney va mish guilley veg as çionn fondagh dy shassoo er my cassyn hene tra haink shin gys Fo_slieau dy baghey. As va sleih ayns y voayl shen roin, agh v'ad foarst goll magh son cha row ad geeck y mayl. As va mee er y thaloo ard jeh'n voyal shen laa dy row as va shenn wooiney ny hoie ec yn aile, as va pohnar beg er y glioonyn echey. V'eh boandyrys as v'eh goaill toshiaght dy goaill arrane. As shoh va ny fockleyn va echey -

³⁵ The Manx semi-speaker Ewan Christian (1907-1985), Peel (cf. Broderick 2017: 48-49), told me in an interview in 1978 that he remembers Peel fishermen standing on a table in the *Marine* bar on Peel promenade during the 1920s and singing *Mannin Veg Veen*. Christian was unable to provide me with any details as to the tune, etc., other than that the song was sung with spirit.

tɛ:n 'fɛrɪʃ ɛr 'rɑ:ʃt'ən	Ta'n 'Ferrish' er roshtyn
bunəs gøʃ 'sɑ:stən	bunnys gys Sostyn
l'ɛʃ nə 'hwi: 'axən tapi ʃøn'dɛ:ət'	lesh ny wheeylaghyn tappee çhyndaait

vɛ ən fɛrɪʃ ə'nɛnəm dʒɛ ə kɪd lɔŋ 'vri: vɛ trəgət' sɔn ɛlʌn 'vʌnɪn'
Va yn 'Ferrish' yn ennym jeh y chield lhong-vree va troggit son Ellan Vannin

[It's long ago (since) I was a wee lad and very sure of standing on my own feet when we came to Folieu³⁶ to live. And there were people in there before us, but they had to leave as they couldn't pay the rent. I was on the high ground of the place one day and there was an old man sitting by the fire, and there was a wee wain sitting on his knees. He was nursing it and started to sing. There were the words he had:

The 'Fairy' has almost reached England / and the wheels (i.e. paddles) quickly turned.

The 'Fairy' was the name of the first steamship that was built for the Isle of Man].

- 'MANX FAIRY', The (rhyme).

John Cain (1851-1939), Ballamoar, Jurby, 2 February 1933 (M/IV: 2624; HLSM/I: 312-13).

tɛ ən fɛ:rɪʃ ɛr rɔʃt'ən	Ta yn 'Ferrish' er roshtyn
wuz n'ɪ:r əs ʃɛn sɔ:sən	woish neear-ass shenn Sostyn
tɛ ən ful'ən (sic) ɛg taʃɪ ʃøn'dɛ:	ta'n wheeylyn eck tappee çhyndaa
o: mʌnən'vɪg vɪ ^d n	O Mannin Veg Veen
tɛ ən kri: ɛd / vɛl ə xri: ɛd tɪ ^d n	ta yn cree / vel y chree ayd jeean
ɑ stɪl buzəl mɔɪ ðə rum'zɛ:	as <u>still</u> <u>pushal</u> mie dy Rhumsaa.

[The 'Fairy' has arrived / from the west of old England / her wheels (paddles) are quickly turning / O wee Mannin dear / your heart is full of enthusiasm / and still a good push (pushing well) to Ramsey].

2.22. MYLECHARAINE (song frag.)

Texts: manuscript texts: McLagan MS 180 (University of Glasgow); photocopy MNHL MS 5382A (6 coupl. + addl. refr.) c.1770 in hand of Philip Moore (1705-1783); BL Addl. 11215 'An Old Manks Madsrigal' c.1789 in hand of Deemster Peter John Heywood (1739-1790) (7 coupl. + addl. refr.); MNHL MS 2151A in hand of T. E. Brown (1830-1897) (5 coupl.); Clague Bk 5: 48 (1st.) couplet beg. *O Vylecharaine, c'raad hooar oo dty stoyr*. Variants range between 1 and 14 couplets; all couplets in all versions have a refrain after each line of the couplet.

Printed texts: Leech 1861: 125-126 (9 coupl.); Broadside with Thomas Shimmin's name appended, M. A. Quiggin, Douglas c.1867 (9 coupl. + Eng. trans.); MNHL MS 28A (Wm. Sayle Coll.); Cookson 1868: 187 (2 coupl.); Harrison (1869: 57-58 (10 coupl.)); Drennan (1870: 469 (8 coupl.)); MNHL MS 140 (Manx Language Scrapbook) pamphlet by J. C. Faragher, Douglas, c.1870 (10 coupl.); Paton (1920: 30-39 (1 coupl.)); Moore (1896: 52 12 coupl.; first 10 ex Harrison (1869); last two ex Gawne MS), Gilchrist (1924-26: 205-206).

Tune: MNHL J66 6523 MS 437A (Shepherd Music Coll.) c.1815 - this is the first notice of this tune; Clague C3/44: 1 John Cain [Douglas]; C4/29: 3 Eliza Cookson 1859; C4/30: 2 Mylrea's version, C4/30: 3 Corteen's version, JFSS VII/28: 124-125; VII/29: 205, note 28, Moore (1896: 253 Henry Bridson, Cronkbourne, Tromode BN, 254 *Mona Melodies* 8-9).

³⁶ 'under (the) mountain', a farm on the hillside near the main Ramsey-Laxey road (SC463933).

With regard to the content of the song, Thomson (1961: 12) notes:

The poem purports to refer to one Mylecharaine, who lived in or near the Curragh in Jurby [SC3696] in the north-west of the island, and who was supposed to have earned general execration by being the first Manxman to give his daughter a dowry instead of expecting a bride-price for her. The name, to judge from the earliest spellings, represents [G] Mac Ghille Chiaráin rather than Maol Chiaráin; the second element, however, had become identical with the common noun *carrane* (Ir. *cuarán*), a shoe or sandal made of untanned hide, often with the hair on it, and this may have given particular point to the mention of hid footwear in the course of mocking his parsimonious habits (Thomson 1961: 12).

For a discussion and analysis of the text, see Thomson (1961: 10-18). As with *Ny Kirree fo Niaghtey* (below), this became one of the most renowned traditional songs in the Manx repertoire.

- MYLECHARAINE (song frag.) [mələkə'rɛ:n]

Thomas Taggart (1846-1933), Grenaby, Malew, 16 June 1929³⁷ (M/IV: 2231-35)

I

'o: 'məlika'rɛ:n, krɛ(:)d h^u:ru nə 'tɛ:d ?
as nə lɔmarkən də:gu mi
ʃi:ʃ / 'ʃi:ʃ unsə 'kɔrax 'dɔun 'dɔun də 'l'u:r
sɔn nə lɔmarkən də:g e mi

O Mylecharaine, c'raad hooar oo ny t'ayd?
as ny lomarkan daag oo mee
Sheesh ayns y curragh down, down dy liooar
son ny lomarkan daag eh mee.

II

'o: 'məlika'rɛ:n, krɛ(:)d h^u:ru nə 'tɛ:d ?
nə du:r mi sə 'kurax e əðər 'de: 'ɛ:d

O Mylecharaine, c'raad hooar ny t'ayd?
Nagh dooar mee sy curragh eh eddyr daa aaid

III

ʃe: də: 'pæ:r 'ɔ:zərən as ɔ:n pæ:r brɛg
və ɛk mələka'rɛ:n ɔns hɑ:x 'bl'i:ənə as fid'

She daa piyr oashyryn as un piyr braag
va ec Mylecharaine ayns hoght bleeaney as feed

IV

'o: jɛzək o: jɛzək 'tæ: miʃ gɔ:l' 'nɛ:rə
də vɛlu gɔl gəsə 'ki:l' l'ɛʃ də ka'rɛ:nən grɛ:nə

O yishag, O yishag, ta mish goaill nearey
dy vel oo goll gys y keeill lesh dty carraneyn
[graney]

V

'o: vʊði, 'o: 'vʊði ha 'l'as dɔts gɔ:l' 'nɛ:rə
ʈn tæ: ɛmə ʈn ʈk'qʰ ə kɔ:r vɛrə ɔ:rt ʈdə 'g'ɛ:rə

O vuddee, O vuddee, cha lhiass dhyts goaill
[nearey]
son ta aym's ayns kione y koir ver eh orts dy
[gearey]

VI

ax mə vɔlaxt, mə vɔlaxt ɛr mələka'rɛ:n
sɔn və ən k'ɛd dʊn' ə hʊg 'tɑ:r də mə'rɛn

Agh my vollaght, my vollaght er Mylecharaine
son v'eh yn chield dooinney hug toghyr da
[mraane.

[O Mylecharaine, where did you get what you have / and alone you did leave me / down, down in the curragh, deep, deep enough / for alone you did leave me.

- O Mylecharaine, where did you get what you have / Didn't I find it in the curragh between two turf-sods.

37 Marstrander visited Taggart for the first time on 16 June 1929 (*Dagbok* 16) when presumably he obtained a version of *Mylecharaine* from him, as CM, in collecting a (similar) version of the song from Joseph Woodworth 21 August 1930, cites two variants to the song he had collected from Thomas Taggart. CM visited Taggart again for the last time on 12 September 1930 (cf. MIV: 2209-2211).

- It is two pairs of stockings and one pair of shoes / which Mylecharaine had in twenty-eight years.
- O father, O father, I am ashamed / that you go to church in your ugly sandals.
- O girl, O girl, you have no need to be ashamed / for I have in Kione ny Koir that which will make you laugh.
- But my curse, my curse on Mylecharaine / for he was the first man who have a dowry to women].

- MYLECHARAINE (song frag.).

Joseph Woodworth (1853-1931), Port Erin, 21 August 1930 (M/III: 1659-63).

I

'o: 'vɒlikə're:ʃ, krɛd 'hɪrɪdə 'tɔ:r ?
 mə 'lɒmaxən 'dɛ:yu mi
 væ hi:s unsnə (sic) kɔrəx 'dɔun də 'l'u:r
 as mə 'lɒmaxən 'dɛ:yu mi

O Vylecharaine, c'raad hooar oo dty stoyr?
 my lomarcán daag oo mee
 V'eh heese ayns y curragh down dy liooar
 as my lomarcán daag oo mee.

II

'ɪ: 'vɒlikə're:ʃ krɛ:d 'hɪrɪnə 'tɔk ?
 hi:s unsnə (sic) kɔrəx ɔðə dɛ: vlɔk

O Vylecharaine, c'raad hooar oo ny stock?
 Heese ayns y curragh eddyr daa vlock.

III

'ɪ: vɒlikə're:ʃ krɛ:d 'hu:ru ne 'tɛð ?
 hi:s unsnə (sic) kɔrəx ɔðər dɛ: fɔ:d'

O Vylecharaine, c'raad hooar oo ny t'ayd?
 Heese ayns y curragh eddyr daa foaid.

IV

ʃɛ: dɛ: 'fæ:r 'ɔ:zərən as ɔ:n pæ:r 'vrɛg
 væ ɛk mɒlikə're:ʃ 'hɪfɪ 'bl'i:nə 'fɪd'

She daa phiyr oashyryn as un phiyr vraag
 va ec Mylecharaine ayns shey bleeaney as feed.

V

væ kə're:ʃ du: mɛ:riʃ kə're:ʃ 'bɛ:ʃ
 as 'pæ:r dʒɛ: ən ɔ:n xɔlər ɛk dulɪʃ dʒɛ'sa:n

Va carrane dhoo mârish carrane bane
 as piyr jeh yn un chullyr ec Doolish Jesarn.

VI

'o: jɪzəg, 'o: jɪzəg, tæ mi gɔ:l' 'nɛ:ra
 də 'vɛlu gɔl dəsənə (sic) ki:l l'ɛʃ də kə're:ʃən 'grɛ:nə dɪvɪl gɪll dɪkɪll lɪh dtɪcɪrrɪn
 [graney.]

O yishag, O yishag, ta mee goaill nearey

VII

'o: i'n'i:n mə 'xri: 'a 'l'as dɔt gɔ:l' 'nɛ:rə
 sɔn 'tæ: ɛbm uns k'ɔ:ʃ ə kɔ:r 'n'i: kɔr 'ɔtɪgɪrə

O inneen my chree, cha lhiass dhyt goaill nearey
 son ta aym ayns kione y koir as nee cur orts
 [gearey.]

VII

ax mə vɒlax, mə vɒlax ɛr vɒlɛk're:ʃ
 'ɔn vi: ən k'ɛd dɪn'ə hɪg rɪ tɑ:yɑ dɛ: mə're:ʃ

Agh my vollagh, my vollagh er Vylecharaine
 son v'eh yn chied dooinney hug rieu toghyr da
 [mraane.]

[O Mylecharaine, where did you get your store / alone you did leave me/ It was in the curragh deep enough / and alone you did leave me.

- O Mylecharaine, where did you get your stock / Down in the curragh between two blocks (of stone).
- O Mylecharaine, where did you get what you have / Down in the curragh between two turf sods.
- It is two pairs of stockings and one pair of shoes / which Mylecharaine had in twenty-six years.
- There was one black sandal with a white sandal / and two of the same colour when in Douglas of a Saturday.
- O father, O father, I am ashamed / that you go to church in your ugly sandals.
- O daughter of my heart, you have no need to be ashamed / for I have in Kione ny Koir³⁸ that which will make you laugh.
- But my curse, my curse on Mylecharaine / for he was the first man who gave a dowry to women].

38 'end of the chest', a place-name seemingly in Jurby Curragh (SC3696).

2.23. MYR S'LIAUYR YN OIE-GEUREE 'how the winter night is long' (song frag.).

Text: This is a version of *Arrane Sooree* ('courting song'), cf. MD 900 (c.1830): 19 ent. *Mor s'lauyr vah nee*³⁹ *geurey buoy* 'how the winter's night was long, boy' (3st, 2 half-stanzas), *ibid.* 19-20 no title, 7st. + part st. MNHL MD 900 MS 08307; Clague Bk 5: 94-98 (11qq), text identical with that in Moore (1896: 80-81). Also JFSS VII/28: 135-136, 29: 209-210, 30: 322 note.

Tune: Version A: Clague C1/19: 3 Mrs. Lawson, Jurby East JU. Version B: C1/22: 3 informant unknown (var. of 'As I went out one morning clear' C1/7: 1); C4/25: 1 John Quayle, Gordon PA, and Moore (1896: 234 John Quayle, Glen Maye PA (likely the same person; cf. Miller 2017/8: 9)). Latter two are variants of Tune B. All versions in Clague entitled *Sooree*.

- MYR S'LIAUYR YN OIE-GEUREE (song frag.).

William Cowley (1842-1921), Creggan, Sulby Glen, Lezayre, 6 August 1909 (in Douglas) (V.1088; HLSM/I: 316-17).

ma 'sl'auəʳ ən æi 'gjeu[ri]	Myr s'liauyr yn oie geu[ree]
ma 'stəli i də 'k'au	myr s'doillee ee dy ceau
va mi nə 'ha:ðu ek ən dərəs	va mee ny hassoo ec yn dorrys
as mi ʊlju go:l ε: 'krε:u:	as mee ooilley goll er-creau
mə 've:ə va gərɪf 'latən	My veir va gollrish lattyn
as mə fi:klən snagəri:	as ny feeacklyn snaggeree
as mə grai trəʰm nə 'kadlɛ	as my graih trome ny cadley
ha 'rau i kla:ft'ən mi:	cha row ee clashtyn mee
hog mi 'frap ε:rən 'nənjag	Hug mee frapp er yn uinnag
as snip ε:rə 'vlɛ:s	as snip er y ghless
as mə 'kri: l'ibm mar 'ʊzəg	as my cree lheim myr ushag
ʃjeu 'sta:i dʒe: mə 'vrɛs	çheu-sthie jeh my vrest
as mə 'grai as mə 'grai	as my graih, as my graih
hed main 'kodʒax 'nə:x nə 'jæ:i	hed main cooidjagh noght ny yeih.

[How the winter night is long / how it is difficult to spend it / I'd be standing at the door / and I'd be all a tremble / My fingers would be like lats and my teeth chattering / and my love sound asleep / she'd not be hearing me / I tapped on the window / and knocked on the glass / and my heart would be leaping like a bird / inside my breast / And my love, and my love / we'll go together tonight after all]

2.24. NANE JEES, MYLECHREEST 'One two, Mylechreest' (children's rhyme).

Text: No other text known.

Tune: No tune known.

- NANE JEES, MYLECHREEST (children's rhyme)

John Cain (1850-1939), Ballamoar, Jurby, 2 February 1933 (M/IV: 2633; HSLM/I: 312-13).

nə:n dʒi:s 'mɒlə kri:s	Nane, jees, Mylechreest
tri: k'e:ʳ bɛti vɛ:ʳ	Tree, kiare, Betty Vayr
kwɛg ʃe: bɪl nə kl'e:	Queig, shey, Bill ny Cleigh

³⁹ y on ee.

ʃa:x hɒ:x tɒm ə lɒ:x
nei dʒei tɒmi fei
enan dʒeg banan wīd

Shiaght, hoght, Tom y Logh
Ney, jeih, Tommy Faaie
Annan jeig, ben yn woid.

[One two Mylechreest / three four Betty Vayr (of the road) / five six Bill ny Clay (of the hedge)/ seven eight Tom y Logh (of the lake / swamp) / nine ten Tommy Faaie (of the flatt) / eleven woman of the penis].

2.25. NY KIRREE FO NIAGHTEY 'the sheep under snow' (song frag.).

Texts: manuscript texts: MNHL unacc. for Harrison (1869: 127) from a manuscript of John Crellin (1764-1816) of Orrisdale MI, and Harrison (1873: 176); Clague Bk 5: 48 1st quatrain plus refrain only, MK(M72; 1st.), (73; 1st.) (1905) MNHL MS 09495 (Box. 6).

Printed texts: Peacock (1863: 64-65. Broadside c.1870 by J. C. Faragher, Douglas (MNHL H140 Manx Language Scrapbook); Moore (1896: 187 < Harrison 1869 & 1873, all having 8 quatrains plus refrain).

Tune: MNHL MS unacc. for Harrison (1869: 126) from an ms. of John Crellin, Orrisdale MI; Clague C3/36: 1 Mary Gawne [Peel]; C4/30: 1 Mylrea; JFSS VII/28: 117-120; MD.Ms. 7 [10] John Matt Mylechreest, Thalloo Hogg LO, 1929.

Printed sources: *Mona Melodies* (1820: 22); Moore (1896: < Harrison 1869 < ms. of John Crellin, Orrisdale MI; Kennedy (1975: 190, 199 < MD.Ms. Coll).

The song is about the loss of a substantial number of sheep in deep snow on the mountains above Lonan parish by Nicholas Qualtrough of Raby LO c.1700-05. As with *Mylecharaine* (above), this became one of the most renowned traditional songs in the Manx repertoire. For a discussion and analysis of the song see Broderick (1984b: 157-168).

- NY KIRREE FO NIAGHTEY /song frag.).

Thomas Vondy (1811-1896), Ramsey, Lezayre, 18 April 1891 (Rhÿs 6/143-144).

iri ʃu bɔylən
ðə ɣəl ðəðə xl'iu
t^ha n kiri fo ʃnjæxt^hə
xa dɔuən as vəd ru

[irree shiu bochillyn
dy gholl dys y chlieau
ta n kirree fo sniaghtey
cha dowin as va'd rieu].

'Arise and go, boys, to the mountain, the sheep are under the snow as deep as they have ever been'.⁴⁰

- NY KIRREE FO NIAGHTEY (song frag.).

John Skillicorn (1820-1893), Ballagare, Lonan, 21 April 1891 (Rhÿs 6/154).

Kirree fo Niaghtey [kiri fo n'jæ:xtθi] JSk 'sheep under the snow' (folksong) ('it was [a] genuine Kk. Lonan song and the hero of it was a real Lonan man; he was called [kɒltʃərəx rɛ:bi] ['Qualtrough Raby']. Ræbi[rɛ:bi] is a place there.⁴¹

iri ʃu giljən / bɔixən
as ɡəu ʃu ðəðən kliu

[Irree shiu guillyn / boghyllyn
as ɡow shiu dys yn clieu

⁴⁰ Refrain from the Manx traditional song *Ny Kirree fo Niaghtey*.

⁴¹ Raby is situated just north-west of Laxey on a spur overlooking Laxey Glen (at SC4285). It means 'boundary farm' (Sc. *râ-by*) and adjoins the boundary between the treen of Alia Colby (in which it is situated) and that of Colby (PNIM/IV: 345).

θa 'n kiri fo n'jaxtθi
ha d^həun as vəd riu⁴²

ta 'n kirree fo niaghtey
cha down as v'ad rieau].

[‘arise ye boys / shepherds / and get ye to the mountain / the sheep are snowed under / as deep as they ever were’].

- NY KIRREE FO NIAGHTEY (song frag.).⁴³

Mrs. Margaret Caine (1810-1894), Ramsey, Maughold, 11 August 1892 (Rhÿs 6/176).

i:ri fu bə:xəl’ən
gəu fu dən (sic) kl’iu
ta n kiri fo n’æ:xtə
as (sic) dən’ as vəd riu

[irree shiu bochillyn
gow shiu da'n clieau
ta yn kirree fo niaghtey
as (cha) down as v'ad rieau].

[‘arise ye, shepherds, / go ye to the mountain / the sheep are snow-bound / as deep as they ever were’].

- NY KIRREE FO NIAGHTEY (song frag.).

John Nelson (1839-1910), Ramsey, 8 August 1909 (V.1094; HLSM/I: 320-23).

I

lō:’g ‘gjeurə dū ‘nja:xtə
as ‘arax də ‘rjo:
va nə fan: kiri ‘maru:
as nə ‘i.dn ve:’ə ‘bjo:

Lurg geurey dy niaghtey
as arragh dy rio
va ny shenn kirree marroo
as ny eayin veggey bio

[refrain]

o: i:ri fu gil’i[ən]
as ‘ga-u: fu dan ‘kl’u:
ta nə kiri fo njaxtə
hə daudn əs vad ‘ru:

O irree shiu. guilley (yn)
as gow shiu da'n clieau
Ta ny kirree fo niaghtey
cha down as v'ad rieau

II

‘fə: duət nik ‘re:bi
as ‘e:i nə la:i fɪŋ
ta nə kiri fo njaxtə
əns ‘brɛ:ɪd fa’re:nə fɪŋ

Shoh dooyrt Nick Raby
as eh ny lhie çhing
Ta ny kirree fo niaghtey
ayns Braaid Farrane Fing

III

kiri tə ‘e:m əns nən ‘l’a:’ən
as ‘gə:ir sə kl’u: rəi:
kiri kō:i kə:n nə ‘ki:ft’ə
nax ‘dʒig də bræx ‘va-i

Kirree ta aym ayns nyn laggan
as goair sy Clieau Ruy
Kirree keoi Coan ny Kishtey
nagh jig dy bragh veih

IV

ta ‘mɔlt ε:m sənən ‘əlik
as ‘dʒi:s sən ə kə:’ɪft
as ‘ga nə tri: ‘elə
sən ə trɛ: jəms ‘bɛ:s

Ta mohlt aym son y Nolllick
as jees son y Caisht
as gaa ny tree elley
son y traay iowm's baase.

[After a winter of snow / and a spring of frost / the old sheep were dead / and the little lambs alive.

- [Refrain]: O rise up, lad(s) / and go to the mountain / The sheep are snow-bound / as deep as they ever

42 For differing variants and a discussion of the song *Ny Kirree fo Niaghtey* see Broderick (1984b).

43 "She has heard it sung, but she remembers no more of it though there was a great deal" (Rhÿs 6/176).

were.

- Thus said Nick Raby as he lay sick / The sheep are snow-bound in Braaid Farrane Fing.⁴⁴
- I have sheep in our laggans (hollows) / and goats on Slieau Ruy⁴⁵ / wild sheep in Coan ny Kishtey⁴⁶
- I have a wether for Christmas / and two for Easter / and a few others / for when I die].

- NY KIRREE FO NIAGHTEY (song frag.).

Harry Kelly (1832-1935), Cregneash, Rushen, 28 January 1933 (M/Cyl. 24 (lines 1-2), M/III: 1874).

I

arax ðə sn'a:xtə	Arragh dy sniahtey
as darax ðə 'rjə:	as darragh dy rio
və nə ʃedn kīri maru	va ns shenn kirree marroo
as nə e:dn / dedn bəyə βl'ɔ:	as ny eayin beggey bio.

II

i:ri və:xələn ʃl'u: lānan	Irree, vochillyn Slieau Lonan,
as 'hai að erə 'ʃu:l	as hie ad er y Çhooyl
as huyəð l'ɛʃ nə kīri mē:ru	as hug ad lesh ny kirre mâroo
dəs a:ʎlif va'ru:l	dys oghlish Varool.

[a spring of snow / and a spell of frost / the old sheep were dead / and the liittle lambs alive.

- [Refrain]: Arise, shepherds of the Lonan mountains / and they went over (Cronk y) Çhooyl / and they brought the sheep with them / to the bosom of Barrule].

2.26. OH, SOIEYM SEOSE SYN UINNAG 'Oh, I'll sit up in the window' (song frag.).

Text: No other text known.

Tune: No tune known.

- OH, SOIEYM SEOSE SYN UINNAG (song frag.)

Harry Kelly (1852-1935), Cregneash, Rushen, 28 January 1933 (MIII: 1929; HLSM/I: 332-333).

o: seiəm 'so:s sən 'ünjag	Oh, soieym seose syn uinnag
as ke:n'əm lē: as 'i:	as keaynym laa as oie
as 'ʃedn ə bə:l njim 'dɔβərɒnt (<i>sic</i>)	as shen y boayl neeym dobberan
sə:n grē:i mī:n mə 'xri:	son graih meen my chree.

[Oh, I'll sit up in the window / and I'll weep day and night / and that's the place I'll lament / for my dear heart's love].

2.27. OLLICK GHENNAL 'Happy Christmas' (chant).

Text: Kelly's *Dictionary* (1805 (1866)) s.v. *Qualtagh* notes the following:

the first person or creature one meets going from home. This person is of great consequence to the superstitious, particularly to women the first time they go out after lying-in (Kelly's *Dictionary* s.v. *Qualtagh*).

⁴⁴ A small stream on the eastern side of Snaefell at the present Les Graham memorial shelter (SC398875).

⁴⁵ 'red mountain', above Laxey (SC442873).

⁴⁶ 'hollow of the chest'. A large chest-like stone in the upper end of Cornaa Glen (c.SC424888).

Cregeen's *Dictionary* (1835) s.v. *Qua(a)ltagh* 'one who meets'⁴⁷ (10 li.). Otherwise known as 'first foot', Cregeen (*ibid.*) notes:

The first person met on New Year's Day, or on going on some new works, &c. A company of young lads or men, generally went in old times on what they termed the *Qualtagh*, at Christmas or New Year's Day to the house of their more wealthy neighbours; some one of the company repeating in an audible voice the following rhyme: (Cregeen 1835 s.v. *Quaaltagh*).

Moore (1891: 102-103; 10 li. w. Eng. trans.). Moore (*ibid.*) has this to say about the occasion:

January 1, New Year's Day [...] was the occasion for various superstitions [...]. Among these was the 'first foot'. The 'first foot', called the *qualtagh* in Manx [...]. The *qualtagh* (he or she) may also be the first person who enters a house on New Year's morning. In this case it is usual to place before him or her the best fare the family can afford. It was considered fortunate if the *qualtagh* were a person (a man being preferred to a woman), of dark complexion, as meeting a person of light complexion at this time, especially if his or her hair is red, would be thought very unlucky [...]. If the *qualtagh* were *spaagagh* [ScG *spàgach*], or splay-footed, it would be considered very unfortunate. It was important, too, that the *qualtagh* on New Year's Day should bring some gift,⁴⁸ as if he or she came empty-handed, misfortune would be sure to ensue. To meet a cat first on this day was considered unlucky. It was supposed to be necessary to exercise great care to sweep the floor of the house on New Year's morning from the door towards the hearth, so that the dust should go towards the hearth, for, if this were not done, the good fortune of the family would be considered to be swept from the house for that year. It was formerly the custom for a number of young men to go from house to house on New Year's Day singing the following rhyme (Moore 1891: 102-103).⁴⁹

Tune: No tune known.

- OLLICK GHENNAL (chant frag.).

Ned Maddrell, Glenchass, Cregneash, Rushen, 18 August 1972 (LSS.902).

òlik 'genal: as 'b'í'e:n no 'va:i	Ollick Gennal as Blein Noa Vie
ši:l' əs fe: dan 'slədn ləx 'tə:i	Seihll as fea da'n slane lught-thie
aran əz 'kɛ:ʒe 'i:bm əz rɔʔt	Arran as caashey, eeym as roayrt
as ^m bɛ:s (<i>sic</i>) ma:i 'lɔx ɔns 'ulən əs tɔlt	as baase mie lugh ayns uhllin as toalt
ʃi: əs fe: tre: 'bi: əz 'hed' ʃu ðə 'la:i	Shee as fea tra erbee as hed shiu dy lhie
as 'fi:klən: nə d'ʒa:ɾgan nə 'bi: ðə 'ma:i	as feeacklyn ny jargan, nagh bee dy mie!

[A Happy Christmas and a Good New Year / Life and rest to the whole household / Bread and cheese and butter in abundance / and a good death to the mouse in stackyard and barn / Peace and tranquility whenever you go to bed / and the flea's teeth, may they not be good!].

47 cf. *G cómh dháil*

48 Nowadays the visitor brings three items: a piece of coal, a potato, and some salt, to represent fire (warmth), plenty to eat, and good health respectively.

49 The full text, as given by Cregeen (1835: 132), runs as follows: *Ollick ghenal erriu as blein feer vie / Seihll as slaynt da'n slane lught-thie / Bea as gennalys eu bio[yr] ry-cheilley / Shee as graih eddyr mraane as deiney / Coiid as cowryn, stock as stoyr / Palchey phuddase as skaddan dy-liooar / Arran as caashey, eeym as roayrt / Baase myr lugh ayns uhllin ny soalt / Cadley sauçhey tra vees shiu ny lhie / As feeackle y jargan, nagh bee dy mie* ('A merry Christmas to you and a good New Year / Long life and health to the whole household / Life and happiness to you and sprightliness together / Peace and love between women and men / Goods and riches, stock and store / Plenty of potatoes and herring enough / Bread and cheese, butter and fat / Death like a mouse in a stackyard or barn / Sleeping safely when you are in bed / And the flea's tooth, may it not be good').

2.28. PIPE AS TOMBAGEY 'pipe and tobacco' (rhyme).

Text: No other texts known.

Tune: No tune known.

- PIPE AS TOMBAGEY (thyme)

Thomas Christian (1851-1930), Ramsey, July-September 1929 (M/II: 1267; HLSM/I: 212-13).

peip as tɔmba:gə
as øuni ə'nɔ:rɪn
tɛ 'køɾ ɛr nə frødlaxən
krɛ: ɛr mə hɔd'n'

Pipe as tombagey
as awree yn oarn
T'eh cur er ny fritlagyn
craa er ny hoin

[Pipe and tobacco / and soup of barley /it makes the rags / shake on my arse].

2.29. ROW OO EC Y VARGEY? 'were you at the fair?' (rhyme).

Text: oral versions: John Kneen (The Gaau) (1859-1958), Ballaugh Curragh, 20 January 1952 (YCG5), Ned Maddrell, Glenchass, Rushen, 18 February 1953 (YCG12).

Tune: No tune known.

- ROW OO EC Y MARGEY? (rhyme).

John Kneen (The Gaau) (1859-1958), Ballaugh Curragh, 20 January 1952 (YCG5; HLSM/I: 258-59).

rau u egə 'mɛ:gə
əs rin u 'fa:gən mənə 'slɛi
rin u 'fa:gən tɔm ə 'snjɛ:gə
ma:kax ɛr dɾɪbm 'vuk
as h'udn ə fə'snjɛ:g
ma:kax ɛ:r k'ali 'k'a:k
as vad 'gɔl mə'git ən 'mɛ:gə
dʒɛən ɛ. ðɪ hul'ɪ rɪd va fju: 'fa:gən
as va dʒɪbm ə 'snjɛ:gən
ɛ:bəl gɔl nə 'sp'i:
sɔn: vi 'ɛ:bəl gɛtlax hɛrɪf
ən dɾi.m ən vuk

Row oo ec y margey
as ren oo fakin monney sleih?
Ren oo fakin Tom y Snieggey
markagh er dreeym vuck?
As Hudn y Finneig
markagh er kellagh kiark?
As v'ad goll mygeayrt yn margey
jeeaghyn er dy chooilley red va feeu fakin
as va Jem y Snieggan
abyl goll ny s'bieauee
son v'eh aby l getlagh harrish
yn dreeym yn vuck.

ʃɛn 'ulju ta mi ə kla:ft'ən dʒɛ:

Shen ooilley ta mee er clashtyn jeh.

[Were you at the fair / and did you see many people / did you see Tom the Nit / riding on a pig's back / and Juan the Mite / riding on a gander / And they were going about the fair / looking at everything that was worth seeing / and Jem the Ant would be / able to go faster / for he could fly over / the pig's back.]

That's all I've heard of it].

- ROW SHIU EC Y VARGEY? (rhyme).

Ned Maddrell (1877-1974), Glenchass, Rushen, 18 February 1953 (YCG12; HLSM/I: 356-57).

rau ju eyə va:ɣə	Row shiu ec y vargey
nak ju mənə slɛi	naik shiu monney sleih
nak ju də'n'ə vö:ɣə	naik shiu deiney veggey
ma:kax kel'ax 'gœi - na're:	markiagh kellagh guiy
va mi egə va:ɣə	Va mee ec y vargey
hanik mi ram slɛi	honnick mee ram sleih
ax ha vak mi dɛ'n'ə vɛ:ɣə	Agh cha vaik mee deiney veggey
ma:kax ɛ kal'ax gœi	markiagh er kellagh guiy.

[Were you at the fair / did you see many people / did you see the 'little people' (fairies) / riding on a gander - isn't it / I was at the fair / I saw many people / but I did not see the 'little people' / riding on a gander].

2.30. SHANNON REA 'smooth Shannon' (song frag.).

Text: oral text: Harry Kelly, Cregneash RU, 25.01.1933 (M/III: 1931-32; Cyl. 5).

Manuscript texts: Clague Bk 5: 118, Bk 7: 50-52 ent. 'As I walked out on May Day morn', MTSSF/I: 19-22, J. R. Moore MNHL MS 09495.

Printed texts: Gilchrist (1924-26: 212-213) 2qq., HTSSF/II: 30.

Tunes: Clague C1/6: 2 informant not named ent. *Shannon Rea*, C1/13: 1 John Radcliffe, The Howe RU ent. *Moghrey laa Boaldyn*, C1/29: 3 Tom Kermode, Bradda RU ent. *Moghrey Laa Boaldyn*, C1/30: 1 Tom Kermode, Bradda RU ent. *Myr hoill mee magh moghrey Laa Boaldyn*, C3/42: 1 John Joughin, The Garey LE ent. *Shannon Rea*, 'Three times I kissed her ruby lips', Gilchrist (1924-26: 143-144), Seemingly derived from the broadside ballad "Shannon Side" (c. 1803) (National Library of Ireland).

- SHANNON REA (song frag.).

Harry Kelly (1852-1935), Cregneash, Rushen, 25.01.1933 (M/III: 1931-32; Cyl. 5; HLSM/I: 334-335).

trɛ: hai miʃ 'ma:x lɛ: 'bɔ:ldən	Tra hie mish magh Laa Boaldyn
as 'mɔ:ri 'fa:ɪd'ɪn' də 'lɛ:	as moghree <u>fine</u> dy laa
nə 'ɔ:zəgən vəd 'sɪŋəl	ny usghagyn v'ad <u>singal</u>
as nə 'bɛ:lɔzən lɛdn də 'vlɛ:	as ny biljyn lane dy vlɛ:
rɛd'ɪn' miʃ mə'de:al bɛn ɛ:g ə bɔwɔ:ɪax	Ren mish meeteil ben aeg cha bwaagh
a 'na:k mi 'riu nə 'bɔwɔ:i	cha naik mee rieu ny s'bwaee
vɛ l'a:ɣarən (sic) 'ɛks mar 'rɔ:zən	Va lieckanyn eck's myr roseyn
as 'sul'ən gɔriʃ 'smɛ:r	as sooilyn gollrish smeir
vɛi 'bɛ:tal nə 'lɛ:diən	V'ee <u>beatal</u> ny <u>ladeeyn</u>
as ʃi:raɣən fa:ðə tui	ass çheeraghyn foddey twoaie
də 'smu:n'axtən ɛr 'gra:i mə xri:	Dy smooinnaghtyn er graih my chree
hüɣi 'arəms ʃil'ə dʒɛ:r	hug eh orrym's shilley jeir
as 'ʃɔdn də 'l'u:r va mi fu:l'mæ:ri	As çhionn dy liooar va mee shooyll mâree
gəl tru:d ən ʃanal (sic) 're:	goll trooid yn Çhannon Rea.

[When I went out on Mayday / it was a fine day's morning /the birds they were singing / and the trees were full of bloom / I met a fine young woman / - I never saw one more beautiful / her cheeks were like roses / and her eyes like blackberries / She surpassed the ladies from far northern countries / To think of my heart's love / she made me shed a tear /and close enough I was walking with her / as we went along the smooth

Shannon].

2.31. SHEE AS FEA 'peace and rest' (rhyme).

Text: No other text known.

Tune: No tune known.

- SHEE AS FEA (rhyme)

Harry Kelly (1852-1935), Cregneash, Rushen, 28 January 1933 (M/III: 1929; HLSM/I: 332-333).

ʃi: as 'fe: as ag'n'ə 'ma:i	Shee as fea as aigney mie
as baidn də 'ja:x nə 'xi:'tən	as bine dy yough ny cheartyn
ʃil'ə mu:'r 'grøu 'ʃi:'r dəðən 'øu	Shilley mooar grouw sheesr dys yn Owe
ʃɛdn ə bə:l hwu:'r mi 'bɛdn	shen y boayl hooar mee ben.

xi:l mi ʃɛdn wɔf ʃɛdn ɣünjə

Cheayll mee shen woish shenn ghooiney.

[Peace and quiet and good will / and a drop of drink on occasion / A great gloomy sight to the west of the Howe / That's where I found me a wife].

2.32. SHOOYLL, SHOOYLL, YN DOOINEY BOGHT 'Walk, walk, the poor man' (children's rhyme).

Text: No other text known.

Tune: No tune known.

- SHOOYLL, SHOOYLL YN DOOINNEY BOGHT (children's rhyme)

Ned Maddrell (1877-1974), Glenchass, Rushen, April / May 1948 (IFC40; HLSM/I: 368-69).

ʃu:l ʃu:l ən dən'ə bə:x	Shooyll, shooyll, yn dooinney boght
rœi rœi ən e:rin'ɔx	roie, roie, yn eirinagh
l'ig'ə l'ig'ə l'ig'ə dən'ə sɛ:'r	lhiggey, lhiggey, lhiggey, y dooinney seyr.

ʃɛn: ta mi ə kla:ʃt'ənə ʃɛn vrɛ:n' (sic) grɛ: trɛ: vad bə:ndrəs nə l'anuən.
Shen ta mee er clashtyn ny çhenn vraane gra tra v'ad boandyrys ny lhiannooyñ.

[Walk, walk, the poor man / run, run, the farmer / gallop, gallop, gallop, the gentleman.

- That's what I heard the old women saying when they'd be nursing the infants].

2.33. TOM JACK JOHN (rhyme).

Text: oral versions: Thomas Taggart, Grenaby ML, 27.08.1930 (M/IV: 2312), Edward Kennah, Ronague AR 27.08.1930 (M/IV: 2533), Tommy Leece, Kerrookeil ML, Christmas / New Year 1950/51 (Jackson 1955: 136), Mrs. Sage Jane Kinvig, Garey Hollin, Ronague AR, 09.10.1952 (YCG33).

Tune: No tune known.

- TOM JACK JOHN (rhyme).

Thomas Taggart (1846-1933), Grenaby ML 27 August 1930 (M/IV: 2312; HLSM/I: 388-89).

tɔ:m dʒæk dʒɔn vɛ sɪŋəl mör 'lɔn kɛ:ɣa 'mu:r̥ ũns 'n̥e:rən´ bala bɑ'ru:l vɛ ʃɪt̥ ɛrə ʃu:l plüyə fa:t̥ as kl'e:ʒɔn	Tom Jack John v'eh <u>sɪŋəl</u> myr lhon caggey mooar ayns Nherin ⁵⁰ Bella Barool va çheet er-y-çhooyl pluckey folt as cleayshyn.
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[Tom Jack John, he was singing like a blackbird / of a great war in Ireland / Bella Barrule came at once / pulling her hair and ears].

- TOM JACK JOHN (rhyme).

Edward Kennah (1860-1938), Ronague, Arbory, 27 August 1930 (M/IV: 2522; HLSM/I: 396-97).

tɔm dʒæk 'dʒɔn vɛ sɪŋəl mə 'lɑ:n ɑ're:nən hɪŋk wɪʃ 'ne:rɪn´ as 'bɛla bɑ'eu:l vɛɪ ʃɪt̥ ɛrə xu:l as 're:βə fəlt̥ as kle:iən	Tom Jack John v'eh <u>sɪŋəl</u> myr lhon arraneyn haink woish Nherin as Bella Barool v'ee çheet er y chooyl as raipay folt as cleayshyn.
--	---

[Tom Jack John, he was singing like a blackbird / songs which came from Ireland / and Bella Barrule she came up behind him / tearing at her hair and ears].

- TOM JACK JOHN (rhyme).

Tommy Leece (1860-1956), Kerroomoar, Kerrookeil, Malew, Christmas / New Year 1950-51 (Jackson 1955: 136).

"A local verse on a half-witted lad who was terrified of the Irish, and hoped that his brother Harry of Barrule would come to rout them" (Jackson 1955: 136).

tɔm dʒæk dʒɔn vɛ: sɪŋəl mör lɔn də rɒu kɑ:gə vu:r̥ ɔs n̥e:rən əs hæri vɛ'ru:l vɪ ʃɪt̥ ɛr̥ ʃu:l rɛ:və fəlt̥ əs klɛ:ən	Tom Jack John v'eh <u>sɪŋəl</u> myr lhon dy row caggey vooar ayns'n Erin as Harry Varrule vɛ çheet er-y-çhooyl raipay folt as cleayshyn
---	--

[Tom Jack John, he was singing like a blackbird / that there was a great war in Ireland / and that Harry Barrule was coming soon / tearing hair and ears].

- TOM JACK JOHN (rhyme).

Mrs. Sage Jane Kinvig (1869-1962), Garey Hollin, Ronague, Arbory, 9 October 1952 (YCG33; HLSM/I: 380-81).

tɔbm dʒæk dʒɑ:n sɪŋəl mə lɑ:n kɑ:gə mu:r̥ ɔs n̥e:rɪn´ harə bə'ru:l ʃɪt̥ ɛr̥ ʃu:l rɛ:və fəlt̥ əs klɛ:l̥ən	Tom Jack John <u>sɪŋəl</u> myr lhon caggey mooar ayns Nherin Harry Barrule çheet er-y-çhooyl raipay folt as cleayshyn.
---	---

[Tom Jack John singing like a blackbird / of a great war in Ireland / Harry Barrule coming at once / tearing

⁵⁰ The *caggey mooar* here may refer to the 1798 Irish rebellion against English rule in Ireland in which a small French army also took part (cf. Moody & Martin 1967: 245). Or to any of the subsequent minor risings: in 1803 (*ibid.* 247), in 1848 (*ibid.* 262), in 1867 (*ibid.* 279).

(at) his hair and ears].

2.34. VA YN DOW BUIRROOGH 'the ox was bellowing' (rhyme).

Text: No other text known.

Tune: No tune known.

- VA YN DOW BUIRROOGH 8Rhyme)

Thomas Christian (1851-1930), Ramsey, July-September 1929 (M/II: 1412; HLSM/I: 226-27).

ve ən d̪əu b̪aːruːx	Va yn dow buirroogh
ve ɛd beg ɛr d̪ə k̪əp̪ə	va edd beg ɛr dy <u>copper</u>
as ve br̪eːg̪ən 'muːr̪ d̪ə jaːr̪n	as va braagyn mooar dy yiarn
tr̪eː vi ʃeːd̪ə ɛr nə 'b̪el̪əs̪ən	traa v'eh sheidey er ny bellyssyn
vi ɛʃ b̪aːruːx m̪ər 'kaːr̪n	v'eh eisht buirroogh myr cayrn.

[The ox was bellowing / there was a wee hat on it of copper / and large shoes of iron / When it was blowing on the bellows it was then roaring (bellowing) like a trumpet].

2.35. V'EH DOOINEY VEIH BALLAHOWIN 'there was a man from Ballahowin' (rhyme)

Text: No other text known.

Tune: No tune known.

- V'EH DOOINEY VEIH BALLAHOWIN (rhyme).

Thomas Christian (1851-1930), Ramsey, July-September 1929 (M/II: 1397; HLSM/I: 224-25).

vi d̪ūn̪ 'ə veɪ b̪al̪ 'ə 'haun̪	V'eh dooinney veih Ballahowin
vi b̪aːr̪eːl̪ 'e tr̪eː d̪ə r̪eː ʃlaun̪	v'eh baarail e traa dy rea shliawin
as vi k̪oːr̪l̪ 'ax əð st̪il̪ d̪ə kr̪ek̪ n̪ən 'eɪr̪ax	as v'eh coyrlagh ad <u>still</u> dy creck nyn eiraght.

[There was a man from Ballahowin / he was slyly spending his time / and he was advising them still to sell their inheritance].

2.36. VERMAYD CAABYL DYS YN ANKER 'we'll put the cable to the anchor' (song frag.).

Text: No other text known.

Tune: No tune known.

- VERMAYD CAABYL DYS YN ANKER (song. frag.)

Harry Kelly (1852-1935), Cregneash, Rushen, 28.01.1933 (M/Cyl. 6; HLSM/I: 336-337).

ve maid̪ k̪eːbal̪ d̪əð̪ə n̪əŋk̪ə	Vermayd caabyl dys yn anker
as 'r̪ig̪ən d̪əð̪ə'xr̪ədn̪	as <u>rigging</u> dys y chroan
g̪'il̪ 'ən 'eːg̪ə d̪us̪n̪ə ʃ̪oːlt̪iən	guillyn aegey dys ny shiaulteeyn
s̪ən te ən gyiː wuːr̪ 'ʃeːd̪ə 'ʃ̪ədn̪	son ta yn geay woar sheidey çhionn.

[We'll put a cable to the anchor / and rigging to the mast / young lads to the sails / for the great wind is

blowing hard].

2.37. YN GRAIHDRER JOUFLAGH 'The Demon Lover' (song frag.).

Text: Oral version: Mrs. Sage Jane Kinvig, Garey Hollin, Ronague AR, 9 October 1952 (YCG32), Moore (1896: 118 John Quayle, Glen Maye PA), MK (M34, 2st.), (38; 2½st.) (1905) MNHL MS 09495 (Box 6).

Giving the various titles as 'A warning for married women', 'Demon /Daemon lover', 'House carpenter', 'James Harris / Harries', Speers (2016: 54 v.s. 'Banks of Italy') notes that the original version of the song (in English) was seemingly written in 1657 by a certain Laurence Price, though *Yn Graihder Jiouylagh* seems to derive from "The Daemon Lover or House Carpenter" (c.1860). He adds:

[M]any variations have evolved but the basic story is of a woman pledged to her lover, who goes away to sea. When he returns after seven years as a ghost to make good the marriage vows, she says she is married (sometimes to a house carpenter). The ghost or demon tries to persuade her to leave and sail away with him (and he will take her to where "the white lillies grow on the banks of Italy"). She goes with him but after less than three days, she regrets having left, and when he hears this he breaks the masts and sinks the ship (Speers 2016: 54).

Tune: Clague C4/24: 8 John Quayle, Gordon PA, G/105: 4 ent. Moore (1896: 233 John Quayle, Glen Maye PA ent. *Yn Graihder Jouylagh* (The Demon Lover). Both manuscript versions of the tune have the word '?Manx' to the side; G/105: 4 also has 'Demon Lover' pencilled in brackets Gilchrist (JFSS VII/28: xv) notes this as one of those four songs that as a Manx version of the English original (cf. Moore 1896: 118; 7 st. < John Quayle, Glen Maye PA (oral), Cashen (1912: 70)).

- YN GRAIHDRER JOUFLAGH (song frag.).

Mrs. Sage Jane Kinvig (1869-1962), Garey Hollin, Ronague, Arbory, 9 October 1952. Recited. (YCG32; HLSM/I: 380-81).

trud mɛ:rəm nɪʃ, trud mɛ:rəm nɪʃ
[trud mɛ:rəm] gra:i mə kri:
[as inshym's dhyt cre haink orrym
er lhargyn Italee]

Trooid mârym nish, trooid mârym nish
trooid mârym, graih my cree
[as inshym's dhyt cre haink orrym
er lhargyn Italee].

ʃi:ðə bɔ:ˈlax vɪrɪms dɔtˈʃ
ʃi:ðə bɔ:ˈlax fɔðe: ve:
ma hɪg ʊs mɛ:rəm gra:i mɪ kri:
ðʊs lɑ:gən itali:

Sheeidey bwaagh verrym's dhyt
sheeidey bwaagh fod eh ve
ma hɪg ʊs mârym, graih my cree
dys lhargyn Italee.

bɾe:ɣən bɔ:ˈlax vɛrɪmɔds dɔtˈʃ
bɾe:ɣən ta e:ə ta bəu-i (sic)
ma hɪg ʊs mɛ:rəm gra:i mɪ kri:
dəs lɑ:gən itali:

Braagyn bwaagh vermayd's dhyt
braagyn ta airh ta bwee
my hɪg ʊs mârym, graih my cree
dys lhargyn Italee.

[Come with me now, come with me now / (come with me) love of my heart / (and I'll tell you what came upon me on the banks of Italy).

- Fine silk I will give to you / fine silk it can be / if you come with me, my heart's love / to the banks of Italy.

- Fine shoes we'll give to you / shoes of yellow gold / if you come with me, my heart's love / to the banks of Italy].

2.38. YN MAARLIAGH MOOAR 'the great thief' (song frag.).⁵¹

Text: oral version: Mrs. Margaret Caine, Ramsey, 11.08.1892 (Rhÿs 6/ 176). Printed version: in Moore (1896: 214, 1 st., < Prof. Rhÿs). Regarding the contents of the song, Moore (*ibid.* xxix) comments: "[it] appears to convey the moral that evil is easily learned."

Tune: No tune known.

- YN MAARLIAGH MOOAR (song frag.).

Mrs. Margaret Caine (1810-1894), Ramsey, Maughold, 11 August 1892 (Rhÿs 6/176).

"Aug. 11 *Thursday* I called on Mrs. Caine in the Mooragh Park: she is a native of Ramsey but was brought *up* in Maughold [...]. She gave me the beginning of some kind of ballad but she thinks there never was any music of it":

ma:rl'ax wũer va har sə kl'iu	[Maarliagh woar va har sy clieau
jarax ə rɪʃ mak re:gel'	yiarragh eh rish mac Regel
hygə (ə) vak də ʃu:l' nə dɛən	hug eh e vac dy shooyl ny dhieyn
roʃ vi ə e:bəl	roish va eh abyl
hugə n fo:gə erə jylin	hug yn foagey [phoagey] er e yeaylin
as nə lərg nə Le:u	as ny lurg ny laue
hugə ʃi:ʃ ə n gl'ɔ̃n nə n'i:	hug eh sheese yn glion ayn(s) yn oie
as huər ə n ræ:d də bræu	as hooar eh yn raad dy braew].

[the big thief was over on the mountain / he called him Mac Regel / he put his son to walking the houses (i.e. go begging) / before he was able / he put the bag on his shoulder / and the stick in his hand / he sent him down the glen in the night / and he found the way bravely].

3. Conclusion

Though most of the above songs presented are in fragmentary form, they nevertheless give us a good idea of the extent of the song repertoire to be found among the last native speakers of Manx, recorded as they were between the years 1886 and 1927, as we have seen. However, as we have noted elsewhere (cf. Broderick 2015, 2017 and forthcoming I & II), already in Rhÿs's time, Manx was showing signs of obsolescence, and more so as time went on. Although this was the case among the last fifteen or so native Manx speakers, recorded between 1948 and 1972 (cf. Broderick 2017), thus giving the impression of semi-speaker Manx, nevertheless it has been shown that in all cases all fifteen speakers had a long period during their upbringing, ranging from 21 to 40 years, when Manx was the daily language of the household. And for many Manx would be used outside the household, e.g. at the place of work, even when Manx ceased to be the language of the household. This would make clear that the obsolescence in their Manx at the time of their being recorded would not be due to imperfect learning in their younger days, but to lack of use in later life.

⁵¹ Moore (1896: 214) prints the song in his *Manx Ballads* under the title *Yn Maarliagh Mooar* 'the big robber', acknowledging that he had received it from Rhÿs (Moore 1896: xxx), but with "corrected" text.

And so with their song repertoire. That is to say, that the fragmentary form of their songs would parallel the obsolescence of their Manx; lack of use in singing the songs (as well as the reasons given above in the Introduction), rather than imperfect learning of them when young, would to my mind be responsible for their fragmentary form in later life. The complete mastery of the song *Ec ny Fiddleryn* by Tom Kermode, on the other hand, makes clear what was possible.

4a. Manx parish abbreviations

AN - Andreas.	BR - Bride.	LE - Lezayre.	ML - Malew.	SA - Santan.
AR - Arbory.	CO - Conchan.	LO - Lonan.	MR - Marown.	
BA - Ballaugh.	GE - German.	MA - Maughold.	PA - Patrick	
BN - Braddan.	JU - Jurby.	MI - Michael.	RU - Rushen.	

4b. Other abbreviations

Addl. - Additional.	cf. Gilchrist 1924-26).
AGG - Anne G. Gilchrist (Gilchrist 1924-26).	JRM - J. R. Moore's Notebook of Manx trad. songs (c.1910).
Bib. - A Bibliographical Account of Works relating to the Isle of Man (Cubbon I (1933), II (1939)).	Kelly's <i>Dictionary</i> - see Kelly 1866.
Bk. 1, 2, 3, etc. refer to the song collections, MNHL MS 450A.	MD Ms. - Mona Douglas Music Coll. (c.1920s).
BL - British Library.	MK - Morrison-Kermode Coll. of Manx trad. songs (c.1905).
C - Dr. John Clague Manx music and song collections (1893-1898).	MNHL - Manx National Heritage Library.
C1, 2, 3, etc. refer to the Clague music collection, MNHL MS 448A [1,2,3], MNHL MS 449B.	MTSSF/I - Manx Traditional Songs and Song-Fragments I (Broderick 1980-81).
coupl. - couplet(s).	MTSSF/II - Manx Traditional Songs and Song-Fragments II (Broderick 1982).
Cregeen's <i>Dictionary</i> - see Cregeen 1835.	n.d. - no date.
G - Gill Manx music collection (1896-1898).	nn. - no name (of informant given).
HLSM - Handbook of Late Spoken Manx (Broderick 1984-86).	refr. - refrain.
JFSS - Journal of the Folksong Society (here nos. 28-30;	ZCP - Zeitschrift für celtische Philologie.

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⁵² For details of an apparent early 1870s start to Clague's collecting Manx traditional music and song material, see Miller *Manx Notes* 151 (2013): 1-6.

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