

MONA DOUGLAS AND HER SONGS*

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Introduction

Mona Douglas (1898-1987)¹ is known in the Isle of Man for her contribution to Manx language song and dance in the context of the revival of the same throughout the 20th century. She was initially inspired in this direction by Manx folklorist Sophia Morrison (1859-1917) and from ca. 1930 to her death in 1987 was active in the Manx cultural revival. In this arena her main contribution lay in the promotion of song and dance. This paper will look at her contribution in the realm of songs and will seek to evaluate this contribution in the context of the Manx Revival as a whole.

Mona Douglas evidently began collecting songs known in Man as early as 1912² and continued in this pursuit, as we shall see, until the 1950s. From the corpus of some forty song-texts attributed to her collection six are in English, the rest are in Manx, with or without accompanying English translation. In looking at her material we shall, for our purposes here, consider the corpus under the following headings:

1. Songs collected in English.
2. Songs collected in Manx.
3. Songs inspired by Manx or English originals.
4. Songs in Manx from no known original fragments.
5. Songs composed in Manx each with a separate English version.

In doing so all songs will be printed out in full with any accompanying English translation, except those that are already attested and have earlier variants. In some cases, as we shall see, the English version is pertinent to the composition of the song. In setting out the songs, whether there is any text or not, the following schema has been used:

1. The title in 13-point script is the working title.
2. Thereafter there follows the actual title (12 point), then subtitle (if any) in round brackets.
3. Any translation of the title or subtitle by myself (GB) is noted in square brackets, otherwise in round brackets, indicating that the translation already accompanies the text.
4. Details regarding the informant and date of collection of the song, where applicable, are given in single quotation marks.
5. These are then followed by source and, where applicable, other details.
6. Forenames of MD's informants, when not supplied by MD herself, are given in square brackets whenever available. In some cases, e.g. for Mrs. Shimmin, Foxdale PA or Mrs. Faragher,

* This paper is an expanded version of a lecture given at a one-day seminar on the topic 'Completed and Restored to Use'. Revival and Dissemination of Manx Folklore and Tradition during the 20th Century,' held at the Manx Museum, Douglas, on Saturday 1 April 2000. First published in Miller (2004: 117-157), *Béalaloideas* 76 (2008): 193-247. Here with minor adjustment and additions (March 2019).

¹ For details see DNB under Douglas, (Constance) Mona.

² Interview 22.09.1979. See also under *The Bulgham Sea-Song* which she evidently collected in 1912 when some fourteen years' old (Gilchrist 1924: 103).

Kerrrooglass MI, Mrs. Killey, Ballasalla ML, etc., our present sources draw a blank. We shall probably have to wait until the 1921 census becomes available.

1. Songs collected in English

The five song-texts here derive exclusively from the Mona Douglas Collection.

1.1. Milking Song

Milking Song (Arrane y Vleau).

'Sung by Cathy Quayle, the Whallag [Arbory]. Noted by M[ona] D[ouglas]'. No date.
Mona Douglas Coll. f.[9].

Let a blessing be upon thee if thou give me milk a-plenty
Give thy milk now, quick and easy, Then the calf shall come to suck thee
Pretty dark one, sweetly grazing in the meadow by the river
Give thy milk now, and my blessing be upon thee, little cow!

The above quatrain and tune associated with it seem genuinely to have been collected. The tune here noted down by MD, according to Bob Carswell, Douglas, is also known in Ireland. As this song also formed the basis for the composition of a similar song in Manx, it is also dealt with under §3 below.

1.2. Shiaull y Keayn

Entitled 'Songs for The Dooiney-Moyllee³ written to Manx traditional airs by MD'.

Shiaull y Cheayn ['sailing the sea'].

The Return of the Boats.

'Sung by Mrs. Shimmin, Foxdale. Noted by MD'. No date.

Mona Douglas Coll. f.[12].

Through the mist I see them appearing -
Boats ahoy!, Boats ahoy!
Long the waiting, the women were fearing
Now at last they take joy
Round the Head brown sails are beating
Making home, Rolling home
Soon shall sing the happy greeting
All ashore, Here they come!

In spite of the title 'Songs for...' the implication is that MD collected this text from Mrs. Shimmin. Given that many songs in English formed the repertoire of many tradition-bearers in Man at that time (cf. Gilchrist, JFSS/VII/29(1925)), though MD may have composed the above text, its alleged collection from Mrs. Shimmin would not be out of place.

³ Lit. 'praising-man', i.e. the 'go-between', or Best Man, who handled between the groom and the bride's father over such matters as the dowry, etc.

1.3. A Home of Your Own

A Home of Your Own (Quoifyn Leein Vooar ['big flax-caps']).

'Sung by Mrs. Shimmin, Foxdale. Noted by MD'. No date.

Mona Douglas Coll. f.[9], f.[12].

Come all you young maidens and listen to my song
You should all find a husband, don't stay single too long
When the pretty boys come courting, don't languish alone
But step out and get married, make a home of your own

Although subtitled 'Quoifyn Leein Vooar' this quatrain has nothing to do with that song. It is quite a separate entity.

Two six-quatrain versions of the song *Quoifyn Leein Vooar* or *Quoifyn Toinn Vooar* ('big bottom caps') appear in Manx and English in MM MS 221A (A. W. Moore Coll.), p. 121, and in MM MS 263A (G. F. Clucas Coll.), as well as in MM MS 317C. The song is a satire on the wearing of such caps. The reference to 'big flax-caps' is to a fashion among women in the early years of the nineteenth century. Under a one-stanza version of the song A. W. Moore (MM. MS 221A:14b) notes 'They wore great linen caps going up in a peak called 'dandy' caps 50 years ago [ca. 1830]'.

1.4. 'Twas my Father and my Mother

'Twas my Father & my Mother.

'Sung by Mrs. [Anne Jane⁴] Bridson, Glen Meay [Maye]. Noted by MD'. No date.

Mona Douglas Coll. f.[13].

'Twas my father and my Mother that first did me trepan
They'd marry me to an old man for the sake of money and land
But I'd rather have a young man without a penny at all
That would swing me around in the dancing, and answer when I call.

Mona Douglas supplied the first two lines of this song to JFSS under the rubric 'Sung by Mrs. Bridson, Housewife, Glen Rushen,⁵ 1923' where it was printed with two additional quatrains by Anne Gilchrist (JFSS/VII/28(1924): 158-59). This song of six verses, MD notes to Gilchrist, was seemingly known as 'Ellen Mammy's Song thirty to forty years ago', evidently at the time when the informant learned the song. The text, according to Gilchrist (JFSS *ibid.*), seems to be of Irish origin.

1.5. Yn Colbagh Vreck

Yn Colbagh Breck ['the speckled heifer'] (The Togher Song).

'Sung by Robert Kerruish, Ballavelt, Maughold. Noted by MD'. No date.

Mona Douglas Coll. f.[13].

O the speckled heifer's tethered and the sheep are on the hill
And the little calves are running in the meadow by the mill

⁴ The informants' first names set in square brackets derive from Miller (2004a/b).

⁵ This would be the same Mrs. Bridson, as Glen Rushen and Glen Maye adjoin each another.

With a pair of geese in feather and some *argid*⁶ in her hand
O my girl will have a togher⁷ fine as any in the land.

The song *Colbagh Vreck er Sthrap* ‘speckled heifer on a tether’ is attributed to Rev. Philip Moore, 1783, editor of the Manx Bible translation. It is a satire on getting married. A version in twelve quatrains with refrain appears in the Harrison Coll. The same text appears also in Clague Coll. Bk. 5, Coll II (MM MS 450A) and in Moore (1896, 83-85) under the title *Car-y-Phoossee* ‘Wedding-Song’. Four stanzas without title appear in the Clucas Collection MM MS 263A. A fragment from Annie Kneale, Ballagarrett, Bride appears in HLSM/I: 314-15.

The above quatrain in English seems to be a separate English rendition of the song.

2. Songs collected in Manx

In addition to the song-fragments in English, Mona Douglas collected a number of songs in Manx from a variety of informants. Some of these were published by Gilchrist in JFSS VII, vols. 28 and 30. Some have variants known elsewhere, others not. The song-texts of those that have known variants, with two exceptions, are themselves not given, though their sources are. The songs are as follows:

2.1. Songs collected in Manx with known variants

2.1.1. Hop-dy-Ney

Hop-Tu-Naa.

‘Noted by Mona Douglas. Sung by children at Lezayre, 1925’.

JFSS/VII/30(1926): 312.

For other versions see Train (1845/II: 123), *Mona Miscellany* I (1869): 149-51, *Yn Lioar Manninagh* III (1895-1900): 184-86, Moore (1896: 68-9), JFSS/VI/28 (1924): 174, from Mrs. Radcliffe, Ohio, Kirk Andreas, in MM MS 1912C, *Manx Star* 23.07.1977.

2.1.2. Oie as Laa

Oie as Laa (Night and Day).

‘Noted by Mona Douglas. Sung by Mr. Robert Kerruish, C[aptain of the] P[arish][of Maughold], of Booilley Velt, Maughold, c. 1916’.

JFSS/VII/30(1926): 318-20 (text 319).

A version of this song (first stanza) was noted by Clague and printed by Gilchrist in JFSS/VII/29 (1925): 208.⁸

2.1.3. Lhigey, Lhigey

Lhigey, Lhigey [‘gallop, gallop’].

⁶ Money. My italics - GB.

⁷ A dowry (G *tochar*).

⁸ For a discussion of the song-fragments collected by Clague see Broderick (2018b).

‘Children’s Singing Game Air. Noted by MD from Mrs [Anne Jane] Bridson, Glen Meay [Maye]’. No date.

Mona Douglas Coll. f.[9]. Manx text only.

For other versions see also in Moore (1896: 216) and a version from Ned Maddrell (HLSM/I: 368-69).

2.1.4. Illiam y Cain

Illiam y Cain (William Cain).

‘Noted by Mona Douglas. Sung by Mrs. [Anne Jane] Bridson, housewife, Glen Rushen, 1923’.

JFSS/VII/28(1924): 158.

A fuller version of this song containing six quatrains was ‘taken down from Mrs. [Anne Jane] Bridson, Glen Rushen’ (no date) and appears in MM MS 5433B. This fuller version seems to have been taken down independently.

2.1.5. Tappagyn Jiargey

Tappagyn Jiargey (Red Top-Knots).

‘Air from Moore’s ‘Manx Ballads’. English Version of the Manx Traditional Words by Mona Douglas’. No attestation or date.

Douglas (1928: 7-9). MD adds the following note:

This song is connected with the old Manx May-Day custom of a mock battle between Summer and Winter in which the Queen of Summer and her followers drive off the Queen of Winter and her forces and are hailed as victors. The Summer Queen’s headdress was decked with coloured ribbons to which the title [of the song] refers. This custom is no longer celebrated traditionally in the island, but the song is still fairly well known. The refrain has a peculiar and characteristic rhythm, and early collectors seem to have found difficulty in getting the exact note-value down on paper. In the version used here the actual notes are identical with Moore’s version [...], but the time has not been noted direct from folk singers (children at Ballaglass [Kirk Maughold]), and varies little from Moore’s notation. M.D. (Douglas 1928: 7).

Taken from Moore (1896: 48-49). Also in the Harrison Collection (1873) but under the title *Thapsagyn (sic) Jiargey* (plus staff notation), seemingly taken from Barrow (1820: 26) The tune to this song first appears under the title *Tapsagyn Jeargey(sic) – Red Cockade* in Barrow (*ibid.*).

2.1.6. Shelg yn Drean

Helg yn Drean (Hunt the Wren).

‘James Kelly, Ballachrink, Lonan, 1921’.

Kennedy (1975: 197).

Also in Moore (1891: 133-40, with full account of the custom and full text of the song); in Moore (1896, 64-7, with Manx Gaelic version entitled *Helg yn Dreain*). This song is traditionally sung in English in Man. There is no tradition of the song, so far as I am aware, ever having been sung in Manx. The song is widely represented throughout the British Isles. Details of printed sources can be found in Kennedy (*ibid.*).

The expected form of the title is *Shelg yn Drean*, with non-lenition in the 2nd pers. sg. imperative. Lenition here seems to have been a misunderstanding developed among early revivalists in Man.

2.1.7. Ny Kirree fo Niaghtey

Ny Kirree fo Niaghtey (The Sheep Are ‘Neath the Snow’).
‘John Matt Mylechreest, Thallow Hogg, Lonan, 1929’.

Kennedy (1975: 196).

Also in JFSS/VII/28(1924): 117-20 (four versions), Graves (1928, 170 from a ms. of J. F. Crellin, Orrisdale, Michael), Broderick (1991: 157-68).

In Kennedy (1975: 196) Mona Douglas provides the following information regarding her informant:

John Matthew Mylechreest, known throughout Lonan parish as John Matt, was an old shepherd-crofter, a friend of mine from early childhood. He lived with his sister, Christian, in the Thallow Hogg, a small croft, and had sheep on most of the hills round about, his own fields being on the edge of the mountains. He had only one arm, having lost the other in an accident while working on the construction of the Snaefell mountain railway [1890s]. But he was very active and capable, and after his sister died he lived alone and looked after himself until well into his eighties. He was a great story-teller, and also knew quite a few songs and dances. He knew all the places mentioned in *Ny Kirree fo Niaghtey* and would tell how the song was ‘made on’ Nicholas Colcheragh [Qualteragh], or Raby as he was called ‘before the Murreys [the Dukes of Atholl] [MD’s brackets - GB] came to Man’, by a young lad living in Raby who was a wonderful singer and fiddler, and how after the great storm and the loss of his flocks Raby himself died, so the tale went. John himself had worked for most of his life all around Raby, and had lived for a time at the Laggan Agneash, a croft at the foot of Snaefell (Mona Douglas, after Kennedy 1975: 196).

2.1.8. Snieeu, Wheeyl, Snieeu

Snieeu, Queeyl, Snieeu (Spin, Wheel, Spin).

‘Mrs. [Eleanor] Callow, Cardle Veg, Maughold, 1918-20’.

Kennedy (1975: 192 & 199).

Also in JFSS/VII/28(1924): 111-14, Clague Coll. II (MM MS 450A: Bk. 5: 52, Bk. 10: 130v, Bk. 16, 153; 3qq). In Morrison (1929: 66-74 with story), Moore (1896: 216; 1900: 50-53), Cashen (1912: 54), Douglas (1928: 22-23).

Regarding Mrs. Callow MD has this to say (Kennedy 1975: 199):

Mrs. Callow, a farmer’s wife who was about seventy-five when she sang this, was herself a capable spinner and knew many songs and stories. To her the ancient sea-god and first King of Man, Manannan mac Leirr, was no meaningless name to be forgotten but a living presence for ever about us [...] (Mona Douglas, after Kennedy 1975: 199).

2.1.9. Fer dy Clieen Click

No title, attestation or date.

Mona Douglas Coll. f.[17]. Also in Moore (1896: 44-5).

2.1.10. Fin as Oshin

Fin as Oshin [‘Fin and Ossian’].

MD in 1979 gave me two names: ‘William Caine, Jurby Curragh, and Jack Kermode, Port Mooar, Maughold’. No date.

Mona Douglas Coll. f.[3]. First three lines only. Also in Moore (1896: 2-5). For details of this song and its various mss, etc., see Broderick (1990, 2018b). So far as is known, this is the first instance of the tune accompanying the text.

2.1.11. Arrane y Vluggan

Linky-loo ny Arrane ny Vluggen [‘Linky-Loo or the ball song’].

‘Johnny Matey, Lonan’ [John Matt Mylchreest]. No date.

Mona Douglas Coll. f.[1A]. Kindly supplied to me by Colin Jerry, Peel, 09.02.1983 from MD.

In Clague Coll. I (MM MS 448A, Bk.1: 12/2 under the title ‘*Pa’ee Ned as Nelly gholl thie* [‘Paie Ned and Nelly going home’]. Nursery Song. ‘Halligan, Halligan, Linky-Long’).

Text from MD in Manx only (at times unclear). English translation by GB.

Hammagan, Hemmagan, Hammagan, Hemmagan	[‘H, H, H, H.
Hammagan joulagh Linky-loo	devilish H, Linky-loo
Hammagan, Hemmagan, Hammagan, Hemmagan	H, H, H, H.
Hammagan joulagh, ?shentree-loo	devilish H, Linky-loo
Linky-loo as Linky-loo	Linky-loo and Linky-loo
cur dou y vluggan, bare ny ?ghoo	give me the ball, would be better than ?not
Hammagan Joulagh Linky-loo	devilish H, Linky-loo
Hammagan Joulagh Linky-loo	devilish H, Linky-loo’].

2.1.12. Arrane Oie Vie

Good-Night Song (Arrane Oie-Vie).

‘Air noted from the singing of T[om] Taggart, Malew. English version of traditional words by Mona Douglas’. No date.

Douglas (1928: 32-33). MD notes:.

It was the custom to sing this song at the breaking-up of all gatherings, much in the same way as ‘Auld Lang Syne’ is still used in Scotland and elsewhere. M.D (Douglas 1928: 32-33).

Also in Moore (1896: 58-59), Clague Coll. II (Books 5 & 10, MM MS 450A) (1 qu.).

The texts of the next two songs are supplied in full, as their variants are pertinent to the commentary.

2.1.13. Fisherman’s Prayer

Text provided by Mona Douglas for JFSS/VII/28(1924): 100 as an adjunct to the ‘Sea Invocation’ (qv). English translation provided by MD. No attestation or date.

Pherick beg jeh’h cheayn	(Little Patrick of the sea
Bannee orrin as nyn baatyn	Bless us and our boats
Mie goll magh agh ny share chetstiagh	Good going out but better coming in
Lesh vie [<i>sic</i>] as marroo aynjee	With living [i.e. men] and dead [i.e. fish]
	in them.).

In this the first line, says MD (*ibid.*), was originally

Mannanan [Manannan] beg mac y Leirr (‘Little Mannanan, son of Leirr’.)

Versions of this prayer were already known. In his archaeological report of 1911 to the Isle of Man Natural History and Antiquarian Society (IOMNHAS), P. M. C. Kermode (*Proceedings of Isle of Man Natural History and Antiquarian Society I* [1910-11]: 267) noted the following (translation by GB):

[...] I am particularly indebted to Miss Sophia Morrison, of Peel, for furnishing me in August last [1909], with the Fisherman's Prayer, when putting out to sea. The invocation in these days is to the Trinity, but less than a hundred years ago was to St. Patrick, and, most remarkable of all, an old woman of nearly 90 gave Miss Morrison the following version, which she said had been used by her grandfather, in which Mannanan [Manannan] beg Mac Lir was invoked! Her father used the same words, substituting the name of St. Patrick for that of Mannanan:

Mannan beg Mac-y-Lir, fer vannee yn Ellan Dy bannee shin as nyn moatey [maatey] Mie goll magh as ny share cheet stiagh As bio as marroo sy vaatey	['Mannan beg Mac y Lir, one who blessed the island bless us and our boats Good going out, and better coming in and living and dead in the boat'].
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Then we have:

Dy bannee Pharick Noo shin as nyn maaty Parick Noo bannee yn Ellan ain Dy bannee eh shin as yn baatey Goll magh dy mie, cheet stiagh ny share Lesh bio as marroo sy vaatey	['May St. Patrick bless us and our boats']. ['May St. Patrick bless our island may he bless us and the boat Going out well, coming in better with living and dead in the boat'].
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And again:

Dy bannee yn Noo Parick shin as nyn moatey Goll magh dy mie as cheet stiagh ny share Ooille bio as ny merriu marin (Kermode [1910-11]: 267).	['May St. Patrick bless us and our boats going out well and coming in better all alive and the dead ones with us'].
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The imperative *bannee* 'bless' takes a direct object, as can be seen in *bannee shin* 'bless us' in the variants. MD's *bannee orrin* shows confusion with the idiom *bannaght ort* 'a blessing on you, bless you.' This suggests that her version of the song has either not been properly taken down, or was never taken down at all, even though the song itself is genuine enough. MD also shows confusion in this regard in the song *Arrane y Fee* below.

2.1.14A. Padjer Colum Killey⁹

Padjer son shee
Mona Douglas Coll. f.[17].
No attestation or date.

Padjer Colum Killey
Mona Douglas Coll. f.[21]. No attestation or date.
Contained in a letter on staff notation paper to
Charles Guard (c. 1975).
Mrs. [Annie] Clague, Niarbyl, associates the prayer
with Lag ny Killey (Douglas 1965: 16; 1966: 22-23).

Shee Yee as shee dooinny
Shee Yee as Colum Killy
Er dagh uinag, er dagh dorrays
Er dagh tooil cur stiagh re hollys
Er kiare corneillyn y thie
Er y voyl ta mish ny lhie
As [shee Yee orrym pene]

Shee Yee as shee dooinny
Shee Yee as Colum Killy
Er dagh uinnag, er dagh dorrays
Er dagh towl cur stiagh re-hollys
Er kiare corneillyn y thie
Er y voayl ta mish ny lhie
Shee Yee orrym pene

Translation [by MD]
(Invocation of Colum Killey)

⁹ See also *Dhooraght* 16 (Mee ny Nollick 1999): [1-4].

God's peace and man's peace
The peace of God and Colum Killey
On each window, on each door
On each chink where moonlight enters
On all four corners of the house
On the place of my repose
And God's peace on myself.)

This text is also known from earlier collections, e.g. the Harrison Collection and *Mona Miscellany* II (1873): 195, viz.:

2.1.14B. A Charm against the Fairies

Harrison (1873: 195):

Much has been said respecting charms in the first part of *Mona Miscellany* [1869]. The following is one respecting the banishing of fairies from the Isle of Man- (Harrison 1873: 195):

Thus freely translated -

Shee Yee as shee ghooiney
Shee Yee er Colum Killey
Er dagh uinnag, er dagh ghorrays
Er dagh howl joaill [goaill] stiagh yn Re-hollys
Er kiare corneillyn y thie
Er y voayl ta mee my lhie
As shee orrym feme [pene]

(The peace of God and peace of man
The peace of God on Colum Killey
On each window and each door
And on every hole admitting moonlight
On the four corners of the house
And on the place of my rest
And the peace of God on myself.)

This text is also printed in Roeder (1904: 42) under the same title. A version of this song is also found in Scotland and appears in Alexander Carmichael's *Carmina Gadelica* III: 264-265. See Appendix below (1. Padjer Colum Killey) for the full text.

The version of this song in MD seems genuine enough. However, the absence of attestation and date suggests that it was never collected by MD at all, but rather taken from the literary tradition.

2.2. Songs collected in Manx with no known variants

2.2.1. Churnal Jiu as Churnal Jea

Churning Song – Churnal jiu as churnal jea [‘churning today and churning yesterday’].
‘Noted by Mona Douglas. Sung by Mrs. Faragher, [Kerrooglass] Kirk Michael, c. 1919’. English translation via Archdeacon Kewley (cf. JFSS/VII/28(1924): xv).
JFSS/VII/30(1926): 312-313.

Churnal jiu as churnal jea
As goll dy hurnal mairagh
Ta wheesh d'eym er y churn

(Churning today and churning yesterday
And going to churn tomorrow
There's so much butter on the churn

cha vowym stappal gleashagh!	That I cannot stop moving [i.e. churning]
O trooid shiu jiu as trooid shiu jea as trooid shiu ooilley mairagh Ta wheesh d'eeym er y churn cha vowym stappal gleashagh	O come-you today and come-you tomorrow and come-you all tomorrow There's so much butter on the churn That I cannot stop moving').

This song is probably genuine. The Manx in the text reflects that of songs of the 19th century, e.g. use of English nouns with Manx verbal-ending *-al* to form verbs in Manx, here *churnal* 'churning' < Eng. 'churn', instead of the expected *mastey* 'mixing' (C/123).

2.2.2. Shiaull Ersooyl

Shiaull Ersooyl (Sail Away).
'Margaret Quayle, Glen Aldin, Lezayre, 1925'.

Kennedy (1975: 199). English translation by MD.

Shiaull ersooyl, my vaatey, vaatey braew Shiaull ersooyl, my vaatey, vaatey braew Choud as ta'n tidey gymmyrkey lesh Ta mee goaill arrane lesh chora jesh Shiaull ersooyl, my vaatey, vaatey braew	(Sail away, my vessel, vessel brave Sail away, my vessel, vessel, brave As long as the tide does bear us along In fine voice are we lifting our song Sail away, my vessel, vessel, brave.)
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The song is probably genuine.

2.2.3. Clean Suggane or Arrane y Ven-thie

Clean Suggane or Arrane y Ven-Thie (Invocation to St. Bridget).

'Mrs. [Anne Jane] Bridson, Glion Meay'. No date.

Collection attributed to Mona Douglas. Manx text only. English translation by GB.

Brede, Brede, tar gys my hie Tar gys y thie aym noght Brede, Brede, tar, oh tar gys y thie aym noght Foshil-jee yn dorrys da Brede as lhig da Brede cheet stiagh Brede, Brede, tar oo gys y thie aym noght	['Bridget, Bridget, come to my house come to my house tonight Bridget, Bridget, come, oh, come to my house tonight Open the door to Bridget and let Bridget come in Bridget, Bridget, come to my house tonight'].
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This text seems to have been taken from Moore (1891: 106) where it is similarly worded, viz: *Brede, Brede, tar gys my thie, tar dys thie aym noght. Foshil jee yn dorrys da Brede, as lhig da Brede cheet stiagh.*

For an episode concerning St. Bridget's Eve (31 January) see *Ned Beg Hom Ruy* (Edward Faragher, Cregneash) [*Oie'll Breeshey ayns Earyween*] (NBHR/146-48). For the invocation Faragher has: *Breed, Breed [...], tar gys yn thie ainyn nogh[t]* 'Bridget, Bridget, come to our house tonight' (cf. NBHR/147).

The use of the singular and plural imperatives, viz. *lhig da Brede cheet stiaght* 'let (thou) Bridget come in' and *foshil-jee* 'open ye', to refer to the same audience is a feature of Late Manx (cf. LDIM/125-26), as is failure of lenition in Moore's *my thie* 'my house' above, instead of the ex-

pected *my hie*. (LDIM/94-98). This seems to be a Late Manx version of an older chant.

2.2.4. The Baldwin Song

The Boaldyn (Baldwin) Song.

‘Noted by Miss Mona Douglas. Sung by Mrs. Killey, factory worker, Ballasalla, 1920’. English translation via Archdeacon John Kewley.

JFSS/VII/28(1924): 127.

Also collected by Sophia Morrison, c.1904-09 (cf. MNHL MS 09495 Box 6) (cf. Broderick 2018a: §2.1.8b).

Boaldyn heer as Boaldyn hiar

Lossey er’n sleightyn [ny sleityn]

lossey sy keeir [keeiragh]

Ta mish sy vagher ta’n raad goll sheese

O boayl cha mie ta Boaldyn!

(Baldwin west and Baldwin east

Flame on the mountains and flame in the twilight

It’s me in the fields and the road going down

O what a good place is Baldwin!)

The simplified form of the Manx def. pl. art. *ny* as *yn*, viz. *yn sleityn* (sg. *slieau*) ‘mountain’ is a feature of Late Manx (cf. LDIM/121-22). However, Manx *keeir* ‘dark colour...’ (C/106) (G *ciar*) is often used by MD for *keeiragh* ‘the darkness of the night, between day and night, or night-fall [i.e. twilight]’ (C/106) (ScG. *ciarach*), cf. below. Sometimes MD uses *keeiraght* for *keeiragh* (with excrescent *-t*).¹⁰

3. Songs inspired by English or Manx originals

Many songs that Mona Douglas maintains she collected seem for one reason or another to have been composed, but using a song (or part of a song), whether in Manx or English, as a model. These would in my view include the following songs:

3.1A. Milking Song

Milking Song (Arrane y Vleau (*sic*)).

‘Sung by Cathy Quayle, the Whallag [Arbory, nd.]. Noted by M[ona] D[ouglas]’.

Mona Douglas Coll. Nr. [9].

Let a blessing be upon thee if thou give me milk a-plenty

Give thy milk now, quick and easy, Then the calf shall come to suck thee

Pretty dark one, sweetly grazing in the meadow by the river

Give thy milk now, and my blessing be upon thee, little cow!

The above quatrain and tune associated with it seem genuinely to have been collected. The tune here noted down by MD, according to Bob Carswell, Douglas, is also known in Ireland. The tune used for *Arrane y Vleau* is clearly a variant of that used for the ‘Milking Song’. See also §1.1. above.

¹⁰ There is no evidence in the spoken language of final ‘broad’ *-ch /-x/ + /-t/* (cf. Jackson 1955: 94, HLSM/III: 94), but there is loss of final */-t/* in the cluster *-cht, -chd /-xt/*, e.g. */k’anax/, /k’anax/* ‘buying’, Ir. *ceannacht*, ScG. *ceannachd* (cf. Jackson 1955: 29, HLSM/III: 125). MD’s forms in */-cht/* may derive from her pronunciation of English?

3.1B. Arrane ny Blieaun

Arrane ny Blieaun ['milking song'].

'M. Douglas. Margot Quayle, Glion Aldyn'. No date. English translation by GB.

In Kennedy (1975: 196 'Mrs. Faragher, Kerro[o] Glass, Kirk Michael, 1929'). MD adds:

Mrs Faragher, a farmer's wife living on the hillside above the village, was one of the last native Gaelic speakers in the Kirk Michael area. She sang a churning song [v. *Churnal Jiu as Churnal Jea* above], as well as this milking song, and said that both were sung while milking or churning as a matter of course when she was a girl (Mona Douglas, in Kennedy 1975: 196).

Cur dty vainney, cur dty vainney
Choud's mish ta goaill Arrane
Lhig yn curn nish goll harrish
Lesh dty vainney, my vooa veen

['Give your milk, give your milk
while I am singing a song
Let the churn now flow over
with your milk, my dear cow

Chorus

Bannaght Jee nish cur orts nish
Ayr as Mac as Spyryd Noo
As Moirrey Bannit
bishee dty vainney, my vooa

May the blessing of God encourage you now
the Father and Son and Holy Spirit
and may the Blessed Mary
prosper your milk, my cow

Mie dty vainney, Mie dty vainney
Lesh key son yn eeym
Jean dty chooid share dy c[h]ur dou palchey
As yioy uss tooilley oarn.

Good is your milk, good is your milk
for cream for the butter
Do your best to give me plenty
and you will get more barley'].

As can be seen, the Manx text is clearly a remodelling of the above English text. The song seems to have been composed for use with children.

Verbal nouns are normally treated as masculine in Manx and in dependent position on an antecedent are lenited after the genitive singular masculine of the definite article, viz. *Arrane y Vlieaun*. MD's title *Arrane ny Blieaun* suggests feminine treatment of the verbal noun after the fem. form of the sing. def. art. *ny* (G *na*). Either that or misdivision of the def. art. with non-lenition in the dependent genitive of the verbal noun. See also *Arrane ny Blieh* next.

The expected lenition in the phrase *Moirrey Bannit*, i.e. *Moirrey Vannit*, is not always applied in the Late Manx period (19th century) particularly (cf. LDIM/94-102). In the clause *choud's mish ta goaill arrane* (lit. 'while (it is) I who is singing', the use of fronting seems unnecessary. We would have expected something like *choud as ta mee / mish goaill arrane* 'while I am singing'; this would fit the metre equally as well.

3.2. As yn Mwyllin, Mwyllin O

Arrane ny Blieh

Clague Coll. Bk. 5: 52, Bk. 10: 130r, Bk. 16: 154.
Tune C1/25:3 Joseph Crellin, Colby.
Book 16 version:
(see also *Mannin* 8 (Nov. 1916): 493).

Grinding Song (Arrany [*sic*] ny Blieh).
'Collected from Margot Quayle, Glen Aldyn
Mill and translated by Mona Douglas'. No
date.
Douglas (1957: 24-27). Third stanza printed
with translation in Douglas (1966: 59).

Also JFSS/VI/21(1918): 19, JFSS/VII/30
(1926): 313.

Myr hie mee sheese lhiattee lhargagh
As honnick mee ayns y mwyllin skeilley
Ben aeg bwaagh ny lhie cooyl y ching
As cha nee'n mwyllin urree va jing'
As y mwyllin, mwyllin O
as y skeilley, skeilley noa
As ny coggyn brish' ayns y mwyllin

(As I went down the side of the hill
I saw in the shelling mill
a fine young woman lying behind the end
but it was not the mill that was crowding her
And the mill, mill O
and the new shelling, shelling
and the cogs broken in the mill.)

O ta'n corkey mie son beisht as dooinney
T'eh jannoo cheh as lajer ooilley
As ayns coonlagh corkey mie dy lhie

O yn mwyllin, mwyllin O
as yn arroo, arroo noa
As ta'n grine veg corkey goll gys y vwyllin

(O the oat is good for men and cattle
It makes them strong for work or battle
And in oaten straw 'tis good to lie

O the mill, mill O
And the corn-crop that is new
And the little grains of oats going to the miller'.)

O ta'n curnaght mie son berreen as arran
Mie lesh caashey, eem as sollan
T'eh mie ayns thie as mie ayns Keeill
O yn mwyllin, mwyllin O
as yn arroo, arroo noa
As ta'n grine veg curnaght goll gys y vwyllin

(O the wheat is good for bread and butter
Or to make a cake that is even better
It is good at home and good for Church.
O the mill, mill O
And the corn-crop that is new
And the little grains of wheat are going to the miller)

O ta'n grine veg oarn ny share ny ooilley
Te ynrican oarn ta mee goaill son follieu
Bee oarn cur bioys er ny ching ayns cree
O yn mwyllin, mwyllin O
as yn arroo, arroo noa
As ta'n grine veg oarn ersooyl gys y vwyllin

(O the barley grains the corn of fortune
From that alone will I take my portion
It will give new life to the sick at heart
O the mill, mill O
and the corn-crop that is new
And the little grain of barley's away to the miller).

As can be seen from the earlier version, the song tells of 'grinding' women (sexually) and is thus earthy in content. This motif is widely found in European folk-songs. An early French version is supplied in the Appendix below (2. *Mwyllin, Mwyllin O*) for comparison. As many of MD's songs had children in mind, the above theme would likely have been regarded as unsuitable. A song of a more general nature geared to children's needs would have been required.

The phrase in the third stanza *ching ayns cree* ‘sick in/at heart’ is clearly a translation. Expected would have been something like *lag-chreeagh* ‘down-hearted’. This may suggest that the English version has been composed first, then translated into Manx. For this feature see also §5 below.

The title *Arrane ny Blieh* ‘song of the grinding’, with feminine treatment of the dependent verbal-noun (cf. *Arrane ny Blieaun* above) is a feature of Late Manx, cf. the place-name *Cronk ny Fasney* ‘hill of the winnowing’ (G. *fasgnadh*) in Kirk German (PNIM/I: 237) instead of the expected *Cronk yn Asney/ee* (*cnoc an fhasgnaidh*). Here, the use of the gen. fem. sg. of the Mx. def. art. would avoid the lenition required after the gen. masc. sg. of the def. art. The form *Arrane ny Blieaun* may also reflect this trend in Revived Manx.

3.3. The Plover’s Lament

Arrane y Lhondhoo

The Plovers Lament

J. R. Moore (n.d. [c. 1910]): f.[6].
English translation by GB.

Song of the Blackbird (Arrane y Lhondhoo).

‘Collected, and the English version of the Manx traditional words by Mona Douglas’. No attestation or date.

Douglas (1957, 16-19).

Also in Graves (1928, 159). No attestation or date.

When the Blackbirds built their nest they agreed together that when the young arrived they would go shares in looking after them. But Father Blackbird was a gay fellow, and often went off on excursions on his own, leaving his poor wife to sit alone on the nest all day, and sometimes for days together. So this is what she sang: a call to her mate to come back, because she is tired waiting (Douglas 1957: 16).

In Kennedy (1975: 195) MD gives Tom Taggart, Grenaby, Malew, 1924, as her source. She adds:

Tom Taggart, of Grenaby, Malew, who sang the Arrane y Lhondhoo, was a fiddler as well as a singer, and he knew many songs [...]. Besides *Arrane y Lhondhoo* he knew other bird songs and stories (Mona Douglas, after Kennedy 1975: 195).

For other songs from Tom Taggart (collected by Prof. Carl Marstrander, 1930) see HSLM/I: 388-91.

Lhon dhoo vel oo chit vel oo chit
Gioll oo dy darragh oo
S’foddey my-siallagh oo
Cha jig dy braa cha jig dy braa.¹¹

Lhondhoo, lhondhoo, vel oo cheet, vel oo cheet
Gob airh, gob airh, coamrey dhoo, coamrey dhoo
Skee feagh, skee feagh
Lhondhoo, lhondhoo, lhondhoo.

[‘Blackbird, are you coming, are you coming
you promised that you would come
and long may it please you (?)
(I) will never come, will never come’].

(Blackbird, blackbird. will you come, will you come
Beak of gold, beak of gold, suit of black clothing you
Weary am I waiting here
Blackbird, blackbird, blackbird.)

3.3.1. Kione Jiarg [‘red head’]

Tar bieau, tar bieau, lhondhoo, lhondhoo

¹¹ Collected originally by J. R. Moore before 1910 (cf. MNHL MS 09495 Sophia Morrison Papers, Box 6).

coll. by A. W. Moore. No date.
The Manx Note Book I (1885): 54.
English translation by GB.

Laa liauyr, laa liauyr, keirys dhoo, keirys dhoo
Skee feagh, skee feagh
Lhondhoo, lhondhoo, lhondhoo.

Kione jiarg, Kione jiarg
Apyrn dhoo, Apyrn dhoo
Vel oo cheet, Vel oo cheet
Skee fieau, Skee fieau
Lhondhoo, Lhondhoo

(Come soon, come soon, blackbird, blackbird
Long the day, long the day, darkness comes, darkness
comes
Weary am I waiting here
Blackbird, blackbird, blackbird.)

['Red head, red head / black apron, black
apron/ are you coming, are you coming?
tired of waiting, tired of waiting / black-
bird, blackbird'].

As can be seen, this song has earlier variants. However, MD's version seems to be an expanded form of the earlier versions. The Manx. word *feagh* in the phrase *skee feagh* above means 'quiet, calm, still' (ScG. *faothach*). The phrase would then mean 'tired and weary'. However, it may be a mishearing for *skee fieau* (G. *feitheamh*) 'tired of waiting', as in the earlier forms. So far as is known, the form *keirys*, presumably 'darkness'(?), does not exist in Manx, for which there is *keeiragh* (ScG. *ciarach*).

3.4. Arrane y Clean

Arrane ny Sheeaghyn Troailtagh

Coll. by Wm. Cubbon in Arbory parish, nd.
In *Mannin* I (1913): 52.
Also in JFSS/VII/28(1924); 164 as
'The Arbory Cradle Song'.

Song of the Travelling Fairies (Arrane ny
Sheeaghyn Troailtagh).
'Collected from Caesar Cashen, Peel, and translated
by Mona Douglas'. No date.
Douglas (1957: 4-8).

He [Cubbon] learnt the tune and verse attached to
it from an elder sister (JFSSVII/28(1924): 164).

In this curious little lullaby the various birds seem to be
invoked to protect the child against any mischievous
intentions of the Travelling Fairies (Douglas 1957: 4).

In Kennedy MD gives 1930 as the date of collection
from Caesar Cashin and provides the following
account:

Caesar Cashin [...] was really a Dalby man and had been fishing
out of the Niarbyl. He said that there used to be a little dance after
each verse imitating the movements of the particular bird named:
blackbird, falcon, seagull and wren. These birds are probably in-
voked in order to protect the sleeping child from any fairy mis-
chief (Kennedy 1975: 196).

In the Glion of Balla Comish
The Lhondhoo will build her nest
Sleep thee, my baby (x 3)
And thou'll get the birdie

V'ad oie ayns y Glion dy Ballacomish
Jannoo yn lhondoo ayns shen e hedd
Chaddil oo, lhiannoo
Hig sheeaghyn troailtagh orrin
Bee dty host nish, ta mee geamagh er yn ushag

Dy Droghad Cubbon, Awin Colby
The Ushagh Happagh builds her nest

V'ad oie ayns Glion Rushen dy reagh ny sleityn
Jannoo yn shirragh ayns shen e hedd
Chaddil oo, lhiannoo, etc.

In the scraas of Mullyn Colcheragh
The Gollan Geayee will build her nest

V'ad oie er ny creggyn Kione-y-Spainagh
Jannoo y foillan ayns shen e hedd, etc

Hig ad gys Gordon, agh ayns shen cooie
Jannoo yn dreean veg e hedd, etc.

(They stayed for a night in the Glen Ballacomish
Therein the Blackbird makes her nest
Sleep thou, my wee one,
The Travelling Fairies will come
Be in thy silence, and I'll call the birdie

One night they rested in Merry Glen Rushen
Therein the Falcon makes her nest

One night they were on the Head of the Spaniard
Therein the Seagull makes her nest

They'll come to Gordon and there all cosy
Makes the small Jenny wren her nest
Sleep then, my wee one
And fear not Themselves at all
Be in thy silence while I call the birdie).

As with the previous song *Arrane y Vlieh*, MD's version seems to be an expanded form in Manx of the attested earlier variants.

The bird-names supplied by MD in her text are masculine in Manx, but are treated by MD as feminine, as indicated by the phrase *e hedd* 'her nest'. The use of a separate feminine form with *h*-before vowels had disappeared by the time of Late Manx and is scarce even in Classical Manx. The use of the feminine here seems to derive from the English of the earlier version, which, if so, would suggest that MD's version is her own.

The phrase *Glion dy Ballacomish* for 'the glen of Ballacomish' would be a direct translation of the same in the earlier variant. Ordinarily this would be *Glion Vallacomish* or *Glion Balla-comish*, cf. *Ghlan Ballacowle* 'Ballacowle Glen' in Kirk Maughold (PNIM/IV, 78).

The attested name for Spanish Head is *Kione Spaine*y (cf. PNIM/VI, 446). The form *Kione y Spainagh*, so far as is known, is nowhere attested.

3.5A. She Lhong Honnick Mee

She lhong honnick mee ['it was a ship which I saw'].

Clague Coll. I. Tune published in JFSS/VII/28(1924): 134. Text from an old note book, now lost but then available to Anne Gilchrist, published in JFSS VII/29(1925): 209. English translation via Archdeacon Kewley.

She lhong honnick mee as ee shiaulley
As ee shiaulley er y keayn shoh mooie
As va ny coordyn eck bobbinit ny sheeshey
Va'd shinal myr airh buigh syn errica [aarkey]
or Cha naik mee rieuu lhong s'aalin na v'ee

(It was a ship I saw and she was sailing
And she was sailing on the sea out here
Her ropes were tasselled with silk
They were shining like yellow gold on the ocean
- I never saw a prettier ship than she was.)

3.5B. She Lhong Honnick Mee

A Ship Sailing (She Lhong honnick mee)

'Air from the Clague collection [I]. English version of the Manx traditional words by Mona Douglas'. No attestation or date.

Douglas (1957: 44-7).

She lhong honnick mee as v'ee shiaulley
As my lomarcán mish er y y traie
V'ee goll roym er y tidey dy tappee
O ho, she ish baatey my ghraih
B'laik lhiam dy beign goll ersooyl marish
Sy baatey goll magh marish my ghraih.

(A ship did I see and she sailing
And I all alone on the shore
Twas swiftly she drew down the tideway
O ho, for my lover she bore.
Oh, I'd like to go away with her sailing
To go out in that fair vessel with my love.)

Ve ny teadyn eck soilshean myr argid
As ish shiaulley magh shen dy braew
Myr airh ren ee skell er yn ushtey
Lhong ny saalin, cha vaikyms ayn rieuu
B'laik lhiam dy beign goll ersooyl marish
Sy baatey goll magh marish my ghraih.

Her ropes seemed all shining like silver
And she sailing bravely out there
Like gold gleamed her hull on the water
I never saw [a] vessel more fair
O I'd like to go away with her sailing
To go out in that fair vessel with my love.

She my ghraih honnick mee er y stiurey
Nagh row eshyn jannoo dy mie!
Fer 's niartal sy lhong ta my ghuilley
Yn dooinney ny 's bwaagh ayns y thie
B'laik lhiam dy beign goll ersooyl marish
Sy baatey goll magh marish my ghraih.

My lover I saw at the steering
O sure on the rudder his hand
The strongest of sailors my lad is
The best man to look at on land
O I'd like to go away with her sailing
To go out in that fair vessel with my love.

My vees eshyn maryms er 'n Ellan
Gyn baatey ny shiaull dy gholll veih
O ho, eisht cha lhias dou freayll arrey
My lomarcán faagit as treih
O b'lháik lhiam dy beign goll ersooyl marish
Ny dy 'reayll oo ayns shoh maryms, O my ghraih!

But if he were with me on the Island
Without boat or sail to depart
O ho, then I need not be watching
Left lonely and heavy of heart
O I wish that I might go away sailing
Or that I might keep thee with me, O my love.)

As with the previous two songs, this seems to be an expanded version by MD of the earlier variant recorded in Clague, though the text hangs well together.

The verbal noun *skell* would be for *skellal* 'disappearing', cf. also *jeeagh* for *jeeaghyn* below. The phrase *sy baatey* 'in the boat', with failure of lenition after a preposition and definite article, would be Late Manx. We would otherwise have expected *sy vaatey* (ScG. *sa bhàta*).

The songs in this section appear to be expanded versions of earlier attested forms adapted to meet the needs of the Revival.

4. Songs in Manx from no known original fragments

This category contains material seemingly based on apparently non-extant original fragments allegedly collected from known informants and developed therefrom, when not entirely composed by Mona Douglas herself.

4.1. The Manannan Song

The Mannanan (*sic*) Song.

‘Noted by Miss Mona Douglas. Sung by Mrs. Shimmin, Housewife, Foxdale, 1921’.

JFSS/VII/28(1924): 101-2. English translation via Archdeacon Kewley.

Also in Douglas (1966, 12 ‘sung by children some thirty years ago’).

Craad ta'n Ree? T'eh er'n cheet [er jeet] ¹² veih Flaunys	(Where's the king? He has come
Harrish y cheayn dys mullagh Varrool	from Flaunys [heaven] over the sea
Craad ta'n Ree? T'eh er'n cheet veih Flaunys	to the top of Barrule
Harrish y cheayn dys mullagh Varrool	

Cred t'eh jannoo? T'eh jeeagh my-heear	What's he doing? He's looking
Soie fo chay er mullagh Varrool	behind him [or westward] sitting
Cred t'eh jannoo? T'eh jeeagh my-heear	under the mist on the top of Barrule
Soie fo chay er mullagh Varrool	

Quoi ta'n Ree? Ta'n Ree Mannanan	Who's the king? The king's
Ta cashtal echey er mullagh Varrool	Manannan. He has a castle on the top
Quoi ta'n Ree? Ta'n Ree Mannanan	of Barrule.)
Ta cashtal echey er mullagh Varrool	

This seems to be a composition. The form *er'n cheet* for *er jeet* (**ar dtidheacht*) ‘after coming, having come’ would seem to suggest imprecision rather than a misprint, as it occurs twice. The verbal noun *jeeagh* would be for *jeeaghyn* (ScG. *deuchainn*), cf. *skell* for *skellal* above. A use of the full form *jeeaghyn* would not affect the metre or rhythm. Abbreviated forms of verbal nouns seem to be a feature of MD's Manx.

The phrase *Ta'n Ree Manannan* ‘the king is Manannan’ is acceptable in Manx, though *Manannan yn Ree* would have been more idiomatic, but the position of ‘Manannan’ in the line requires the stress to fall on the second syllable, i.e. in accordance with its pronunciation in English. Its pronunciation in Manx (as in other branches of Gaelic) would require the stress on the first syllable.

The spelling is usually *Manannan* (G. *Manannán*). It means ‘he who is born in, comes from *Manu* (g. *Manann*), i.e. Man’. For details of Manannan in Celtic tradition and mythology, see Wagner (1981: 1-28).

4.2. Arrane y Niece

Arrane ny Niece [Arrane y Niece] (‘The Washing Song’).

No attestation or date.

Mona Douglas Coll. [1]. Text only. From a typescript in MD's music mss. English translation by GB.

¹² Gilchrist's emendation.

In Kennedy (1975: 195 -
With attestation and date, viz. 'James Kelly, Ballachrink, Lonan, 1921').
MD adds (Kennedy *ibid.*):

James Kelly said that this was the song the women always used to sing when washing their babies. He maintained that they learned it first from the fairies, who had been heard singing it as they washed their own babies in the early morning in the Awin Ruy, a small river near this farm. The words seem to be a kind of incantation for the child to grow in beauty and strength.

James Kelly, who had lived on the farm at Ballachrink all his life, had been brought up there with two old uncles who spoke only Gaelic. When he was a young man taking farm produce to Douglas he liked to take him someone who spoke better English than himself to deal with the customers, but when he sang this for us he was in his eighties and spoke English fluently, though he still preferred and felt easier in the Gaelic (Mona Douglas, after Kennedy 1975, 195).

Bee dty host, my villish, bee dty host, my villish!
Niee mish dty laueyn, niee mish dty c[h]assyn
Aalin t'ou, my lhiannoo, bane as rea dty challin
Sheidey dty c[h]oamrey meein
Dagh laa cur aalid ort
Vyrneen lhiam y folt casagagh
Ree ny rollagyn cur bannaght ort
O my chree, my stoyr!

[Be silent, my sweet one, be silent, my sweet one
I will wash your hands, I will wash your feet
beautiful you are, my child, fair and smooth your
silk your fine clothing (body
Every day putting beauty on you
O my wee girl of curly hair
the king of the stars blessing you
O my heart, my treasure

C(h)ooid nagh gaase [n'aase] sy voghrey
Lhig eh gaase syn keeiraght
Niee mish dty laueyn, niee mish dty c[h]assyn
C(h)ooid nagh gaase syn oie
Lhig eh gaase ec munlaa
Cur ort dy chooilley g[h]rayse
Dagh laa cur niartys ort
Vyrneen lhiam ny folt casagagh
Ree ny rollagyn cur bannaght ort
O my chree, my stoyr!

That which does not grow in the morning
let it grow in the twilight
I will wash your hands, I will wash your feet
That which will not grow at night
let it grow at midday
bestowing on you every grace
Every day giving you strength
my wee girl of the curly hair
the king of the stars blessing you
O my heart, my treasure'].

Again, seemingly a composition. The use of *my stoyr* 'my treasure' is, so far as is known, not otherwise found in Manx traditional songs. It is a feature of some popular songs in Irish, e.g. *a stór, a stór, a ghrá, a stór, a stór, an dtiocfaidh tú?* (cf. Ó Baoill 1975, 16).¹³

The phrase *nagh gaase* for *nagh n'aase* 'that will/does not grow', i.e. the use of the verbal noun (twice) instead of the future form would suggest a composition here.

4.3. Dobberan son Ben-Raun

Dobberan Son Ben Raun ['lament for a seal-woman'].

Manx text (only) copied by Charles Guard from an original by MD. Text in Charles Guard's hand.
No attestation or date. English translation by GB.

O s'mooar my osnagh, moar er y fa [dy vel] my ghraih ersooyl
lesh foddeaght er-lheh she mish fegooish bree
Sy keeiraght er y traie honnick mee my ven shooyl

¹³ By 1921 MD was secretary of the Manx branch of the Celtic Congress (*DNB* 2004, Bazin 1998, 129). This would have brought her into contact with Irish colleagues, and thereby Irish tradition.

As v'ee goll voym myr scaadoo ny h'oie - ogh-hene, ogh hi!

V'ee troggal seose e chione as sheeyney magh er y cheayn
V'ee chyndaait ayns raun, as mish freayll arrey mie
Eisht, scoltey ny tonnyn hie e[e] ny lomarcán
Gys ellanyn ny twoaie raad e Kynney ny lhie

She dobberan mish jannoo er e hon, oie as laa
Ta tromid down orrym as seaghyn dy liooar
My lomarcán faagit gyn gerjagh my vea
As my ghraih ersooyl nish ayns ny spoaraghyn moar

[‘Oh, how great my sigh, great as my love is gone
with particular longing it is I (who is) without spirit
in the twilight on the shore I saw my wife walking
as she was going from me like the black shade of the night – alas!

She was lifting up her head and stretching out on the sea
she was changed into a seal, and me keeping a good watch
Then splicing the waves she went alone
to the islands of the north where her folks lie.

It is a lamenting I am doing for her night and day
There is a deep heaviness on me and plenty of sorrow
Left alone without joy in my life
and my love gone now into the great open spaces’].

In the phrase *she dobberan mish jannoo* ‘it is a lamenting me doing’ *she dobberan ta mish jannoo* ‘it is a lamenting (that) I am doing’ or *she dobberan nieeym jannoo* ‘it is a lamenting I (will) do’ would have been better. The word *tromid* ‘?weight, heaviness’ does not exist in Manx, for which there is *trimmid*; there is *trome* meaning ‘heavy’. The text here suggests composition.

4.4. The Sea Invocation

The Sea Invocation (Geay Jeh’n Aer).

No attestation or date.

‘Collected, and the English version of the Manx traditional words by Mona Douglas’. English translation via Archdeacon [John] Kewley.

Douglas (1928: 2-3).

The singer who gave me this song [Mrs. Shimmin, Foxdale, see below] said it was ‘a girl’s good wish for her lover on the sea, and the girls would be singing it when the boats would be away at the fishing’. She knew nothing of the meaning of the three names invoked, but Miss A. G. Gilchrist [Gilchrist 1928, 100] suggests that ‘Shonest’ may be a version of ‘Shony’, a sea deity known in the Hebrides. The names are pronounced ‘Show-ness’, ‘Loudth-ess’ and ‘Ray’ respectively, and the refrain as ‘Ho ro a-ree a-ro’ M.D. (Douglas 1928: 2).

The song seemingly first appeared in Gilchrist (1924: 99), where it is printed under the rubric: ‘Noted by Miss Mona Douglas. Sung by Mrs. Shimmin, Housewife, Foxdale, 1921’. According to Gilchrist, she wrote to Mona Douglas about this song and received the following reply:

‘The Sea Invocation’ is a girl’s song, but I am not sure that it is a song of labour, though it may quite probably be. The rhythm seems to me a little like a rowing-song, but the old woman who sang it for me [Mrs. Shimmin] only

said it was ‘the good wish of a girl for her lover on the sea’, and she did not even seem very sure as to the meaning of what she sang, in detail, anyway. The line ‘Shonest, Leodest, as y Raa’ has puzzled me not a little: Like you, I at once thought of Shoni [the sea-god][Gilchrist’s brackets - GB] but the matter is complicated by the fact that the three names are all *farm-names* [sic]. Of course three farms would not be invoked, so at a guess I should say that a practice has been followed which I have occasionally come across in connection with certain ‘fairy’ things - charms and so on - that is, a forbidden thing will either have its name altered for common use, or will be referred to under the name of some common place, object, or even a well-known person occasionally. It is a difficult process to explain, but it certainly exists [...] [Mona Douglas] (Gilchrist JFSS/VII/28(1924): 100).

In her comment on this feature Anne Gilchrist (JFSS/VII/28(1924): 100) wrote:

[...] For further references to Shoni, who was a ‘sea-god in Lewis’ to whom a cup of ale was sacrificed for luck, see the late Dr. George Henderson’s *The Norse Influence on Celtic Scotland* (1910). Without yielding to further speculation on the signification of Shonest, Leodest and the Raa, a word may be said on the name-disguises found in the language used by Manx fishermen at sea - these *haaf-names* [ON *haf*, the sea] [Gilchrist’s brackets - GB] and the superstitions connected with them being related to similar sea-names and customs round Norway, the Faroes, Shetlands, Orkneys, the north-east coast of Scotland, and Yorkshire [...] (Gilchrist JFSS/VII/28(1924): 100).

Gilchrist goes on to give some examples from Jakobsen. Manx examples can be found in Roeder (1904: 13, 81, 82, 107, 108), and in HLSM/I: 328-31. Only one stanza is attested.

Geay jeh’n aer ta my ghraih er y cheayn	(Wind of the air, my love’s on the sea
Ho ro y ree y ro, ho ro y ree y ro!	ho ro y ree y ro, ho ro y ree y ro!
Jean yn earish kiune as meein	Make the weather calm and fine
Ho ro y ree y ro, ho ro y ree y ro	ho ro y ree y ro, ho ro y ree y ro!
Shonest Leodest as y Raa	Shonest. Leodest and the Raa
Cur aigh vie as maynrys da	Give good luck and happiness to him
Slaynt as shee as eash dy vea	Health and peace and length of life
Ho ro y ree y ro, ho ro y ree y ro!	ho ro y ree y ro, ho ro y ree y ro!

The vocable refrain *ho ro y ree y ro* or refrains of this type are not otherwise attested in Manx traditional songs, but are a feature of many Scottish Gaelic traditional songs, e.g. *Éile le ho ró ho hù o*, *Hó ró hùg a hug o*, *Hì ri ill ù ill ò*, *Illiu o ro hù o*, etc., particularly waulking songs (cf. *Waulking Songs from Barra, Scottish Tradition 3*, Tangent Records TNGM 111, 1972).

The farm name *Shonest* is in fact pronounced [‘hɔ:nəs] (PNIM/IV: 349); a form [‘jo:nəs] is not otherwise attested, and so any association with the Norse sea-god *Shoni* is therefore unlikely. Nevertheless, the farms Shonest and the R(h)aa lie adjacent to each other in the parish of Kirk Lonan, while Leodest lies in Kirk Andreas in the north. Shonest and Leodest appear to be Norse names in *-stadir* ‘settlement’ (cf. PNIM/IV, 349, III, 144) and the R(h)aa, either a Norse name in *rá* ‘boundary (farm)’ or Gaelic *ráth* ‘fortress (farm)’ (cf. PNIM/IV, 346-7). These names seem to have been chosen at random.

The whole gives the impression of being a composition.

4.5. Arrane ny Seyir

Arrane ny Seyir [‘song of the carpenters’].

Mona Douglas Coll. [14].

No date or attestation.

Text (in Manx only) on a typed sheet within the ms. English translation by GB.

Ta’n fuygh creoi ny darragh	[‘The hard wood of the oak
Ny share son lhuingey-varrey	is better for a sea-boat

As jannoo shin ny baatyn beggey
Cowrey mie son cloan yn ooir
Dy kinjagh shegin dooin gobbree
Lesh ourdyn as lesh treiny
Dy yannoo lhuingys beggey
son aigh-vie er cloan yn ooir
Clic-clac, clic-clac, clic-clac, clic-clac, Ai.

And we build the little boats
a good sign for the children of the soil
Always we have to work
with hammers and with nails
to make little boats for the good luck
of the children of the soil
Clic-clac, clic-clac, clic-clac, clic-clac, Ai']].

The phrase *jannoo shin* is another example of the use of a verbal noun in place of a conjugated verb, e.g. *níee mayd* ‘we (will) do’.

The item *obbree*, intended to be the verbal noun (*g*)*obbragh(ey)*, normally means ‘worker’.

The phrase *lhuingey-varrey* itself has no meaning, but is presumably intended to mean ‘sea-ship’. *Lhuingey* is the genitive singular of *lhong* ‘ship, boat’ (G *long*, g. *luinge*). The similar word *lhuingys* means ‘shipping, navy’ (G *luingeas*).

The inclusion of all of this here suggests imprecision implying that the song is a composition.

4.6. The Bulgham Sea-Song

‘Noted by Miss Mona Douglas. Sung by Mrs. Callow, Farmer’s wife, Maughold, 1912’.
JFSSVII/28(1924): 103. English translation via Archdeacon Kewley.

This [...] little snatch of song was sung to Miss Mona Douglas as a child. It seems as though it may have been a fisherwife’s lullaby (Gilchrist JFSS/VII/28(1924): 103).

Ta deiney treih, treih
S[n]y baatyn goll magh
Ta ny meilyn varrey garraghtey [garraghtee]¹⁴
Garraghty dy bragh

(The men are sad, sad [men are sad]
in the vessels going out
The sea is laughing (or the lips of the sea
are laughing), laughing ever more.)

A simplified form of the Manx plural definite article with plural nouns, e.g. *sy baatyn* ‘in the boats’ (for *sny* [*ayns ny*] *baatyn*) is a feature of Late Manx (cf. LDIM/121-122). The phrase *meilyn varrey* ‘sea-lips’ seems an unusual combination. So far as is known, it is nowhere else attested in Manx literature. The text is seemingly a composition.

4.7. Arrane y Fee

Arrane ny Fee [‘song of the weaving’].

No attestation or date. But MD told me c.1979 she had obtained it from a certain Hudgeon y Fidder (‘Hudson the Weaver’). No date.

Mona Douglas Coll. f.[19]. Text in Manx only. English translation by GB.

O cheet as goll as mooie as sthie
As ta mee jannoo eggey vie
Ta’n spaal goll harrish spaal goll fo
Dy yannoo skillea [‘skilleig] jiarg as doo

[‘O coming and going and out and in
and I am making a good web (?weft)
the shuttle goes over, shuttle goes under
to make a narrow strip (of) red and black

Refrain

Dy bannee Jee er’n eggey shoh
As er yn snaih va’n ollan sneeu

May God bless this web
and the thread the wool was spinning

¹⁴ Gilchrist’s emendation.

As er yn coamrey traa vees ayn and the clothing when it is there (it comes)
As bannaght mooar nish cheet er m'ayrn and a great blessing now comes ? on my share

O neose as nees[e] as noon as noal O down and up and hither and thither
Ta'n eggey gaase, cha nel eh moal the web is growing. it is not slow
Ta'n spaal goll [m'] yesh ta'n spaal goll lhean The shuttle goes to the right, the shuttle goes wide
Cha noddymys stappal gleashaghey I cannot stop it moving'].

In the title *Arrane ny Fee* the 'n' of the def. art. would be a carry-over from the 'n' of *Arrane*, i.e. we would expect *Arrane y Fee*, with non-lenition of 'f-' to preserve the integrity of the word *fee* 'weaving'.

The use of *mooie* 'out' and *sthie* 'in' for *magh* 'out of' and *stiagh* 'into', particularly *mooie* for *magh* becomes common during the Late Manx period (cf. HLSM/I: 117-18).

The use of *neose* 'from up, downwards' and *neese* 'from down, upwards' are not common and had disappeared by the Late Manx period (c. 1850).

The imprecation *dy bannee Jee* 'may God bless' takes a direct object with no intervening preposition, so *dy bannee Jee yn eggey shoh*, etc., cf. *bannee Jee shiu* 'may God bless you' (C/10; see also the Manannan Song above). But *cur bannaght er* 'put a blessing on, bless'. The use of *er* here shows a confusion idioms.

In addition, Hudgeon y Fidder was a well-known character, apparently involved in smuggling, from Ballafesson, Rushen (cf. Moore 1896: 212-13) and is unlikely to have been the source here.

For the above reasons the text is likely a composition.

5. Songs composed in Manx each with a separate English version

What we seem to have here are separate Manx and English versions of the same song, both seemingly composed by Mona Douglas for Douglas (1957), so that both could be sung independently of each other, rather than the English version being a translation of the Manx, as MD maintains.¹⁵

5.1. Yn Lhiannan Shee

The Fairy Sweetheart (Yn Lhiannan Shee).

'Air from the Clague collection. English version of Manx traditional words by Mona Douglas'.

No date or attestation.

Douglas (1957: 13-15).

Va ben aeg bwaagh v'ee cheet veih Kilkenny A pretty girl coming from Kilkenny
As mish my lomarcan ec knock ny Shee And I alone by the Fairy Hill
V'ee ersooyl cha dindeasagh ayns y lheannee So small and dainty she paced the meadow
Hie me[e] ayns follagh dy yeeagh my haie I lay in hiding to gaze my fill

O quoi va shoh cheet rhym veih Kilkenny O who was she coming from Kilkenny
Joaree ny 's aalin veih foddey jeh? A lovely stranger from far away?
Va'n folt dhoo veein eck as commey tanney Her soft dark hair and her shape so slender
Myr ashlish Vouldyn soilshean syn oie Were like a dream on this Eve of May.

¹⁵ Hence the removal of the round brackets accompanying the English version.

Ceau shilley bieau v'ee, as geiyr mee urree
 Hayrn ee mish heese ayns glion ny v'laa
 Agh ayns e phaag va'n feaght ny hushtey
 Hoiggal mee eisht v'ee Lhiannan Shee

She smiled and I could not choose but follow
 She drew me down in the blossoming glen
 But when we kissed, cold her lips as water
 I knew I courted a Fairy then

O Lhiannan Shee, ta mee clashtyn kinjagh
 T'ou geamagh orrym trooid oie as laa
 Cha noddym cur graih nish er ben marvaanagh
 She mish my lomarcan trooid my vea.

O Fairy Sweetheart, I hear you calling
 At dawn and dusk in the lonely ways
 Your kiss has lured me from mortal women
 Alone I wander through all my days.

So far as is known, there is no place-name *Knock ny Shee* attested in Man. The nearest would be *Port y Chee* 'fort, rampart of the tumulus' in Kirk Conchan (PNIM/III: 412). The elements *Shee*, (G *sídh(e)*), can be interpreted as 'fairies', but then the element *ferrish(yn)* < English 'fairies', is found, e.g. *paal ny ferrish* 'the fairy coop' e.g. in Kirk Lonan (PNIM/IV, 342).

Next we have another two examples of abbreviated verbal nouns: *follagh* for *follaghey* 'hiding' (G *folachadh*) and *jeeagh* for *jeeaghyn* 'seeing, discerning' (ScG *deuchainn*). The phrase *hie mee ayns follagh* means 'I went into hiding' and is a direct translation of the English idiom.

The phrase *veih foddey jeh* 'from far off' directly translates the English idiom. The phrase *glion ny v'laa* is likely for *glion y v'laa* (with misdivision and singular for plural) 'glen of the flowers'. *Hoiggal mee*, presumably meaning 'I knew, understood', is as it stands impossible. We would expect *hoig mee* (ScG *thuig mi*), using the inflected preterite of *toiggal*. The paratactic arrangement of *hoiggal mee eisht v'ee Lhiannan Shee* 'I knew then she was a Lhiannan Shee' is a feature of Late Manx, following the English practice of omitting 'that' (cf. LDIM/139-40).

For *ben marvaanagh* (**marbhánach*) 'a mortal woman' we would expect lenition in the following adjective, i.e. *ben varvaanagh*. Failure of lenition in such circumstances is also a feature of Late Manx (cf. LDIM/94).

The Manx text to my mind is a translation of the English version, i.e. the English text came first, then the Manx version.

5.2. Yn Scollag Aeg

The Young Man (Yn Scollag Aeg).

'Collected from Mrs. Shimmin, Foxdale, and translated by Mona Douglas'. No date.
 Douglas (1957: 38-40).

O scollag aeg lesh casagyn aalin
 Dty hooilyn gennal t'ad stroi my shee
 Cha vel fys ayd ta my chree goll voym
 Tra beeyms fakin oo, laa as oie

O curly headed young man so handsome
 Your merry eyes have destroyed my peace
 But you don't know that my heart's gone from me
 Whene'er I see you, so wild it is!

Ta mish freayll arrey tra bee oo markiagh
 Sy voghrey magh er dty cabbyl dhoo
 Agh cha vel shuish cur shilley orrym
 Ny cur dou graihys, ro voyrnagh t'ou

I watch for you when you go out riding
 On your black horse in the morning bright
 But not a glance do you cast upon me
 So proud you are, O my heart's delight!

Cha yerkyms nish vees oo aym son graihdeyr
 Agh ta mee coonaghtyn dty gennallys
 Tra beeyms poost er shenn eirinagh berchagh
 Ayns ashlish lhiats bee'm son traa gyn-yss

I cannot hope you will be my lover
 But I'll remember your youthful charms
 And when I'm married to some old farmer
 In dreams, my love, I'll be in your arms.

For similar reasons the English text came first. Here we have another example of parataxis, viz. *cha vel fys ayd ta my chree goll voym* ‘you do not know my heart is going from mee’, instead of ...*dy vel my chree...* i.e. it follows English syntax (cf. LDIM/139-40).

Traa beem’s ‘when I will be’, *traa bee oo* ‘when you will be’, instead of the relative form *vees*, is a feature of Late Manx (cf. LDIM/127). The word *graihys*, so far as is known, does not exist in Manx, for which there is *graih* ‘love’. For *cha yerkyms* ‘I do not expect’ we would expect *cha jerkyms* without lenition (unless it is a misprint). The use of the relative form *vees* instead of (*dy*) *bee* is Late Manx (cf. LDIM/*ibid.*). We should perhaps read this line as *cha jerkyms dy bee-oo dooys son graihder*, with *dooys* ‘to, for me’ instead of *ayms* ‘at/by me’.

The English text stands on its own and has some literary merit. The Manx version is to my mind a translation.

5.3. Creg Willy Syl

Willy Syl’s Rock (Creg Willy Syl).

‘Collected from J[ames] Kelly, fisherman, Baldrine, translated by Mona Douglas’. No date. Douglas (1957: 9-12).

Fergagh feiyr ushtey sterr’ magh
Ard coraa er mooir as geay
O ta keoiys kea[y]ney, kea[y]ney
Craad rouailtagh, Ron, Ron.

Loud the noise of stormy water
High the voice of wind and sea
O there’s wildness crying, crying
Where you wander, Seal, Seal.

Tar dys shoh er creggyn greinagh
Traieyn aalin, tonny n keshagh
Tar, as gow dty haitnys marin
Mooinj er varrey, Ron, Ron.

Here are pleasant rocks and sunlight
Fair white beaches, foaming breakers
Come and take your pleasure with us
Our sea-kindred, Seal, Seal.

Ta shin foddeeaght, foddeeaght erriu
Shee dty vea as graih cur erriu
Tar, O tar, as cur orrin carrys
Cloan Druialtagh, Ron, Ron

We are longing, longing for you
We will give you love and welcome
Only come and give us friendship
Clan of magic, Seal, Seal.

Boayl t’ou cummal, sceddan palchey
Druiaight ghooie t’ou cur orrin
Tar, eisht, tar, cur dooin dty vannaght
Cloan ny marrey, Ron, Ron.

Where you are come fish in plenty
Spells of kindness you put on us
Come, then, come and give your blessing
Clan of ocean, Seal, Seal.

The phrase *craad rouailtagh* as it stands is meaningless, but presumably means something like ‘wherever you wander’. In such circumstances we would expect something like *raad erbee t’ou rouail* or (to suit the metre) *rouail t’ou*.

The form *Druialtagh* meaning ‘magic’, so far as is known, does not exist in Manx (unless it is a misprint), for which there is *druaigh tagh* (C. 60). *Druaight* means ‘a druid’. *Sceddan* ‘herring’ here and elsewhere is normally written *Skaddan*.

As with the foregoing, the English text has seemingly come first, then the Manx version.

5.4. Arrane Saveenagh

Slumber Song (Arrane Saveenagh).

‘Collected from Mrs. Shimmin, Foxdale, and translated by Mona Douglas’. No date.

Douglas (1957: 31-34).

O bee dty host, lhiannoo, er dty lunjean
Tra heidys y geay eisht leaystee yn clean
My brishys y bangan neose gys yn ooir
Hig lhiannoo as clean as ooilley nyn droor

O calm you, my baby, sleep while I sing
And as the wind blows you hammock will swing
But if the branch breaks down, down we shall fall
The babe in the cradle, the singer and all!

O bee dty host, lhiannoo, er baare y tonn
Tra yllys yn geay lunjeanee y lhong
She harrish yn aarkey, harrish y cheayn
Ayns lhiabbee t'ou cadley, lhiannoo veg veen

O quiet, My child, on a wave borne along
The tall ship is swaying, loud the wind's song
Tis over the tide-ways, over the sea
Wrapped safe you will slumber sailing to me.

Hear er y chronk glass, O lhiannoo my chree
Tra cheerys yn oie vees ooilley ec shee
Agh ass yn aer feayn hig snieuaneyn kiaull
Eaisht! Cluinnee uss adsyn syn troailt noon as
noal?

On the hills of the west, O child of my love
When darkens the twilight, peace broods above
But cobwebs of music through the air go
Hark! Can you not hear them drift to and fro?

I have silently corrected *bunjean* to *lunjean* 'swing, hammock' (and *bunjeanee* to *lunjeanee* 'will swing') in the text as an obvious misprint.

After *my* 'if' we expect lenition in the following verb. We have this in *my heidys* 'if...will blow', but not in *my brishys* 'if...will break'. Failure of lenition of this sort is a feature of Late Manx (cf. LDIM/127).

In main clauses *bee* 'will be' is sometimes replaced with its relative form *vees*, as we have in *tra chee[i]ryys yn oie vees ooilley ec shee*, instead of *bee ooilley*... This is also a feature of Late Manx (cf. HLSM/I: 106).

The form *snieuaneyn* is not found in Manx, for which there is *snauaneyn* 'fibres, gossamers' (unless it is a misprint). In *kiaull*, instead of *kiaulley* or *kiaullaghey*, we have another example of an abbreviated verbal noun.

As with the foregoing, I am inclined to regard the English text (which is well put together) as the basic text, and the Manx version the translation.

5.5. Smuggler's Lullaby

Smuggler's Lullaby (Arrane Ben Drogh Hraghtalagh).

'Collected from J[ames] Kelly, fisherman, Baldrine, and translated by Mona Douglas'.

Douglas (1957: 35-37).

This song is said to have been sung by the wife of a smuggler in an effort (successful) to warn her approaching husband of an unexpected raid by the Excise-men, by singing to her baby in the actual presence of the raiders while she served them with refreshments, so giving her man time to bestow all questionable cargo in a safe place before they went on board his fishing boat (Douglas 1957, 35).

Jeeagh quoi ta cheet, Ta'n Fer-ny-Keeshyn
C(h)addil oo my Laa-la
Shirraghey son ushtey-bio ny feeyney
C(h)addil oo my Laa-la
Ogh hene, lhiannoo meein
C(h)addil oo my Laa-la

See, the Excise men are coming
Sleep, my little hero!
They'll be seeking wine and whisky
Sleep, my little hero!
Ogh hene, child o' mine
Sleep, my little hero!

Hig yn fer-thie sy thie anmagh As cha bee noiraanaght echey.	Daddy's late, and we must warn him This run, he'll have naught illegal
Cuin ny Sostynee cheet orrin Cha vow [ad] red erbee meereiltagh	O, the English men may board us Nothing wrong will they discover
Lhig daue shirr[ey] ayns thie ny baatey Beggan aynjee nish agh sceddan!	Let them search in boat or dwelling Nothing's in the hold but herrings!

She fer ny keeshyn 'it is the tax-man' would be more idiomatic than *ta'n fer ny keeshyn* which means 'the man of the tax is (is what?)'. In addition, we have the article with the definite head-word as well as with the dependent definite genitive, a feature of Late Manx following English idiom (LDIM/123-24). Examples of imprecision of grammar?

The verb *shirraghey* does not exist in Manx, so far as is known, for which there is *shirrey* 'seeking' (G *sireadh*). An abbreviated for *shirr* can be found in stanza 4.

The term *ushtey bio* meaning whisky is a Revival term. The traditional term is *soo ny h-oarn* 'the juice of the barley' (G *súgh na h-eorna*), cf. the Manx version of Samuel Rutter's *Eubonia Bright* (1642-51): *Arrane er Soo ny Hoarn* 'a song about whisky' MM MS 188A.

The term *noiraanaght*, so far as is known, does not exist in Manx, unless it stands for *neunhee* 'nothing, naught'.

The title *Arrane Ben Drogh Hraghtalagh* is clearly a translation of the English. The term *drogh hraghtalagh* is from Manx enthusiast J. J. Kneen (cf. Kneen 1938: 67). So far as is known, there is no traditional term in Manx for 'smuggler'.

For the above reasons this text to my mind is a composition.

6. Summary

If we take an overall view of the foregoing the following pattern emerges:

6.1. Manx traditional songs collected in English

Milking Song	Cathy Quayle, Whallag AR, nd.	genuine.
Shiaull y Keayn	Mrs. Shimmin, Foxdale PA, nd.	genuine.
A Home of Your Own	Mrs. Shimmin, Foxdale PA, nd.	genuine.
'Twas my Father and my Mother	Mrs. Bridson, Glen Maye PA, nd /1923	genuine.
Yn Colbagh Vreck (5 songs in all)	Robert Kerruish, Ballavelt MA, nd.	genuine.

6.2a. Manx traditional songs collected in Manx with known variants

Hopt-dy- Ney	Children of Lezayre LE, 1925	genuine.
Oie as Laa	Robert Kerruish, Ballavelt MA, c..1916	genuine.
Lhigey, Lhigey	Mrs. Bridson, Glen Maye PA, nd.	genuine.
Illiam y Cain	Mrs. Bridson, Glen Rushen, 1923	genuine.
Tappagyn Jiargey	Children at Ballaglass MA, nd.	genuine.
Shelg yn Drean	James Kelly, Ballachrink LO, 1921	genuine.
Ny Kirree fo Niaghtey	John Matt Mylchresst, Thalloo Hogg LO, 1929	genuine.
Snieceu, Wheeyl, Snieceu	Mrs. Callow, Cardle Veg MA, 1918-20	genuine.
Fer dy Clieen Click	Children at Dhoon School MA, c.1920	genuine.

Mona Douglas and her Songs

Fin as Oshin (MD ms.)	William Caine, Jurby Curragh JU, nd. Jack Kermode, Port Mooar MA, nd.	probably genuine.
Arrane y Vluggan (MD ms.)	Johny Matey (J. M. Mylchreest LO), nd.	probably genuine.
Arrane Oie Vie	Tom Taggart (air), Malew ML	genuine.
Fisherman's Prayer (Gilchrist 1924)	Sophia Morrison's grandfather .	genuine.
Padjer Colm Killey (MD ms.)	No attestation, nd	
(14 songs in all)	Mrs. Clague, Niarbyl PA (MD1966)	from literary tradition.

6.2b. Manx traditional songs collected in Manx with no known variants

Churnal Jiu as Churnal Jea	Mrs. Faragher, Kirk Michael MI, c.1919	genuine.
Shiaul Ersooyl	Margaret Quayle, Glen Aldin LE, 1925	probably genuine.
Clean Suggane (St. Bridget)	Mrs. Bridson, Glen Maye PA, nd. (ex Moore 1896)	genuine.
Baldwin Song (Gilchrist 1924)	Mrs. Killey, Ballasalla, 1920	genuine.
(4 songs in all)		

6.3. Songs expanded / developed from English or Manx originals

Milking Song	Cathy Quayle, the Whallag AR, nd.	see §1 above; genuine.
→ Arrane ny Bliccaun (Kennedy 1975)	Margot Quayle, Glen Auldyn LE	expanded / developed.
As yn Mwyllin, Mwyllin O	(Clague): Joseph Crellin, Colby RU	genuine.
→ Arrane ny Blich (MD1957)	Margot Quayle, Glen Auldyn Mill LE	expanded / developed.
(The Plover's Lament	J. R. Moore ms. c. 1900	genuine). Two versions
(Kione Jiarg	A. W. Moore	genuine). of same song
→ Arrane y Lhondhoo (MD1957)	No attestation or date ('Manx traditional words')	expanded / developed.
Arrane y Clean	Tom Taggart, Grenaby ML, 1924 (Kennedy 1975)	
→ Song of the Travelling Fairies (MD1957)	Wm. Cubbon AR	genuine.
She Lhong Honnick Mee	Caesar Cashen, Peel GE, 1930	expanded / developed.
→ She Lhong Honnick Mee (MD1957)	Clague Coll.	genuine.
(5 songs; 5 expanded)	No attestation or date ('Manx traditional words')	expanded / developed.

6.4. Songs in Manx expanded from no known existent original fragments or outright compositions

The Manannan Song (Gilchrist 1924)	Mrs. Shimmin, Foxdale PA 1921	composition.
Arrane y Niece (Kennedy 1975)	No attestation or date (MD ms.)	composition.
Dobberan son Ben-Raun (MD ms.)	James Kelly, Ballachrink LO (Kennedy 1975)	
The Sea Invocation (Gilchrist 1924)	No attestation or date.	composition.
Arrane ny Seyir (MD ms.)	Mrs. Shimmin, Foxdale PA, 1921	composition.
The Bulgham Sea-Song (Gilchrist 1924)	No attestation or date.	composition.
Arrane y Fee (MD)	Mrs. Callow, Maughold MA, 1912	composition.
(7 songs in all)	[Hudgeon y Fidder, nd.] No attestation or date.	composition.

6.5. Songs composed in Manx each with a separate English version

Yn Lhiannoo Shee (MD1957)	No attestation or date ('Manx traditional words')	composition.
Yn Scollag Aeg (MD1957)	Mrs. Shimmin, Foxdale PA, nd.	composition.
Creg Willy Syl (MD1957)	James Kelly, Baldrine LO, nd.	composition.
Arrane Saveenagh (MD1957)	Mrs. Shimmin, Foxdale PA, nd.	composition.
Smuggler's Lullaby (MD1957)	James Kelly, Baldrine LO, nd.	composition.
(5 songs in all).		

Mona Douglas and her Songs

Total number of songs	40
Total number of traditional songs (English)	5
Total number of traditional songs (Manx)	17
Total number of expanded songs (Manx)	5 (from 5)
Total number of composed songs	7
Total number of composed songs w. sep. Eng. text	5
Total number of songs from literary tradition	1 Total 40.

6.6. *Comment:*

From the above table we can see that, of the forty songs cited, the corpus consists of three types of song: 1. traditional, 2. non-traditional or *Kunstlieder*, and 3. Songs from the Manx literary tradition.

- 6.6.1. Of the traditional type there are twenty-two in total, seventeen in Manx Gaelic and five in English, the latter making clear that (Manx) songs in English were also current. These twenty-two were collected by Mona Douglas herself from Manx informants and make up **55%** of the total.

- 6.6.2. The non-traditional type, i.e. the *Kunstlieder*, comprise three sub-types:

- 6.6.2.1. Songs expanded (or further developed) from fragments of original traditional material (five in Manx, two in English). In this class five songs are expanded / developed from five originals that make up this group. One of the originals is made up of two parts (Plover's Lament & Kione Jiarg) from which one expanded form (Arrane y Lhon Dhoo) is derived. These five make up **12.5%** of the total.

- 6.6.2.2. Songs composed in Manx but based on English originals. The seven songs here make up **17.5%** of the total.

- 6.6.2.3. Songs composed in Manx each with separate English versions. The five songs here make up **12.5%** of the total.

- 6.6.3. Songs from the Manx literary tradition. The one song here makes up **2.5%** of the total.

In all **100%**.

That is to say, the traditional material (22), whether in Manx or English, makes up 55% of the total, the non-traditional material (18) making up 45%.

6.6.4. Turning to the non-traditional material:

- 6.6.4.1. Of the five expanded or developed songs three (60%) are 'attributed' to informants, one has at first no attestation ('Manx traditional words'), but secondly is given an attestation (viz. Tom Taggart, Malew, 1924, supplied to Kennedy 1975), and one has no attestation ('Manx traditional words') at all.

- 6.6.4.2. Of the seven compositions three (42.86%) are also 'attributed' to informants, two are initially unattested, then supplied with attestations, while two are not attested at all.

- 6.6.4.3. Of the five compositions each with a separate English version all five (100%) are similarly 'attributed'.

- 6.6.4.4. The one from the literary tradition has at first no attestation, then it has one (Mrs. Annie Clague, Niarbyl PA, n.d.).

6.6.5. Of the twelve songs in Douglas (1957; Set 3), six (50%) are regarded as compositions (viz. *Arrane ny Sheeaghyn Troailtagh*, *Creg Willy Syl*, *Yn Lhiannoo Shee*, *Arrane Saveenagh*, *Arrane ben drogh hraghtalagh*, *Yn Scollag Aeg*, while three (25%) (viz. *Arrane ny Blieh*, *Arrane y Lhondhoo* and *She Lhong Honnick Mee*) are regarded as expanded / developed versions of earlier fragmentary originals.

6.6.6. Of the twelve Manx songs printed in Kennedy (1975), the first three (25%) (viz. *Arrane ny Blieh*, *Arrane y Lhondhoo*, *Arrane ny Blieaun*) are regarded as expanded / developed versions of earlier fragmentary origins and are from Set 3 (1957), while *Arrane ny Niece*, *Arrane ny Sheeaghyn*

Troailtagh (16.167%) are regarded as compositions.

6.6.7. Of the five songs printed by Gilchrist (1924-26) (viz. *the Fisherman's Prayer*, *the Baldwin Song*, *the Manannan Song*, *the Bulgham Sea-Song* and *the Sea Invocation*) the first three are regarded as genuine, the latter two as compositions.

7. Conclusion

If this is the case, what, we may ask, lies behind all this? At the time Mona Douglas was actively collecting, the Isle of Man, along with other Celtic nations, was wanting to show that it had a genuine living song tradition within its own culture. In addition, as from 1932 (shortly after MD's return to Man) onwards to c. 1976, Mona Douglas was actively involved with *Aeclagh Vannin*, a youth movement designed to educate Manx children in the cultural traditions of their homeland. That is to say, that much of MD's time was spent with children and, naturally enough, suitable material needed to be made available for this purpose. Although there was still some residue of children's material lingering on in the tradition, e.g. *Hop-dy-Ney*, *Arrane y Vluggan*, *Fer dy Clie Click*, etc., it was, perhaps, felt that there was not sufficient amount of it available to serve the Revival and that this situation required remedial action.

If we look at the periods of composition we can discern two phases – the first during the 1920s/30s, the second during the 1950s. Both served the interests of the Revival. However, given the amount of composition passed off as 'genuine' material 'collected' from named or implied informants, it becomes clear that the Revival of Manx songs, as conducted by Mona Douglas, is based on a construct. However, some seventy-to-ninety years or so have now passed by and one could say that during that time the 'composed' songs have themselves become 'traditional' in their own right, and it is true that many have memorable tunes attached to them. Nevertheless, all this would suggest that the promotion of a Revival involves, of necessity, an amount of 'invention', in order to sustain it, the Manx case being no exception.

A few days after the Symposium colleague and friend Brian Stowell mentioned to me that Mona Douglas had intimated on more than one occasion to Celtic Congress colleague Joe Woods (also a close friend to Brian Stowell) that she had in fact composed a number of songs in Manx for the Revival.

7. Abbreviations

C - Cregeen's *Manx Dictionary*; see Cregeen (1835).

G - Gaelic (Irish / Scottish Gaelic).

GB - George Broderick.

DNB - Oxford Dictionary of National Biography (2004).

f. - folio.

HLSM - Handbook of Late Spoken Manx (Broderick 1984-86).

IOMNHAS - Isle of Man Natural History and Antiquarian Society.

Ir. - Irish.

JFSS - Journal of the Folksong Society.

LDIM - Language Death in the Isle of Man (Broderick 1999).

MD - Mona Douglas.

MM – Manx Museum (now MNHL).

MNH - Manx National Heritage.

MNHL - Manx National Heritage Library.

NBHR - Ned Beg Hom Ruy (for stories see Broderick 1981-82).

PNIM - Place-Names of the Isle of Man (Broderick (1994-2005).

ScG. - Scottish Gaelic.

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APPENDIX

1. Padjer Colum Killey

SÌTH

Carmina Gadelica III: 264-65.

Sìth Dhé dhomh, sìth dhaoine
Sìth Chaluim Chille chaomha
Sìth Mhoire mhìn na gaoldachd

PEACE

The peace of God, the peace of men
The peace of Columba kindly
The peace of Mary mild, the loving

Sìth Chrìosda Rìgh na daondachd
Sìth Chrìosda, Rìgh na daondachd

The peace of Christ, King of tenderness
The peace of Christ, King of tenderness

Air gach uinneig, air gach doras
Air gach toll a leigeas solas
Air ceithir oiseannan mo thaighe
Air ceithir oiseannan mo leaba
Air ceithir oiseannan mo leaba

Be upon each window, upon each door
Upon each hole that lets in light
Upon the four corners of my house
Upon the four corners of my bed
Upon the four corners of my bed

Air gach nì a chì mo shùil
Air gach sìon a tha dha m' bhrù
Air mo chorp a tha dh'an ùir
Is air m'anam thàin os cionn
Air mo chorp a tha dh'an ùir
Is air m'anam thàin os cionn.

Upon each thing my eye takes in
Upon each thing my mouth takes in
Upon my body that is of earth
And upon my soul that came from high
Upon my body that is of earth
And upon my soul that came from high.

2. Mwyllin, Mwyllin O

CLAP, CLAP, PAR UN MOLIN

Anonymous. Ars Nova (1320-1400). Music from the Gothic Era.
Supplied by Eric Teare, Peel, 1980.

Triplum

Clap, clap, par un matin s'en aloit
Robin, clap, clap, ver un molin qui moloit
Souvent ileques reperoit
Quar trop forment se delitoit
Ou batel qui clapetoit.
Clap, clap une seule fame y avoit
Qui s'esperidoit
« Heu ha vilain, hau ha hu ! »
D'enniment ainsi se moquoit
Et juroit
Que couble feroit
Foy que Dieu doit
Lors vient Robin qui bien savoit
Ou le joillet tenoit
Clap, clap, taut l'a molu qui s'en doloit
Et elle disoit
« Heu ha ha vilain, hé ha heu ! »
Robin dort, le molin esclos
Mes trop y avoit feru de cops
Grans et gros ayns qui feüst esclos

(‘Click, click, one morning Robin went off
to a mill, click, click, that was grinding
He often went back there
because he got immense pleasure
from the clicking catch
Click, click, there was a woman on her own there
shouting:
«Ho hé ho, knave ho ha ho!»
She sneared angrily
at the same time swearing
on the Bible
that she would go to it
Then along came Robin who knew full well
where to find the treasure
Click, click, he ground her so much that he
complained of it, and she said
‘Ho ha ho, knave, ho ha ho!’
Robin gone to sleep and his grinder’s worn out
but he gave her many, long, hard thrusts with it
before it was worn out’).

Duplum

«Sus, Robin, alors au molin!
Clap, clap, en despit de ce vilain
Qui tout jours me fait gaitier

«Get up, Robin, let’s go to the grind
click, click, to spite that knave
who’s always keeping an eye on me

Mona Douglas and her Songs

Huy me feray hurte billiez
Et pour li plus aïrier
Venie ge chanter
Hé ha vilain, hé ha heu!»
Clap, clap, Robin dort, le molin esclos
«Ja, par Dieu. Guerin le clos
Ne me torrait mon pourpos
Quar j'ay le cuer trop volage
Le vilain revient de son laborage
Il a si grant faim qu'a peu
Qu'il n'enrage
Le vilain guen
Lé dé heu heu »
Aynsi disoit
Et si chantoit
«Molin de sa, molin de la
Se l'un ne m'osi, l'autre m'oura
Clap, clap, clap, clap, ja n'i fendra».

I'm going to be screwed today
and to make him even more angry
I'm going to sing
«Ho ha, knave, he ha ho!»
Click, click, <Robin's asleep, his grinder's worn out
«By God, that cripple Guerin
will never stop me doing what I want
my heart's too fickle
The knave's coming back from his ploughing
he's nearly mad
with hunger
The rascally knave
ha, ha, ho, ho »
She said these words
and sang
«Here a mill, there a mill
if one doesn't hear me, the other will
click, click, click, click, you bet they will!»).
