

A. W. MOORE



QUOCUNQUE JECERIS STABIT.

MANX BALLADS AND MUSIC
(1896)

WORKING GUIDE (1)

THE SOURCES OF THE TEXTS



CHIOLLAGH BOOKS
2017

Vers. 1.1

A.W. MOORE
MANX BALLADS AND MUSIC
(1896)



§I THE SOURCES OF THE TEXTS

INTRODUCTION

In discussing his sources for the texts printed in *Manx Ballads and Music* (“Introduction,” xiv–xxx, see specifically xxix–xxx), Moore writes at the end of his listing: ‘SUMMARY: Printed sources 31, MSS. 16, Oral 26—Total 73. Of this total 51 have been collected by the writer’ (xxx). This is not, however, accurate as some 74 titles appear in the body of the book. A further inaccuracy is in the number of Oral texts. The actual count is 25, and then of this number, just 24 appear, with Yn Ven-aeg Foalsagh missing. To add to the confusion, there are then 3 texts appearing for which Moore gives no source at all, namely, Arrane ny Ferishyn, Ny Mraane-seyrey Ballawyllin, and Ta mee nish keayney, though the first is now known to have been sourced from print and a version of the second (though not the one printed) appears in MNHL, MS 221 A. Regarding Moore’s own figure of 51 texts as being ‘collected by the writer,’ this total comes from adding the 9 printed texts sourced from the *Manx Note Book*, edited by Moore himself, together with the 16 manuscript and his assumed count of 26 oral texts. As seen from Moore’s own summary, he drew his texts from print, manuscript, and oral sources and his selection will be summarised in that same order.

I.I SUMMARY OF THE SOURCES

I. PRINTED (31)

The greater number of printed texts (17) are drawn from the publications of the Manx Society: Rev. William Gill (ed.), *A Practical Grammar of the Antient Gaelic, or Language of the Isle of Man, usually called MANKS. By the Rev. John Kelly, LL.D.*, Manx Society, vol. ii. (Douglas: Manx Society, 1859); 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) and *Mona Miscellany [...], 2nd Series*, Manx Society, vol. xxi (Douglas: Manx Society, 1873); Joseph Bridson, ‘Coontey-ghiare jeh Ellan Vannin, ayns Gailck. Dec. 17th, 1760. Liorish Joe Vreejey,’ *Manx Miscellanies*, Manx Society, vol. xx (Douglas: Manx Society, 1872) 1–12 [separately paged section]. However, one of Moore’s titles, ‘Yn Ven-Ainshter Dewil,’ cannot be found in any of the Manx Society volumes.

This is followed by (9) taken from the *Manx Note Book* (1885–87), a short-lived serial publication, edited and published by Moore.

This leaves (5) taken each from a single source and which are listed here in order of publication: Archibald Cregeen, *A Dictionary of the Manks Language* (Douglas & London & Liverpool: J. Quiggin & Whittaker, Treacher, and Arnot & Evans, Chegwin, and Hall, 1835 [but 1837]); *Mona's Herald* newspaper [1840s], text 'written about 1840' (xxvi); Joseph Train, *An Historical and Statistical Account of the Isle of Man*, 2 vols (Douglas: Mary A. Quiggin, 1845); Rev. William Gill (ed.), *Fockleyr Manninagh as Baarlagh*, Manx Society, vol. xiii (Douglas: Manx Society, 1866); A.W. Moore, *The Folk-lore of the Isle of Man* (Douglas & London: David and Son & David Nutt, 1891).

2. MANUSCRIPT (16)

Drawn in the main (15) from what is now referred to as the Robert Gawne Collection, a series of manuscripts once in Moore's hands. The remaining text (1) is credited to Karl (as Charles) Roeder.

3. ORAL (26 [BUT 25])

3.2 NAMED (19)

John Cain (1); William Cashen (11); Thomas Crellin (2); Elizabeth Graves (1); Thomas Kermode (1); John Rhys (2); Thomas Wynter (1).

Rhys should appear under the Manuscript heading alongside Roeder as he was a collector rather than an informant. Graves was one of Moore's circle of helpers and so should also appear under that heading. Cashen's texts were from his own recollection. The other individuals are known to be singers.

3.1 'FROM VARIOUS PEOPLE' (6)

Moore's explanatory footnote here spells out that 'Fragments have been picked up from too many different people to specify, and then pieced together' (fn. [4] on xxx). Of the six titles listed, the last one (Yn Ven-aeg Foalsagh) does not appear in *Manx Ballads and Music*.

1.2 OVERVIEW OF THE SOURCES & TITLES

PRINTED (31)

CREGEEN, A DICTIONARY OF THE MANKS LANGUAGE (1835 [BUT 1837])

1. Ollick Gennal

MONA'S HERALD [1840S]

2. Dobberan Chengey-ny Mayrey Ellan Vannin

TRAIN, HISTORICAL AND STATISTICAL ACCOUNT OF THE ISLE OF MAN (1845)

3. Mannanan Beg Mac y Lheirr

THE SOURCES OF THE TEXTS

PUBLICATIONS OF THE THE MANX SOCIETY [1859, 1866, 1869, 1872, 1873]

GILL, A PRACTICAL GRAMMAR OF MANKS (1859)

4. Cre ta Gloyr?

GILL, FOCKLEYR MANNINAGH AS BAARLAGH (1866)

5. The Doagan

HARRISON, MONA MISCELLANY (1869 & 1873)

6. Arrane y Skeddan
7. Baase Illiam Dhone
8. Car-y-Phoosee [*as* Colbagh Vreck er Strap]
9. Yn Chenn Dolphin
10. Yn Coayl jeh ny Baatyn-Skeddan
11. Eubonia Soilshagh
12. Illiam Walker as Robin Teare
13. Inneenyn Eirinee
14. Mannin Veg Veen
15. Marrinys yn Tiger
16. Mylecharaine
17. Ny Kirree fo Niaghtey
18. Tappagyn Jiargey
19. Thurot as Elliot

BRIDSON, MANX MISCELLANIES (1872)

20. Coontey Ghiare jeh Ellan Vannin

[NOT FOUND IN THE PUBLICATIONS OF THE THE MANX SOCIETY]

21. Yn Ven-Ainshter Dewil

MOORE, MANX NOTE BOOK (1885–87)

22. Arrane Sooree
23. Creggyn Scarleode
24. Dooinney Seyr v'ayns Exeter
25. Fin as Oshin
26. Mannin Veen
27. Manninee Dobberan harrish Seaghyn Mannin Veen
28. Shee as Maynrys ny Manninee
29. Trimshey 'Bait 'sy Jough Lajer
30. Ushag veg Ruy

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MOORE, THE FOLK-LORE OF THE ISLE OF MAN (1891)

31. Kiark Katreeney Marroo

MANUSCRIPT (16)

THE ROBERT GAWNE COLLECTION

1. Arrane ny Paitchyn
2. Berrey Dhone
3. Yn Doooinney Boght
4. Er Genny Thombaghey
5. Fer Dy Clein Click
6. Irree Seose
7. Isabel Foalsey
8. Marish ny Fiddleryn
9. Moir as Inneen
10. My Henn Ghoooinney Mie
11. Nancy Sooill-Ghoo
12. Nelly Veen
13. Ny Three Eeasteyryn Boghtey
14. Quoifyn Lieen Vooar
15. Skeeylley Breeshey

CHARLES ROEDER

16. Inneen jeh'n Bochilley

ORAL (26 [BUT 25])

JOHN CAIN

1. Yn Bollan Bane

WILLIAM CASHEN

2. Arrane Queeyl-nieuee
3. Yn Eirey Cronk yn Ollee
4. Yn Graihder Jouylagh
5. Hi, Haw, Hum
6. Juan y Jaggad Keear
7. Madgyn y Jiass
8. My Vannaght er Shiu
9. Ny Mraane Kilkenny
10. Yn Shenn Laair
11. Yn Sterrym ec Port le Moirrey
12. Ushtey Millish 'sy Garee

THE SOURCES OF THE TEXTS

THOMAS CRELLIN

13. My Callin Veg Dhone
14. Graih my Chree

ELIZABETH GRAVES

15. Lhigey, Lhigey

THOMAS KERMODE

16. Ec ny Fiddleryn

JOHN RHYS

17. Graih my Chree
18. Hudgeon y Fidder

THOMAS WYNTER

19. Eisht as Nish (Keayrt va mee aeg)

‘FROM VARIOUS PEOPLE’

20. Arrane ny Mummeryn
21. Arrane Oie Vie
22. Yn Folder Gastey [*also*, Manx Society; *but*, *The Folk-Lore Isle of Man* (1891)]
23. Helg yn Dreain
24. Hop-tu-naa
25. Yn Ven-aeg Foalsagh [does not appear in *MBM*]

§2 THE TEXTS IN ORDER AS PRINTED

MYTHICAL, SEMI-HISTORICAL AND HISTORICAL BALLADS

- | | | |
|----|---------------------------------|----|
| 1. | Fin as Oshin | 2 |
| 2. | Mannanan Beg Mac y Leirr | 6 |
| 3. | Coontey-ghiare Jeh Ellan Vannin | 20 |
| 4. | Thurot as Elliot | 28 |
| 5. | Manninee Dobberan | 34 |
| 6. | Er Genney Hombaghey | 38 |

CHILDREN’S SONGS

- | | | |
|-----|----------------------|----|
| 7. | Ushag veg Ruy * | 42 |
| 8. | Yn Dooinney Boght | 44 |
| 9. | Fer Dy Clie Click | 44 |
| 10. | The Doagan | 46 |
| 11. | Juan y Jaggad Kear * | 46 |
| 12. | Arrane ny Paitchyn | 46 |

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13. Tappagyn Jiargey * 48
 14. My Caillin Veg Dhone * 48

SONGS CONNECTED WITH CUSTOMS AND SUPERSTITIONS

15. Mylecharaine * 52
 16. Ushtey Millish 'sy Garee * 56
 17. Quoifyn Lieen Vooar 58
 18. Arrane Oie Vie 58
 19. Ollick Gennal 60
 20. Arrane ny Mummeryn * 62
 21. Helg yn Drain * 64
 22. Hop-tu-naa * 68
 23. Kiark Katreeney * 68
 24. Yn Folder Gastey 70
 25. Arrane ny Ferishyn 70
 26. Berrey Dhone * 72
 27. Yn Bollan Bane * 76

LOVE SONGS

28. Arrane Sooree * 80
 29. Car-y-Phoosee * 83
 30. Yn Ven-Ainshter Dewil 86
 31. Moir as Inneen 89
 32. Nancy Sooill-Ghoo 93
 33. Nelly Veen 96
 34. Isabel Foalsey * 100
 35. Irree Seose 104
 36. Eisht as Nish (Keayrt va mee aeg) * 106
 37. Marish ny Fiddleryn * 108
 38. Inneen jeh'n Bochilley 110
 39. Dooorney Seyr v'ayns Exeter * 114
 40. Yn Graihder Jouylagh * 118
 41. Graih my Chree * 120
 42. Ta mee nish keayney * 120

PATRIOTIC BALLADS

43. Shee as Maynrays ny Manninee 124
 44. Creggyn Scarleode 131
 45. Baase Illiam Dhone * 134
 46. Mannin Veen 140
 47. Dobberan Chengey-ny[-]Mayrey Ellan
 Vannin 142

THE SOURCES OF THE TEXTS

NAUTICAL BALLADS

48.	[Yn] Cooayl joh ny Baatyn-Skeddan *	150
49.	Marrinys yn Tiger *	158
50.	Yn Chenn Dolphin *	166
51.	Arrane y Skeddan	170
52.	Ny Three Eeasteyryn Boghtey *	172
53.	Mannin Veg Veen *	176
54.	Madgyn y Jiass	180
55.	Yn Sterrym ec Port le Moirrey	184

MISCELLANEOUS BALLADS

56.	Ny Kirree fo Niaghtey *	186
57.	Inneenyn Eirinee *	190
58.	Cre ta Gloyr?	195
59.	Eubonia Soilshagh	196
60.	Trimshey Bait 'sy Jough Lajer	199
61.	Illiam Walker as Robin Tear	202
62.	My Henn Ghooinney Mie *	206
63.	Yn Shenn Laair	210
64.	Ny Mraane Kilkenny *	212
65.	Hi, Haw, Hum	212
66.	Hudgeon y Fidder	212
67.	Yn Maarliagh Mooar	214
68.	Skeeylley Breeshey *	214
69.	Ny Mraane-seyrey Ballawyllin	214
70.	Arrane Queeeyl-nieuee *	216
71.	Yn Eirey Cronk yn Ollee *	216

BALLADS RECEIVED AFTER THE SECTIONS TO WHICH THEY BELONG WERE PRINTED

CHILDREN'S SONGS

72.	Lhigey, Lhigey	216
73.	My Vannagh er Shiu	218

COURTING SONG

74.	Ec ny Fiddleryn *	218
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* With tune.

§3 THE TEXTS *

1. ARRANE NY FERISHYN (SONG OF THE FAIRIES)

Manx original on 70, English translation facing on 71. Source: [No source given by Moore.] But see, 'Arrane yn Phynnoderee,' 64 in William Harrison, *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).

2. ARRANE NY MUMMERYN (THE MUMMERS' SONG) §

Manx originals on 62 (4 texts), English translation of the first facing on 63. Source: [Oral] 'From *Various People*.' Listed as 'Roie Ben Shenn Tammy' (xxx). Texts from (1) T.E. Brown (as Rev. T.E. Brown); (2) Rev. John Kewley (as Rev. J.W. Kewley); (3) J.C. Cannell; (4) Elizabeth Ferrier (as Mrs Ferrier).

3. ARRANE NY PAITCHYN (CHILDREN'S SONG)

Manx original on 46, English translation facing on 47. Source: [Manuscript] 'From the late *Mr Robert Gawne*.'

4. ARRANE OIE VIE (GOOD NIGHT SONG)

Manx original on 58, English translation facing on 59. Source: [Oral] 'From *Various People*.'

5. ARRANE QUEEYL-NIEUEE (SPINNING-WHEEL SONG) §

Manx original on 216, English translation facing on 217. Source: [Oral] 'From *Mr William Cashen*.'

6. ARRANE SOOREE (COURTING SONG) §

Manx original on 80–81, English translation on 81–82. Source: [Printed] 'From *Manx Note Book*.' See, 'Manx Ballad. 'Lesh Sooree' (Courting Song),' *Manx Note Book* i.4 (1885): 142–44.

7. ARRANE Y SKEDDAN (SONG OF THE HERRING)

Manx original on 170, English translation facing on 171. Source: [Printed] 'From Manx Society's Publications.' See, 'Arrane y Skeddan,' III–12 in William Harrison, *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).

* Titles here as given in 'Table of Contents' (v–vi). The odd addition to a title needed for sense added between square brackets. A text for which a tune is present is marked with §.

8. BAASE ILLIAM DHONE (BROWN WILLIAM'S DEATH) §

Manx original on 134–36, English translation on 137–39. Source: [Printed] ‘From *Manx Society's Publications.*’ See, ‘Baase Illiam Dhone,’ 63–66, in 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).

9. BERREY DHONE (BERREY BROWN) §

Manx original on 72 & 74, English translation on 73 & 75. Source: [Manuscript] ‘From the late *Mr Robert Gawne.*’

10. YN BOLLAN BANE (THE WHITE WORT) § (×2)

Manx original on 76, English translation facing on 77. Source: [Oral] ‘From *Mr John Cain.*’

11. CAR-Y-PHOOSSE § (×2)

Manx original on 83–84, English translation on 84–85. Source: [Printed] ‘From *Manx Society's Publications.*’ See, ‘Colbagh Vreck er Sthrap,’ 108–10 in William Harrison, *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).

12. YN CHENN DOLPHIN (THE OLD DOLPHIN) §

Manx original on 166 & 168, English translation on 167 & 169. Source: [Printed] ‘From *Manx Society's Publications.*’ See, ‘Yn Chenn Dolphin, liorish Yuan Lewin, Sunde, Yerby,’ 128–30 in William Harrison, *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).

13. [YN] COAYL JEH NY BAATYN-SKEDDAN (LOSS OF THE HERRING BOATS) § (×2)

Manx original on 150–53, English translation on 154–57. Source: [Printed] ‘From *Manx Society's Publications.*’ See, ‘Arrane mysh ny baatyn-skeddan va caillit ec doolish 'sy vlein 1787, Sep. 21st.,’ 85–89 in 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).

14. COONTEY[-]GHIARE JEH ELLAN VANNIN

Manx original on 20, 22, 24, 26; English translation on 21, 23, 25, 27. Source: [Printed] ‘From *Manx Society's Publications.*’ See, 1–7 in Joseph Bridson, ‘Coontey-

ghiare jeh Ellan Vannin, ayns Gailck. Dec. 17th, 1760. Liorish Joe Vreejey,' *Manx Miscellanies*, Manx Society, vol. xx (Douglas: Manx Society, 1872) 1–12 [separately paged section].

15. CRE TA GLOYR? (WHAT IS GLORY?)

Manx original on 195, English translation following under on 195. Source: [Printed] 'From *Manx Society's Publications*.' See untitled text on vi in Rev. William Gill, "Editor's Introduction," iii–xvii, in *A Practical Grammar of the Antient Gaelic, or Language of the Isle of Man, usually called MANKS. By the Rev. John Kelly, LL.D.* Manx Society, vol. ii. (Douglas: Manx Society, 1859).

16. CREGGYN SCARLEODE (SCARLETT ROCKS)

Manx original on 131, English translation ('[Literal Translation]') on 132, English translation ('[Archdeacon Rutter's Version]') on 133. Source: [Printed] 'From *Manx Note Book*.' See, 'Creggyn Scarleode,' *Manx Note Book* 1.1 (1885): 24–25.

17. THE DOAGAN

Manx original on 46, English translation facing on 47. Source: [Printed] 'From *Kelly's Dictionary*.' See text under headword 'Doagan,' (Manx text only), 63b, in Rev. William Gill, *Fockleyr Manninagh as Baarlagh*. Manx Society, vol. xiii (Douglas: Manx Society, 1866).

18. DOBBERAN CHENGEY-NY[-]MAYREY ELLAN VANNIN (MOURNING OVER THE MOTHER TONGUE OF MAN)

Manx original on 142, 144, 146; English translation on 143, 145, 147. Source: [Printed] 'From *Mona's Herald*.' The run of this newspaper held by the MNHL is incomplete for the 1840s and the original cannot be located. Its publication was remembered by Edward Faragher in 1897 in a letter to the German folklorist, Karl Roeder: 'I read a poem in manx in a manx paper I sopose about fifty years ago the poet was comparing the manx and english languages to too sister the english was getting on well but the manx said her garments was getting ragged and torn and no one gave her entertainment but at the deep vallies of Ballure and the creggans of creg woaille scill l And I think it will be along time before her rags will be mended up again'. Letter from Edward Faragher to Karl Roeder, 28 January 1897, MNHL, MS 11064, Box 2.

19. YN DOOINNEY BOGHT (THE POOR MAN)

Manx originals on 44 (2 texts), English translations facing on 45. Source: [Manuscript] 'From the late *Mr Robert Gawne*.'

20. DOOINNEY SEYR V'AYNS EXETER (A GENTLEMAN IN EXETER) §

Manx original on 114 & 116, English translation on 115 & 117. Source: [Printed] 'From *Manx Note Book*.' See, 'Dooinney Seyr v'ayns Exeter' (A Gentleman of Exeter),' *Manx Note Book* iii.2 (1887): 134–35. Fn. [3] on xxx reads: 'Also Mr John Quayle, Glen Meay.'

21. EC NY FIDDLERYN (AMONG THE FIDDLERS)

Manx original on 218 & 220, English translation on 219 & 221. Source: [Oral] 'From *Mr Thomas Kermode*.' Fn. [5] on xxii reads: 'This was first obtained from Thomas Kermode, Bradda in 1883, by Professor J. Strachan and Father Henebry, and was published in phonetic Manx with a good translation in the *Zeitschrift für Celtische Philologie*, in March last. Mr W.J. Cain has since then seen Kermode and has satisfied himself of the general accuracy of this version which he and I have translated.' See, John Strachan, 'A Manx Folksong,' *Zeitschrift für celtische Philologie* i (1897): 54–58.

22. YN EIREY CRONK YN OLLEE (THE HEIR OF CATTLE HILL) §

Manx original on 216, English translations facing on 217. Source: [Oral] 'From *Mr William Cashen*.'

23. EISHT AS NISH (KEAYRT VA MEE AEG) (THEN AND NOW) §

Manx original on 106 & 108, English translation on 107 & 109. In text body as 'Eisht as Nish.' Source: [Oral] 'From *Mr Wynter*.'

24. ER GENNY THOMBAGHEY (ON DEARTH OF TOBACCO)

Manx original on 38, English translation facing on 39. Source: [Manuscript] 'From the late *Mr Robert Gawne*.'

25. EUBONIA SOILSHAGH (EUBONIA BRIGHT)

Manx original on 196, English translation on 197, English translation ('[Archdeacon Rutter's Version]') on 198. Source: [Printed] 'From *Manx Society's Publications*.' See, 'Song in 'Praise of Ale,' 76–77 in 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).

26. FER DY CLEIN CLICK (ONE NAMED CLICK)

Manx original on 44, English translation facing on 45. Source: [Manuscript] 'From the late *Mr Robert Gawne*.'

27. FIN AS OSHIN

Manx original on 2–3, English translation on 3–5. Source: [Printed] ‘From *Manx Note Book*.’ See, ‘Fin and Oshin,’ *Manx Note Book* ii.6 (1886): 80–84.

28. YN FOLDER GASTEY (THE NIMBLE MOWER)

Manx original on 70, English translation facing 71. Source: [Oral] ‘From *Various People*.’ Fn. [5] on xxx reads ‘Partly also in Manx Society’s Publications.’ Moore appears here to be confused as the text is to be found on 57 in *The Folk-Lore of the Isle of Man* (Isle of Man & London: Brown and Son & D. Nutt, 1891), where Moore adds that ‘In the same song the vengeance of the water-bull and the *Glashtin* is invoked upon some person unknown:

What if the spotted water-bull.
And the Glashtin take thee,
And the Phynnoderree of the glen, waddling
To throw thee like a bolster against the wall? [58]

Cred dy jinnagh yn tarroo-ushtey spottagh.
As yn Ghlashtin oo y ghoail,
As yn Phynnoderree ny glionney, sprangagh
Clooisagh y yannoo jeed noi’n voal.’

This verse (nor the rest of the song if Moore has further verses) is reproduced in *Manx Ballads and Music*. See too, ‘Yn foldyr gasteý’—‘The Active Mower’ (‘Manx Society,’ vol. xxi. Four verses, unpublished, are in possession of the writer), probably dates from about the same period; a fragment only has been preserved. It gives a curious account of the manœuvres of the Phynnoderree, or hairy-legged Satyr.’ A.W. Moore, ‘Manx Literature,’ *Yn Lioar Manninagh* i.7 (1890): 110–15, see III.

29. GRAIH MY CHREE (LOVE OF MY HEART) §

Manx original on 120, English translation facing on 120. Source: [Oral] ‘From *Mr Thomas Crellin*.’

30. YN GRAIHDRER JOUYLUGH (THE DEMON LOVER) §

Manx original on 118, English translation facing on 119. Source: [Oral] ‘From *Mr William Cashen*.’ Fn. [3] on xxx reads: ‘Also Mr John Quayle, Glen Meay.’

31. HELG YN DREAIN (HUNT THE WREN) §

Manx original on 64 & 66, English translation on 65 & 67. Source: [Oral] ‘From *Various People*.’

32. HI, HAW, HUM

Manx original on 212, English translation facing on 213. Source: [Oral] ‘From *Mr William Cashen*.’

33. HOP-TU-NAA § (×2)

Manx original on 68, English translation facing on 69. Source: [Oral] ‘From *Various People*.’

34. HUDGEON Y FIDDER (HUDGEON THE WEAVER)

Manx original on 212, English translation facing on 213. Source: [Oral] ‘From *Professor Rhys*.’

35. ILLIAM WALKER AS ROBIN TEARE

Manx original on 202, 204, 206; English translation on 203, 205, 207. Source: [Printed] ‘From *Manx Society’s Publications*.’ See, ‘A SORROWUL DITTY ON THE DEATH OF HER TWO SONS, the Rev. William Walker, LL.D., Vicar-General of the Diocese of Sodor and Mann, and Rector of Ballaugh; and Mr Robert Tear of Douglas,’ 55–58 in William Harrison, *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).

36. INNEEN JEH’N BOCHILLEY (THE SHEPHERD’S DAUGHTER)

Manx original on 110, 112; English translation on 111, 113. Source: [Manuscript] ‘From *Mr C. Roeder*.’

37. INNEENYN EIRINEE (FARMERS’ DAUGHTERS) §

Manx original on 189–91, English translation on 192–94. Source: [Printed] ‘From *Manx Society’s Publications*.’ See, ‘Arrane er Inneenyn Irrinee,’ 95–98 in William Harrison, *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). Fn. [2] on xxx reads: ‘Also Mr R. Kerruish, Maughold.’

38. IRREE SEOSE (ARISE UP)

Manx original on 104, English translation facing on 105. Source: [Manuscript] ‘From the late *Mr Robert Gawne*.’

39. ISABEL FOALSEY (FALSE ISABEL) §

Manx original on 100, 102; English translation on 101, 103. Source: [Manuscript] 'From the late *Mr Robert Gawne*.'

40. JUAN Y JAGGAD KEEAR (JOHN OF THE GREY JACKET) §

Manx originals (2 texts) on 46, English translations facing on 46. The second text has a note by Moore: 'Another and more corrupt version.' Source: [Oral] 'From *Mr William Cashen*.'

41. KIARK KATREENEY MARROO (KATHERINE'S HEN IS DEAD) §

Manx original on 68, English translation facing on 68. In text body as 'Kiark Katreeney.' Source: [Printed] 'From *Folklore of the Isle of Man*.' See text on 127 in A.W. Moore, *The Folk-lore of the Isle of Man* (Douglas & London: David and Son & David Nutt, 1891).

42. LHIGEY, LHIGEY (GALLOP, GALLOP)

Manx original on 216, English translation facing on 217. Source: [Oral] 'From *Miss Graves*.'

43. YN MAARLIAGH MOOAR (THE BIG ROBBER)

Manx original on 214, English translation facing on 215. Source: [Oral] 'From *Professor Rhys*.'

44. MADGYN Y JIASS (MADGES OF THE SOUTH)

Manx original on 180, 182, English translation on 181, 183. Source: [Oral] 'From *Mr William Cashen*.'

45. MANNANAN BEG MAC Y LHEIRR

Manx original on 6, 8, 10, 12, 14, 16, 18; English translation on 7, 9, 11, 13, 15, 17, 19. Source: [Print] 'From *Train's History of the Isle of Man*.' See, 'Traditionary Ballad,' 50–55 in Joseph Train, *An Historical and Statistical Account of the Isle of Man*, vol. i (Douglas: Mary A. Quiggin, 1845).

46. MANNIN VEEN

Manx original on 140, English translation facing on 141. Source: [Printed] 'From *Manx Note Book*.' See on 94, 'Mannin Veen,' *Manx Note Book* iii.10 (1887): 94–95.

47. MANNIN VEG VEEN (DEAR MANNIN-BEG) §

Manx original on 176, 178, 180; English translation on 177, 179, 181. Source: [Printed] ‘From *Manx Society’s Publications*.’ See, ‘Mannin Veg Veen,’ 136–39 in William Harrison, *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).

48. MANNINEE DOBBERAN HARRISH SEAGHYN MANNIN VEEN (MANXMEN MOURNING OVER THE TROUBLES OF DEAR MANNIN)

Manx original on 34, 36; English translation on 35, 37. Source: [Printed] ‘From *Manx Note Book*.’ See on 176, ‘Manninagh Dobberan Harrish Seaghyn Mannin Veen,’ *Manx Note Book* iii.10 (1887): 176–77.

49. MARISH NY FIDDLERYN (WITH THE FIDDLERS) §

Manx original on 108, English translation facing on 108. Source: [Manuscript] ‘From the late *Mr Robert Gawne*.’

50. MARRINYS YN TIGER (THE VOYAGE OF THE TIGER) §

Manx original on 158, 160, 162, 164; English translation on 159, 161, 163, 165. Source: [Printed] ‘From *Manx Society’s Publications*.’ See, ‘Marrinys yn Tiger, liorish Yuan Voore,’ 116–21 in William Harrison, *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).

51. MOIR AS INNEEN (MOTHER AND DAUGHTER)

Manx original on 88, 90, 92; English translation on 89, 91, 93. Source: [Manuscript] ‘From the late *Mr Robert Gawne*.’

52. MY CALLIN VEG DHONE (MY LITTLE BROWN GIRL) §

Manx original on 48, English translation facing on 48. Source: [Oral] ‘From *Mr Thomas Crellin*.’

53. MY HENN GHOOINNEY MIE (MY GOOD OLD MAN) §

Manx original on 206, 208; English translation on 207, 209. Source: [Manuscript] ‘From the late *Mr Thomas Crellin*.’

54. MY VANNAGHT ER SHIU (MY BLESSING ON YOU)

Manx original on 218, English translation facing on 219. Source: [Oral] ‘From *Mr William Cashen*.’

55. MYLECHARAINE § (×2)

Manx original on 52–53, English translation on 54–55. Source: [Printed] ‘From *Manx Society’s Publications*.’ See, ‘Shenn arrane Ghaelgagh er Mylecharaine,’ 57–58 in 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). Fn. [1] on xxx reads: ‘Also Gawne’s MS.’

56. NANCY SOOILL-GHOO (BLACK-EYED NANCY)

Manx original on 92, 94, 96; English translation on 93, 95, 97. Source: [Manuscript] ‘From the late *Mr Robert Gawne*.’

57. NELLY VEEN (NELLY DEAR)

Manx original on 96, 98, 100; English translation on 97, 99, 101. Source: [Manuscript] ‘From the late *Mr Robert Gawne*.’

58. NY KIRREE FO NIAGHTEY (THE SHEEP UNDER THE SNOW) §

Manx original on 186–87, English translation on 187–88. See, ‘Ny Kirree Foniaghtey,’ 128–29 in 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).

59. NY MRAANE KILKENNY (THE KILKENNY WOMEN) §

Manx original on 212, English translation facing on 213. Source: [Oral] ‘From *Mr William Cashen*.’

60. NY MRAANE-SEYREY BALLAWYLLIN (THE BALLAWYLLIN GENTLEWOMEN)

Manx original on 214, English translation facing on 215. Source: [No source given by Moore]. But see, *Mraane seyrey Balla Woilyn*, 14f in ‘Manx ‘Odds & Ends’,’ undated notebook compiled by A.W. Moore, MNHL, MS 221 A. However, this is not the text printed here.

61. NY THREE EEASTEYRYN BOGHTEY (THE THREE POOR FISHERMEN) §

Manx original on 172, 174; English translation on 173, 175. Source: [Manuscript] ‘From the late *Mr Robert Gawne*.’

62. OLLICK GENNAL (A MERRY CHRISTMAS)

Manx original on 60, English translation facing on 60. Source: [Printed] ‘From *Cregeen’s Dictionary*.’ See text under headword ‘Quaaltagh,’ 132b in Archibald Cregeen, *A Dictionary of the Manks Language* (Douglas & London & Liverpool: J.

Quiggin & Whittaker, Treacher, and Arnot & Evans, Chegwin, and Hall, 1835 [but 1837]).

63. QUOIFYN LIEEN VOOAR (BIG FLAX CAPS)

Manx original on 58, English translation facing on 59. Source: [Manuscript] ‘From the late *Mr Robert Gawne*.’

64. SHEE AS MAYNRYS NY MANNINEE

Manx original on 124–26, English translation (‘[Literal Translation]’) on 126–18, English translation (‘[Archdeacon Rutter’s Version]’) on 128–30.

65. YN SHENN LAAIR (THE OLD MARE)

Manx original on 210, English translation facing on 211. Source: [Oral] ‘From *Mr William Cashen*.’

66. SKEEYLLEY BRESHEY (BRIDE PARISH) §

Manx original on 214, English translation facing on 215. Source: [Manuscript] ‘From the late *Mr Robert Gawne*.’

67. YN STERRYM EC PORT LE MOIRREY (THE STORM AT PORT ST MARY)

Manx original on 184, English translation following under on 184. Source: [Oral] ‘From *Mr William Cashen*.’

68. TA MEE NISH KEAYNEY (I AM LAMENTING) §

Manx original on 120, English translation facing on 120. Source: [No source given by Moore].

69. TAPPAGYN JIARGEY (RED TOP-KNOTS) §

Manx original on 48, English translation facing on 49. ‘From *Manx Society’s Publications*.’ See, ‘Thapsagyn Jiaegey,’ 51 in William Harrison, *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).

70. THUROT AS ELLIOT (THUROT AND ELLIOT) §

Manx original on 28–30, English translation on 31–33. Source: [Printed] ‘From *Manx Society’s Publications*.’ See, ‘Thurot as Elliot,’ 79–22 in William Harrison, *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).

71. TRIMSHEY 'BAIT 'SY JOUGH LAJER (MELANCOLLY DROWN'D IN A GLASS OF STRONG DRINK)

Manx original on 199, English translation ('[Literal Translation]') on 200, English translation ('[Archdeacon Rutter's Version]') on 201. Source: [Printed] 'From *Manx Note Book*.' See, 'Trimshey Bait 'sy Jough Lajer,' 161 in A.W. Moore, 'A Short Account of Bishop Rutter with Manx Drinking Song written by him,' *Manx Note Book* ii.8 (1886): 159–63.

72. USHAG VEG RUY (LITTLE RED BIRD) §

Manx original on 42, English translation facing on 42. Source: [Printed] 'From *Manx Note Book*.' See, 'Manx Ballad. Ushag Veg Ruy,' *Manx Note Book* ii.7 (1886): 128–29.

73. USHTEY MILLISH 'SY GAREE (SWEET WATER IN THE COMMON) §

Manx original on 56, English translation facing on 56. Source: [Oral] 'From *Mr William Cashen*.'

74. YN VEN-AINSHTER DEWIL (THE CRUEL MISTRESS)

Manx original on 86 & 88, English translation on 87 & 89. Source: [Printed] 'From *Manx Society's Publications*.' [Cannot be found].

§4 THE TEXTS: A.W. MOORE'S COMMENTS *

INTRODUCTION

Excerpted from "Introduction," xiv–xxx in *Manx Ballads and Music*. The footnotes here are as in the original but with the footnotes now numbered using arabic figures and not typographic sorts. As will be seen, not all of the titles have a commentary or note.

I. ARRANE NY FERISHYN (SONG OF THE FAIRIES)

[xxii] The ballad called 'Arrane ny Ferishyn,' 'Song of the Fairies,' contains a mention of Fin McCooole, a favourite Manx hero, whom we have already heard of in 'Fin as Oshin,' but who is here degraded to the status of a fairy. It also mentions the *Tarroo-Ushtey* or 'Water-Bull,'¹ a strange monster who is well known in Manx legendary lore; the 'Fairy of the Glen,' who is evidently the *Glashtin*,² a hairy sprite

* The footnotes here have been renumbered and so do not match the originals and the text is as found and not brought into house style.

1 [Folk-lore of the Isle of Man] Ibid, 59–60.

2 Ibid, page 58.

combining the attributes of the Fenodderree with those of the *Cabyl-Ushtey* or 'Water-Horse'; and the *Buggane*, who was an Evil Spirit or Fiend.³

2. ARRANE NY MUMMERYN (THE MUMMERS' SONG)

[xxi] The strange ditty, 'Roie ben sheen Tammy,' of which I give three versions, still lingers in Castletown. It is probably merely a fragment of the original song, the words having decreased in number, while losing their meaning. Mrs Ferrier says that the boys came round singing it at Christmas arrayed in sacks, and that they danced a sort of jig to the chorus which they sang very rapidly.

3. ARRANE NY PAITCHYN (CHILDREN'S SONG)

[xix] 'Yn Dooiney Boght' was certainly, and 'Arrane ny Paitchyn,' probably, sung while swinging or playing see-saw.

4. ARRANE OIE VIE (GOOD NIGHT SONG)

[xxi] 'Arrane Oie Vie,' 'Good-night Song,' is, of course, of general application, but it was the traditional practice to sing it on the way home from the 'Oie'l Voirrey,' 'Mary's Feast Eve,' or Christmas Eve service, and after visiting the nearest inn where they probably partook of some hot ale, flavoured with spice, ginger and pepper.⁴

5. ARRANE QUEEYL-NIEUEE (SPINNING-WHEEL SONG)

[xxix] The story of the 'Arrane Queeyl-nieuee,' 'Spinning Wheel Song,' is that a woman is set by the Queen to do a task of spinning within a given time under penalty, in case of failure, of becoming her slave. The woman found that the task was an impossible one and so she called on the branches of the tree over her head to help her. They did so, with a successful result, and the woman joyfully sings 'Old Trit Trot (herself) she (the Queen) never will get.'

6. ARRANE SOOREE

7. ARRANE Y SKEDDAN

[xxvii] [...] 'Arrane y Skeddan,' 'Song of the Herring,' composed by the Rev. John Cannell, vicar of Conchan (1798-1810), are connected with fishermen and sea-fishing.

³ Ibid, pages 60-61.

⁴ See Kennish, *Mona's Isle*, etc., page 84.

8. BAASE ILLIAM DHONE (BROWN WILLIAM'S DEATH)

[xxv] 'Baase Illiam Dhone,' 'Brown William's Death,' may be called a patriotic ballad, as it is an account of a well-known public character, whom it depicts as a patriot put to death through the machinations of wicked enemies, though it also partakes of the character of a lament. The prophecies given in it as to the fate of his enemies were so completely fulfilled that there is more than a suspicion that a portion of the ballad, at least, must have been written long after Christian's death, while the last verse refers to events which took place at the end of the eighteenth century. Christian, being the leader of the popular party in Man and in command of the insular militia, made common cause with the Parliamentary troops when they besieged the Countess of Derby at Castle Rushen in November, 1651. In consequence of this he was ten years later brought to trial and, 'was shot to death att Hangoe Hill, the 2nd of January [1662].'⁵ The families referred to in the ballad, viz.: the Calcots of the Nunnery and of Ballalough, the Tyldesleys of the Friary (Beemachen), and the Norrises of Scarlet, have all disappeared, while the Christians were again found in the Council, and, for a time, repossessed Ronaldsway. The earliest printed copy of this ballad in existence is a 'Broadside,' dated 1781, which contains the following prefatory remarks: 'A Manks [xxvi] Elegy on the much lamented death of Receiver-General Christian, of Ronaldsway, who (for giving up the ISLE to the Usurper CROMWELL, then MASTER of the Three Kingdoms, and irresistible) was cruelly and unjustly put to Death (January 1662), by a tyrannical and wicked FACTION in the ISLE,—some of whose DESCENDANTS are, at this TIME, endeavouring to destroy the CONSTITUTION of the COUNTRY, and to introduce VASSALAGE and SLAVERY.—It is therefore thought expedient to republish this ingenious PERFORMANCE—to open the EYES of a DELUDED PEOPLE.'⁶

9. BERREY DHONE (BERREY BROWN)

[xxii] 'Berrey Dhone,' 'Brown Berrey,' the name of an ox, seems to commemorate the wild pranks of a notorious witch, called *Margayd-y-Stomachey*, 'Margaret the Stomacher,' from her costume, who lived at Cornaa, in the parish of Maughold, at the end of last century. She is said to have been a tall powerful woman, as strong as two men and to have had a very bad reputation. There is a pool in the Cornaa river called Poyll Berrey Dhone, in which she is supposed to have drowned the ox before flaying it. My informant told me that his father had seen this woman when he was a boy.

⁵ Malew Parish Register.

⁶ The version given in the text is taken from Manx Society, Vol. xvi, and this was copied from a ms. of the Rev. J. Crellin, Vicar of Michael from 1771 to 1798.

10. YN BOLLAN BANE

[xxii] 'Yn Bollan Bane,' 'The White Wort,' is the name given to a fairy melody which is said to have been overheard by a drunken fiddler one New Year's morning. He plays the melody as he heard it and gives an account of his proceedings.

11. CAR-Y-PHOOSSE

[xxii] The dialogue of 'Car-y-Phoosee' was written by the Rev. Philip Moore, one of the chief translators of the Bible into Manx, about the year 1750, but [xxiii] the chorus is probably of much older date than this.

12. YN CHENN DOLPHIN

[xxvii] 'Yn Chenn Dolphin,' 'The Old Dolphin,' 'Three Eeasteyryn Boghtey,' 'Three Poor Fishermen,' 'Yn Sterryn ee Port le Moirrey,' 'The Storm at Port St Mary,' the last of which is evidently incomplete, are tales of shipwreck.

13. COAYL JEH NY BAATYN-SKEDDAN (LOSS OF THE HERRING BOATS)

[xxvi] The most interesting of them [*i.e.*, Nautical Ballads] relates the loss of a portion of the Manx herring fleet on the 21st of September, 1787, when about fifty vessels were either totally wrecked, or so much damaged as to be useless, and twenty-one⁷ lives were lost. This ballad was written by a man called 'Quayle Vessie,' *i.e.*, Quayle the son of Bessie, who lived in Castletown.

14. COONTEY GHIARE JEH ELLAN VANNIN

[xviii] The terribly dull and prosaic 'Coontey Ghiare jeh Ellan Vannin,' 'A Short Account of the Isle of Man,' was written by Joseph Bridson in 1760.

15. CRE TA GLOYR?

[xxviii] Then come two ballads of a gnomic or didactic character,⁸ *viz.*, [...] and a rhapsody entitled 'O! Cre ta Gloyr?' 'Oh! What is Glory?' This latter, which was written by Vicar-General Stephen early in the present century, is considered one of the best pieces of verse in the Manx language.⁹

⁷ This is the number according to the ballad.

⁸ There are several other ballads of this kind which have not been published for reasons given below.

⁹ I have vainly tried to discover whether the Vicar-General translated from an English original or not.

16. CREGGYN SCARLEODE

[xxiv] The second is 'Creggyn Scarleode,' 'Scarlet Rocks,' styled a 'Threnodia, or Elegaic Song on the direful effects of the grand rebellion, with a prophetic view of the downfall and catastrophe thereof, composed by the Reverend author on Scarlet Rocks, near Castletown.'¹⁰

17. THE DOAGAN

[xix] 'Doagan,' according to Mr Thomas Crellin of Peel, is a game of a very extraordinary character which was played by children 60 years ago. He says that a rude wooden representation of the human form was fastened on a cross and sticks were thrown at it—just, in fact, like the modern 'Aunt Sally.' But it is quite possible that this game, taken in connection with the very curious words which the children sang when throwing the sticks is a survival of a very much more serious function.

18. DOBBERAN CHENGEY-NY MAYREY ELLAN VANNIN (MOURNING OVER THE MOTHER TONGUE OF MAN)

[xxvi] 'Dobberan Chengey-ny-mayrey Ellan Vannin,' 'Mourning the Mother-tongue of the Isle of Man,' was written about 1840 by the late William Kennish, the author of *Mona's Isle and other Poems*. It represents the ghost of the Manx language lamenting the evil consequences which had, and would, ensue from the neglect of it, and from the new-fangled ways which were being introduced. I have included this ballad, though of recent date, and in indifferent Manx, because I wish this book to contain some record of the first Manxman whose poems depicted the customs and superstitions of the Island.

19. YN DOOINNEY BOGHT

[xix] 'Yn Dooinney Boght' was certainly, and 'Arrane ny Paitchyn,' probably, sung while swinging or playing see-saw.

20. DOOINNEY SEYR V'AYNS EXETER

[xxiii] 'Dooinney Seyr v'ayns Exeter,' which is probably incomplete, contains the idea of a ghostly, or demon, lover, which also appears in the fragment 'Yn Graihder Jouyllagh,' 'The Demon Lover.' This, though clearly an imitation of an old Scotch ballad entitled 'The Ship of the Fiend or The Demon Lover,'¹¹ is given on account of the intrinsic value of the subject. A brief sketch of the contents of the Scotch

¹⁰ Quoted from the British Museum copy of the Introduction to a MS. which is said to have been in the library at Knowsley. Unfortunately it cannot now be found, the late Earl at the request of the writer having very kindly caused a search to be made.

¹¹ From *Allingham's Ballad Book*.

ballad, which contains 24 stanzas, will shew the resemblance between it and the translation of the Manx. The lover had been away for seven years, and on his return found his sweetheart married to another man. He told her that if it had not been for love of her, he might have married 'a noble lady.' He reproached her with her faithlessness, and asked her to go away with him. She replied that she has a little son, and therefore could not go. He then promised her gold and silver, and silk and velvet attire if she would consent to do so. This proved too much for her steadfastness as she bade farewell to her infant son and went on board her lover's ship. No sooner had they left the shore than she began to weep for her husband and child, and the demon said:

'O haud your tongue o' weeping
 Let a' your mourning be;
 I'll show you how the lilies grow
 On the banks o' Italie.'

What then happened is best described in the words of the ballad:

'O what hills are yon, yon pleasant hills
 That the sun shines sweetly on?'
 'O yon are the hills o' Heaven,' he cried,
 'Where you can never win.'
 'O what a mountain is yon,' she said,
 'Sae dreary wi' frost and snow?'
 'O yon is the mountain o' Hell,' he cried,
 'Where you and I maun go!
 And aye when she turned her round about,
 Aye taller he seem'd for to be;
 Until the tops o' that gallant ship
 Nae taller were than he.
 He struck the mainmast wi' his hand,
 The foremast wi' his knee;
 The gallant ship was broken in twain,
 And sank into the sea.'¹²

21. EC NY FIDDLERYN

[xxii] The best song, [*ie*, of the Love Songs] perhaps, is 'Ec ny Fiddleryn,'¹³ (page 218) which, it will be seen, begins in much the same way as the fragment 'Marish ny

¹² The Manx ballad has been obtained partly from Mr Cashen of Peel, and partly from Mr Quayle of Glen Meay.

¹³ This was first obtained from Thomas Kermode, Bradda in 1883, by Professor J. Strachan and Father Henebry, and was published in phonetic Manx with a good translation in the *Zeitschrift für Celtische Philologie*, in March last. Mr W.J. Cain has since then seen

Fiddleryn' (pages 106–07) written down by the late Robert Gawne some 40 years ago.

22. YN EIREY CRONK YN OLLEE (THE HEIR OF CATTLE HILL)

[xxix] It [*ie*, 'Arrane Queeyl-nieuee,'] is evidently only a fragment, as is 'Yn Eirey Cronk yn Ollee,' 'The Heir of Cattle Hill.'

23. EISHT AS NISH (THEN AND NOW)

24. ER GENNY THOMBAGHEY (ON DEARTH OF TOBACCO)

[xviii] 'Er Genney Thombagey,' 'On Want of Tobacco,' describes the unhappy results of the [xix] scarcity caused by the American war. It was first sung in Douglas in 1812.

25. EUBONIA SOILSHAGH

[xxviii] We then have two 'Drinking Songs,'¹⁴ 'Eubonia Soilshagh,' 'Eubonia Bright,' 'Eubonia'¹⁵ being an ancient name of the Isle of Man, and 'Trimshey 'Bait 'sy Jough Lajer,' 'Melancholy Drowned in a Glass of Strong Drink,' the English versions of both of which were written by Archdeacon Rutter.

26. FER DY CLEIN CLICK (ONE NAMED CLICK)

[xix] In the rhyme 'Fer dy Clien Click,' the sounds 'Click, Clock, Cluck' are made with the tongue against the roof of the mouth.

27. FIN AS OSHIN

[xvii] It is a fragment of a poem, which, according to Deemster Peter Heywood, had been preserved in the following curious manner: In the year 1762, when the first edition of the poems of *Fingal and Ossian*, by Macpherson, appeared and had produced a considerable stir in the literary world, two of the Manx clergy, the Rev. Philip Moore and the Rev. Matthias Curghey (Vicar-General) were at Bishop's Court working at the translation of the Bible into the Manx language. In their intervals of leisure Philip Moore read portions of *Fingal* aloud in the hearing of the Bishop's gardener, an old man who was at work near the door of their laboratory and

Kermode and has satisfied himself of the general accuracy of this version which he and I have translated.

¹⁴ 'A Quiet Little Nation' by the same author (see page 128) might also have been placed in the same on, if that of 'Patriotic Ballads' had not had a stronger claim upon it.

¹⁵ In Archdeacon Rutter's song the word Eubonia is absurdly used as a synonym for 'strong drink.'

listening. He steps in on hearing frequent mention of Fingal and Oshian and Cuchullin, etc., and told them he knew who could sing a good song about those men, and that was his brother's wife, a very antient woman, on which they sent for the old dame, who very readily sang them eight or ten verses, which my friend immediately took down in writing, and next day on recollection she brought them the rest, of which he obliged me with a copy.¹⁶ The 'friend' referred to is probably the Rev. Philip Moore, to whom the translation may be reasonably ascribed. As regards the Manx it is impossible to say how far he is responsible for the form in which we have it, but it is not unlikely that it was 'improved' by him. His copy, with the letter from which I have quoted, was sent by Deemster Heywood to Professor Thorkelin, of Copenhagen, and was by him deposited in the British Museum, together with four other ballads,¹⁷ in 1789. As far as can be ascertained 'Fin as Oshin' has never been mentioned by any one since that time, until discovered by the present writer.¹⁸ The first person referred to in it is Fin, or Finn, who was the chief hero of the later Celtic legends, which form a cycle entirely distinct from time of the heroic age. He is said to have been the chief of a band of mercenaries, or robbers, called Fianns, and to have flourished in the second part of the third century. By the Manx he was usually called Fin Mac Coole, in reference to his supposed parentage. His son Ossian, who was reputed to have been the author of most of the poems called after him, is said to have been a famous warrior as well as a great poet, in both of which [xviii] roles he reproduced the character of his father. The connection of Fin and Ossian with the Scandinavian Orree in the Manx poem is significant as agreeing with the historical fact that Man was inhabited by a mixed Celto-Scandinavian race.

28. YN FOLDER GASTEY (THE NIMBLE MOWER)

[xxi] The ballad, 'Yn Foldyr Gastey,' 'The Nimble Mower,' refers to the strange doings of [xxii] the *Fenodderee*, who is popularly supposed to be a fallen fairy, and to be in appearance something between a man and a goat, being covered with black shaggy hair and having fiery eyes. Many stories are told of his gigantic strength, which he occasionally used to do good offices for those who were kind to him.¹⁹

29. GRAIH MY CHREE (LOVE OF MY HEART)

[xxiii] Other fragmentary love songs are 'Graith-my-Chree,' 'Love of my Heart' [...].

¹⁶ Letter in *Manx Note Book*, Vol. ii, pages 81–82.

¹⁷ 'Eubonia's Praise,' 'Mylecharaine,' 'Scarlett Rocks,' 'The Little Quiet Nation.'

¹⁸ It was published by him in the *Manx Note Book*, Vol. ii, pages 80–84.

¹⁹ *Folklore of the Isle of Man*, pages 55–58.

30. YN GRAIHDR JOUYLUGH (THE DEMON LOVER)

31. HELG YN DREAIN

[xxi] The famous 'Hunt the Wren,' which has been fully described in my *Folklore of the Isle of Man*,²⁰ is still generally performed on St Stephen's day, though in a very corrupt and degenerate form. The Manx words, now published for the first time, have been derived partly from oral sources and partly from re-translating the English version copied by Mr Harrison in 1844,²¹ which from its form is clearly itself a literal translation of the Manx.

32. HI, HAW, HUM

[xxviii] 'My Henn Ghoinney Mie,' 'My Good Old Man,' 'Yn Shenn Laair,' 'The Old Mare,' and 'Hi, Haw, Hum' are evidently intended to be comic, as is the fragment 'Ny Mraane Kilkenny,'²² 'The Kilkenny Women.'

33. HOP-TU-NAA

[xxi] The very curious 'Hop-tu-naa'²³ chorus has also been obtained from various sources. It was sung by boys on Hollantide Eve (11th November). According to Kelly its first line was formerly 'To-night is New Year's Night—'Hog-unnaa','²⁴ one proof, among others, that this was once the last night of the year.

34. HUDGEON Y FIDDER (HUDGEON THE WEAVER)

[xxix] 'Hudeon y Fidder,' 'Hudgeon the Weaver,' is the only song which gives an intimation that there was once such a thing as smuggling in the Island.

35. ILLIAM WALKER AS ROBIN TEARE

[xxviii] Next comes the ballad, or 'lament,' of 'Illiam Walker as Robin Tear,' 'William Walker and Robert Tear,' written by Widow Tear of Ballaugh, the mother of the said William and Robert. Of Robert Tear scarcely anything is known, but the Rev. William Walker, LL.D., Vicar-General, was one of the most learned and distinguished men in the Manx Church during the eighteenth century. He was a devoted follower of Bishop Wilson's, with whom he was imprisoned in Castle Rushen in 1751/2. It was during their imprisonment that they and Vicar-General Curghey are said to have begun the translation of the New Testament.

²⁰ Pages 133–140

²¹ Manx Society, Vol. xvi, pages 154–56.

²² Kilkenny is the name of a farm in the Parish of Braddan.

²³ *Folklore of the Isle of Man*, pages 122–25.

²⁴ Dictionary, Manx Society, Vol. xiii, page 24.

36. INNEEN JEH'N BOCHILLEY

[xxii] 'Yn Ven-ainshter Dewil' and 'Innee jeh'n Bochilley' are possibly imitations of English originals.

37. INNEENYN EIRINEE (FARMERS' DAUGHTERS)

[xxviii] Then come two ballads of a gnomic or didactic character,²⁵ viz., 'Inneenyn Eirinee,' 'Farmer's Daughters,' a homily on the impolicy of marrying for money, [...]. 'Farmer's Daughters' was written by a fiddler named Lewin, but generally known by his nickname 'Fiddler Green,' who died about seventy Years ago.

38. IRREE SEOSE (ARISE UP)

39. ISABEL FOALSEY (FALSE ISABEL)

40. JUAN Y JAGGAD KEEAR (JOHN OF THE GREY JACKET)

41. KIARK KATREENEY MARROO

[xxi] The quaint distich, 'Kiark Katreeney Marroo,'²⁶ 'Katherine's Hen is Dead,' was formerly sung at a fair held on the 6th of December, this being *Laa'l Katreeney*, 'Katherine's Feast Day,' at Colby, in the parish of Arbory. Those who sang it got possession of a hen which they killed and plucked, and, after carrying it about, buried. If any one got drunk at the fair it was said 'T'eh er goaill fedjag ass y chiark,' 'He has plucked a feather from the hen.'

42. LHIGEY, LHIGEY (GALLOP, GALLOP)

[xx] 'Lhigey, Lhigey,' 'Gallop, Gallop,' (see pages 216–17) was received from Miss Graves too late for insertion in this section to which it belongs. The girls when playing it kneel on the ground on one knee, and strike the other knee with their right hands as they say each word.

43. YN MAARLIAGH MOOAR (THE BIG ROBBER)

[xxix] 'Yn Maarliagh Mooar,' 'The Big Robber,' appears to convey the moral that evil is easily learned.

²⁵ There are several other ballads of this kind which have not been published for reasons given below.

²⁶ It is probably merely a fragment. The Rev. T.E. Brown suggests that Kiark should be Kiarkle 'circle,' and that the rhyme was originally a religious one referring to the martyrdom of St Katherine.

44. MADGYN Y JIASS (MADGES OF THE SOUTH)

[xxvii] The curious 'Madgeyn y Gliass,' 'Madges of the South,' is a satire by the Peel fishermen on their fellows of Port Erin and Port St Mary. They designate them as 'Madges,' i.e., as effeminate creatures, and they declare that they are shiftless and impecunious, and quite under the dominion of their wives. I am told by Mr Cashen that the Port St Mary and Port Erin men had also their satire on the men of Peel, but I have been unable to procure it.

45. MANNANAN BEG MAC Y LHEIRR

[xviii] The ballad of 'Mannanan Beg' gives the history of the Island in a curious mixture of fact and fiction up to the year 1507, and it would seem from its abruptly breaking off at that date that it was composed then,²⁷ but I am unable to say when it was first written down.

46. MANNIN VEEN

[xxvi] 'Mannin Veen,' 'Dear Isle of Man,' celebrates the advantages of a residence in Man. It probably dates from towards the end of the last century, when the window tax was in operation in England.

47. MANNIN VEG VEEN

[xxvii] 'Mannin Beg Veen,' 'Dear Little Isle of Man,' written down from the recitation of the late Harry Quilliam of Peel [...].

48. MANNINEE DOBBERAN HARRISH SEAGHYN MANNIN VEEN

49. MARISH NY FIDDLERYN (WITH THE FIDDLERS)

[xxii] (4) *Love Songs*. Under this heading there is but little requiring any special mention. The best song, perhaps, is 'Ec ny Fiddleryn,'²⁸ (page 218) which, it will be seen, begins in much the same way as the fragment 'Marish ny Fiddleryn' (pages 106-07) written down by the late Robert Gawne some 40 years ago.

²⁷ The version given is taken from Train's *History of the Isle of Man*, Vol. i, pages 50-55, where it is accompanied by these remarks: 'The following curious ballad, which is now for the first time translated into English, was composed in the Manks language. The date of printing has been obliterated from the copy in my possession, which I believe to be extremely scarce.' I have not been able to find any trace either of this printed copy or of a ms. of the poem.

²⁸ This was first obtained from Thomas Kermode, Bradda in 1883, by Professor J. Strachan and Father Henebry, and was published in phonetic Manx with a good translation in the *Zeitschrift für Celtische Philologie*, in March last. Mr W.J. Cain has since then seen Kermode and has satisfied himself of the general accuracy of this version which he and I have translated.

50. MARRINYS YN TIGER (THE VOYAGE OF THE TIGER)

[xxvi] The most interesting of them [*ie*, Nautical Ballads] relates the loss of a portion of the Manx herring fleet on the 21st of September, 1787, when about fifty vessels were either totally wrecked, or so much damaged as to be useless, and twenty-one²⁹ lives were lost. This ballad was written by a man called 'Quayle Vessie,' i.e., Quayle the son of Bessie, who lived in Castletown. 'Marrinysyn Tiger,' 'Voyage of the Tiger,' is a true story written by John Moore, one of the crew of that vessel. The 'Tiger' was bought in England by certain merchants in Douglas, in 1778, and she received letters of marque for preying on French and American merchant vessels, England being then at war with those [xxvii] countries. The venture was, however, an unfortunate one, as the 'Tiger's' first and only prize was a Dutch vessel, and, as the Dutch were neutrals, they promptly claimed damages. To satisfy this claim the 'Tiger,' according to the ballad, was sold. This, however, is incorrect. Her owners paid the Dutch captain, and, some months later, they sent her on a second, and, as it turned out, an almost equally disastrous cruise. For, when three days out from Douglas, she fell in with the English fleet off the Scilly Islands and was boarded by a boat's crew from the 'Romney,' Captain Johnstone, who carried off all the able-bodied men she had. The 'Tiger' had therefore to return to Douglas, and her owners were so discouraged that they sold her for £1260, though she had cost them £3645.³⁰ John Moore was so fond of singing this ballad that he earned the sobriquet of 'Moore the Tiger.' After retiring from the sea, he purchased a public-house in the parish of Bride, where he spent his last days.

51. MOIR AS INNEEN (MOTHER AND DAUGHTER)

52. MY CALLLIN VEG DHONE (MY LITTLE BROWN GIRL)

[xix] [...] 'My Caillin Veg Dhone,' 'My Little Brown Girl,' is suspiciously like the English 'Where are you going to, My Pretty Maid,' but it may be, nevertheless, of purely Manx origin.

53. MY HENN GHOONNEY MIE (MY GOOD OLD MAN)

[xxviii] 'My Henn Ghooinney Mie,' 'My Good Old Man,' 'Yn Shenn Laair,' 'The Old Mare,' and 'Hi, Haw, Hum' are evidently intended to be comic, as is the fragment 'Ny Mraane Kilkenny,'³¹ 'The Kilkenny Women.'

²⁹ This is the number according to the ballad.

³⁰ This information is taken from contemporary papers and documents in the possession of the writer.

³¹ Kilkenny is the name of a farm in the Parish of Braddan.

54. MY VANNAGHT ER SHIU (MY BLESSING ON YOU)

55. MYLECHARAINE

[xx] The meaning of the curious old song 'Mylecharaine' is obscure, but we may gather from it that there was an old miser called Mylecharaine, who lived in the Curragh in the parish of Jurby, that he had a daughter who paid more attention to her attire than he did to his, and that in consequence of being the first man in Man who broke through the old custom of not giving a dowry to daughters on their marriage, he was the object of a terrible curse. We may well ask, Why? The two last verses of the song are an addition from the MS. of the late Robert Gawne. Nothing is known of *Juan Drummey*, probably for *Juan y Drummey*, 'John of the Back of the Hill,' mentioned in them, but he seems to have behaved in the same way as Mylecharaine, though he acquired his wealth in a different quarter.

56. NANCY SOOILL-GHOO (BLACK-EYED NANCY)

57. NELLY VEEN (NELLY DEAR)

58. NY KIRREE FO NIAGHTEY (THE SHEEP UNDER THE SNOW)

[xxvii] The quaint old ballad of 'Ny Kirree fo Niaghtey,' 'The Sheep under the Snow,' records an incident not uncommon in mountain farming in the winter. The 'Nicholas Raby' mentioned in the song is said to be Nicholas Kelly, [xxviii] proprietor of the estates of Baljean, Raby and Graanane in the parish of Lonan, of which he was captain. He was also a member of the House of Keys. According to the Rev. John Quine, Vicar of Lonan, the song was composed when Nicholas Kelly lay in Castle Rushen for the supposed murder of a couple of old people who had a 'stocking,' and lived by themselves on the slope of Snaefell. He was afterwards released, the real murderers being discovered.

59. NY MRAANE KILKENNY

[xxviii] 'My Henn Ghoinney Mie,' 'My Good Old Man,' 'Yn Shenn Laair,' 'The Old Mare,' and 'Hi, Haw, Hum' are evidently intended to be comic, as is the fragment 'Ny Mraane Kilkenny,'³² 'The Kilkenny Women.'

60. NY MRAANE-SEYREY BALLAWYLLIN (THE BALLAWYLLIN GENTLEWOMEN)

[xxix] The purport of 'Ny Mraane-seyrey Balla-Willyn,' 'The Ladies of Balla-Willyn,' is uncertain.

³² Kilkenny is the name of a farm in the Parish of Braddan.

61. NY THREE EEASTEYRYN BOGHTY (THE THREE POOR FISHERMEN)

No commentary as such. [xxvii] 'Yn Chenn Dolphin,' 'The Old Dolphin,' 'Three Eeasteyryn Boghtey,' 'Three Poor Fishermen,' 'Yn Sterryn ee Port le Moirrey,' 'The Storm at Port St Mary,' the last of which is evidently incomplete, are tales of shipwreck.

62. OLLICK GENNAL (A MERRY CHRISTMAS)

[xxi] 'Ollick Gennal,' 'Merry Christmas,' was sung by the 'waits' at Christmas time.

63. QUOIFYN LIEEN VOOAR (BIG FLAX CAPS)

[xxi] 'Quoifyn Lieen Vooar,' 'Big Flax Caps,' commemorates the fashion of wearing tall linen caps which prevailed in the Isle of Man about eighty years ago.

64. SHEE AS MAYNRYNS NY MANNINEE

[xxiv] The first of the patriotic ballads is 'Shee as Mayurys ny Manninee,' 'Peace and Happiness of the Manx People,' or 'The Little Quiet Nation,' being a prologue to the play acted in Castle Rushen before the Right Hon. James, Earl of Derby, to divert his pensive spirit and deep concern for the calamities of his country, occasioned by the Grand Rebellion, begun Anno 1641.³³ One of these entertainments is described by Thomas Parre, Vicar of Malew, as follows:

'A.D. 1643. The Right Honble James Earle of Derby, and his Right Honble Countesse invited all the Officers, temporall and sperituall, the Clergy, the 24 Keyes of the Isle, the Crowners, with all there wives, and likewise the best sort of the rest of the inhabitation of the Isle, to a great maske, where the Right Hoble Charles Lo: Strange, with his traine, the Right Ho^{ble} Ladies, with their attendance, were most gloriously decked with silver and gould broidered workes, and most costly ornaments, braccellets on there hands, chaines on there necks, jewels on there foreheads, earrings in there eares, and crowns on there heads, and after the maske to a feast which was most royall and plentifull with shuttings of ornans etc. And this was on the twelfth day (or last day) in Christmas, in the year 1644. All the men just with the Earle, and the wives with the Countesse; likewise, there was such another feast that day was twelve moneth at night, beinge 1643.'³⁴

³³ Episcopal Register.

³⁴ Episcopal Register.

65. YN SHENN LAAIR (THE OLD MARE)

[xxviii] ‘My Henn Ghoinney Mie,’ ‘My Good Old Man,’ ‘Yn Shenn Laair,’ ‘The Old Mare,’ and ‘Hi, Haw, Hum’ are evidently intended to be comic, as is the fragment ‘Ny Mraane Kilkenny,’³⁵ ‘The Kilkenny Women.’

66. SKEEYLLEY BRESHEY (BRIDE PARISH)

[xxix] A verse of ‘Skeeylley Breeshey,’ ‘Bride Parish,’ is given for the sake of the music, the adventures of the party referred to being described in the rest of the ballad in language too coarse for publication.

67. YN STERRYM EC PORT LE MOIRREY (THE STORM AT PORT ST MARY)

[xxvii] ‘Yn Chenn Dolphin,’ ‘The Old Dolphin,’ ‘Three Eeasteyryn Boghtey,’ ‘Three Poor Fishermen,’ ‘Yn Sterryn ee Port le Moirrey,’ ‘The Storm at Port St Mary,’ the last of which is evidently incomplete, are tales of shipwreck.

68. TA MEE NISH KEAYNEY (I AM LAMENTING)

[xxiii] Other fragmentary love songs are [...] ‘Ta mee Keayney,’ ‘I am Lamenting,’ the latter being the wail of a deserted lover.

69. TAPPAGYN JIARGEY

[xix] ‘Tappagyn jiaragey,’ ‘Red Top-knots,’ probably dates from the middle of last century,³⁶ when top-knots were in vogue as a head dress, though the chorus, ‘Robin-y-Ree,’³⁷ would appear to be older [...].

70. THUROT AS ELLIOT (THUROT AND ELLIOT)

[xviii] ‘Thurot as Elliot’ is an account of the naval engagement off Bishop’s Court, between the English commanded by Elliot, and the French by Thurot, on the 28th of February, 1760, in which the latter was defeated and killed. Each squadron consisted of three frigates, Elliot’s flagship being called the ‘Æolus,’ and Thurot’s the ‘Marechal Belleisle.’ The following account of the battle has been handed down in a Peel family: ‘The Frenchmen after plundering Carrickfergus came towards Peel with the intention of robbing Sir George Moore’s house at Ballamoore, they having on board one of their vessels a butler who had been with Sir George. They were,

³⁵ Kilkenny is the name of a farm in the Parish of Braddan.

³⁶ Vide Centilivre’s comedy of the *Artifice*: ‘The dirtiest Trollop in the town must have her Top-knot and Tickin-shoes.’ London, 1760.

³⁷ It may be noted in this connection that there was a children’s game, called ‘Robin-y-Ree,’ formerly played in Galloway, and that these words occur in an old song known there, see Gomme’s *Dictionary of British Folklore*, Vol. i, pages 257–58.

however, prevented from carrying out this scheme by Elliot, who came round the Calf. His force was inferior to that of the French, but the latter were so loaded with plunder that they could not work their lower guns. The battle was fought between Peel and Jurby Point, and my informant's great grandmother told her that she well remembered hearing the thunder of the cannon when she was a little girl.³⁸ Only a portion of this ballad seems to have been written at the time of the battle, as, according to Mr Harrison, 'the original copy' has been 'considerably enlarged, and the whole rendered into a more correct historical fact.'³⁹

71. TRIMSHEY 'BAIT 'SY JOUGH LAJER

[xxviii] We then have two 'Drinking Songs,'⁴⁰ 'Eubonia Soilshagh,' 'Eubonia Bright,' 'Eubonia'⁴¹ being an ancient name of the Isle of Man, and 'Trimshey 'Bait 'sy Jough Lajer,' 'Melancholy Drowned in a Glass of Strong Drink,' the English versions of both of which were written by Archdeacon Rutter.

72. USHAG VEG RUY

[xix] 'Ushag Beg Ruy' was both a ring-dance song and a favourite lullaby.

73. USHTEY MILLISH 'SY GAREE (SWEET WATER IN THE COMMON)

[xx] 'Ushtey Millish 'sy Garee,' 'Sweet Water in the Common,' relates to the old prance of summoning a jury of 24 men, comprised of three men from each of the parishes in the district where the dispute took place,⁴² to decide questions connected with water-courses, boundaries, etc. The process was, first of all, to submit such questions to the Great Enquest, which, according to the customary laws placed on record in 1577, consisted of four men from each parish, or 68 for the whole Island. If the members of the Great Enquest differed, the jury referred to, called the Grand or Long Jury, was summoned, and the final decision, before 1777, lay in its hands. But after that date, both the Great Enquest and the Long Jury were abolished; the former only being restored in 1793, with a traverse to the Keys. This being the case, it would appear that part of this song dates from a period before 1777. It may be mentioned

³⁸ From Miss Maggie Kelly, through Miss Graves.

³⁹ Manx Society, Vol. xxi, page 79. This process was carried out by the Rev. J.T Clarke, then chaplain of St Mark's, and he appears to have been indebted to a song called 'Thurot's Dream,' taken from *Popular Songs, illustrative of the French Invasions of Ireland*, edited by T. Crofton Croker and printed for the Percy Society in 1846, for much of his material. I have been able to supplement and correct Mr Clarke's version by oral evidence.

⁴⁰ 'A Quiet Little Nation' by the same author (see page 128) might also have been placed in the same on, if that of 'Patriotic Ballads' had not had a stronger claim upon it.

⁴¹ In Archdeacon Rutter's song the word Eubonia is absurdly used as a synonym for 'strong drink.'

⁴² i.e., in the Northern or Southern half of the Island.

that *Illiam-y-Close* was a well-known Methodist preacher, and that the word *garee* which Kelly and Cregeen translate as 'a sour piece of land,' has scarcely an equivalent in English. It is rough undrained pasture land grown [xxi] over with gorse or thorns.

74. YN VEN-AINSHTER DEWIL (THE CRUEL MISTRESS)

[xxii] 'Yn Ven-ainshter Dewil' and 'Innee jeh'n Bochilley' are possibly imitations of English originals.

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