

Liam de Noraídh

1888 1972

ORIENTAL TRAITS  
IN LIAM DE NORAIDH'S COLLECTION OF IRISH FOLK MELODIES:  
A PARTICULAR INSTANCE  
OF  
A GENERAL CULTURAL CONDITION

This thesis has been submitted in partial  
fulfilment of the requirements for the degree  
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ANTHONY EMMANUEL GIBLIN

Boksburg

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ORIENTAL TRAITS OF THE CORPUS, BOTH  
ESTABLISHED AND SUGGESTED

Whole Volume  
to End of  
Thesis.

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## P R E F A C E

### Statement

This is to state that the whole thesis is my own original work. It has not been presented to any other university.

### Introduction

As far as I know, this study of Oriental traits in Irish Folk Music is the first serious investigation of its kind to be made in any language. As it is the first, not all questions are answered nor are all problems solved. Interested readers may wonder about other aspects of the work. It is to be expected, however, that, since the enquiry is a pioneering endeavour, further research will be required for its extension and elaboration. The study, therefore, is on-going, and does not deal ex professo with all aspects of the hypothesis. For example, the thesis looks at one aspect only of Irish vocal tradition - the melodic one. Texts have not been examined in detail, although I have used texts in English translation for the purposes of illustration and comparison. In order to provide the reader with some of the literary flavour of songs, I have included some of my translations into English of Gaelic song-texts, and these are to be found in the Appendices to Volume I, pages 175 to 220.

### Title and Implications of the Thesis

The full title of this thesis is :

Oriental Traits in Liam de Noraídh's  
Collection of Irish Folk Melodies :  
A Particular Instance of a General  
Cultural Condition

There are a number of reasons why this thesis is an interesting one. A special interest-point is the fact

that other scholars have already entered the field of general cultural condition, by speculating about, and by actually establishing the presence of Oriental elements in Irish tradition generally, especially in its archaic strata. I now want to take up the argument at the original point of particular instance, and show that there is Orientalism in Irish folk music as well. It is not my purpose to deal with Oriental features in other areas of Northern and Western Europe, nor to engage in Inter-Celtic debate. (It is difficult to see how such comparative work could be useful until the variety and bulk of Irish Oriental traits have been established and assessed.) The aim of this investigation is to take the general cultural search one step further by showing that Eastern traits are also present significantly in a twentieth-century collection of Irish folk melodies. It should be emphasized that the hypothesis is one of fact and not of cause. It has not been my intention to treat of causal aspects. Instead, a body of evidence has been advanced for consolidating factual aspects of the thesis.

There are other underlying reasons for the interest of this research. One is the possibility that this Irish folk music situation is unique in Northern and Western Europe. Prima facie, the situation relating to Northern and Western Europe does seem unique. However, this study makes no claim about the exclusiveness of Irish folk Orientalisms. One is free to speculate; and my random thoughts are that a case could be made for such exclusiveness. However, to establish uniqueness and its extent would require much comparative work. Such comparative investigation might prove to be interesting and valuable research for someone else at another time. Nevertheless, the thesis, in its present form, has considerable interest because of context: others have entered the field and found Orientalisms in Irish cultural background, and I have drawn on such research.

My more original contribution will be to establish that Irish Orientalism extends to a twentieth-century collection of Irish folk melodies. A similar but undeveloped hypothesis was postulated by a Cork collector, William Forde (c. 1795 - 1850). Independently of Forde, I have found an Oriental hypothesis, and I have developed it.

#### Genesis and Development of the Hypothesis

The hypothesis on which this study has been based was found in three earlier Collections of Irish folk music: Edward Bunting's The Ancient Music of Ireland, George Petrie's Ancient Music of Ireland, and Patrick W. Joyce: Ancient Irish Music. The research was begun in 1965. Although these three Collections did project a number of Eastern traits, it appeared wise to change the research material to what is now viewed as a unique Corpus, made by the late Liam de Noraídh (1888 - 1972), and collected in the province of Munster, mainly during the nineteen forties.

My field-research in Ireland was done principally in Gaelic-speaking areas for three-month periods, during 1969 and, again, in 1973. These areas included Donegal in the North, Connemara in the West, and Cork and Kerry in the South. During library-research in Dublin, I was always made welcome by the Professor and Staff of the Irish Folklore Department, where the De Noraídh manuscripts and diaries are now kept. During the course of this thesis-investigation, I have been in contact with Oriental musicians, and in constant communication with Oriental scholars. Several hundred recordings of Eastern music were studied, and well-stocked Oriental libraries consulted. For a six-year period, 1976-1981, I organized and promoted International Fiestas and ethnic celebrations in Vanderbijlpark, Transvaal, where a diversified international community, drawn largely from Eastern, Central and Western Europe, flourishes.

### The Arrangement of Thesis-Material

Volume I of this thesis contains an introductory chapter and the evidential data which establish the Oriental character of Irish cultural background. There are six appendices, placed after Chapter III. A seventh appendix - a cassette recording - contains illustrative material, melodic and spoken.

Volume II is concerned with evidence which supports the claim for an Orientalism of 'a particular instance' in De Noraídh's Collection of Irish folk melodies. In this volume, related appendices are placed at the end of each of six chapters. A summing-up of the thesis appears in the form of a 'Conclusion' at the end of this volume, pages 435 to 437.

Volume III is principally taken up with the Complete De Noraídh Collection. This Collection is introduced, and there is an accompanying Guide which lists established Oriental traits in combination with other traits hypothetically advanced as Oriental. It is hoped that such a guide will both help the reader, and suggest possible avenues of research for another time.

It seems important to say that all Tables are important store-houses of research from which charts have been compiled. The reader is invited to refer to these Tables continually for source-data.

Throughout the thesis, the terms 'Collection' and 'Corpus' are interchangeable, and stand for the Complete De Noraídh collecting achievement.

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VOLUME I

Pages 1 - 243  
(including Appendices  
and Tape)

ORIENTALISM

IN THE

GENERAL CULTURAL TRADITION

OF IRELAND

VOLUME I  
CHAPTER I  
pp. 1 - 32

VOLUME I

CHAPTER I

AN INTRODUCTION TO THE STUDY  
OF ORIENTAL TRAITS IN IRISH  
TRADITION

AN INTRODUCTION TO THE STUDY OF ORIENTAL TRAITS IN IRISH  
TRADITION

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## VOLUME I

## CHAPTER I

AN INTRODUCTION TO THE STUDY OF ORIENTAL TRAITS IN IRISH  
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## CHAPTER ONE

AN INTRODUCTION TO THE STUDY OF ORIENTAL TRAITS IN  
IRISH TRADITION1. Hypothesis1.1 Statement of Hypothesis  
of a particular instance

The hypothesis on which this investigation is based affirms that traits of an oriental character are present in Liam de Noraïdh's collection of Irish folk melodies. The study is concerned with identifying similarities and correspondences between certain features of this collection and the traits of oriental music. The aim of the study is to demonstrate the de facto presence of similarities, and not to establish causal links, or answer the question of origin in the Irish traits. The hypothesis prescind from any ex professo treatment of inter-Celtic similarities or dissimilarities. For the duration of the study, Ireland is taken as representative of the Celtic group.

1.2 Clarification of TermsGeographical Terminology

The term "oriental" is used in a broad sense. This term here designates not only Asia, East-Asia and the Far East, but, also, regions of Europe, East and West, which have been subject to notable oriental penetration. The "Eastern Orient" may conveniently be divided into :

- . The Far East, chiefly China and Japan
- . Indo-China, Burma, Polynesia
- . India
- . Persia, Arabia and the Moslem countries of the Eastern Mediterranean and Northern Africa<sup>1</sup>.

The "Western Orient" comprises four main groups :

- . West Russia

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1. This is the division A.P. Moor suggests in his article "Oriental Music", in O. Thompson, ed., An International Cyclopedia of Music and Musicians, p. 1540.

- . The Balkans (Greece, Albania, Yugoslavia, Bulgaria, Rumania and Turkey)
- . Central Europe (Estonia, Latvia, Lithuania, Poland, Czechoslovakia, Austria and Hungary)
- . The Mediterranean Group (Spain, Portugal, Italy, Corsica, Sardinia and Sicily).

"Northern and Western Europe" is difficult to determine with acceptable exactitude. For the purpose of this thesis, "Northern and Western Europe" will be understood to include the following states :

Iceland, Ireland, Britain, France, West-Germany, East-Germany, Belgium, The Netherlands, Luxembourg, Switzerland, Denmark, Sweden, Norway and Finland<sup>2</sup>.

In this study, the terms "Eastern" and "Western" Orient are used in apposition to "Northern Europe" and "Western Europe". In developing this thesis, it has been important to bear in mind that Eastern cultures have had a long and powerful occupation in South Western Europe. Spain was under Arab rule from A.D. 761 until 1492, a rule that brought the country a kind of national unity<sup>3</sup>.

The Islamic Crescent can be followed from Spain, along the African coast of the Mediterranean through the Near East. There it splits in the direction of Iran, and continues, via Turkey, into East-Europe<sup>4</sup>.

There are understandable links between Balkan, Middle East and

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2. This demarcation is suggested by R.J. Harrison Church et al.: An Advanced Geography of Northern and Western Europe, p. 16.

3. At the Second International Baghdad Music Conference, December 1978, research from the Federal Republic of Germany offered musicological proofs of a close relationship between the Cantiga de Sancta Maria and the Arabian Nubah of Morocco. Both forms reveal a mosaic structure rather than motivic repetitions. (Habib Hassan Touma: "Musicultura 1978 - II", in The World of Music, 1/1979, pp. 120-121.

4. W.P. Malm : Music Cultures of the Pacific, the Near East and Asia, p. 39.

and Mediterranean groups. The Mediterranean crossroads of Asia, Africa and Europe have given growing space to strong cultures over a period of at least two thousand years. Jewish, Christian and Islamic musical styles have intermingled and cross-fertilized<sup>5</sup>. Mediterranean folk music still preserves old elements from ancient sources of the East.

Typical of Spanish Jota music is the interval of the augmented fourth. Although this interval fell under Western prohibition in early Spanish church music, it maintains an oriental presence in Spanish secular dance<sup>6</sup>.

### 1.3 Significance of the Hypothesis

#### Ireland, ultimate soil of Europe

With one exception, Iceland, Ireland lies at the extreme of Far-Western civilization. A comparison of folk musics from East to West, Rumania to England, shows that a process of simplification has taken place. Typical oriental melodic and rhythmic complexity has been replaced by relatively unadorned melody and regular metre. A recent study limits English decorative patterns to seven of simple kind<sup>7</sup>. The following songs are indicative of this difference between Rumanian complexity and English simplicity. (Examples 1 and 2.)

Example 1. Rumanian, no title, B. Bartók: Rumanian Folk Music, Vol. 2, ed. B. Suchoff, No 307e, p. 363 :



1. Hai Da-za zi-ge mândra mî-re, A-za zi-ge mândra mî-re, ai  
Că nu-î qu-ră ca la-î-re, ai do-nu-lă, mă.

2. Hai Da-ro ca-te şi mai dul-ce, Da-ro ca-te şi mai dul-ce, mă.

M.F. 956 c), Cooc (Turda), un om, B. 1909.

5. Folk Music of the Mediterranean, F.E. 4501. H. Cowell :  
"Introduction and Notes", p. 1.
6. For an example, refer Folk Music of the Mediterranean, op.cit.  
Band seventeen, "Spain; Jota Navarra".
7. Bebbington, B.: "The Formalization of English Decorative  
patterns", in Yearbook of the International Folk Music  
Council, Vol. VII, 1975, pp. 92 - 133.



The special significance of the hypothesis of this study lies in the evidences of oriental folk music traits, which appear to flourish, out of context, in Ireland, an outpost of North-Western Europe.

#### 1.4 The Oriental Hypothesis of William Forde (C. 1795 - 1850)

Ethnomusicology began, specifically, in the late nineteenth century through the collecting of folk music, with surrounding data and context, and the subjecting of the collected material to various kinds of analysis<sup>8</sup>. Before the mid-nineteenth century, William Forde was doing exactly this. From his collected and analysed work came his hypothesis which stated that the main features of his Irish material could be satisfactorily understood and explained only by reference to the East.

William Forde was born of an artistic family in Cork City about the year 1795. As a professional musician, his city-of-birth became his headquarters. One hundred years before De Noraïdh, 1840-1850, he travelled through the provinces of Munster and Connacht, notating the music of singers, fiddlers, fluters and pipers. His area of collecting was much wider than De Noraïdh's, and his cultural sources were of pre-Famine vintage (1848). The late Dr Joyce, who had temporary possession of the Forde manuscripts, comments on the excellent sources of collector's music<sup>9</sup>.

##### 1.4.1 Forde's Hypothesis

Evidence of Forde's oriental hypothesis can be found in his unpublished lectures and lecture-notes<sup>10</sup>:

I cannot avoid the conclusion that Asia, the parent-soil of civilization, science and art, was the birth-place of a system of music which spread among the civilized nations of antiquity; and that this system of music had features which still live in the musics of Ireland and of the farther regions of Asiatic Continent<sup>11</sup>.

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8. B. Nettl: "Ethnomusicology Today", in The World of Music, No 4/1975, p. 11.

9. P.W. Joyce : MS 23, p. 30, Royal Irish Academy, Dublin, p. 8.

10. W. Forde: MS 12.C.2, pp. 681 - 793; MS 24.0.22, Royal Irish Academy, Dublin.

11. W. Forde: MS 24.0.22, Lecture VII, p. 5, Royal Irish Academy, Dublin.

Forde invariably demonstrated his points from anthologies - Scandanavian, Chinese, Javanese, Hindustani. He selected Pentatonicism as a salient feature which Ireland and the Orient shared. He emphasised, as De Noraídh did a century later, correspondences between Irish folk melody and Gregorian Chant, with its Eastern elements understood<sup>12</sup>. Forde developed his Irish-Gregorian idea into a lecture on modes in Irish music with parallel examples from Gregorian Chant<sup>13</sup>. As an Irish collector, Forde was systematic in his handling of material collected. His experience was extensive : he collected more than 1 800 Irish airs<sup>14</sup>.

#### 1.4.2 The Forde Manuscripts

Forde's Oriental hypothesis is contained, and repeated passim, in his manuscripts. These are contained within a composite collection, entitled The Forde-Pigot Collection and numbered MS 24.0.19-34, in the manuscript room of the Royal Irish Academy, Dublin<sup>15</sup>. The entire MS is in sixteen volumes, nine of which are Forde's. MS 24.0.22 contains, together with an index and alphabetical list of a section of Forde's collected airs, his lectures and lecture-notes, and a final essay on Irish music, written at Ealing, November 14 1849. MS 24.0.19 is the largest of the Forde's manuscripts, relating to his collecting. The manuscript contains 462 airs, over 422 pages. In many cases, five or six versions of an air are set down. At the beginning of MS 24.0.19 there is included a printed prospectus (Example 5) of what Forde had hoped to publish - the development of his oriental thesis, already outlined in lectures and lecture-notes. Unfortunately this plan of 1845 never matured for lack of funds. Forde died in Ealing, London, in 1850.

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12. B. Szabolcsi: A History of Melody, p. 33.

13. MS 24.0.22, entry last but one, Royal Irish Academy, Dublin.

14. B. Breathnach: Folk music and dances of Ireland, pp. 118-119.

15. John Edward Pigot (1822-1871) was born in De Noraídh's town, Kilworth, County Cork, and collected over Forde's period, 1840-1850.

EXAMPLE 5 . WILLIAM FORDE'S PROSPECTUS.

A GENERAL COLLECTION  
OF  
**THE MUSIC OF IRELAND,**  
*Ancient and Modern :*

With DISSERTATIONS on the Peculiar Nature and the Antiquity of this remarkable Style of Music, and on its importance in throwing light upon the early History and the Origin of the Irish People.

IN ONE LARGE VOLUME, MUSIC FOLIO,

BY

**WILLIAM FORDE,**

AUTHOR OF "*L'Anima dell' Opera*,"—"*An Essay on the Key in Music*,"  
"*The National Melodies of the British Isles*," &c. &c.

MR. FORDE has devoted several years to the study of Irish Music. He has amassed a Collection of Melodies more numerous than the Collections of any previous Editor; and he possesses many unpublished Ancient Airs of great beauty, obtained from the Peasantry of various districts, and from the Manuscripts of Musical Amateurs.

Of the valuable store of Irish Airs, in 3 Volumes published by the late MR. BUNTING, two Volumes are out of print. MOORE and STEVENSON'S "*IRISH MELODIES*" are confined to Vocal compositions, excluding the Music of an Instrumental genius, which comprehends many of our most beautiful and original Airs. In fact, no complete collection of IRISH Music is at this moment before the Public; and the present Work is offered with the view of supplying the deficiency, as well as to convey the result of the Editor's enquiries and reflections.

**THE POINTS TREATED IN THE WORK WILL INCLUDE**

- Music known to the Ancient Irish as a regulated System different from the Musical System of Modern Europe:—Principles of the Irish Music:—
- The Structure of Irish Melody proves it was the offspring of Cultivated Art:—
- Music, as a cultivated Art, not created or practised by any people in a state of barbarism:—
- Common origin of the Irish and Scotch Music.—The Welsh Music from a different source.—
- The Music of the Continental Nations of Europe has no affinity with the Irish:—
- The probable source of the Irish System of Music traced to the great civilized Nations of Ancient Asia, Egypt, and Greece:—
- The accounts remaining of the Ancient Greek Music describe certain remarkable Melodic features:—The same are found in the living Music of Ireland, China, and Java:—To a great extent they exist also in the Music of India, and in the Gregorian Music of the Roman Catholic Church:—They are not practised in the Modern European System of Music:—
- Greece owed her first knowledge of Art and Science to the pre-civilized Nations occupying Asia-Minor, Syria, and Egypt:—Irish history, tradition, language, monuments, (and Music,) point to the same regions:—
- The state of the Art at various periods in the Island:—
- The Musical Instruments of the Irish:—The Bards and Musicians.
- The Irish Style of Music merits preservation as a source of Variety and Novelty in Musical Composition, as well as for its beauty and originality:—

WITH MANY OTHER SUBJECTS OF NATIONAL AND GENERAL INTEREST AND IMPORTANCE.

EXAMPLES IN MUSICAL NOTES WILL ILLUSTRATE THE LEADING POINTS.

PRICE TO SUBSCRIBERS, ONE GUINEA.

The Work will go to Press as soon as 250 Subscribers are obtained.

W. FORDE, 14, GRAND PARADE, CORK.



In summary, it should be said that this thesis was undertaken without any prior awareness of William Forde's general oriental hypothesis. Forde's views on Irish music were discovered during a reading of his manuscript, MS 24.0.22, for the sake of melodic and collecting comparisons. The independent re-appearance of an oriental hypothesis in the 1970's seems to strengthen scientifically the basis on which this study rests.

The Corpus of Irish folk melodies to be studied in this thesis is the work of another Cork collector, from Cill Úird, the late Liam de Noraídh (1888 - 1972).

## 2. The De Noraídh Collection

### 2.1 The De Noraídh Manuscript

This manuscript is housed in the Department of Folklore, University College, Belfield, Dublin. It represents the main body of Liam de Noraídh's Irish folk music collection<sup>16</sup>.

An accompanying Diary, Leabhar cinn lae, in two volumes (MS 872 and MS 1298), provides day-to-day information related to singers, songs and the business of collecting. This Diary covers a collecting period from 27 May 1940 to 28 September 1943. Entries are made under day and date. Supplementary song-text, not found in the manuscript, is included in the Diary. This applies, in particular, to additional stanzas.

### 2.2 A Copy of the De Noraídh Manuscript

For the purpose of this research, an application for a copy of this manuscript was made to the Department of Irish Folklore, in 1973. Professor Bo Almqvist, Head, was unwilling to expose the manuscript to renewed duplication. Finally, a copy of a copy was granted. Irregular sizes of manuscript paper and faded handwriting necessitated further and protracted photocopying processes. The copy of the manuscript presented with this thesis, though not perfect, is standardised in form and shows improved legibility.

### 2.3 Extent of the Collection

The Collection has 300 numbered items. Song Number eighteen is missing and unlikely to be found<sup>17</sup>. Seven variants are present in Numbers 28<sup>a</sup>, 28<sup>b</sup>; 54<sup>a</sup>, 54<sup>b</sup>, 54<sup>c</sup>; 104<sup>a</sup>, 104<sup>b</sup>; 189<sup>a</sup>, 189<sup>b</sup>; 250<sup>a</sup>, 250<sup>b</sup>; and 278<sup>a</sup>, 278<sup>b</sup>. In terms of practical reckoning, the extent of the Collection can be set at 306 melodic examples.

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16. In 1965, under the title Ceol ón Mumhain, De Noraídh published from the material of the Collection, forty-five song examples.

17. Communication from Irish Folk Music Division, University College, Dublin, 5 May 1976.

## 2.4 The Character of the Collection

About Irish folk song, Bruno Nettl writes :

"Irish folk song today is almost entirely in the English language. On the whole, their musical style does not greatly differ from that of English folk song of the eighteenth-and-nineteenth-century origin<sup>18</sup>."

De Noraídh's Collection is one, among others, which does not fit into Nettl's generalisations. From the 306 items in this corpus, 84 percent carry Irish-Gaelic texts, as against 2,9 percent with English texts. From Chart 2, illustrating the basic ingredients of the Collection, the following data have been extracted and arranged in Chart 1 :

### CHART 1 - A General Table, illustrating songs and dances in the Collection

<u>Songs</u>	
Songs with an Irish-Gaelic text	255
Songs with partial Gaelic text	3
Songs with English text	8
Song with partial English text	1
 Airs -	
Songs without text	19
Hummed airs	3
 <u>Dances</u>	
Jigs	9
Reels	6
Hornpipes	2
 TOTAL	
	<u>306</u>

Chart 2 shows, by song number, where the various categories can be found in the Collection:

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18. B. Nettl: "The Germanic Peoples", in Folk and Traditional Music of Western Continents, p. 63.

CHART 2 - A Detailed Table illustrating songs and dances  
in the Collection

SONGS :

Gaelic Text :

Songs Nos 1, 2, 3, 4, 6, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17,  
19, 20, 21, 22, 23, 24, 25, 26, 27, 28<sup>a</sup>, 28<sup>b</sup>, 29, 30,  
31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43,  
44, 45, 46, 47, 48, 49, 50, 52, 53, 54<sup>a</sup>, 55, 56, 57,  
58, 61, 62, 64, 65, 67, 68, 69, 70, 71, 72, 73, 74,  
75, 77, 79, 80, 81, 82, 83, 84, 86, 87, 88, 89, 90,  
91, 92, 93, 94, 96, 97, 98, 99, 100, 101, 102, 103,  
104<sup>a</sup>, 105, 106, 107, 108, 109, 110, 111, 112, 113,  
115, 116, 117, 118, 119, 120, 121, 122, 123, 124,  
125, 126, 127, 128, 129, 130, 131, 132, 133, 134,  
135, 136, 138, 139, 140, 141, 142, 143, 144, 145,  
146, 147, 148, 149, 150, 151, 152, 153, 154, 155,  
156, 157, 158, 159, 160, 161, 162, 163, 166, 167,  
170, 171, 173, 174, 176, 177, 178, 179, 181, 182,  
183, 185, 186, 187, 188, 190, 191, 192, 193, 194,  
195, 196, 197, 198, 199, 200, 201, 205, 206, 207,  
208, 209, 210, 211, 212, 213, 214, 215, 216, 218,  
219, 220, 221, 223, 224, 225, 226, 227, 228, 229,  
230, 231, 232, 233, 234, 235, 236, 237, 238, 239,  
240, 241, 242, 243, 244, 245, 246, 248, 249, 251,  
253, 254, 255, 256, 257, 258, 259, 260, 261, 262,  
263, 265, 266, 268, 270, 271, 272, 273, 274, 275,  
276, 279, 281, 282, 288, 291, 292, 293, 294, 295,  
297 and 298.

Partial Gaelic Text :

Songs Nos 5, 114, 137.

English Text :

Songs Nos 51, 85, 172, 202, 203, 204, 217 and 222.

Partial English Text :

Song No 78.

AIRS :

Without Text :

Songs Nos 7, 54<sup>b</sup>, 54<sup>c</sup>, 59, 60, 63, 104<sup>b</sup>, 165, 175, 180, 184,  
250<sup>a</sup>, 250<sup>b</sup>, 278<sup>a</sup>, 280, 285, 289, 290, 296, 299.

Hummed Airs :

Songs Nos 264 (Partial), 267 and 269 (Partial).

DANCES :Jig :

Songs Nos 76 (single), 95 (single), 164 (double), 189<sup>a</sup> (double),  
189<sup>b</sup> (double), 247 (slip), 278<sup>b</sup> (single), 284 (single)  
and 300 (double).

Reel :

Songs Nos 66, 252, 277, 283, 286 and 287.

Hornpipe:

Songs Nos 168 and 169.

Dance tunes make up only 5,5 percent of the total collecting. For ready reference the rhythmic character of the dances is included here.

The dances are in eight-bar form. The jig is found in three versions :

The Single Jig : 6/8 and, occasionally, in 12/8 times.

Rhythm: two groups of crotchet and quaver per bar, with a frequent triplet of quavers.

The Double Jig : 6/8 time.

Rhythm: Quaver movement.

The Slip Jig : 9/8 time.

Rhythm: a mixture of quavers, crotchet-and-quavers and dotted crotchets.

The Reel : 4/4 time.

Rhythm: quaver movement. The eight bar concludes in a crotchet or dotted crotchet or continues in circular form.

The Hornpipe : While this dance has a rhythmic structure similar to the reel, it is played in a more deliberate manner.

Hummed Tunes : These tunes carry the term portaireacht or cronán, humming, lilting, crooning. In Munster, the term port indicates a jig. De

Noraidh spoke of "jigging" women, who, in the absence of instruments and instrumentalists, supplied dancers with the required music. De Noraidh emphasised that the portaireacht was expertly performed as a practised art<sup>19</sup>.

Songs without  
Texts :

In ten instances, the collector does not indicate how the music was performed. In numbers 54<sup>a</sup>, 54<sup>b</sup>, 59, 60, 63, 165, 175, 278<sup>b</sup> and 280 only the source is mentioned. Numbers 250<sup>a</sup> and 250<sup>b</sup> were fiddle-performances: the "b" section was played a fifth lower, almost without a break.

The remaining tunes on this list were sung. (De Noraidh uses the verb canadh, to sing.)

## 2.5 Dating and the Corpus

As a final comment on collected items, De Noraidh usually inscribed the date of notation. Song number one was notated on the 24th June 1940, and song number 299 in April 1960. Number 300, the final item, does not carry a legible date.

Mainly, the contents of the Corpus are built up in chronological order. There are exceptions. The most notable is number fifty-four (Variant Two), which has this comment :

"About the year 1925 I heard this melody, which was sung by Mary Cronochall in the parish of Cill Uird."

The extremes of dating of the Collection can, therefore, be taken as 1925 and 1960.

The following chart (Chart 3) is an abridged form of Chart 4, and presents a general picture of De Noraidh's year-to-year collecting:

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19. Conversations with De Noraidh, at Fermoy, County Cork, 1969, taped by this writer.

CHART 3 - A General Chart illustrating the yearly amount of De Noraïdh's collecting between 1925 and 1960

<u>Year</u>	<u>Item(s) collected</u>
1925	1
1930	1
1940	103
1941	88
1942	63
1943	29
1944	2
1946	5
1947	5
1948	2
1959	1
1960	1
Undated	5
1925 - 1960	<u>306</u>

CHART 4 - A Chronological Chart illustrating De Noraïdh's yearly collecting (Summarized above)

<u>Year</u>	<u>Numbers of Songs Collected</u>
1925	54 <sup>c</sup>
1930	180
1940	1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28 <sup>a</sup> , 28 <sup>b</sup> , 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54 <sup>a</sup> , 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 79, 80, 81, 82, 83, 84, 86, 87, 88, 89, 92, 97, 98, 99, 100, 101, 102, 104 <sup>a</sup> , 105, 150, 170, 177, 183, 192, 251, 281, 285, 294. (Total = 103 Songs)

Continued/...

Chart 4 (contd)

<u>Year</u>	<u>Numbers of Songs Collected (contd)</u>
1941	76, 77, 78, 90, 91, 93, 94, 95, 96, 103, 106, 107, 108, 109, 110, 111, 112, 113, 114, 115, 116, 117, 118, 119, 120, 121, 122, 123, 124, 125, 126, 127, 128, 129, 130, 131, 132, 133, 134, 135, 136, 137, 138, 139, 140, 141, 142, 143, 144, 145, 146, 147, 148, 149, 151, 152, 153, 154, 155, 156, 157, 158, 159, 160, 161, 162, 163, 166, 167, 168, 169, 171, 172, 173, 174, 175, 176, 178, 179, 181, 182, 184, 185, 186, 187, 188, 191, 295. (Total = 88 Songs)
1942	164, 165, 189 <sup>a</sup> , 189 <sup>b</sup> , 190, 193, 194, 195, 196, 197, 198, 199, 200, 201, 202, 203, 204, 205, 206, 207, 208, 209, 210, 211, 212, 213, 214, 215, 216, 217, 218, 219, 220, 221, 222, 223, 224, 225, 226, 227, 228, 229, 230, 231, 232, 233, 234, 235, 236, 237, 238, 239, 240, 241, 242, 243, 244, 245, 246, 248, 249, 250 <sup>a</sup> , 250 <sup>b</sup> . (Total = 63 Songs)
1943	247, 252, 253, 254, 255, 256, 257, 258, 259, 260, 261, 262, 263, 264, 265, 266, 267, 268, 269, 270, 271, 272, 273, 274, 275, 276, 278 <sup>a</sup> , 279, 293. (Total = 29)
1944	277 and 280. (Total = 2 Songs)
1946	284, 288, 289, 290 and 292. (Total = 5 Songs)
1947	282, 283, 286, 287 and 291. (Total = 5 Songs)
1948	296 and 297 (Total = 2 Songs)
1959	298
1960	299
Undated	54 <sup>b</sup> , 85, 104 <sup>b</sup> and 278 <sup>b</sup> , and 300. (Total = 5 Songs).



De Noraídh's year-to-year collecting should be interpreted in the light of the following biographical details :

In May 1940 he was appointed to the post of full-time music collector of the Irish Folklore Commission. In March 1942 he changed to part-time collecting for the Commission<sup>20</sup>. The Corpus evidences that De Noraídh continued his collecting work until 1960.

Two volumes of his Diary relate mainly to his full-time collecting work. De Noraídh's first entry reads :

Monday, 27th May 1940 -

"On this day I began my work for the Folklore Commission of Ireland. I visited Bridget Ní Gadhra of Cappaquinn, a person of more than seventy years of age... ". 21

It is of interest to note that this initial collecting (a matter of six songs) is not included in the Corpus, nor does Bridget Ní Gadhra's name appear in the list of contributors.

A final entry in Volume Two of the Diary is dated 28 September 1943 :

I have to leave Ballyferriter today. The weather is dreadful, and I am without transport."<sup>22</sup>

De Noraídh's part-time collecting was restricted to the areas of West Cork and West Kerry<sup>23</sup>.

## 2.6 The Singer of the Song

About the people who sang and played for him, De Noraídh usually made brief entries in his manuscripts and Diaries. The forty-five song-examples which De Noraídh published in 1965 (selected from his Collection) have been studied. This study shows that

20. A. Fleischmann : Music in Ireland, p. 308.

21. De Noraídh's Diary, MS 872, p. 3.

22. De Noraídh's Diary, MS 1298, p. 130.

23. A. Fleischmann : Op. cit., p. 308.

the melodies published were contributed by twenty-six known performers. With one exception, Theresa Bradly of Farrannahow, County Kerry, all contributors were singers<sup>24</sup>. The age-span of these performers ranged from 88 years to 17 years. (Two songs, without texts, did not carry any information about the singers.)

## 2.7 Performers and their ages

The following chart illustrates the widely differing age-groups of contributors to De Noraídh's volume of forty-five songs and airs.

CHART 5 - A chart illustrating the age-groups within a total of twenty-six performers for Ceol ón Mumhain.

<u>Age Groups</u>	<u>Performers</u>
80 years	2
70 years	7
60 years	4
50 years	5
40 years	2
Teens	2

Singers and players whom De Noraídh viewed as important channels of an old Irish musical tradition are now presented in order of seniority :

Daniel O'Sullivan - aged 88 years.

From Furkeal, Glengariff, County Cork.

Daniel is the oldest contributor to Ceol ón Mumhain. An entry in the Diary for the 11th June 1942 reads :

I noted down two songs, words and music from Daniel O'Sullivan... His health is good, and his Gaelic excellent. Sometimes, it is difficult to understand his words...<sup>25</sup>

O'Sullivan's items are numbered 195, 196, 197 and 198 in the Collection.

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24. Giblin, A.E. : Munster Folk-song: An Ethnomusicological Study of the collection CEOL ON MUMHAIN by Liam de Noraídh. "Performers", pp. 10-29 (M. Mus. thesis, University of Natal, 1975.)

25. De Noraídh's Diary, MS 872, pp. 230-231.

Thomas Hackett - aged 81 years.

From Knockacullen, Cappagh, County Waterford.

Thomas Hackett farmed in a small way. On 10 January 1941 he is described as follows :

He was a kindly, modest person, and a good singer. He had a pleasant voice, and the true old style of singing (an fíor sheannós). Sometimes his memory failed him and it was difficult to follow his words<sup>26</sup>.

John Lyons - aged 77 years.

From Ballysaggart, Lismore, County Waterford.

John Lyons, nicknamed "Bobby", appears in the Diary of 1940 as an active farmer. His interest in De Noraídh's work was shared by his brother, Patsy. Both were fluent Gaelic speakers. John had considerable knowledge of Irish folklore. At the end of a stanza, he often paused to discuss some point in the text. He signalled the end of a song, not by speaking the last lines, but by a handshake with members of his audience. "And, so, evening passed into late night...." <sup>27</sup>

Lyons' version of "The Connerys" is No 183 in the Collection.

Dermot Lehane - aged 74 years.

From Ballingearry, County Cork.

When visited by De Noraídh on 30 June 1941, Dermot was ailing<sup>28</sup>. He had been like this for two years. However, in spite of age and health restrictions, he managed, over the period 1940-1941, to contribute seven songs, numbered 156, 157, 161, 162, 181, 182 and 185 in the Collection.

26. De Noraídh's Diary, MS 1298, p. 50

27. De Noraídh's Diary, MS 872, p. 19.

28. Irish Folklore Commission, MS 182, pp. 277-278 and 316-317.

Sheila O'Riordan - More than 70 years of age.

From Derreenaling, Ballyvourney, County Cork.

Mrs O'Riordan, a widow, provided the collector with the impressive number of twenty-one songs, numbered 33, 34, 35, 36, 62, 74, 120, 129, 130, 131, 132, 133, 173, 260, 261, 262, 263, 264, 265, 266 and 273.

She displayed a very old Gaelic singing-trait - a sudden retention of breath (marked in manuscript by the sign //), not required for normal singing purposes<sup>29</sup>.

The collector noted that Mrs O'Riordan had a pleasant voice, a keen ear, and a style of singing which was in keeping with old Irish custom<sup>30</sup>.

Daniel Kelleher - Aged 70 years.

From Coolea, Ballyvourney, County Cork.

The Collector visited Daniel Kelleher on 10 May 1941. Kelleher admitted that he was not a musician, but managed to add Nos 108, 109, 111, 134, 135, 136 and 155 to the Collection<sup>31</sup>.

Mrs Denis (Neill) O'Riordan - About 70 years old.

From Shanacloon, Ballyvourney, County Cork.

Mrs Denis O'Riordan was visited by the collector on 12 May 1941. She was then in poor health and unable to recall melodies of the past. A Diary entry for 12 May states that this singer possesses little melodic store (Níl puinn ceoil aice). Mrs O'Riordan's songs are numbered 74, 75, 106, 115, 126, 147. These melodies, though simple, and sometimes fragmentary, are interesting from pentatonic and modal view-points<sup>32</sup>.

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29. Breath Retention (cosc anála) is described in De Noraídh's Preface on Irish Music, under the heading, II. "Cosc Anála", Ceol ón Mumhain, p. 12. (Refer Appendices:2, pp. 154 - 155)

30. De Noraídh's Diary, MS 872, p. 142.

31. De Noraídh's Diary, Op. cit., pp. 252-253.

32. De Noraídh's Diary, Op. cit. pp. 2570258.

Patrick Kelly - Aged 70 years.

From Kildreelig, Ballinskelligs, County Kerry.

During a visit on 13 September 1942, De Noraídh' comments:

I was amazed at how well he sang the 'Lament for Timothy McCarty'<sup>33</sup>. Patrick Kelly was a quiet, well-bred man, and a very good singer. He lived in a little house with his son, known locally as 'Peats Kelly'<sup>34</sup>.

Songs Nos 223, 224, 225, 226, 227, 228, 229, 244, 245 and 246 exemplify Patrick's singing style.

Mike Landers - Aged 61 years.

From Glengarra, Lismore, County Waterford.

De Noraídh's entry for 24 June 1940 mentions that Mike Landers was a cobbler by trade. A back-injury in boy-hood prompted him to study this trade. De Noraídh described his June visit thus -

Mike sat at the counter, and I occupied the room where he usually works. There I notated his songs..... He had a pleasant voice, a keen ear, and a smooth singing style<sup>35</sup>.

We spoke in Irish throughout the visit. Mike rarely receives a visitor who can converse in this way<sup>36</sup>.

Songs numbered 1 and 32 were sung by Landers.

Michael Lucey - Aged 60 years (May 1941).

From Chapel Road, Ballyvourney, County Cork.

During a visit to Michael Lucey's shop, in May 1941, the collector commented on Lucey's fine "old singing style",

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33. Collection, No 245.

34. De Noraídh's Diary, MS 1296, pp. 82-83

35. De Noraídh's Diary, MS 872, p. 23.

36. Op. cit., p. 18.

and on his keen ear and his ability to improvise. Stanzas two to five, of song number 159, 'Little Cuckoo', was improvised material, and well worth noting down, in De Noraídh's opinion<sup>37</sup>. Lucey's songs are Nos 110, 122, 149, 159, 184, 187, 191, 267, 268 and 269 in the Collection.

Olaf Lynch - 60 years old.

From Coolea, County Cork.

Between 1941 and 1943, Olaf Lynch contributed eleven songs to the Collection - Nos 117, 138, 139, 140, 141, 142, 143, 144, 270, 271 and 272. De Noraídh notes that the singer was over sixty years and farmed at Coolea. The collector was impressed by the eagerness with which Lynch parted with his music<sup>38</sup>.

Mortimer O'Shea, 60 years of age.

From Adrigole, Bantry, County Cork.

The Diary introduces Mortimer O'Shea as a local school teacher, at Adrigole<sup>39</sup>. This performer had a keen interest in folk music. It was he who introduced to De Noraídh one of the youngest singers of the Collection - Daniel Harrington, seventeen years old, from Clydagh, Adrigole.

Songs numbered 211, 215, 216, 217 were noted from O'Shea's singing.

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37. De Noraídh's Diary, MS 872, pp. 248-252.

38. Op. cit, pp. 272-273.

39. De Noraídh's Diary, MS 1298, p. 50.

Mrs Donaldson, age uncertain.  
From Dungarvan, County Waterford.

Mrs Donaldson was visited by the collector on July 1 1940, and the following entry made in the Diary :

Her music was beautiful, although she was unable to recall more than a single stanza of songs. She had not sung very much for forty years. The songs were learned from her mother<sup>40</sup>.

Mrs Donaldson's songs are Nos 20, 21 and 61.

Theresa Bradly, about fifty years old.  
From Farrannahow, Aghatubrid, County Kerry.

20 September 1942

This afternoon we went to the Bradly family. The woman of the house is a fiddler, aged about fifty years. Her father, Owen O'Sullivan, was famed as a traditional fiddle-player. Her version of 'Lament of Women for the Slaughtered' <sup>41</sup> was played exactly as her father taught her. I visited Mrs Bradly solely to obtain this air<sup>42</sup>.

John Kevane (or Kavanagh), about 50 years old.  
From Ballyferriter, County Kerry.

John Kevane sang two songs for the Collection - Nos 279 and 293. Under an entry for 25 September 1943, De Noraídh remarks:

He tells me that he does not know much about music. But what he does possess is truly Gaelic".<sup>43</sup>

40. De Noraídh's Diary, MS 872, p. 38.

41. Song No. 250.

42. De Noraídh's Diary, MS 1298, p. 91.

43. De Noraídh's Diary, MS 1298, p. 123.

Laurence Kiely, aged 52 years.

From Ring, County Waterford.

The late Laurence Kiely was one of the best known and the most prolific of contributors to De Noraídh's work. The following numbers are from Kiely's singing: 9, 10, 11, 12, 13, 14, 40, 41, 64, 65, 66, 84, 97, 98, 170 and 291.

Diary information suggests that the collector viewed Kiely as a very authentic witness to genuine old-style Gaelic singing. An entry for 6 August 1940 records the singer's age and states that he was a technical school teacher in Cappa Quinn, County Waterford<sup>44</sup>. Summer vacations were spent at an Irish College, at Ring. De Noraídh preserves the following memoir from Laurence:

Music surrounded my cradle. When I reached school-going age, I had already learned many songs from my mother and from my aunt. I remember, one day, the school-master asked me to sing, 'I'm sitting on the stile, Mary'. I didn't know the song. He then asked me for a song in Gaelic. I sang one - a very old example. Afterwards, he caned me eight times. 'You'd learn that trash', he said, 'and you wouldn't learn your poetry.' I was then about seven years old<sup>45</sup>.

John Curran, 48 years old.

From Ring, County Waterford.

John Curran's age is reckoned from an interview with the collector, on 11 December 1940. Curran was then living in Cappa Quinn, and teaching the Irish language at Mount Mellery College, County Waterford. His version of "The Connerys"<sup>46</sup> had been learned from an old man in Ring. Curran was of the opinion that this version of the song was a very valuable one<sup>47</sup>.

44. De Noraídh's Diary, MS 872, n. 92.

45. From an unpaginated note in the Collection.

46. Song No 55 in the Collection.

47. De Noraídh's Diary, MS 872, p. 217.



Mrs Bridget Kenneally, 45 years old.

The Kenneallys, Bridget and Michael, were visited by De Noraídh on 28 August 1940. Bridget was unable to remember the first stanza of "Kathleen of the Curling Hair"<sup>48</sup>. This explains why the melody of the song carries the second stanza<sup>49</sup>:

Do you remember that frosty night,  
Spent under the greenwood tree?

A thousand praises to Jesus,  
World's bright King,  
That the Virgin Queen  
Is now your tree of light<sup>11</sup>.

Mrs Kenneally supplied the collector with songs Nos 31, 100, 101, 251, 282 and 283.

James Kenneally, aged 17 years.

When James Kenneally sang "The White Trader", 30 August 1940, he was seventeen years old. He had learned this song from an old fisherman, Michael Noonan, of Baile na nGall<sup>50</sup>. A good musical and Gaelic environment was supplied by both his parents - Michael and Bridget Kenneally.

Daniel Harrington

Daniel sang for De Noraídh on 25 June 1942; he was then seventeen years old. A Mr Mortimer, local school-teacher, suggested the boy as a likely prospect. Later, De Noraídh commented: "Beyond all doubt, the vein of music lives in this boy. In spite of his youth, he is the best singer I have heard."<sup>51</sup> The following example is the collector's notation

48. Collection, Song No 251.

49. The Gaelic text begins: "An cuimhin leat an oíche úd bhí mise agus tusa fé dhuilliur ghlas na gceabh..."

50. De Noraídh's Diary, MS 872, p. 125.

51. De Noraídh's Diary, MS 1298, p.50.

of Harrington's singing :

Example 6. "On the Bank of White Rock", Corpus, No. 219 :

### BRUACH NA CARRAIGE BÁINE

Domhnall Ó hArachtaín, An Cladach, Eadargóil, 25 Meitheamh, 1942

*Handwritten musical score for "Bruach na Carraige Báine". The score is in 4/4 time with a tempo marking of quarter note = 54. It consists of five staves of music with lyrics in Irish Gaelic. The lyrics are: "D'éi - ríos féin ar mai - din go mach, I bhfad am - ach sa bhfómhar, Cé chí - finn chugham ach stór mo chroí, Is d'fhé - ach sí siúd go fón - ta. Do bhí sí siúd deas dear - eag is donn, Is a lea - ca mar bhláth na ró - saí, D'fháis - ceas i go dlúth len' chroí, 'Sé dúirt sí 'Cá mbí - onn tú id' chó - naí?'." The score includes various musical notations such as notes, rests, and bar lines, with some notes marked with '2', '3', '4', '5', '7', '8', '9', '10', '11', '12', '13', '14', '15', and '16'.*

It is worth noting here that, in the singing of one of De Noraídh's performers, an Irish oriental style is clearly illustrated<sup>52</sup>.

#### 2.8 Merits of the Collection

To record as faithfully as possible the singer's or player's version was De Noraídh's principal aim. A footnote to No 55 states : "I am satisfied that there is little difference between my notated music and the music of the singer."<sup>53</sup>

The collector's aim was to present the music as accurately as possible and, at the same time, record performance traits.

52. Some of the oriental traits are melisms (4 or more notes, sung on one syllable) - bars 1, 2, 3, 6, 7, 9; an emphatic tritone, bars 3 - 4; slid notes, bars 6 and 10(\*), anti-rhythmic patterns, bars 1, 2, 3, 7, 9; syncopation, bars 3, 11; agogic lengthenings (†), bars 14, 15; acciaccature, bars 4, 10, 11.

53. L. de Noraídh : Ceol ón Mumhain, Footnote, p. 43.

De Noraídh decided to use a system of notation that would carry a complex folk music through to people outside old Gaelic traditions.

Within a published footnote to Song number fifty-five, he wrote: "Were there a remedy, this sort of music should not be divided into bars. But I do not know of any other way of making the music available to people, outside the tradition of the old music."<sup>54</sup>

In order to compensate for this procedure, De Noraídh gave general and particular prescriptions, mainly related to melody and rhythm of a complex nature. A Preface to De Noraídh's limited publication of forty-five song and melody examples explains, in detail, features of contamination of musical tradition, notation of the music, characteristics of Irish-Gaelic old-time singing<sup>55</sup>. These general observations are supplemented by song-to-song footnotes, which pin-point elements of melodic, rhythmic and performing importance.

Occasionally, the collector abandons his standard practices and adopts a type of recitative notation. Song number 184 is metreless and barless. Numbers 99 and 289 are without metre, and have a barring arrangement which suggests the pausa major and pausa finalis of Gregorian Chant.

The unique importance of this Collection rests on a combination of factors. The collecting is regional, and was made in the principal Gaelic-speaking Counties of Munster - Cork, Kerry, Tipperary, Waterford - over a period of thirty-five years. The age-span of performers ranged from eighty-eight to seventeen years, providing a very varied witness to an old song

54. L. de Noraídh : Ceol ón Mumhain, p. 43.

55. L. de Noraídh : Op. cit., Réamhtra (Preface), pp. 10 - 11.  
Appendices : II, pp. 149 - 158.

tradition. Gaelic texts combined with their melodies make up eighty-four percent of the work. A small number of dance-tunes, about six percent, demonstrate the rhythms of the Irish jig, reel and hornpipe. Notations include many features of special interest to the hypothesis - rhythmic and melodic complexity, fully written ornaments, details of non-tempered pitch, changing metres, recitative and a description of performances. De Noraídh's published "Preface"<sup>56</sup>, on the characteristics of Irish folk music, is an important aid to a fuller understanding and appreciation of the collector's work.

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56. L. de Noraídh : Ceol ón Mumhain, pp. 9 - 15.

For English Translation of "Preface", refer -  
Volume I, Appendix II, pp. 149 - 158.

### 3. De Noraïdh, the Collector

Liam de Noraïdh was born in Cill Uird (Kilworth), County Cork, on 27 December 1888, and died there on 21 January 1972. He grew up in a small and closely-knit Gaelic-speaking community. There he was exposed to linguistic and cultural influences which greatly assisted him in all his Irish activities. The success of De Noraïdh's collecting in the nineteen-forties rests, at least in part, on his broad and ready sympathy with Gaelic-speaking performers. To an understanding and appreciation of his rural society, the collector added skills drawn from his triple qualification of civil engineer, Gaelic high-school teacher and musician. All of his academic formation played a vital rôle in enabling the collector to record with precision and thoroughness the substance of a weakening Munster folk tradition.

In discussions with the writer, De Noraïdh returned continually to speak about the singer functioning within his own society. A performer, bred and born to a folk tradition, should be viewed as the true measure of rightness. The collector's task was not to modify or correct, but to record as accurately as possible what the singer sang and the manner in which he performed. Melody, text and details of performance were all of great importance and merited the fullest attention. In order to make his records as complete as possible, De Noraïdh supplemented his transcriptions with additional stanzas of text, and information about singers and the local conditions in which they performed. Samples of his diary-entries have been used in Section 2 of this chapter under the sub-title: "Singer of the Song". Day-to-day information continued to be recorded for the duration of De Noraïdh's full-time employment by the Commission of Irish Folklore<sup>57</sup>. His two Diary manuscripts<sup>58</sup> remain the researcher's principal source of information about people and places which feature in the Collection. The day-to-day entries also bear witness to the kindly manner in which this collector cherished simple people, who still lived on as channels of an old musical folk culture.

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57. This period extended from 27 May 1940 to 28 September 1943.

58. MSS 872 and 1298, Folklore Library, University College, Dublin.

The authentic folk-singer should not be viewed as a slave of theory, modal or otherwise. His song should not be squeezed and made to fit an academic formula. A performer, steeped in an old musical tradition, has earned a freedom to express his inner artistic feelings, without restrictions and restraints which do not belong to his art<sup>59</sup>.

Of special interest to this study was De Noraídh's views on a number of Irish folk music characteristics, including ornamentation, rhythmic complexity, untempered pitch, Gregorian correspondences. The collector described the singing of an eighty-year-old woman in this way :

When she struck a high note, one could imagine some object being shattered into a thousand fragments. In her performance, an ornament was like a musical star, around which clustered a myriad of little notes. The cluster was not a jumbled one. Instead, each note was distinct and audible as it adorned a principal note. Without mechanical device, such ornamentation was impossible to record.<sup>60</sup>

The complexity of Irish melody and rhythm made it ill-suited to metre-and-bar treatment. However, he reluctantly used these devices in an honest attempt to make old-style Irish singing practices comprehensible in writing to people, outside the tradition.

In the collector's view, untempered pitch, and, in particular, the slide, were essential ingredients of Irish melody. Omission of slides from their due place deprived a tune of its genuine Gaelic flavour. Correspondence between Gregorian Chant and Irish melody was a favourite topic of

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59. Songs 236 and 244 in the collection are examples of free modal treatment by a performer.

60. Reference to a Mrs O'Riordan, Ballyvourney, County Cork, mentioned by De Noraídh in his 'Preface', p. 10. The collector noted this singer's ability to choose an appropriate melody for any type of Irish poetic metre. He wondered if Mrs O'Riordan had acquired her breadth of learning at a hedge-school.

the collector. Remembering his own monastic experiences with the Cistercians of Cappa Quinn, County Waterford, De Noraïdh said :

I hold strongly, very strongly, that Irish monks were responsible for some metrical hymns in the Liturgy. I am unable to prove this; but the case, in my opinion, can be argued.<sup>61</sup>

Contemporaries viewed De Noraïdh as a shy and eccentric person, who spent much time in the seclusion of his work. His best rapport was not found with folklore officials. His happiest time was spent with country folk who gave him their songs. All of De Noraïdh's varied academic training seemed to be absorbed and unified in his personality, and enabled him to accomplish a very difficult and painstaking collecting destiny, to which he devoted the best years of his life.

The section which now follows explains the methodological order to be followed in developing the hypothesis of an Irish Orientalism as a particular instance of a general cultural condition.

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61. From conversations with Liam de Noraïdh, taped by the writer, at Fermoy, County Cork, 1969.

#### 4. Methodology

##### Methodology of the Thesis

The methodological order of this thesis first deals with evidence of an extra-musical nature, and then considers evidence relating to orientalism in the Collection. In this way, a cultural background is prepared as a setting for the musical section proper.

Previous researches relating to pre-Christian and Christian Ireland have provided many insights for this study. The first group of researches is mainly linguistic and historical. It has established that, between India and Ireland there are facts of language, literature, institution, law and religion which show a measure of agreement. It is argued that the agreement is not a matter of accident. Instead, agreements point to real survivals, in lateral or peripheral areas, of an old and once-shared Indo-European common culture. Archaic survivals are more likely to be found on the rim and not in the basin-area of a culture. India and Ireland - East and West - stand at extremes of an old Indo-European area. A law of peripheral survival explains why cultural correspondences between West and East are so marked. Archaic traits are not so easily found in a once common workshop. One should look for them as one would look for traces of a tide that has receded from the sea-shore. The oriental argument is carried into the early Christian period of Ireland by studies of striking similarities between Eastern and Irish liturgies of the Christian Church<sup>63</sup>.

The musical section establishes certain musical traits as oriental not by a de novo procedure, but, rather, by an assumption based on scholarly acceptance. The procedure of establishing broad categories and individual traits as specifically and characteristically Eastern is complemented by a study of Irish orientalism, as realised in the De Noraídh Collection.

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62. There are two studies by the late Miles Dillon directly related : Celt and Hindu, Dublin, 1973, and Celts and Aryans, Simla, 1975.

63. Irish liturgical researches are largely the work of John Hennig, Basel, Switzerland. His article "Old Ireland and her Literugy" in R. McNally, ed., Old Ireland, is a useful introduction to this subject.



In summary, the hypothesis of this thesis is significant because it concerns Oriental features which seem to have flourished in Ireland - ultimate soil of Northern and Western Europe. The outline of a related hypothesis is contained in unpublished manuscripts of a nineteenth-century Cork collector, William Forde. Unfortunately, Forde died before he managed to develop his theories. The Corpus, examined in the course of this study, is the work of Liam de Noraïdh, who collected in the principal regions of Gaelic-speaking Munster, over a period of thirty-five years, from 1925 - 1960. De Noraïdh's Collection contains 306 items, mainly with Gaelic texts. There are a few examples of jigs, reels and hornpipes, the principal Irish dances. From folk singers in their eighties to young people in their teens, De Noraïdh collected this material with both folk-sympathy and professional ability. This collector's thorough notation of the complexity of Irish folk music and the characteristics of an old-time Gaelic singing style resulted in a collecting achievement of outstanding merit. De Noraïdh's Diaries complement his folk-song manuscripts. The methodological order of the thesis deals first with extra-musical and then musical evidences of a literary kind, which provide a setting for the melodic study. In the musical section proper, Oriental prototype-traits are established by scholarly acceptance; the De Noraïdh Collection is examined for evidence of Irish Oriental realisations.

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EXTRA MUSICAL EVIDENCES OF ORIENTAL  
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## CHAPTER TWO

EXTRA MUSICAL EVIDENCES OF ORIENTAL TRAITS IN  
IRISH TRADITION1. Introduction1.1 Correspondence between Early Irish Lyrics and Japanese Haiku Poetry

Twentieth century researches into Irish linguistics, Irish literary and liturgical traditions have increasingly focused attention on oriental correspondences within an Irish cultural setting. An eminent German Celtologist, Kuno Meyer<sup>1</sup>, perceived a similarity between artistic impulses of Japanese and Celt. He wrote :

"Like the Japanese, the Celts were always quick to take an artistic hint; they avoided the obvious... The half-said thing to them is dearest."<sup>2</sup>

Comparison between the form and style of Early Irish Lyrics (eighth to twelfth century) and Japanese Haiku Poetry (extant from the beginning of the thirteenth century) does seem to support this assertion<sup>3</sup>. Both literary genres are syllabic, and centre attention on evocative statement, expressed with great brevity of form.

The following examples of Haiku and of Old Irish lyric illustrate a general correspondence in style :

Japanese Haiku: "The Cuckoo"

Little gray cuckoo:  
Sing and sing; and fly and fly -  
Oh, so much to do!<sup>4</sup>

1. Kuno Meyer was born in Hamburg in 1858 and died in Leipzig in 1919. As a scholar of Celtic languages, he founded an Irish School of Studies in Dublin, in 1903, and established the School's journal Ériu ("Ireland"). He initiated German reviews of Celtic studies.

He has been chief interpreter of early Irish literature for English and German readers.

2. Meyer, K. : Bruchstücke der Aelteren Lyrik Irlands, Berlin, 1911, xiii.

3. P.Ó. Fiannachta: Léas as ár Litríocht, p. 31

4. H.G. Henderson: An Introduction to Haiku, "Matsuo Bashō", p.37. Japanese version: Hototogisu/naki/naki/tobu/zo/isogawashi.

Early Irish Lyric: "The Blackbird"

The little bird which has whistled  
from the end of bright yellow bill:  
it utters a note above Belfast Loch -  
a blackbird from a yellow-heaped branch.<sup>5</sup>

1.2 Haiku

Haiku is a Japanese poetic form of seventeen syllables, arranged in lines of five, seven and five syllables. Haiku, originally called hokku, (literally "starting verse") is found as an opening to a five-line verse-form, the tanka. The tanka, a poem of thirty-one syllables, arranged 5, 7, 5, 7, 7, was used in Court amusements and competitions: the first three lines of the tanka were given, and competitors were asked to supply the remaining two. The first three lines were in Haiku-form<sup>6</sup>. All worthwhile Haiku records high moments in very concentrated poetic form. Two or more ideas are associated by comparison or contrast. Nature, season, figure prominently. Themes vary greatly. Important is an elusiveness of atmosphere which stems, not from haziness but from the fact that so much suggestion is put into so few words. Haiku-reading is an art in which the reader is creatively involved: he expands and fills in the given word-picture by a continuing process of association. Good Haiku is full of overtones. In order to understand, one has to read it over and over again<sup>7</sup>.

5. G. Murphy : Early Irish Lyrics, p. 7

Irish version:

Int én bec  
ro léic feit  
do rinn guip  
glanbuidi:  
fo-ceird faid  
ós Loch Laig  
lon do chraib  
charnbuidi.

6. Encyclopaedia Britannica, Micropaedia, IV, pp. 693-4.

7. H.G. Henderson: An Introduction to Haiku, pp. 4 and 103.

Harold Henderson notes that the Haiku tradition is very much alive in Japan: hundreds of thousands of new Haiku are published each year. The actual number of tanka published yearly seems to be about half that of Haiku. (Op. cit., pp. 1 - 2, footnote.)



### 1.3 Early Irish Lyrics

Haiku poetry and Early Irish Lyrics are syllabic in form: metre is determined and recognized by the number of syllables in a line and by the syllabic length of the final word. A stanza is characterized by regularity in the number and distribution of syllables<sup>8</sup>. To features of brief syllabic structure must be added Haiku preoccupation with nature and the evocative projection of a picture-mood.

### 1.4 Discussion of Japanese and Irish poetic examples

Two examples of shared characteristics which follow, have a bell-theme, and are alike in metrical formulae. Neither Japanese nor Irish forms are intended to carry commentary: awareness of meaning should grow through creative and repeated readings :

#### Japanese Haiku: "Bell Tones"

As bell tones fade,  
Blossoms take up the ringing -  
Evening shade!<sup>9</sup>

Japanese would hear bell-tones coming only from Temple bells - Kaneiji at Ueno, Sensōji at Asakusa<sup>10</sup>. These sounds herald the dusk. Evening is day prolonged - but without the sun. Bell-ringing endures briefly; when over, its function is continued on the level of perfume-experience. Sounds are mutated into scent-perception. Each new scent declares ease from heat and rest from light.

For an Irish example, we select "The Bell", ninth century and anonymous. The syllabic metre reflects the Haiku formula : 5 + 7 + 5. The metre of "The Bell" may be formulated syllabically : 3' + 7<sup>2</sup> + 7' + 7<sup>3</sup>. Upper digits refer to one

8. E. Knott: Irish Syllabic Poetry, p. 1.

9. H.G. Henderson: Op. cit., p. 48.

Japanese version: Kane/tsukanu/mura/wa/nani/wo/  
ka/haru-no-kure.

10. H.G. Henderson: Op cit., p. 4.

and two-syllable endings :

Early Irish Lyric: "The Bell"

Sweet little Bell,  
Struck on a windy night:  
Better trysting with you<sup>11</sup>  
Than with a foolish woman.

The poem is in monastic tradition. One can imagine a night of storm outside; within, some monastic warmth and protection. Spontaneously the mind weaves a story of apposition between the bell, 'the voice of God', and other voices. A monk, neither young nor old, with knowledge of the world outside, weighs the pious stability of his little cell. Was he a Pharisee?

In brief, Japanese Haiku and Early Irish Lyrics strove for the maximum of meaning via the minimum of utterance. Their shared character lies in brevity of form, expressing imagery of an evocative and contrasting kind. For the enjoyment of this genre of poetry, a reader must be prepared for repetition. Repeated readings lead to a perceptive awareness and a flow of creative association. The poet's creative impulse is picked up, carried on and expanded. Emphasis on awareness, direct perception, brevity, repetition, are oriental values. Elsewhere, these values are exemplified in oriental meditational practices - especially through the Hindu use of mantras (syllables or words of cosmic power, repeated over and over) and koans (Zen riddles, insoluble by rationalisations).

Continued repetition of formulae lead reader or meditator to a state of poetic or cosmic enlightenment.

11. G. Murphy: Early Irish Lyrics, p. 4.

Irish version :      Clogán binn  
                          benar i n-aidchi gaíthe:  
                          ba ferr lim dul ina dáil  
                          indás i ndáil mná baíthe.

## 2 Oriental Archaism in Irish Tradition

### 2.1 A brief outline of the situation and argument

Recent studies in the field of Irish cultural tradition have brought to light cultural correspondences between extremes of East and West, India and Ireland<sup>12</sup>. Certain facts of language, literature, law, religion and institution which belong to Irish and Indian Indo-European traditions show a measure of agreement<sup>13</sup>. To quote one example from linguistics, the Irish rí (king) is found to be cognate with the Sanskrit rājā (king).

A German philologist, Rudolf Thurneysen<sup>14</sup>, has listed in his Grammar of Old Irish one hundred and fifty items which are similarly related. Once a language-link between Ireland and the East was established, correspondences other than linguistic ones began to appear. In the Epic of India, Mahābhārata<sup>15</sup>, the single combat between Karna and Arjuna strongly resembles a single combat between Fer Diad and Cúchulain, heroes of the Irish Epic, The Táin<sup>16</sup>. Legal similarities were also found - as, for example, between the ten forms of marriage, recognized in the Old Irish Law Tracts, and eight in the Hindu laws of Manu. There seems to be a shared theology on the subject of Fate or Destiny (Hindu, Dharma; Irish, cinniúint) and a shared belief in the power of Truth. All these lead to one conclusion - a common inheritance in the social order.

12. M. Dillon: Celt and Hindu, Dublin, 1973: Celts and Aryans, New Delhi, 1978.

13. Indo-European is the name of a family of languages that, by 1000 BC, were spoken over most of Europe, and in much of South-west and South Asia.

14. Rudolf Thurneysen: born March 14 1857; died August 1940. His best known work, Handbuch des Altirischen, in two volumes, was first published in 1909. An English translation entitled A Grammar of Old Irish appeared in 1946.

15. C.V. Narasimhan: The Mahābhārata, "Karna Parva", pp. 160-167.

16. T. Kinsella: The Táin, "Combat of Ferdia and Cúchulain", pp. 167 - 205.

The social order of old Indo-European society expressed itself in India through the four castes of Brāhman, Kshatriya, vaiśya and śūdra (priest, warrior, merchant and serf). Early Irish society projects a similar structure: druí, filid (druid, poet or seer) correspond to brāhman; flaith (a nobleman) resembles the kshatriya (warrior); aithnech (freeman) was the counterpart of the vaiśya; the Irish slave, mug m., cumal f., seems to agree with the śūdra class of Hindu society<sup>17</sup>.

Ireland was part of an Indo-European common area - but positioned on the extreme West of Europe. Survivals in Indo-European areas are not all equally strong, and one might expect such survivals to be weakest in the extreme West. Quite the opposite appears to be true. Archaic survivals are to be expected not in the central area of a once-common basin, but, rather, on the basin's rim.

This tendency is now called the law of lateral or peripheral survival. This law was first formulated by a Swiss scholar, Jules Gilliéron, on the basis of his Linguistic Atlas of France, completed in 1910<sup>18</sup>. A monograph, Généalogie des mots qui désignent l'abeille (1918), showed that old forms of words are likely to remain in extreme areas, while new forms appear in the centre. Central areas innovate: isolated areas conserve. This new method of research belonged first to linguistic geography. Later, scholars began to apply the law to other areas of cultural research<sup>19</sup>.

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17. N. Chadwick: The Celts, pp. 112-113.

18. M. Dillon: Celt and Hindu, p. 4.

19. M. Dillon, ed.: Early Irish Society, "The Irish Language", p. 13.

## 2.2 Outline of the History of Celtic and Irish Linguistic Research -

Modern Celtic research was made possible by a linguistic discovery of Sir William Jones<sup>20</sup>. He observed resemblances between Sanskrit, on the one hand, and, on the other, the classical and Germanic languages<sup>21</sup>. His findings provided one of the first examples for a new science of comparative philology.

In 1816, a German philologist, Franz Bopp<sup>22</sup>, saw that the verbal system of Indo-European might be reconstructed, at least in part, from known Indo-European languages, in their oldest recorded form.

In 1838, Bopp proved that Irish and Welsh, the Celtic dialects, were members of an Indo-European family of languages<sup>23</sup>.

The work of Bopp was continued by a Bavarian schoolmaster, Johann Kasper Zeuss. He conceived the plan of collecting in the libraries of Irish monastic foundations in Europe relics of early Irish languages. He searched in the libraries of Würzburg, St. Gallen and Milan.

From his researches, Zeuss published, in 1853, his Grammatica Celtica<sup>24</sup>.

20. Sir William Jones (1746-1794). He was born in London of Welsh parents. He became an English Judge of the High Court of Bengal.

21. In 1786, Jones brought his Indo-European hypothesis to the attention of the scholarly world - that Sanskrit, Greek and Latin had sprung from a common source. By this time, Jones realized that Germanic, Old Persian and, perhaps, Celtic had evolved from the same "common source".

22. Franz Bopp, 1791 - 1867.

23. Monograph on the Celtic Languages, 1838 :  
A 20th century list of ten Indo-European languages includes Celtic, Germanic, Romance, Slavic, Baltic, Albanian, Greek, Armenian, Iranian, Indo-Aryan (Indic).

24. M. Dillon : Early Irish Society, "The Irish Language", p.9.  
Zeuss, Johann Kaspar, tsoys (1806-56), German Founder of Celtic philology, became professor in the Lyceum at Bamberg in 1847.

### 2.3 Philology and Extra-Musical evidence

In the task of providing evidence of an extra-musical nature for this thesis, Celtic philology comes first in importance. Beginning with the Grammatica Celtica of Zeuss<sup>25</sup>, the study of Celtic linguistics becomes the key, opening a door on an abundance of Indo-European archaism, hidden, until recently, in Irish cultural tradition. Philology has made it possible to follow scientifically a logical order of exposition, beginning with a social order from which developed law, religion, literature and natural philosophy. These were once derived from a common Indo-European heritage. "And one may expect to find more survivals of this kind by searching more closely." <sup>26</sup>

### 2.4 Irish-Gaelic : A Celtic language

Celtic dialects are grouped under two headings - Goidelic (Old Irish, goidel, "Irishman", Gael) and Brytonic (Welsh, brython, "Briton"). Goidelic is subdivided into Irish-Gaelic, Scottish-Gaelic and Manx. The Brytonic group includes Welsh, Cornish and Breton.

Celtic dialects are interrelated both in vocabulary and in syntax. In Irish-Gaelic and Welsh, common ground is shared in the word for 'blue-gray', which is glas. The verbal forms cantar in Irish and centir in Welsh show how the passive voice in both languages is made with a verbal ending in -r. A detailed comparison of main features within the Celtic groups led to a scholarly inference about a once-existing ancestor - Common Celtic<sup>27</sup>. This Common Celtic was a Western dialect of Indo-European which had been brought from the East. Towards the end of the Bronze Age (1000 B.C.), Common Celtic was spoken in the

25. Johann Kasper Zeuss, Brandenburg, Bavaria, (1806-1856), author of Grammatica Celtica, 1853.

26. M. Dillon, ed. : Early Irish Society, "The Irish Language", p. 13.

27. B.Ó.Cuív : A View of the Irish Language, "The Irish Language and the Languages of the World", p. 2.

wide regions of Central Europe and in the Rhineland. Gaelic seems to have been an early offshoot from the parent-tree. On the Continent of Europe, the speech of the Celts evolved into Gaulish. Within the Common Celtic period, an important linguistic change took place. Celts ceased to pronounce the Indo-European sound p. The Sanskrit pitār became, in Gaelic, atīr, and in Irish athair, ('father'). This inability to pronounce p remained characteristic of Gaelic until the sixth century A.D. Patricius, the Latin name for Saint Patrick, was changed into Coithriche by Irish contemporaries. Even as late as the fifth century A.D., foreign words, beginning with p, were rendered by the Irish guttural k (written 'c'). It seems that most words containing an initial p turn out to be borrowings from other languages, as in the case of páiste, Irish for 'child', from the French page<sup>28</sup>. It is, therefore, possible to say that while the Goidelic and Brytonic linguistic groups developed separately, both groups contain relics from a Common Celtic past.

## 2.5 Irish-Gaelic : an Indo-European language

The first attempt to demonstrate that Celtic was Indo-European in structure was entitled : The Eastern Origins of the Celtic Nations, Oxford, 1831. This investigation was done by a James Cowles Prichard, a British physician and ethnologist<sup>29</sup>. Prichard was able to show a general resemblance between the inflexional systems of Celtic and Sanskrit. However, his arguments were not accepted as convincing<sup>30</sup>.

Next came a study by Adolphe Pictet entitled : De l'affinite des langues celtique avec le Sanscrit<sup>31</sup>. Pictet firmly

28. B.O. Cuív : Op. cit., pp. 2 - 4.

29. James Cowles Prichard : born in Ross, Herefordshire, 1786; died, London, 1848. He acquired a knowledge of European and Oriental languages which enabled him to combine both medical and ethnological research.

30. M. Dillon: Celts and Aryans, p. 9.

31. Adolphe Pictet, 1799 - 1875. Pictet's publication, in 1837, De l'affinite des langues celtique avec le Sanscrit, was described by Franz Bopp as an "excellent prize essay".

asserted that Celtic belonged to the Indo-European family, and he proved, with scientific exactness, that Celtic stands in close relation to Sanskrit. He failed to discuss, however, an outstanding feature of both Goidelic and Brytonic Celtic, i.e. initial mutation of words. Initial mutation (aspiration and eclipsis), at first glance, appeared to conflict with the norms of Indo-European grammar. One year later, Franz Bopp, with a surer grasp of facts than Pictet, published his theory and interpretation of initial mutation in Celtic languages. Bopp's publication "Über die celtischen Sprachen vom Gesichtspunkte der vergleichenden Sprachforschung"<sup>32</sup> proved that aspiration and eclipsis should not be viewed as an isolated word-phenomenon. Instead of focusing attention on the initial mutation of a word, one should regard the inflectional ending of the preceding word - which, in fact, caused the mutation. The essential point in both Sanskrit and Celtic languages was not word but the word-group, as a unit of speech<sup>33</sup>. Viewed in the context of a word-group, the initial mutation of Celtic helps to prove that Celtic is Indo-European<sup>34</sup>.

In the light of examples of initial mutation, it is possible to see something of Bopp's argument. Common Celtic must have had a system of consonants in strong and weak form. In the old Gaelic for "a sallow man" (or, literally, a man sallow) Wiros Bodios, the b of bodios is strong, or non-mutated, because it is preceded by a masculine noun, ending in a consonant, s, and is in the class of strong forms. On the other hand, Bena Bodia (a sallow woman) has a weak b in the adjective bodia, 'sallow', because the word preceding is a feminine noun, bena, and ends in a vowel. In modern Irish, the old Celtic

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32. Published, Berlin, 1839. First published 1838.  
 Franz Bopp, born Mainz 1791, died Berlin, 1867.  
 Professor of Oriental Literature and General Philology,  
 Berlin, 1821-1867.

33. M. Dillon : Celts and Aryans, p. 34.

34. M. Dillon : Op. cit., p. 11.



rule of strong and weak initial adjectival consonant is reflected in fear buí (a sallow man) and bean bhuí (a sallow woman). In the second example, the word bhuí is weakened by aspiration.

The explanation for the initial mutation or eclipsis follows a similar grammatical reasoning. This form of mutation should not be viewed in isolation but as related to the eclipsing cause - an inflectional ending of the word preceding. The Irish for bird, éan, has an eclipsed form in the genitive plural - of the birds, na n-éan. The eclipsed word n-éan should be related to its eclipsing factor - the genitive plural of the article, na which immediately precedes.<sup>35</sup>

In brief, it can be stated that a main stumbling-block to the full acceptance of the Celtic languages as thoroughly Indo-European was solved by Bopp. Initial mutations, so characteristic of all Celtic dialects, were related to the inflectional endings of preceding word - their cause. In the context of a word-group, inflectional endings came to the fore, and indicated that Celtic grammar fitted the Indo-European system<sup>36</sup>.

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35. B. Ó. Cuív: A view of the Irish Language, p. 7.

36. M. Dillon : Celts and Aryans, 'Introduction', pp. 10-12.

## 2.6 Irish and Sanskrit: Correspondences in Vocabulary

From the end of the nineteenth century until now, a comparative study of vocabulary has figured prominently in Celtic-Indo-European research. In 1896, a German philologist, Paul Kretschmer<sup>37</sup>, showed that Indo-Iranian (Sanskrit and Persian) and Italo-Celtic (Latin and Irish) were linked together by a group of words, peculiar to themselves. Kretschmer's Einleitung in die Geschichte der griechischen Sprache (1896)<sup>38</sup> compared Greek place-names with their foreign counterparts in ancient Anatolia, and demonstrated interrelations between the Indo-Iranian and Italo-Celtic groups. About twenty years later, J. Vendryes<sup>39</sup> explained that many of Kretschmer's correspondences related to religion, ritual and kingship. The conclusion of this philologist was that Brāhmans and Druids preserved a shared ritualistic vocabulary<sup>40</sup>. More recent researches<sup>41</sup> are aware of a much wider measure of affinity between Celtic and Indo-Iranian than Vendryes perceived. Vendryes' common list of ritualistic words (which, for example, included Old Persian naiba (good) with the Irish noeb (holy)) has been extended to include words like Sanskrit dos- and Irish doe, meaning fore-arm. Chart 6 which follows, presents a list of words which illustrates a variety of correspondences in vocabulary between Irish and Sanskrit. The most recent scholarly view concludes that the Brāhmans of India and the Druids of Ireland and Gaul were heirs to an ancient Indo-European priesthood "that survived only vestigially in the flamen of the Roman Republic, and had no close congener in Greece in the age of Pericles."<sup>42</sup>

37. Paul Kretschmer : Born 1866, Berlin; died 1956, Vienna.

38. "Introduction to the History of the Greek Language", 1896.

39. J. Vendryes: Member of the Institute for Scientific Research, Paris; died 30 January 1960.

40. J. Vendryes: "Les correspondences de vocabulaire entre l'indo-iranien et l'italo-celtique", Mémoires de la Société de Linguistique, 20, 1917, p. 265 et seq.

Also, by the same author: "La position linguistique du Celtique", Pro. Brit. Acad., 1937, pp. 333-371.

41. M. Dillon: Celt and Hindu, 1973; and Celts and Aryans, 1975.

42. M. Dillon: Celt and Hindu, p. 5.

**CHART 6 : ILLUSTRATING CORRESPONDENCES IN VOCABULARY  
BETWEEN OLD IRISH AND SANSKRIT**

Old Irish	Translation	Sanskrit	Translation
Athir	Father	Pitār <sup>1</sup>	Father
-Andaim	I kindle	Inddhé	He kindles
Aire	Freeman	Āryah	Aryan
Bodar	Deaf	Badhiā-	Deaf
Boand <sup>2</sup> : from <u>guou-uindā</u>	Cow-finder (and Cow-goddess)	Govinda	Krishna, who sported with <u>gopīs</u> <sup>3</sup>
Céile	Companion	Chela	Pupil
Cét <sup>3</sup>	Hundred	Sātam <sup>3</sup>	Hundred
Crú <sup>3</sup>	Hoof	Sru- <sup>3</sup>	Horn, Nail
Cretid <sup>3</sup>	Believes	Sraddadhāti <sup>3</sup>	Believes
Doe	Fore-arm	Dós	Fore-arm
Entir	Between	Antir	Between (prep.)
Fine	Kindred	Sapiṇḍa	Kindred
Ibim	I drink	Pibati	Drinks
Mar	Great	Māha	Great
Mathir	Mother	Mātar	Mother
Mend	Stammering	Mindā	Physical Defect
Nóeb	Holy	Naiba (old Persian)	Good, beautiful
Rath	Gift, grace	Rāh	Gift, treasure
Rí	King	Rāt, rājā	King
Ríon, Ben Ríon	Queen	Rajñī	Queen
Sinnae (gen. Sinann)	Shannon (River)	Sindhu	Name of a kingdom (in <u>Mahābhārata</u> )
Tan	Time	Tan	Time

- <sup>1</sup>. In the Common Celtic period, the Irish Celts ceased to pronounce the Indo-European p, as in pitār, patir.
- <sup>2</sup>. Boand : Goddess of the river Boyne, County Meath, Ireland. The name 'Boand' is derived from the Sanskrit guou-uindā, 'cow-finder'. In Boand, both cow and river goddess titles associate the ideas of flowing milk and flowing water, commodities very precious in India. The same compound, guou-windā, appears in the Sanskrit Govinda, an epithet of Krishna. Krishna was raised among cowherds. The Bhāgavata Purāna tells of the love of the gopīs, cowherds' daughters, for the youthful Govinda.
- <sup>3</sup>. The original Indo-European palatal k' (c) was retained by the 'European' group. In Indo-Iranian k' (c) becomes s (ś).

## 2.7 Indo-European Society

The insights, discoveries and conclusions of Celtic philology, which link Brāhmans of the East with Druids of the West, suggest a review of the society to which the Indo-European priesthood belonged. An early type of Indo-European society seems to have been divided into three great classes: the priestly, or brāhman, the noble warrior, or kshatriya, and the artisan, vaiśya. Later a fourth was added, the śūdra or serf class<sup>43</sup>. George Dumézil, a French comparative philologist and mythologist<sup>44</sup>, successfully traced a tripartite society in many areas of the Indo-European world. Dumézil correlated god-functions with this tripartite society. Vedic Indians, themselves, declared that the priest, warrior and peasant classes were to be identified respectively with the fire-god, Agni, the warrior-god, Indra, and the viśve-devāḥ or 'all-gods' of the common people<sup>45</sup>.

When the śūdras, or slaves, became a fourth class, society was then related to the four Vedas<sup>46</sup>. With each of the four great classes (technically called varnas, from varna 'colour') were hundreds of sub-classes, or jātis. Hindu law made a special effort to fit new castes and sub-castes into the general framework of the four varnas<sup>47</sup>.

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43. M. Dillon and N. Chadwick: The Celtic Realms, 'Secular Institutions', p. 129.

R.C. Zaehner: Hinduism, pp. 17 - 18.

44. George Dumézil, born 1898 - .

45. R.C. Zaehner : Op. cit., p. 18

46. Traditionally there are four Vedas: The Rig-Veda (rig, 'words' uttered by the priest); Sāma-Veda (Sāma, 'chant' of the priest); Yajur-Veda (yagus, sacrificial formulae) and the Artharva-Veda, which may have emanated from the pre-Aryan stratum of the population and, therefore, gained Veda-status only with difficulty.

47. R.C. Zaehner: Op. cit., p. 108. The legal admission of sub-castes, or jātis, seems to correspond with the situation within the druidic order, which contained priests, poets, seers, lawyers and genealogists. (M. Dillon and N. Chadwick : Op. cit., p. 28.)

## 2.8 The first, or priestly class in India and in Ireland

In India, members of the highest and priestly caste were called Brāhmāns (accent on the second syllable). These priests received their name from their sacred function of announcing the 'sacred utterance' or Brāhman (accent on the first syllable). A priest's duties were all religious ones: to offer sacrifice for himself and others, to study and teach the Veda, to instruct the warrior-class, and, also, the major part of the community that worked in agriculture and the trades. A Brāhman should receive compensation for his spiritual work, and he did receive lavish gifts. A highly meritorious act for either a kshatriya (warrior) or vaiśya (commoner) was to endow the priest. In so doing, they sanctified themselves<sup>48</sup>. Originally, Brāhmāns were simple priests who chanted the sacred word. Later, when that sacred word was accepted as the eternal ground on which the universe rested, priests assumed an almost infinite importance. No struggle on the part of the warrior-class could possibly push the priesthood into second place. The priestly act was related to an eternal sphere: the warrior's act belonged to time and space<sup>49</sup>.

In early Irish society, druids or druí were counterparts of the Hindu priests. Druids ranked higher than the warrior-class, paid tribute, and abstained from war<sup>50</sup>. They offered private and public sacrifice, and judged private and public quarrels. Disobedience to their decrees was effectively punished by exclusion from sacrificial rites. Irish druids instructed youth, and advised generally on lucky and unlucky days. They employed magic to confound the enemy<sup>51</sup>. While Irish sources (law-tracts and hero-tales) do not fully define

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48. R.C. Zaehner: Hinduism, p. 110.

49. R.C. Zaehner: Op. cit., p. 47.

50. Encyclopaedia Britannica, Macropaedia 3: 'Celts, Ancient', p. 18/4.

51. A. Ross : Everyday Life of the Pagan Celts, 'The Religion of the Celts', pp.186-187.

the offices and functions of druidic priests, Irish tradition, in general, accords them power and dignity. One renowned druid, named Mog Ruith, was accredited with the power to cause a storm or cloud to form by breathing. Respect for the druid's utterance was shown by the ruling that kings might neither decide nor act in serious affairs without priestly approval. It was a druid's privilege to speak first, even before the king<sup>52</sup>. These learned men resembled Brāhmans not only in their sacrificial rôle but, also, in their power of utterance, prophecy and sacred knowledge. Miles Dillon plainly says : "Like the Brāhmans in India, the druids were the highest class in society."<sup>53</sup>

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52. A. Ross: Op. cit., p. 49.

53. M. Dillon: 'Celtic Religion and Celtic Society', in J. Raferty, ed., The Celts, p. 69.

## 2.9 The second, or warrior class in India and in Ireland

In India, second in ritual status to the Brāhman priests, were warriors, headed by a king. Members of this warrior-class were called Kshatriyas, holders of Kshatra (authority). Kshatriyas were responsible for enforcing their dharma - military and ruling duties - in accordance with the prescriptions of the priests<sup>54</sup>. A king's main set of duties related to the protection of his subjects and the expansion of his kingdom. The duty of the ordinary warrior was to take part in war, to kill and be killed while facing an enemy<sup>55</sup>. Indra, Hindu god of battle, was patron of all fighting men: it was believed that soldiers, slain in battle, were taken immediately to a place of supernal bliss. The duty of a Hindu soldier was to kill in battle: this seemed to be utterly at variance with the precept of ahimsā, which forbade the taking of any life. Because of a conscience-problem, Yudhishtira, hero of the Mahābhārata<sup>56</sup>, violently protested against duties of the warrior-class (Kshatriya-dharma). Yudhishtira, the very embodiment of dharma and named the dharma-rājā (King of Righteousness), was forced by Krishna, god-incarnate, to war against cousins to the point of desolation, and for a kingdom which Yudhishtira did not even want<sup>57</sup>.

54. Encyclopaedia Britannica, Micropaedia V : 'Kshatriya', p.923.

55. R.C. Zaehner: Hinduism, 'Dharma', pp. 110-111.

Dharma means one's duty. Ethmologically, the word, dharma, is from the root, dhr, meaning 'to have, hold or maintain'. The word denotes the form of things and the power, which holds them together. Dharma is a subtle concept and difficult to understand.

56. This epic tells the story of a war between two branches of the Kaurava family - the Kauravas, proper, that is, the hundred sons of Dhritarashtra, led by Duryodhana, and their cousins, the Pāndavas, led by Yudhishtira. Yudhishtira had been cheated of his kingdom in a game of dice. This led to a fraternal battle, into which Yudhishtira and his brother, Arjuna, were forced by the binding dharma of their warrior-class.

57. R.C. Zaehner: Op. cit., p. 64.

Vedic society had a tribal character, and lesser kings were rulers of small communities. A 'tribal' king was known as rājā; a superior king was called samrāt. As head of the Kshatriya-class and leader in his territory, a monarch was obliged to appear before his subjects, each morning, and offer his best protection to his people. He was known as the long-armed one (mahā-bātu), the one 'bearing the rod' (of justice) (daṇḍa-dhāra). So sacred was a king's person that freedom from blemish, even physical, was a regal requirement<sup>58</sup>. Cattle-raids figured prominently in the life of king and army; these took place in neighbouring territory. Raiding of this kind was the normal means of winning a booty which king and people shared. The theme of cattle-raiding had a place in regal consecration, when the king-elect, riding in a chariot, made a mock-attack<sup>59</sup>. The king's use of a chariot had its symbolic meaning: a warrior was commonly thought of in connection with chariot and chariot-  
eer<sup>60</sup>.

In Early Irish society, a noble warrior-class (Flaithi) seems to reflect, in a general way, the Kshatriyas of Vedic society. Flaithi, under the command of a king, formed a second social tier, and were subject, in matters sacred and occult, to a druidic dispensation. The entire warrior-class was overshadowed by the power and dignity of the Celtic priest, when he offered sacrifice and uttered the sacred word<sup>61</sup>. The warlike attitude of the early Celts was general: classical writers well attest this<sup>62</sup>.

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58. In the Mahābhārata epic, King Dhrtarasta is unable to rule because of blindness.

59. M. Dillon: Celts and Aryans, pp. 120-121.  
In the Mahābhārata epic, the Kauravas raid the Matsya country and carry off the cattle of King Virāṭa.

60. In the battle of Kurukshetra, between Pāṇavas and Kauranas, Lord Krishna, believed to be an incarnation of the god Visnu, is charioteer to Arjuna, third of the Pāṇava brothers.

61. A. Ross: Everyday Life of the Pagan Celts, 'The Religion of the Celts', pp. 186-187.

62. A. Ross: Op. cit., 'War, Communications...', p. 70.



Cattle-raids, featuring aggression and defence, dominate Irish sagas. The Irish love of warfare was a serious and idealistic thing. Boyhood deeds of Cú Chulainn, told in the saga of cattle raiding, illustrate this<sup>63</sup>. When warned by a druid against the taking of arms on a day of ill omen, Cú Chulainn replied:

'If I were to remain in this world for one day  
and for one night only, I would still think  
life a wonderful thing - provided my deeds  
and my fame lived after me<sup>64</sup>.

As the Hindus had their god of battle, so the Irish had a goddess, named Mórrígan<sup>65</sup>. This goddess was thought to prefigure and, in a measure, decide the outcome of battle<sup>66</sup>. Mórrígan did not engage in battle: her weapons were magic, and the terror her presence inspired. Sometimes she was seen as a white-haired woman with a hateful laugh; one who, before battle, washed the mangled heads and limbs of those who were destined to die.

The duties proper to a Celtic soldier were expressed in a code of behaviour. It was a warrior's duty to observe fair-play (fir fer) - a matter of greatest honour<sup>67</sup>. Warriors and kings were often bound by prohibitions, stemming from rank, a place or thing. The Irish term geis (p. gessa) is difficult to define; it had a special meaning of 'taboo, prohibition', and was of great importance in early Irish society<sup>68</sup>. For example, it was geis for a warrior to turn the left side of his chariot

63. A. Ross: Everyday Life of the Pagan Celts, 'The Religion of the Celts', p. 71.

64. C.O'Rahilly: Táin Bó Cualnge (Cattle-raid of Cooley), p. 164.  
A recent novel, P. Finney: A Shadow of Gulls, London, 1977, vividly retells the old story.

65. Mórrígan is one of early pan-Celtic divinities, who has survived in a triad: Mórrígan (great queen), Macha and Bodb. The triad is typical of Hindu mythology: Brahmā, Visnu and Siva form a divine trinity - as Creator, Restorer and Destroyer.

66. P. MacCana: Celtic Mythology, p. 66

67. It was a warrior's right, on challenging an opponent to single combat, to be met by a single opponent alone.

68. M. Dillon and N. Chadwick: Celtic Realms, p. 139.

to Emain Macha<sup>69</sup>. Gessa afflicted kings in particular: an old tract listed the prohibitions affecting the kings of Ireland. Dilemmas arose from conflicting taboos. A section of the Cattle Raid of Cooley deals with the dilemma of Fer Diad, obliged to fight his foster-brother, Cú Chulainn, in single combat. As son of a king of Connaght, Fer Diad was bound to the Queen of Connaght, in her Ulster campaign. Because of fosterage, he was also bound to the kingdom of Ulster. Fer Diad's predicament was this: if he fought Cú Chulainn, he would violate the bonds of foster-brotherhood; if he failed to fight, he must endure the satire of Druids, from which he would die in nine days. 'And for the sake of honour, Fer Diad deemed it better to fall in battle than to die of satire and reproach'<sup>70</sup>.

An Irish king led his noble warrior-class. Kings in Ireland were often tribal. The country was divided into scores of petty kingdoms, called tuath (pl. tuatha). The ruler of the tuath was called rí (king). A ruler of larger territories was a ruire (over-king)<sup>71</sup>. In Irish regal inauguration, the king received a white rod, symbol of sovereignty<sup>72</sup>. An Irish king wedded the goddess of sovereignty and, in this way, brought prosperity and fertility to his kingdom<sup>73</sup>.

In Ireland, a man with physical blemish could not become king. If a king became blind or maimed in any way, he forfeited his kingdom<sup>74</sup>. A monarch was bound by the magic power of truth. An archaic Irish text, The Testament of Morand, lists instruc-

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69. Emain Macha was seat of the kings of Ulster, Navan Fort, Armagh.

70. A. Ross: Everyday life of the Pagan Celts, p. 151.

71. This terminology seems to agree with the Vedic rājā (king), samrāt (superior king).

72. Gonda, J. : Ancient Indian Kingship from the religious point of view, Leiden, 1966. Gonda points out the importance of the king's rod in India; p. 77.

73. Originally, the king was viewed as the incarnation of a tribal god. His marriage with a goddess suggests a parallel with Hinduism, in which a god had a female companion, his śaktī, or source of power: Indra had Sacī as spouse, Śiva had Umā.

74. In the Irish saga, The Second Battle of Moytura, King Nuada had his hand struck off in battle. He was then obliged to relinquish his kingdom. In the Indian epic Mahābhārata, Dhrtarastra could not remain king because he was blind.

tions for a prince:

'By the prince's truth fair weather comes in each fitting season - winter, fine and frosty; spring day, dry and windy; summer, warm with showers of rain; autumn, heavy with dews, and fruitful.'<sup>75</sup>

This Irish view of truth agrees closely with the Hindu one: on truth (ṛta) rests both cosmic and moral order. A Hindu text praises truth:

'By means of Truth, the sun shines.  
By means of Truth, the sun is warm.  
By means of Truth, the wind blows  
and the earth endures.'<sup>76</sup>

In summary, it can be said that warrior classes in India and Ireland agree closely in matters relating to warrior-duty, honour and code of behaviour. This agreement can be followed by epic comparison - the Indian Mahābhārata and the Irish Táin, or cattle-driving sagas. The conscience-problems of Yudhishtira and Arjuna, in the Mahābhārata, are not unlike those of Fer Diad, in the Táin Bó Cuailgne. Why must a warrior's duty oblige him to war against his own kith and kin?

The Hindu Bhagavad-Gītā (which forms part of the Mahābhārata) endeavours to solve the problem by a transcendent theology: 'Whoever puts his trust in Me alone, shall pass beyond the world's illusions.' The Irish epics rest the problem in destiny, unexplained, as can be seen in the following quotation :

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75. 'Auriccept Moraind', ed. Thurneysen, Zeitschrift für Celtische Philologie, XI (1917), 80. (Translation from the Gaelic : Miles Dillon - Modern Philology, XLIV (Feb. 1947) No 3, pp. 138-139. Morand was a legendary jurist.)

76. Visnu, (Purāṇa) VIII, pp. 27 - 30.  
Luders: 'Die magische Kraft der Wahrheit im alten Indien' Zeitschrift der deutschen morgenlandischen Gesellschaft, XCVIII, 1944.

Dillon: 'The Hindu Act of Truth in Celtic Tradition', Modern Philology, Vol. XLIV. Feb. 1947, No 3.

Cú Chulainn:

Fer Diad, is it you I see?  
 Now I know it was your doom  
 When a woman sent you here  
 To fight against your foster-brother<sup>77</sup>.

From a comparison of evidences relating to kingship in Vedic India and early Ireland it is possible to say that these traditions appear to share an unusual number of parallels, agreements and complements<sup>78</sup>. The generic name for king, in each case, seems to indicate a tribal ruler whose principal duty consisted in protecting and promoting his community<sup>79</sup>. A Vedic and Irish king did this by harmonising his life with cosmic Truth<sup>80</sup>. Since a king was wedded to his kingdom, and, in a higher sense, to the goddess of sovereignty, his person was sacred. It was required by both of these traditions that a ruler be free from blemish of either a physical or moral kind. An ancient regal inauguration rite seems to have survived in Ireland and India in a way and to a degree that establishes a remarkable link between Celts

77. T. Kinsella : The Táin, p. 191

78. Recent researches include: Gonda, J. : Ancient Indian Kingship from the religious point of view. Leiden, 1966. Heesterman, J.C. : The ancient Indian royal consecration. The Hague, 1957. Binchy, D.A. : Celtic and Anglo-Saxon Kingship. Oxford, 1970. Draok, Maartje: 'Some aspects of Kingship in Pagan Ireland', in The Sacred Kingship. Leiden, 1959. MacCana, P. : 'Aspects of the Theme of King and Goddess in Irish Literature', in Etudes Celtique vii.

79. A tribal king: rí (Irish), rājā (Sanskrit).

80. Vedic and Irish traditions share a belief in Truth (Rta (Sanskrit); Fír (Irish)) as highest power and cause of all. Rāma of the Rāmāyana is a Hindu example of model king; an Irish virtuous king, Cormac mac Airt (227-266) prospered because of Truth from boyhood. (Dillon and Chadwick: The Celtic Realms, p. 126.)

and Indo-Aryans<sup>81</sup>. The most striking parallel between these two rites relates to the symbolic fashion in which kingship is shown as a sacred marriage with fertility. In the Hindu rite, aśva-medha (horse-sacrifice), the king's principal spouse, or queen, passed through a symbolic union with a slain stallion<sup>82</sup>. In Ireland, the ritual was in reverse: it was the king who sought fertility for his kingdom by symbolic union with a white mare<sup>83</sup>. It seems most likely that both Hindu and Irish rites derived from a common source<sup>84</sup>. To this parallel, in coronation rite, should be added others: cattle-raiding enterprises, which occupied Irish and Vedic kings in attempts to increase their territorial wealth; and chariot fighting, which manifested a close bond of companionship between warrior king and charioteer<sup>85</sup>.

In both Hindu and early Irish societies, then, the warrior-class was of the noble and aristocratic type. Its chief concern was with temporal power and administration. However, a noble warrior remained subject to the spiritual patronage of priests (brahmanic and druidic), especially in matters relating to the transcendental values of truth, destiny and duty.

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81. M. Dillon: Celts and Aryans, 'Society, Kingship...', p. 108.

82. Satapatha Brāhmana XIII 5.2.2.

83. Girlandus Cambrensis (1146-1223), writing in his Topographa Hiberbiae, described this "barbarous rite", as practised in Tryconnell, Northern Ireland.

84. M. Dillon: Celts and Aryans, p. 108.

85. M. Dillon and N. Chadwick: The Celtic Realms, p. 23-24.

## 2.10 The third, or commoner-class in India and in Ireland

The third and largest sector of Hindu society was termed vaiśya (commoners)<sup>86</sup>. The Vaiśyas were the common people of the villages, peasants who first tilled the soil and, later, worked as traders. As peasants, artisans, traders, Vaiśyas expressed the appropriate virtue of their class by honesty in work and business dealings<sup>87</sup>.

Although Vaiśyas were plebeian class, they could achieve a spiritual rebirth and rank as 'twice-born' together with nobles and priests<sup>88</sup>.

In early Irish society, the third estate was made up of peasant-stock. The common person was a free-man (aire, 'rent-payer'). Like his Hindu counterpart, he tilled the land and engaged in agricultural pursuits. Law defined his rights and duties. This Irish husbandman paid taxes to a king, in the shape of food-rent<sup>89</sup>. A free-man was normally linked to a nobleman in a client-relationship. A free-man rendered to his Lord provisions and a measure of unpaid labour: in return, he received stock to graze his land and limited protection against the violence of powerful neighbours<sup>90</sup>.

86. R.C. Zaehner: Hinduism, p. 18.

87. R. Reyna: Introduction to Indian Philosophy, p. 24.

88. Encyclopaedia Britannica, Micropaedia X 'Vaiśya', p. 328.

Vaiśya children received the sacred thread of re-birth at the age of 12 years. This ritual ceremony of initiation to the life of a student, termed upanayana, marked the beginning of secondary education. The boy's guru invested him with, among other things, the sacred thread.

89. M. Dillon and N. Chadwick: The Celtic Realms, 'Secular Institutions: Early Irish Society', pp. 128-129.

90. D.A. Binchy: 'Secular Institutions' in Early Irish Society, M. Dillon, ed., pp. 57 - 58.

In the rôle of basic functions, Hindu and Irish show clear parallels: Vaiśya and Aire tilled the soil, raised cattle, were the community's food-producers and agents of fertility<sup>91</sup>. They also shared a procedure of Hindu and Old Irish law, termed 'the creditor's fast'. In the use of fasting as a means of redress there is striking agreement between Hindu and Irish custom.

This shared legal expedient was of special efficacy when dealing with a person of privileged rank. A creditor fasted in front of a debtor's house until he obtained satisfaction. The debtor was obliged to fast, too, and abstain from work. Irish law specifically mentions fasting as a means of aiding the commoner in a process against a nobleman, cleric or poet - a privileged person. In the view of Rudolf Thurneysen and L. Renou, the similarity between the 'creditor's fast' in Hindu and Irish law is both unmistakable and remarkable<sup>92</sup>. This fast is, almost certainly, a unique survival of an ancient Indo-European rite in extreme areas of East and West.

Shared features, therefore, were also present in the commoner class of both Vedic and Irish cultures. These were agricultural freedom coupled with domestic security. Basic duties of the class were of a householder-type, supported by legal rights and privileges.

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91. M. Dillon: Celt and Hindu, p. 12.

92. R. Thurneysen: 'Das Fasten beim Pfändungsverfahren', in Zeitschrift für Celtische Philologie, XV, pp. 260 et seq.  
 L. Renou: 'Le Jeune du creancier dans l'Inde ancienne', in Journal Asiatique, 1943 - 45, pp. 117 et seq.

## 2.11 The Fourth, or Serf-Class in India and in Ireland

Sūdras (servants, serfs, slaves) completed the four-fold ordering of Vedic society. This servant-class was the 'once-born' of the Hindus. Unlike the 'twice-born' (dvi-jāti), or males of the three upper classes, sūdras were not to hear the sacred Vedic words, not to offer sacrifice, or share in a sacrificial meal. They symbolised their rank-relationship (as was done in sacrifice) only by serving pure food to their human superiors, and through sharing in what food remained over<sup>93</sup>. It is thought that the raw material of this slave-class was drawn from the ranks of pre-Aryan and of conquered people<sup>94</sup>. The sūdras' offering was one of humble work, and their dharma, the service of the other classes. Hindu Scripture explains that a serf's duty lay in the service of others: he brought the offering of mere labour<sup>95</sup>. However, the sūdra who, according to his dharma, lived a virtuous life, should be accounted virtuous, just as a brāhman would be within the priestly class. To do one's duty in the social station to which one is born is equivalent to worshipping God<sup>96</sup>.

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93. Encyclopaedia Britannica, Macropaedia, 3, 'Caste System in South Asia', p. 984.

While the Vedas and Upanishads (Scripture proper) remained the exclusive possession of the 'twice-born', an emotional prayer-movement (early A.D.) in Hinduism, called Bhakti, included slaves and women.

94. R.C. Zaehner: Hinduism, pp. 18-19 and p. 38.

95. R.C. Zaehner, ed.: The Bhagavad-Gītā (The Lord's Song) : 18. 44: 'To till the fields, protect the cattle, trade: these are the works of peasant-and-artisans, by very nature. Works, the very soul of service expressing, belong to a serf's being.

(krsi-gauraksya-vāṇijyaṁ vaiśya-karma svabhāva-jam  
pāricary'atmakam karma sūdrasy'āpi svabhāva-jam.)

(The Bhagavad-Gītā forms part of book VI of the Indian epic, Mahābhārata (Great Epic of the Bharata Dynasty). The Gītā is written in a form of dialogue between warrior Prince Arjuna and his friend and charioteer, Krishna, earthly incarnation of the god, Viṣṇu.)

96. R.C. Zaehner, ed. : Op.cit., commentary, p. 395.

97. M. Dillon: 'Celtic Religion and Celtic Society', in J. Raftery, ed.: The Celts, p. 69.



The Irish counterpart to the Vedic śūdra was an unfree person, one without rights<sup>97</sup>. The unfree formed a fourth stratum of early Irish society. Terminology distinguished between the male and female slave, mug and cumal. The female slave, cumal, and the cow (a unit of value in India and in Ireland) were convertible elements in business transactions. Exchange-rates varied: but, in some instances, a slave-woman was equal in value to three cows<sup>98</sup>. Elsewhere, seven cumals, or forty-nine milch-cows, were set as the 'honour-price' of a petty king<sup>99</sup>. The slave population included slaves proper, captives of war, conquered people. To these must be added families which had fallen on hard times: they were people without franchise, men not allowed to bear arms, possessing neither land nor property<sup>100</sup>. This sub-class of the fourth social division had a status little higher than the slave proper<sup>101</sup>. Classical writers and storytellers were uninterested in and hardly mentioned this fourth division of Celtic and Irish society, little in the way of related material endures<sup>102</sup>.

It seems likely that an Irish slave was very much in the position of a Vedic one in matters sacrificial. Druid and Brāhman

98. A. Ross: Everyday Life of the Pagan Celts, p. 266.

99. Mac Niocaill, G.: The Gill History of Ireland; Ireland before the Vikings; 'Kingship and Society', p. 42

Status and honour were of the greatest importance in early Irish society. Honour (enech, literally 'face') is defined in terms of so many units of cattle, in a scale rising in proportion to the rank of, and damage suffered by, the injured party. 'The most important element in the legal status of every freeman was his "honour-price".' (D.A. Binchy: Críth Gablach, p. 88.)

100. A. Ross: Op.cit., p. 44.

101. This suggests the Hindu situation in which the four great castes (varnas) multiplied into many subcastes (jātis). (Zaehner: Hinduism, p. 108.)

102. A. Ross : Op. cit., p. 49.

seem to have shared a common heritage<sup>103</sup>. Druids were greatly feared, and effectively barred from sacrifice undesirable persons - especially those who had disobeyed their judicial rulings. Druidic ban appears to have reduced men to a slave-status, without legal right or dignity. This seems to imply that the Druids' concern for the worship of the gods followed the Brahminic pattern in excluding unfree people from sacrificial rites.

Within available data, the fourth and serf-classes in India and early Ireland agree basically in matters relating to the recruitment of raw material from among captive and conquered people. In spheres of law and religion, especially, Vedic and Irish slaves appear to have shared a similar state of bondage.

In this survey of social structures belonging to Vedic India and early Ireland, clear points of correspondence emerge: an Indo-European type of priesthood, with undisputed supremacy in matters spiritual; an aristocratic warrior-class, chiefly concerned with temporal power, but still influenced by transcendental moral values; a farming class, with freemen's rights and duties; a fourth and final class - slaves, excluded from spiritual and social benefits of the three upper classes.

Both Hindu and early Irish societies were clearly based on an Indo-European prototype.

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103. C. Watkins: 'Indo-European Metrics and Archaic Irish Verse', in Celtica, VI, p. 194.

2.12 The Basic Social Unit in Vedic India and in Early Ireland:  
the kin-group

In India and Ireland, the normal family-group, for the purpose of inheritance and the fulfilling of obligations, was the kin-group. The kin-group was made up of family members, primarily males, who were descended from common great-grandfathers. (The group reached to and included second cousins.) This was a family of four generations in which a person was always, conjunctively, in the last generation of an expiring group and in the first generation of a new one<sup>104</sup>. In India the four-generation family was called sapinda (kindred). The Irish had a cognate word for the group - fine (kindred), or, sometimes, derb-fine, (true kindred), implying contrast to a possible wider kin-group. The sapinda and fine were the normal property-owning units, ultimately responsible for the liabilities of any of its members. Important in India was the legal right of sapinda-kindred only to share in ritual offerings to the dead<sup>105</sup>. In early Ireland, it was of significance that dynastic succession was regulated by derb-fine. The one to succeed a king could well be any member of the monarch's true kindred - an uncle, brother, nephew, as well as son<sup>106</sup>.

Present-day scholarship is of the opinion that the Hindu sapinda and the Irish derb-fine, kin-groups of four generations, shared similar significance and functions. Each was the basic family unit within the political unit of a tribal kingdom<sup>107</sup>.

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104. Jolly, J. : Recht und Sitte, p. 77.

105. M. Dillon: Celts and Aryans, 'Society, Kingship and Customary Law', p. 95.

106. M. Dillon: 'Celtic Religion and Celtic Society', in J. Raftery, ed. : The Celts, p. 70.

107. M. Dillon and N. Chadwick: The Celtic Realms, 'Discovering the Celts', p. 26.

Since traces of this system are to be found among other Indo-European peoples<sup>108</sup>, it may seem that there is nothing of special interest in the correspondence. Miles Dillon, however, is of the opinion that light may be thrown on the Indian method of succession to kingship by further research into royal succession within the Irish derb-fine system<sup>109</sup>, and the present writer finds in the kin-group a further instance of survival in East and West of ancient common custom that clearly relates to the accumulative argument of this thesis.

The underlying sociological grouping of Indian and Irish free society was, therefore, a genealogical one. This was made up of a patrilineal kindred formation of four generations.

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108. Binchy, D.A. : Irish Law Tracts, p. 31.

109. M. Dillon: Celts and Aryans, p. 114.

## 2.13 Correspondence in Literature, Law and Religion within the cultural traditions of Vedic India and Early Ireland

From early social structures of India and Ireland, cultural traditions have emerged which show important correspondences, especially in the areas of literature, law and religion. In literature, India and Ireland share an archaic form of poetry relating to ancestral, noble warrior-praise, and an epic form of story-telling which combines prose and verse. Some specific literary themes are love of an unseen person and victim-substitution in sacrifice. Parallelisms between Hindu and Irish law books extend to form, content and, sometimes, even to diction, and have their source in the scholarly learning of a brahminical and druidic class. Obvious religious themes relate to the power of truth and the power of fate or destiny.

### 2.13.1 Literature :

#### 2.13.1.1 Praise-poetry

A recent research has shown that the earliest known Indo-European literary form is an archaic poetry of praise<sup>110</sup>. The earliest examples of this praise-theme are found in the Rig-Veda,<sup>111</sup> and relate to the praise of gifts to a Brāhman. The clearest examples of praise of valour are found in expositions of the Vedas, called the Aitareya and Satapatha Brāhmaṇas<sup>112</sup>.

110. Bergk, T. : 'Über das älteste Vermass der Griechen', in Opuscula Philologica, 2, pp. 392 et seq.

111. The word Veda derives from the Sanskrit root vid, to know. The collation and arrangement of the four Vedas, Rig, Yayur, Sama and Atharva are credited to a Hindu writer named Vyāsa, living about 1500 B. C.

112. In this context, Brāhmaṇa means an exposition of the sacred word. The Brāhmaṇas belong to the period 900-700 B.C., when the Vedas had acquired a position of sanctity.

Praise-poems were usually short and consisted of quatrains<sup>113</sup>. They had a special place in the rituals of royal consecration. On the evening of the first day of the 'horse-sacrifice'<sup>114</sup>, a lute-player chanted three stanzas of a praise-song in honour of the king's accession to highest degree of power: 'You have fought a war, you have won a battle'. It is also known that, after consecration, regal praise continued for a whole year, day and night. The lute-player lauded the king's generosity in day-time, and a nobleman, at night, the king's brave deeds<sup>115</sup>.

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113. The term nārāśamsī is the Sanskrit designation for these poems of warrior-praise.

114. The aśva-medha (horse-sacrifice) was the grandest of the Vedic religious rites. It was performed by a king to celebrate his coming to imperial power. A stallion was selected and allowed to roam freely for a year under a royal guard. The wandering horse symbolised the journeying of the Sun, and the power of the king over the whole earth. The rite both glorified the king and secured fertility for his kingdom. An important part of the ritual required the chief queen to lie down beside the sacrificed animal - an act symbolic of a cosmic marriage. On successfully carrying out this sacrifice, the king could assume the title of universal monarch (cacravartin).

The ceremony is described in the Satapatha Brāhmana.

115. M. Dillon : Celts and Aryans, 'Court Poetry and Heroic Tradition', p. 54.

The following is a quatrain-example from a song of praise to honour the great king Bharata<sup>116</sup> :

'Neither those who sent before, nor those who came after him of the five people (of the earth) could equal the great deeds of Bharata - no more than a mortal man can touch Heaven with his hands.'<sup>117</sup>

Irish literary tradition has preserved short poems which are in praise of heroes<sup>118</sup>. The oldest examples are in quatrains, and are close in content and style to the Hindu nārāśamsī or songs of warrior-praise. It is known that bards composed and recited these poems to celebrate a king's inauguration and to solemnise a High-King's feast at Tara (Feis Temro)<sup>119</sup>. The Tara feast was one of great importance, held, perhaps, once only in the reign of a High-King<sup>120</sup>. The tradition of praise-songs seems to relate especially to royal inaugurations in the kingdom of Leinster. The legendary founder of this kingdom was a Labraid Loingsech Moen, honoured in Irish

116. Bharata was son of King Daśartha and Queen Kaileyī, of the kingdom of Koshala, capital at Ayodhyā. Bharata was younger half-brother of Rāma, heir to this kingdom. By intrigue of the Queen-mother, Kaileyī, Rāma was banished from Ayodhyā for fourteen years. Bharata, who was innocent of complicity, agreed, at Rāma's insistence, to act as Regent. This story is told in the Indian epic, Rāmāyana (Romance of Rāma). The epic was written in Sanskrit, about 300 B.C. A longer epic, the Mahābhārata - as its name hints - tells the story of the noble descendants of Bharata, the Kauravas and the Pāndavas, and has, as its main theme, the tragic rivalry of these cousin-families.

117. Aitareya Brāhmaṇa 8, 23,3.

The Sanskrit Quatrain -

Mahākarma Bharatasya  
na pūrve nāpare janāh  
divam martya iva  
hastabhyam.

M. Dillon: Celts and Aryans, p. 57.

118 Oldest fragments of Irish verse (which resemble the Sanskrit nārāśamsī) were collected and published by Kuno Meyer (1858-1919) in his Über die älteste irische Dichtung, Berlin, 1913.

119. M. Dillon: Op. cit., p. 58.

120. Carney, J. : Studies in Irish Literature and History, p. 334.

folk-tradition as king of Ireland and of Scotland<sup>121</sup>. In Leinster, praise-poems of a king, recited at royal inaugurations, this Labraid, or Laurence, was exalted above every other king. The Irish praise-poems do not have a technical name, as do the Sanskrit nārāśamsī. However, if two examples, one Indian and one Irish, are placed together and compared, it is possible, we think, to discern a genuine correspondence.

A song for Bharata, in true nārāśamsī-style, is contained in the Śatapatha Brāhmaṇa<sup>122</sup> :

'At Nādapit, the Apsaras Śakuntalā conceived Bharata. After conquering the whole earth, he brought to Indra more than a thousand horses for sacrifice.'

An Irish example is taken from Kuno Meyer's collection, and is a poem in honour of King Labraid Loingsech Moen<sup>123</sup> :

'After his exile, Lochet [Labraid], the exile, seized the lordship of the warriors of the Gael. A griffen who invaded strange countries... was higher than all men, save only the holy King of Heaven.'

Briefly stated, an obvious early poetic genus, shared by India and Ireland, consisted of a praise-song form, which revered kings and illustrious ancestors.

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121. The legend of Labraid Loingsech is contained in T.F. O'Rahilly's Early Irish History and Mythology, pp.101-117.

122. S. Brāhmaṇa 13, 5; 4,13.

123. Kuno Meyer: Über die älteste irische Dichtung, II, p. 10.



### 2.13.1.2 Prose-and-Verse Narrative : an early Indo-European literary form, found in Indian and Irish Traditions

A scholarly view that prose-and-verse narrative was an early Indo-European literary form, and is to be found in Indic and Irish<sup>124</sup> traditions, now seems to be generally accepted<sup>125</sup>. In this literary form, a verse element, often in dialogue, signals a heightening of mood - love, anger, death. A prose story sets the poetic mood in context.

In India, this device followed an evolutionary path<sup>126</sup>. First came the poetic dialogue, without story attached. Samaveda-hymns of the Rigveda are often of this type. The story-part was left to the creative memory of a reciting bard. Later, the prose narrative acquired a fixed tradition, which is found, complete with dialogue, in the brāhmanas<sup>127</sup>. Dillon<sup>128</sup> quotes, as example, the story of Purūravas and Ūrvaśī, which is found in poetic and dialogue form in the Rigveda. From the Rigveda version, the context is missing<sup>129</sup>. Later, the Brāhmanas supply both Vedic verses and prose-story<sup>129</sup>.

124. Windisch: 'Über die altirische Saga der Tain Bo Cualnge', Verhandlungen der Philologenversammlung zu Gera. Leipzig, 1879.

The author, an expert in both Sanskrit and Irish, drew attention repeatedly to the analogy between Indian and Irish examples.

125. C. Watkins: 'Indo-European Metrics and Archaic Irish verse, in Celtica, VI, p. 221.
126. M. Dillon: Celts and Hindu, p. 12.
127. M. Dillon: 'The archaism of Irish tradition', in Proc. Brit. Acad. 33, p. 254.  
Aitareya and Satapatha Brāhmanas:  
 900 - 700 B.C. They are now mainly religious narratives. With a few exceptions, secular stories of this early time have been lost.
128. M. Dillon: Celts and Aryans, 'Appendix', pp. 147-148.
129. Refer: Rigveda X. 95 and Satapatha-Brāhmanas XI. 5. I. The legend tells of how Purūravas, a mortal, loved Ūrvaśī, a nymph. The Gandharvas, Ūrvaśī's spirit companions, wanted to claim her back for their spirit regions. This they did; but, also, they allowed Purūravas to follow Ūrvaśī in gandharva-form.

Irish epic example of prose-and-verse alternation abound. The following quotation from the epic, Cattle Raid of Cooley, (The Táin) illustrates the mood of grief shared by foster-brothers who were doomed to single-combat :

"Cúchulainn lamented and sorrowed. He made this chant, with Fer Diad answering :

'Ferdia, is it you I see?  
Now I know it was your doom  
when a woman sent you here  
to fight against your foster-brother.'

Ferdia: 'Cúchulainn, you are wise enough,  
a true hero, a true warrior.  
You know that everyone must come  
to the sod that is his last bed.' " 131

There is, then, in Indian and Irish epic literature, an abundance of a prose-and-verse alternation. This literary characteristic is typical of Indo-European bardic tradition; a prose narration is combined with emotional heightenings in poetic metre.

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131. T. Kinsella: The Táin, p. 190-191.

### 2.13.1.3 Legal tracts

In Irish tradition, prose-and-verse literary form is common in legal tracts and in epic-story. The inclusion of a verse-content in legal writing may seem odd. However, it is important to remember that druidic lawyers were professionals of an oral tradition, in which memory was helped by literary devices.

An extract from the Book of Rights (a law-tract in written form from the twelfth century) illustrates how the prose-and-verse style worked. The tract opens in prose:

'Here begins the Book of Rights. It tells of the rents and stipends of Ireland which Benen, Patrick's cantor, ordained, as is related in the Book of Glendalough...'

The verse-section, which follows, is in heightened and prophetic mood:

'A Bishop, stately and benign, sage of all the world in judgment, will fill Ireland of the angels with people of every rank. Many orders will serve the gentle Christ.'

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#### 130. The Book of Rights (Lebor na Cert), p. 3

##### I

"Incipit do libur na Cert. Indister do chásaib 7 tuarustlaib Eirenn amal ro ordnaig Benen mac Sescnen, salmhétlaib Pádraic amal atfét Leabur Glindi Dá Lacha.

Do dligeadaib chirt Chaisil 7 dia chásaib 7 dia chánaib in 7 ass andso síis, 7 do thuarastalaib ríg Muman 7 ríg nErind archeana ó ríg Caisil in tan da-fallna flaithis ind. Caiseal dano cais-ail .i. cloch forsa fuirmidis géill nó cís-ail iarsand ail chása do-berthea ó fearaib Erind dó. Síid-Druim dano ba hed a ainm an inaid sin prius.

Do-rala didiu dá mucaid i n-aimsir Chuirc meic Luigdeach ic tathaigi na tulcha sin fri ré raithi ic mesrad a muc ar ba druim fidbaidi. Badur hé a n-anmann na mucaidi .i. Durdru, mucaid ríg Héle 7 Cularán mucaid ríg Mús-craigi. Co tárfas dóib dealb ba gilithir gréin 7 guth ba bindithir meandchrot lais ic beandochad na tulcha 7 in baili ic tairrngiri Pátraic, 7 asbert:

Fó fó fó fear fallnafass  
Caisil coir cemeandach  
i n-anmaim in Ard-Athar  
sceo Meic na hÍngine  
la rath Spírut Noíb.  
Epscop maiseach móрмаith [mech]  
bár beatha co mbreitheamnus  
línfas Erind ardainglig  
d'aes cach uird co n-ilgrádaib  
la fognum Críst chaím.

#### 2.13.1.4 Specific Motifs in the Epics of India and of Ireland

The prose-and-verse narrative, just discussed, became known as the common saga-form, and was the vehicle of a number of shared motifs in Indian and Irish epic literature. Examples of such motific sharing are love of a person, as yet unseen; victim-substitution in sacrifice; belief in the power of Truth and in the power of Fate.

##### (a) Love of a person, as yet unseen :

This theme, love of someone, as yet unseen, is common enough in Indian literature to carry a special Sanskrit term -adr̥ṣṭa-kāma. The term refers to persons who are already in love before they have actually met. There is an example of this motif in the Mahābhārata - the story of King Nala and Princess Damayantī<sup>132</sup>. The king and princess had never met: they had fallen in love merely on what each had heard of the other. One day, Nala captured a swan. The swan promised, if freed, to go to the princess and tell her of Nala's love. When Damayantī had heard this message, she returned the swan to the king with a similar assurance of love...

Irish epic literature also has a term for this motif 'of love, unseen'. The term used is grád écmaise - love of someone, known only by report. The theme is viewed as a commonplace of Irish tradition<sup>133</sup>.

An example of this motif appears in a tale of Irish Mythology: The Adventure of Art, son of Conn, in the Land of Promise<sup>134</sup>.

132. Mahābhārata, 3. 54. 17-19. While the Pāṇḍava brothers were living in the Kāmyaka forest, they were consoled by the sage, Brhadasva, who told them this story. Nala, like the Pāṇḍava brother, Yudhiṣṭhira, had lost his kingdom by gambling at dice.

133. M. Dillon: 'The Archaism of Irish Tradition', in Proc. Brit. Acad., Vol. XXXIII, 1948, p. 255.

134. The manuscript tradition for this story is the Book of Fermoy, Late 15th Century; but the story, itself, is, almost certainly, old.

Our story begins with a misdeed of Bé Cuma of the Fair Skin<sup>135</sup>. The Tuatha Dé Dannan, fairy gods of the Promised Land, held council and decided to banish Bé Cuma from happiness to Ireland - a country they disliked.

For this fair-skinned daughter of Eogan Inbir, the banishment-order was not so painful, because she had fallen in love with the unseen Art, son of Conn, and wanted to meet him. Bé Cuma sailed to Ireland from the Land of Promise in a coracle, landed at Benn Etair and reached her love, Conn. These lovers were joined in friendship, and she bound him to obey her!

The Indian and Irish stories complement one another, with male and female emphases on resolving the dilemma of an 'unseen lover'.

(b) A substitute victim for human sacrifice :

One Indian story which carries the theme of substitution in human sacrifice is found in both Brāhmaṇa and epic tradition<sup>136</sup>. Hariścandra was a king's son. He had a hundred wives, but no son of his own. He promised that, if a son were born to him, he would sacrifice the child to the god, Varuṇa. After the birth of a boy, whom he named Rohita, Hariścandra delayed in fulfilling his vow. Misfortune and illness dogged his path. Rohita escaped to the forest and refused to return. At last, in desperation, Hariścandra bought a brāhman's son, Sunahśepa, for one hundred cows. The brāhman was prepared to slay his own son as a substitute victim. At the moment of sacrifice, Sunahśepa invoked the gods, and was spared.

135. Bé Cuma, daughter of Labraid Swift-Hand-at-Sword and Eogan Inbir, lived in the Irish Land of Promise (Tír Tairngiri). Bé Cuma seems to have belonged to the Tuatha Dé Dannan. These god-people were thought to live mainly in fairy mounds and in the hills and plains of Ireland. Art was son of a High-King of Ireland, a semi-legendary figure of the third century A.D.

136. Aitareya Brāhmaṇa VII, 13-18. The story appears in epic-form in the Mahabharata 13, 186, and in the Ramāyana, I. 61, 19 seq.

The tale has the added interest of being a recited item at a king's consecration, after the anointing. (Heersterman, J.C. : Ancient Indian Royal Consecrations, p. 158.)

An Irish correspondence, in this theme of sacrificial substitution, appears in a continuation of the story, The Adventure of Art, son of Conn, in the Land of Promise. Because of Bé Cuma, a waste had fallen on the kingdom of Conn. For a year, there was neither corn nor milk in Ireland: Conn was High-King, and his ill-luck reached far and wide. Meantime, Conn had banished Art, his son, and married Bé Cuma. Because of this woman, druids demanded that the prescribed sacrifice was to be the son of a sinless couple, and that this boy's blood should be mixed with the soil of Tara, seat of High-Kings. Conn found, in the Land of Promise, Ségda, son of Queen Rigrú and Dáire. Conn requested Ségda (who fulfilled the ritual requirements of sacrifice) to come to Ireland. Oddly (and unlike Rohita of the Indian tale) Ségda agreed - even though his parents refused permission. In Tara, druids insisted that the boy die. However, at the crucial moment, a woman entered the palace, driving a cow. She asked that the boy be spared and that the cow be sacrificed in Ségda's place. This the druids did, mixing the cow's blood with the soil of Tara, which stood for Ireland.

In the matter of parental and filial dispositions, the Irish story is an inversion of the Indian. The stories agree in ending with a preternatural intervention, which secured a substitution in human sacrifice.

(c) The Omnipotence of Truth :

Under three aspects of Truth, its universal power, its activation in daily life and its reward for those who listen, Indic and Irish values agree.

(c)(i) The power of Truth -

In Vedic tradition Truth (rta) is the life-giving principle of the universe. The gods, Varuna and Mitra, are the guardians of rta, in all aspects of law, cosmic order and truth<sup>137</sup>. The gods are the lords of truth and light,

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137. The gods, Varuna, Mitra, Indra and the Nāsatyas, are the four prominent dieties of the Vedas. Varuna was viewed as universal monarch, a status which he usually shares with another 'sovereign' god, Mitra.

increasing truth by means of Truth<sup>138</sup>. By means of Truth, (satyena) winds blow and the sun shines. Truth is the foundation of speech. Everything is founded on Truth<sup>139</sup>. Truth is imagined as a mighty blaze of light, located in a lake of highest heaven - source of the sacred river, Ganges.

Irish tradition portrays truth as dwelling in a heavenly lake, the pool of Segais. In this pool of Truth, hazelnuts of Wisdom fall. The Rivers Boyne and Shannon have their sources in that heavenly place and are divine rivers<sup>140</sup>. The Irish doctrine fits the picture. Truth as the highest principle of creation is expressed in an archaic text, 'The Testament of Morand'. The Instructions for a Prince, which the document contains, are in the spirit of the Upanishads<sup>141</sup>:

Let the Prince magnify Truth:

It will magnify him.

Let him strengthen Truth: it will strengthen him.

Let him preserve Truth: it will preserve him.

Let him exalt Truth: it will exalt him.

For so long as he preserves Truth, good will not be lacking to him, and his reign will not fail.....

By the Prince's Truth, fair weather comes in each fitting season. For it is a Prince's falsehood that brings perverse weather<sup>142</sup>.

It can be said that the notion of Truth as a universal power creating and sustaining pervades Irish literature<sup>142a</sup>.

Irish and Vedic belief agrees in accepting this spiritual value as the highest source of all.

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138. Rig-Veda, I 23,5.

139. Viṣṇu (Purāṇa) VIII, pp. 27 - 30.

140. M. Dillon: Celts and Aryans, p. 132.

141. The Upanishads are dated 400 B.C. They explain in prose and verse the meaning of the Vedas.

142. 'Auriccept Moraind', Thurneysen, R., ed., Zeitschrift für Celtische Philologie XI (1917), p. 80.

This Testament of Morand appears in extant form in sixth century A.D., but it must have a long oral tradition. Morand was a legendary jurist of the first century B.D.

142a. M. Dillon : Celts and Aryans, p. 128.

(c)(ii) The Act of Truth -

In Hindu and Irish traditions, Truth is more than a Supreme Power dwelling in a heavenly place: It is, also, a wonder-working force in the lives of believing people. In order that Truth be activated in personal life, two conditions are required :

1. A true statement should be made, in a formal way, relating especially to the duties and conditions of one's life.
2. This formal statement of truth should be accompanied by a prayer that the purpose of the believer be accomplished<sup>143</sup>.

The Act of Truth was thought to be most potent when the material of the true statement and the prayer for help had direct bearing on the duties of one's state in life: Magical power was abundantly available for the fulfilment of life's duties, in a blend of justice and truth<sup>144</sup>.

Leaders in the exercise of this Act of Truth were bards in India and in Ireland<sup>145</sup>. Belief in the power of Truth gave purpose to their poetry, and inspired these official custodians of history, genealogy and traditions to pursue their task. Because of the wonderful potency which resided in truthful narration, the bardic classes were convinced that the chanting of a king's heroic deeds prospered the welfare of his kingdom, and the welfare of the bards, too<sup>146</sup>.

143. The Sanskrit term for the Act of Truth is Satya-kriyā.

Burlingame : 'The Act of Truth', in the Journal of the Royal Asiatic Society, 1917, pp. 429-467.

144. M. Dillon: 'The Hindu Act of Truth in Celtic Tradition', in Modern Philology, Vol XLIV, (Feb. 1947), p.138.

145. In India, professional court-poets were termed sūtas. 'The suta's special duty was to preserve the genealogies of gods, rishis seers, glorious kings and the traditions of great men'. (Vāyu-Purāṇa I, 31-32.) In Ireland, the filid, or bardic class, seem to have belonged to a druidic order. When shorn of priestly function in a Christian society, they retained the druidic and scholarly functions of poets, genealogists and lawyers. This learned class inspired something of druidic awe, through satire and the power of magic.

146. M. Dillon: Celts and Aryans, pp. 132-133.



In the narrative literature of India, there are numerous examples of the Act of Truth employed to secure miraculous effect. In a second instance of the Nala story, Damayantī, all alone in the forest, was tracked down by an evil-minded hunter. The princess saved herself by a formal recitation of truth: She loved Nala, and prayed that by this very truth, the hunter might fall dead - which he did<sup>147</sup>.

This Act of Truth is well-attested in Irish tradition<sup>148</sup>. Stories illustrate what acts of truth and falsehood achieve. While a feast is being prepared for King Cormac<sup>149</sup>, in the Land of Promise, a pig is roasted, quarter by quarter, while four true stories are being told. A feasting cup is then carried to Cormac. While the king admires this cup, a warrior says :

There is something more wonderful than the beauty of this cup. If three lies are told over the cup, it breaks into three parts. Then three truths can make it whole again.

Cormac had come to the Land of Promise in search of a wife, son and daughter who had disappeared from his palace in Tara<sup>150</sup>. The cup was duly broken - and, afterwards, restored by the telling of true things about Cormac's missing wife, daughter and son. Since leaving Tara, wife and daughter had seen no man, nor had Cormac's son seen a woman. The telling of these truths made the cup whole<sup>151</sup>.

147. Mahābhārata, Poona edition, 3, 78; 12 - 13. Damyanti had already resorted to an Act of Truth, when the gods confronted her with five Nalas, and she was required to choose the true one. (Mahābhārata: 3, 54; 17-19.)

148. M. Dillon: 'The Hindu Act of Truth in Celtic Tradition: Op. cit., p. 138-140

149. There is a tradition that Cormac was High King of Ireland, 227-266 A.D.

150. A cycle of stories tells of the reign of Cormac. This king was said to have been first to rule from Tara. He was considered to have been wisest of men - an Irish Solomon.

151. There is at least one Indian analogue to Cormac's Cup, the Bowl of Tvastr, which was made into four bowls by the Act of Truth. (Brown: 'The basis for the Hindu Act of Truth', in Review of Religion, V, 1940, p. 43.

It does seem that Indian and Irish traditions agree in viewing Truth, formally invoked, as a magic power in human life and need.

(c)(iii) The Reward of Truth -

The notion of Truth as a Supreme Power, which can be activated within the sphere of human life in a wonder-working manner, is extended to include a reward. In Indian and Irish literatures, a reward is promised to the one who listens to a true story<sup>152</sup>. Usually, the one who recites the tale is included in rewards to be made.

In the Indian epic, Mahābhārata, an episodic story of Nala and Damayantī ends with a promise of reward for both the one who recites and the one who listens :

Those who recite and those who hear attentively the great adventure of Nala shall not be visited by misfortune. Such a one shall prosper and attain wealth. He shall have sons and grandsons, wealth in cattle and pre-eminence among men.<sup>153</sup> He shall be free from sickness and rich in love.

The epic, Rāmāyana, specifies appropriate rewards for bards and the audience. The one who listens shall receive the following:

He who has no son shall receive a son; he who has no fortune shall become wealthy. To read but a foot of this poem will absolve from sin.<sup>154</sup>

For the bard there is this promise :

The reciter of this narrative should be rewarded with raiment, cows and gold. If he is satisfied, all the gods are satisfied. He who, with devotion, recited the Rāmāyana at the hour when the cows are loosed, or at noon, or at dusk, will never suffer adversity.<sup>154</sup>

Evidence in Irish literature relating to a reward for hearing a true story corresponds well with Indian examples. A version of the Iáin epic (Cattle Raid of Cooley) ends with the following scribal note in Gaelic:

152. The Sanskrit term is śravaṇa-phala (reward for hearing).

153. Mahābhārata, Poona edition, 3, 78; 12-13.

154. The Rāmāyana of Valmiki, Book III, p. 637.

A blessing on everyone who will memorise the Táin faithfully in this form, and not put any other form upon it.<sup>155</sup>

A mythological tale, with the unusual title 'Nourishment from the Houses of the Two Milking Pails', carries, for those who recite and listen, the promise of many rewards. Central to a long story are two marvellous cows which the gods, Manannán and Oengus, brought from India<sup>156</sup>. These cows arrived, complete with gold milking vessels and silk spancels. A daughter of the gods, Eithne, sent in fosterage to Oengus, found nourishment in illness through milk from Manannán's brindle cow. This was because the milk came from the righteous land of India; and all men would speak of this nourishment<sup>157</sup>... Rewards in store for all who recite or listen to this story are as follows:

Children; safety on a voyage at sea;  
success in legal disputes; success in  
hunting; peace in the banqueting hall.  
If prisoners hear this story, it will  
be as though their bonds were loosed.<sup>158</sup>

Indian and Irish literary sources clearly record the promise of rewards for those who recite and those who listen. The character of rewards varies; but a basic lesson is shared: It pays to tell the truth!

The supremacy of Truth is clearly a shared theme in Indian and Irish epic literature. This shared motif has a threefold aspect - a Force, dwelling in a heavenly place of light, revealing Itself to men through wonders and magical effect, and rewarding all who tell and listen to the story of its saving power.

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155. Die ältirische Heldensaga Táin Bó Cualnge nach dem Buch van Leinster, ed. E. Windisch, Leipzig, 1905.

R.I. Best, O. Bergin, and M.A.O'Brien: The Book of Leinster, Dublin, 1954-1967. The Cattle Raid of Cooley has preserved an intimate record of Indo-European society in the late Iron Age. (K. Jackson: The Oldest Irish Tradition: a Window on the Iron Age, pp. 52 - 55.)

156. In Irish mythology, Manannán is king of the Land of Promise and of the sea. He also claimed kingship over all kings of the Tuatha Dé Danann, who, as defeated gods, hid themselves in the fairy mounds of Ireland. Manannán had given these gods a magic power of invisibility - féth fiada. Oengus' father was Dagda, chief god of the Irish; his mother was Boand, goddess of music and of the river Boyne.

157. M. Dillon: Celts and Aryans, pp. 91-93.

158. Eriu II, 1932, p. 224.

(d) Fate -

Another motif, shared in the literatures of India and Ireland, is entitled Fate, or that fixed path of life which a man must choose and follow, willy-nilly. One can speak of a man's 'fate' and mean the pattern of his life when it seems to have been pre-arranged: a marked course which conducts to a certain, pre-determined end. This usage of the word 'fate' can be viewed as passive, because one must accept, suffer and continue on a specified route to 'journey's end'. The matter does not rest there: One wants to know more. What Power marks a course and fixes a goal, independently of man's willing? When we speak of Fate as a guiding and driving Power, apart from the human will, we are using this term in its active sense.

The literature of India discusses the subject of Fate very amply and under both active and passive aspects. The Bhagavad-Gītā (The Lord's song) lists Fate as an element which belongs to every action:

The site, the doer, the instruments used, the functions or motions employed and divinity or fate. Whatever action a man performs, whether in a right or in a wrong way, these five are the joint cause.<sup>159</sup>

Hindu thought makes provision for an unseen (adrishta) ingredient which may either upset a good plan or bring a poor one to a happy end. In this philosophy of life, unseen and incalculable things are never 'accidents'. Instead, they belong to a sphere which is beyond the mind and outside the most perfect human planning. These unseen elements stem from a deva or god-nature, and insinuate themselves into the field of human causation.<sup>160</sup>

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159. Bhagavad-Gītā, 18. 14-15.

"14. adhiṣṭhānaṁ tathā kartā karaṇaṁ ca prthag-vidham  
vividhāś ca prthak-ceṣṭā daivaṁ c'aiv'ātra pañcamam.

Material basis, agent, material causes of various kinds, the vast variety of motions, and fate, the fifth and last.

15. śarīra-vāñ-manobhir yat karma prārabhate naraḥ,  
nyāyāṁ vā viparītaṁ vā, pañc'aite tasya hetavaḥ.

These are the five causes of whatever work a man may undertake, - of body, speech, or mind, - no matter whether right or wrong.

160. E. Wood: Yoga, 'The Ethics and Morality of Yoga', p. 40.

Hindu tradition accepts that God has a purpose in subjecting man to his fate. The final end is to free from the bonds of matter, or lower nature. God binds but in order to loose, and finally to lead all souls back to him, whether they like it or not<sup>161</sup>. Only God knows the rules which govern his arrangements. Sometimes he does choose to make known something of these rules to men. Krishna (God's revelation of himself) did this for Arjuna<sup>162</sup>. An understanding of background-planning does help. The Bhagavad-Gītā is a book of insights to the inner mind of God, and a spiritual view which makes one's destiny acceptable, however unpalatable it may appear to be. For those who refuse to be enlightened and submissive, Fate steps in. 'If you refuse to obey, then Fate, which is God's will, steps in, takes you by the forelock and makes you.'<sup>163</sup>

The Sanskrit terms dharma (duty) and daivaṁ (fate) are inter-related concepts. Dharma<sup>164</sup>, or duty, is fulfilled by Karma, work. Before all else, an eternal duty and work are realised in God.

161. Bhagavad-Gītā, 7. 4-5 (R.C. Zaehner, editor, p. 245.)

'Eightfold divided is my nature, - thus: earth, water fire and air, space, mind, and also soul, - and the ego. This is the lower: but other than this I have a higher Nature; this too must you know. And this is Nature, developed into life, by which this world is kept in being.'

162. Bhagavad-Gītā, 18. 41-48

'To Brāhmans, princes, peasants-and-artisans and serfs work has been variously assigned, and they arise from the nature of things as they are.'  
(18. 41).

163. R.C. Zaehner: Hinduism, p. 103.

164. Ethmologically, the word dharma derives from the root dhr- meaning 'to hold, have, or maintain'. Dharma is the form of things as they are, and the power which keeps them together.

Dharma also means law, order, duty, righteousness, what is set down in the sacred texts of Hindu Scriptures.

Daivaṁ is the normal word for 'fate' in the Mahābhārata.

God's lasting duty (sanātana dharma) is to emanate, to sustain and to re-absorb into himself. As he does this, he imposes suitable dharma on men, most important of which are listed under the headings of four great castes. From an eternal dharmic source come duties for priests, soldiers, workers and serfs. No man is allowed to rebel against the caste-obligations to which he was born. These were carefully recorded in the Laws of Manu and became the principles guiding a man's fate. Lord Krishna explains to Arjuna, ... warrior :

If relying on your own ego, you refuse to fight, it's all in vain. Nature will compel you. The Lord of all dwells in the heart of all. He twirls them hither and thither, like puppets, mounted on a machine.<sup>165</sup>

The problem of facing an unreasonable destiny is the main topic of the Mahābhārata. It appears eminently unreasonable and immoral even to Yudhishtira, King of Dharma, that he and his four Pāndu brothers should be obliged to make war against cousins, the one hundred sons of Dhritarāshtra. Principal characters in the epic act out their lives in the style of marionettes in a puppet-play. Under the fate of his own warrior-dharma, Yudhishtira involves himself in unlimited and fraternal slaughter. When the war is over, he is consoled by the priest, Vyāsa:

You should not grieve so, O King.  
I shall repeat what I have said.  
All this is destiny. Do what you  
have been created to do by your  
Maker.  
This is your fulfilment.  
Remember, O King, you are not  
your own master.<sup>166</sup>

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165. Bhagavad-Gītā, 18. 59-61.

166. Mahābhārata, W.T. de Barry, Ed., p. 190.

In Irish epic and saga literature, the notion of Fate is strongly present. In this literature, Fate is never a metaphysical or a theological concept: It is an experience, often foretold and signalled by distinctive omens. Above all, Fate is a condition of life through which a person lives out his destiny. Friends look on with awareness, but are unable to deter.

A Gaelic term which seems to express best the Fate-phenomenon is the word trú (doomed). Trú is used as both noun and adjective. This word does not express philosophical thought, but describes the condition of a man whose path of life has been marked out in advance. Both he, himself, and others, too, may be aware of this predetermination and yet remain unable to do anything about altering the course of events, or avoiding an impending doom<sup>167</sup>.

The foretelling of doom, the clairvoyant knowledge of omen, the inability to alter destiny are part of the Irish stories. Fate, as an Active Power, marking a man's course, is not considered. Irish tales are concerned only with a passive view of destiny, and with a path which must be followed and endured, willy-nilly.

The Irish classic of Fate, The Exile of the Songs of Uisliu, tells of a woman's destiny, into which she was born and in which she died<sup>168</sup>. The story opens in the house of Fedlimid, story-teller to the King of Ulster. A child is born to the bard's wife. (In another version, the child is still unborn.) Chief druid to the king foretells the girl's name is to be Derdriu; she will become a woman of great beauty and will cause enmity; she will depart from the kingdom of Ulster; many will die on her account.

167. E.J. Gwynn: 'On the idea of Fate in Irish Literature', in the Journal of the Invernian Society, (1910), p. 152.

168. This story of Derdriu and her love for Noisí belongs to the Ulster cycle. It is contained in several manuscripts (including the eighth century Book of Leinster), and in modern folklore. The Gaelic title is: Longes Mac N-Uislenn.

Warriors proposed to kill the child and so avoid the curse. The King, Conchobar, ordered that Derdriu be spared and reared apart. No care of foster parents was strong enough to ward off the girl's destiny. Once, the girl's foster-father was flaying a calf in the snow. She saw a raven drinking the blood. And Derdriu said :

Fair would be a man upon whom those three  
colours should be: his hair like the raven,  
his cheeks like the blood, and his body like  
the snow.

Very soon she came to meet Noisí, one of the three sons of Usnech. The story is progressed through her love for Noisí; the anger of Ulstermen, the fleeing of the lovers and their retinue to Scotland; an invitation from the King to return, with honest messengers as sureties. When they came to the King's palace at Emain, in Ulster, Noisí and his followers were killed. Derdriu was led to Conchobar, hands bound behind her back. For a year Derdriu was with Conchobar, and she never smiled or raised her head from her knees. Omens of death are not present, nor are they needed in so ominous a tale. Derdriu ends her life by leaping from the King's chariot :

A big block of stone was in front of her.  
She let her head be driven against the stone,  
and made a mass of fragments of it.  
And she was dead <sup>169</sup>.

In summary, one can say that both Indian and Irish saga literatures are strongly fatalistic. Hindu speculation lifts the subject of Fate to a theological level, especially through the Bhagavad-Gītā. Irish heroes have a given path which they follow with a tragic determination; but they never ask the question - 'Why?'. .

Until now, pre-Christian correspondences between Ireland and the Orient relate to matters of philology, language, social classes, kinship patterns, literary forms (as a Japanese Haiku) and literary motifs (Love, Truth, Destiny.) This accumulation of varying data argues for an orientalism in old Irish tradition and points to a sharing between Ireland and India in a common Indo-European heritage.

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169. T. Kinsella: The Táin, p. 20.



### 3. Oriental Emphasis in Celtic/Irish Christian Tradition

The introduction of Christianity to Ireland affected, in the long run, the structure of Irish Society<sup>170</sup>. It seems fair to ask if this new Christian experience expressed Oriental leanings of its own, and if, at the same time, it managed to absorb and retain archaism from a pre-Christian and Celtic past. It is possible to say that early Irish Christian experience showed clearly Oriental traits in its monastic and ascetical life. Oral traditions of the past were effectively transmitted by the learned section of the Druidic order - poets, genealogists, lawyers and historians. This learned class, named filid (poets), followed an oral rather than a written form. The shape and content of their learning show a marked similarity to brahminical tradition<sup>171</sup>. It is remarkable that filid learning continued to flourish in Ireland, via Bardic schools, until the breakdown of an old Gaelic world in the seventeenth century<sup>172</sup>. From about the sixth century A.D., monastic scribes were engaged in the work of writing down oral material, some of which reached back to the late Iron Age<sup>173</sup>. The following is Professor K. Jackson's view :

It is not surprising that some of the literary traditions, belonging to the Iron Age in Ireland, should have lasted long enough to be adopted into written literature....once the use of writing became applied to the recording of native literature...<sup>174</sup>

#### 3.1 Oriental Leanings in early Celtic/Irish monastic and Church life

During the fourth century, A.D., under Oriental influence, a special form of monasticism took root in Ireland<sup>175</sup>. This Irish

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170. MacNiocaill, G.: Ireland before the Vikings, Gill History of Ireland, I. 'The Generation of Chaos', p. 25

171. M. Dillon and N. Chadwick: The Celtic Realms, p. 26.

172. A. Ross: Everyday Life of the Pagan Celts. 'The Laws, Learning, Literature', p. 164.

173. M. Dillon and N. Chadwick: Op.cit, p. 174.

174. K. Jackson : The Oldest Irish Tradition: A Window on the Iron Age, pp. 6 - 7.

175. J. Smits van Waesberge: "Musikerziehung", in Musikgeschichte in Bildern, Band III, p. 6.

monastic trend appeared as an extreme development of a tendency in early Christian Egypt, and is less reminiscent of Christian than of Buddhist institution<sup>176</sup>. This special type of monasticism featured the 'double monastery', and catered for both nuns and monks. Sometimes, an abbess ruled and guided the spiritual affairs of Bishops, priests and monks<sup>177</sup>. The monastery resembled a village of huts, with a simple church as a centre-piece. This structure emphasised solitary more than communal life - an Eastern spiritual value<sup>178</sup>.

Eastern influence moderated clerical tonsure. Irish (and Celtic) monks cut off their hair in front of a line, drawn over the top of the head from ear to ear<sup>179</sup>. This was called the tonsure of St. John, the Apostle, or (in contempt!) the tonsure of Simon Magus<sup>180</sup>. It was also thought possible that this tonsure (symbol of spiritual dedication) had been derived from a druidic and Indo-European priesthood<sup>181</sup> - an aspect of the case which made the Irish style particularly distasteful to Rome.

Oriental forms of austerity in prayer took the shape of repeated genuflections, either independently, or at intervals between psalms<sup>182</sup>. Arms were extended while praying - a related form of penance<sup>183</sup>. Following the pattern of Eastern monasticism, every Irish rule abounded with penitential exercises. On the

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176. A.J. Toynbee : A Study of History, Vol. II, 'The Golden Mean', p. 325.

177. A double monastery was founded in Whitby, Northumbria, in 657 A.D., by the abbess Hilda. Abbess Hilda was a pupil of the Irishman, Aidan, who founded a monastery at Lindisfarne. (H. Chadwick: The Early Church, p. 256.)

178. The monastery of Lérins, near Cannes, predominant in Celtic Gaul during the fifth century, was built on the same lines. The monastic model followed was that of St. Anthony of Egypt.

179. A.J. Toynbee: Op. cit. : 'The Golden Mean', p. 326.

180. Encyclopaedia Britannica, Micropaedia X, p. 45.

181. A.J. Toynbee: Op. cit. : II, p. 326.

182. J. Ryan : Irish Monasticism, p. 400.

183. J. Ryan : Op. cit., pp. 386 - 389.

other hand, there was "the freedom of the cell".

Irish monks were encouraged to follow an eremetical tendency, even though they lived in a monastic setting. With something of the freedom of an Eastern hermit, they developed their personal talents in matters of music, language and poetry<sup>184</sup>.

There were some disadvantages from such personal 'dictatorship'. A monk was left to his own resources in learning the Latin language, and results were often poor, in terms of classical standards. In the illumination of manuscripts, Irish monasteries frequently followed Eastern examples. Complicated circular motifs and bizarre figures of men and animals were typical. Oriental and particularly Coptic influence is recognised throughout the Book of Kells<sup>185</sup>. A French scholar, Françoise Henry, has pointed out a striking analogy between a ninth-century Coptic manuscript and the 'Virgin and Child' (folio 7v) Book of Kells<sup>186</sup>. The following is James Johnson Sweeney's conclusion :

It would appear that there must have been a direct connection between early Irish Christianity and the monasteries of Egypt, as well as the highly-orientalized Greek Christianity of the South-East Mediterranean<sup>187</sup>.

184. J. Smits van Waesberghe: Op. cit., p. 6

185. The Book of Kells, (Codex Cenannensis). Dublin, Trinity College Library.

J.J. Sweeney: Irish Illuminated Manuscripts of the early Christian Period, pp. 19 - 20.

The most probable date of the Book of Kells is between 760-804 A.D. and 815-20. It is likely that many different painters were working on it for several years. No other Irish Manuscript approaches the Book of Kells for elaborate ornamentation.

186. Henry, F. : Catalogue of the Manuscripts of the Pierpont Morgan Collection. Françoise Henry's Irish research: Early Christian Irish Art, New edition, Cork, 1980.

Coptic Manuscripts of 9th century were based on a well-established ancient tradition in the 6th (possibly even the 5th) century.

187. J.J. Sweeney: Irish Illuminated Manuscripts (Unesco), p. 19.

The Book of Kells contains a harmonious blend of Druidic and Christian motifs - testifying to a balanced absorption of the best elements in the Druidic religion into Celtic Christianity. (Ledwith, M.: The Furrow, 'Celtic Religion', II, Vol. 30. No. 5 (May 1979). n. 297

### 3.2 The Easter Controversy

The term 'Easter Controversy' refers to a seventh-century dispute between Celtic - Irish Churches and Rome in relation to the celebration of the Christian Pasch. It seems important to bear in mind that the most ancient of all methods of determining the Easter-date was to follow the Jewish passover. Christian churches in Asia Minor celebrated the Christian Pasch on the fourteenth day of the Jewish month, Nisan, whenever that might fall<sup>188</sup>. When Easter was introduced to Rome about 160 A.D., the Church celebrated Pasch on the Sunday following the Jewish Passover - after the example of Alexandria. In the seventh century, Celtic and Irish monasteries were doing exactly that. The following is the testimony of Bede relating to the Irish monk and abbot, Aidan, at Lindisfarne :

He always kept Easter, not as some mistakenly suppose, on the fourteenth moon, whatever the day was, as the Jews do; but on the Lord's Day, falling between the fourteenth and twentieth days of the moon<sup>189</sup>.

The Irish and Celtic computation of Easter seems to have related to always the Jewish lunar calendar. It is difficult to determine whether an early Irish church ever celebrated Easter as a constant practice on the Jewish feast. In some Asian Churches, the celebrating of Easter on the fourteenth Nisan, Jewish Pasch, continued until the fifth century<sup>190</sup>. The shorter lunar calendar of Jewish celebration never fitted the longer solar Julian calendar of Rome. Between second and sixth centuries, no Easter cycle was universally accepted. The Roman and Western solution was found in an Easter, celebrated on the first Sunday, after the full moon that occurs upon or next after the vernal equinox (March 21). A Western Easter, therefore, can fall between March 22 and April 25<sup>191</sup>.

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188. Chadwick, H. : The Early Church, p. 84.

189. Bede : A History of the English Church and People, p. 170.

190. The New Catholic Encyclopedia, Vol. 5 (New York, 1967) 'Easter Controversy', p. 9.

191. Encyclopaedia Britannica, Micropaedia, III, 'Easter', p. 757.

In Northumbria, the Celtic Church held to its calendar until the Synod of Whitby, 664 A.D. By 636, the South of Ireland had joined 'the new order, which lately came from Rome'.<sup>192</sup> The victory of the Roman party in Ireland was ratified at the Synod of Birr, about 697. Iona was last to yield, celebrating Easter, by the Roman dating, in 716.<sup>193</sup>

This Eastern controversy was not one of superficial detail: it was nothing less than a struggle of the Church of Rome for Western supremacy. On the other hand, the struggle of Irish and Celtic Churches was aimed at maintaining spiritual independence and adherence to Eastern traditions, handed down by seniores.

The 'Elders' (seniores) of the early Christian Church, from which Easter traditions stemmed, were St. John, an Apostle living at Ephesus, and his followers. Asiatics, following local custom at Ephesus, celebrated Easter according to the Jewish 14 Nisan, and, in celebrating, emphasised the death of the Saviour. For St. John, beloved Apostle and closest to Christ at the Last Supper, Easter was the Christian Pasch, with Jewish Passover as prototype. (No pre-existing feast of resurrection was available to shape the Christian Easter.) The church in Asia Minor fasted, even when the feast fell on Sunday<sup>194</sup>. Earliest tradition, together with modern scholarship, supports the view that St. John lived to an advanced age, outliving other Apostles, and lending special weight to any customs which he promoted<sup>195</sup>. This tradition Irenaeus trans-

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192. H. Dillon and N. Chadwick: The Celtic Realms, p. 229.

193. Eastern and Western Churches are still unable to agree on an acceptable date for a shared Easter. An issue of L'Osservatore Romano, Vatican City, dated 12 May 1977, announced that a proposal for a common East-and-West Easter had been shelved.

194. M. Dillon and N. Chadwick: Op. cit., p. 204.

195. St. Irenaeus (c.130 - c.202): John wrote the Fourth Gospel during the reign of Trajan, 98 - 117 A.D. Scholars who accept the Johannine authorship of this Gospel, suggest dates ranging from 95 - 105 A.D. (C.H. Dodd: Historical Traditions; Brown, R.E.: The Gospel of St. John and the Johannine Epistles, 1965; also Brown, R.E.: The Community of the beloved Apostle, 1966.)

ferred to Eastern Gaul<sup>196</sup>. There he worked among the Keltae, and, for the most part, spoke the Gaelic dialect of the region<sup>197</sup>. It seems that Lyons became a kind of mother-church and radiating centre for Gaul and, later, for other Celtic and Irish Church centres<sup>198</sup>. St. Patrick, Irish Apostle, received his clerical training in Gaul, and was especially associated with Auxerre and Lérins<sup>199</sup>.

### 3.3 Solitary Emphasis in Celtic and Irish Monastic Life

Under the influence of Eastern asceticism, Celtic and Irish monasticism showed a strong tendency towards solitary and austere forms of spiritual life. Solitary places in Scotland were named dysert, and, in Ireland, disert, from the Latin desertum. The ruins of beehive-shaped buildings (clochán) survive on the island of Inismurray, off the Sligo coast; on the rock of Skelling Michael, off the Kerry coast; in the Islands of the Inner Hebrides of Scotland. In Gaul, there were solitaires in the forest of La Perche; in Brittany near the Paimpol Peninsula; and in the province of Galicia, Northern Spain<sup>200</sup>. The superiority of solitary life was, in Egypt, almost an axiom. Orientals never hesitated to place the eremitical ideal as higher than all others<sup>201</sup>. Although Celts must have found contemplative life more trying than Egyptians did, nevertheless the monastery at Lérins honoured in theory and practice the Oriental master Cassian (360 - 435 A.D.). To solitaires of the monastery the highest honour was paid. Irish Abbots were kindly disposed towards monks who preferred solitude and readily granted permission to leave. They were indulgent to those who left

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196. St. Irenaeus was born in Asia Minor and became a disciple of Polycarp (c. 69 - c. 155 A.D.), who, in turn, had been a disciple of the Apostle, John, at Ephesus. Polycarp directed Irenaeus to Lyons, where he became bishop. (Irenaeus: Adversus omnes Hereses, III, 3.4. Eusebius, bishop of Caesarea (c.260 - c. 340): Ecclesiastical History, V, 20.

197. Irenaeus: Adversus omnes Hereses, Preface.

198. Duchesne, L: Early History of the Church, I, p. 185.

199. Patrick's Confession, 43, speaks of his desire to revisit Gaul. He remembered Lérins as a 'terrestrial paradise'.

200. M. Dillon and N. Chadwick: The Celtic Realms, p. 225.

201. J. Ryan: Irish Monasticism, p. 259.

without authorization<sup>202</sup>. Eastern-inspired contemplation in Celtic and Irish church life resulted in a kind of hermit-poetry, clear, simple and sensitive to the little things of nature<sup>203</sup>. The following is a ninth-century example :

"The Coming of Winter

I have news for you; the stag bells, winter  
snows, summer has gone.

Wind high and cold, the sun low, short its  
course, the sea running high.

Deep red the bracken, its shape is lost;  
the wild goose has raised its accustomed  
cry.

Cold has seized the birds' wings; season of ice,  
this is my news."<sup>204</sup>

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202. J. Ryan: Irish Monasticism, pp. 260 - 263.

203. The experiences of J. van de Wetering in a Japanese Zen monastery, recorded in The Empty Mirror (1972), p. 33, include: 'I noticed that, when I walked through the temple garden, the observation of bits of moss on rock, or a slowly moving goldfish, or reeds swaying in the wind, led to ecstasy.'

204. 'The Coming of Winter' in A Celtic Miscellany, translations - Kenneth Jackson, No. 13. (The Irish author is unknown.)

Briefly, the main oriental emphases of early Irish Christian society related first to the giving of new life to old Indo-European traditions and bardic practices through the first written versions of monastic scribes. In addition, the very forms of monastic life favoured in Ireland were drawn from Egypt and the Middle East. These oriental models stressed solitary rather than communal modes of life. Irish and Celtic monks displayed a strong leaning towards ascetical and liturgical practices inspired by the East. Their monasteries chose and persistently continued to wear a non-Roman styled tonsure, and dated the Christian Pasch according to the custom of Asia Minor. The early Irish monastic view seems to have been that spiritual leadership and allegiance was the prerogative of the East rather than the West.

In a summary of Chapter Two, one can say that accumulative evidences, gathered from pre-Christian and early Christian sources, combine to form a composite picture of Orientalism as a general Irish cultural condition. Correspondences with the East include philological, stylistic, sociological and literary elements, many of which have parallels in the traditions of India. The more important Indian agreements relate to philology, language, religion, law, institution, social structure and social custom; literary forms and literary motifs. Furthermore, other new and original oriental features appeared in early Irish Christian society. These were derived from Eastern Christianity. Included among the spiritual derivatives and esteemed values was one of a strong and persistent allegiance to the East.

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CHAPTER THREE

MUSICAL EVIDENCES

OF A LITERARY KIND RELATING TO  
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## CHAPTER THREE

MUSICAL EVIDENCES  
OF A LITERARY KIND RELATING TO ORIENTAL TRAITS  
IN IRISH TRADITION1. Introduction

Until now, this thesis has been concerned with evidence of a non-musical kind, which argues the presence of ancient oriental features in Irish tradition. Oriental correspondences relate to linguistics, social institutions, religion, law, literature, literary forms and motifs. Irish data, some of which stem from the Iron Age, are most frequently paralleled in Indian culture. The coming of new institutions to early Christian Ireland perpetuated, through monastic scribes, some elements of a pre-Christian heritage. Early Irish and Celtic monasticism (4th to 11th centuries) managed to produce a new form of orientalism through a clear preference for Eastern monastic, eremitical and liturgical forms, rather than Western models. While this was afoot, poets of the old Druidic class managed to survive with prestige in a new Christian order, and to carry forward old Celtic learned traditions until the beginning of the seventeenth century.

Mythology and lore in India and Ireland contain musical references which correspond very well: these complement the data, already considered. Both traditions trace musical origins to river deities: In Ireland, to the goddess Boand, and in India, to the goddess Sarasvatī. Vehicles of cosmic music are the Irish harp and the Indian vīṇa. In each culture, music is viewed as a very powerful cosmic force, which, with magical effect, modifies the universe.

2. Divine Origin of Music2.1 India : the goddess Sarasvatī

Sarasvatī is a river which flowed west of the Himalayas, home of early Aryans. Mythology identifies this river with a goddess - Sarasvatī. During purification rites on her banks, the birth of sacred song and music took place. Music and words are closely related in Hindu tradition. An extension of Sarasvatī's

cult endowed the goddess with patronage of Vāc, the 'sacred word', or speech, and of all creative arts<sup>1</sup>.

As Brahmā's consort<sup>2</sup>, Sarasyatī is represented as a graceful woman, white skinned, wearing a crescent moon on her forehead. She rides a swan, or peacock, and is seated on a lotus flower.

## 2.2 Ireland : the goddess Boand

Celtic mythology presents Boand<sup>3</sup>, goddess of the river Boyne, Meath, as mother of Irish music. In a birth she becomes mother of three sons, Suantraide (Sleep Music), Gentraide (Joyful Music) and Coltraide (Lament), prototypes of Irish musical forms. Music was played during the birth - a sad tune for the first son; for the second, a joyful one - elation because of two sons; for the third, it was sleep and gentleness. When Boand woke, she spoke to her consort's<sup>4</sup> harper, Uaithne :

Accept your three sons, passionate Uaithne.<sup>5</sup> They are Suantraide ('Sleep-Music'), Gentraide ('Joy-Music') and Goltraide ('Lament'). They are for the welfare of cattle and women who shall bring forth in the reign of Medb and Ailill<sup>6</sup>. Men will die on hearing the music<sup>7</sup>.

1. I. Ions : Indian Mythology, p. 89.

2. Brahmā is the personal name for God, viewed as creator. Through the mediumship of his wife, Sarasyatī, he executes his creative will.

3. Boand, from the compound quou-uindā ('cow finder'), has a Sanskrit cognate, Govinda, Krishna. Like the Ganges, the Boyne was thought to flow from an otherworld-source. Source of the Boyne was Segais, a wisdom-spring, located in the Land of Promise (Ír na n-Óc).

4. Daghdha (or Dagda), consort of Boand, was chief of the earlier Irish native gods. His name means 'the good god' - good for everything. He was a leading magician, warrior, artisan, all-powerful and omniscient.

5. It is of interest that the term Uaithne is the name of an ornament in Irish syllabic poetry.

6. Medb with her husband was ruler of early Connacht. An oral tradition from the late Iron Age, fourth century, concerns her raid into Ulster, searching for a famed 'Brown Bull'. This Tain epic in written form, is dated seventh-eighth centuries, A.D. It may have originated, at least in part, from the monastery of Bangor, Co. Down.

7. Táin Bó Fraích, ed. Wolfgang Meid, p. 5, lines 109-112:

'Aurfoímsiu', ol sí, 'do thrí maccu, a Uathni lánbrotha, fo bíth file suantride ⁊ gentride ⁊ goltride (ar búaih (see next page...))

### 3. Divine Instruments of Music

#### 3.1 India : The Vīṇā

Indian mythology designates the vīṇā as musical instrument of the gods<sup>8</sup>. In the hands of Sarasvatī, this instrument becomes one of cosmic power; its mystical vibrations lead to meditation and trance. In Hindu tradition, the vīṇā continues to be firmly linked with contemplation and a path to the divine: Its mystical sounds both echo the home of gods, and lead thereto :

He who know the truth of vīṇā music is an expert in śrutis and their varieties. He understands tāla, also, and reaches the path of salvation without exertion<sup>9</sup>.

#### 3.2 Ireland : The Harp (Old Irish, Crott; Indo-European, Ker)

Irish gods had divine harpers. Dagda's chief harper, Uaithne, was commissioned to attend and supply medicinal music, during the labour-pains of Boand. The mythological founder-king of Leinster, Labraid Loingsech, had a personal harper, Craiphtine. In earlier mythological history, both Labraid and Craiphtine were cosmic deities - one of thunder, the other of lightening<sup>10</sup>.

Mythology views the Irish harp as a cosmic instrument: Its powers are magical, especially when they carry music of sorrow, joy, lament<sup>11</sup>.

7 (contd) : sceo mnáib došoifet la Meidb ⁊ Ailill. Atbélat fir la clúais ngléssa dóib.'

8. Śiva ('mild'), the god of opposites - male, female; good, evil; eternal rest and activity; terrible and mild - delights in playing the vīṇā. Nārada, mythological sage and first Bhagavata-musician, is pictured as an eternal vīṇā player. His message is mystical: The Lord dwells not in the sun but in the hearts of men, his devotees. (Rāmānujāchāri, C. : The Spiritual Heritage of Tyāgārāja, p. 56).

9. Words of Yājñavalkya, Upanishadic sage. (Rāmānujāchāri, C. : Op. cit., p. 54).

10. T.R. O'Rahilly: Early Irish History and Mythology, pp. 106-109.

11. The basic categories of Irish music strike a cosmic and transcendental note! A pair of opposites, JOY and SORROW, are transcended via SLEEP. Partial or total cosmic transcendence is the aim of all oriental meditational paths. Hindu Vedānta philosophy teaches that beyond duality is one cosmic consciousness. The reaching of cosmic consciousness achieves the dissolution of apparent opposites.

Three harps, brought to the palace of Medb and Aillil, at Crúchain, County Roscommon, were plainly of the magical type, and bore the oriental symbols of serpent, hound and bird<sup>12</sup>. These harps were owned by Fróech, and are described in 'The Cattle Raid of Fróech' (Táin Bó Fraích) :

These harps were of gold, silver and white bronze. They were adorned with gold-and-silver figures of serpents, birds and hounds<sup>13</sup>.

Cosmic and magical effects are described :

While the strings were being played, those figures moved in and out among the men who were present. On hearing the music, ten men died from pain of sorrow<sup>14</sup>.

Among Irish Druids, the serpent was a religious symbol of very great power, associated with the moon and the cycle of death and resurrection. The serpent, with its spiral shape, was symbolic of the whorl of life, at the still centre of which is to be found life's secret<sup>15</sup>.

12. Images of serpents, birds and hounds are related strongly to India. A race of serpents, Nāgas, guard the lower regions of Patala. Though viewed as demons, they achieved immortality by licking a few drops of amrita (Sarasvatī's drink). Birds have their king, Garuda. Sūrya, sun-god of the Vedas, is hound of heaven.

13. Táin Bó Fraích, ed. W. Meid, p. 4, lines 95 - 97 :  
Crota di ór ⁊ arccut ⁊ findruine co ndelbaib nathrach ⁊  
én ⁊ milchon di ór ⁊ arccut. Amal no glúaistis na tēta  
sin, imreithitis na delba sin iarum inna firu imme  
cúaird.

14. Táin Bó Fraích, Op. cit., lines 98 - 99 :  
Sennait dóib iarum conid apthatar dá fer déc dia  
muntir la coí ⁊ torsi.

15. Ledwith, M. : 'Celtic Religion II', The Furrow, May 1979, p. 298.

The serpent was worshipped as a god in the Ancient Middle East.

## 4. Cosmic Music

### 4.1 Cosmic Music in Indian Tradition -

#### 4.1.1 Source of Cosmic Sound : The Śabda of Brahman

Indian tradition approaches the subject of cosmic sound and music in a metaphysical and theosophical manner. A single word, śabda (sound), signifies that both music and language are nothing more than different aspects of the same reality<sup>16</sup>. In Sanskrit philology, the relation between sound (śabda) and its sound-emitting object (artha) is viewed as inseparable. On the highest level, Brahman (God) is Subsistent Sound, or Sabda. From Brahman's first utterance, Aum (a vibration of primal energy), the universe emerges, and Subsistent Sound continues to vibrate cosmically in time and space, through the same cosmic and mystical syllable Aum<sup>17</sup>. 'All words, thoughts, the music of the spheres, are an outflowing of the great Aum, the Word, the Eternal.'<sup>18</sup> The Māṇḍūkya Upaniṣad<sup>19</sup> summarises :

All this world is the syllable Aum.  
Its further explanation is this :

The past, the present, the future -  
everything is just Aum.  
And whatever transcends these three divisions -  
that, too, is just Aum.<sup>20</sup>

Briefly, then, Hindu metaphysics unifies all sound and music within Aum - a primeval and cosmic vibration.

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16. Sanskrit grammarians relate speech and music to a single phenomenon. (A. Daniélou: 'The Relationship between music and language according to Hindu theory', in The World of Music, No. 1, 1975, pp. 14 - 17).

17. Aum is sometimes written as Om. The elements of Aum are symbolic A symbolises the Divine; U, the vibrating resonance of the Divine; M, the tapering off of temporal sound into the silence of Brahman. In performance, the three elements are clearly and separately vocalised.

18. R. Reyna: Introduction to Indian Philosophy, p. 74.

19. This is the fifth of ten principal Upaniṣads. The Māṇḍūkya is revered as canonical literature, and direct revelation - śruti ('what is heard').

20. Swāmī Sarvananda: Māṇḍūkyaopaniṣad, p. 2.

#### 4.1.2 Eternal Sound (Sabda) revealed

##### (a) Cosmic Sound/Music and the Vedas

This Eternal and Cosmic Sabda manifests and reveals itself<sup>21</sup> through Hindu Scripture (Sruti), represented by the four Vedas<sup>22</sup>. In Hindu tradition, these Vedas are, in source, Sabda Brahman, or emanations of Eternal Sound<sup>23</sup>. Music performance belongs to Vedas through chanting and recitative practices. Vedic Scripture became the back-bone of liturgical ceremony, and two forms of vedic recitation, both equally ancient, are known: one, Samhitā-pāṭha (continuous recitative) and Pada-pāṭha (word-for-word recitation). The Rig-Vedic hymns were chanted in a style of definite musical importance, and on universally known levels of pitch: the middle (svarita), the raised (ūdāta) and the non-raised or lowered (anūdāta). This arrangement of sound-modulations strikes the ear as recitative chant in an embryonic stage of development. This embryonic character can be observed in the Chant of the Four Vedas<sup>23a</sup>. Using intervals of minor and major seconds, the anūdāta is e, the svarita f, and the ūdāta (acting as a finalis) is g. In rough approximation, this is the initium, tonus currens and finalis of Gregorian psalmody.

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21. Vedantic philosophy and theodicy distinguishes between Brahman in absolute and conditioned aspects. Absolute Brahman is viewed as existing without attributes (Nirguṇa Brahman). Within the cosmos, Brahman is present, but in a personalized and conditioned way. God's cosmic presence is veiled over by a mysterious māyā, or illusionary substance. The cosmic aspect of Brahman is termed Saḡuna. From the Vedantic or monistic view-point, God is non-dual in his true self. Appearing within the universe, 'He spontaneously covers Himself, like a spider with his web.'

22. The four Vedas are :

1. The Rg or Rig (from ric, verse) : formulary of a reciting priest.
2. The Yajur (from yagus, sacrifice) : sacrificial formulae.
3. The Sāma (from sāman, chant) : chants of a chanting priest.
4. The Atharva ('fire-priest') : chants of a sacrificing priest.

23. C. Eliot : Hinduism and Buddhism, Vol. II, p. 265.

23a. The Four Vedas (A recording) : Asch Mankind Series, Album No. AHM 4126 (Introduction - Professor J.F. Staal).



Words prescribe the rhythm and flow, and melody supports the words. On the other hand, Samavedic chanting, heard in Hindu liturgy, is of greatest ritualistic and musical import. Ritualistically, the chant is reserved for important offerings and sacrifices. Its musical compass is wide, sometimes extending to an octave. The main tendency of this more melodic chant is to deviate as far as possible from the level of ordinary speech. In fact, one of the special interests of Vedic recitation is its variety, developing from speech to elaborate singing.

Vedic music is viewed as cosmic: The intoned word influences world-order and destiny<sup>24</sup>. Brāhmans claimed that their priestly functions maintained social order and cosmic stability. The word was the channel of cosmic power and its efficacy rested on correct intonation. Well-conducted ceremonies had compelling power, even over the gods themselves<sup>25</sup>.

(b) Cosmic Sound and the Mantra

In early meaning, the term mantra designated metrical hymns of praise in Vedic literature<sup>26</sup>. Later, by diminution, the word mantra stood for a sacred utterance - syllable, word or verse - endowed with cosmic or spiritual power<sup>27</sup>. In Hindu thought, mantric power stems from the gods. It is transmitted, however, by a guru or teacher to his chela, or pupil, in a more or less formal initiation<sup>28</sup>.

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24. The New Oxford History of Music, Vol. 1, p. 199.

25. The Mīmāṃsā theory of sound supported the infallible power of the Vedas. An important text of the school is Jaimini's Mīmāṃsā Sūtra (ca. 4th century, B.C.).

26. Mantra is a word of Persian origin. It is derived from a root, man-, meaning 'to think'. The suffix -tra signifies instrumentality.

27. The cosmic sound aum is viewed as one of the most powerful of mantras: praṇava (best of mantras) is an explanatory term.

28. G. Feuerstein: Textbook of Yoga, p. 152.

A mantra is judged to fulfil its rôle only when it has been conferred by a guru. As a holy sound, mantra is linked to Hindu cosmology and theology of sound. Sabda, Eternal and Holy Sound, is, ultimately, the Absolute, under a kinetic aspect. Absolute Sabda reveals itself not only in the Vedas, as audible sound and music, but also through the mantra, as inner sound and music (nāda).

It is difficult to pin-point the operation of mantra as the embodiment of sacred energetic sound. One explanation is that, on the crude or gross level of mantra, there is realised a high and subtle sound of śabda, much in the same way as the air we breathe holds the key to prāṇa, a subtle form of cosmic energy.

However, the creative power of śabda, transcends physics (the science related both to sound and the motion of air). It seems reasonable to suggest that ordinary sound and ordinary air may be the vehicles and conveyors of mysterious energies, understood fully only by advanced yogins. And, since a cosmic power is believed to reside in mantric sound, Hindu ritual prescribes consecrated sound formulae, suitable for all sorts of occasions.

There are mantras, termed kavacha, which are believed to offer protection against evil. They are of the 'armour' kind.

Others of a 'missile' nature, astra, are thought to emit physical force against harming beings. John Blofeld in Mantras, page 90, claims to have witnessed the alleviation of illness and the control of animals through 'words of power'. Therefore, it seems that Hindu ritual and practices of mantra rest on a belief that an Eternal Sound vibrates through 'words of power', used by men.

#### (c) Cosmic Sound and the Magical Qualities of Rāgas

Indian belief in the power of cosmic sound extends to

Rāgas<sup>29</sup>. Tradition accepts that some rāgas possess magical properties; if these rāgas are correctly performed at the appropriate time, one may expect the control of elements - fire, rain - and the cure of disease. Ultimately, such evidences of cosmic power should be traced back to a divine immanence in the universe.

Rāgas believed to have magical properties are Dipak, the Mallār group, and Kedar. 'There are still some Indian musicians who insist that Dipak creates fire, if correctly performed.'<sup>30</sup> Mallār rāgas, if correctly performed, were believed to create rain. A Kedar rāga was supposed to cure disease and to melt stones. Indian story and legend describe the magical characteristics. One such tale related the fate of a Naik Gopal, musician to the court of Akbar I (1542-1605)<sup>31</sup>, who was ordered by his monarch to perform the Dipak rāga. Realising the consequence of this command, Naik immersed himself in the river Jumna, with water reaching to his chin. The artist sang and perished, when flames burst over his head.

Another singer from the same court, Tansen, had a happier experience, when his dipak melodies did no more than make the oil lamps grow bright and dim. Tansen's 'rain-song', or mallār rāga, brought moisture for the benefit of farmers<sup>32</sup>. Indian musicians relate smilingly that Kedar melodies were taught by prison wardens for a fee. If the singing of Kedar failed to melt stones and prison walls, the performance had not fulfilled the raga's strict requirements<sup>33</sup>.

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29. Rāga from Sanskrit ranga ('colour') is a 'live' scale.

30. W. Kaufmann: The Rāgas of North India, 'Introduction', p. 12.

31. Akbar I was greatest of the Moghul emperors, who extended Moghul power on the Indian subcontinent.

32. Music of Pakistan. Introduction to FE 4425 recordings by John Gonella, p. 1.

33. W. Kaufmann: Op. cit., p. 13.

The relating of rāgas to divine beings, through prayer-texts and pictorial representation, helped to promote a belief in the cosmic power of music. Rāga Hindol (swing) was linked with Lord Krishna. He was pictured, sitting on a swing, playing a flute. Two swing-ropes reached beyond the clouds into the sky. Rāga Bhairav was associated with Shiva. Shiva was seen as a giant, with three eyes, carrying a trident, a horn, the crescent moon and beating a drum. In this rôle, Shiva guarded the mythical 'City of Kailāsa', where he and his wife, Pārvatī, lived<sup>34</sup>. The seasonal revering of divine and cosmic forces promoted an awareness of religious extra-musical associations. Ceremonials of spring, summer, autumn, the solstices, had their own allotted prayers, song, dance and divine invocation<sup>35</sup>. Performance-times related not only to seasons, but to hours of day and night. Times of sunrise, sunset, noon and midnight were of special importance, Nārada (between seventh and eleventh centuries), in his work, Saṅgitā-Makaranda, warned of possible disasters which might follow on a neglect of the proper rāga-time. Emphasis on correct and proper performance might have had its source in the ritual chant of the Vedas. A devout musician of India hoped for miracles from a divine immanence, working through melody on performer and audience<sup>36</sup>.

Ancient Greece attributed healing power to music, a view reflected in Healing songs of the American Indians, and in the functional music of modern psychotherapy. Therefore, the 'magical' attributes of certain rāgas should not, perhaps, be completely dismissed.

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34. W. Kaufmann: Involvement with Music: The Music of India, p. 8

35. In ancient India, worshippers saw the divinity in the wonders of storm, spring, harvest. The god, Shiva, personified the powers of birth and death; of change, decay, rebirth. (C. Eliot: Hinduism and Buddhism, I, p. XVI.

36. W. Kaufmann: Rāgas of North India, pp. 12 - 13.

The Bhagavad-Gītā summarises briefly certain cosmic manifestations of Eternal Sound, or Sabda, through Vedic chant, mantra and cosmic music, in the words of Krishna :

I am the rite.  
 I am the sacrifice.  
 I am the offering for the dead.  
 I am the healing herb.  
 I am the mantra...<sup>37</sup>

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37. Bhagavad-Gītā : IX, 16 (Edition Zaehner)

'Ahaṁ kratur, ahaṁ yajñah, svadhā, 'ham,  
 aham auśadham, mantro 'ham...

## 4.2 Cosmic Music in Irish Tradition

Music as a cosmic and magical power is clearly present in a continuum of Irish tradition, reaching from mythological tales, with roots in the fourth century B.C., to folkloric sources of the twentieth century. In early Irish literature, cosmic music is seen to work best as a force for sorrow, joy, sleep. The music of Irish fairy-folk of this century is viewed as perfect, and its magic is to be feared. In both early sources and late folklore, the cosmic power of music affects both human and animal species. The spanning process over so wide a period has been made possible principally by the creative memory of a people<sup>38</sup>, aided by the written sources which came initially from monastic scribes.

### 4.2.1 The evolution of Irish Tradition

Earliest sources which carry references to the cosmic power of music fall into three categories -

- Mythological cycle - tales of deities, and of voyage and adventure into the magic Land of Perpetual Youth.
- Ulster cycle - tales of kings, of feasting, of love of cattle raiding.
- Fenian cycle - tales of a semi-mythological warrior-group, called Fiana.

Irish Otherworld and saga literature contains many references to magic and cosmic sound.<sup>39</sup> As oral tradition, this heritage was carried into Irish Christian society by a learned section of the druidic order. The Gaelic term for this class, filid, of fili, is usually translated as 'poets'. These learned people, sharing with their druidic priests an Indo-European

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38. The power of folk creative memory in retaining a Homeric epic tradition in Yugoslavia is well demonstrated in A.B. Lord's The Singer of Tales, and by the studies of Milman Parry into the oral traditions of Yugoslav singers. Máire MacNeill's Irish research into the Festival of Lughnasa shows how a pre-Christian festival in August, honouring the god, Lug, has managed to survive in Ireland, Isle of Man, Cornwall, Wales and the north of England, improvising on pre-Christian and Christian themes.

39. A. Ross: Everyday Life of the Pagan Celts, p. 134.

and brahminical tradition<sup>40</sup>, were much more than poets: They enjoyed the powers of seers, teachers, advisers to rulers, witnesses to contracts, lawyers, genealogists.

When druidic priests were no longer able to maintain their class in Irish Christian society, fili succeeded in establishing a remarkable modus vivendi with ecclesiastical authorities. Fili were allowed to remain, and became virtually the sole inheritors of druidic functions and privileges. The thrust of their learning reached to the seventeenth century, when the old Gaelic order collapsed under the might of English government<sup>41</sup>. Side-by-side with an old oral tradition flowed a new stream of manuscriptal learning. By the sixth century of the new Christian era, monastic scriptoria began to write down mythological and epic tales of Ireland. Ultimately, the literary form of such monastic work became a highly developed one. Sometimes, fili joined monastic groups. In this way, the Church gradually assimilated some measure of Irish learning<sup>42</sup>.

#### 4.2.2 Irish gods and fairies

Irish tradition claims that the power and perfection of music is to be found among gods and fairies. Storytellers of ancient Irish spoke of gods and the spirit world as áes síde, dwellers in an underground world. The old Gaelic word síd (pl. síde) means cave or tumulus. By metonymy, the people who were thought to dwell in mounds, were named after their homes. Native Irish gods lived underground. Lebor Gabála (twelfth century manuscript) has a story about the defeat of a magical and musical god-race, Tuatha Dé Danann by an invading host from Spain. Dagda, a divine harper, and husband to Boand, mother of Irish music, accepted an arrangement from the victorious sons of Mil: His gods would dwell in tumuli, while they continued to practise their magic and art. These gods retired underground, and Dagda assigned to each of their chiefs a 'fairy mound',

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40. M. Dillon and N. Chadwick: The Celtic Realms, 'Discovering the Celts', p. 26.

41. P. MacCana : Celtic Mythology, p. 15.

42. Green, D. : 'Early Irish Literature', and M. Dillon, ed., Early Irish Society, p. 25.

or sídh. This explains how the gods of the Tuatha Dé Danann came to be securely established throughout the Irish countryside in mounds which, at least until recently, were viewed as special dwelling places of the fairy people. A tradition which placed native gods under the earth's surface seems to explain how the Tuatha Dé Danann came to live in close proximity to human inhabitants, who were always conscious of their spirit-presence<sup>43</sup>. That tradition also explains why modern fairies continue to bear the name of gods, áes or sluag síde, (in modern Irish sídh or síoga), spirit-people who dwell beneath the surface of the earth. Regrettably though, Christian monks did much to resist such traditions. In the recorded stories of scriptoria, gods were no longer thought of as spirits living unseen in our midst. Scribes deprived them of their original prestige as objects of cult, and related them to a scheme of pseudo-history<sup>44</sup>. In the Book of Leinster version of the Cattle Raid of Cooley, there is the following colophon, in Latin :

Do not accept as matter of belief certain things in this history, or, rather fiction. Some things are diabolical impositions; some are poetic invention; some have a semblance of truth, some have not. Some are meant to be the entertainment of fools.

To the above concluding note in Latin, the scribe added a Gaelic colophon :

A blessing on everyone who will memorise the Táin faithfully in this form, and not put any other form to it<sup>45</sup>.

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43. P. MacCana: Op. cit., p. 65.

44. M. Dillon and N. Chadwick: Op. cit., 'Celtic Religion and Mythology and the Literature of the Otherworld', p. 187.

45. C. O'Rahilly: Táin Bó Cúailnge (Cattle Raid of Cooley, Book of Leinster version), concluding scribal notes.



#### 4.2.3 Cosmic Music in Old Irish Literature -

In mythological and saga literature, primitive music is sometimes presented as a cosmic power which acts on the birth of life and on its ending. Music is a powerful cosmic attendant when life bursts into the physical universe and, again, when life peters out in dissolution. This cosmic power encircles both human beings and animals, either for better or for worse. Boand, mother of music and fairy goddess, prophesied that for those who would bear life during the reign of Medb and Ailill profit was in store. Her music, however, could bring death to men. Boand's offspring were Súantraide, Gentraide and Goltraide, sons of sleep, joy and sorrow :

'Sleep-music', 'Joy-music' and 'Lament' are for cattle and women who shall bring forth under the reign of Medb and Ailill. Upon hearing this music men will die.<sup>46</sup>

Boand, in her child-bearing, had experienced the medicinal power of music. A divine musician, Uathne, had provided harp music during the long birth of her three sons. Similar music would have a magical power, to promote the welfare of all who bore new life in the universe. The story of Fróech also records the destructive power of such music. While Fróech was wooing Findabar, daughter of Medb and Ailill, he brought to the palace of Crúachan highly ornamented harps, embellished with Druidic symbols. While the music of lament was being performed, these magical signs of serpents, hounds and birds came to life, circled among men of the audience. Ten men, the story tells, died from the weight of a cosmic grief<sup>47</sup>.

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46. Táin Bó Fraích (The Cattle Raid of Fróech), edited Wolfgang Meid, lines 109-112. The hero, Fróech, appears in an incident in the Táin Bó Cúalnge ('Cattle Raid of Cualnge'; present-day Cooley, County Louth.). Fróech was the first Connachtman to meet in combat Cú Chulainn, champion of Ulster. Queen Medb and her consort, Ailill, were rulers in early Connacht. Rudolph Thurneysen held that this saga-material may have been recorded as early as the seventh century. ('Heldensage', 112, Zeitschrift für Celtische Philologie, xix, p. 209). The political, social and military aspects of the literature are not those which prevailed in seventh-century Ireland, A.D. They relate to an heroic society of the fourth or fifth century, B.C. (C. O'Rahilly: Táin Bó Cúalnge, 'Introduction: Irish Heroic Saga', ix.

47. Táin Bó Fraích, Op. cit., lines 95 - 99.

It seems likely that the goddess Boand's prophecy of woe for men was not always literally fulfilled in every detail. Other references in the literature to the cosmic power of her magical strains show that this music served well both druids and gods. The Táin Bó Cúalgne tells about the visit of harpers to the army, invading Ulster from Connaght. The Connaghtmen suspected that these musicians were, in reality, spies from the Ulster camp. When badly received, 'the harpers disappeared in the guise of deer - for they were druids of boundless knowledge' <sup>48</sup>.

#### 4.2.4 Cosmic Sleep-music and Cosmic Deities

Irish mythological literature links cosmic-sleep with a harper, Craiphtine, and a founder-king of Leinster, Labraid Loingsech. In earlier mythological history, both Craiphtine and Labraid appear as cosmic deities, one of lightning, the other of thunder.

There are many versions of the Labraid Loingsech epic. The following may be termed the 'Munster' version <sup>49</sup> of a mythological tale, 'The Destruction of Dinn Ríg' (Fort of the King).

Labraid began life without the gift of speech. He was called Moen (Dumb). Once, on the playing-field, he was struck with a hurley-stick. Immediately he could speak, and his companions nick-named him 'the Speaker'. ('Labraid' means 'he is speaking!').

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48. Táin Bó Cúalgne, edition: C. O'Rahilly, lines 932 - 935.

The old Gaelic text reads :

Is andsin dusanancatar cruithi Caín Bile ó Eas Rúaid  
dia n-airfided. Indar leosum ba du toscelaib forru  
ó hUltaib. Dabarat tofond forru co llotar reppo i  
ndelbaib oss iarum isin coirthiu oc Liac Mór antúaid;  
ar robdar druid co móreolas.

49. Other versions say that Labraid was banished out of Ireland. Gaul is specifically mentioned.

T.R. O'Rahilly: Early Irish History and Mythology,  
pp. 106 - 109.

M. Dillon: Early Irish Literature, pp. 74 - 77.

Both Labraid's father (Ailill Aine) and his grandfather (Goegaire Lorc) had been murdered by Cobthach, a king of North Leinster. The tale develops when an assembly of the men of Ireland was held at Tara. Cobthach asked who the most generous prince in Ireland was. Craiphtine, the harper, and Ferchertne, the poet, answered that Labraid was. 'Begone from Ireland!', said Cobthach.

In this version of the story, Labraid did not leave Ireland. With Craiphtine and Ferchertne he went to the west and arrived at a small kingdom in Munster, Fir Morca. There, the king, Scoriath, made all welcome.

Moriath (Muireach), the king's daughter, loves Labraid. However, it is impossible for the two to meet; the queen-mother always sleeps with one eye open! At this point, Craiphtine re-enters the story.

He plays his harp and a sleep-of-death falls on the mother. The lovers meet and, finally, are married.

Scoriath, now Labraid's father-in-law, plans to recover for his son-in-law the kingdom of Leinster. He calls a hosting of the men of Munster, and they attack Dinn Ríg, citadel of Leinster. Once again, Craiphtine is there - on the rampart. His cosmic music envelops the entire defence in slumber. Then the citadel is stormed and the sleeping host murdered.

#### 4.2.5 Cosmic Music and Healing Power in Old Irish Literature

A version of the Labraid Loingsech story contains an example of the healing power of music. Labraid's exile is now placed overseas, and Craiphtine is cast in the rôle of harper to the princess, Moriath. Labraid is still dumb, but his fame has reached Moriath, who loves him 'as absent'. Craiphtine becomes her messenger to Labraid with a love-song. His harping so moves Labraid that the dumb man speaks and is fully healed!

#### 4.2.6 Cosmic Music with Saving Power in Old Irish Literature

Music rescues from the power of enemies, as it did through the harp of Dagda. In a moment of crisis, a harp leapt from a wall into Dagda's hands. This god's sleep-music paralyzed his enemy, and opened a way to freedom.

This is all told in the second battle of Moytura (Mag Turied)<sup>50</sup> - a contest between the Irish gods assembled, Tuatha Dé Danann, and a magic people named Formorians (Formori). The contest concerned the land of Ireland. The traditional battle-site was situated near Lough Arrow, County Sligo.

In a Formorian retreat, Dagda's harper, Uaithne, was captured. Lug<sup>51</sup>, Dagda<sup>52</sup> and Ogma<sup>53</sup>, in giving chase, were trapped in the banqueting hall of the Formorian king, Bres. It was then that a harp which Dagda had once played, left the wall and came to him. As Dagda played the melodies of grief and joy, women and children wept and laughed. Sleep-music made the host slumber. And through that strain of slumber, those three gods escaped unhurt<sup>54</sup>.

The initial musical predictions of the goddess Boand, then, were not always fulfilled in their more awesome aspects for men. Druids and gods continued to use her cosmic sound for their own safety and protection. A general picture, drawn from mythological and saga sources, shows cosmic music

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50. The second battle of Moytura is the greatest story of the Irish gods. The storyteller brings together all Irish gods, both local and from overseas. The epic is contained in Lebor Gabála ('Book of Invasions', early ninth century, A.D.).

51. Dagda was most prominent of the older Irish gods. He was 'the good god', at everything. Before the Battle of Moytura, he declared: 'All that you promise to do, I will do, alone.'

52. Lug claimed that he possessed all the arts (he is samildánach). He led the Tuatha Dé Danann in the Battle of Moytura.

53. Ogma was god of eloquence.

54. P.Ó. Fiannachta: An Ceol I Litríocht na Gaeilge ('Music in Irish Literature'). 'An Ceol sa tSeanlitríocht', p. 8.

a power from the gods, salutary and, sometimes, playful. Harpers moved their audience to uncontrollable laughter, deep grief and sleep. While men slept soundly, musicians conveniently slipped away.

#### 4.2.7 Cosmic Music in Irish Folklore

Many ethnic groups relate music and dance to a preternatural source. Irish tradition does that in the strongest possible form. Twentieth century Irish folklore confirms old mythological beliefs: Perfect musical accomplishment is characteristic of the spirit world; fairy gods do involve themselves with human affairs. Through the fairy child, music enters the affairs of human beings. Via the gift of music, a fairy-replacement in the homestead-cradle can be detected. Omens of death may come from a fairy woman, named the bean-sídh. Her wailing marks the passing of someone from a family, followed by the spirit world. When spirit music (music, song, dance) is heard, it is experienced as a powerful and irresistible force. Fairies may be willing to share their music with mortals. But, for music which is 'stolen', there is always a punishment. Unauthorized intrusions, participations or repetitions relating to matters of this fairy world are always punished, and sometimes by the penalty of death! Folklore specifies likely sites of fairy musical performance: Where bonfires burn on Saint John's Eve (23rd June); at crossroads; on moors and deserted places; and, finally, in the fairy fort, or fairy dwelling-place.

#### 4.2.8 Cosmic Music from the Fairy World

It is an Irish folkloristic view that mortals do sometimes hear fairy music and even take part in fairy revelry. Tales from country lore cite, for instance, a priest who, on a late-night call to a dying patient, suddenly heard a song - the best of his life. He stopped to listen. When, finally, he arrived at his port-of-call, his patient had passed away<sup>55</sup>. Repetition of fairy music, overheard, is also

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55. Cnuasach Bhéalóideas Éireann, 48, 36 - 38.

subject to punishment. A story from County Kerry, 1936, tells of a renowned dancer, who, on hearing this mysterious sound, was unable to resist making a few dancing steps. He returned home and to bed, where he remained until he died! From the folkview, gathered by field-workers, there emerges dominant feelings of fascination and fear. The following is the view of an old woman from the Blascaod Islands, County Kerry :

It is said that this sort of music has power to deceive anyone. May God never allow our ears to hear it! - nor any other thing that might harm or hurt us.<sup>56</sup>

When a pious Hindu invokes Sarasvatī and Gaṇeśa, deities of successful performance, his action is personally valid and a really lived one. Equally valid for Irish country folk is the fairy presence - real and fascinating; dangerous and fearsome. Irish worship of fairy-gods may not reach beyond an urge to placate; but such a worship has persisted in the Irish folk-consciousness even until now. Because dwellers of fairyland display a combination of opposite qualities - cruelty and kindness - they are spoken of as 'fallen angels' and 'the good people'. In this pleasant and harsh side of fairy tradition in Ireland are reflections of a Hindu cult to the Mother-goddess, Kālī, who, in spite of her terrible manifestations, is also a source of grace and beauty<sup>57</sup>.

#### 4.2.9 Cosmic Music and the Animal World

Folklore supplies some witness to the cosmic and harmonious effects of human music on the animal world. Seals in some way are thought to belong to the realm of magic. They are aware of cosmic sound, and a good song may coax them to

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56. Tá sé ráite go meallfadh an ceol seo aon duine.  
Nár lige Dia go gcloisfeadh ár gcluasa é, ná aon  
ní eile a dhéanfadh díobháil ná dochar dúinn.  
Cnuasach Bhéaloidias Éireann, 20, 298. Maire Ní Mhainín,  
An Blascaod Mór, 1933.

57. C. Eliot : Hinduism and Buddhism, Vol. II, p. 276.  
R.C. Zaehner: Hinduism, p. 85.

come ashore. Cows, too, are susceptible to sounds of the universe, and, when treated to music, yield milk more readily. In buying a cow at a fair, a farmer might well enquire about her 'milking song'<sup>58</sup>. Even a frightened horse can be calmed by a tune - as easily as a child is sent to sleep by a lullaby<sup>59</sup>. Work-songs are usually thought of as introducing an element of ease into labour. An account from County Cork tells of a work-song, performed especially for the horse. During a ploughing operation, a second worker was commissioned to walk beside the horses, whistling the 'Blackbird' hornpipe. This procedure was said to be highly effective<sup>60</sup>.

In short, a continuity in Irish tradition, from sources of earliest oral tradition to twentieth century folklore, views music as a phenomenon, divine in origin and magical in power. The power of music reaches through the principal hierarchies of life. It is a potent force in varying spheres of existence - animal, human and divine.

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58. Cnuasach Bhéaloidias Éireann, 1162, pp. 192 - 194 :

Charles Clarke, County Cavan, 1949.

59. Cnuasach Bhéaloidias Éireann, 1162, p. 194 :

Charles Clarke, County Cavan, 1949.

60. Cnuasach Bhéaloidias Éireann, 107, p. 470 :

Thomás O Ríordáin, County Cork, 1933.

A summary of evidence from Chapter III - the lores of India and Ireland - portrays music as an entity, divine in origin, employing instruments of cosmic evocation, and displaying magical powers. These mysterious musics act powerfully on the forces of nature. Prompted by the many manifestations and phenomena of this music of the universe, the traditions of India and Ireland share an awareness of an all-pervading and divine Power. About the divine Immanence, Indian tradition says :

I am the rite.  
 I am the sacrifice.  
 I am the healing herb.  
 I am the mantra.  
 I am the fire and the oblation offered.  
 I am a treasure-house - the seed  
 that passes not away ....

(Bhagavad-Gītā : IX, 16 - 18)

Irish tradition says more or less the same thing :

I am the wave of the ocean.  
 I am the sound of the sea.  
 I am a powerful ox; a hawk on a cliff;  
 A dew-drop in the sun.  
 I am a plant of beauty; a salmon in  
 a pool...  
 I am the strength of art....

(Old Gaelic poem by the poet,  
 Amhairghin)

(P. MacCana: Celtic Mythology,  
 p. 64.)



GENERAL SURVEY OF VOLUME I

Both in aspects of particular instance and of general cultural condition, the hypothesis of this thesis is significant because it concerns an Orientalism which seems to have flourished in Ireland - on ultimate soil of Northern and Western Europe. A claim similar to this one was made by a nineteenth century collector of Irish folk music - a William Forde of Cork. However, due to lack of funds and an early death, Forde did not succeed in developing his argument. In this thesis, the body of folk melodies for examination is the work of another Cork collector - the late Liam de Noraídh. Working in the province of Munster in the nineteen-forties - a century after Forde - De Noraídh managed to compile a Corpus of Irish-Gaelic folk song, which is the best Irish Collection made until now.

In the matter of general cultural condition data supporting the Oriental hypothesis of this thesis have been drawn from both pre-Christian and early Christian traditions. Previous researches and data of an extra-musical kind have shown that some fundamental correspondences exist between Irish cultural forms and cultural forms of the Orient. Facts of philology, language, literature, institution and religion from both India and Ireland point to a measure of agreement. Furthermore, a new Orientalism in early Irish Christian society reflects monastic prototypes together with religious values and practices of the East. Evidences based on musical reference are found abundantly in the traditions of Ireland and India. In both cultures, music is viewed as an entity, divine in origin and cosmic in power. The potency and magical force of music is manifest in varying spheres of existence, and permeates the principal hierarchies of life.

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## B I B L I O G R A P H Y

### A. PRIMARY SOURCES : COLLECTIONS OF IRISH FOLK MUSIC

#### 1. MANUSCRIPTS

##### 1.1 The Liam de Noraídh Collection :

This collection, consisting of three hundred numbered items of song and dance, was made in the West Munster counties of Kerry, Cork, Waterford and Tipperary. The bulk of the collecting took place between 1940 and 1946.

In 1973, a photo-copy of the manuscript was made available for this study by the Department of Folklore, University College, Belfield, Dublin.

Item number eighteen is missing from the original manuscript.

##### 1.2 The Séamus Ennis Collection :

This collection of six hundred and seventy-one unnumbered items of song and dance was made in West Connaught (counties Galway and Mayo) and in county Donegal between 1941 and 1946 -

1942 - 1943	427 items	County Galway
1944	10 items	County Mayo
1945	234 items	County Donegal.

##### 1.3 The Forde-Pigot Collection :

A microfilm of these manuscripts (24.0.19-34) was obtained from the Royal Irish Academy, Dublin.

##### 1.3.1 The Forde Collection -

This covers nine volumes and was made by William Forde, between 1840 and 1850. Forde was born in Cork City, about 1795, and died in 1850.

### 1.3.2 The Pigot Collection -

This consists of seven volumes and was made by John Edward Pigot (1822 - 1871). Pigot, as De Noraídh, was born in Kilworth, County Cork. His collecting covers, roughly, the same period as that of Forde's.

### 1.4 The Petrie Collection :

A microfilm of manuscripts, numbers 9278 - 9280, was obtained from the National Library of Ireland, Dublin.

This collection of three volumes was made by George Petrie (1789 - 1866). It consists of Irish tunes, noted mainly from oral tradition. There is an index of titles (many in Irish) and notes of informants. The collection includes 822 items of the mid-nineteenth century.

## 2. PRINTED COLLECTIONS

### 2.1 Bunting, Edward (1773 - 1843) :

#### The Ancient Music of Ireland.

This edition comprises the three collections by Edward Bunting, originally published in 1796, 1809 and 1840. Dublin, 1969.

The Manuscript (MS 4/1 - 59) is preserved in the Library of the Queen's University, Belfast, Northern Ireland.

### 2.2 Breathnach, Breandán :

#### Ceol Rince na n-Éireann ('Dance Music of Ireland').

Dublin : Government Publications, 1963.

### 2.3 Carolan, Turlough - Harper-composer, 1670 - 1738 :

#### Tunes for Patrons. A book of Carolan's tunes,

was published in 1721.

Donal O'Sullivan's Carolan, Volume II (London, 1958), contains a cross-section of Carolan's music.

2.4 Clandillon, Séamus and Margaret, Editors :

Londubh an Chairn ('The Blackbird of the Cairn'), 1925.

This collection of seventy-five song-examples contains Gaelic texts with English translations.

2.5 Costello, Eibhlin :

"Traditional Songs from Galway and Mayo", collected and edited.

Journal of the Irish Folk Song Society, Volume III (containing the original Volume XVI).

Dublin, 1920. Reprinted - Kraus, Nendeln/Liechtenstein, 1969.

2.6 De Noraídh, Liam :

Ceol ón Mumhain ('Music from Munster'). Dublin: An Clóchomhar Ita., 1965.

This small volume contains forty-five song and melody examples, selected and published by Liam de Noraídh from his general collection of West Munster folk-music. The publication was distributed by Gills, Dublin.

2.7 Freeman, A. Martin :

A Ballyvourney, West Cork collection, made between 1914 and 1918.



Journal of the Folk Song Society, Volume VI,  
Nos 23, 24, 25. London, 1920 - 1921.  
(Kraus, reprint. Nendeln/Liechtenstein, 1969).

2.8 Giblin, P.J. :

Collection of Traditional Irish Dance Music.  
London, 1928. New York 1935. (A collection  
made in County Mayo.)

2.9 Haverty, P.M. :

300 Irish Airs (Pianoforte), New York, 1858.

2.10 Hoffmann, F. :

Ancient Music of Ireland from the Petrie Collec-  
tion, arranged for Pianoforte.  
Dublin : Piggott and Co., 1877.

(A collection of 196 melodies, without texts.)

2.11 Holdin, S. :

A Collection of the most esteemed old Irish  
melodies, arranged with new words in an easy,  
pleasing style for the Pianoforte, Harp, Flute  
and Violin.

Dublin, 26 Parliament Street. Undated.

2.12 Horncastle, Frederick William :

The Music of Ireland. Harmonised and arranged  
with an accompaniment for the Harp and Piano  
by F.W. Horncastle.  
London, Horncastle, 1844.

2.13 Hughes, Herbert :

Irish Country Dances, Volumes I - III.  
(Collected and arranged).  
London, Boosey and Company. Volume 1, 1909;  
Volume II, 1914; Volume III, 1935.

2.14 Joyce, Patrick Western, 1827 - 1914 :

2.14.1 Ancient Irish Music. Dublin, 1873.

2.14.2 Irish Music and Song. Twenty songs with words in Gaelic.  
Dublin, issued 1887. First published, 1888.  
(An important publication, as it combines both melody and Gaelic text.)

2.14.3 Old Irish Folk Music and Song. A major work with 842 melodies. Part III, Numbers 430 - 842, is made up of transcriptions from the manuscripts of Forde and Pigot.  
First published, Dublin, 1909. Reprinted, New York, 1965.  
The Joyce manuscripts, Numbers 2982 - 2983, are held in the National Library, Dublin.

2.15 Kennedy, Peter, Editor :

Folksongs of Britain and Ireland.

London : Cassell, 1975.

(360 folksongs, made from field recordings.)

2.16 Mitchell, P., Editor :

The Dance Music of Willie Clancy.

Cork : Mercier Press, 1976.

2.17 O'Sullivan, Donal, Editor :

Songs of the Irish.

Dublin : Browne and Nolan, 1967.

(First published, 1960). (An Anthology of sixty-five items, with Gaelic texts and English verse translations.)

2.18 Petrie, George, 1789 - 1866 :

The Ancient Music of Ireland, Volumes I and II.

186 melodies, without accompanying texts,  
arranged for piano. Occasional texts appear  
in explanatory notes.

Dublin, 1855. Farnborough, Hants, 1967.

2.19 Stanford, C.V., Editor :

The complete collection of Irish Music, as  
notated by George Petrie.

1582 melodies, selected from three volumes.

London, Boosey and Company, 1902 - 1905.

The Manuscripts are numbered 9278 - 9280,  
National Library of Ireland, Dublin.

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A P P E N D I X    I ILIAM DE NORAIDH'S INTRODUCTION TO IRISH FOLK MUSIC,  
(IN ENGLISH TRANSLATION)

A Gaelic version prefaced a publication in 1965 of forty-five song-examples, selected by De Noraith from his general Collection, and entitled Ceol ón Mumhain.

Page-references in the printed volume have been replaced in the Translation by song-references within the Collection.

## PROLOGUE

The Prologue was written at Kilworth and dated 20 February 1964. It states that what is contained in Ceol ón Mumhain refers to the singing of traditional Irish speakers. The published volume is part of a song-collection made twenty years before in the Province of Munster. The name of the singer and the date of the performance is inscribed under the title of each song.

## SUMMARY OF DE NORAIDH'S PREFACE

### VERSIONS

It is a matter of common knowledge that Irish songs appear in versions. People often ask which is the correct version - as though one were correct and the others faulty. One version is not more correct than another. However, this is not to say that all are of the same excellence. But one will hardly find an example which does not have its own turn of beauty, and its information-value for the student.

When I say that one version is not more correct than another, I am speaking about the music of genuine Gaelic singers. I include those from semi-Irish speaking areas, whose contacts enabled them to absorb the old music, without contamination. Travelling folk, until forty years ago, had the genuine melody of popular songs, even though their English verse was often nonsense. They carried the craft of music with them from one generation to the next. Fiddlers and old pipers present a similar case. They performed dance-music accurately and properly. Unfortunately, their kind has vanished. There remains one who is born and reared as a Gaelic speaker. He is our author and received his music from forefathers. Usually, the older the witness, the weightier his authority.

Even in the same parish, I have never heard a song performed in exactly the same way by any two singers. There were always points of difference, great or small. What one hears is not the song itself but a version of the song.

This also applies to what one reads in print; it is another version, not the song itself. Rarely is the music of any two stanzas exactly the same. This applies especially to slow airs. A change in the number of syllables in a line of text usually brings a corresponding change in the melody. Over against small changes from stanza to stanza, the basic structure of the melody remains the same. A comparison can be made between stanzas two and three at bar 15 of "The Connerys I" (Song No 183). Often, in these changes, there is both craft and artistry. The music becomes more enjoyable and more interesting. Musical turns flow from the good singer as easily as did turns-of-phrase from old poets, when they answered one another in impromptu sallies.

One can say that every traditional singer is an unconscious composer. I remember a Mrs O'Riordan of Ballyvourney, County Cork (80 years old) who opened a book of poems by Owen Rua O'Sullivan (1748-1784). Instead of reciting the poetry, she sang it. An appropriate melody was at hand for each metre, as it occurred<sup>1</sup>.

Both examples numbers 112 and 14 present the old music of the Lament. In this scheme, Doh'-ti-lah is answered by Me-ray-doh. The fragments are from a lament for Art O'Leary, composed in 1773.

The elegy for "Dark Fineen's Son", Song Number 241, was composed in 1809. We do not know how old the music is or by whom it was composed. But, in an amazing way, Timothy Murphy adapted the melody to the text... The same is true of the elegy for "Father Timothy MacCarthy", Song Number 245, sung by Patrick Kelly. This elegy was composed about the year 1869. Now the same basic melody is again present. New stanzas and old music are brought together with supreme artistry.

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TRANSLATOR'S NOTE :

1. This section on Versions seems to relate to improvisation.

### THE CONTAMINATION OF THE MUSIC

Singers, fiddlers and pipers, not reared in Gaelic music, must learn its fundamental principles. The modes should be studied. Usually a tune is tarnished by the intrusion of notes, foreign to the mode. All too frequently, a beautiful melody is spoilt by an unsuitable accompaniment. The melodian and accordian are unsuitable instruments for old-style Irish music. The same censure applies to pipes with regulators, which are unrelated to the old Irish pipe<sup>2</sup>.

### NOTATION OF MUSIC

Not all sounds of Irish music can be accurately notated. Some do not belong to present-day melodic systems; others change pitch during performance. One must add to these difficulties, problems in the matter of rhythm. Apart from simple melodies, with regular metre, it is very difficult to show the rhythm adequately. The reason for this is the instability of tempo within the stanza, in such a way that notes do not have a constant value throughout the tune. Metronomic figures are only general indications of speed, and one should not adhere to them in too rigid a manner. Not infrequently, groups of semi-quavers or demi-semi-quavers are present. If one aspired to sing them at the tempo initially indicated, they could not be performed at all. In such cases, sing the notes as fast as possible, provided that the result is a clear one. Common sense is required!

Certain bar-lines and time signatures are used to indicate the music to the reader. They are not adequate, as fractions of the semi-breve (O) cannot always accurately show the duration of the sounds. Little contractions and extensions

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#### TRANSLATOR'S NOTE :

2. This seems to be a minor echo of Professor Salah El Mahdi's report from Tunesia :

"We have almost lost a great number of our ancient modes - through the use of Occidental instruments, incapable of producing the quarter tones of our music." (A. Danielou: The Situation of Music and Musicians in Countries of the Orient, p. 67.)

and small retardations happen, which cannot be expressed on paper. Often a note written as a minim (♩) is slightly shorter. The crotchet-value would be too short, and the dotted crotchet is out of place in the metre. I have indicated at least where slowing-down of tempo is needed for clarity of melody, or where rhythm has to be slowed down or increased, to match the singing.

## THE CHARACTERISTICS OF IRISH SINGING

### 1. MUSIC AND SPEECH

Usually, and especially, when the air has a regular beat, music takes precedence over speech. The following is sometimes found :

- 1.1 a small word, which does not deserve an accent in speech, receives an accent in the music. This leaves the noun or verb following unstressed. In the text, 'Is gairid a bhfos ann', the stress is on 'a'. Aréir Ar Mo Leabaidh (Song Number 162, bars 2 - 3).
- 1.2 A long note or series of notes on a small word which has short duration in speech, e.g.  
'a', in Siúil A Ghrá (Song number 266, bar 10)  
'an', in Mo Mhúirnín Bhaán (Song number 100, bar 4).

### II. BREATH-RETENTION<sup>3</sup>

Old singers had a custom of making a sudden breathing-stop at unexpected moments in the song. The movement of the music was broken. This custom is well shown in "Bó Bhodhar Bhalbh" (Song number 38). In this song the stop is not always made as frequently as by Mrs O'Riordan. These breaks are not made for inhalation purposes; they effect a kind of rhythmic ornament, and are indicated by a double stroke //. They usually occur after small words. The word 'agus' (and), at the beginning of a line, often receives a sudden breathing-stop, as though it were related to the preceding line.

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#### TRANSLATOR'S NOTE :

3. Breath-retention, or regulation (Irish, cosc anála) is a literal translation of the Sanskrit, prāṇāyāma. In meditation, the yogi regulates the acts of aspiration and expiration, so as to prolong the period of quiescence between the two. This technique is thought to lead towards illumination, through the unveiling of the mind.

In the Irish context, the device of breath-retention seems to effect the high-lighting illumination of important text. (C. Eliot : Hinduism and Buddhism, Vol. I, p. 306.)

Another trait is the sudden stopping of breath on one note, and the stressing of the next note with a slight accent. There is no taking-in of breath between the two notes. In this case, the movement of the music is not broken. The first note is staccato, and is marked by the sign †.

One further trait relates to breath-retention. When a series of rapid notes is sung on a single syllable, the first note is sometimes sung twice. The sound is divided by a fast stop-of-breath, which creates a clean gap between the notes. Examples are found in Song No. 251, bar 10, and in Song No 232, bar 5. A note other than the first may also be broken, as in Song No 237, bar 5.

### III. EXTRA SYLLABLES

A singer sometimes inserts an extra syllable - the short 'a', 'e' and the consonant 'n'. This can happen when two notes appear on a monosyllable. An example, 'dom (a)', is found in Song No 188, bar 16. The first note is allotted to the word 'dom', and the second note to the extra syllable ('a').

### IV. LENGTHENING

A note with ornamental tail, sung on one syllable, is often prolonged. The extent of the lengthening cannot be clearly indicated. The duration is less than that which is implied by the sign ∞. I have used the sign → over notes where these lengthenings occur.

Example: 'Seo', in Seoithín Agus Seó (Song No 274, bar 4)  
'a', in Mo Shlán Chún a'Bhaile (Song No 195, bar 1).

### V. FINAL ACCENT

Sometimes a heavy accent is placed on the last note of a series which occurs on a single word or syllable<sup>4</sup>.

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#### TRANSLATOR'S NOTE

4. This appears as a kind of percussive device, built into the melodic line. Refer also to Song No 84. The device seems to be evident, generally, in a variety of snapped-off endings, and in a percussive style, as in Song No 83. In Song No 83, the sign † is placed over the emphatic notes.



The note is both accented and made staccato :

'aoibhinn', 'tao(i)cadh' in Mo Mhúirnin Bhán. (Song No 100, bars 3, 15).

'tsráid' in 'Sa Mhainistir Lá. (Song No 215, bar 10).

## VI. THE BROKEN LINE

The "old people" sometimes separated a few words at the end of a line from what went before and allowed them to run on into the line which followed. An example is found in "Caoineadh don Athair Ó Maonaigh" (p. 25). "Féin sin", "taobh leat", etc., are separated from the line to which they belong and are joined to the lines which follow.

## Vii. THE SINGABLE CONSONANTS

When a short vowel occurs before the singable consonants, l, m, n, r, the singing takes place on the consonant. One vowel, naturally, is heard as a beginning. If the vowel is a long one, the singing is mainly on the vowel sound; the tongue is not placed against the palate (in the case of l, n, r), nor is the mouth closed (in the case of m) until the sound is almost ended.

Sometimes we hear notes which are natural in one tune raised in another version, so that the tune then belongs to another mode. This provides food for thought and material for research. Examine, for example, two pairs of tunes :

(i) Beidh Teinteacha Cnámh (Song No 244)(Iveragh)  
Aréir Ar Mo Leabaidh (Song No 162)(Uíbh Laoghair)

(ii) Rory of the Hill (Song No 54 b) (Decies, Munster)  
Fonn Mháire Seoghas (Song No 54 c) (Decies, Munster).

One can see that a fundamental music is at the root of each pair, although the modes differ. How did this happen?

Which version came first? Was the change a deliberate one? What caused the change? Had our ancestors formal schools of music?

Sometimes, notes are heard which have not a constant pitch throughout the song. In such cases, it is difficult to be certain of the mode. If the 3rd and 7th degrees were unstable, the tune would fluctuate between modes Do and Re. One could not, then, locate the tune in one mode rather than in the other.

This ambiguity results in a remarkable charm and sweetness; while listening, one can imagine the multiple colours of the rainbow.

Before beginning, old singers in the Irish language gave a short account of the story - that is, if the song had one<sup>5</sup>.

When the song was in dialogue-form, say between a man and a woman, "he said" or "she said" were inserted in apposite places as additional words. These words were not sung but spoken, and so rapidly that they hardly impeded at all the movement of the song<sup>6</sup>.

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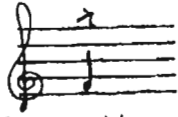
#### TRANSLATORS NOTES :

5. In South India, this is a speech-and-song folkloric form called Hari katha. This form entails the narration of stories, combined with song-punctuations which illustrate the context.
6. In oriental singing there is a close relationship between speech and song. Some Eastern laments begin with word and imperceptibly develop into a melody which can be notated. (László Vikár : "Improvisation dans la musique des peuples de la Moyenne Volga", in Yearbook International Folk Music Council, Vol. 7, p. 107).

## THE ENDING OF THE SONG

Sometimes, during performance of the final stanza, the singer shook hands with one of the listeners. Again, he might strike together, energetically, the finger-tips of both hands; or, instead of singing the last line, he could well speak it rapidly<sup>7</sup>.

## DE NORAIKH'S TERMS AND SYMBOLS INCLUDED IN PUBLISHED VOLUME

A slide : This is a sound which rises during performance. In the case of the following example,  the sound slides quickly from  $f\sharp$  in the direction of  $f\sharp$ . Sometimes the slide begins a little lower than  $f\sharp$ . It is not possible to estimate accurately the length of the slide. This must be learned by listening.

### Symbols :

- Over a note .....A small lengthening of the note.
- ↗ Under the note .....A slide.
- // .....A break in the movement of the music.
- † ..... A holding of breath, without break.
- ,
- ..... A small breathing-pause.

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### TRANSLATOR'S NOTE :

7. In both North and South India, there is a folk tradition of singing stories from the Rāmāyana (epic of Aryan penetration into Southern India). Prose sentences (Hindi in the North, Tamil in the South) are inserted between songs. (Verbal communication, Swami Venkatesananda (Mauritius). In Johannesburg, 22 January 1979.)

VOLUME I

A P P E N D I X    I I IA   T A B L E   O F   T R A N S L A T E D   S O N G - T I T L E S   I N   T H E   D È   N O R A I D H  
C O L L E C T I O N

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A TABLE OF SONG NUMBERS, WITH SONG TITLES, PERFORMERS AND PERFORMANCE/NOTATION DATES IN ENGLISH  
TRANSLATION

SONG NO.	TITLE OF SONG	PERFORMER	PERFORMANCE/ NOTATION DATE
1	The Bundle of Rushes	Michael Landers	24 June 1940
2	On the Banks of the Blackwater (River Avonmore)	Michael Landers	10 July 1940
3	Song of the Peat (Turf)	Patrick O'Leary	10 July 1940
4	Moycolpagh is Sultry	Patrick O'Leary	10 July 1940
5	On St. Patrick's Day, I was -	Patrick O'Leary	10 July 1940
6	A Perfect Maiden	Declan Lynch	9 August 1940
7	The March of the Hen (The Hen-Parade)	Declan Lynch	29 May 1940
8	What Business is that of His?	Michael Dineen	12 September 1940
9	A Mock - Lament	Lawrence Kiely	29 July 1940
10	A Lament for Kate Walsh	Lawrence Kiely	6 August 1940
11	Driving the Calves through the Wasteland	Lawrence Kiely	29 July 1940
12	The Roll of Smuggled Tobacco (baton-like)	Lawrence Kiely	30 August 1940
13	My Sweet Little Flower (A Child's Song)	Lawrence Kiely	30 August 1940
14	Lamenting Women, Cease your Crying	Lawrence Kiely	30 August 1940
15	The Fox (Reynard)	Maurice O'Brien	27 May 1940
16	Kilcash (Lament over Destruction of Woods)	Maurice O'Brien	27 May 1940
17	There is a Girl in this Village	Martin Fitzgerald	1 July 1940
18	My Woe and my Grief	Martin Fitzgerald	No longer in original manuscript
19	Between Ardmore and Youghal	Mary Morrissey	29 June 1940
20	A Deceiving Vision	Mrs Donaldson, nee Fahy	1 July 1940
21	A Lament for Father Mooney	Mrs Donaldson, nee Fahy	18 July 1940
22	While Filling Water, - (I saw a fair young woman)	Patrick Lane	3 July 1940
23	My Pretty Brown Maid	Patrick Lane	3 July 1940

SONG NO.	TITLE OF SONG	PERFORMER	PERFORMANCE NOTATION DA
24	Late One Evening, as I Rambled	Patrick Lane	3 August 1940
* 25	There is a Girl in this Village (2)	Richard Cany	9 August 1940
26	It is not Day, not nearly	Mrs Lynch	6 September 1940
27	Hush, hush, my Darling	Mrs Lynch	6 September 1940
28a	Cocaí Có Caoc (Child's Song)	Mrs O'Connell	10 September 1940
28b	"Moo-oh" says the Cow (Child's Song)	Mrs O'Connell	10 September 1940
29	She will go thickening Flannell (Homespun) (Child's Song)	Mrs O'Connell	10 September 1940
30	"The Fairhaired Merchant" (Ship's Name)	James Kenneally	30 August 1940
31	Young Donald	Mrs Michael Kenneally	30 August 1940
32	The Song of Blacksmith John	Michael Landers	4 October 1940
33	My Beloved Forever	Mrs William O'Riordan	18 October 1940
34	Hard Conditions	Mrs William O'Riordan	2 October 1940
35	Our John's Little Tune (Child's Song)	Mrs William O'Riordan	2 October 1940
36	The Gay Maiden (1)	Mrs William O'Riordan	2 October 1940
37	The Wild Goat (Nickname)	Mrs William O'Riordan	7 October 1940
38	"The Deaf and Dumb Cow" (A Barrel of Stout)	Mrs William O'Riordan	7 September 1940
39	Caherleagne	Lawrence Kiely	30 August 1940
40	Whit Monday Morning	Lawrence Kiely	11 October 1940
41	You Promised Me	Lawrence Kiely	27 September 1940
42	Whom Will You Send with Me?	Michael Dineen	12 September 1940
43	Baby, Baby ! (Child's Song)	Mrs William O'Connell	10 September 1940
44	Lull to Sleep (Cradle Song)	Mrs William O'Connell	10 September 1940
45	Let's Go on Drinking (2)	Mrs William O'Connell	10 September 1940

SONG NO.	TITLE OF SONG	PERFORMER	PERFORMANCE / NOTATION DATE
46	Shuffling and Confusion (Child's Song)	Mrs William O'Connell	10 September 1940
47	A Year ago Tomorrow, I married	Mrs William O'Connell	10 September 1940
48	I Went to Buy Shoes	John Connery	30 December 1940
49	John Lane	Michael O'Brien	16 December 1940
50	My Bright Love and Treasure	Michael O'Brien	16 December 1940
A 51	Young Willie and Mary (English Text in manuscript)	Michael O'Brien	16 December 1940
52	Sheila	Michael O'Brien	20 November 1940
53	Farewell and a Blessing to Life's Troubles	Michael O'Brien	20 November 1940
54	Nellie of my Heart (Three Versions)	Michael O'Brien	19 November 1940
55	The Connerys (2) (Convicted and Transported)	John Curran	11 December 1940
56	I was Walking in Mid-winter	Mary Burke	6 December 1940
57	Eileen, my Secret Love	Mrs Lynch	6 September 1940
58	If My Mother were Alive	Mrs Lynch	6 September 1940
59	A Little Tune for a Baby (2) (Lullaby)	Mrs John Curran	11 December 1940
60	A Little Tune for a Baby (3) (Lullaby)	Mrs John Curran	11 December 1940
61	On the Banks of the River Lee (1)	Mrs Donaldson	1 July 1940
62	I have no Idea (as to Whom I should Marry)	Mrs O'Riordan	7 September 1940
63	Kathleen, Depart	Father James Flynn	18 December 1940
64	The Entire Chicken in the Soup	Lawrence Kiely	16 December 1940
65	While Travelling the Road, one Night	Lawrence Kiely	27 September 1940
66	A Reel (Dance)	Lawrence Kiely	16 December 1940
67	Araglen ("In Lonely Araglen of the Music")	Mary Mulcahy	6 December 1940
68	A Foggy Morning	James Flynn	20 December 1940

SONG NO.	TITLE OF SONG	PERFORMER	PERFORMANCE / NOTATION DATE
69	A Pleasant Morning in Autumn	Philip Foley	20 November 1940
70	Beloved, Come Home with Me	Philip Foley	22 November 1940
71	On Sunday, as I Travelled	Philip Foley	30 November 1940
72	The Sloe-Tree ('My Love is like a Blossom of the Sloe-Tree')	Philip Foley	22 November 1940
73	Sunday Morning, (As I went to Youghal)	Philip Foley	20 November 1940
74	Sallow John, the Piper	Mrs O'Riordan	18 October 1940
75	Flickering Little Taper (1) (Child's Game)	Mrs O'Riordan	2 October 1940
76	Single Jig (3)	Heard in Kilworth, about 1926	18 January 1941
77	Margaret Hanley	Mary de Noraïdh) Collector's	18 January 1941
78	Elleneen Brown	Mary de Noraïdh) Mother	18 January 1941
79	Little Weaving Song (1)	Michael Dineen Junior	12 September 1940
80	As I went North	Michael O'Brien	19 November 1940
81	O Pretty Young Girl	Michael Tryn	19 November 1940
82	John Cullinane's Daughters	John Curran	16 December 1940
83	Have Esteem for Ireland	John Conroy	30 December 1940
84	The Big-hearted Tailor	Lawrence Kiely	29 July 1940
85	If all Those Pretty Fair Maids (English Text)	Mary de Noraïdh, Collector's Mother	Heard in Youth
86	Early One Morning	Michael Dineen	12 September 1940
87	Dark Lady of the Glen	Michael Dineen	12 September 1940
88	On the Banks of the River of Jewels	Michael Dineen	12 September 1940
89	Do you Remember that Day ?	Father James Flynn	18 December 1940



SONG NO.	TITLE OF SONG	PERFORMER	PERFORMANCE / NOTATION DAT
90	Flax-Town	Thomas Hackett	5 March 1941
91	Ned of the Hill (A Fugitive)	Thomas Hackett	5 March 1941
92	Late in the Morning (1)	John Lane	8 November 1940
93	Late in the Morning (2)	Thomas Hackett	10 January 1941
94	In Kilworth, West	Thomas Hackett	10 January 1941
95	Single Jig	Mary de Ncraidh (Collectors Mother)	4 April 1941
96	Hushaby, Lullaby	Father James Flynn	22 March 1941
97	Darling Kitty	Lawrence Kiely	6 August 1940
98	I Loved a Woman, Graceful as a Sea-gull	Lawrence Kiely	6 August 1940
99	Sharp is my Loss (Lament)	Richard Cany	9 August 1940
100	My Fairhaired Love	Mrs Kenneally	30 August 1940
101	As I went through the Little Town Called Éire	Mrs Kenneally	30 August 1940
102	This is What I hear my Family say continually	Mrs O'Connell	20 August 1940
103	Little Weaving Song (1)	Mary Smith	14 February 1941
104	I'm in Debt	Patrick O'Leary	17 August 1940
105	John O'Dwyer of the Glen	John Lane	17 July 1940
106	Yellow Burke from Keem (1)	Mrs Denis O'Riordan	12 May 1941
107	Yellow Burke from Keem (2)	Mrs William O'Riordan	13 May 1941
108	I shall Go, You will Go, West through the Glen	Daniel Kelleher	10 May 1941
109	'Moo', says the Cow (Child's Song)	Daniel Kelleher	10 May 1941
110	My Baby will go, will go to the Winter Fair	Michael Lucey	6 June 1941
111	Oh, for a Week from To-day! (Servant's Song)	Donald Kelleher	27 June 1941
112	Friend of my Heart! (Lament)	Mrs Mary O'Connell	11 June 1941
113	The Old Fellow (Never marry an Old Man)	Eileen McSweeney	1 July 1941

SONG NO.	TITLE OF SONG	PERFORMER	PERFORMANCE / NOTATION DAT
114	He's My Baby, My Treasure (1)	Mary de Nora <sup>idh</sup> (Collector's Mother)	21 October 1941
115	He's My Baby, My Treasure (2)	Mrs Nell O'Riordan	14 May 1941
116	When I rose in the Morning	Dermot O'Connell	4 July 1941
117	Dermot, Friend of Friends	Olaf Lynch	12 June 1941
118	Bang on the Knocker	Dermot Lehane	30 June 1941
119	A Board of Deal (Plank of Bog-wood for a Bed)(2)	Conor Buckley	29 June 1941
120	A Board of Deal (1)	Mrs William O'Riordan	28 July 1941
121	Over and Back (Cradle Song)	Mrs Denis O'Riordan	16 June 1941
122	Lull to Sleep (2) (Child's Song)	Michael Lucey	31 July 1941
123	One Soft, Pleasant Morning	Mrs Nell Twomey	24 July 1941
124	My Love and My Darling	Mrs Nell Twomey	24 July 1941
125	I am Lying on your Grave	Mrs Nell Twomey	24 July 1941
126	That Tragic Monday	Mrs Denis O'Riordan	Undated in manusc.
127	My Little Love (lit. Little Calf)	Mrs William O'Riordan	25 July 1941
128	She Wept for Grief	Mrs Mary O'Connell	1 August 1941
129	Monday Market	Mrs William O'Riordan	28 July 1941
130	Sit You Down and Rest	Mrs William O'Riordan	25 June 1941
131	The Yellow Goat will Wed a Wife	Mrs William O'Riordan	17 June 1941
132	O, Let it Rock with me (1) (Cradle Song)	Mrs William O'Riordan	25 June 1941
133	Old Pat Rafferty	Mrs William O'Riordan	17 June 1941
134	Great Lamentation (Mock Lament)	Daniel Kelleher	10 May 1941
135	If You see Cormac (A Lament)	Daniel Kelleher	10 May 1941
136	When My People Think I'm Sleeping	Daniel Kelleher	7 June 1941

SONG NO.	TITLE OF SONG	PERFORMER	PERFORMANCE / NOTATION DATE
137	0, Let it Rock with Me (2) (Cradle Song)	Daniel Kelleher	17 November 1941
138	The Tall Tramp of the Boq-Road	Olaf Lynch	9 June 1941
139	Once, a Very Old Woman	Olaf Lynch	9 June 1941
140	Were Little John to Marry (Child's Song)	Olaf Lynch	9 June 1941
141	Flickering Little Taper (2)	Olaf Lynch	9 June 1941
142	Drinker's Song	Olaf Lynch	12 June 1941
143	Little John I'm Ashamed	Olaf Lynch	12 June 1941
144	On Rising Early One Morning	Olaf Lynch	12 June 1941
145	Hen-Disease	Mrs Healy	16 June 1941
146	0, Woman of the House, What's your Worry?	Mrs Healy	26 June 1941
147	Let's Praise Sheila Duggan	Mrs Denis O'Riordan	16 June 1941
148	Flickering Little Taper (4)	Mrs Denis O'Riordan	12 May 1941
149	The Sooty Pothook (Nickname)	Michael Lucey	8 May 1941
150	If I Die a Tramp...	Patrick O'Leary	17 August 1940
151	If I should die Tomorrow...	Mrs Healy	1 July 1941
152	Hail to You, Little Bird	Conor Buckley	6 July 1941
153	A cask of Butter (to be sold in order to pay Taxes and buy Shoes)	Mrs Nell Twomey	8 July 1941
154	The Cardinal	Mrs Nell Twomey	8 July 1941
155	Praise to my Little Sack! (Stolen from me)	Daniel Kelleher	10 May 1941
156	Whirligig	Dermot Lehane	10 June 1941
157	November Timothy (A 'White Boy' who was Hanged)	Dermot Lehane	10 June 1941
158	The Old Fellow (1) (Theme: Never Marry an Old Man)	Mrs Thomas O'Riordan	14 May 1941

SONG NO.	TITLE OF SONG	PERFORMER	PERFORMANCE, NOTATION DATE
159	Little Cuckoo	Michael Lucey	9 May 1941
160	Young O'Brien	Michael Lucey	9 May 1941
161	Stay, Stay, you Little Rogue!	Dermot Lehane	30 May 1941
162	Last Night, as I lay Sleeping	Dermot Lehane	30 May 1941
163	One, Lovely, Sunny Morning	Mrs Healy	1 July 1941
164	Little Pat Rafferty (1)	Mary de Noraídh	} Collec- tor's Mother 5 February 1942
165	A Little Tune for a Baby (1) (Lullaby)	Mary de Noraídh	
166	I have been in Grief for Some Time	Mrs Twomey	
167	Fair-Haired Muirteen, I grieve that you go to other Women	Mrs Twomey	10 July 1941
168	Hornpipe I (Dance)	Denis Murphy	10 December 1941
169	Hornpipe II (Dance)	Denis Murphy	10 December 1941
170	Thunder at a Wake	Lawrence Kiely	6 August 1940
171	If you were to see the Fair-haired Beauty	Mrs O'Connell	18 June 1941
172	Now the Times they are Drawing Nigh (English Text in Manuscript)	Mrs O'Connell	18 June 1941
173	Oh, My Lovely One! (A Milking Song)	Mrs Sheila O'Riordan	25 June 1941
174	Oh, Daniel Scanlon, Best of Men!	Mrs Twomey	10 July 1941
175	A Ballad-Tune	Mrs O'Connell	13 June 1941
176	Once, while walking through the Green Fields	Patrick Nealis	9 May 1941
177	If the Kingdom of Ireland were Mine	Richard Cahy	23 July 1940
178	John O'Dwyer of the Glen (3)	Fr James Flynn	22 March 1941
179	Ballyvourney (Place name in County Cork)	Dermot Crowley	3 July 1941

SONG NO.	TITLE OF SONG	PERFORMER	PERFORMANCE / NOTATION DATE
180	The Rose of Sweet Tipperary(English Title in Manuscript)	A Travelling Man,Kilworth	1 January 1930
181	The Little Pig	Dermot Lehane	9 July 1941
182	Oh, Mary O'Leary (1) (Patriotic Song)	Dermot Lehane	9 July 1941
183	The Connerys (1)	John Lane (Lyons)	16 July 1940
184	A Lament (4)	Michael Lucey	29 July 1941
185	On the Banks of the River Lee (2)	Dermot Lehane	9 July 1941
186	A Flickering Little Taper (3)	Michael Lucey	21 July 1941
187	Rise Up, my Boy, and Harness your Horse	Michael Lucey	21 July 1941
188	Last Night I had a Vision	Conor Buckley	6 July 1941
189	Double Jig (a) Kilworth Version (b) Stephenson's	(b) Stephenson, a piper; about 1870	14 May 1942 (Notated)
190	The Glens	William Howley	6 June 1942
191	The Little Tune of John the Piper (Child's Song)	Michael Lucey	29 July 1941
192	Behind the Dark Moon	Mary Quill	7 November 1940
193	The Splinter of Blackthorn	Sarah Gorham	21 May 1942
194	Father O'Donnell	Sarah Gorham	21 May 1942
195	Farewell to Home!	Daniel O'Sullivan	17 May 1942
196	On a Sunday, a Mass-Morning	Daniel O'Sullivan	13 June 1942
197	The Glen of Treasures (Beauties of Nature)	Daniel O'Sullivan	11 June 1942
198	My Story is a Long and Sad One	Daniel O'Sullivan	11 June 1942
199	The 'Yellow Goat' will Wed a Wife (2)	Father Timothy Curnane	15 June 1942
200	Another Jugful!	Michael D.O'Sullivan	21 June 1942

SONG NO.	TITLE OF SONG	PERFORMER	PERFORMANCE / NOTATION DAT
201	Between Ardmore and Youghal (2)	Michael D. O'Sullivan	21 June 1942
202	I'm a Stranger in this Country (English Text)	Michael D. O'Sullivan	28 June 1942
203	One Evening of Late (English Text in Manuscript)	Michael D. O'Sullivan	28 June 1942
204	There lived a Rich Man (English Title)	Michael D. O'Sullivan	28 June 1942
205	I am a Mariner	Michael D. O'Sullivan	23 June 1942
206	I was once a Strong Man	Michael D. O'Sullivan	5 July 1942
207	Cold and Wet, my Homestead	Michael D. O'Sullivan	3 July 1942
208	A Hundred Praises to the King of Angels	Michael D. O'Sullivan	3 July 1942
209	On Limerick Road	Marcella Keohane	16 June 1942
210	Auburn, Young and Queenly	Marcella Keohane	10 June 1942
211	Hushaby, My Pet : Cry no More	Mortimer O'Shea	25 June 1942
212	A Comb for my Hair	Peg O'Sullivan	23 June 1942
{ 213	The Witch of Gabhal (1) (An Estuary)(Place Name)	Fr Timothy Curnane	30 June 1942
{ 214	The Witch of Gabhal (2)	Fr Timothy Curnane	30 June 1942
215	In Mainistir (while in a Public House)	Mortimer O'Shea	1 July 1942
216	One Soft, Pleasant Morning	Mortimer O'Shea	25 June 1942
217	"Where are you going?" says 'Dawn-of-Day'	Mortimer O'Shea	1 July 1942
218	Mary of the Golden Hair	Daniel Harrington	25 June 1942
219	The Edge of the White Rock	Daniel Harrington	25 June 1942
220	The Bailiff	Michael O'Sullivan	3 July 1942
221	Life and Health (To your Good Health!)	Michael O'Sullivan	28 June 1942
222	Glen Garriff's Bay (English Text in Manuscript)	Timothy McCarthy	1 July 1942

SONG NO.	TITLE OF SONG	PERFORMER	PERFORMANCE / NOTATION DAT
223	Early in the Morning, I walked by the River Slaod	Patrick Kelly	14 September 1942
224	Plump-handed Edward	Patrick Kelly	17 September 1942
225	Brother of my Heart	Patrick Kelly	17 September 1942
226	By Chance, I was in Ballyhinch Bay	Patrick Kelly	17 September 1942
227	I shall trust no longer in the Happy Outcome of Events	Patrick Kelly	13 September 1942
228	O'Neill's Castle	Patrick Kelly	13 September 1942
229	Last Night, I was without a Sorrow	Patrick Kelly	14 September 1942
230	I believe that Whiskey is the Noblest Thing on Earth	Timothy Murphy	9 September 1942
231	They carried Me off to a Deserted Place	Timothy Murphy	20 September 1942
232	When the Bailiff moves out	Timothy Murphy	10 September 1942
233	Fourteen Days ago, I set out for the Mountain	Timothy Murphy	11 September 1942
234	The Yellow Hen (Mock-Lament)	Timothy Murphy	17 September 1942
235	Ballinamona (Village by the Bogland)	Timothy Murphy	17 September 1942
236	My Fair-Haired Sweetheart (2)	Timothy Murphy	8 September 1942
237	Lament for a Young Blacksmith	Timothy Murphy	9 September 1942
238	Ho! Old Man! May the Sod be Laid on You! (Theme: Never Marry an Old Man)	Timothy Murphy	22 September 1942
239	Last Night, as I thought on Life's Events	Timothy Murphy	19 September 1942
240	As I passed through Dublin	Timothy Murphy	10 September 1942
241	Elegy for Dark-haired Fineen	Timothy Murphy	9 September 1942
242	I was Shamed, Disgraced	Timothy Murphy	10 September 1942
243	The Hornless Cow	Timothy Murphy	8 September 1942
244	Bonfires will Blaze (in Iveragh)	Patrick Kelly	14 September 1942

SONG NO.	TITLE OF SONG	PERFORMER	PERFORMANCE / NOTATION DATE
245	Elegy for Timothy MacCarthy	Patrick Kelly	13 September 1942
246	Denis, it Grieves Me deeply	Patrick Kelly	14 September 1942
247	A Hop, or Slip Jig (Dance)	Mary de Noraídh (Collector's Mother)	17 June 1943
248	I am a Cheerful Little Girl	Sylvester Donnelly	21 September 1942
249	Mary, My Sweetheart	Sylvester Donnelly	21 September 1942
250	Lament of Women in the Slaughter of Battle	Mrs Teresa Bradley	20 September 1942
251	Kathleen of the Curling Hair (Lament)	Mrs Bridget Kenneally	28 August 1940
252	Reel (6) (Dance)	Liam de Noraídh	26 June 1943
253	Most of All, I would want to be Young Again	Mrs Mary O'Connell	25 July 1943
254	The Wind Subsided in the Night	Mrs Mary O'Connell	25 July 1943
255	The Shining White Calf (2)	Mrs Mary O'Connell	25 July 1943
256	Festival Evening	Mrs Mary O'Connell	29 July 1943
257	I am a Very Young Man	Mrs Mary O'Connell	29 July 1943
258	The Tawny Horse	Mrs Mary O'Connell	2 August 1943
259	Level Hill of the Dark Woman	Mrs Mary O'Connell	6 August 1943
260	Let's Go on Drinking (1)	Mrs Sheila O'Riordan	26 July 1943
261	The Shining White Calf (1)	Mrs Sheila O'Riordan	25 July 1943
262	The Weaver	Mrs Sheila O'Riordan	26 July 1943
263	I am Thinking of You Always	Mrs Sheila O'Riordan	28 July 1943
264	Shake up your Back, you Lazy Old Boy!	Mrs Sheila O'Riordan	28 July 1943
265	Late, One Evening as I was Strolling	Mrs Sheila O'Riordan	3 August 1943
266	Come, My Love!	Mrs Sheila O'Riordan	3 August 1943
267	Hurry the Jug! (English Title in Manuscript)	Michael Lucey	28 July 1943



SONG NO.	TITLE OF SONG	PERFORMER	PERFORMANCE / NOTATION DATE
268	Sallow Timothy	Michael Lucey	28 July 1943
269	Over and Back (2) (Cradle Song)	Michale Lucey	1 August 1943
270	The Storm is Loud	Olaf Lynch	3 August 1943
271	They Carried Me Off to Limerick Jail	Olaf Lynch	3 August 1943
272	Stop, Stop, You Little Rogue!	Olaf Lynch	3 August 1943
273	The Poor Old Woman (Ireland)	Mrs Sheila O'Riordan	10 August 1943
274	Hushaby, Lullaby	Mrs Sheila O'Riordan	10 August 1943
275	Your Two Children - Spring and Summer	Mrs Mary O'Connell	10 August 1943
276	Soldier, Soldier, Will you Marry?	Mrs Mary O'Connell	11 August 1943
277	A Reel (4)	Mary de Noraïdh (Collector's Mother)	30 May 1944
278	Song of the River Lee	Dermot Crowley	11 August 1943
279	If I owned One Full White Field, Untilled	John Kevane	27 September 1943
280	Wild Roving (English Title in Manuscript)	Mary de Noraïdh (Collector's Mother)	2 August 1944
281	Last Night, in Meditation	Mrs Bridget Kenneally	28 August 1940
282	Hushaby, Lo!	Mrs Bridget Kenneally	13 May 1947
283	A Reel (1)	Mrs Bridget Kenneally	13 May 1947
284	A Single Jig (2)	Mary de Noraïdh (Collector's Mother)	16 December 1947
285	We shall leave that as it is	Mary de Noraïdh (Collector's Mother)	27 March 1940
286	A Reel (Dunmahon Reel) (3)	Mary de Noraïdh (Collector's Mother)	12 July 1947

SONG NO.	TITLE OF SONG	PERFORMER	PERFORMANCE / NOTATION DATE
287	A Reel (5)	Anne Heskin	19 June 1947
288	The Gay Girl (2)	Daniel Keohane	13 November 1946
289	A Lament	Michel Duggan	21 November 1946
290	A Tune	Michael Duggan	21 November 1946
291	Had I a Pair of White Wings!	Lawrence Kiely	15 April 1947
292	This is What I Hear being Debated	Michael Tryn	7 November 1946
293	A Lament for the Luceys	John Kevane	25 September 1943
294	Oh, Mary O'Leary! (1)	William Howley	9 July 1940
295	A Dirge for the Quill Family	Conor Buckley	6 July 1941
296	The Jail of Clonmel (English Title in Manuscript)	Mary de Noraïdh (Collector's Mother)	12 October 1948
297	How are All of You in there? (Reply : We are dying and dead.)	Mary de Noraïdh (Collector's Mother)	14 October 1948
298	Margaret Kelly	Peg Twomey	28 October 1959
299	The Irishman (English Title in Manuscript)	Dave Barry	Undated in Manuscript.
300	The Humours of Bandon Town	Liam de Noraïdh	Undated in Manuscript.

A P P E N D I X    I V

SELECTED TRANSLATIONS OF TEXTS FROM THE GAELIC OF  
DE NORAIDH'S COLLECTION  
(IN NUMERICAL ORDER)

Pages 175 - 220

# A P P E N D I X    I V

## LIST (IN NUMERICAL ORDER) OF SELECTED TRANSLATIONS OF TEXTS FROM THE GAELIC OF DE NORAIDH'S COLLECTION

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<u>SONG NO :</u>	<u>SONG TITLE (TRANSLATION)</u>
1	The Bundle of Rushes
2	By the Great River (The Blackwater)
14	Weeping Women
21	A Lament for Father Meaney
30	The Fair Trader <sup>(1)</sup>
37	The Wild Goat
38	The Deaf and Dumb Cow <sup>(1)</sup>
39	Castleleague
55	The Connerys <sup>II</sup>
92 and 93	Late in the Morning
108	I will go and so shall you (A Child's Song)
112	Friend of my Heart
127	My Little Calf
149	The Sooty Pothook (Nick-name)
159	Little Cuckoo (Child's Song)
160	Young O'Brien
162	Last Night as I Slept
182	Mary O'Leary
183	The Connerys <sup>I</sup>
188	Last Night I had a Vision
195	Farewell to Home
215	In Mainistir
219	On the Edge of Carrick Bawn <sup>(1)</sup>
227	I Shall Trust No Longer
234	The Yellow Hen (Mock-Lament)
236	My Fair Sweetheart
237	Lament for a Young Blacksmith
241	Elegy for Dark Haired Fineen's Son
244	Bonfires will Burn
245	Elegy for Timothy MacCarthy
251	Kathleen of the Curling Hair (A Lament)
266	Come, March on, My Love!
268	Yellow Tim
293	Lament for the Luceys

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## SONG NUMBER 1

## THE BUNDLE OF RUSHES

On a dewy morning I walked along the strand.  
With me were noble hounds and gun.  
Then, whom should I meet but a stately woman  
(beautifully white her neck!)  
She carried a bunch of rushes, greenest of the  
green.

I gazed upon the lonely bay without a soul;  
I came to her and coaxed from her a kiss.  
Calmly she said: "Good sir, please don't disturb me,  
And scatter my rushes, troublesomely picked."

(His reply): "Should you have a duty, take it calmly.  
Let's be together and share this loneliness.  
Should I scatter your rushes, others will remain  
there;  
I'll cut another large bunch for you - and, with it,  
a load to go as well."

(Her reply): "Rest, John, awhile, don't go to  
the wood 'til day.  
I'll easily tell your case, just as it stands.  
Easy your load to bear, in grief and death-pang,  
But should your wife have left you, my pity!  
Hopeless your case!"

(His reply): "When I was young and strong I'd go  
a-drinking.  
A glass and quart I'd drink to you and call for more.  
With a sweet girl by my side I'd drink in company,  
Even though a trifler might challenge, who never  
ventured a shilling to a crown

2

## SONG NO 1

My choice would be a sweet girl from that district.  
An ugly wife would kill me in a year.  
Darling, don't leave; let's cross the sea together,  
And I'll cut rushes for you, as fine as you have  
seen."

---

The text appears to be defective, and the story of the song is not very clearly told. This seems to be a poorly-preserved version of a well-known title in the Gaelic folk-song tradition.

## SONG NUMBER 2

BY THE GREAT RIVER  
(THE BLACKWATER)

Splendid the land where we shall go<sup>(1)</sup>,  
 By the Blackwater<sup>(2)</sup>, in the Decies' country<sup>(3)</sup>.  
 There the thrush and blackbird sing,  
 And the mountain-deer is chased to rest.  
 Sweet nuts bow low the trees,  
 And blossoms, the apple branches.  
 The cuckoo is heard in early summer,  
 And the corncrake sounds in the green grass.

Don't marry any jet-black boor<sup>(4)</sup>.  
 He will argue with you endlessly.  
 Day and night he will fight and quarrel,  
 Holding against you the world's sins.  
 Believe me, dearest, and ponder well  
 The truth I have outlined for you.  
 Rather go with a boy from Blackwater's shore:  
 He will never cause you a day's sorrow.

(1) This poem combines an invitation to the "Land of Promise" with some down-to-earth advice about marriage politics! The old invitation-theme to the Land of Youth is inverted: Here it is male, not female who beckons.

(2) The River Blackwater flows through Counties Cork and Waterford.

(3) The Decies' country is, roughly, South-East Munster.

(4) Songs, like this one, sometimes carry a didactic message. Frequent performance provided a type of pre-marital advice.

## SONG NUMBER 14

## WEEPING WOMEN

Weeping women, cease your lament so that my bright love may have a drink before going to school. There he shall learn neither literature nor music, but the carrying of clay and stone.

---

This is the second Lament fragment which relates to the final burial of Art O'Leary. The following historical points throw light on the fragment :-

O'Leary's adversary, named Morris, arranged that burial in a Catholic cemetery would be precluded. The body of Art O'Leary was left under clay, in a field near the family burial ground, at Cill Martyr. Six months later, it was removed and interred at Mainistir Cill Chr  , the burial place of another branch of the family.

There are various interpretations of having 'a drink, before going to school' :

- (i) A popular explanation relates to the sprinkling of the coffin with blessed water - a feature of Roman Catholic burial services.
- (ii) It has also been noted that a tavern was situated near the cemetery. Before the burial, drinks may well have been an item on the programme.
- (iii) Perhaps the most likely is that a monastery-school was once located near the cemetery; hence the reference, 'going to school'.

The realism of the lament lies in the image of the grave as a school where one begins a new way of life. Carrying the burden of clay and stone presents the idea of a new school of experience.



## SONG NUMBER 21

## A LAMENT FOR FATHER MEANEY

I have a sharp and long-enduring sorrow. Today I am angry with you - a rare event<sup>(1)</sup>. All night, your chalice stood by your bedside. Arise, it's morning. Elevate your chalice, high above your forehead. Show it clearly to the congregation<sup>(2)</sup>. And do not allow a priest to stand in your vestments, until there comes one of the Meaney clan<sup>(3)</sup>.

- 
- (1) This song features the usual apostrophe and the grim realism of Irish lament.
- (2) In the old Roman rite for celebration of Mass, the celebrant did not face the people. In the estimation of the congregation, the elevation of the chalice (not seen otherwise) was viewed as the most dramatic moment of the service.
- (3) The singer, Mrs Donaldson, was unable to provide any information about Father Meaney. Another singer, Lawrence Keeley, had a story that three Meaney brothers were successively parish priests in Cill Rosanta, County Cork. Father John Meaney of the lament was popularly accredited with considerable spiritual power. (De Noraídh's Diary Manuscript, 872, pages 76/77 and 70.)

The concept of an 'ecclesiastical family', as implied in "... until there comes one of the Meaney clan", was an accepted one in Irish life. Examples are mentioned in Edward MacLysaght's IRISH FAMILIES.

## SONG NUMBER 30

THE FAIR TRADER<sup>(1)</sup>

Rounding the head of Kinsale, the vessel was splitting<sup>(2)</sup>.  
 The mate went aloft.  
 He called, screamed and shouted to the men  
 That they were as good as drowned and were  
 being left to the flood.

Ireland, a hundred sad farewells! This wind drives  
 us far apart.  
 Strong waves sway our ship and, through eyes of tears,  
 I shall view another island.

On Easter Sunday morning, I lay weakly on my berth.  
 I knew not the ship's course. Wind from north-east  
 blew unchangingly.  
 We neared a country where thousands go, but whence  
 none return.

We lost our Captain; with sad affection, I remember  
 his promise that we would, one day, dance at his wedding.  
 Overboard went roundtop and bowsprit.  
 The mast was all but lost; human strength alone  
 preserved it.

Dear Dave Power, on board your ship and high upon  
 your bunk.  
 You are my grief and sorrow; no tranquil waters here,  
 no change of wind!  
 Should the King of Graces not preserve us,  
 we sail towards death.

---

(1) The title is a ship's name. (Collector's Footnote).  
 The name suggests a commercial vessel.

(2) The opening line presents a geographical puzzle.  
 Literally, "Coming from the west around Kinsale"

---

suggests Britain as a destination. The line of thought would more easily fit in with Australia or America. Thousands of Irish were transported to Van Diemens Land. A vivid account of such a sea-voyage and of prisoners' conditions is contained in the Jail Journal of John Mitchell (1815 - 1875).

## SONG NUMBER 37

## THE WILD GOAT

## I

Jean is a pretty girl. She wears a shop-made dress.  
Lovely, her finger with its golden rings: She is  
off to marry 'the Wild Goat'<sup>(1)</sup>.

Refrain: Ailliliú, puilliliú<sup>(2)</sup>,  
Ailliliú, he is the Wild Goat...

## II

My Dad has promised me a fine dowry, a yellow breeches and  
a fur vest; a whole dozen small, young chickens, and  
a good little rooster to play with them.

Refrain: Ailliliú, puilliliú,  
Ailliliú, he is the Wild Goat ...

## III

As I went North by the river Laune<sup>(3)</sup>,  
A tavern-woman came towards me.  
Gently I asked if she had seen  
That wretch whom they call the 'Wild Goat'.

(1) This is obviously a nick-name. In Munster, there is considerable background of goat-lore. Most famed of Irish fairs is Puck, held annually, over three days, in Killerglin, Co. Kerry. August 10th is Gathering-Day, August 11th, Fair-day, and August 12th, Scattering-Day. A goat is installed as 'King of the Fair'.

(2) 'Ailliliú' and 'Puilliliú', of the refrain, appear to be an improvisation on the church-word 'Alleluia'.

2  
SONG NO 37

(3) The third stanza is found in and included from the De Noraídh Diary, M.S. 872, page 263.

The following of the river Laune from Loch Leane, Killarney, to the sea, would skirt Killorglin.

## SONG NUMBER 38

A DEAF AND DUMB COW<sup>(1)</sup>

Roche bought a cow at the fair for five golden guineas:  
 A crown was paid as earnest.  
 She had a pretty udder and well formed horns;  
 But for yield of 'milk' O'Leary bought her ...  
 Do you understand my case, good woman of the inn?<sup>(2)</sup>

Here is a cow that neither kicks, milks nor calves.  
 Deaf and dumb, she answers no one's call.  
 But, from her back, alight violence and destruction;  
 'Ditch-water' is sold as expensive drink ...  
 Do you understand my case, good woman of the inn?

If you do understand, good woman of the inn,  
 Fill a quart on this counter - should you have it there.  
 And we'll drink the health of the herding woman,  
 Who milks the cows without drinking a drop ...  
 Do you understand my case, good woman of the inn?

---

(1) Collector's Note: "The deaf and dumb cow" was a barrel of stout.

(2) On the simplest level, the song is humorous, and sounds like "fishing for a drink". Only locals, who knew Roche and O'Leary, were au fait with all the facts.

The refrain carries much of the subtlety of the poem. It is possibly a sly reference to the vending of illicit liquor.

## SONG NUMBER 39

## CASTLELEAGUE

- (Boy) I often went west to Castleleague<sup>(1)</sup>,  
 Seeking my first love who left me behind,  
 bereft of my reason<sup>(2)</sup>.  
 Unless I marry my 'store' before next Shrove<sup>(3)</sup>,  
 I shall die of grief before the year is out.
- (Girl) Allow no loneliness or grief to bind your heart.  
 I would marry you on a crown from the Church of  
 Christ<sup>(4)</sup>.  
 I would prefer you without a farthing in all  
 the world  
 To a man with pounds, and my coach for the  
 road.
- (Boy) I said good-bye to you on the 'green' of Knock Buí.  
 I thought that none so splendid walked the earth  
 as you.  
 You have taken the palm from Venus, smooth and  
 snowy-breasted star,  
 Even from the one who vanquished fine and  
 spirited George<sup>(5)</sup>.

---

(1) Cathair : A stone fort. Later, a Norman castle.

(2) 13th Century European poetry transferred female love  
 -emotions to the male. (S.Ó. Tuama: An Grá in  
Amhráin na nDaoine, p. 5 et seq.)

(3) Shrove Tuesday is the day before the penitential  
 season of Lent begins. Formerly, marriages were

---

not performed during the Lenten Season. Hence the urgency.

- (4) All is not clear. The silver and gold of the wedding ritual were normally the crown and sovereign. Here "a poor man's wedding" seems to be implied.
- (5) This may be an allusion to George IV, who, at the age of 23, secretly married Mrs Fitzherbert.



## SONG NUMBER 55

THE CONNERY<sup>II</sup>

Cursed Cowman! I pray evil and the hatred of God's Son  
on you, and on that band of followers, tied to your side.  
It was you who gave evidence before Costello on three  
meek men. That evidence exiled them to New South Wales.

## SONGS NUMBERS 92 AND 93

## LATE IN THE MORNING

(HE): Late in the morning as I walked smartly by<sup>(1)</sup>,  
I saw before me a lovely blonde.  
I asked her all her secrets:  
"Would you elope with me, my love, without delay?"

(SHE): "My reply to you has little hope.  
You are, I am sure, a very good man.  
I'd accept your love,  
But my sweetheart may be alive and returning home."

(HE): "Where did he go from you, fair one,  
That sorrow weighs you down?  
Tell me how long he is gone,  
And then elope with me."

(SHE): "Easy to tell you  
When and why he went abroad.  
He had a soft, young heart, little status,  
And 'means' rather slender to go on."

(AND HE SAID):  
"Give me your hand, O fair young woman,  
.....(Line forgotten by singer).  
I was bound to you since you were young;  
You are mine more than any Munster woman."

(AND SHE SAID):  
"Give me your hand, O nice young man!  
I welcome you a hundred times.  
Here are the soft tips of my fingers  
For you, with love and a kiss."

---

(1) This is a dialogue between a girl and her returned lover, whom she did not recognise. Another version,

2

SONGS NOS  
92 AND 93

---

"Walking in the dewy morning", has an explanatory footnote, identifying the returned lover as a soldier. His concern was to find out if his first love had been faithful to him.

(Irish Folklore Commission : Ms. Vol. 26 : 5-6)

## SONG NUMBER 108

I WILL GO AND SO SHALL YOU

(A Child's Song)

I will go and so shall you,  
West to the glen<sup>(1)</sup>.

I will steal and so shall you,  
A cow and a calf<sup>(2)</sup>.

I shall hang and so will you:  
Whatever will our people do?  
What matters this to me or you?  
We won't be there to worry!

---

(1) In County Mayo, children have used the song for a see-saw game. The mood of abandon relates to the feeling in the "Baillif", Song Number 220.

(2) An adult and more serious background is possible. The stealing of sheep, and, especially, lambs, could involve a risk of life.

## SONG NUMBER 112

## FRIEND OF MY HEART

Love of my heart and my lamb, do not believe  
the story and whisper they put in your ear.  
I did not leave your "waking" to get some  
sleep. No, Little Lamb, I left to soothe  
your child, so sorely distressed.

---

This fragment is part of a long lament for  
Art O'Leary. Art was killed by British  
soldiers, on May 4th 1773, at Buttevant,  
County Cork. The "waking" of the body took  
place at the family home, Rathlee, Macroom.

Eileen Dubh O'Connell lived from 1750 to 1800.  
She was Aunt of the famed Irish lawyer, Daniel  
O'Connell, 'The Liberator' of Irish politics.  
In Europe, Eileen Dubh received a liberal  
education.

Her Lament for Art O'Leary is of importance  
in European literature.

## SONG NUMBER 127

## MY LITTLE CALF

One day I was at the November fair of Bandon<sup>(1)</sup>,  
 Without a care or need of any kind.  
 I bought a wisp-of-a-calf from a man of the South:  
 She was without head-tie or spansel.

I drove her on before me,  
 Until I left her in a hut without a roof;  
 There was music and dancing in the nearby inn...  
 Soon we were all well drunk<sup>(2)</sup>.

When we thought of moving, the calf was gone,  
 And I told my boy to find her<sup>(3)</sup>.  
 These local blackguards said: "There she goes!",  
 or "Did you find her, John?"

I searched hill, mountain and narrow roads,  
 Leaving my relatives' land behind;  
 I threatened to go to Bere to them:  
 Otherwise, the Geareys would have torn  
 clothes from my bones<sup>(4)</sup>.

(1) Bandon, County Cork. The old fair was held on November 8th. May, August and November were popular months for fairs - a link with important months in the old Celtic year. For economic reasons, too, this fair at Bandon would have been an important event, since harvest was over. For lack of winter-fodder or to pay the rent, small farmers often disposed of stock at November-time.

(2) Dancing, music and drinking belonged to the atmosphere of a fair.

(3) Continued/...

- 
- (3) Small farmers were sometimes in a position to employ a farm-boy.
- (4) Underlying the song is the idea of friendly and unfriendly countryside. In dire straits, the owner of the little calf threatened to go to Castletown Bere, for the support of relatives. Rural people relied greatly on neighbourly help in time of crisis.

## SONG NUMBER 149

## THE SOOTY POTHOOK

(Nick-name)

When that wretch of a jet-black boor  
 Thinks of marrying-off his daughter,  
 The suiter he imagines is a king's son,  
 or a knight - or even Dermot O'Duinn!<sup>(1)</sup>

The girl pleads with her family:  
 'Give him rent, cows, horses, sheep and cattle.'  
 But if they were to give her the Kingdom (of  
 Ireland)  
 And all the land they possessed,  
 I shouldn't marry that stiff old hag of a  
 woman.

When my father sees that 'nobody' of a rough,  
 stupid, drunken little boor,  
 (With a fistful of pounds, yet no reputation),  
 He tells me to marry the fellow's daughter.  
 I would choose death and the grave, or a  
 lonely tower of confinement,  
 Not a clouded marriage - without fame or  
 freedom from "Sooty Pothook's" daughter.

You all know that I deserve a bride  
 As much as any other poor rake in the country.  
 I've had no part in fight, dispute or conflict.  
 I've lived with my neighbours in peace and  
 good-will.  
 I have always helped a labourer in his  
 struggle to advance.  
 And now, after all the good I've done,  
 Do you think that I am marrying myself  
 to any ordinary old girl?<sup>(2)</sup>

---

(1) Here is a likely reference to Diarmaid



---

O Duibane, a character in the semi-legendary army of the Fianna, said to have lived in the reign of Cormac Mac Airt, 3rd Century A.D. Notable characters recur in the tales of Fianna Army : Diarmaid was the handsome one (beloved of women), Conán Maol Mac Mórna, the buffoon.

- (2) Until recent times, arranged marriages were a feature of Irish rural life. In the song, there is an interesting example of a male-protest against parental interference in the matter of choosing a marriage-partner.

## SONG NUMBER 159

## LITTLE CUCKOO

(Child's Song)

Little cuckoo, where shall we pass the Summer?  
 Cu-cú-ín, said the cuckoo, we will pass it in  
 this Glen<sup>(1)</sup>.

Cu-cú-ín, little cuckoo, who shall be with us there?  
 Cu-cú-ín, said the cuckoo, the wren and her family  
 will be with us.

Cu-cú-ín, little cuckoo, what will await us there?  
 Cu-cú-ín, said the cuckoo, there will be honey and  
 new milk, food and sauce.

Cu-cú-ín, O Cuckoo, are we in danger of the hawk?  
 Cu-cú-ín, said the cuckoo, we shall hide under a tree.

Cu-cú-ín, little Cuckoo, shall we stay there till  
 November?  
 Cu-cú-ín, said the Cuckoo, we must change in  
 November<sup>(2)</sup>

(1) The question-and-answer-form is in the style of a children's song. Viewed as a rare talent in Ireland is the ability to 'summon' the cuckoo. The elusiveness of the bird and the fact that few people catch sight of the bird, explains the premium attached to the calling ability.

(2) Michael Lucey knew of one stanza only. He composed the others, following the same poetic form.

## SONG NUMBER 160

YOUNG O'BRIEN

One fine day, on my way to the fair for the latest  
beaver hat,  
Whom should I meet but a lonely Beauty, speaking  
English elegantly<sup>(1)</sup>.  
"Sit down, my Love," I said, "and share a worthwhile  
drink;  
And should we solve our marriage crux,  
You'll be the wife of Young O'Brien."

On another fine day, in the wine-tavern,  
As my Love and I drank in the room,  
Up walked three policemen with my written warrant  
clearly stated.  
I sprang into the air and, with gripped cane,  
I struck the stoutest of the three ...  
That cleared a way, an open path, for Young O'Brien.

---

(1) This song seems to carry a second level of meaning.  
"Sweetly spoken English" may identify the voice of  
an informer, and the precisely "written warrant" be  
the result of "A lonely Beauty's" information. At  
very least, there is evidence of a bilingual Anglo-  
Gaelic struggle.

## SONG NUMBER 162

## LAST NIGHT AS I SLEPT

Last night, as I briefly slept, I dreamt<sup>(1)</sup> that a harbour filled with hearty plaids (Scots)<sup>(2)</sup> driven by a North wind. Again, I thought that thousands sailed in proud array from High Knock Bui, close to the River Lea. Bright King of Angels, grant to our land gunfire to waste the enemy.

Refrain of non-sense words<sup>(Bar 17)</sup>.

When the French arrive in battle array<sup>(3)</sup>,  
The English will be trapped in foggy glens.  
A dark and heavy sorrow will be mine  
Should we fail to sever their heads from round,  
fat bodies.

- (1) The end of the 17th Century brought the collapse of Gaelic professional writers. In 18th Century Ireland, the old professions of law, medicine and bardic poetry had come to an end. Among what remained were poems of hope (or escapism) - a dreaming that saving help would come from abroad.

In this dream-poem, the vision of help is directly made and does not include the usual intermediary spéir-bhean, or ethereal female messenger of hope.

- (2) The Stewart-cause, Scottish and Catholic, was a popular one. There were two themes of hope :
- (A) Religious freedom;
  - (B) Freedom of speech, through civil rights.
- (3) Charles I was married to the daughter of Henry IV of France, and sister to Louis XIII, Henrietta Marie.

## SONG NO 182

## MARY O'LEARY

(A young poet): Mary O'Leary, from Béal a' Chéime,  
where the hornless deer is awakened, have you passed  
away?!

I hear no cry from your voice, aroused.  
Or have you seen anyone, late or early,  
in the glen near Diúchaill,  
who could give you news of current affairs -  
of how the Irish are, in their sad plight?

(Mary's reply): I have heard in that very place  
the mountain plover say,  
that a time will quickly come in Ireland  
when the Bears<sup>(2)</sup> will be in retreat.  
The Repéalers<sup>(3)</sup> will then stand in strong array,  
with God's help guiding them.  
Left without feast and wine will be, indeed,  
the English.  
A shower of bullets will scatter them.

(1) Mary O'Leary, (1774-1849), was a poetess of the people. From the age of 18 years she lived near this mountain-pass, Céim an Fhia, a lonely glen between high hills. Her best known poem, Cath Chéim an Fhia, describes a skirmish in this place.

(2) Foreigners or tyrants.

(3) The Repeal Association was founded in April, 1840, by Daniel O'Connell (1775-1847). Its aim was the repeal of legislative union between Ireland and England, passed in 1800. (J.C. Beckett: The Making of Modern Ireland, 1603-1923, page 306, et. seq.)

## SONG NUMBER 183

THE CONNERYS<sup>I</sup>

Since morning, a short jacket is being made for us, and a trousers to match. These are to be our sea-clothes, to which we are unbred. The gallows stands ready, and the hemp woven for a year. But for loyal friends, our necks would have been broken and we laid in the deep earth.

Brother of my soul, how long has been our case! It has been debated from six in the morning until twelve noon. While the priests celebrate mass, send your prayers to the Son of God for the Connerys' safe return from New South Wales.

Wicked Foley, I pray a curse on you and hatred of God's Son. Hackett is included; he won you to his side. You both purjured yourselves before the English Law, and had three poor men exiled, across the sea, to New South Wales.

---

Folklore relates the story of the Connerys to famine times - approximately 1848. Bitter disagreement developed between the Connery brothers and the steward of a local landlord. For an armed attack, the brothers, John and James, were imprisoned and tried in Waterford. Their sentence was exile to New South Wales.

## SONG NUMBER 188

## LAST NIGHT I HAD A VISION

Last night I had 'a dream-of-dreams'. I sprang up, and, through clouded sleep, saw lights and flame. These gleamed around the sound of strings, played delicately. Sweetly were they plucked as by a heroine from any wise and polished tale of old<sup>(1)</sup>. And then my heart told me that here was indeed an angel, come to restore my liberty and free voice.

I wondered greatly how this could be. Then very soon I saw it all - a maiden like a lake-swan, eternally outshining sun and snow. Her cheeks were red like the rowen berry, and her hair - golden, curling hair - fell in abundance to the green grass beneath.

---

(1) This is another example of the aisling, or dream-of-liberty poetry. The ethereal woman of the sky is often compared to Helen of Troy or to one of the Muses from Mount Pernassus - a personality of epic stature. When the reality dawns, she is accepted as a messenger of freedom, bringing consolation and hope. This poem contains the main elements of vision poetry (love poetry with a patriotic bent) :

- (i) a female of ethereal beauty;
- (ii) first thought to be Helen of Troy, or someone of equal importance.
- (iii) A message, promising liberty and freedom-of-voice.

## SONG NUMBER 195

## FAREWELL TO HOME

My blessing to my home where men are generous,  
 and to the cross-roads<sup>(1)</sup> where we often met!  
 Towards everyone I knew I warmly send a prayerful  
 wish.

There is a blessing for my child, so young when  
 I left a while ago; and love for wife who is no  
 longer by my side. Eternally I bless them all -  
 I who have been sorrowful, many a time this year.

When you freely sit at home by the fire, in happy  
 conversation, our lot is to watch through the night.  
 And how terrible is life without a priest among us!<sup>(2)</sup>

(1) Cross-roads and forge were social meeting places,  
 with considerable folklore background.

(2) This is one of the few references in the Collection  
 to the priest as a social leader. The reference  
 is elaborated upon in the two additional stanzas  
 of the Diary.

The collector's note explains that this exile -  
 soldier - due to parental disagreement, enlisted  
 in the British army. De Noraídh's Diary, MS 1298,  
 pages 33/4, supplies two further stanzas. The  
 soldier complains that, while he attended Mass  
 for a few Sundays with the French, military  
 regulations prevent him from doing this on a  
 regular basis. In glowing terms he praises the  
 priests whom he met in his life-time. "I could  
 happily spend an entire year in their company."  
 He ends by blaming his father for his entire  
 misfortunes.



## SONG NUMBER 215

## IN MAINISTIR

One day I sat in a public-house in Mainister<sup>(1)</sup>,  
 With the very best of whiskey on the table.  
 Then I spied, in the street, a girl of fair  
 complexion and refined -  
 Surely my sweetheart, whoever in Ireland she  
 may be!<sup>(2)</sup>

I sprang to my feet and ran outside, impelled  
 by sudden love.  
 Boldly I asked her name - this girl of golden,  
 curling hair -  
 And if she walked alone.

She replied in poetry worthy of a soft-skinned,  
 elegant humorous lady :  
 I am a woman, tormented by love of a strong  
 and quiet man.  
 He went a-wandering; the end is evident?

I struck the counter and loudly called for wine.  
 Quickly it came in plenty.  
 Should we go on till day, spent and weary from  
 the road,  
 Here's a glass from my hand, and a hundred  
 welcomes from my heart!

(1) Mainister may refer to the town of Fermoy,  
 County Cork.

(2) It is possible that this song has a double  
 meaning. Does the forsaken girl represent

---

Ireland? Often, in the aisling, or dream-of-liberty poem, the ethereal woman (spéir-bhean) complains that her husband(fear-chéile) has gone wandering. With rare exceptions, the spéir-bhean is a blonde, with snow-white skin and fair complexion.

- (3) This song appears to be a version of one by Owen Roe O'Sullivan (1748-1784), youngest and last of the 'Munster School'. He composed twenty 'vision poems'.

## SONG NUMBER 219

ON THE EDGE OF CARRICK BAWN<sup>(1)</sup>

I rose one morning early -  
 It was well into autumn,  
 I saw there my heart's desire,  
 and well she looked!  
 Kindly was she; her colours, red and brown,  
 And, on her cheeks, the rose's very bloom.  
 Fondly I took her to my heart .....  
 "Where do you live?" asked she.

I am a ploughman, good at my trade,  
 And well my neighbours know it!  
 Many a field I ploughed myself,  
 No injury to my health.  
 I can mow a hill's low slope,  
 Stack hay and oats, and corn<sup>(2)</sup>.  
 And I'd dance a reel with my own  
 Heart's delight  
 On the edge of Carrick Bawn.

---

(1) This song, entitled "The Edge of the White Rock", contains something of the three traditional colours of Irish literature - red, white and black. In the song is mentioned the "white rock" and the "red cheeked and brown haired girl".

(2) The small farmer of the text is proud of his trade and with his good standing within the local community. He makes typical rural boasts :

- (a) reputation within the neighbourhood;
- (b) health and strength of body for physical work; and
- (c) farming craft.

---

The able ploughman and harvester enjoyed a special prestige. Young people were not considered able enough for very specialised tasks - such as the thatching and ricking of hay and corn.

## SONG NUMBER 220

## THE BAILIFF

I have no cloak in all the world,  
No turkeys, hens, ducks or a goat;  
No sheep, milch cow, no working horse,  
No rooster to call me in the morning.

Happy I am - deuce rent to pay.  
I sing and play my pipes at morn.  
Should the Bailiff pass I fear no house -  
Myself is all that's there to take! (1)

- 
- (1) This stanza is reproduced from the Gaelic text, contained in De Noraídh's Diary. The mood amounts to praise of penury by a carefree character, and a light-hearted view of a situation, both frequent and tragic in the extreme.

An eviction is described by J.M. Synge...

"At a sign from the sheriff, the work of carrying out the beds and utensils was begun in the middle of a crowd of natives, who looked on in absolute silence. When the few trifles had been carried out, and the door blocked with stones, an old woman sat down by the threshold and covered her head with her shawl." (J.M. Synge: The Aran Islands, 56-58).

## SONG NUMBER 227

## I SHALL TRUST NO LONGER

Experience has taught me never again  
to trust in the happy outcome of events.  
Here am I, robbed of my health! For a  
year or more I was joined in a love-bond  
with a woman. That woman was not destined  
for me<sup>(1)</sup>.

---

(1) This text is an important one: it  
contains an explicit reference to  
Destiny - an oriental theme, common  
in Irish Saga poetry.

## SONG NUMBER 232

## THE BAILIFF

When the bailiff drives her in the morning,  
She will not stop until the skyline is reached.  
Heat and murrain have drained her, and leave her  
skin and bone.

They all say this:

If they persist with her until she is fettered  
or in halter,  
No likely pound exists, the doors of which I would  
not break,  
To snatch away my cow, no penny paid<sup>(1)</sup>.

---

(1) The urgency of maintaining the little one owned  
is reflected in the saying: "The first cow in  
the byre pays the rent." The seizing of cattle  
in lieu of arrears in rent begot violent reactions.

It is justifiable to touch on the possibility of  
a second level of meaning. Very often, in Irish  
literature of this period, the cow is treated as  
a literary symbol representing Ireland - the dun  
(or brown) cow in a state of captivity, and  
appealing for liberation.

## SONG NUMBER 234

## THE YELLOW HEN

(Mock-Lament)

I shall never cease to mourn your death, O (yellow) hen.  
You had your father's drive and power and speed.  
"He squarely faced his enemy in thick of battle.  
Now your treacherous death brings soup to sickly  
women!"

---

This song is a simple example of lament techniques being used in a non-serious way.

The mockery is centred in the final line - so noble a bird, cruelly done to death merely to provide soup for weak-kneed women! In spite of this mock-character, the Irish text has a dignity and nobility of movement, proper to a lament.

Nineteenth Century poor and peasant people viewed chicken-broth as a most curative drink in any illness.

This style of writing has some affinity with Catullus' lament for Lesbia's sparrow.



## SONG NUMBER 236

## MY FAIR SWEETHEART

Not on the highest hill is found my love,  
But in the sweetest glen that's far away.  
Water-bird and trout are in the pool,  
And yellow grows the wheat and white, the oats.  
Cows and calves are there and shoals of fish;  
A fair swan moves across the lake;  
Thrifty bees fill the honey combs -  
Honey, flowing for my darling.

My cause of grief is lack of 'leave',  
To move up North to where my true love dwells.  
Cream yields butter there; on rush is honey;  
And trees bloom on until the cold arrives.  
There is wind from the North and constant snow;  
Land and haven for ship and boat.  
Sheep and lambs are there in flocks -  
My travelling finds no one place best.

---

This song is, at once, a love-poem and a laud of place. Poets, especially exiled ones, contended in the praising of their homeland in terms which out-heavened paradise!

## SONG NUMBER 237

## LAMENT FOR A YOUNG BLACKSMITH

This I must face: the moment I entered the street  
I knew it<sup>(1)</sup>. From your forge I heard no sounds -  
no making of a lock, horse-shoe or nails<sup>(2)</sup>. Five  
hundred times I grieved that you had died. Alas!<sup>(3)</sup>

---

(1) In Hiberno-English the word 'street' can mean the area immediately surrounding the forge-door. For a thousand years, and until recently, the village forge was a most important gathering-place.

Normally, it was reserved for men.

(2) As a worker with iron the blacksmith was the most important of rural craftsmen. He was believed to possess very strong and even preternatural powers. Nowadays, where the forge functions, it mainly handles the needs of mechanised farming.

(3) The lament ends with the conventional lament word translated as 'alas'. It approaches more the quality of a human cry than a musical expression.

## SONG NUMBER 241

ELEGY FOR DARK HAired FINEEN'S  
SON

A sigh of sorrow passes through Limerick, Connaught  
and Clare<sup>(1)</sup>. It would reach Cork harbour were  
I quickly to visit the place. You were our able  
Justice, benign Judge, friend in Jury, model and  
famed here - Alas!

Fame, sway and riches from the Throne were in your  
hands<sup>(2)</sup>. No Kings of Provinces knew of this.  
Every ship and city under King George's flag grieves  
for you. Their towns are in mourning - Alas!

---

(1) This seems to be an elegy for a magistrate or for  
some legal personality. Like the "Elegy for Father  
Timothy MacCarthy" (Song Number 245), this song is  
termed mairne (elegy), and is, in a style, both  
encomiastic and elegaic. Absent are apostrophe  
and keen personal sorrow, common in the Lament.  
The cry-note of the Lament is included.

(2) A traditional view of the Government in Ireland  
was 'high king' and 'provincial monarchs'.

## SONG NUMBER 244

## BONFIRES WILL BURN

Bonfires<sup>(1)</sup> will burn in Iveragh<sup>(2)</sup> - in a sea-side town of sport and hurling; in Derrynane, of freedom where thousands throng, and on the quay-side edge of Carrickerone...

Where fleets of ships sail in to Clody harbour, all happily journey up to Flaherty's, to spend the night in celebration. Punch and wine and beer are feasting-fare.

---

(1) 'Bonfire Night' was a special feature of June 23rd, the eve of St. John's feast. The custom is thought to be a very ancient one. Villagers in Ireland often joined together in lighting a huge fire. The custom still survives in country places. Bonfires were also lit to welcome a celebrated person, or to mark a victory.

(2) Iveragh is a Kerry peninsula and barony on which Derrynane is situated. As birthplace of Daniel O'Connell (1775-1847), Iveragh was a rallying centre for supporters, at home and abroad. From his many successful defences of Irish prisoners, O'Connell was given the title of 'Liberator'. It was his boast that he could 'drive a coach-and-four' through any act of Parliament.

## SONG NUMBER 245

## ELEGY FOR TIMOTHY MacCARTHY

I shall always grieve that Cahirsiveen has lost the radiance of joy. Corcaigh<sup>(1)</sup>, Ardfert, Kinmare, Killarney also mourn the loss of a priest who has died in Iveragh. He is, indeed, blessed Timothy of the MacCarthy clan, one who was the very soul of gentleness. Alas! <sup>(2)</sup>

---

(1) Corcaigh (Cork) may stand either for County Cork or Cork City.

Other places, mentioned in the song, are found in County Kerry.

(2) The general style of the elegy is meditative, without the personal grief, expressed in 'A Lament for Father Meaney', Song No: 21. The song does end, however, with the lament-cry.

## SONG NUMBER 251

## KATHLEEN OF THE CURLING HAIR

(A Lament)

I am stretched on your grave, and there you  
will always find me<sup>(1)</sup>. If I could hold your  
hands again, I would never let them go. Little  
fallen apple of my heart, my Fate is to lie with  
you, where the earth smells cold, and you are  
marked by sun and wind<sup>(2)</sup>.

Do you remember that frosty night, spent under  
the greenwood tree? A thousand praises to Jesus,  
world's bright King, that the Virgin Queen is  
now your tree of light.

When my people think that I am in bed, I lie  
upon your grave from night till morning. Beneath,  
to where you are, my endless sorrow I send down,  
lamenting my quiet and faithful love - mine since  
childhood days!

---

(1) This seems to be an outstanding Lament text.  
The translation is in the stanza-order of the  
complete text. The melody-text is, in fact,  
the second stanza. This was all that could be  
remembered by Mrs Donaldson on 28 August 1940,  
when the song was first performed.

(2) As is usual in a Lament, an invocation of the  
dead is present, together with stark realism.  
Included, as in Song No: 227, is a reference  
to Destiny ruling in matters of love.

## SONG NUMBER 266

COME, MARCH ON, MY LOVE!

I will dye my white dress red<sup>(1)</sup>,  
 And walk the wide, wide world,  
 Until I find you safe or dead,  
 Sweetheart, come safely home!<sup>(2)</sup>

March, march, march, my Love,  
 March quietly and gently on.  
 How lost am I since you went away!  
 Sweetheart, come safely home!

(1) In Irish literature red is a favourite colour :

"I see his blood upon the rose  
 And in the stars the glory of his eyes."

(Joseph Plunkett, 1887 - 1916)

Here, the colour 'red' may have symbolic  
 affinity with blood and the battlefield.

(2) The text suggests an Irish Brigade (or Foreign  
 Legion) song.

After the Treaty of Limerick, 1691, about 10 000  
 Irish troop sailed for Europe, and became known  
 as "The Irish Brigade".

## SONG NUMBER 268

## YELLOW TIM

Though I am 'Yellow Tim' <sup>(1)</sup>,  
I have a heart whiter than chalk.  
Smoothly and precisely I can write each letter.  
But, alas! two women in my life contend  
perpetually:  
From them stem ill-luck and my love of drink <sup>(2)</sup>.

When I sit over drink without a penny in my hand,  
My head hangs low, my hat neglected on the table,  
Then comes a fine Knight of McCarthy blood, and  
says :  
"Move up, Yellow Tim; here's a full glass  
for you."

Dreadful my thirst. And, so, I play  
The five-card-game and draughts, as well as any  
man.  
I could land a ship from Spain on any coast <sup>(3)</sup>;  
and yet,  
Heartbreak comes from women who do not love me.

I could well read history's story in English  
or Latin <sup>(4)</sup>,  
Tho' still I had a grief, my lack of drink.  
The tavernwoman owns my shirt,  
And, when I call again, she wants another  
pledge!

My pledge has been disputed well,  
By folk of ale and whiskey and of brandy.  
In Bandon, I struck the counter thrice with  
empty can.  
No one attends or gives a drop to taste.



2  
SONG NO 268

I have drunk in Cashel and in Waterford,  
And ended without silver there, or gold.  
No barmaid from Carrick to Ballinalea is  
found,  
Who does not know my name -  
Tadhg Buí, only to be despised<sup>(5)</sup>.

Although I am Yellow Tim, please view my case.  
I would sell my very trousers, if needs be.  
Until the black of night I knock for drink,  
And, in Cill Mhuire, drained a barrel-full.

- 
- (1) The context suggests a nick-name, stemming from  
sallow complexion (liver complaint?).
- (2) Possible explanations are friction between wife and  
mother, or mother-in-law; or even a double  
force within himself.
- (3) The allusion to Spain may have a wine-implication.
- (4) This is one of the more sophisticated poems.  
Yellow Tim's voice has the ring of a wandering  
scholar.
- (5) The colour, 'yellow', proverbially carries an  
uncomplimentary implication - "as yellow as  
a duck's foot".

## SONG NUMBER 293

## LAMENT FOR THE LUCEYS

How sad I am that you were not in England, or west  
 in Greenland, or even North in Galway -  
 though it would have been a round-about-way.  
 Then, at least, your father could hope for your  
 return<sup>(1)</sup>.

There must have been a mysterious phase of weather,  
 bearing down from the North, over the bare hill<sup>(2)</sup>.  
 This left you without an oar to use;  
 only your white arms spread over the strong sea.

O Luceys, great is your loss and tragedy in the  
 South of Ireland!

There was strength in your shoulders as you worked,  
 and compassion in your hearts towards those who  
 deserved it,  
 for the sake of God's love<sup>(3)</sup>.

(1) Boating disasters were often remembered through a song. "Anach Cuain" by Anthony Raftery (+ 1835), commemorates a river-drowning of eleven men and eight women, on their way to a fair in Galway. Sheep in a currach-type of boat were the cause of the accident in 1788... In 1928, a drowning in north-west Mayo produced "Caoineach Inis Geadh". In Blacksod cemetery, there was a communal grave for seven members of one family.

(2) Continued/...

2

SONG NO 293

- 
- (2) Cardinal points are very much present in the living Irish language. Facing the rising sun, on the right hand, is the south, and on the left, the north. There is a tendency to consider evil as coming from the north, and a north-wind as something more than naturally bad or non-favourable. This idea is also reflected in Yeats' lines:

"The old brown thorn-trees break in two...  
Under a bitter black wind that blows from the  
left hand."

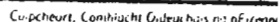
(Red Hanrahan's Song)

- (3) The final word of the text 'déirc' is derived from a combination of two words 'Dé Shearc', meaning God's love. This idea is still present in the living language - de ghra Dé ("for love of God").

A P P E N D I X V

MAP DOCUMENTATION

Pages 222 - 224





**IRELAND**

DUBLIN  
BELFAST  
GALWAY  
LIMERICK  
CORK

WATERFORD

CORK

Area of flight



VOLUME I  
APPENDICES

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A P P E N D I X    VI

THESIS'    CORRESPONDENCE

Pages 226(a) - 242



226(a)

THE UNIVERSITY OF CHICAGO  
DEPARTMENT OF ENGLISH  
1050 EAST 59TH STREET  
CHICAGO • ILLINOIS 60637

29 June 1979

Dear Mr. Giblin,

Forgive my delay in replying. For reasons both personal and professional the past six weeks have been among the busiest of my life, and it's only within the past few days that I can again begin to call my time my own.

You ask whether the Irish belief in the fairies can "be viewed in any way as an archaism of terrestrial god-worship". Irish folk belief (at least through the year 1900--things have gotten hopelessly glamorized since) offered three different explanations for the origins of the sidhe.

1) Per Irish mythology, the tribe that inhabited Ireland during that country's Golden Age was known as the Tuatha de Danaan, or Tribe of (the Goddess) Danu. Late in their reign this group, generally associated with the forces of light, came under threat of invasion by a tribe aligned with the forces of darkness. To protect themselves from destruction they used their magic arts to make themselves smaller, and thereafter took up residence in the less accessible areas of the countryside.

2) The Catholic variant held that the sidhe were fallen angels. When the heavenly bat-

tle had ended, Michael's forces remained in heaven while Lucifer's fell to hell. So far so good: but the ingenious Irish peasant posited the existence of a third group, which group had remained neutral during the struggle. After Lucifer's defeat this third group was also cast out of heaven, but because they had taken no direct part in the revolt they fell only as far as earth. They (now the fairies) live in constant dread of what may happen to them on the day of judgment, and indeed Irish folk belief is much divided over the question of whether or not the sidhe have a chance of attaining eternal salvation.

3) The explanation that comes closest to answering your query was that the fairies were "gods of the earth", the genii of the four elements--hence the reason why some of the sidhe are associated with earth, some with water etc. Those who favored this explanation generally saw the view as a vestige of Druidic nature-worship, and held that the Druids' worship of nature was in its turn a vestige of what had once been a universal religion of nature, a "primal religion" that all the known world had subscribed to when the world was still young.

Theory #3 no doubt comes closest to the truth of the matter, though I myself cannot resist the charm of #2.

Hope this helps. If I may be of further assistance, you will find me at the address below.

Frank Kinahan  
5555 S. Blackstone Ave.  
Chicago, Illinois 60637

*Frank  
Kinahan*

*The Journal of Indo-European Studies*

SUITE 108 • 1785 MASSACHUSETTS AVENUE N.W. • WASHINGTON, D.C. 20036 • (202) 232-2622

Oct. 3, 1975

Dear Father Giblin,

Many thanks for your kind letter of 29th September. I am glad that you wrote to me.

I am sending this letter to Professor Polome, since he handles our mythology side, and I am sure he will be happy to put you in touch with suitable persons. Professor Eric Hamp immediately comes to my mind.

Thank you for writing,

very sincerely,

Roger Pearson Ph.D.

RP/tb



# THE SOCIETY FOR ETHNOMUSICOLOGY, Inc

OFFICE OF THE PRESIDENT

Department of Music,  
U.C.L.A.  
Los Angeles, CA.90024.

Emmanuel Giblin,  
P.O. Box 158,  
Vanderbijlpark 1900,  
South Africa.

24th October, 1977.

Dear Mr. Giblin,

I very much appreciate hearing from you in response to my letter published in the March-April 1977 issue of the S.E.M. Newsletter.

I think that you have a fascinating research project. There is little doubt in my mind that the resemblances between India and Ireland are not entirely fortuitious; however, the difficulty you might face is in the variety of music in India and that the correlations you seek might lie in one or more of the many folk traditions rather than in the classical tradition.

In any case, I wish you good fortune in your project.

Yours sincerely,

Nazir A. Jairazbhoy.



THE UNIVERSITY OF TEXAS AT AUSTIN  
DEPARTMENT OF ORIENTAL AND AFRICAN LANGUAGES AND LITERATURES  
AUSTIN, TEXAS 78712  
December 30, 1975

2601 University Avenue  
Area Code 512/471-1286

Father Emmanuel Giblin  
The Catholic Church  
P.O. Box 84  
Boksburg, Transvaal  
South Africa

Dear Father Giblin:

Dr. Pearson passed on to me your letter of the 29th of September, indicating your interest in the archaism of Irish tradition. Of persons in this field in the United States that you might contact, I would say that a close friend of the late Miles Dillon is Dr. Ruth Lehmann of our English Department who teaches Old Irish at our University. Together with her husband, Dr. W. P. Lehmann, she has just produced a grammar of Old Irish which is published by the Modern Language Association, and which deals with the Indo-European background of Old Irish and provides the information necessary for the reading of the texts. Another great scholar in the field of Celtic is Professor Calvert Watkins of Harvard University, who has published a number of studies on Irish morphology as well as on problems of the lexicon and its relation to the culture. He is a former student of the late Dr. Vendryès in France. There used to be a very active group centered around the Journal Ogam which was published in Rennes essentially by François Leroux and Charles Guyonvarc'h. The latter recently produced an Etymological Dictionary of Breton.

I would say your best bet to keep informed on what is going on in the field of Celtic and Irish tradition would be to write to the Academy in Dublin which publishes lectures and pamphlets as well as major works in this field and could probably orient you to other sources of information. The major journals in this field are Eriu, Celtica, Zeitschrift für Celtische Philologie, and Etudes Celtiques. I am sure the University at Witwatersrand in Johannesburg would have them in its library. Please do not hesitate to call on me if I can be of any further help to you.

Sincerely yours,

A handwritten signature in dark ink, appearing to read "Edgar C. Polome".

Edgar C. Polome,  
Co-Editor  
Journal of Indo-European Studies

ECP:dd

cc: Dr. Pearson

State University of New York  
at Stony Brook  
Stony Brook, New York 11790

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# Stony Brook

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November 22 , 1974

Father Emmanuel Giblin, OFM  
The Catholic Church  
P.O. Box 84, Boksburg, Transvaal  
SOUTH AFRICA

Dear Father Giblin:

Regret that all kinds of problems & events delayed this response to your letter and enclosure of 14 October.

Enclosed is your(annotated) summary sheet plus a page from my essay appearing in the COMPUTER AND MUSIC (Cornell Univ. Press, Ithaca, N.Y., 1970, H.B. Lincoln, Editor).

My work lumps together intervals of the same size without regard for quality, since chromatic alteration would place variants far apart from each other (also repeated notes). Therefore my comparison percentages on the sheet reflect one type of a certain digit: +2 -2, +3, -3, etc. But I do not believe that fine analysis of interval quality alters the fact that your material is quite like the Bartók carols and Christmas songs he collected in Transylvania in the early 1900's- 1918 or the Serbo-Croatian material he transcribed and analyzed in the early 1940's (collected by Prof. Milman Parry of Harvard in the 1930's).

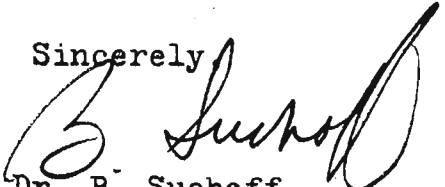
Since Bartók averred that intervallic-size components of folk material ~~are~~ one indicator of primitiveness vs. acculturation (the smaller the interval the more rural the tune), your Irish examples seem to reflect a rural (that is, relatively unaffected by urban or "professional" contact) utterance. Perhaps you would be able to send a copy of one or several of the songs for my inspection.

I enclose some materials which further explain my use of intervals for lexical indexing.

By the way, I plan to be in Regensburg this summer--to give a workshop in computer-oriented ethnom. research procedures. Perhaps we will meet there?

With kindest personal regards,

Sincerely,

  
Dr. B. Suchoff  
Director, COMPUTE Program

231(a)

173 Clonkeen Road,  
Blackrock,  
Co. Dublin.

18th October, 1973.

Rev. Fr. E. Giblin,  
37A High Street,  
SLIGO.

Dear Father Giblin,

Many thans for your kind letter about "The Irish in Love".

There is a tragic story about my references. A very long detailed list was sent to the publishers at the discussion stage - and was lost! It was the only working list I had and obviously would have been invaluable in the book. While I have been left with sacks of notes the far more valuable list has vanished. It would take me a year at least to again go through the notes in detail and spot some references.

However I do remember that the oriental influences mentioned came to light during my searching through the works of the historian Geoffrey Keating and especially in the ancient Book of Rights. The Kilkenny Historical Society publication also provided many mentions - but these too are so vast as to be almost useless for your purpose.

There was no trace however of any songs - but the Book of Rights is practically written in blank verse. Giving as it does a great insight into the ancient laws and rights of the Irish it could well be a source of inspiration more than a source of actual story in song.

I had intended at one time to include a section on love songs but even the task of doing all that is now within the two covers of the book almost proved too much! I do however suggest you might find something in The Book of Rights. It was translated in the 1840's by John O'Donovan and is supposed to have been drawn up by St. Benignus about 450 and enlarged by a King of Cashel about 900. The O'Donovan translation is very good - but another version can be found under the more recent editorship of Myles Dillon in the Irish Texts Society book,

2.

231(b)

Lebor na Cert.

I'm sorry all this is so scimpy. I would very much have like to be able to give you fuller details. If you feel I can help further don't hesitate to contact me.

Again many for your kind comments.

Yours sincerely,

Sean McCann



INSTITUUT VOOR  
MIDDELEEUWSE MUZIEKWETENSCHAP

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DIRECTEUR  
Prof. Dr. J. M. A. F. SMITS VAN WAESBERGHE  
STAALSTRAAT 19 - AMSTERDAM  
TELEFOON 245656

11th January, 1973

Fr. Emmanuel Giblin, O.F.M.  
c/o The Catholic Church,  
P.O. Box 84  
Boksburg, Transvaal, South Africa.

Dear Reverend Father,

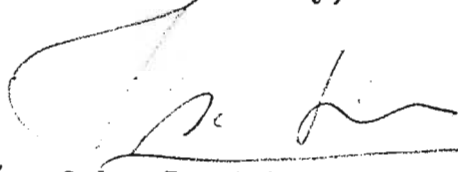
The liturgy in Ireland has been strongly influenced by the Eastern liturgies. This appears especially in the big conflict between the Irish and Anglo-Saxon churches, a conflict, that originated in the 7th century. In this conflict the Anglo-Saxons claim their origins from Rome (Gregorius and Augustine); the Irish, who had an entirely different liturgy, claim foundation from the East, the source of all Christian Churches, namely Jacob.

I have written repeatedly about this, recently in my book "Musikerziehung", published in the serie "Musikgeschichte in Bildern", Band III - Musik des Mittelalters und der Renaissance (Lieferung 3), see pages 6 - 9.

Your question gives me the opportunity of raising another question: I see that musicology has no answer to the question as to where the melismatic Alleluia-melodies, the so-called "melodiae longissimae", come from; this is a technique whereby a new text is added to a melody without text, the so-called syllabatim-technique, from which sequences have developed.

I suspect this technique and perhaps also the preference for long melismata in the liturgical music stem from Ireland; this does not appear in the music from the Greek and Roman cultures. Perhaps You could inform me, whether you have found any examples of this technique in the "Gaelic folk songs", you mentioned.

Yours sincerely,



(prof.dr. Jos Smits van Waesberghe)

ohn Hennig

233

Hohe-Winde-Strasse 66

Basel

Telephon (061) 341724

November 23, 1972.

Rev. Fr. Emmanuel Giblin OFM  
The Manse  
40 Montagu Street  
Boksburg, Transvaal  
Südafrika

Dear Father Giblin,

thank you for your letter.

There are striking similarities between the Irish and the Eastern liturgies. I am sending you by surface mail a paper of mine on one of these parallels, and I could send you a more recent paper if you care to read it (it is in German).

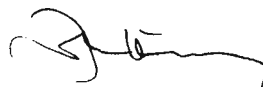
Irish monasticism, of course, was deeply influenced by the East.

However, I could not say whether there has been any connection in the musical field.

Since it would be hard to prove a real connection between old Ireland and the East, I am inclined to confine myself to stating similarities.

With good wishes and kind regards,

Yours sincerely,

A handwritten signature in dark ink, appearing to be 'J. Giblin', written in a cursive style.

Bill Bird

Co. Chaoi.

31 Eanáir 1970.

Dear Father Giblin,

It was good of you to write so soon after your arrival. I'm one of the good friends whom one is so rarely privileged to meet. God reward you. The weather was bitterly cold since you left Ireland, but I managed to finish my little contribution to "English Dance + Song" + sent it to Cecil Sharp House. I am afraid it is a bit childish, but at least I have fulfilled my promise to the Editor. I called it "An Irish Collection". It is not easy to write in general terms + make the article interesting to English readers.

The story of the woman who immediately sang an appropriate air to various poems as they came before her eyes in the book is given in the preface of "Ceol ón Mucmhain" (p. 10 top of page). I thought that sufficient and did not put it in the essay. She was a very intelligent woman. She was able to read + write Irish + I have often regretted that I never asked her where or how she acquired this ability. Probably from a hedge-school.

Mr. Wales sent me a copy of their periodical (Christmas 1969). I confess it did not impress me. It does not appear to be what you would call a "learned" journal. But of course one cannot judge from an isolated copy. But my ambition has always been to see our music restored to general use, rather than studied as a "museum-piece". That is why I took a lot of trouble in the arrangement of good songs with proper accompaniment. Labour in vain - they are never heard in public here.

The editor asked me if I could let him have a song from the Collection to print in conjunction with the article. I have now got permission from the Folklore people to do this, and am preparing the ms. for him. The long delay makes me feel ashamed but I am useless in the cold weather.

mó mhíle buíochas leat a cithair, agus gobhfága  
d'a do shláinte agat. Liam de Noraídh.

ps. I have had a chest cold since Christmas Day + cannot get rid of the cough. When I have a severe winter.



## THE UNIVERSITY OF TEXAS AT AUSTIN

AUSTIN, TEXAS 78712

Department of English  
(512) 471-2291

23 February 1977

Father E. Giblin  
P. O. Box 158  
Vanderbijlpark 1900  
South Africa

Dear Father Giblin:

If you don't already know it, you will want to read the Celtic Realms (second edition revised) by Myles Dillon and Nora Chadwick. Anne Ross's Pagan Ireland is also excellent on the early material, especially archaeological. Tomas O'Rahilly, though he sees sun-gods everywhere, has most interesting and provocative suggestions in his Early Irish History and Mythology (1946). These are the principal works that put the matter in perspective. I don't know of anyone but Dillon who knew so intimately both the East and the West, but once one has the suggested connection, one sees resemblances in many, many of the legends.

If your acquaintance is largely with the later folklore, you would do well to read some of the older stories of the mythological cycle--Wooing of Etain with its suggestion of rebirth; the Battles of Moytura (Mag Tured); the Destruction of Dá Derga's Hostel; and some of the stories of the finding of the Táin, with their overlay of shamanism. Kulhwch and Olwen of the Mabinogion also suggests older traditions: Finn as son of Nuada (Gwynn ap Nudd), the theme of the oldest animals, Mabon son of Modron (primal Son of primal Mother), etc.

I hope this has been helpful and not just a repetition of the familiar. My husband, as linguist, might be able to help you on linguistic similarities, but I gather your interest is rather in folklore and tradition.

Sincerely yours,

*Ruth P. M. Lehmann*

Ruth P. M. Lehmann  
Professor

# THE WORLD OF MUSIC

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QUARTERLY JOURNAL OF THE  
INTERNATIONAL MUSIC COUNCIL (UNESCO) - PARIS  
IN ASSOCIATION WITH THE

INTERNATIONAL INSTITUTE FOR COMPARATIVE MUSIC STUDIES AND DOCUMENTATION - BERLIN

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Ivan Vador

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1 BERLIN 33  
TELEFON 8262853

Father Emmanuel Giblin  
St. Francis Catholic Church  
141, Rossini Boulevard  
Vanderbijlpark S.W. 1

1900 South Africa

Berlin, November 24th, 1976  
JE/sr

Dear Father Giblin,

Thank you for your letter of November 11th and for your subscription.

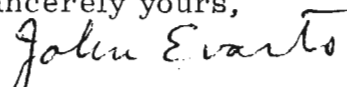
Unfortunately I must return the check to you since it is made out to the order of Schott's Söhne. Please send us a check made to the order of "The World of Music". The reason for this is that we are changing publishers in 1977.

As for your question concerning oriental traits in Irish-gaelic folksongs, may I suggest that you write to Mr. Narayana Menon, National Centre for the Performing Arts, Nariman Point, Bombay 400 021, India, an Indian musician who is also familiar with British folk music. He also happens to be President of the International Music Council.

We shall send you now the first two issues of the "World of Music" and the other two on receipt of your changed bank-draft.

With kind regards,

Sincerely yours,



John Evarts

Enclosure: Bankdraft  
for 24 DMs.

July 15, 1969.

Rev. Father Emmanuel Giblin  
Cloverhill House  
Roscommon EIR

Dear Father Giblin,

thank you for your letter.

In his Irish Monasticism (London 1931), Professor John Ryan said (n. 350): "From references already made to hymns and chanting we know that music flourished in the liturgical offices". Of course, we know the texts of liturgical hymns from the Old Irish Church, but I have not come across references to the actual music. The person most likely to know something on the subject would be Professor Donal O'Sullivan in Trinity College, and I am sure you contacted the Irish Academy of Music in Westmoreland Street, Dublin.

Perhaps it could be of interest to you that in Contributions to a dictionary of the Irish language N-O-P (Dublin 1940), col. 158, Maud Joynt gave it as her opinion that the words: ... organ céit búadae ("organ of a hundred victories") in the quatrain for March 12 in Féilire Oengusso (Henry Bradshaw Society XXIX (London 1905) 82), the versified Old-Irish martyrologium breviatum about 800 A.D., relate to Gregory's work for church music. But then, in Féilire hui Gormáin (Henry Bradshaw Soc. IX (London 1895), see index) the word "organ" is repeatedly applied to Saints in a more general sense.

My work has been confined to the texts. A summary is found in Old Ireland (Dublin 1965) ed. by Robert McNally, S.J. My more than 20 papers on the subject are the basis of the comprehensive study of the martyrologies of the Old Irish Church, which is about to be published by the Royal Irish Academy.

Apart from Professor Ryan, Professor Ludwig Bieler in Dublin might be able to direct you to references to music in the hagiographical literature of the Old Irish Church.

I am sorry for being unable to be of more help.

With all good wishes to the old sod and to yourselves,

Yours sincerely,



\*P.S. The references in Oengus's epilogue (133 f., 157 f.) are, in my opinion, poetical or devotional rather than material.

Mr R. Rangaramanuja Iyengar, B.A., L.T.,  
c/o Mrs Padma Varadan, M.A.,  
20 Kasturi Building  
J Tata Road,  
Bombay 400 020  
India

He is a great musician and scholar. Author  
of several books some in English.

Budapest, October 31, 1974.

Dear Father Giblin,

it was really a surprise to receive your letter from South Africa. It can be that the range of folk songs in the Central Volga region is larger than in Western Europe. I never made a statistics about this, my opinion is based only on my memory and feeling. However, this afternoon I collected all wide compass melodies /12 or more notes/ from three books of the territory I am working in. Here is the result:

from 320 Cheremis folk songs 96<sup>^</sup> have wide compass,

" 350 Chuvash " " 32<sup>^</sup> " " " ,

" 380 Tatar " " 11 " " " .

So, the Cheremis melody seems to be larger than the Tatar one. But this is very unscientific and can be misleading.

Can I hope to meet you next year in Regensburg?

Yours sincerely

László Vikár

x Many with octave-break

László Vikár



# University of Durham

Faculty of Music

The Music School, Palace Green, Durham DH1 3RL

Telephone: 3489 (STD code 0385)

24 August 1979

Father Emmanuel Giblin  
Catholic Church  
P. O. Box 158  
Vanderbijlpark, 1900  
South Africa

Dear Father Giblin:

Thank you for your enquiry of 18th June about the Durham Oriental Music Festival. Since it was a festival, not a scholarly conference, the emphasis was on musical performances and personal contacts with performers, not on production of scholarly writings. It is possible that we will have a volume of transactions, if the various lecturers agree and finances permit. But this would be months, if not years, away.

I shall send, by separate post, a copy of our Festival Programme Booklet, which gives details about performers and lecturers, photographs, and other miscellaneous information, together with a copy of the Festival schedule, which is quite decorous. I hope these will be of use to you. Perhaps you could contact some of the lecturers directly; none of them, to my knowledge, has examined oriental traits in Irish folk melodies, but they may have answers to specific questions.

Best of luck in your research!

Yours sincerely,

*Robert C. Province*

Robert C. Province

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SUBS/WR/BK

22nd October 1975

Father E. Giblin O.F.M.  
St. Dominic's Church,  
P. O. Box 84,  
BOKSBURG TVL. S. AFRICA  
1460.

Dear Fr. Giblin,

The Irish publication ERI is published annually by:-

The Royal Irish Academy,  
19 Dawson Street,  
Dublin 2.  
IRELAND.

The cost for 1975 is £5.00 per copy plus postage  
(approximately 30p).

Yours faithfully,  
EASON & SON LTD.,

A handwritten signature in dark ink, appearing to be 'WR', with a long horizontal flourish underneath.

# Southern Cross

Price 20c.  
(Including tax.)

SUNDAY,  
APRIL 22, 1979

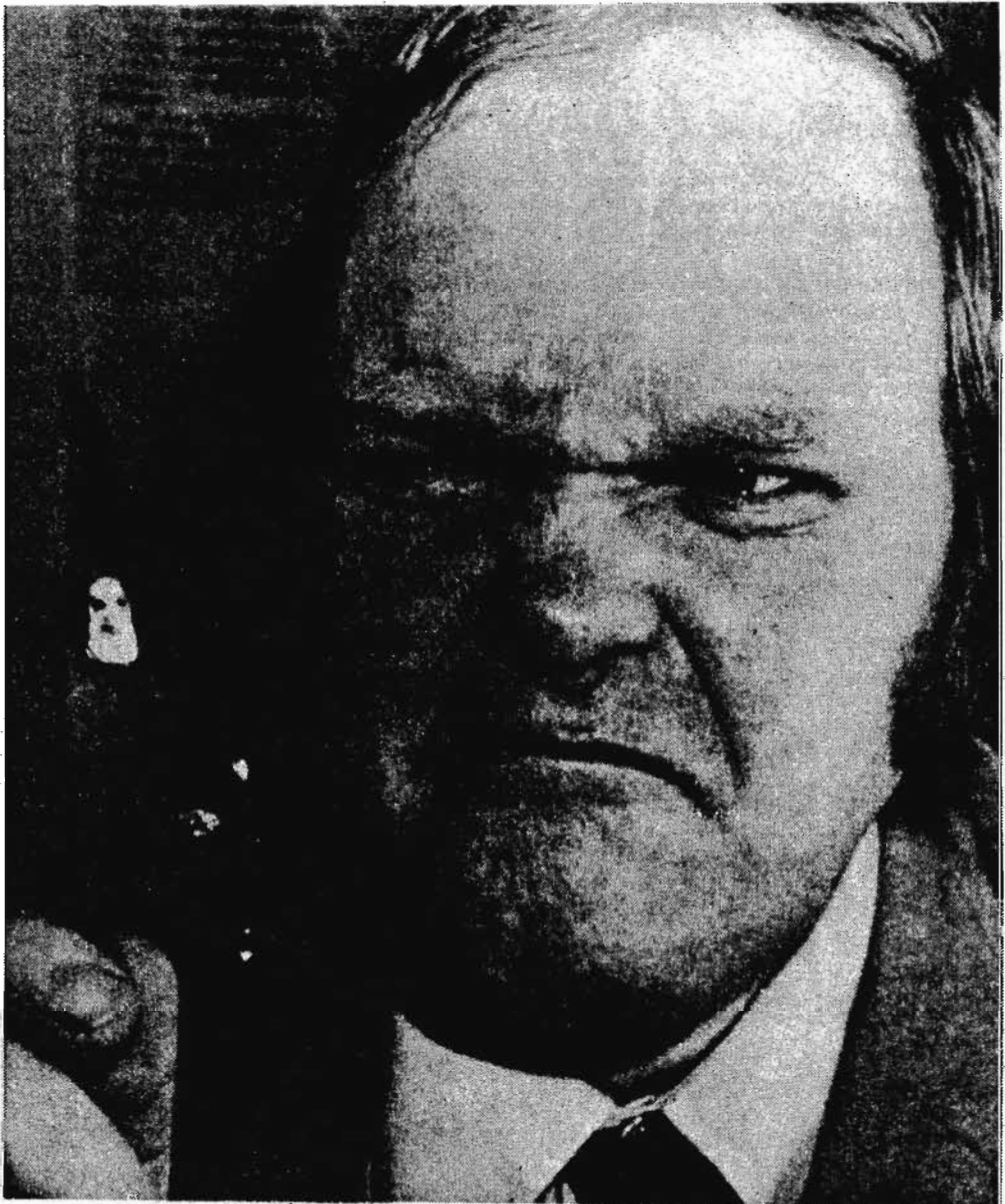
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**'LEPRECHAUNS — BAH!'** University of Chicago Professor Frank Kinahan, an expert on old Irish fairy tales, shows his disdain for leprechauns. Professor Kinahan says people think of them as small, cute imps, like the doll he holds. Actually, he says, the wee folk are bad tempered, mean and nasty, and dress shabbily.

24.3  
(Tape)

A P P E N D I X    V I I

A   T A P E   R E C O R D I N G ,   I L L U S T R A T I N G  
O R I E N T A L   T R A I T S   I N   I R I S H   F O L K  
M U S I C

(Tape housed in  
pocket of this  
volume.)

VOLUME I

END OF APPENDICES TO VOLUME I