

MANX TRADITIONAL SONGS AND SONG-FRAGMENTS  
FROM THE COLLECTIONS OF  
SOPHIA MORRISON AND JOSEPHINE KERMODE  
ca. 1904-09<sup>1</sup>

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## 1. Introduction

During the first decade of the twentieth century Manx folklorist and cultural revivalist Sophia Morrison (1859-1917)<sup>2</sup> along with Manx poetess and folklorist Josephine Kermodé (1852-1937)<sup>3</sup> collected a number of songs and song-fragments from Manx oral tradition. These song collections, made as they were c.1904-1909 or thereabouts, are housed in the library archive of Manx National Heritage, Douglas, and found among the personal papers of Sophia Morrison (MNHL MS 5433B and MS 09495) and to a much lesser extent among those of Josephine Kermodé (MNHL MS 08979).<sup>4</sup> Also drawn in to collecting such material were Cressie Dodd, P. W. Caine, and Frances Corlett (Miller 2015: 1). The collections were made on a series of loose-sheets scattered among the foregoing personal papers<sup>5</sup> and, according to his *Guide*,<sup>6</sup> were examined in the summer of 2015 by Stephen Miller, Vienna, who with reference to Morrison and Kermodé notes:

Their names are coupled together here not just because material in both of their hands are present in each others papers but from a conviction that the pair regularly collected together. Some of the songs are present in both fair and clear copies; others are copied from her correspondence (Miller *Guide*: i).

Morrison also acquired eight songs from John R. Moore, Laxey, in his hand.<sup>7</sup> Other manuscripts bear no author's name (though two bear the initials "J.G.") and it is not certain whether she obtained them directly or via a third party. Few of the manuscripts are dated and, so far as we can see, very few bear the name of the informant, though some are known to have contributed material at the time.<sup>8</sup> With regard to Morrison's mode of collecting Miller (2015: 2) notes:

Not all of the material is present as single sheets, of which it must be said that some are fair copies of later clear ones so there is an amount of duplication with the collection. What is of interest is that

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1 I am grateful to Stephen Miller, Vienna, for providing me with digital photographs of and information relating to the Morrison and Kermodé Collections.

2 For details of Sophia Morrison's life and times see Maddrell (2002), Kenyon, Maddrell & Quilliam (2006: 331-333).

3 For details of Josephine Kermodé's life and times see Woolley (2006: 245-246). As a poet she was familiarly known as "Cushag".

4 In addition to collecting oral material on paper Sophia Morrison was to the fore in making sound recordings of Manx songs on a phonograph machine belonging to *Yn Çheshaght Ghailckagh* the Manx Language Society (est. 1899) purchased in 1904 and ostensibly used till 1913 (Miller 2014b: 6). For full details of the YCG phonograph recordings see Miller (2014b: 1-9).

5 A number of songs and rhymes were published in Morrison & Roeder (1905: 36-37, 44-49).

6 *Folksong from the Isle of Man. A guide to the Sophia Morrison and Josephine Kermodé Collection*, made 2015 in loose-leaf format eight pages in length.

7 On 14 October 1910, it seems, J. R. Moore emigrated to New Zealand by boat (Miller 2014a: 2). On 29 August 1910 Morrison visited him at his home in Minorca, Laxey, and obtained from him a notebook containing *inter alia* eight song-texts in Manx (cf. Miller 2014a: 1). His songs appear here.

8 e.g. Anne Bridson, Glen Rushen; Anne McCormick, Peel; Elizabeth Craine, Cooilbane, Lezayre; Thomas Gawne, Peel; Thomas Quane, Dalby (Miller 2015: 1-2).

Morrison on a number of occasions gathered together a selection of songs, six seemingly being the favourite number, and wrote them up using disbound page-spreads from School Exercise Books, some of which are now incomplete. They bear titles such as "Words to Six Fragments of Oral Music," "Some Fragments of Folk Songs (handed down orally)," "Six fragments of Oral Music," and "'Manx Fragments of Music" (Miller 2015: 2).

The last collection "Manx Fragments of Music"<sup>9</sup> does not contain song-texts as such but information on six songs: *Arrane Sooree* ('courting song'), *Tar dys Mannin* ('come to Man'), *Car yn Cooag* ('the cuckoo song'), *Arrane ny Ferrishyn Ghelby* ('song of the Dalby fairies'), *Lady Margad* ('Lady Margaret'), and *Bahie Veg* ('little Bahie') (MS/18; m43-m49). The texts to *Tar dys Mannin* and *Bahie Veg* are seemingly lost to the collection.

Miller (2015: 3) lists some fifty-six songs which comprise the Morrison-Kermodé Collection, most of which are in Manx, some in English. I was able to discern twenty-eight different Manx songs or song-fragments, excluding variants, in the collections. Including variants and an apparent uncertain number of songs not collected by Morrison & Kermodé (e.g. the eight gathered from J. R. Moore, a number in hands unknown, etc.) we reach the number of fifty-six items. In addition Morrison along with Karl Roeder<sup>10</sup> published some ten short rhymes and songs in *Manx Proverbs and Sayings* (Morrison & Roeder, 1905), reproduced from the *Isle of Man Examiner*. Only the manuscript material is dealt with here, however.

## 1.1. Editorial policy

The following considerations have been adopted in the editing of the song-texts:

1. The song-texts are transcribed diplomatically from photographs of original manuscripts.
2. Only songs in Manx or containing Manx forms are considered here.
3. Each song is furnished with: 1) Title in capitals in standard Manx orthography for ease of reference, 2) Brief description of the manuscript,<sup>11</sup> 3) Details of the song: Informant, Text (any title as written), Tune (if present, type of notation, any title). 4) Comments on the song itself, with details of any variants, etc. 5) Song-text, &) English translation.
4. Interpolations are given in italics.
5. Comments on the transcription process are given in the footnotes.
6. Linguistic notes relating to the texts either appear in the footnotes or in a separate section (§3) at the end.

## 2. THE MORRISON-KERMODE SONG COLLECTIONS

### 2.1. THE SOPHIA MORRISON COLLECTION

The Sophia Morrison Collection comprises the following songs:

<sup>9</sup> [MS/18] "Manx Fragments of Music". Incomplete. Undated but 1906 or later. In hand of Sophia Morrison, MNHL MS 09495, Sophia Morrison Papers, Box 7.

<sup>10</sup> For details of Karl Roeder (c.1848-1911) see Wright (2006: 416-417).

<sup>11</sup> Usually from Miller (2017); may contain additional information.

1. Fairy Song.	4 variants.	7. Car yn Coog.	4
2. Illiam y Cain(e).	4	8. Baldwin song	2
3. Lady Margad.	7	9. Graihder Jouylagh	2
4. Hinkin, Winkin.	3	10. Delaney	3
5. Ec ny Fiddleryn.	1	11. Hurree ho, hirree ho	1
6. Arrane Sooree.	2	12. Arrane ny Ferrishyn	3
			Total: 36.

### 2.1.1a. FAIRY SONG

[MS/1] Notebook, undated. In hand of Sophia Morrison, MNHL MS 5433 B. By Morrison under [M8]: "Note - The Fairy Song, & Lady Margad are fragments of old Manx songs given me by Miss Mac Cormack - she said that they were favourite songs of her grandmother." The Fairy Song [M1] & [M2] & Lady Margad [M8] are on facing pages in MS 5433 B.

Informant: Miss Mac Cormack.

Text: ent. "Fairy Song".

Tune (solfa notation): ent. "Fairy Song".

Pyee veg veen beaghey  
Fo cleiy<sup>12</sup> ny biljyn  
Tow, row, row, diddle, ow, row, row.  
Va glass ery dorrys  
Ogher er y dresser  
Tow, row, row, etc:

['Dear little Paie [Peg] living / under the hedge of the trees / Tow, row, row, diddle, ow, row, row / There was a lock on the door / a key on the dresser / Tow, row, row, etc:'].

### 2.1.1b. FAIRY SONG

[MS/8] Single sheet, undated. In hand of Sophia Morrison, MNHL MS 09495, Sophia Morrison Papers, Box 6. Along with *Car yn Coog* (qv).

Informant: unknown [?Miss Mac Cormack].

Text: ent. "Arrane Ny Ferishyn". Title here taken from 1a.

Tune: none attached.

[m30]            Peiee veg veen beaghey  
                  Fo cleiy ny biljyn<sup>13</sup>  
                  Tow, row, row  
                  Diddle, ow, row, row.

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12 As with other prepositions *fo* 'under' earlier led to lenition in the following word, viz. \**fo cheiy*. Lenition after *fo* is nowadays found only in fossilised phrases, e.g. *fo niaghtey* 'under snow' (ScG *fo shneachda*) in the song-title *Ny Kirree fo Niaghtey* 'the sheep under snow' (see below), otherwise *fo sniaghtey*, or in place-names, e.g. *Folieu* MA 'under (at the foot of the) mountain' (ScG *fo shliabh*), otherwise *fo slieau*. The only preposition in later Manx to cause lenition is *dy* 'of', e.g. *paart dy vee* 'some food' (cf. HLSM/I: 123-139).

13 *j* on *g*.

Va glass er y dorrys  
Ogher er y Dresser, er y garmin  
Tow, row, row  
Diddle, ow, row, row.

['Dear little Paie [Peg] living / under the hedge of the trees / Tow, row, row, diddle, ow, row, row / There was a lock on the door / a key on the dresser / Tow, row, row, etc:'].

### 2.1.1c. [FAIRY SONG]

[MS/32] Single sheet, undated. Unknown hand initialled "J.G.:"

Informant: unknown.

Text: no title. Title taken from 1a.

Tune: none attached.

#### 1. Original text

[m77] Peg veg, Peg veg goll ner eslagen  
Drag er y famine as tear ere sale m  
Thow row, row  
Erbúlem shen son effegen effegen  
Erbúlem shen son keegen keegen  
Thow, row, row  
Peg veg veen feen oo  
chley ny bilgen  
Thow row row  
Va glass er y dorrys  
er y noe er y garmin  
Thow row row JG

#### 2. Fair copy text

Peg Veg, Peg Veg goll er ny sleityn  
Drag er y famman as tear er y seihll aym  
Thow row row  
Cha bwoallym shen son ??  
Cha bwoallym shen son ??  
Thow row row  
Peg Veg Veen fo  
cleigh ny biljyn  
Thow row row  
Va glass er y dorrys  
er yn oghyr er y garmin  
Thow row row

['Little Peg, little Peg going on the mountains / drag on the tail and a tear on my world (life) / Thow row row / I will not strike that for ?? ?? / I will not strike that for ?? ?? / Thow row row / Dear little Peg under / the hedge of the trees / Thow row row / There was a lock on the door / and the key on the weaver's beam / Thow row row'].

### 2.1.1d. FAIRY SONG

[MS/33] Single sheet, undated. Hand unknown, MNHL MS 09495 Sophia Morrison Papers, Box 6.

#### Version A

Informant: unknown.

Text: ent. "Fairy Song".

Tune: none attached.

[m80] Peyy veg, veen beiger  
fo cley ny vellgen

#### Version B

Informant: unknown

Text: ent. "Fairy Song".

Tune: none attached.

Peiee veg veen beaghey  
Fo cleiy ny biljyn

Thow row, row diddle  
row, row, row

Tow, row, row  
Diddle, ow, row, row

Va glass arrah thoris arrah<sup>14</sup> rorh  
arrah garmin  
Thow row row!

Va glass er y dorrays  
er y drawer, er y garmin  
Tow, row, row, &c.

Partial translation by author:

['Dear little folks living under the hedge of the trees'].

['Dear little Peg living / under the hedge of the trees / Tow &c. / There was a lock on the door / on the drawer, on the weaver's beam'].

### 2.1.2a. ILLIAM Y CAINE

[MS/1] Notebook M6, undated. In hand of Sophia Morrison, MNHL MS 5433 B. Loose insert in [MS/1], "(Taken down from Mrs Bridson, Glen Rushen)".

Informant: Mrs. [Anne] Bridson, Glen Rushen PA

Text: ent. "Illiam-y-Caine"

Tune: none attached.

Similar to Text A are Texts B [m7], C [m40] and D [m41]. See below.

[m6] Illiam y Caine shoh va my ennym  
Scollag Manninagh troggit woish yn *ch*lean  
My Yishig ren eh mee y ailley  
Son shiolteyr dy hiauill (*sic*) yn cheayn

As hiauill mee maroo dys keeralee<sup>15</sup>  
As scollag onneragh hooar ad mee  
Ny yeih ren adsyn mish y starval  
Cha dug ad dou greim jough ny bee

Dys yn *ch*roan mean ren ad mee y *ch*kiangle  
V'ad geuley<sup>16</sup> mee lesh cree feer ching  
Va mee prayal orroo mee y eaysley  
Cha goghe unnane oc chymmey jeem

Va mee prayal orroo mee y eaysley  
Dy eaysley mee son y<sup>17</sup> *gh*raih Yee  
Un greim jeh'n arran lheeah cha yinnagh ad [cur] dou  
Va ny moddee ocsyn gobbal gee

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14 Note here that Mx. *er y* 'on the' is pron. [ara].

15 A place-name?

16 *gealley* interlined.

17 *er* interpolated in pencil?

As suggane coonlagh mygeayrt my whannel  
Dys croan mean ren ad mee  
Dy beagh fys ec my vummig as my yishig  
Cha beagh ocsyn foddey bio

Ta nuy laa aym er trostit  
As ta my *heihll*<sup>18</sup> bunnys ec kione  
Ta mee treishteil tra hemys<sup>19</sup> dys Flaunys  
Yn *ghiat*<sup>20</sup> niau bee foshley<sup>21</sup> rhym

[Illiam y Cain this was my name / a Manx lad raised from the cradle / My father hired me / for a sailor to sail the sea.

- And I sailed with them to Keeralee / and an honest lad they found me / Nevertheless, they starved me / they did not give me a any drink or food.

- They bound me to the main mast / they bound me with a very sick heart / I begged them to free me / Not one of them would take pity on me.

- I begged them to free me / to free me son God's sake / one morsel of mouldy bread they would not give me / their dogs refused to eat (it).

-And straw rope around my neck / to the main mast they bound me / If my mother and father knew / they would not be long living.

- Nine days I fasted / and my world (life) was almost at an end / I am hoping when I go to heaven / heaven's gate will be opening to me'].

## 2.1.2b. ILLIAM Y CAIN

[MS/1] Notebook M7, undated. In hand of Sophia Morrison, MNHL MS 5433 B. Loose insert in [MS/1].

Informant: Mrs. [Anne] Bridson, Glen Rushen PA.

Text: ent. "Illiam y Cain".

Tune: none attached.

[m7] Illiam y Cain shoh va my ennym  
Scollag Manninagh troggit woish yn clean  
My yishig ren eh mee *dy*<sup>22</sup> ailley  
Son shiolteyr dy hiauill (*sic*) yn cheayn<sup>23</sup>

As hiauill mee maroo dys keearalie  
As scollag onneragh hooar ad mee  
Ny yeih ren adsyn mish y starval  
Cha dug ad dou greim jough ny bee

Dys yn croan mean ren ad mee a chiangley

18 *h* on *k*.

19 The form *hemys* would be the pronunciation of the emphatic form *hem's*, rather than of the future relative form of an irregular verb, here after *tra*. See also fn. 112 below.

20 *h* deleted.

21 *-ys* in ms.; *foshlys* in B, C, D.

22 *d* deleted.

23 *dy ushtey* following deleted.

V'ad kiailley mee lesh cree feer ching  
Va mee prayal orroo mee y eaysley  
Cha goghe unnane oc chymmey jeem

Va mee prayal orroo mee y eaysley  
Dy eaysley mee son y<sup>24</sup> graih Yee  
Un greim jeh'n arran lheeah cha yinnagh ad cur dow  
Va ny moddee ocsyn gobbal jee

As suggane coonlagh mygeart my whannel  
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Baase y moddey -----  
Dy beagh ec my vummig as my yishig  
cha beagh ad foddey bio

Ta nuy<sup>25</sup> laa aymys er trostit  
As ta my seihll bunnys ec kione  
Ta mish treishteil tra heem<sup>26</sup> dys flaunys  
Yn giat niau bee foshlys (*sic*) rhym

Translation as per 2.1.2a, except for penultimate stanza:

['And straw rope around my neck / (to the main mast they bound me / A dog's death ----- / If my mother and father (knew) / they would not be long living'].

### 2.1.2c. ILLIAM Y CAIN

[MS/15] Single sheet, undated. In hand of Sophia Morrison, MNHL MS 094595, Sophia Morrison Papers, Box 6.

Informant: Mrs. [Anne] Bridson, Glen Rushen.

Text: ent. "Illiam y Caine".

Tune: none attached.

[m40]            Illiam-y-Cain shoh va my ennym  
                  Scollag Manninagh troggit woish yn clean  
                  My Yishig ren eh mee eh<sup>27</sup> ailley  
                  Son shiolteyr dy hauill yn cheayn

As hiauill mee marroo dys Keer-e-lie (?)  
As scollag onneragh hooar ad mee  
Ny yeih ren adsyn mish y starval  
Cha dug ad dou greim jough ny bee

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24 deleted.

25 *my* deleted.

26 *e* deleted.

27 *y supra*.

Dys yn croan-mean ren ad mee y kianley  
As kianley mee, lesh chree feer ching  
Va mee prayal orroo mee y eaysley  
Cha goghe unnane oc chimmey jeem

Va mee prayal orroo mee y eaysley  
Dy eaysley mee son ey graih Yee  
Un greim jeh'n arran lheeah cha yinnagh ad cur dou  
Va ny moddee ocsyn gobbal gee

"The Manx of the next vess [verse] is forgot at me, but he is telling that they *put*<sup>28</sup> suggane coonlagh mygeayrt my whannel," & tied him "Dy croan mean" for to give him "baase y moddey" & that if 'My mummig as my Yishig" knew, they wouldn't be very long alive "feer foddey blio".

Ta nuy laa aymys er trostit  
As ta my seihll bunnys ec chione  
Ta mish treishteil tra hem dys flaunys  
Yn giat niau bee fosleys (*sic*) rhym

Translation as per 2.1.2a.

#### 2.1.2d. ILLIAM Y CAIN

[MS/16] Single sheet, undated. In hand of Sophia Morrison, MNHL MS 09495, Sophia Morrison Papers, Box 6. Seemingly a copying of MS/15.

Informant: Mrs. [Anne] Bridson, Glen Rushen.

Text: ent. "Illiam-y-Caine".

Tune: none attached.

[m41] Illiam-y-Cain shoh va *my*<sup>29</sup> ennym  
Scollag Manninagh troggit woish yn clean  
My Yishig ren eh mee *y*<sup>30</sup> ailley<sup>31</sup>  
Son shiolteyr dy hiauill yn cheayn

As Hiauill mee maroo dys Keeralie (?)  
As scollag onneragh *hoar*<sup>32</sup> ad mee  
Ny yeih *ren adsyn*<sup>33</sup> mish y starval  
Cha dug ad dou greim jough ny bee

Dys yn croan-mean ren ad<sup>34</sup> mee y *Kiangley*<sup>35</sup>

---

28 over *twist*.

29 interpolated.

30 *eh* inserted later in pencil.

31 *y* on *e*.

32 *hoar* interlined in pencil, *cur* (in ink) deleted.

33 *ren adsyn* in pencil above *yn ocsyn* in ink, deleted.

34 *er* following deleted.

35 later insertion in pencil.



V'Ad<sup>36</sup> kialley mee lesh chree feer ching  
Va mee prayal orroo mee y eaysley  
Cha goghe unnane oc chymmey jeem

Va mee prayal orroo mee y eaysley  
Dy eaysley mee son er graih Yee  
Un greim jeh'n arran lheeah cha yinnagh *ad cur dou*<sup>37</sup>  
Va ny moddee ocsyn gobbal gee

As suggane coonlagh mygeart my whannel  
Dy croan-mean  
Baase y moddey  
<sup>38</sup>Mee mummig as mee yishig<sup>39</sup> [.....] ocsyn feer foddy *bio*<sup>40</sup>

Ta nuy laa *ayms*<sup>41</sup> er trostit  
As ta *mee*<sup>42</sup> seihll bunnys *ec*<sup>43</sup> chione  
Ta mish treishteil *tra*<sup>44</sup> *hem*<sup>45</sup> dys flaunys  
Yn giat niau bee fosley<sup>46</sup> rhym

Translation as per 2.1.2a/b.

### 2.1.3a. LADY MARGAD 'Lady Margaret'

[MS/1] Text taken from a transcription by Stephen Miller. No copy of original to hand. As the variants differ, sometimes considerably, a fair copy with translation is supplied opposite in 2.1.3a only.

Informant: unknown.

Text: ent. "Lady Margad".

Tune: see 3c.

#### Original text

[m8] Now walk Lady Margad  
magh er y chronk  
Illiam villish<sup>47</sup> ny gerrey [jee]  
Va lagh gal a Lul [.]

#### Probable original text (see versions below)

Row walk Lady Margad  
magh er y chronk  
Illiam Villish ny charrey j'ee  
Va laa gial ersooyl

36 *V* later inserted in pencil.

37 *ad* & *dou* interpolated.

38 *Dy beagh fys ec* later inserted in pencil.

39 *cha beagh ad foddey* later inserted in pencil.

40 interlined.

41 above *ayms*, deleted.

42 *y* in pencil over *ee*.

43 over *y*, deleted.

44 above *ta*, deleted.

45 *e* above *y*, deleted.

46 *y* in pencil over *s*.

47 Note the failure of concord in the qualifier, i.e. the use of a fem. form of the adj. after a masc. noun. This is a feature of LSM (cf. LDIM/109-110).

As a neigh<sup>48</sup> gr<sup>49</sup> jet thaa  
As row an a thol ny yeigh

as yn oie er jeet, ta  
as cha row ynnyd hoal ny yeih

[Now Lady Margad walked / out on the hill /  
Sweet William (was) by her / Day was  
away and the night has come / and the  
was talk was not done notwithstanding'].

[Now Lady Margad was walking out on the hill /  
Sweet William was a friend of hers / A bright day  
was gone / and the night had come, yes / and there  
was no place yonder notwithstanding'].

### 3b. LADY MARGAD

[MS/19] "Six fragments of oral music". Single sheet, undated. Incomplete. In hand of Sophia Morrison, MNHL MS 09495, Sophia Morrison Papers, Box 6.

Informant: unknown.

Text: ent. "Lady Margad".

Tune: see 3c.

[m51] Now talk Lady Margad magh er y chronk  
Illiam villish ny gerrey j'ee  
Va laa goll ersooyl as yn oie er-jeet ta  
As cha row yn taggloo jeant ny-yeih

[Now Lady Margad walked out on the hill / Sweet Illiam was near to her / Day was going away and the night has come / and the talk was not done notwithstanding'].

### 2.1.3c. LADY MARGAD

[MS/21] "Some Fragments of Folk Songs" (handed down orally). Undated. In hand of Sophia Morrison, MNHL MS 09495 Sophia Morrison Papers, Box 6. Manuscript title and annotation (Written down by Cressie Dodd & myself - harmonized by Mr. Goodwin). | Some Fragments of Folk Songs | (handed down orally).

Informant: unknown.

Text: ent. "Lady Margad".

Tune: (solfa notation): "Lady Margad".

[m60] Now talk Lady Margad magh er y cronk  
Illiam villish ny-gerry j'ee  
Va laa goll ersooyl, as yn oie er-jeet ta  
As cha row yn taggloo jeant ny-yeih

[Now Lady Margad walked out on the hill / Sweet Illiam was near to her / Day was going away and the night has come / and there was no talk done after that'].

### 2.1.3d. LADY MARGAD

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48 Northern Manx pron. of *oie* 'night' (cf. [øi], [ei], [ei], [ai]N, [i.]S HLSM/II: 338).

49 deleted.

[MS/22] "Words to Six Fragments of Oral Music". Incomplete. Single sheet, undated.

Informant: unknown.

Text: ent. "Lady Margad".

Tune: none attached.

[m60] Now walk Lady Margad magh er y cronk  
Illiam villish ny gerrey jee  
Va laa goll ersooyl as yn oie jeet ta  
As cha row yn taggloo ny yeih

[Now Lady Margad walked out on the hill / Sweet Illiam was a friend of hers / Day was going away and the night has come / and there was no talk after that].

### 2.1.3e. [LADY MARGAD]

[MS/32] Single sheet, undated. Unknown hand with initials "J.G."

Informant: unknown.

Text: no title. Title taken from first line.

Tune: none attached.

[m78] Now walk Lady Margad  
magh er y chronk  
Illiam villish ny gerrey jee  
va laa goll ersooyl  
as yn oie jeet ta  
as cha row yn athal ny yeih JG

[Now Lady Margad walked out on the hill / Sweet Illiam a friend of hers / Day going away / and the night has come/ and there was no place yonder after that}]

### 2.1.3f. LADY MARGET

[MS/32] Single sheet, undated, hand unknown, MNHL MS 09495 Sophia Morrison Papers, Box 6.

Informant: unknown.

Text: ent. "Lady Marget".

Tune: none attached.

[m81] row walk Lady Marget margher a cronk <sup>50</sup> Illiam villish ny Garee jee <sup>51</sup> Va lagh gal a sul a <sup>52</sup>	Row walk Lady Maret magh er y cronk Illiam villish ny charrey j'ee Va laa gial ersooyl
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<sup>50</sup> The form here *er y cronk* 'on the hill' with failure of lenition in the noun after prep. + def. art., maintained in 2.1.3e in *er y chronk*, is a feature of Late Manx (cf. LDIM/94-95).

<sup>51</sup> *supra*.

<sup>52</sup> deleted.



[MS/41] Single sheet, undated. In hand of Sophia Morrison, MNHL MS 08979 Kermode Family Papers, Box labelled "Josephine Kermode ('Cushag')." With tune in staff notation on the first side. Quote from a letter from Dr. John Clague to Sophia Morrison, 29 September 1907, MNHL MS 09495 Sophia Morrison Papers, Box 1 [MS/3].

Informant: unknown.

Text: ent. "Hinkin winkin!"

Tune: (staff notation) "Air ("Hinkin winkin!") traditional. Taken down by Dr. Clague" (Morrison MNHL MS 09495).

[m92]            "Hinkin! Winkin! Clane suggane  
                  Harrish ny sleityn N'albin Joney Crowe  
                  Hinkin! Winkin! Clane suggane  
                  Harrish ny sleityn Gimlad  
                  Hurro! Dandy Davy, Hurro! "Tiff y reasht"  
                  Envy vie the Dandy Davy!  
                  Lennie Teare, Peter O, Nicky Kermatt."

['Hinkin, winkin, a straw cradle / over the mountains in Scotland, Joney Crowe / Hinkin, winkin, a straw cradle / over the shovels a gimlet / Hurro, Dandy Davy, Hurro Tiff of the Rheast / Good lambs, the Dandy Davy / Lennie Teare, Peter O. Nicky Kermode'].

(It is a doggerel rhyme & I can make neither head nor tail of it." J.C. [i.e. John Clague]) (Morrison MNHL MS 09495).

#### 2.1.4c. [HINKIN, WINKIN]

[MS/39] Single sheet, undated. In hand of Josephine Kermode, MNHL MS 08979 Kermode Family Papers, Box labelled "Josephine Kermode ('Cushag')."

Informant: unknown.

Text: no title. Title here taken from first line.

Tune: none attached.

[m89]            Hinkin, winkin, clane suggane  
                  Harrish ny sleightyn bollane bane!  
                  Shee, shee *Babban shee*<sup>55</sup> as Chadley *noght*<sup>56</sup>  
                  Shee, shee, vlaa machree, my lhiannoo *boght*<sup>57</sup>  
                  Shee, shee, Lhiannoo shee.

Aalin, aalin, kiune as meein  
Harrish thalloo, creg as cheayn  
Ta'n rollaghyn arreydagh  
Ta nish oilley ghenney feagh

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<sup>55</sup> as *chadley noght* crossed out, *Babban shee* interpolated.

<sup>56</sup> interlined.

<sup>57</sup> interlined.

Shee, shee, shee as slaynt as bannaght mie  
Er yn clean suggane dy ooilley lhiannoo lhie  
Shee, shee  
Lhiannoo shee  
Lhiannoo shee.

['Hinkin, winkin, straw cradle / over the mountains *bollan bane*<sup>58</sup> / peace, peace baby peace and sleep tonight / peace, peace, flower of my heart, my poor child / peace, peace, child peace.  
- fine, fine, calm and mild / over land, rock and sea / the stars are watchful / all is now quite still / peace, peace, peace and health and a good blessing / lie on the straw cradle of every child / peace, peace, / child peace, child peace'].

### 2.1.5. [EC NY FIDDLERYN 'at the fiddlers']

1. Sophia Morrison's letter copybook for 1904-07, MNHL MS 09495, Box 4.

Informant: unknown.

Text: no title. Title here taken from the first line of the fair copy version.

Tune: none attached.

For details of both text and tune see Broderick (1980-81: 18-19; 2017: 12-15).

Original text	Fair copy version from Sophia Morrison
[m19] Ec ny fiddler ayns yn Ollick Hosiaght veeit mee rish <sup>59</sup> ghraih Eddyr shen Kione shiaght bleeaney Va <sup>60</sup> shin mennick cur meedeil	[m20] Ec ny fiddleryn ayns yn Ollick Hosiaght veeit mee rish my ghraih Eddyr shen kione shiaght bleeaney Va shin mennick cur meeteil
Daa laue woish my daa <sup>61</sup> laue Gra <sup>62</sup> na jeanagh ee bragh <i>thrageil</i> <sup>63</sup> Haink mee thie as my chree va ghennal Nee eh bee ayn seaghyn dooys	Hug ee ny daa laue ayns my ghaa laue Gra nagh jinnagh ee bragh me hregeil Haink mee thie as my chree va ghennal Nhee erbee cha row jannoo seaghyn dooys
Chied skeal cheayll <sup>64</sup> moghrey laa ynynd Dy row my graih rish fer elley phoost	Chied skeayl mee Dy row my ghraih rish fer elley phoost
[...] faakin <sup>65</sup> dy vel ee my yinno shoh roym Fakin shegin <sup>66</sup> chengey veilley glare foalsey	Dy faakin dy vel ee my yinnoo shoh roym Shegin chengey veeilley glare foalsey

58 Otherwise *Bollan Feaill Eoin* 'the herb mugwort, a chaplet of which is worn on St. John the Baptist's Day [21 June]' (K/27), St. John's Wort *artemisia vulgaris*, worn nowadays on Tynwald Fair Day, 5 July.

59 *i* on *o*.

60 *a* interpolated, *d* deleted.

61 Failure of lenition after the poss. part. *my* 'my'; expected would be *my ghaa laue* (cf. LDIM/95). This is a feature of LSM.

62 *-ih* deleted.

63 *thr-* on *mee*.

64 Pers. pn. *mee* 'I, me' omitted here.

65 Reflects pron. [fa:kin] usu. [fa:gin], [fa:ɣin] with voicing or spirantisation of /g/ after /a:/ as compensatory lengthening (cf. HLSM/II: 157 s.v. *fakin*).

66 *dy* following deleted.

Va<sup>67</sup> fit dy miolagh yean jeh ym crow

Va fit dy miolagh yeean jeh ym crow

Cha jeanym jeeish<sup>68</sup> nish<sup>69</sup> drogh neeghyn  
ta preal drogh fortune dy heet er e raad

Cha jeanym jeeish nish drogh neegyn  
dy jean ee boggey dy ooilley ny chaarjyn

Dy jean ee boggey dy ooilley ny chaarjyn  
*yinnoo jeemish*<sup>70</sup>

[...].

Son whilleen keayrt dy traaghyn ... braa

['At the fiddler(s) at Christmas time / I first met (my) love / Between then and the end of seven years / we often met.

- Two hands from my two hands / saying that she would never forsake me / I came home and my heart was glad / Nothing there was causing me sorrow.

- First news I heard early on Ash Wednesday / was that my love was married to another.

- Seeing that she had done this to me / seeing that her smooth tongue had to be false / a fit of sudden temptation was hovering over me.

- I will now not do her bad things / that wish bad fortune to come her way / (but) that she is a joy to all her friends / For many are the times she was mocking me'].]

['At the fiddlers at Christmas time / I first met my love / Between then to the end of seven years / we often met.

- She put her two hands in my tow hands / saying that she would never forsake me / I came home and my heart was glad / There was nothing that was causing me sorrow.

- The first news (I heard early on Ash Wednesday) was that my love was married to another.

- Seeing that she has done this to me / her smooth tongue had to be false / a fit of sudden temptation was hovering over me.

- I will now not do her bad things / (but) that she is a joy to all her friends].]

#### 2.1.6a. ARRANE SOOREE 'courting song'

[MS/8] Single sheet, undated. In hand of Sophia Morrison, MNHL MS 09495, Sophia Morrison Papers, Box 6.

Informant: Joe Moore, Glen Rushen PA.

Text: ent. "Arrane Sooree". For a fuller text see MNHL MD 900 MS 08307 p. 49 of ms. The version here represents stanzas 1 and 4 of the fuller version.

Tune: none attached.

*Arrane Sooree* - A Dalby courting song - was given to me [Sophia Morrison] by Joe Moore of Patrick. Almost 60 years ago Moore knew twelve or thirteen verses of the song - now [c.1906] he only remembers the first verse & the chorus which came after each verse. In days gone by when he used to sing the song on board his fishing boat [...], or over a pint [...] in the public house, always danced a step dance when he sang the chorus which was taken briskly & with much animated gesture. Moore has tried to hunt up the missing verses, but his old chums are mostly dead, if not all, and he seems to be the only one left with remembrance of the [...] son (Morrison, *Manx Fragments of Music* MNHL MS 09495 Sophia Morrison Papers, Box 7).

[m31] O! she yn traa va my ghraih's beaghey ayns yn Lagg<sup>71</sup>  
V'ish ceau ny goonyn sheidey as ny bussalyn plaid

67 a unclear.

68 ee on sh.

69 interlined.

70 interlined; y uncertain.

71 On Creggan Mooar, Dalby (cf. PNIMI: 136).

Son v'ish ben aeg cha aalin, cha naik shiu rieu ny s'booie  
V'ish 'skyn dy-chooilley lady ayns ny skeeraghyn twoaie.

Chorus

O! she jeelt shiu dou my chabbyl dy voddym nish goll roym  
Dy akin graih veg veen my chree son t'ish feer foddey voym  
Hem's harrish crink as cowanyn as derrey er mee skee  
Dy akin graih veg veen my chree son t'ish feer foddey j'ee

[Oh, it is the time that my love was living in the Lagg / She was wearing the silken dresses and the neckerchiefs of plaid / for she was a young woman so fine, you will never see anyone more beautiful / She was above every other lady in the northern parishes.

Chorus:

Oh, it is saddled you have my horse for me that I now can go my way / to see my dear wee heart's love, for she is very far from me / I shall go over hills and dales until I am tired / to see my dear wee heart's love, for she is very far off].

2.1.6b. ARRANE SOOREE

[MS/21] "Some Fragments of Folk Songs (handed down orally)". Undated. In hand of Sophia Morrison, MNHL MS 09495 Sophia Morrison Papers, Box 6. Manuscript title and annotation (Written down by Cressie Dodd & myself - harmonized by Mr. Goodwin). | Some Fragments of Folk Songs | (handed down orally).

Informant: Joe Moore, Glen Rushen PA.

Text: ent. "Arrane Sooree".

Tune: none attached.

Mr Joe Moore who gave me the song [said] that he remembered 10 verses at one time, but he has now forgotten all but this 1st verse and the chorus which came after each verse (Morrison *Manx Fragments of Music* MNHL MS 09495 Sophia Morrison Papers, Box 7).

[m54] Oh she yn traa va my graih's baghey ayns yn Lagg  
V'ish ceau ny goonyn sheidey as ny bussalyn plaid  
Son v'ish ben aeg cha aalin - cha vaik shiu rieu ny s'booie  
V'ish 'skyn dy chooilley lady ayns ny skeeraghyn twoaie

Chorus

Oh she jeelt shiu dou my chabbyl dy voddym nish goll roym  
Dy akin graih veg veen my chree sonnt'ish feer foddey voym  
Hem's harrish crink as cowanyn derrey er mee skeeraghyn  
Dy akin graih veg veen my chree son t'ish feer foddey jee.

Translation as for 2.1.6a.



### 2.1.7a. CAR YN COOAG 'the cuckoo song'

[MS/8] Single sheet, undated. In hand of Sophia Morrison, MNHL MS 09495, Sophia Morrison Papers, Box 6. Along with *Arrane Ny Ferishyn* (cf. 'Fairy Song' 1b above).

Informant: not given, but see 7b.

Text: ent. "Car yn Cooag"<sup>72</sup>.

Tune: see 8b.

[m32]           Kook, Kook, peep, peep  
                  Dooyrt y cooag veg veen  
                  Cre'n aght cadle oo  
                  Choud er y tourey woin.

['Kook, kook, peep, peep / said the dear wee cuckoo / Why did you sleep / so long on the summer from us?'].

### 2.1.7b. CAR YN COOAG

[MS/10] Single sheet, undated. In hand of Sophia Morrison, MS 09495, Sophia Morrison Papers, box 6. The note below is taken from [MS/3]. Letter from Dr. John Clague to Sophia Morrison, 29 September 1907, MNHL 09405, Sophia Morrison Papers, Box 1.

Single sheet entitled: Folk Lore Notes.

Informant: "the Dalby fisherman" [Thomas Quane].

Text: "Car Yn Cooag". "Cuckoo Song".

Tune: (solfa notation) "Car Yn Cooag". "Cuckoo Song".

[m35]           Kook, kook, peep, peep' dooyrt yn Cooag veg veen ,  
                  Cre'n aght cadle oo choud er y tourey woin?

Translation as per 2.1.7a.

The "Car y Cooag" is very pretty as you took it down from the Dalby fisherman and I think it should not be altered. It was never sung as a round by Manxmen ... The cuckoo at the beginning of the season sings in the "late" key,<sup>73</sup> a minor third - d : l : as the season goes on she sings a major third - m : d : later on she sings a little sharper than a major third - that is a diminished fourth - fa : d : and at the end of the season a perfect fourth - f : d : (Clague, Letter to Sophia Morrison 29.09.1907).

### 2.1.7c. CAR YN COOAG

[MS/18] "Manx Fragments of Music". Incomplete. Undated but 1906 or later. In hand of Sophia Morrison, MNHL MS 09495, Sophia Morrison Papers, Box 6.

Informant: not given but see 7b.

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<sup>72</sup> *Cooag* is treated as fem. in Cregeen (C/46), here as masc., but with failure of lenition in *cooag* after the gen. masc. def. art. A Late Manx form.

<sup>73</sup> " deleted.

Text: ent. "Car yn Cooag", "Arrane ny clean".

Tune: see 8b/d.

*Car yn Cooag - Arrane ny clean*

The "Cuckoo Song" - "A Cradle Song" is another song gleaned from a Dalby man. He remembers his grandmother an old woman of 80 at the time - who knew no word of English to the day of her death - singing it to him, 50 years ago or more [c.1850] when he was a tiny child. When the old woman sang 'kook, kook, peep, peep, she rapped he knuckles here and there on the table. He seems to think that this couplet, all he can remember now, came as a refrain after each verse [...] (Morrison *Manx Fragments of Music* MNHL MS 09495 Sophia Morrison Papers, Box 7).

[m46]           Kook, kook, peep, peep, dooyrt yn cooag veg veen  
                  Cre'n aght cadle oo choud er y tourey wooin?  
                  "Kook, kook, peep, peep," said the dear little cuckoo.  
                  Why hast thou slept so long on the summer from us?"

#### 2.1.7d. CAR YN COOAG

[MS/21] "Some Fragments of Folk Songs (handed down orally)". Undated. In hand of Sophia Morrison, MNHL MS 09495 Sophia Morrison Papers, Box 6. Manuscript title and annotation (Written down by Cressie Dodd & myself - harmonized by Mr. Goodwin). | Some Fragments of Folk Songs | (handed down orally). Quotes from [m53] Letter from Dr. John Clague to Sophia Morrison, 29 September 1907, MNHL MS 09495, Sophia Morrison Papers, Box 1.

Informant: "the Dalby fisherman" [Thomas Quane] via Dr. John Clague.

Text: ent. "Car yn Cooag (Lullaby song)".

Tune: (solfa notation) ent. "Car yn Cooag (Lullaby song)".

[m59] Kook, kook, peep, peep, dooyrt y cooag veg veen  
          Cren aght cadle oo choud er y geurey wooin  
          (Given to me by Mr T. Quane)

(Dr Clague writes: - "Car yn Cooag is a very good fragment - it is a pity you cannot get more of it").

#### 2.1.8a. BALDWIN HIAR AS BALDWIN WASS 'Baldwin East and Baldwin West'

[MS/9] Single sheet, undated. In hand of Sophia Morrison, MNHL MS 09495, Sophia Morrison Papers, Box 6. Also with [*Yn Graihder Jouylagh*] (qv).

Informant: unknown.

Text: ent. "Baldwin hiar as *Bd*<sup>74</sup> wass". See also JFSS/VII/28: 127. Version collected by Mona Douglas from "Mrs. Killey, Factory Worker, Ballasalla, 1920". See also Broderick (2008: 208).

Tune: none attached. With regard to the tune, Gilchrist (JFSS/VII/28: 128) notes:

Cf. the tune [as given in JFSS/VII/28: 127] with a "Helg Yn Dreain" ("Hunt the Wren") tune given in A. W. Moore *Manx Ballads* (p. 252). Both versions have some resemblance to the old English dance-

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74 above line.

tune "Dargason, or The Sedany" (Gilchrist JFSS/VII/28: 128).

[m33] Baldwin hiar as Bd wass  
Kerrey Keir as loamrey glass

[' Baldwin east and Baldwin west<sup>75</sup> / a brown sheep and a grey fleece'].

#### 2.1.8b. [BALDWIN TWOOIE AS BALDWIN JASS 'Baldwin North and Baldwin South']

[MS/9] Single sheet undated, hand unknown, MNHL MS 09495 Sophia Morrison Papers, Box 6.

Informant: unknown.

Text: no title. Title here from first line.

Tune: none attached.

For details see 2.1.8a above.

	Text	Accompanying translation
[m79]	Baldwin twooie as Baldwin jass Olyyn kier as Olyyn glass Cred ta commal shin choud Us a tāgl shoh was Com lhig <i>shin</i> <sup>76</sup> goll dys Baldwin	Baldwin north & Baldwin south Kier wool and grey wool What is ther keeping us so long in this world down here Come let us go to Baldwin.

#### 2.1.9a. YN GRAIHDRER JOUYLAGH 'the demon lover'

[MS/9] Single sheet, undated. In hand of Sophia Morrison, MS 09495, Sophia Morrison Papers, Box 6. Also with *Baldwin Hiar as Baldwin Wass* (qv). Script faint.

Informant: unknown.

Text: no title. Title taken from version in Moore (1896: 118-19).

Tune: none attached.

For further details here see Broderick (2017: 37-38).

[m34] She drogad neems dy yannoo dhyt  
Ta curlsh *oo*<sup>77</sup> harrish yn toin  
As eggey sheidey veryms mood  
Er aggle *dy* [duitt]<sup>78</sup> oo ayn

<sup>75</sup> The song is traditionally known in English as 'Baldwin East and Baldwin West', since Baldwin BN is thus divided by a ridge. In this context it seems that *wass* does not mean 'below' here, as it normally does, but is the Manx-English pronunciation of English 'west'.

<sup>76</sup> *jin* subscript.

<sup>77</sup> *shiu* deleted, *oo* interpolated.

<sup>78</sup> *dy* started and deleted, but seemingly meant was *Er aggle dy beagh oo ayn* 'for fear that you would be there', but *dhyt* 'to/for you' was inserted instead. But the line then makes no sense. Instead I have reverted to the apparent original intention and translated accordingly.

As braaghyn neem y yannoo dhyts  
Braagyn jehn airh ta buigh  
As lineyn ad lesh sheidey jiarg  
Lesh sheidey s'pooie erbee  
My hig uss maryms graih my chree  
Dys bankyn yn Italee.

box fingal

[it is a bridge I shall make for you / to bring you over the wave / and a web of silk I shall put about you / for fear that you do not fall in.

- And shoes I shall make for you / shoes of gold that is yellow / and I would line them with red silk / with some finest silk / if you will come with me, love of my heart / to the banks of Italy'].

### 2.1.9b. YN GRAIHDRER JOUYLAGH

[MS/13] Single sheet, undated. In hand of Sophia Morrison, MNHL MS 09495 Sophia Morrison Papers, Box 6.

Informant: unknown.

Text: no title. Title from version in Moore (1986: 118-19).

Tune: none attached.

For further details here see Broderick (2017: 37-38).

[m38] (Omitted from Moore's Version)

She droghad neems dy yannoo dhyts  
Dy churlesh oo harrish yn tonn  
As eggey sheidey veryms mood  
Er aggle cha duitt oo ayn

As braagyn neem y yannoo dhyts  
Braagyn jeh'n airh ta buigh  
As lineyn ad lesh sheidey jiarg  
Lesh sheidey s'booie erbee

My hig uss maryms graih my chree  
Dys bankyn yn Italee.

[it is a bridge I shall make for you / to bring you over the wave / and a web of silk I shall put about you / for fear that you do not fall in.

- And shoes I shall make for you / shoes of gold that is yellow / and I would line them with red silk / with some finest silk.

- If you will come with me, love of my heart / to the banks of Italy'].

### 2.1.10a. DELANEY

[MS/11] Single sheet, undated. In hand of Sophia Morrison, MS 09495 Sophia Morrison Papers, Box 6.

Informant: unknown.

Text: ent. "Delaney".

Tune: none attached.

[m36] Keayrt myr hie mee er walkal eddar tooryn as y castal  
Veeit mee ben aeg aalin cheet my whaail er y raad  
My silliu <sup>79</sup> mysh y chredjal ren mee ish y lhiittal  
"O scollag aeg," dooyrt ee rhym, "vel dty cheeyll ayd?"

Fyt beg ny yeih lurg shoh ren eh taghyrt  
Dy jagh shin dy walkal ayns ny boaylyn<sup>80</sup> shen reesht  
Dy hayrn shin ergerrey goaill laueyn y cheilley  
Lesh kissyn cha millish; v'ee keayne as ginsh

"Shoh sreeunyn woish my Yishig as bannaght voish my *Vummig*<sup>81</sup>  
As shoh marish ooilley yn ghraih mooar t'aym hood  
Yiow uss bargane lesh aalid, as thousane punt argid  
As mish er my gherjagh yn laa vees mayd poost."

"Ven aeg waagh aalin, wooishin uss y chredjal  
As wooishin beaghey mayrt ny bleintyn veign bio  
Ta mish poost rish 'nane'<sup>82</sup> elley three raiee er dy henney  
Rish inneen Bill Bailey *ayns County Mayo*"<sup>83</sup>

S'doo<sup>84</sup> diree yn ghrian orryms tra va mee ayns my *aegid*<sup>85</sup>  
Druight trome roish my hrog eh jeh ny lheeantyn traagh *ree*<sup>86</sup>  
Trog shiuish seose messeenyn ta ny lhie ayns gliionteeyn  
Ta my roseyn er duittym cha drog ad dy bra.

[Once as I went walking between towers and the castle / I met a fine young women on the road / If you would believe it, I stopped her / 'O young lad', she said to me, 'have you gone crazy?'<sup>87</sup>

- Nevertheless, a short while after this, it did happen / that we went walking in those places again / to draw us nearer taking hand in hand / with kisses so sweet; she was crying and telling.

- Here are letters from my father and a blessing from my mother / and this with all the great love I have for you / You shall get a contract with grace and a thousand pounds in money / and I look forward to the day we will be married.

- 'Young fine and beautiful lady, I would wish to believe you / and I would wish to live with you (all) the years I would be alive / I am married to another one three quarter-years ago / to the daughter of Bill Bailey of

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79 *oo* deleted.

80 *y* interlined.

81 *Vummig* interpolated.

82 Note *nane* 'one' here instead of *fer*. A Late Manx form.

83 Partly crossed out but intended to stand.

84 for *s'chiou*, cf. *S'choe* in 2.1.10c.

85 *aegid* interpolated.

86 *ree* interpolated.

87 lit. 'is your sense at you?'

County Mayo.

- How warm the sun rose on me when I was in my youth / a heavy dew before it came over the meadows of hay / Get up you wee ?lapdogs<sup>88</sup> who lie the glens / my roses have fallen, I cannot ever raise them (up).

### 2.1.10b. DELANEY

[MS/12] Single sheet, undated. Incomplete. In hand of Sophia Morrison, MNHL MS 09495 Sophia Morrison Papers, Box 6.

Informant: unknown.

Text: ent. "Delaney".

Tune: none attached.

[m37] Keayrt myr hie mee er walkal eddar tooryn as y castal  
Veeit mee ben aeg aalin cheet my whaail er y raad  
My silliu <sup>89</sup> mysh y chredjal ren mee ish y lhiettal  
"O scollag aeg," dooyrt ee rhym, "vel dty cheeayll ayd?"

Fyt beg ny yeih lurg shoh ren eh taghyrt  
Dy jagh shin dy walkal ayns ny boaylyn shen reesht  
Dy hayrn shin ergerrey goaill laueyn y cheilley  
Lesh kissyn cha millish; v'ee keayne as ginsh

"Shoh sreeunyn<sup>90</sup> woish my Yishig as bannaght voish my Vummig  
As shoh marish ooilley yn ghraih mooar t'aym hood  
Yiow uss bargane lesh aalid, as thousane punt argid  
As mish er my gherjagh yn laa vees mayd poost."

"Ven aeg waagh aalin, wooishin uss y chredjal  
As wooishin beaghey mayrt ny bleintyn veign bio  
Ta mish poost rish 'nane elley three raiee er dy henney  
Rish inneen Bill Bailey ayns County Mayo"

S'doo diree yn ghrian orryms tra va mee ayns my *aegid*<sup>91</sup>

Translation as above in 2.1.10a, except for the last three lines of the last stanza.

### 2.1.10c. DELANEY

[MS/23] Single sheet, undated. In Edmund Goodwin's hand, MNHL MS 09495 Sophia Morrison Papers, Box 6.

Informant: unknown.

Text: ent. "Delaney".

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88 cf. Ir. *measán* 'lapdog' (Di.730).

89 *oo* deleted.

90 'letters'.

91 *aegid* interpolated.

Tune: none attached.

[m62]           Keayrt hie mee er walkal eddyr tooryn as y castel  
Veeit mee ben aeg aalin çheet my whaail er y raad  
"Dy saillin oo<sup>92</sup> mysh y leeideil".<sup>93</sup> Ren mee ish y lhiittal  
"O scollag aeg," dooyrt ee rhym, "vel dty cheeayll ayd?"

Fyt beg ny-yeih lurg shoh, ren eh taghyrt  
Dy jagh shin dy walkal ayns ny boaylyn shen reesht  
Dy hayrn shin ergerrey goaill laueyn y cheilley  
Lesh kissyn cha millish; v'ee keayne as ginsh

"Shoh screeuyn voish my Yishig as bannaght voish my Vummig  
As shoh marish ooilley yn ghraih mooar t'aym hood  
Yiow uss bargane lesh aalid, as thousane punt argid  
As mish er my gherjagh yn laa vees mayd poost

Ven aeg waagh aalin, wooishin uss y chredjal  
As wooishin beaghey mayrt ny bleintyn veign bio  
Ta mish poost rish 'nane elley three raiee er dy henney  
Rish inneen lesh Bill Bailey ayns County Mayo

S'choe dirree yn ghrian orryms tra va mee ayns my aegid  
Druight trome roish my hrog eh jeh ny lheeantyn traagh  
Trog shiuish seose messeeyn ta ny lhie ayns glionteyn  
Ta ny roseyn er duittym cha drog ad dy bra.

Translation as above in 2.1.10a.

### 2.1.11. HURREE HO, HIRREE HO

[MS/14] Single sheet, undated. In hand of Sophia Morrison, MNHL MS 09495, Sophia Morrison Papers, Box 6.

Informant: unknown.

Text: no title. Title here taken from first line.

Tune: none attached.

There was a man who stole a quarter of pork, & when men came to send for it, the thief put the pork in the cradle, & he was rocking and singing [the following] (Morrison MNHL MS 09495 from informant).

[m39]           Hurree ho, hirree ho  
Ronsee hene la, harrish as fo  
Ta'n henn<sup>94</sup> ven ersooyl dys y mwyllin dy chreear

---

92 *oo* deleted in A and B

93 'If I would lead you'.

94 Note the len. in *shenn* 'old' referring to *ben* 'woman', but note failure of len. in *mwyllin* (to *wyllin*) after pre. + def. art. in the

As daag ee yn ogher mullagh dorrys y cuillee  
Hurree ho, hurree ho  
Ronsee hene la, harrish<sup>95</sup> as fo

[‘Hurree ho, hirree ho / search yourself, lah, over and under / the old woman’s away to the mill to sieve / and she left the key above the door of the bed-chamber / Hurree ho, hurree ho / search yourself, lah, over and under’].

#### 2.1.12a. ARRANE NY FERRISHYN 'song of the fairies'

[MS/19] "Six fragments of oral music". Incomplete. Undated. In hand of Sophia Morrison, MNHL MS 09495, Sophia Morrison Papers, Box 6. The name John Gorry (SM’s underlining) appears in the top left-hand corner, and is possibly the informant or go-between from whom SM obtained the six songs? - GB.

Informant: not given; perhaps John Gorry?

Text: no title. Title taken from 2.1.12b/c below. For a similar text with additional information see JFSS/VII/29: 203-204, 30: 320.

Tune: none attached. Also known as *Va oie ayns Cronkalin Mooar* ('there was a night in Cronkalin Mooar [Knockaloe Mooar]') - Glashtyn’s song. In Clague C1/15:2 (Philip Caine, Douglas), in JFSS/VII/28: 105 entitled *Arrane y Glashtyn: Va oie ayns Cronk Ollee Mooar* ('the Glashtyn’s song: one night in Cronk Ollee Mooar'). In Manx folklore the Glashtin (ScG *Glaistig*) is known also as the *Cabbyl Ushtey* 'water-horse'. With regard to the tune, Gilchrist notes:

This [...] tune with its short, repeated phrases, is reminiscent in character of several of the tunes attached to songs about water-kelpies and other supernatural beings in Miss Tolmie’s Skye collection in the *Journal* [cf. Tolmie 1911: 143-276] (Gilchrist JFSS/VII/28: 105)

[m50] Oie ayns Purt ny Hinshey  
As oie ayns Balley-Rhumsaa  
Fol dee doodle hi doodle lee ree ho.

Va shin oie ec Keill-Eoin  
As oie ayns Balley Ghoolish  
Fol, dee, etc.

Va shin oie ayns Purt Chiarn  
As oie ayns Balley-Chastal  
Fol, dee, etc.

Softly Oie ayns Carn-y-Greie  
As oie ayns thie Thom Quirk  
C’red voghe shiu ayns shen ?  
Loud Hooar shin praasyn as feill vuck  
Fol, dee, etc.

---

prepositional case and in *cuillee* (to *chuillee*) after the ge. masc. def. art..., both features of LSM.

<sup>95</sup> *r on i.*



Oie ayns yn uhllin  
As oie ayns yn naaie  
As oie ayns pishyr glass  
Fol, dee, etc.

Oie ayns Cronk-ooilley beg  
As oie ayns Cronk-ooilley mooar  
Fol, dee, etc.

Oie ayns Gordon-gob-ny-creg  
Hooar shin cowree lane prinjeig  
Fol, dee, etc.

Hie shin roish dys Balla ny-benney  
Hooar shin palchey arran corkey  
As meilley mie eeymey  
Fol dee doodle hi doodle lee ree ho

- [A night in Peel / and a night in Ramsey Town / Fol &c.  
- We were a night in St. John's / and a night in Douglas Town / Fol &c.  
- A night in Carn-ny-Greie<sup>96</sup> / a night in Tom Quirk's house / What would you get there? / We got spuds and pork / Fol. &c.  
- A night in the stackyard / a night in the flatt / a night in *Pishyr Glass*<sup>97</sup> / Fol &c.  
- A night in Cronk Ollee Beg (Knockaloe Beg) / a night in Cronk Ollee Mooar (Knockaloe Mooar) / Fol &c.  
- A night in Gordon Gob-ny-Creg / we got flummery full of belly-tripe / Fol &c.  
- We went to Ballabenney<sup>98</sup> / we got plenty of oat-bread / and a good basin(ful) of butter / Fol &c.].

## 2.1.12b. ARRANE NY FERRISHYN

[MS/21] "Some Fragments of Folk Songs" (handed down orally). Undated. In hand of Sophia Morrison, MNHL MS 09495 Sophia Morrison's papers, Box 6. Manuscript title and annotation (Written down by Cressie Dodd & myself - harmonized by Mr. Goodwin). | Some Fragments of Folk Songs | (handed down orally).

Informant: not given, perhaps John Gorry?

Text: ent. "Arrane Ny Ferrishyn".

Tune: none attached.

[m53] Oie ayns Purt ny Hinshey  
As oie ayns Balley Rhumsaa  
Fol dee doodle hi doodle lee ree ho

Va shin oie ec Keeill-Eoin  
As oie ayns Balley Ghoolish  
Fol dee, etc.

---

96 Near Slieau Whallian.

97 'green pea'.

98 By Foxdale.

Va shin oie ayns Purt Çhiarn  
As oie ayns Balla Chastel<sup>99</sup>  
Fol dee, etc.

As oie ayns<sup>100</sup> Carn-y-Greie  
As oie ayns thie Thom Quirk  
Cred voghe shiu ayns shen ?  
Hooar shin praasyn as feill vuck  
Fol dee, etc.

As oie ayns yn uhllin  
As oie ayns y naaie  
As oie ayns pishyr glass  
Ec Kione jiass ny faaie<sup>101</sup>  
Fol dee, etc.

Oie ayns Cronk ooilley beg  
As oie ayns Cronk-ooilley mooar  
Fol dee, etc.

Oie ayns Gordon gob-ny-creg  
Hooar shin cowree lane prinjeig  
Fol dee, etc.

Hie shin roish dys Ballay Benney  
Hooar shin palchey arran corkey  
As meeilley mie dy eeymey  
Fol dee, etc.

Translation as per 2.1.12a.

The fairies went on their travels once. When they returned to Dalby, they told the stay at homes about the places they had seen & the fine things they had to eat. A Dalby man overheard them, learnt the music & words, & the song became very popular. The singer if he had any wit always added "localisms" (Morrison, *Some Fragments of Folk Songs*, MNHL MS 09495 Sophia Morrison's papers, Box 6).

### 2.1.12c. ARRANE NY FERRISHYN

[MS/22] "Words to Six Fragments of Oral Music". Incomplete. Undated but 1905 or later. In hand of Sophia Morrison, MNHL MS 09495 Sophia Morrison Papers, Box 6.

Informant: Mr. Callister, Glen Rushen PA.

Text: ent. "Arrane ny Ferrishyn (or, moonjer-veggey) Ghelby"<sup>102</sup> supplied by Morrison.

Tune: none attached.

---

<sup>99</sup> i.e. *Balley y Chashtal* 'Castletown'.

<sup>100</sup> *thie Thom* crossed out.

<sup>101</sup> 'at the south end of the flatt'.

<sup>102</sup> *ee* overwritten by *y*.

*Arrane ny Ferrishyn Ghelby*

"Song of the Dalby Fairies" or "Tom Billy Hals Song". Tom Billy Hal,<sup>103</sup> about 60 years ago, was an old man 'goin' on the houses', and he lived in Glen Rushen. But though he and his family have long since departed, some having died, some emigrated, his memory still keeps green with the old people as a singer of [...] old Manx songs. Therefore, I was greatly pleased that I happened to be in a house two summers ago when his youngest son walked in to say goodbye. The man, a miner in Arizona who was home on a very short visit & had worked his passage across on board a ship, was leaving the Island that day, never to see it more, he said. I invited him to my house and asked him to sing some of his father's songs into the M[anx] L[anguage] S[ociety] gramophone. He had only about 20 m[in]. to spare but he kindly came with me and sang to songs into the horn, one being the "Song of the Dalby fairies", the other the genuine Manx version of "Hunt the Wren" of which Mr. A. W. Moore writes that no one ever heard it in Manx until he turned the English version into Manx. Callister [we only have his surname], however, says that his father knew it only in Manx. Unfortunately Callister was fearfully nervous and in a hurry to be off<sup>104</sup> [remainder of manuscript missing] (Morrison, *Manx Fragments of Music*, MNHL MS 09495 Sophia Morrison Papers, Box 7).

[m57] Oie ayns Purt ny Hinshey  
As oie ayns Balley-Rhumsaa  
Fol dee doodle hi doodle lee ree ho.

Va shin oie ec Keill-Eoin  
As oie ayns Balley Ghoolish  
Fol, dee, etc.

Oie ayns Carn-y-Greie  
As oie ayns thie Thom Quirk  
C'red voghe shiu ayns shen ?  
Hooar shin praasyn as feill vuck  
Fol, dee, etc.

Oie aynd yn uhllin  
As oie ayns yn naaie  
As oie ayns pishyr glass  
Ec kione jlass ny faaie  
Fol, dee, etc.

Oie ayns Cronk-ooilley beg (= Knockaloe)  
As oie ayns Cronk-ooilley mooar  
Fol, dee, etc.

Oie ayns Gordon-gob-ny-creg  
Hooar shin cowree lane prinjeig  
Fol, dee, etc.

Hie shin roish dys Balla ny-benney

<sup>103</sup>Mr. Callister's father (Miller 2015: 2).

<sup>104</sup>He feared he had been rumbled?

Hooar shin palchey arran corkey  
As meilley mie eeymey  
Fol dee doodle hi doodle lee ree ho.

Translation as per 2.1.12a.

## 2.2. THE JOSEPHINE KERMODE COLLECTION

The Josephine Kermode Collection comprises the following songs:

13. Keayrt va mee aeg	2 variants	16. Arrane Sooree	1
14. Goon dy linsee-wunsee	1	17. Ny Three Eeasteyryn Boghtey	1
15. Graih my Chree	1	18. Ushag Veg Ruy	1 Total: 7.

### 2.2.13a. KEAYRT VA MEE AEG 'once I was young'

[MS/24] Single sheet, undated [1909? see next]. In hand of Josephine Kermode, MNHL MS 09495, Sophia Morrison Papers, Box 6,

"Taken from the singing of Mrs. [Elizabeth] Craine, Sulby Glen" (Kermode MNHL MS 09495).

Informant: Mrs. [Elizabeth] Craine,<sup>105</sup> Sulby Glen LE.

Text: ent. "Keayrt va mee aeg". Also known as *Eisht as Nish* 'then and now'. See text in Moore (1896: 106-109 w. Eng. trans.)

Tune: (staff notation) ent. "Keayrt va mee aeg". See also in Moore (1896: 225A). Tune similar to the Danish refrains *Esbern Snares Frieri* and *Marsk Stigs Døtre*, both from *Danmarks Melodibog*, as well as in H. Thuren's collection of Faroese traditional music *Dans og Kvaddigting paa Faerøerne* (Gilchrist JFSS/VII/30: 304).

[m63]

Verse I      Keayrt va mee aeg as nish ta mee shenn  
Keayrt va daa sweetheart aym as nish cha vel 'nane  
As jeeagh shiu er my laue  
Kys ta craa, Kys ta craa  
As jeeagh shiu er my laue, Kys ta craa

Verse II      Lineyn tayms da scrieu son dy hoil shagey diu  
Kys ta deiney aegey meolit  
liorish mraane, Liorish mraane  
Kys ta deiney aegey meolit liorish mraane

Verse III      Ta ny mraane agey Cha lane da fralterys  
Agh tad my geddin Cha lane ta vysoon  
S'beg cha n'erree vaym's ta beigns molllys liorts  
Yn keayrt jerree vous ny hoie

---

<sup>105</sup>This is likely the same Mrs. Craine (1872/73-1945) visited by Marstrander 21.06.1929. She was then living with her family at Cooil Bane Cottage, Sulby LE (*Dagbok* 41-42, in LDIM/217).

Er my lioon, er my lioon  
Yn keayrt jerree vous ny hoie er my lioon

Verse IV      Hems roym gys ny cheeraghyn foddey  
Ny re dys ny keljyn Ta springal dy glass  
Dy vod fys va echey yn seihll  
Ta ren uss mish tregail  
As da ren son ben aeg whagh  
yioms baase, yioamys baase  
As da reu<sup>106</sup> [son ben whagh, yioms baase]

[Once I was young and now I am old / once I had two sweethearts and now I have none / and look at my hand / how it is shaking, how it is shaking / and look at my hand, how it is shaking.

- Lines I have to write for to take to you / how young en are tempted / by women, by women / how young men are tempted by women.

- The young women are so full of deceit / but they are also so full of poison / Irrespective of whatever my fate was I would be disappointed by you / the last time you were sitting / on my knee, on my knee / The last time you were sitting on my knee.

- I'll go my way to far-off countries / or run to the woods which spring up green / That the world was able to know / that you foresook me / and that you were for a fine women, I shall die].

## 2.2.13b. KEAYRT VA MEE AEG

[MS/43] Single sheet, dated to 1909 or later. In hand of Sophia Morrison, MNHL MS 08979 Kermode Family Papers, Box labelled "Josephine Kermode ('Cushag')."

"Taken down from Mrs. [Elizabeth] Craine, Sulby Glen, 13/3/09" (Morrison MNHL MS 08979).

Informant: Mrs. [Elizabeth] Craine, Sulby Glen, 13/3/09.

Text: ent. "Keayrt va mee aeg".

Tune: none attached.

[m94]      Keayrt va mee aeg, as nish ta mee shen  
Keayrt va da 'sweetheart' aym, as nish cha vel 'nane  
As jeeagh shiu er my laue, kys t'eh craa  
As jeeagh shiu er my laue, kys t'eh craa

Lineyn t'ayms dy screeu  
Son dy hoilshaghey diu  
Kys ta deiney aegey miolit liorish mraane  
Kys ta deiney aegey miolit liorish mraane

Ta ny mraane aegey cha lane dy volteyrysts  
Agh t'ad myrgeeddin cha lane dy physoon  
S'beg cre n'erree v'ayms dy beigns mollit liorts  
Yn keayrt s'jerree v'ou uss er my ghlioon

---

106ms. *ren.*

Hems roym gys ny cheeraghyn foddey  
Ny roie dys ny keyljyn ta springal dy glass  
Dy vod fys ve ec yn seihll dy ren uss mish tregeil  
As dy reu son ben aeg whaagh yioyms baase.

[‘Once I was young and now I am old / once I had two sweethearts and now I have none / and look at my hand, how it is shaking / and look at my hand, how it is shaking.

- Lines I have to write for to show you / how young men are tempted by women / how young men are tempted by women.

- The young women are so full of deceit / but they are also so full of poison / Irrespective of what my fate was I would be disappointed by you / the last time you were on my knee.

- I’ll go my way to far-off countries / or run to the woods which spring up green / That the world was able to know / that you did foresake me / and that you were for a fine women, I shall die’].

#### 2.2.14. GOON DY LINSEE-WUNSEE 'gown of linsee-woolsee'

[MS/39] Single sheet, undated. In hand of Josephine Kermode, MNHL MS 08979 Kermode Family Papers, Box labelled "Josephine Kermode ('Cushag')." Contains also *Graih my Chree*.

Informant: Mrs. Quirk.

Text: no title. Title here from JFSS/VII/28:170. Also known as *Colbagh Vreck er Sthrap* (Broderick 2017: 10-11. For a similar text see also Broderick (2018: 5-6).

Tune: none attached. In Clague: C2/11:2 (no title), C2/11:4 ent. *Gouyn dy linsey wunsey*, C3/3:4 ent. *Gouyn dy linsey wunsey*. See also JFSS/VII/28: 170.

[m90]           A gown of linsey wolsey<sup>107</sup>  
                  As bussell<sup>108</sup> beg tchaloan  
                  A bonnad us shenn lieen<sup>109</sup> sceddan  
                  Ribbon of s[pi]naigyn *shoon*<sup>110</sup>

[‘A gown of linsee-wunsee / a neckerchief of shalloon / a bonnet out of an old herring net / ribbon of rush peelings’].

Regarding the above Gilchrist (JFSS/VII/28:170) provides the following information:

This rhyme seems to be a burlesque of an old song in the same rhythm about "Big Linen Caps" ("Quoifyn Lieen Vooar") of which Moore gives two verses, but without the tune, in his *Manx Ballads* [Moore 1896: 58] It is a satire on the fashionable dress of the day - the young women wearing silk gowns, big flax caps, neck ruffles and short mantles, "to induce the young men to follow them more." [...] (Gilchrist JFSS/VII/28: 170).

#### 2.2.15. [GRAIH MY CHREE 'love of my heart']

[MS/39] Single sheet, undated, In hand of Josephine Kermode, MNHL MS 08979 Kermode Family Papers, Box labelled "Josephine Kermode ('Cushag')." Contains also *Goon dy Linsee-Wunsee*.

---

107 i.e. *linssy-wulssy* 'linsey-woolsey', cloth made of linen and wool (MMG/110).

108ms. *Anser*.

109ms. *shellan*.

110ms. *snoon*.

Though mostly in English this text is included here for its Manx beginning.

Informant: Mrs. Quirk.

Text: no title. Title here taken from first line.

Tune: none attached.

[m90]            Graih ma Chree mavyrneen<sup>111</sup> wont you marry me  
                  Wont you marry this bouncing young Barney Magee  
                  We will have five children we must mind that  
                  There's Barney & Darby & Judy & Pat -  
                  O stop John stop, dont you think we've enough  
                  'Forgotten' -----  
                  Oh no then he said, I wont be content  
                  Till we've got as many as the days in Lent.

## 2.2.16. ARRANE SOOREE 'courting song'

[MS/40] Single sheet, undated. In hand of Sophia Morrison, MNHL MS 08979 Kermodé Family Papers, Box labelled "Josephine Kermodé ('Cushag')."

Informant: unknown.

Text: ent. "Arrane Sooree". For a slightly fuller text see Moore (1896: 80-81)

Tune: none attached. See also Moore (1896: 234 from John Quayle, Glen Maye PA). Variants to this tune can be found in Scottish Gaelic tradition: *Balaich / Gilliean Ghleanndail* 'the boys of Glendale', and also to songs from the North-East of Scotland: *Queer folk I' the Shaws* (Gavin Greig 121). For this and a second tune see JFSS/VII/28: 135).

[m91]            Lesh sooree ayns y gheurey  
                  Anvennick veign my lhie  
                  Agh shooyll ayns y dorraghey  
                  Scoan fakin yn raad thie  
  
                  O shimmey oie liauyr geuree  
                  Ta mee rieu er cheau  
                  My hassoo ec ny uinnagyn  
                  Derrey veign er creau  
  
                  Gra, "My ghraih as my gherjagh  
                  Nish lhiggys<sup>112</sup> oo mee stiagh  
                  Son dy voym's agh un oor  
                  Jeh dty heshaght villish noght"  
  
                  "Dy bragh, ny dy bragh, ghuilley  
                  Cha bee aym's ayd son ben

111 *Graih my chree my vyrneen* 'I Love of my heart my girl'.

112 Future relative of *lhiggey* 'let'. This form of the verb is used quite often in main clauses in Manx, as here. For examples in Classical Manx see Lewin (2011: 192-193), in Late Manx see HLSM/I: 106. For a full discussion of this issue in Goidelic see Gleasure (1986).

Son cha vel mee goll dy phoosey  
My haitnys hene vys aym

Hug ee eisht yn filleag urree  
As haink ee sheese my whaail  
Lesh phaagaghyn cha graihagh  
Myr shoh ren shin meeiteil

Va ny creeaghyn ain cha kenjal  
Lesh yn gherjagh va ain cooidjagh  
Nagh geayll shiu rieu lheid roie  
As scoan my nee shiu arragh."

[With courting in the winter / seldom would I be in bed / but walking in the darkness / scarcely seeing the way home.

- Many a long winter's night / I have ever spent / standing at the windows / until I would be shivering / saying 'My love and my joy / now will you let me in / so that I can get but an hour / of your sweet company tonight?'

- "Never, oh, never / will I have you for a wife / for I am not going to marry / My own pleasure I'll have.

- Then she put her shawl on / and came down to meet me / with kisses so lovingly / and so we did meet.

- Our hearts were so mellow / with the joy we had together / Did you ever hear the like before / and scarcely will you ever do so'].

## 2.2.17. NY THREE EEASTEYRYN BOGHTEY 'the three poor fishermen'

[MS/44] Single sheet, undated. Top right-hand corner torn off. In hand of Sophia Morrison, MNLH MS 08979 Kermode Family Papers, Box labelled "Josephine Kermode ('Cushag')."

Informant: unknown.

Text: ent. "Ny Three Eeast[eyryn Boghtey]". For a fuller text see Moore (1896: 172-175 w. Eng. trans.). Here the text represents stanzas 3 and 4 in Moore.

Tune: none attached. For a tune see Moore (1896: 249 from Thomas Wynter, Andreas).

[m95] Yn fastyr shoh va dorraghey  
Lesh sterrym as lesh sheean  
As y gheay ard ren eh sheidey  
As gatt eh seose y cheayn  
Va ny three eeasteeyryn boghtey  
Glack shirrey dy ghol thie  
Cha row eh dauesyn agh fardail  
Cha ren eh veg y vie

Choud as ta ny niaughyn meeley  
Yn aarkey mooar t'eh rea  
Agh t'eh cur er eddin elley  
Tra heidys magh y gheay  
T'eh eisht myr lion garveigagh  
As niartal t'e chora



Son gatt eh seose as brishey  
As kinjagh sei y dy bra

[That evening was dark / with storm and with uproar / and the high wind it did blow / and it swelled up the sea / The three poor fishermen / struggling to get back home / their efforts were in vain<sup>113</sup> / It did no good.  
- So long as the heavens were calm / the great sea it was flat / But it put on another face / when the wind began to blow / It is then like a roaring lion / and powerful is its voice / for it swelled up and broke / and for ever moving'].

### 2.2.18. USHAG VEG RUY 'little red bird'

[MS/46] Single sheet, undated. In hand of Sophia Morrison, MNHL MS 08979 Kermode Family Papers, Box labelled "Josephine Kermode ('Cushag')."

Informant: unknown.

Text: no title. Title here taken from first line.

Tune: (staff notation) no title.

For full details here see Broderick (1982: 36-37).

[m98]            Ushag veg ruy ny moaney dhoo  
                  moaney dhoo, moaney dhoo  
                  Ushag veg ruy ny moaney dhoo  
                  C'raad ren oo caddil<sup>114</sup> dy riy

['Little red bird of the black turf-ground / black turf-ground, black turf-ground / Little red bird of the black turf-ground / where did you sleep last night?'].

## 2.3. JOHN R. MOORE: NOTEBOOK OF MANX SONGS

[MS/26] Notebook compiled by John R. Moore, Minorca, Laxey LO, undated.<sup>115</sup> MNHL MS 09495 Sophia Morrison Papers, Box 6. Entitled "Ballads". The songs are transcribed here in the order they appear in the Notebook - GB.

The John R. Moore Notebook comprises the following songs:

19. Moghrey Laa Boaldyn.	1	var. 23. The Cormorant	2
20. Ta Charley ersooyl dys Whitehaven	1	24. The Plover's Lament	1
21. Hooïn dys yn Yeeastagh, Juan	2	25. Buggane Gob ny Scuit	1
22. Trooid y Keyll	1	26. Graih my chree ta ayns Ballaragh	1

113 lit. 'it was for them but vain'.

114h following *c-* deleted. The form here is the preterite of vn. *cadley* 'sleeping' instead of the expected verbal noun - either *c'raad ren oo cadley riy* or *c'raad chaddil oo riy syn oie* ? Here we seem to have a mixed form with *dy* representing the *-dly* of the intended verbal noun *cadley*.

115 However, as J. R. Moore seemingly emigrated to New Zealand c.1910, at any rate after 29 August 1910, as in a letter of that date from Sophia Morrison to Josephine Kermode the former notes that she will "spend a week in Laxey before Mr Moore sails to N.Z." (cf. Miller 2014a: 1).

27. Kirree fo Niaghtey	2	Total: 13
28. Mraane Kilkenny	1	Grand Total: 56.

### 2.3.19. [MOGHREY LAA BOALDYN 'May-Day morning']

[MS/26] Notebook compiled by J. R. Moore, undated. MNHL MS 09495 Sophia Morrison Papers, Box 6.

Informant: unknown.

Text: no title. Title here taken from first line.

Tune: none attached.

A variant of Shannon Side, also *Shannon Rea*. For details and full text see Broderick (1980-81: 19-21).

[m69] Moghrey laa Boaldyn ec brishey y laa  
Ny ushagyn va singal as y biljyn lane dy vlaa  
Myr ren mee walkal magh er jeeaghyn foddey jeam  
Honnick me my graih as ee sollys myr yn ghrian  
Ny lhiaggar'n eck va jairst as yn foilt eck shinal bwee  
Va ny sooillyn eck ny shinnal ny [myr] rollaghyn syn oie  
My yisheg as my vummig te orrowsyn dy graa  
Dy vel me shooyl er meshtey dy whoilley oie as laa  
Cha nel mish geerie jogh as cha nel mish geerie bee  
Agh geerie dy goll marish ghraie<sup>116</sup> meen my chree  
Cha new-ish kead goll marish ghraie meen dy chree  
Son myr<sup>117</sup> hig-ys<sup>118</sup> oo sheese orree ghortys<sup>119</sup> oo ee  
Myr nee oo tuittym orree ny chraueeyn eck vees brish  
Cha nel Doctor ayns yn Ellan yinnagh choural ee ish.

['May-Day morning at the break of day / the birds were singing and the trees were full of bloom / As I walked out, on looking far from me / I saw my love and she bright like the sun / Her cheeks were red and her hair was shining yellow / her eyes were shining like stars in the night / My father and my mother have to say that I walk (around) drunk the whole night and day / I do not desire drink and I do not desire food / but desire to go with the dear love of my heart / She will not get leave to go with the dear love of her heart / for if you come down on her you will hurt her / If you fall on her her bones will be broken / There is no doctor in the Island who could cure her'].

### 2.3.20. [TA CHARLEY ERSOYLY DYS WHITEHAVEN 'Charley is away to Whitehaven']

No previous transcription known. [MNHL MS 09495 Sophia Morrison Papers, Box 6.].

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116 *graih* subscript.

117 For the use of *myr* 'as' to mean 'if' in Late Manx cf. *myr veagh ad ayns shen neemain meeiteil ad* 'if they were there we shall meet them' N, *myr veagh main ayns shen bee caggey mooar ayn* 'if we were there there'll be a lot of fighting' N.

118 For the use of innovative future relatives of irregular verbs in Classical Manx see Lewin (2011: 192-193) in Late Manx cf. HLSM/I: 106..

119 For use of the future relative of verbs in main clauses in Classical Manx see Lewin (2011: 192-193), in Late Manx cf. HLSM/I: 106.

Informant: unknown.

Text: no title. Title here taken from first line.

Tune: none attached.

[??] Ta Charley assool dys Whitehaven  
Mullyr noa loo-it er gluin maye  
Bens rytlagh ta ee faagit dy'n cooinee  
As ny thie eck ersooyl lhesh y geay  
Yiowyms yn oard er yn ingan  
As soleyms my vraagyn lhesh yiarn  
As beamys dy yeeaghyn my graih *molly*<sup>120</sup>  
My seill ee goll houd as phurt yiarn  
Ghlass my yisheg y dhorras as walkal foddey woish y thie  
Hink my graih yimman dy yeeaghyn *me*<sup>121</sup>  
As loo ah na jinnagh lheid mie  
Loo ah dy dreagagh y coyrlaghyn  
Maarish uinnag-yn gless  
As dooyrt me rish troggal fo'n cooylley  
As dy ghooiny ah hene lhesh  
Houd as va my arpyn nagh row veg fo  
Harragh my graih maryms trooid snaightey as rio  
Agh nish ta my arpyn er chroggal jeam  
Hig my graih meen shar as cha loar ah rhym  
Yn thie oase ayns yn valley shid hoal  
Ta my graih goll stiagh as te soie ayn  
Te goail nane elley sheese er y lhuin  
Trimshey trimshey eyr-yms diush kys  
Ta na smoo dy verchys eck ny ta i-mys  
Nee nare ec skeilley as y boid caghlaa  
As be ee gorr-yms t[r]a hig y tra.

['Charley is away to Whitehaven / a new miller a native of Glen Maye<sup>122</sup> / A rag of a woman she is abandoned without help / and her house is away with the wind / I shall find the hammer on the anvil / and I shall sole my shoes with iron / and I shall be seeing my love Molly / if she's thinking of going as far as Port Erin / My father locked the door and walked far from the house / My love came drifting to see me / and he swore that it would do no good / He swore that he would answer her suggestions / with glass windows / And I said to him to build under the bed-chamber / and he shut himself with it / so long as my apron was that there was nothing under it / My love would come with me through snow and frost / but now my apron has lifted me / My dear love will come over and will not speak to me / the inn in the town yonder / my love goes in and she sits there / she takes another one down on her knee / Sorrow, sorrow I shall follow you so / She has more wealth than I have / Shame will dispell her and the penis change / and she will be like me when the time comes'].

2.3.21a. [HOOIN DYS YN YEEASTAGH, JUAN 'Let's go to the fishing, Juan']

[MS/26] Notebook compiled by J. R. Moore, undated, MNHL MS 09495 Sophia Morrison Papers,

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<sup>120</sup>interlined.

<sup>121</sup>interlined.

<sup>122</sup>lit. 'sworn on Glen Maye'.

Box 6.

Informant: unknown.

Text: no title. Title here taken from first line.

Tune: none attached.

"I can compare the following to nothing but labels by which tunes are known and handed down."

[m68]           Hooïn dys yn yeastagh juan  
                  Ta moghrey foine aalin ayn juan  
                  Cur lhesh dty vurling as dty reamlagh  
                  Hooïn dys yn yeastagh juan.

['Let's go to the fishing, Juan / it is a very fine morning, Juan / Bring your hamper and your line / Let's go to the fishing, Juan'].

### 2.3.21b. [HOOIN DYS YN YEEASTAGH, JUAN]

[MS/31] Single sheet, untitled and undated. In the hand of Karl Roeder, MNHL MS 09495 Sophia Morrison Papers, Box 6. Roeder annotates: "This is a fine piece, although very short & perhaps only fragmentary." Text in Manx appears on facing page. English verses 1-2 & 4 on left hand page with facing Manx text for verses 1-2 followed by Manx text for verse 3 with English translation entered alongside followed by text for verse 4.

Informant: unknown.

Text: no title. Title here taken from first line.

Tune: none attached.

Text	Roeder's translation
[m76] Hooïn dys yn yeastagh, Juan Ta moghrey fine aalin ayn, Juan Cur lesh dty vurling as dty rimlagh Hooïn dys yn yeastagh, Juan	Let's go to the fishing, John It is a fine fair morning, John Bring your murlin and your line Let's go to the fishing, John
Lhig dooin gholl dy hayrtyn bollan, Juan Ta'n bite ny lhie syn edd As bee ny yeestyn accrysagh, Juan as eisht cha jean ad <sup>124</sup> gheid	Let's go to catch bollan <sup>123</sup> , John The bait is in the hat, John The fishes will be hungry & then they will not thieve <sup>125</sup>
Ny tidagyn ta troggal Yn ushtey nish gaase bio, Juan eisht lhig dooin gholl dy proal vel yeest ayn ushtey noa	The tides are rising The water is now <i>growing</i> <sup>126</sup> alive, John then let us go to try [prove] if there is fish in the freshwater

123 'rock fish' C/27, 'red fish frequenting rocky coasts' K/27.

124 word of four letters obliterated.

125 interlined; original line obliterated.

126 interlined.

Ta'n gheay nisht ghoill my geayrt	The wind is going round, John
Yn err ysh caglaa, Juan	And there will be a change
Been ghraim ghoill sheese ec keayrt	The sun will soon come down
Lhig dooin ghoill thie ayns traa, Juan	We better hasten home, John

### 2.3.22. [TROOID Y KEYLL 'through the wood']

[MS/26] Notebook compiled by J. R. Moore, undated, MNHL MS 09495 Sophia Morrison Papers, Box 6.

I have heard the tune to which this is attached played a few nights ago. The Ben y thie told me she learnt it from [her] mother who got it from her father and he always told them he learnt it of the lil ones [fairies] Themselves (J. R. Moore, *Notebook*, p. [6]).

Informant: mother of Ben y thie.  
Text: no title. Title here taken from first line.  
Tune: none attached.

[m71]            Trooid y keyll trooid y keyll  
                  Trooid y keyll trooid y keyll  
                  Trooid y keyll trooid y keyll  
                  Sy laa as ud<sup>127</sup> yn oie

['through the wood, through the wood / through the wood, through the wood / through the wood, through the wood / in the day and in the night'].

### 2.3.23a. THE CORMORANT

[MS/26] Notebook compiled by J. R. Moore, undated. MNHL MS 09495 Sophia Morrison Papers, Box 6.

Informant: unknown.  
Text: ent. "The Cormorant".  
Tune: none attached.

[m66]            Hug ad *tay*<sup>128</sup> da'n shag ayns mheddyr  
                  Loo yn shag na row ah mie  
                  *Sheh*<sup>129</sup> pizon teh uht clap ah skianyn  
                  As dooyrt<sup>130</sup> ah oilley n tra fud thie.

['They gave tea to the cormorant in a meadow / The cormorant insisted that it was not good / It is poison and he flapped his wings / and spilt it all the time through the house'].

### 2.3.23b. [THE CORMORANT]

127\* Note: "*ayns* pronounced *ud*." Also in Rhÿs, cf. Dictionary s.v. *ayns*. Available online: [www.gaelg-hasht.com](http://www.gaelg-hasht.com)

128*ty* obliterated, *tay* interlined.

129*Sh* obliterated, *Sheh* interlined.

130 i.e. *deayrt eh*. See 2.3.23b.

[MS/30] Single sheet, undated, In hand of J. R. Moore, MNHL MS 09405 Sophia Morrison Papers, Box 6.

Informant: unknown

Text: no title. Title taken from previous song.

Tune: none attached.

I have heard something of a young sailor / belonging to Cornah bringing home with him / some tea from China and the neighbours / being called in to get share of the treat. / It was in rhyme and This is all I can / remember (Morrison MNHL MS 09495).

[m75]            Hug ad y tay da'n shag ayns meddyr  
                  Loo yn shag nagh row eh mie  
                  Lheim eh seose as clap eh eh skianyn  
                  As deayrt eh ooilley'n tay fud thie.

['They gave tea to the cormorant in a meadow / The cormorant said that it was not good / He jumped up and flapped his wings / and he spilt all the tea throughout the house'].

#### 2.3.24. THE PLOVER'S LAMENT

[MS/26] Notebook compiled by J. R. Moore, undated MNHL MS 09495 Sophia Morrison Papers, Box 6.

Informant: unknown.

Text: ent. "The Plover's Lament". Also in Mona Douglas (Douglas 1957: 16-19) under the title *Arrane y Lhondhoo* 'song of the blackbird' obtained from Thomas Taggart (1846/47-1933), Grenaby ML (cf. Broderick 2008: 213-214).

Tune: none attached. But see Douglas (1957: 16-19).

[m70]            Lhon dhoo vel oo chit vel oo chit  
                  Giall oo dy darragh oo  
                  S'foddey my-siallagh oo  
                  Cha jig dy braa cha jig dy braa.

['blackbird are you coming, are you coming? / You promised that you would come / Long may it please you / (you) will never come, (you) will never come'].

#### 2.3.25. BUGGANE GOB NY SCUIT 'the buggane of Gob ny Scuit'

[MS/26] Notebook compiled by J. R. Moore, undated, MNHL MS 09495 Sophia Morrison Papers, Box 6.

Informant: unknown.

Text: ent. "Buggane Gob ny schoot".

Tune: none attached.

[m65] Myr der oo errey er em  
Cha derem errey ort  
As myr ver oo *errey*<sup>131</sup> er m's  
Neem booilley dhyt dyn toyrt.

['If you put pressure on me / I shall not put pressure on you / And as you will put pressure on me / I shall beat you with no discretion'].

2.3.26. [GRAIH MY CHREE TA AYNS BALLARAGH 'love of my heart that is in Ballaragh']

[MS/26] Notebook compiled by J. R. Moore, undated, MNHL MS 09495 Sophia Morrison Papers, Box 6.

Informant: unknown.

Text: no title. Title here taken from first line. Also known as *Oie as Laa* 'night and day', C1/27:1 ent. *Oie as laa*, C5/52, C10/130r, C16/154, Craine (1955: 52).

Tune: none attached. Noted in Clague C1/27:1 ent. *Oie as laa* from Charles Faragher, Cross Four Ways ML, JFSS/VII/28: 128, 29: 208, 30: 318-320.

[m67] Graih my chree ta ayns Ballaragh  
Ben as cloan cha vaik'ms arragh  
My groddagh<sup>132</sup> yn kay yinnin fakin y ghrian  
Yioym shilley reesht er Vannin Veen.

Vannin my chree ta slane fys aym er  
Yn boayl t'ad ceau nyn braagyn thanney.

['Love of my heart who is in Ballaragh / wife and children I shall never see / If the mist were to lift I would see the sun / I shall get a sight again of Mannin Veen.  
- Man of my heart, I know it well / the place where they wear the thin shoes'].

According to David Craine (Craine 1955: 51-52), this song was composed by Captain Henry Skillicorn (1678-1763),<sup>133</sup> who as a boy while playing his flute on the rocks below Ballaragh, Lonan, was carried off by a Bristol ship apparently engaged in providing cheap labour for planters in the West Indies. Craine (*ibid.*) continues:

He [Skillicorn] avenged himself on his captors by composing uncomplimentary rhymes in Manx which he sang to the unconscious objects of his abuse. One verse with which he has been credited voices his longing for home, and its end has a suspicion of the spirit which enabled him to survive and triumph:

Ogh as ogh, my graih Ballarragh  
Vallarragh my chree, cha vaikym oo arragh  
Ta mee my hassoo as my ghreeym rish y voalley

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131 interlined.

132 Here my 'if' + indic. has replaced dy<sup>N</sup> 'if' + conditional / subjunctive. For Manx Bible exx. see Broderick (forthcoming II).

133 For details of his life and times see Moore (1901: 161-162).

Cummal seose kiaull gys cloan ny moddee<sup>134</sup>

(‘alas, alas, my love Ballaragh / Ballaragh of my heart, I shall see you no more / I stand with my back to the wall / keeping up music to the children of the dogs’).

### 2.3.27a. KIRREE FO NIAGHTEY 'sheep under snow'

[MS/26] Single sheet, undated. In hand of J. R. Moore, MNHL MS 09495 Sophia Morrison Papers, Box 6.

Informant: unknown.

Text: ent. "Kirree fo Ni[a]ghtey".

Tune: none attached.

For details of both text and tune see Broderick (2017: 29-31). For full details of the circumstances of the song see Broderick (1984: 157-168).

[m72]           Ta eayin er y thannit  
                  as jees ec yn Oaish  
                  Cha naal dow my Guillyn  
                  be shoiltain ain foast+  
  Mr Bateman<sup>135</sup>

[‘The *thannit* (two-year-old sheep) has lambs / and the *oasht* (one-year-old sheep) has two. I have none, my boys / we’ll have y flock yet’].

### 2.3.27b. KIRREE FO NIAGHTEY

[MS/28] Single sheet, undated. In hand of J. R. Moore, MNHL MS 09495 Sophia Morrison Papers, Box 6.

Informant: unknown.

Text: ent. "Kirree fo Niaghtey".

Tune: none attached.

[m73]           Ta ushtey ayns y ch[i]bbraghyn<sup>136</sup>  
                  Cha millish as feen  
                  As ta ollan er y kirree cha  
                  liauyr as lheen  
  Billy Boy<sup>137</sup>

[‘there is water in the wells / as sweet as wine / and there is wool on the sheep as / long and wide’].

<sup>134</sup>For the rhyme here we would need the gen. pl. form *moddey*, viz. *cloan ny moddey*, at that time (late 17th-cent.) pronounced something like \*/klo:n nə 'mɔdə/ a construction which at the time of the verse's composition would almost certainly have been prevalent.

<sup>135</sup>The 1901 Manx census records a William Bateman, 73 [b.1828/29], a retired lead-miner living in Stanley Villa, Minorca, Laxey (Miller *Kiaull Manninagh Jiu* May 2015/12).

<sup>136</sup>Here we have a plural noun introduced by the singular of the def. art. cf. HLSM/I: 72. A feature of LSM.

<sup>137</sup>To date unidentified (cf. Miller *Kiaull Manninagh Jiu* May 2015/12).



### 2.3.28. [MRAANE KILKENNY 'the women of Kilkenny']

[MS/29] Single sheet, undated. In hand of J. R. Moore. Annotated at top "(written | from Laxey)" in P.W. Caine's hand, MNHL MS 09495 Sophia Morrison Papers, Box 6.

Informant: unknown.

Text: no title. Title taken from the version in Moore (1896: 212-13) under the title *Ny Mraane Kilkenny* 'the Kilkenny women'.

Tune: none attached. For a tune see Moore (196: 256 from Mary Gawne, Peel) ent. *Mraane Kilkenny*.

[m74] Ben aeg bwaagh va cheet veih *Kilkenny*<sup>138</sup>  
As va ish mairkagh cheet niar y veyr  
As dy be cre'n aggle cheet narey'n Cabbyl  
She jeel va jeant er y vainney geyre.

Ec keim ny lheinagh va'n vanney deayrtit  
Maggyn y chooley va chagglym *nish*<sup>139</sup>  
V'ad ooilley shuffal, cockal y gobbyr  
Cha jinnagh nane<sup>140</sup> j'iu gieu jeh'n vainney  
Agh daa muc<sup>141</sup> stavit lesh colley beg.

[a fine young woman was coming from Kilkenny / and she was riding coming down the road / and whatever fear that came on the horse /there was damage done on the buttermilk.

- At the stile at/by the meadow the milk was spilled / out at the nook there was now a gathering / They were all shuffling, refusing to work / There was not one of them who would drink the milk / but two pigs staved with a wee stallion].

## 3. Linguistic comment

### 3.1. Morphophonology

#### 3.1.1. Failure of lenition in word-initial position (HL SM/: 7-20, LDIM/94-103)

- 3.1.1.1. /k/ → /x/

2.1.7a. <i>car yn cooag</i> 'song of the cuckoo'	/k/ → /x/	~	<i>car yn chooag</i> .
2.3.27b. <i>dorrys y cuilee</i> 'door of the bed-chamber'	/k/ → /x/	~	<i>dorrys y chuillee</i> .
2.1.3f. <i>er y cronk</i> 'on the hill'	/k/ → /x/	~	<i>er y chronk</i> .

138 interlined. Kilkenny is a farm in Kirk Braddan, but from Ireland. For names of this sort see DMPN/128.

139 Ms. *mish*.

140 Note use of *nane* 'one' instead of the expected *fer*. A feature of Late Manx.

141 Failure of lenition after *daa* 'two' cf. LDIM/95. Expected would be *daa vuc*.

- 3.1.1.2. /d/ → /ɣ/

2.1.5. *my daa laue* 'my two hands'      /d/ → /ɣ/      ~      *my ghaa laue.*

- 3.1.1.3 /m/ → /v/

2.1.11. *dys y mwyllin* 'to the mill'      /m/ → /v/      ~      *dys y vwyllin.*

2.3.28: *daa muc* 'two pigs'      /m/ → /v/      ~      *daa vuck.*

## 3.2. Morphology

### 3.2.1. Reduction in the forms of the definite article (singular for plural form) (HLSM/I: 72, LDIM/121-122)

2.3.27b. *ayns y chibberaghyn* 'in the wells'      ~      *ayns ny chibberaghyn.*

2.3.27b. *er y kirree* 'on the sheep'      ~      *er ny kirree.*

### 3.2.2. Failure of concord in the qualifier (HLSM/I: 16, LDIM/109-110)

2.1.3a: *Illiam villish* 'sweet William'      ~      *Illiam Millish.*

## 3.3. Lexicon and phraseology

### - 3.3.1. English influence (HLSM/I: 26)

2.1.10a: *ta mish poost rish nane elley* 'one'      ~      *ta mish poost rish fer elley.*  
'I am married to another one'

2.3.28. *cha jinnagh nane jiu gieu jeh'n vainney*      ~      *cha jinnagh fer jiu gieu jeh'n vainney.*  
'not one of them would drink the milk'

## 4. Conclusion

As can be seen above, most of the manuscripts were written by persons familiar with the standard Manx orthography. Nevertheless, there is sufficient evidence available in our sample which can throw some light on the state of Manx at the time of the song collections evidently during the first decade of the twentieth century.

Three aspects feature: 1) Morphophonology: 1.1. Failure of lenition in initial word position, 2) Morphology: 2.1. Reduced definite article with plural nouns, 2.2. Failure of concord in the qualifier, 3) Lexicon and phraseology: 3.1. English influence. Of the few examples available, failure of lenition takes first place with five out of the ten examples (i.e. 50% of the total), followed by

reduced form of the definite article (2/10; 20%) and English influence (2/10; 20%), and least of all failure of concord (1/10; 10%), thus essentially mirroring the situation of Manx as found in Broderick (2017, 2018, forthcoming II, III).

That is to say, that the material in the Morrison-Kermode song collection fits into the period of Manx reflected in the above linguistic developments.

#### 4a. Manx parish abbreviations

AN - Andreas.	BR - Bride.	LE - Lezayre.	ML - Malew.	SA - Santan.
AR - Arbory.	CO - Conchan.	LO - Lonan.	MR - Marown.	
BA - Ballaugh.	GE - German.	MA - Maughold.	PA - Patrick	
BN - Braddan.	JU - Jurby.	MI - Michael.	RU - Rushen.	

#### 4b. Abbreviations

C - Cregeen's Dictionary.	m. - manuscript (individual).
DMPN - Dictionary of Manx Place-Names (Broderick 2006).	MNHL - Manx National Heritage Library.
ent. - entitled.	MS - Manuscript (bundle).
GB - George Broderick.	N - North (Manx dialect).
HLSM - A Handbook of Late Spoken Manx (Broderick 1984-86).	PNIM - Place-Names of the Isle of Man (Broderick 1994-2005).
K - Kelly's Dictionary.	S - South (Manx dialect).
JFSS - Journal of the Folk-Song Society (cf. Gilchrist 1924-26).	ScG - Scottish Gaelic.
LDIM - Language Death in the Isle of Man (Broderick 1999).	Transcr. - Transcripts (Miller 2017).
LSM - Late Spoken Manx	

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