

The Origins of 'Hi! Kelly'

This article – the first of three - represents some early conclusions from an on-going investigation into a Manx musical and cultural phenomenon: the rise of the Kelly songs. A second article will look at the music hall Kelly songs popularised by Florrie Forde and others; a final article will offer a brief survey of the large number of popular songs about the Isle of Man, excluding the well-known traditional Manx songs that appear in *Manx National Songs* and elsewhere, about which there is already a comprehensive literature.

Firstly, however, the identity of the popular figure who would become known as 'Kelly from the Isle of Man', must be established if possible. Was he a well-known local person, or, because the name Kelly was common on the Island,¹ was he a mythical character of popular culture, the archetypal Manxman, the subject of music hall songs and the butt of countless jokes as indeed are 'Paddy' and 'Jock' today? Was he in fact a Manxman at all? And how did the call of 'Hi! Kelly' come into being as a local way of hailing a carriage or other conveyance, and why did it become so familiar and popular with visitors to the Island.

Our Manx Kelly makes his inauspicious literary and musical debut in the *Mona's Herald* in July 1882, in a three stanza unattributed poem, *Meet me, my love, when the boat comes in*. Hidden away between a report of a meeting to discuss the extension of the Castletown boundaries, and a report of a shooting in Manchester, a note at the foot of the poem suggested that it could be sung to the tune of *John Brown's Body Lies Mouldering in the Grave*. The third verse commences:

Meet me, my love, when the boat comes in;

Meet me with a smile and not with a grin.

Hi! Kelly, come, give a welcome in;

Meet me on Victoria Pier.²

If nothing else, the poem establishes that the call of 'Hi! Kelly' was recognised as a local greeting with visitors sailing to the Island by the early 1880s.

Kelly makes his first significant musical debut in 1887 in the *Hi! Kelly!* vocal polka by Oliver Gaggs, the musical director at the Falcon Cliff Pavilion.³ In November 1960 Richard (Dick) Cain M.H.K., O.B.E., the 95 year old veteran founder and President of the World Manx Association (considered by some to be the best-known Manxman in the world) offered some fascinating information concerning the Kelly of 1887 in the obituary of Percy Douglas Kelly J.P., who had lived on Australia's Gold Coast for some years, but died in Nobles' Hospital on 19th November aged seventy-one years: 'Son of First "Kelly" Dies. Boatman inspired Song Success'.⁴

Cain had known Percy Kelly well and recalled that:

He was the son of a popular Douglas boat-owner, Mr R. H. Kelly, who used to take for a sail every morning seventy years ago the late Mr Oliver Gaggs, musical director at the Falcon Cliff and later at the Derby Castle.

Cain went on to explain that Gaggs had written a song about Kelly the boatman entitled *Hi, Kelly – bring a Boat*:

... which became very popular. It was a polka, and the dancers used to sing the words with gusto.

The reminiscences concluded with the following statement:

It was not until 1913 that Oliver Gaggs heard an unknown song about the 'Emerald Isle' and re-wrote it for Florrie Forde to sing with such success of Kelly from the Isle of Man. It has of course, been popular ever since.

It seemed that in 1960 the identity of the Kelly of *Hi! Kelly* fame had been established.

However, there are a number of inaccuracies in Cain's recollections, not the least of which is the suggestion that Kelly and his boat acted as a water taxi, ferrying the musical director across Douglas Bay each day. According to the *Manx Sun* visitor's book of June 1887 Gags and his violinist son lodged at number 3, Falcon Cliff Terrace that season, barely five minutes walk from the Falcon Cliff Pavilion itself, so he would hardly have required to be ferried to the foot of Falcon Cliff every day in order to direct rehearsals and concerts. Nor does it seem likely that the busy musical director and composer would have had time for more than an occasional sailing excursion during a typically hectic season.

Further discrepancies became apparent as soon as I began to look into the family history of Percy Douglas Kelly. His father was not, in fact, one R. H. Kelly,⁵ but John Kelly, born 15th September, 1853, indeed a boatman, whose father, also named John, had also been a boatman.⁶ The 1891 Manx Census locates the family at 15, King Street, Douglas, off Duke Street, close to North Quay, and John Kelly is described as a 'boatman' and 'employer'. The family had also grown to include two daughters, Emily C. and Essie, and three sons, John, Thomas and Percy Douglas. The following year John Kelly is identified as a Coxwain in the Douglas Residential Directory.

Earlier, in 1882, the *Mona's Herald* made reference to a joint application from Messrs Kelly and Nicholl, boat owners, for the construction of 'a landing pier and steps down to the shore, nearest the Victoria Pier' which was read out at a meeting of the Douglas Town Commissioners. However, the Chairman, Mr Brearey, felt that 'it would be a wrong thing to give private parties permission to construct a work of that sort'.⁷ It seems likely that the Kelly in question was John Kelly.

Cain was largely correct, though, when he recalled that Gags had written a song called 'Hi, Kelly – bring a boat', although *Hi! Kelly* was in fact a vocal polka which became one of the hits of the 1887 holiday season. The polka was of course designed to be danced, but the middle section was more lightly scored and allowed those musicians not actually playing, and the dancers, to join in the following refrain:

Hi! Kelly! Hi! Kelly! Hi! Kelly! bring your boat,

Hi! Kelly! Hi! Kelly! let's quickly get afloat.

Each fresh'ning breeze shall echo loud,

As we skim o'er the Bay,

Hi! Kelly! Hi! Kelly! the burden of our lay.

More than a succès d'estime

The following extracts from local newspaper reviews that season testify to the immediate popular success of Gags' vocal polka:

The *Hi! Kelly Polka*, which is played nightly, is a great success, as, indeed, it cannot fail to be.⁸

. . . Mr Gagg's latest composition the *Hi! Kelly Polka* being an especial favourite.⁹

The *Hi! Kelly Polka* has been greeted with applause, and we believe that so popular has the piece become that arrangements are being made to have it published.¹⁰

The *Hi! Kelly Vocal Polka* by Oliver Gags, continues to take immensely.¹¹

The *Hi! Kelly Polka* is a great favourite; it is demanded every night, and the first issue has been sold right out. Played every night at 9.40 and frequently repeated!¹²

So far as the *Hi! Kelly Polka* is concerned we think that Mr Gagg's might have found a more respectable title to a fairly respectable composition.¹³

Does this last comment indicate that the call of 'Hi! Kelly', and therefore Gagg's polka, was considered by some to be 'common' and symptomatic of the downside of the rapid growth of tourism? In other words, not how the Manx regarded themselves. Whatever the sensibilities were of those who wished to emphasise a more traditional, sophisticated side to the Island's culture, the visitors whole-heartedly approved:

. . . the *Hi! Kelly Polka*, a bright and lively piece, is a great favourite with the people, who never seem to have enough of it.¹⁴

Inevitably, the 'catches' of the 1888 season - the *Falcon Cliff Polka*, the *Manx Herrin' Schottische* and the *Kippers Polka* - soon eclipsed the *Hi! Kelly* polka in popularity. The holiday makers would remain loyal to Gagg's and the *Falcon Cliff* providing that their insatiable appetite for musical novelties was satisfied anew every summer.

Finally, Cain was also mistaken in associating the composer of the *Hi! Kelly* polka with Florrie Forde's 1908 song, *Has Anybody here Seen Kelly?* This song, written not by Oliver Gagg's, but by C.W. Murphey and Will Letters, became so inextricably associated with the Isle of Man that it could be regarded as Forde's signature tune. The lyrics were soon adapted by William McKenna in 1910 for the Broadway musical *The Jolly Bachelors*, and re-named to tell the story of *Kelly from the Emerald Isle*.

Two questions still remain unanswered: why Kelly? and why did the call of 'Hi! Kelly' become popular on the Island.

Kellys, Kellys everywhere

The prevalence of the name Kelly in the Isle of Man is well-documented. Its Irish origins were as a patronymic surname with the prefix 'O' and the suffix Ceallach or Celallaigh, which became anglicised to Kelly.¹⁵ Meaning either 'Strife' or 'Contention' and adapted to 'Brave Warrior' in some sources,¹⁶ Kelly was the second most common surname in Ireland. In the Isle of Man, Cornwall and Northern Ireland the name Kelly is unlikely to have derived from a single source and may have derived from Celli, meaning a wood or grove.

The Scottish origins of the name Kelly, from MacCaelliagh or McKelly, probably date from after 1266 when the Island and was sold to Alexander III, King of Scotland. This contention is supported by *The Kellys of Ballabrew, Braddan, Isle of Man*¹⁷ which traces the family of one John McKelly, first recorded in 1511, as the tenant of Ballabrew, a place-name that has passed into history and is no longer extant on modern maps. The name Kelly appeared frequently during the 17th century and was well-established on the Island by the 18th century. As the doyen of Manx historians A. W. Moore noted: 'The prefix Mac has, in many cases, fallen away altogether; in other cases it is represented only by its final consonant: Kelly, Killip and Keig for example'.¹⁸

Evidence for the widespread distribution throughout the Island of the name Kelly during the decade of the *Hi! Kelly* polka comes from the 1881 Isle of Man Census which identified Kelly, or Kelley, as the most common surname on the Island with 409 entries, with Quayle, Cain(e) and Corlett in second, third place and fourth place.¹⁹

Further evidence of the popularity of the name is revealed by even the most cursory look into Manx newspapers of the period. Two examples from the local news columns of the *Mona's Herald* and the *Manx Sun* will suffice: a report of a Braaid Bachelor's Tea Meeting, reveals that of the ten bachelors who 'attended the trays', four were Kellys. Miscellaneous brief reports name Messrs W. Kelly, T. Kelly, P. Kelly, J. Kelly and George Kelly; a Master Kelly; Mrs E. C. Kelly, R. Kelly a Miss Anne Kelly and two further Miss Kellys.²⁰

Nearer to our own time R. J. Fell published a slim volume of Manx poems entitled *Kelly From the Isle of Man*. The first poem from which the modest collection takes its title begins:

From Greenland's icy mountains
To India's coral strand
Along the Colorado
And across the Rio Grande.

Indeed, wherever you travelled throughout the world, you would meet Kellys:

You would find them drilling oil wells
In the sands of Az-Zahran,
And you'll find their name is Kelly –
And they're from the Isle of Man.²¹

A poetical explanation

An intriguing piece by the Manx-born poet and journalist George Quarrie²² entitled *Old Coaching Days in the Isle of Man*. *Origin of the Manx Exclamation 'Hi! Kelly!'* appeared in the *Manx Sun* on 3rd Sept 1898. Disappointingly, it proves not to be a scholarly piece about the origins of 'Hi! Kelly', but an entirely fanciful, extremely verbose ballad - albeit full of local colour and characters - which charts the disastrous escapades of one Pat Kelly from Dublin and his crippled friend on the Isle of Man. The storyteller speaks to us in the Anglo-Manx dialect, while the words of Pat Kelly have a distinctly 'stage Oirish' feel to them.

The ballad begins by extolling the many virtues of the Island with reference to herrings and 'hens and chickens and cats' that have no tails. Quarrie then introduces Pat Kelly who for years has wheeled about in his chair '... a poor nervous Cripple ... for half his lifetime, a child of despair' until one morning the cripple cries: "Hi! Kelly" ... these hot Dublin pavements I cannot abide', whereupon Pat Kelly tells him of:

That jewel they're calling the island of Man.
A coach we'll have there; it's yerself that can drive,
And I'll be your Guarrd – an' the foinest alive!

Kelly and the Cripple travel to the Island and embark on a reckless journey of exploration and folly but 'little recked of the subtleties there' and took no heed of the Island's 'mysterious powers' that 'every Manxman bows to'. With the Cripple hauled up beside him, and the crack of the whip goading 'his four bounding cattle (horses)' into 'furious flight', the pair career through the town from Duke Street to the Iron Pier, and from the Burnt Mill to Onchan village at a dashing pace that revealed:

The secret of coaching! Make the ups by your downs.

Their progress up the east coast towards Ramsey, with the Cripple driving and Kelly issuing warning blasts on his coachman's horn, was erratic:

He'd stop for a moment, then off with his "Hi's" ...
"Hi Kelly! Hurrah!" shouted brown lads and lasses'.

'No matter the village, the town or the farm, the bold Kelly's greetings were equally warm.

A 'bold parson', though alarmed by the pair's recklessness, nevertheless accepted a ride, and the coach tore on towards the Dhoon's yawning ravine:

'Hi! Kelly!' yelled the cripple, a beaming of face;

('Hi! Kelly!' was all, when just proper the pace')

Their adventure came to an end when the 'mossy old bridge' collapsed under the strain; the coach 'in mid-air gave a horrible lurch', and the Cripple was flung into the chasm roaring out a final defiant 'Hi! Kelly!', but no answering horn call 'came sweet to his ear'. The ultimate fate of Kelly and the Cripple remains obscure 'as no annals survive to tell if its actors are dead or alive'. The poet is content to consign their story to the realms of legend and folklore, to 'ever remain among dark and hidden things'. Nevertheless:

. . . there's something still heard; but it may be the wind,

A voice growing weaker and weaker still cries

"Hi Kel-ly! Hi-Kel-ly!" but no one replies.

In a final caveat the poet warns that:

If once a man hears it, he'll shout that refrain

As if this 'Hi! Kelly' was burnt in his brain.

The labyrinthine tale re-affirms the popular connection between the call of 'Hi! Kelly' and coaching, but despite the promising title, Quarrie's piece sheds no light on the origins of 'Hi! Kelly' on the Isle of Man.

The Coachman's Tale

The connection between the call of 'Hi! Kelly and carriages and carriage drivers is confirmed in the following extract from *Reminiscences of Notable Douglas Citizens* (1902) entitled *Coach! Coach! Coach! Oh, for a Coach, ye Gods'*, and relates how one Christian the Coachman was:

. . . the first and only driver in those days who made a raid on and tried to stamp out the begging boys and girls, who turned Somersaults and went through different gyrations of Standing on their noses (head stands) for a half-penny, and Hi! Kelly-ing (calling) after the vehicles.²³

This popular figure often 'applied the whip' to offenders as he did not want to give visitors the impression that 'all our children are paupers and beggars'. The veracity of this reminiscence is supported by both Charles Guard, who records that in the final quarter of the nineteenth century 'it was not uncommon to see young children doing cartwheels in the street shouting "Hi! Kelly!" for which they were usually tossed a farthing by passers-by', and by Samuel Norris, whose earliest recollections of the Island from the opening pages of his *Manx Memories and Movements*, recalled seeing children on the promenades 'standing on their noses' for pennies.²⁴

A visitor to the Island in 1886 expressed his disappointment with the carriages available in Douglas:

One notices . . . the utter absence of cabs or hansoms. I observed none but open conveyances.

The most common open conveyance on the Island was a short-base, four-wheeled waggonette drawn by two horses known as a Roundabout, with capacity for ten passengers plus two up front with the driver. It featured cushioned bench seats on three sides, and although some models had solid sides with a door at one side and another at the rear, most were soft-sided with ingress and egress only at the rear. There are many surviving

photographs of this type of conveyance taken around the Island during the Victorian and Edwardian eras, including one that bears the annotation 'Roundabout or Hi-Kelly',²⁵ which might indicate that the Roundabout was nicknamed a Hi-Kelly in order to distinguish it from other carriages and waggonettes. It seems to have been used mainly for short journeys rather like a modern day 'hopper' bus; for longer excursions – say, to Laxey or Port Soderick - there was the 'three-in-hand' waggonette or cart, often, as the name implies, drawn by three horses, with six forward-facing double bench seats with high backs.

Hi! Kelly resounds everywhere

That the call of 'Hi! Kelly' was well-known and popular with visitors and holiday-makers is attested to by dozens of references in local newspapers. Here are just a few:

From the *Liverpool Mercury* reprinted in the *Mona's Herald*, 20th April, 1881: *A Holiday in the Isle of Man*, by a Young Woman, being a highly romanticised account of a holiday on the Island, begins:

Hi! Kelly! Don't the words act as an 'open sesame' to the memory? Hi! Kelly! Do you remember how the bay looked that morning when the tide was high and the breakers were mighty? Abreast New Brighton's bleaching sands we met the steamer outward bound, and as the vessels 'shake hands, or dip their colours, we with one accord salute, and across the waters comes the answering cry – Hi! Kelly! Hi! Kelly!

From the *Isle of Man Examiner*, 27th April, 1881: an advertisement for an entertainment at the Wellington Hall, Douglas: *Pepper's Ghost*, including a new 'Spectral Sketch', *Hi! Kelly! or You Never Said Hello*, which seems to confirm 'Hi! Kelly' as a popular greeting.

From the *Mona's Herald*, 10th November, 1886: *From Bristol to the Isle of Man* by Max Byrt. This well-informed and evocative reminiscence of a visit to the Island contains the following lines:

Hi Kelly! Hi Kelly! greet our ears as we draw alongside the Pier. Hi Kelly! Hi Kelly! is resounded everywhere.

The familiar 'Hi! Kelly' was had been appropriated by local businesses to promote their goods and services even in the years before Gaggs' famous polka. A 'Hi! Kelly' was the name given to a variety of lettered seaside rock popular on the Island manufactured by T. Witherspoon, wholesale and retail sweet manufacturer, of 11 Strand Street, Douglas, as their Easter advertisement announced:

Hi Kelly! Hi Kelly! The original maker of 'Hi! Kelly' and the Isle of Man Rock on the Island.

The advertisement featured the distinctive and logo of a top-hatted and be-whiskered gentleman with three striped stockings of Man.²⁶ Witherspoon's was not the only local business to cash in on 'Hi! Kelly' as an advertisement from Little and Cooper (Boot manufacturer) of 7, Strand Street shows:

Hi Kelly, look at my boots. Strong, nailed ones, from 4s 11d . . .²⁷

The call of 'Hi! Kelly' was heard from the stage in a production of *Dick Wittington and his Cat* at the Grand Theatre on Boxing Day 1885,²⁸ which starred J. Walker, a popular Douglas comedian, 'as the illustrious and never-to-be-forgotten 'Hi Kelly'. The production was advertised as 'localised and Manxified', even to the extent of a tail-less Tom.

In 1885, the *Mona's Herald* published a letter to the editor entitled 'The Mother Tongue', signed 'Cha Neeagh', which referred to earlier correspondence from one 'Cha nee Ommidan' expressing disappointment with the periodical *Manx Note Book*:

' . . . the paper on the origin of the noted expression "Hi, Kelly", would have proved more interesting than some of the items that have appeared'.

The following year the editor received a letter headed 'Kelly the Auctioneer' in which the writer ridicules a Mr Thomas Kelly, a prospective candidate for a seat on the Douglas Town Commission, for miss-quoting from a poem during a speech which he characterises as '. . . sermonizing and electioneering clap-trap'. The letter is signed 'Hi! Kelly'.

On 28th August, 1886, the *Isle of Man Times* – not for the first time - devoted space to an article lamenting the behaviour of certain 'vain, ridiculous and thrasonical' Englishmen when holidaying on the Island:

Youths, who, at home, are doubtless trusted and respectable shop assistants, raise the 'view-halloo' of 'Hi! Kelly' on sighting our Island, doff all respectability of clothing and demeanour, don parti-coloured vestments, and adopt silly cacophonous habits immediately on landing . . . and after 10 o'clock at night . . . flushed with folly, youth and whiskey . . . become lords of the street and terrors of the way.

We're not all Kellys

The call of 'Hi! Kelly' continued to divide opinion during the post polka years. In 1893 the Manx national poet, T. E. Brown, wrote an article entitled '*What is a Manxman, and what is he not!*' Under the heading 'Mimetic Faculty', he wrote disparagingly of the 'Tripperiad' or 'The Age of Trippers' and the alarming rise of vulgar (music hall) songs, their catch-phrases and the effect of these on the Manx language, from the 'mystic jest' of Hi! Kelly to the imbecility of 'Ta-ra-ra-boom-de-ay'.²⁹ Similar sentiments were expressed the following year in a piece entitled *The Isle of Man, a visitor's guide* which appeared in the *Manx Sun* on 28th July, 1894, re-printed from the London *Morning Leader*. The correspondent records his impressions of the island in some detail and ruefully concludes:

Manx is not one of the dead languages, but the visitors will only hear it spoken in the remotest villages and farms. Manx cats are seldom now-a-days born . . . without tails. Mona Bouquet, the local perfume, is made in Manchester. The visitor who leaves the Island without a box of kippers will run the risk of being regarded as a dangerous crank. There is no Manx law to compel visitors to greet one another with 'Hi! Kelly!'

And finally, in August 1910, Suffragettes from Ireland attempted to commandeer the area near Mr New's bandstand on Ramsey's South Promenade but were forced to endure 'boos, jeers and hoots' from an unsympathetic crowd, shouts of Hi! Kelly and a raucous rendering of *Flanagan*.³⁰

In conclusion

By the early 1880s the call or 'halloo' of Hi! Kelly was familiar on the Isle of Man as a greeting probably popularised by summer visitors. Why Kelly? For no other reason than Kelly was of the most common surname on the Island at that time. However, the call quickly became established as a traditional way of hailing a carriage, and indeed, a common type of waggonette seen in large numbers in Douglas and around the Island, the Roundabout, seems to have been known locally as a Hi-Kelly. In 1887 Oliver Gags, the popular musical director, immortalised the call of Hi! Kelly in his vocal polka of that name with its refrain about a real local boatman named Kelly. The tune was the hit of the season, and the Hi! Kelly brand continued to be adopted by local businesses to advertise their goods. Children would chase after carriages, cart-wheeling and cheekily calling 'Hi! Kelly to the passengers, in the hope of receiving a few coins. The name Kelly became synonymous with the Island and the Manx people, so much so, that two decades later in the Edwardian age, Florrie Forde's popular song *Has Anybody Here Seen Kelly?* became not only her signature song, but the unofficial summer anthem in the popular imagination of thousands of visitors who flocked to Douglas every year.

And there we must leave the matter, and until further evidence appears, the definition of the origin of Hi! Kelly that appeared in 1889 in the *Dictionary of Slang, Jargon and Cant* will suffice:

'Hi! Kelly' (provincial Manx), a mode of address among passers-by in the Isle of Man. Kelly is the name borne by a large number of people in the Island – hence probably its derivation.³¹

Fifty years later Harry Wood, 'Manxland's King of Music', would note that holiday makers could still be heard 'Hi! Kelly-ing' on the promenades in Douglas:

. . . if a visitor wants assistance, he shouts Hi! Kelly! Hi! Kelly! and a boatman, or porter magically appears.³²

Maurice Powell, Andreas, January, 2017.

Notes

1. The Manx Telecom phone book, 2017, lists four columns of Kellys in the white pages directory section alone.
2. The *Mona's Herald*, 26th July, 1882.
3. Maurice Powell, *Oliver Gagg's, the man who wrote Hi! Kelly!* in a Supplement to New Manx Worthies, *Culture Vannin*, manxmusic.com, 2014.
4. *The Mona's Herald*, 29th November, 1960.
5. I found fewer R. H. Kellys than I anticipated. A Robert H. Kelly revealed himself as a 'coalheaver' in the Manx Census of 1911; Robert Horatio Kelly, born February 1861, seemed promising, but he turned out to be a 'cabinet-maker' with no nautical connections apart from his name. The Douglas Residential Directory (1892) lists a Robert Kelly, (c)asket maker, at 6, King Street, Douglas.
6. In the 1871 Manx census John Kelly was described as a 'fisherman', aged 18, his mother Matilda, described as a 'plain servant', and designated the head of the family, residing at 5, Society Lane, Douglas. In the 1881 Manx Census John Kelly is designated the head of the family, residing at 16, Fancy Street, Douglas, with a wife, Emily Joughin Kelly, three children, a sister, Matilda - a 'domestic servant' - and a niece, Georgina. By 1901 the family had moved to 28, Church Street, Douglas and John Kelly, then approaching 50, was described as a 'General worker' (indistinct on census) or 'labourer' and his wife is named as Sarah, aged 24; his elder son John is described as a 'mariner' and the younger son, Thomas, as a 'Steam Packet Carter'.
7. The *Mona's Herald*, 8th March, 1882.
8. The *Mona's Herald*, 6th July, 1887.
9. The *Manx Sun*, 9th July, 1887.
10. *Manx Sun*, 23rd July, 1887.
11. The *Mona's Herald*, 27th July, 1887.
12. The *Mona's Herald*, 10th August, 1887.
13. *Manx Sun*, 13th August, 1887.
14. The *Mona's Herald*, 31st August, 1887.
15. Dr Graeme Davis, *Research Your Surname and Your Family Tree*, howtobooks, 2010.
16. Crowe, Nigel, selectsurname.com/Kelly.
17. Crowe, *ibid*.
18. *Manx Surnames* in Manx Notebook vol 1, 1885.
19. *A Manx Note Book, A Compendium of Matters Past and Present Connected with the Isle of Man*, edited by Francis Coakley.
20. The *Mona's Herald*, 11th March, 1883; *Manx Sun*, 3rd January, 1885.
21. Douglas, The Norris Press Limited, 1970.
22. George Quarrie c. 1846-1826, best-known for his poem *The Mhelliagh*, was born into a large family in Bride; in 1881 he became the General Commission Agent in Barrow-in-Furness, and in 1889 he emigrated to New York where he enjoyed considerable success as a journalist. His Manx poems in the Anglo-Manx dialect were published in local newspapers frequently over a forty year period, and picturesquely depict aspects of rural life on the Island during his youth. His obituary - *IoME*, 6th August, 1926 - praises the literary merit of his poems which were penned with a 'rare gusto and fidelity' that 'pulses with reality and humour and a hearty enjoyment of life'.

23. Coakley, Francis, *ibid*.

24. Introduction to Part II of *The Manx National Song Book*, The Manx Experience, 2001. Samuel Norris MHK, MLC, journalist and 'Fearless leader of Manx Democracy', *Manx Memories and Movements*, 1938, re-published by the Manx Heritage Foundation in 1994.

25. The Roundabout was essentially a utility version of the landau although some had the benefit of a retractable roof. See Manx Museum, post card by Arthur Hadley of Ramsey, PG/1689. There are many photographs of Roundabouts and other waggonettes and carts in the Museum collection, some with names like Sportsman, Clifton and Albert.

26. *IoMT*, 4th April, 1885.

27. *IoMT* 14th September 1889.

28. *The Mona's Herald*, 30th December, 1885.

29. *The Ramsey Courier*, 17th June, 1893.

30. *Ramsey Courier*, 23rd August, 1910.

31. Albert Barrère and Charles G. Leland, vol. 1 A-K, the Ballantyne Press, MDCCCLXXXIX. (1889) P. 463.

32. *Cavalcade*, p. 1. Harry Wood's unpublished personal record (1937-8) of the music that was played and the artistes who appeared at the Falcon Cliff, Palace and Derby Castle between 1888-1938.