

Manx Notes 207 (2015)

“WHAT ARE THE WORDS OF THIS POPULAR MANX SONG?”

CORRESPONDENCE ON MANX FOLK SONGS FROM NOTES AND QUERIES

(1868–70)

“Mylecraine.’—What are the words of this popular Manx song? I want the Gaelic, not the English version.” [1].* This was written by someone using the pseudonym of O. O. in *Notes & Queries* in 1868. This was to spark off a correspondence in those pages between 1868 and 1870 on Manx folk song. For instance, what followed next, though not a reply to O. O. as such, was J. Beale contributing a transcript of “The Manx Fairy Steamer,” verses in both Manx and English composed on the occasion of the seeming race between the “Manx Fairy” and “Mona’s Queen” steam packets, the one sailing from Liverpool to Ramsey, the other to Douglas. (The “Manx Fairy” won by eleven minutes for those interested). [2]. Beale was in fact on the spot on the day of the victory of the “Manx Fairy,” which was the 31 August 1853 to be precise.

On the occasion of the Fairy’s first trip, some Manx lines were printed with an English translation, and a man was singing them ballad-fashion, when feeling a little curiosity, I gratified it by obtaining a copy, a transcript of which I annex, Manx and English; and should your pages not be better occupied, perhaps you will accord space for insertion thereof.

It is interesting to see here that the Manx text is privileged over the English one, although the language shift was underway in the Island.

O. O. wrote in again to *N&Q* in 1869, that “I should feel obliged to the correspondent [*ie*, J Beale] who forwarded you some Manx lines a few months ago, if he would furnish a version of the poem called ‘Ushag beg ruy.’” [3]. He went on to add:

I would also draw his attention to my query in a former volume for the Manx words of “Mylecraine,” or “Molly Charrane,” a song sung by hundreds, I might say thousands of Manx, yet not to be obtained of any bookseller: indeed, as far as I have been able to ascertain, the printed Manx literature is nearly extinct. It is, therefore, desirable that the best known of the short pieces of poetry, including “Illiam Dhone,” should be preserved in “N. & Q.”

An editorial note to his piece read: “For an English version of ‘Illiam Dhoan’ (Brown William) and ‘Molly Charrane,’ with the music, see *The Mona Melodies*, by J. Barrow, Lond. fol. 1820.”

* Following under is the complete text of the exchanges on Manx folk song in *Notes & Queries* between 1868 and 1870. For convenience, these are referred to here simply by their number in the transcript.

Again, a response by Beale, he sending in a copy of the Qualtagh song and one clearly lifted from the pages of Cregeen's *Manks Dictionary* (1835 [1837]). [4]. He also made a request that "perhaps MR HARRISON, of Rock Mount, will favour 'N. & Q.' with the precise English [*ie*, of the Qualtagh song], as it may lead to the discovery of analogous Irish, Welsh, Scotch, and English customs. And if he could at the same time furnish the words of 'Moylley Charane,' he would confer a favour on O. O. another correspondent."

Another response by Beale followed, "I should be delighted could I gratify your correspondent O. O. with a version, in 'Chengey ny Mayrey Ellan Vannin' of the poem 'Ushag beg ruy.'" [5]. But he could not:

It was your correspondent's inquiry for the Manx words of "Mylecraine" that induced me to send those on the Manx Lhong-vree "Ferish"; and I share with him the opinion on the printed Manx literature; for, wishing to purchase a work which I supposed every bookseller in the island would have in stock, I received the following written reply: "We have no Manx —, and have not been able to procure one for you anywhere in town."

Nor could he with "Mylecharaine," but he did go on to suggest, "[w]ith regard to the song 'Molly Charrane,' I would suggest that O. O. get some 'Manninagh' to recite it; and that the words be taken down in English equivalents, to be afterwards rendered into Manx proper." He adds that:

When travelling by coach, between Douglas and Ramsey, I heard the song sung by one of the passengers for the gratification of others, and had I met with him on a subsequent occasion, I should have been disposed to obtain an oral version; for I learnt that it was the most popular song in the language [...].

As seen, Beale was definitely in the Island in 1853, whether this dates from that year or another visit is unclear. What is certain is that he is not a Manx resident as this piece in *N&Q* is signed from Spittlegate, Grantham, *ie*. Lincolnshire in England.

The correspondence is now taken up by William Harrison in 1870, but with a negative note. "I have not seen this song about the "little red-breast" [*ie*, "Ushag Beg Ruy"] as I take it." [6]. There was also a note of caution as well about "Mylecharaine":

A previous communication would inform O. O. where "Mylecharaine," as also "Illiam Dhone" both Manx and English, are to be met with. My chief object in this is to say the Editor's note at foot is liable to mislead, being generally so very correct. The version given in Barrow's *Mona Melodies* is not from the Manx words, but modern words adapted to the Manx air.

Harrison's next piece was in reply to another query in *N&Q*, this time about "Thurot's Defeat," composed on the topic of the defeat of Admiral Thurot off the coast of the Isle of Man in 1760:

As this defeat took place off the coast of this island, it naturally created considerable interest, and various songs were composed in the Manx language,

which were great favourites at the time, and may occasionally at the present day be heard chanted forth in some of the country districts. I am endeavouring to rescue these from the oblivion which they appear to be fast fading into, along with other songs and ballads relating to the Isle of Man.

The year 1869 had seen the publication of Harrison's *Mona Miscellany: A Selection of Proverbs, Sayings, Ballads, Customs, Superstitions, and Legends Peculiar to the Isle of Man* (which was to be followed by a second in the series in 1873).¹ A text of "Mylecharaine" had appeared there and Harrison furnished a copy to Beale who promptly submitted a copy of *N&Q* in order to fulfill O. O.'s initial request from 1868. [8]. However, Harrison's version did not find favour with Beale:

I will at once give a correct transcript of the words of MR HARRISON'S supposed original Manx version, succeeded by my nearly as literal English interpretation thereof as will exhibit their intended expression of humour and sentiment in a close translation[.]

Beale also wrote that "something may be said on the orthography and etymology of the name or title of the song" and it was with these words that a back-and-forth debate started, but not one between Beale and Harrison, rather one involving him and W.R. Dreenan who wrote from the Athenæum in Manchester.

Put simply, "Mylecharaine" is derived from a nickname for the miserly father in the song, namely "Mikey Sandal." Disputed by Dreenan [9], answered by Beale [10], replied to by Dreenan [11], with a response from Beale [10], a final answer by Dreenan [13], and with the last word going to Beale [14].

Dreenan in his first contribution sent in a version of "Mylecharaine" that he had in his possession:

I have a manuscript copy of this song, differing somewhat from the version forwarded to you by MR J. BEALE. I transcribe some of the verses, although they compare unfavourably in point of smoothness and idiomatic correctness with those extracted from the *Mona Miscellany*[.]

How he acquired this manuscript is unclear as he gives no further details nor how he came to be interested in matters Manx and likewise the same case with Beale. However, the result of this interest in Dreenan's was the passing on at least of one manuscript version of a Manx folk song. And in the case of Beale a transcript of a broadside with a Manx and English macaronic text.

STEPHEN MILLER
VIENNA, 2015

¹ William. Harrison, *Mona Miscellany: A Selection of Proverbs, Sayings, Ballads, Customs, Superstitions, and Legends Peculiar to the Isle of Man*, Manx Society, vol. xvi (Douglas: Manx Society, 1869); *Mona Miscellany: A Selection of Proverbs, Sayings, Ballads, Customs, Superstitions, and Legends Peculiar to the Isle of Man, 2nd Series*, Manx Society, vol. xxi (Douglas: Manx Society, 1873).

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1. Pseud. ["O. O."]. "‘Mylecraine’." *N^oQ* (4th ser.) ii (1868): 276a.
2. Beale, J. "Manx Lines on Manx Fairy Steamer." *N^oQ* (4th ser.) ii (1868): 368a.

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3. Pseud. ["O. O."]. "‘Ushag Beg Ruy’." *N^oQ* (4th ser.) iii (1869): 288b.
4. Beale, J. "‘Qualtagh’: A Manx Custom." *N^oQ* (4th ser.) iii (1869): 424b.
5. ———. "‘Ushag Beg Ruy’." *N^oQ* (4th ser.) iii (1869): 493.
6. Harrison, William. "‘Ushag Beg Ruy’." *N^oQ* (4th ser.) iii (1869): 493b.

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7. Harrison, William. "Admiral Thurot." *N^oQ* (4th ser.) v (1870): 47.
8. Beale, J. "The Manx Song: ‘Mail Charrane’." *N^oQ* (4th ser.) v (1870): 469–71a.
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10. Beale, J. "The Manx Song: ‘Mylecharaine’." *N^oQ* (4th ser.) vi (1870): 61.
11. Drennan, W.R. "The Manx Song: ‘Mylecharaine’." *N^oQ* (4th ser.) vi (1870): 259.
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13. Drennan, W.R. "The Manx Song: ‘Mylecharaine’." *N^oQ* (4th ser.) vi (1870): 444.
14. Beale, J. "The Manx Song: ‘Mylecharaine’." *N^oQ* (4th ser.) vi (1870): 555.

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THE CORRESPONDENCE

(1868-70)

1868

I. PSEUD. ["O. O."], "MYLECRRAINE'," N&Q (4TH SER.) II (1868), 276.

[276a] "Mylecraine."—What are the words of this popular Manx song? I want the Gaelic, not the English version. O. O.

Source: Pseud. ["O. O."]. "Mylecraine.'" *Notes & Queries* (4th ser.) ii (1868): 276a.

2. J. BEALE, "MANX LINES ON MANX FAIRY STEAMER." N&Q (4TH SER.) II (1868), 368.

MANX LINES ON MANX FAIRY STEAMER.—On August 31, 1853, the Manx Fairy steam-packet of the port of Ramsey made her first trip from the port of Liverpool to Ramsey, beating the *Mona's Queen* to Douglas by eleven minutes; and on the following morning, September 1, 1853, the Manx Fairy departed from Ramsey harbour for Liverpool port.

On the occasion of the Fairy's first trip, some Manx lines were printed with an English translation, and a man was singing them ballad-fashion, when feeling a little curiosity, I gratified it by obtaining a copy, a transcript of which I annex, Manx and English; and should your pages not be better occupied, perhaps you will accord space for insertion thereof.

There were also some squib "portraits" in verse in consequence of the Fairy's victory; and possibly some of your correspondents can add other incidents connected therewith.

J. BEALE.

Manx.

"Oh, Mannin veg veen, ta my chree sthills hiat hene,
As bwooishal dhyt mie son dy braa;
As tra hed ym, my annym goit voym,
Bee'm bwooishal sthills mie da Rumsaa.
Ta'n 'Ferish' er roshtyn dy bieau voish shenn hostyn.
Ny queelyn eek tappee chyndaa;
As laadit dy slich va shin fakin dy v'ee,
Ooillee bwooishal cree mie da Rumsaa."

English.

"Oh, Mona, my darling, my heart is still thine,

My blessing upon thee I pray;
 And when I am dead, and my spirit is fled,
 Success unto Ramsey I say.
 The 'Fairy' has come, and swiftly has run,
 Her paddles go quickly around;
 Well loaded she were with passengers rare,
 All wishing success to the town."

Source: J. Beale, "Manx Lines on Manx Fairy Steamer." *Notes & Queries* (4th ser.) ii (1868): 368a.

1869

3. PSEUD. ["O. O."], "'USHAG BEG RUY,'" N&Q (4TH SER.) III (1869), 288.

[288b] "USHAG BEG RUY."—I should feel obliged to the correspondent who forwarded you some Manx lines a few months ago, if he would furnish a vesion of the poem called "Ushag beg ruy." I would also draw his attention to my query in a former volume for the Manx words of "Mylecraine," or "Molly Charrane," a song sung by hundreds, I might say thousands of Manx, yet not to be obtained of any bookseller: indeed, as far as I have been able to ascertain, the printed Manx literature is nearly extinct. It is, therefore, desirable that the best known of the short pieces of poetry, including "Illiam Dhone," should be preserved in "N. & Q."* O. O.

[* For an English version of "Illiam Dhoan" (Brown William) and "Molly Charrane," with the music, see *The Mona Melodies*, by J. Barrow, Lond. fol. 1820.—Ed.]

Source: Pseud. ["O. O."]. "'Ushag Beg Ruy'." *Notes & Queries* (4th ser.) iii (1869): 288b.

4. J. BEALE, "'QUALTAGH': A MANX CUSTOM," N&Q (4TH SER.) III (1869), 424.

"QUALTAGH": A MANX CUSTOM.—"A company of young lads or men generally went in old times on what they termed the Qualtagh, at Christmas or New Year's Day, to the houses of their more wealthy neighbours; some one of the company repeating in an audible voice the following rhyme:

"Ollick ghennal erriu as blei'n feer vie,
 Seihll as slaynt da'n slane lught thie;
 Bra as gennallys eu bio ry-cheillej',
 Shee as grain, eddyr moaane as deiney;
 Coooid as cowryn, stock as stoyr.
 Palehey phuddase, as skaddan dy-liooar;

Arran as caashey, eeym as roayrt;
 Baase, myrlugh, ayns uhllin ny soalt;
 Cadley sauchey tra vees shiu ny Ihie,
 As feeackle y Jargan, nagh bee dy mie.”

When this was repeated, they were then invited in to partake of the best that the house could afford.”

The above is a *verbatim et literatim* copy (on my part), and perhaps MR HARRISON, of Rock Mount, will favour “N. & Q.” with the precise English, as it may lead to the discovery of analogous Irish, Welsh, Scotch, and English customs. And if he could at the same time furnish the words of “Moylley Charane,” he would confer a favour on O. O. another correspondent. (See “N. & Q.” 4th S. iii. 288.)

The purport of the foregoing rhyme *appears* to be: A merry Christmas to you and a happy new year. Long life and health to all the family. Your lifetime and cheerfulness live together. Peace and love between women and men. Goods and flummery, stock and store. Plenty of potatoes and herrings enough. Bread and cheese, butter, and the spring tide. Stealthy death in neither stackyard nor barn. Safe sleep when you lie down. And may the flea not make a meal of you.

J. BEALE.

Source: J. Beale, “‘Qualtagh’: A Manx Custom.” *Notes & Queries* (4th ser.) iii (1869): 424b.

5. J. BEALE, “‘USHAG BEG RUY,’” *N&Q* (4TH SER.) III (1869), 493.

[493a] “Ushag Beg Ruy” (4th S. iii 288.)—I should be delighted could I gratify your correspondent O. O. with a version, in “Chengey ny Mayrey Ellan Vannin” of the poem “Ushag beg ruy” = *brown, or reddish, little bird*, for then would “N. & Q.” become a literal exemplification of the Manks proverb, *Ta ushag ayns laue chammah as jees sy thammag*.

It was your correspondent’s inquiry for the [493b] Manx words of “Mylecraine” that induced me to send those on the Manx Lhong-vree “Ferish”; and I share with him the opinion on the printed Manx literature; for, wishing to purchase a work which I supposed every bookseller in the island would have in stock, I received the following written reply: “We have no Manx —, and have not been able to procure one for you anywhere in town.”

With regard to the song “Molly Charrane,” I would suggest that O. O. get some “Manninagh” to recite it; and that the words be taken down in English equivalents, to be afterwards rendered into Manx proper. When travelling by coach, between Douglas and Ramsey, I heard the song sung by one of the passengers for the gratification of others, and had I met with him on a subsequent occasion, I should

have been disposed to obtain an oral version; for I learnt that it was the most popular song in the language, and he was one who was *toiggal Gaelgagh*, natively.

J. BEALE.

Spittlegate, Grantham.

Source: J. Beale, “Ushag Beg Ruy’.” *Notes & Queries* (4th ser.) iii (1869): 493.

6. WILLIAM HARRISON, “USHAG BEG RUY’,” N&Q (4TH SER.) III (1869), 493.

[“Ushag Beg Ruy” (4th S. iii 288.)] I have not seen this song about the “little red-breast” as I take it. A previous communication would inform O. O. where “Mylecharaine,” as also “Illiam Dhone” both Manx and English, are to be met with. My chief object in this is to say the Editor’s note at foot is liable to mislead, being generally so very correct. The version given in Barrow’s *Mona Melodies* is not from the Manx words, but modern words adapted to the Manx air.

WILLIAM HARRISON.

Rock Mount, Isle of Man.

Source: William. Harrison, “Ushag Beg Ruy’.” *Notes & Queries* (4th ser.) iii (1869): 493b.

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7. WILLIAM HARRISON, “ADMIRAL THUROT,” N&Q (4TH SER.) V (1870), 47.

[47a] ADMIRAL THUROT (4th S. iii. 557.)—Your correspondent Mr Riddell Carre, in his communication on “Border Ballad Scraps,” inquires after “Thurot’s Defeat.” Various songs have been written concerning the career of this celebrated character. Mr Carre will find one, with many interesting particulars connected with it, communicated to the editor, the late T. Crofton Croker, by Mr MacSkimin, in the *Popular Songs illustrative of the French Invasions of Ireland*, published by the Percy Society, 1846, under the name of “The Siege of Carrickfergus.” It appears [47b] that Mr Wright, the able secretary of the Percy Society, had a chap-book, printed at Glasgow in 1801 by J. and M. Robertson, Saltmarket, which, among others, contained “The Siege of Carrickfergus; or Thurot’s Defeat.”* As this defeat took place off the coast of this island, it naturally created considerable interest, and various songs were composed in the Manx language, which were great favourites at the time, and may occasionally at the present day be heard chanted forth in some of the country districts. I am endeavouring to rescue these from the oblivion which they appear to be fast fading into, along with other songs and ballads relating to the Isle of Man.

I may remark that MR CARRE will find in Butler's *Memoirs of Bishop Hildesley*, 1799, some particulars of Captain Elliot's victory over Thurot. Any songs connected therewith I shall be most happy to see recorded in your pages.

WILLIAM HARRISON.

Rock Mount, Isle of Man.

* The action took place on February 28, 1760, and Thurot's three vessels were brought into Ramsey Bay. A near neighbour of mine, since deceased, often told me he perfectly remembered hearing the firing of the cannon during the engagement, and the excitement that prevailed.

Source: William. Harrison, "Admiral Thurot." *Notes & Queries* (4th ser.) v (1870): 47.

8. J. BEALE, "THE MANX SONG: 'MAIL CHARRANE'," *N&Q* (4TH SER.) v (1870), 469–71.

THE MANX SONG: "MYLECHARAINE" (4th S. ii. 276; iii. 288, 493.)—I am glad at now being able to send what your correspondent O. O. so much desires to possess. This old and most popular Manx song may be briefly ushered into the pages of "N. & Q." by the following information, with which I have been kindly favoured by MR WILLIAM HARRISON, Rock Mount, Isle of Man, who is a correspondent of "N. & Q.," and says:

1. "In one of your communications to 'N. & Q.' I observed you wished to see a correct version of the Manx song 'Mylecharaine.' Being one of those songs orally transmitted down to us, of course there are various versions, and many only fragments. In a collection of various matters which I drew up for the Manx Society, and published last year under the title of *Mona Miscellany: a Selection of Proverbs, Sayings, Ballads, Customs, Superstitions and Legends peculiar to the Isle of Man*, will be found the song of 'Mylecharaine' with the 'air.'"

2. "I have the pleasure to enclose you the Manx song of 'Mylecharaine.' The song is an old one; and as it has been transmitted down orally, there are of course various versions. The one sent you is as printed in *Mona Miscellany*, and was furnished me by a very aged person, who considers it to be the original, and is given in the form of a dialogue. Mylecharaine is said to be the [469b] first Manxman who gave a fortune to a daughter. He was a miser, who lived in the Curragh of Jurby, and some of his descendants are still resident in the same locality. I have observed some take it to be the name of a woman, 'Molly Carrane,' but such is not the case."

A better introduction need not be desired. But as something may be said on the orthography and etymology of the name or title of the song, before touching on these points, I will at once give a correct transcript of the words of MR HARRISON'S

supposed original Manx version, succeeded by my nearly as literal English interpretation thereof as will exhibit their intended expression of humour and sentiment in a close translation:

[*Manx.*]

MYLECHARAINE.

i.

O Vylecharaine, craad hooar oo dty sthoыр?
My-lomarcан daag oo mee;
Nagh dooar mee 'sy Curragh eh dowin, dowin dy liooar,
As my-lomarcан daag oo mee.

ii.

O Vylecharaine, craad hooar oo dty sthock?
My-lomarcан daag oo mee;
Nagh dooar mee 'sy Curragh eh eddyr daa vloock,
As my-lomarcан daag oo mee.

iii.

O Vylecharaine, craad hooar oo ny t'ayd?
My-lomarcан daag oo mee;
Nagh dooar mee 'sy Curragh eh eddyr daa 'aaid,
As my-lomarcан daag oo mee.

iv.

Hug mee my eggey-varree as my eggey-licen,
My-lomarcан daag oo mee;
As hug mee dow-ollee son toghyr da'n 'neen,
As my-lomarcан daag oo mee.

v.

O Yishig, O Yishig, ta mee nish goaill nearey,
My-lomarcан daag oo mee;
T'ou goll gys y cheeill ayns dty charraneyn vaney,
As my-lomarcан daag oo mee.

vi.

O Yishig, O Yishig, jeeagh er my vraaghyn stoamey,
My-lomarcан daag oo mee;
As uss goll mygeayrt ayns dty charraneyn vaney,

As my-lomarcán daag oo mee.

vii.

She un charrane ghoo, as fer elley vane,
My-lomarcán daag oo mee;
Vorts Vylecharaine goll dy ghoorish jesarn,
As my-lomarcán daag oo mee.

viii.

She daa phiyr oashyr, as un phiyr vraag,
My-lomarcán daag oo mee;
Cheau uss Vylecharaine ayns kiare-blecanyu-jeig,
As my-lomarcán daag oo mee.

ix.

O vuddee, O vuddee, cha lhiass dhyts goaill nearey,
My-lomarcán daag oo mee;
Son t'ayms ayns my chishtey ver orts dy ghearey,
As my-lomarcán daag oo mee.

x.

My hiaght mynney-mollaght ort, O Vylecharaine,
My-lomarcán daag oo inee;
Son uss va'n chied ghooiney hug toghyr da mraane,
As my-lomarcán daag oo mee. [470a]

[*Translation.*]

MICHAEL SANDAL.

i.

O Michael Carrane, where gotst thou thy store?
Alonely didst leave thou me;
I got it not deeply-deep in Curragh core,
And alonely didst leave thou me.

ii.

O Michael Kerrane, where gotst thou thy stock?
Alonely didst leave thou me;
I got it not just betwixt two Curragh blocks,
And alonely didst leave thou me.

iii.

O Maileycharrane, where gotst thou thy stuff?
Alonely didst leave thou me;
I got it not just between two Curragh sods,
And alonely didst leave thou me.

iv.

I gave my web of hemp, and I gave my web of flax,
Alonely didst leave thou me;
And I gave my cattle-ox for the daughter's dower,
And alonely didst leave thou me.

v.

O father, O father, I feel quite ashamed,
Alonely didst leave thou me;
Thou art going to church in thy sandals white,
And alonely didst leave thou me.

vi.

O father, O father, look at my decent shoes,
Alonely didst leave thou me;
And thou going about in thy sandals of hide,
And alonely didst leave thou me.

vii.

Ay, one sandal black, and t'other one white,
Alonely didst leave thou me;
Be ashamed, Michael Sandal, going to Douglas on Saturday,
And alonely didst leave thou me.

viii.

Yea, two pairs of stockings, and one pair of shoes,
Alonely didst leave thou me;
Thou didst wear, Mikey Sandal, full fourteen years,
And alonely didst leave thou me.

ix.

O damsel, O wench, thou needst not feel ashamed,
Alonely didst leave thou me;
For I have in my chest what will cause thee to laugh,
And alonely didst leave thou me.

x.

My seven curse-of-curses on thee, O Mail Charrane,
 Alonely didst leave thou me;
 For thou'st the first man who to women gave dower,
 Arwl alonely didst leave thou me.

* In verse 1, Michael silyly answers that he did not get his treasure deep in the centre of a fathomless bog. In verse 2, that he did not get his stock betwixt two masses of solid matter in contact in the bog. In verse 3, that he did not get his general goods between two small bits of loose matter in the bog. In verse 4, that he had dowered his daughter. In verses 5-8, she gently upbraids him with irreverently and slovenly using sandals, while she takes pride in being shod decently; and playfully, but respectfully, hints at the droll figure he will cut in Douglas, the largest town in the island, on Saturday probably the market-day; concluding with a very telling allusion to his long-practised miserly habits. In verse 9, he consoles her with the prospect of the fortune in store for her. In verse 10, for portioning her, he has a seven double-curse—"a regular fourteen-pounder"—[47ob]hurled at him by, we may suppose, a disappointed suitor, who had lost the hand of his daughter, and might be the questioner in the first three verses.

As a contrast to my *close* translation, it may now be both agreeable and useful to exhibit a *free* translation, as rendered by George Borrow, author of *The Bible in Spain, &c.* It also was kindly sent to me by MR HARRISON, and is as follows:

MYLECHARAINE.

i.

O Mylecharaine, where got you your gold?
 Lone, lone, you have left me here;
 O not in the Curragh, deep under the mould,
 Lone, lone, and void of cheer.

ii.

Mylecharaine, where got you your stock?
 Lone, lone, you have left me here;
 O not in the Curragh from under a block,
 Lone, lone, and void of cheer.

iii.

O Mylecharaine, where got you your goods?
 Lone, lone, you have left me here;
 O not in the Curragh from under two sods,
 Lone, lone, and void of cheer.

iv.

Two pair of stockings and one pair of shoes,
Lone, lone, you have left me here;
For twenty-six years old Mollie did use,
Lone, lone, and void of cheer.

v.

His stockings were white, but his sandals alack!
Lone, lone, you have left me here,
Were not of one colour, one white, t'other black.
Lone, lone, and void of cheer.

vi.

One sandal was white, and t'other dark brown,
Lone, lone, you have left me here;
But he'd two of one colour for kirk and for town,
Lone, lone, and void of cheer.

vii.

O father, I really can't walk by your side,
Lone, lone, you have left me here;
If you go to the church in those sandals of hide,
Lone, lone, and void of cheer.

viii.

O daughter, my dear, if my brogues give you pain,
Lone, lone, you have left me here;
There's that in the coffer will make you look fain,
Lone, lone, and void of cheer.

ix.

A million of curses on Mylecharaine,
Lone, lone, you have left me here;
The first who gave tocher to daughter in Man,
Lone, lone, and void of cheer.

Of this translation, MR HARRISON observes:

“It is by the ‘Bible in Spain’ Borrow, who was over here some years ago: but from what I take it to be, a different version, yet it is the best I have met with.”

To which I may add, that not only does it appear to be a different version, by the different phraseology of some parts, but, from the absence of all reference to going to

Douglas on Saturday, and verse 4 of Mr HARRISON's Manx version being apparently totally unknown to Borrow's original, [471a] it is evidently but one of the many imperfect unwritten versions still in existence.

The Orthography of the Title of the Song. As the orthography of the title by which the song is known needs determining by etymology, an investigation of a definite character may not prove unavailable in other respects. For the spelling is *Mylecraine* (4th S. ii. 276), *Molly Charrane* (4th S. iii. 288) under "Ushag beg ruy"—which I am inclined to think a Manxman would have written "Ushag veg ruy"—and *Mylecharaine* (4th S. iii. 493); and when I was in the Isle of Man, I heard it called both = *Millecarrane* and = *Mollecarrane*; but possibly one pronunciation may prevail in one part of the island, and the other in another; just as I believe *aie-vie* = farewell, is pronounced a-vi in the north, and e-vi in the south part of the island. I find, too, that Cregeen has in his Manx dictionary "*Moylley Charane*, a corruption, no doubt, of *Moylley Hiarn* ('Praise to the Lord');" but he makes no special application of the words or phrase.

The etymological derivation, however, I feel persuaded will be found to be from *Mail* = *Michael*, and *Carrane*, or *Kerrane* = a sandal, or cover for the sole and sides of the foot made of raw hide, salted and dried, and laced with thongs of the same on the top of the foot;" and as the final *l* in *Mail* requires *h* to follow the initial *C* in *Carrane*, we get the formation *Mail Carrane* = *Mail Charrane*; and then, as in pronouncing these two words a sound of *e* is heard betwixt them, we obtain the sound = *Mailecharrane* = the title of the song. But as the song is of, or concerning, *Mail Charrane*, we may obtain both the full sound and the literal form, thus *Mailee* (= of *Michael*) *Charrane* (= *Sandal*); and as *Kerrane* is but a variation of *Carrane*, and as the name or title has been transmitted down but orally, we hence perceive, when written, all the varied orthography noted in this communication, and probably elsewhere besides. The true Manx title, however, being *Mail Charrane* as two words, or *Mailee-charrane* as one word; the English equivalent in either case being Michael Sandal, and the song itself being of or concerning Michael Sandal. Or, as *Jack* and *Johnny* are the familiars, diminutives, or derivatives of *John*, so, as a facetious appellative, may we from *Mail* = *Michael* derive *Mailey* = *Mike* and *Mikey*, the familiars, diminutives, or derivatives of *Michael*, and then obtain *Mailey Charrane* or *Maileycharrane* = *Mike* or *Mikey Sandal*; which might not only denote the miser's peculiar character, but render the song more humorously interesting by its title being so whimsical an appellative nickname as *Mikey Sandal* *alias* *Maileycharrane*.

J. BEALE.

Spittlegate, Grantham.

Source: J. Beale, "The Manx Song: 'Mail Charrane'." *Notes and Queries* (4th ser.) v (1870): 469–71a.

9. W.R. DRENNAN, "THE MANX SONG: 'MYLECHARAINE'," N&Q (4TH SER.) V (1870), 583–84.

[583b] THE MANX SONG: "MYLECHARAINE" (4th S. ii. 276; iii. 288, 493; v. 469.)—I have a manuscript copy of this song, differing somewhat from the version forwarded to you by MR J. BEALE. I transcribe some of the verses, although they compare unfavourably in point of smoothness and idiomatic correctness with those extracted from the *Mona Miscellany*:

i.

Ayns Jurby, ayns Mannin, va dooinney, v'ad gra,
My lomarcán daag oo mee!
Lesh thalloo as argid, ceau carraneyn dy bra',
As my lomarcán daag oo mee!

ii.

Dooyrt y naboo rish Myle, cre voish haink dty stoyr?
My lomarcán daag oo mee!
Haink eh voish yn Churragh woar, dowin, dowin, dy liooar,
As my lomarcán daag oo mee!

iii.

O Vylecharaine, cre'n boayl hooar oo dty stock?
My lomarcán daag oo mee!
Hooar mee 'sy Churragh eh, eddyr daa vlock,
As my lomarcán daag oo mee!

iv.

O Vylecharaine, cre'n raad hooar oo yn ven?
My lomarcán daag oo mee!
Va shin poost ayns keeill Yurby, thie gennal as glen,
As my lomarcán daag oo mee!

v.

She un phiyr oashyr, as daa phiyr vraag,
My lomarcán daag oo mee!
Sheh ollee cheau Myle son kiare bleeantyn jeig.
As my lomarcán daag oo ineel!

vi.

She un charrane ghoo, as marish nane vane,
My lomarcán daap oo mee!

Gys yn cheeil er yn Doonaght, goll mennic myr shen,
As my lomarcán daag oo mee! [584a]

vii.

O Yishig, O Yishig, ny inneenyn v'ad gra,
My lomarcán daag oo mee!
Gow shiu nearey ceau carraneyá gys yn cheeil son dy bra,
As my lomarcán daag oo mee!

viii.

O inneenyn, inneenyn, cha nel mish goaill nearey,
My lomarcán daag oo mee!
Son t'aym ayns joan yn chistey ny cur erriu gearey,
As my lomarcán daag oo mee!

MR J. BEALE is no doubt right in suggesting “Ushag *veg* ruy” for “Ushag *beg* ruy.” Manksmen seem to be rather careless about initial mutations. MR HARRISON has, for instance, “sy Curragh “ in place of “sy *Ch*urragh,” and I have met with other examples from time to time. It would be interesting to know if, in the older Manx documents, prepositions followed by an article ever eclipse the initial of the noun they precede. If so, we can only look upon the modern custom as a sign of decay in the dialect. Should, however, the initial change have been confined to aspiration, an occasional disregard of the rule for the sake of euphony may have been sanctioned by custom.

I cannot bring myself to think that MR BEALE has hit on the meaning of *Mylecharaine*. It seems to me that, if it had been intended to apply such a nickname to the miser as “Mikey Sandal,” we should find him called *Mail ny garraneyn*, and not *Mylecharaine*, which may be no more than the popular pronunciation of *Mylecraine*. This, in its turn, naturally suggests the common surname Craine. Surely, among the Manx readers of “N. & Q.,” there is some one who can set the matter at rest.

W.R. DRENNAN.
Athenæum, Manchester.

Source: W.R. Drennan, “The Manx Song: ‘Mylecharaine’.” *Notes and Queries* (4th ser.) v (1870): 583–84.

IO. J. BEALE, “THE MANX SONG: ‘MYLECHARAINE’,” N&Q (4TH SER.) VI (1870), 61.

[61a] THE MANX SONG: “MYLECHARAINE” (4th S. ii. 276; iii, 288, 493; v. 469, 583.)—I am pleased to see MR W.R. DRENNAN’s communication, and hope with him that

some Manx reader of “N. & Q.” will be able conclusively to determine [61b] the orthography. Should, however, no Manx scholar think such a matter worthy of his attention, I hope the following remarks may somewhat aid MR DRENNAN’s suggestions in that direction. As MR DRENNAN does not give what he considers the meaning of Myle, I suggest to him that it is a derivative of *Mail* = Michael; and as he does not give the meaning of the surname *Craine*, I suggest to him that it is a derivative of *Carrane* = Sandal, which, together, result in accordance with my former analysis. I would also suggest to MR DRENNAN that as Christian *Mail* might be the original name of the miser, *nygarraneym*, if used, would not be a nickname but a surname derived from the habit of wearing sandals; for as the first verse of MR DRENNAN’s version of the song says:

“They say that in Jurby, in Man,
Was a man with money and land,
Ever wearing sandals,” &c.,

which, I think, would originate the surname; and as the second verse says

? “Said the neighbour to Mikey,” &c.,

I think my derivation is thereby corroborated. And, as the Manx language does not make plural until three, I am induced to believe that even on MR DRENNAN’s suggestion my meaning of Mylecharaine is correct, for *Mail y Charrane* = Michael of the [two (odd)] sandals, seems determinative.

With regard to MR HARRISON’s *’y Curragh*, the Manx of I Corinthians vi. 13 will show MR DRENNAN that it depends on words preceding the article *y* whether the initial consonant of the word succeeding is to be changed; and as *’y* is an abbreviation of *ayns y*, MR DRENNAN will be able to see the force of these remarks. As to a preposition followed by an article ever eclipsing the initial of a succeeding noun, MR DRENNAN will find John xx. 19, *ayns yn astyr* = in the evening; where in the *f of fastyr* = evening is eclipsed.

Hoping that MR DRENNAN will favour “N. & Q.” with a translation of his version, and that some Manx scholar will settle the orthography of the title, I now leave both song and title for their consideration.

J. BEALE.

Source: J. Beale “The Manx Song: ‘Mylecharaine,’” *Notes & Queries* (4th ser.) vi (1870), 61.

II. W. R. DRENNAN, “THE MANX SONG: ‘MYLECHARAINE,’” N&Q (4TH SER.) VI (1870), 259.

[259a] THE MANX SONG: “MYLECHARAINE” (4th S. ii. 276; iii. 288, 493; v. 469, 583; vi. 61.)—Mr Beale is in error when he gives *ayns yn astyr* as an example of eclipsis. It is an example of aspiration, [259b] and is in accordance with the rule relating to the

initial mutation suffered by substantives preceded by a preposition and the article. Mr Beale's statement that "the Manx language does not make plural until three" is incorrect in the sense in which he uses it. Some numerals in Manx certainly take the singular form of the noun after them, but the numerals must be expressed of course. (See Cregeen's *Dict.* on this point.)

W.R. DRENNAN.
Athenæum, Manchester.

Source: W.R. Drennan, "The Manx Song: 'Mylecharaine'." *Notes & Queries* (4th ser.) vi (1870): 259.

12. J. BEALE, "THE MANX SONG: 'MYLECHARAINE'," N&Q (4TH SER.) VI (1870), 355.

[355b] THE MANX SONG: "MYLECHARAINE" (4th S. ii. 276; iii. 288, 493; v. 469, 583; vi. 61, 259).—MR DRENNAN referred me to Cregeen. I return with the following summary:

1. That for constructive illustration, *ayns yn astyr* may be regarded as reducible to *ayns y nastyr*, the *f* of *fastyr* being eclipsed by the *n* of *yn*; a widely different effect compared with *f* being aspirated by the masculine pronoun *e* (his).

2. That *daa*, two, always has its substantive in the singular number, so that, *Mail Charrane* being two nouns, whether *Mail Charrane*, *Mail y Charrane*, *Mail daa Charrane*, *Mail y daa Charrane*, or *Mail* at the end instead of at the beginning, might chance to be the form for derivative consideration, *Charrane* would be grammatically of the singular form and number, although duality were understood.

J. BEALE.

Source: J. Beale, "The Manx Song: 'Mylecharaine'." *Notes & Queries* (4th ser.) vi (1870): 355b.

13. W.R. DRENNAN, "THE MANX SONG: 'MYLECHARAINE'," N&Q (4TH SER.) VI (1870), 444.

[444a] THE MANX SONG: "MYLECHARAINE" (4th S. ii. 276; iii. 288, 493; v. 469, 583; vi. 61, 259, 355).—Pray do me the favour of inserting this my final communication on the subject. 1. The disappearance of the *f* in *fastyr* after a preposition and article, as in *ayns yn astyr*, is caused by aspiration the effect being, whatever Mr Beale may think, in no way different from that produced by the aspirating action of *e* (his). Here is the rule from Dr Kelly's *Manx Grammar*: "When the articles *y* or *yn*, the, are joined to prepositions, the radical initials of the nouns which follow them are changed into their secondary mutes, or softs: as *marish y ghiulley*, with the boy; *rish y ven*, to the woman," &c. The exceptions are "nouns whose initials are the consonants *d*, *j*, or *t*."

(Chapter xxvi.) To make the matter perfectly clear, I may as well mention that Dr Kelly uses “aspirated” and “changed into its secondary mute” as synonymous. (See chap. xxvi.) A good Irish grammar, such as Bourke’s *College Irish Grammar*, will be found to give the best information on the subject of initial mutation.

2. I must repeat that *daa* cannot, unless expressed, produce any effect on its substantive. If MR BEALE believes that *daa* once formed part of the nickname, we have nothing to differ about on this point, as my remarks were, of course, intended to apply only to the original form of the name. I cannot admit that Manx men would have made such compounds as the “forms for derivative consideration” noted by MR BEALE on page 355, taking it for granted, of course, that it was intended to give the miser such a nickname as Mikey Sandal. “*Mail y charrane*” is, as it stands, manifestly incorrect. Perhaps, after all, the name may have been originated by some one who contented himself with its present rude form, being ignorant of, or careless about, the niceties of Manx grammar. I have given my idea of the correct original form of the nickname in a previous [444b] communication. The question, however, is one to be settled by Manxmen.

W.R. DRENNAN.

Athenæum, Manchester.

Source: W.R. Drennan, “The Manx Song: ‘Mylecharaine’.” *Notes & Queries* (4th ser.) vi (1870): 444.

14. J. BEALE, “THE MANX SONG: ‘MYLECHARAINE’,” N&Q (4TH SER.) VI (1870), 555.

[555a] THE MANX SONG: “MYLECHARAINE” (4th S. ii. 276; iii. 288, 493; v. 469, 583; vi. 61, 259, 355, 444.)—As Mr Drennan and I are agreed that the title of the song is a vexed question for the decision of Manxmen, there appears to be no need for another word from me on that head; therefore in leaving the determination to Manxmen, I shall be well satisfied if they can profit by my suggestions, as the real derivation or meaning of the title has apparently hitherto baffled even Manxmen themselves. But Dr Kelly’s grammatical rule, Mr Drennan’s sheet-anchor, touching *ayns yn astyr*, fails when tested by what I will call my Biblical anchor, Hebrews iv. 10, 11; in each of which verses we find *ayns y fea*, wherein the initial *f* of *fea* = rest, is neither aspirated nor eclipsed, although it is preceded by the preposition *ayns* and the article *y*. I shall therefore use Cregeen in further dealing with *ayns yn astyr*; for, although he and Dr Kelly accord conditionally, yet, being the more recent authority, and well acquainted with Dr Kelly’s works, Cregeen seems to be the better guide for modern usage, and more to the purpose.

Cregeen then says: Remark xi. “*F* is called a weak consonant; because, when aspirated, it loses all its force; as, *FEA* (rest); *E EA* (his rest).”

Now, as the *f* here disappears and no other consonant intervenes to supply its place, surely the parallel to *e ea* would be the form *ayns y astyr*, and not *ayns yn astyr*; whereas if guided by *ayns y fea*, as above, the form would be *ayns y fastyr*. But as Cregeen further shows that mute initial *f* changes to initial *n*, which is neither a primary mute nor a secondary mute, but a consonant that is immutable, being "never aspirated nor eclipsed;" and as among the words so changing, I find the very word *fastyr* transformed into *nastyr*, and *(ayn)s yn astyr* = in the evening, reduced to "Sy Nastyr = in the evening," which [555b] is evidently not a case of aspiration; for to have been a Manx grammatical aspiration it would surely have taken the form of, say, either *'sy astyr*, *'s'astyr*, or *'sy vastyr*, analogically; because Cregeen says "The changelings from *f* to *n* all change to *v* in sacred or solemn discourse or writing," which is but equivalent to saying that in certain words initialed by *f*, the *f* changes to *v*, its secondary mute, or soft, grammatically, in sacred or solemn usage a statement which is in accordance with Dr Kelly, who it appears had previously laid it down that "aspirated" and "changed into its secondary mute" are synonymous. But as *n* is not a mute at all, the fact is patent that mute *f* is eclipsed by immutable *n*, which changeth not; the effect being so far from aspiration that the *n* is actually adopted to counteract it; as much as our article *an*, superseding our article *a*, prevents aspiration in English. Therefore, I cannot concede that the effect, either audibly or visibly, is precisely the same, or is "in no way different," in the Manx forms *(ayns) yn astyr* (= *y nastyr*), and *e ea*; because *(ayns) y fea* [not *y ea*] is found to the contrary. This *logomachy* happily sanctions reference to a Manx grammatical rule quoted by MR JEFFCOTT (4th S. v. 289), on Erse words denoting the moon, as, whatever might be the sign of infallibility when Dr Kelly wrote his Manx Grammar, it is very certain that when Cregeen subsequently compiled his Manx Dictionary, there were numerous exceptions to the Doctor's infallible rule—the apposite words *coo* (greyhound), *quilly* (boy), both masculine, taking the forms *yn choo*, *yn ghuilly*, respectively controverting the Doctor's assumed infallible position. But the most remarkable thing is, the Doctor refutes himself, as the example "*mairish y ghuilly* = with the boy," quoted by MR DRENNAN, p. 444 *ante*, testifieth; as it would be strangely contradictory indeed for boy to be feminine. And that there had been mutations in the language between Dr Kelly's time and Mr Cregeen's day, the *re-sollys* = moonlight of the former, and the *re-bollys* = moonlight of the latter, furnish an illustration.

[If MR JEFFCOTT should peruse this, I would suggest to him that as in one instance he, no doubt unintentionally, did not quote me fully, and in another instance, quite as unintentionally no doubt, stated what I did not write or say, some of his remarks were inapplicable to my contributions.]

In conclusion, collating pages 61, 444, *et ante*, the title, subject, may be thus fairly stated: Michael Sandal appears to be the probable English title of the song, even

though it be thus derived—*Mail y daa Charrane* to *Mail y Charrane* to *Mail Charrane* = Michael Sandal. (Rev. ii. 7; Matt. xi. 15; Rom. x. 17.)

J. BEALE.

Spittlegale, Grantham.

Source: J. Beale, “The Manx Song: ‘Mylecharaine.’” *Notes & Queries* (4th ser.) vi (1870): 555.

APPENDIX

(1)

“MYLECHARAINE”

- 1 1 Ayns Jurby, ayns Mannin, va dooinney, v’ad gra,
My lomarcán daag oo mee!
Lesh thalloo as argid, ceau carraneyn dy bra’,
As my lomarcán daag oo mee!
- 2 4 Dooyrt y naboo rish Myle, cre voish haink dty stoyr?
My lomarcán daag oo mee!
Haink eh voish yn Churragh woar, dowin, dowin, dy liooar,
As my lomarcán daag oo mee!
- 3 12 O Vylecharaine, cre’n boayl hooar oo dty stock?
My lomarcán daag oo mee!
Hooar mee ’sy Churragh eh, eddyr daa vlock,
As my lomarcán daag oo mee!
- 4 16 O Vylecharaine, cre’n raad hooar oo yn ven?
My lomarcán daag oo mee!
Va shin poost ayns keeill Yurby, thie gennal as glen,
As my lomarcán daag oo mee!
- 5 20 She un phiyr oashyr, as daa phiyr vraag,
My lomarcán daag oo mee!
Sheh ollee cheau Myle son kiare bleeantyn jeig.
As my lomarcán daag oo inee!
- 6 24 She un charrane ghoo, as marish nane vane,
My lomarcán daag oo mee!

Gys yn cheeil er yn Doonaght, goll mennic myr shen,
As my lomarcan daag oo mee!

- 7 28 O Yishig, O Yishig, ny inneenyn v'ad gra,
My lomarcan daag oo mee!
Gow shiu nearey ceau carraney a gys yn cheeil son dy bra,
As my lomarcan daag oo mee!

- 8 32 O inneenyn, inneenyn, cha nel mish goaill nearey,
My lomarcan daag oo mee!
Son t'aym ayns joan yn chistey ny cur erriu gearey,
As my lomarcan daag oo mee!

Source: W.R. Drennan, "The Manx Song: 'Mylecharaine'."
Notes and Queries (4th ser.) v (1870): 583b–84a.

(2)

[“LINES ON THE MANX FAIRY STEAMER”]

- I 1 Oh, Mannin veg veen, ta my chree sthills hiat hene,
As bwooishal dhyt mie son dy braa;
As tra hed ym, my annym goit voym,
Bee'm bwooishal sthills mie da Rumsaa.
5 Ta'n "Ferish" er roshtyn dy bieau voish shenn hostyn.
Ny queelyn eek tappee chyndaa;
As laadit dy slich va shin fakyn dy v'ee,
Ooillee bwooishal cree mie da Rumsaa.

- 1a 1 Oh, Mona, my darling, my heart is still thine,
My blessing upon thee I pray;
And when I am dead, and my spirit is fled,
Success unto Ramsey I say.
5 The "Fairy" has come, and swiftly has run,
Her paddles go quickly around;
Well loaded she were with passengers rare,
All wishing success to the town.

Source: J. Beale, "Manx Lines on Manx Fairy Steamer." *Notes & Queries* (4th ser.) ii (1868): 368a.

