1. Introduction

The following collection of Manx traditional songs and song-fragments derives from a series of scientific surveys on obsolescence in Manx Gaelic from native Manx speakers undertaken in Man between the years 1886 and 1972. These surveys involved the gathering of linguistic material, whether through phonetic notation of textual readings or questioning, formal questionnaires, and / or sound-recordings, in order to enable a phonological and morphological assessment of the state of Manx Gaelic at the time. Such material also included connected prose-texts in the form of stories and anecdotes, as well as lyric-texts consisting exclusively of traditional songs, rhymes, chants, etc., either complete or in fragmentary form. The prose-texts and some of the lyric-texts were published in HLSM/I: Texts (Broderick 1984), both in phonetic script and standard Manx orthography, with English translation. In addition, many surviving song-texts from various manuscript collections, either in standard or (often) in non-standard Manx orthography, have also seen the light of day (cf. Broderick 1991).

Such song-texts were obtained from the various surveys and sound-recordings which took place in the following years:

1909: Vienna Recordings: Österreichische Akademie der Wissenschaften, Vienna (Dr. Rudolf Trebitsch, 5-8 August 1909) (cf. HLSM/I: Texts)².

The body of songs and song-fragments presented here is restricted to those that were recorded either in phonetic script or sound-recorded (the latter provided in phonetic script in transcription). That is to say, only the song material that reveals how the various texts were pronounced are presented here. Though it will be seen that many of the song-texts exist only in fragmentary form, this does

¹ For full details see Broderick (forthcoming II).
² References to the Texts are to be found in HLSM/III: 159-169.
³ Early sound-recordings of native Manx speech and Manx traditional songs, etc., made c.1905-1909 (possibly till 1913) by Yn Ċheshaght Ghailckagh (‘the Manx Language Society’), are not included here, as (except for four cylinders containing Bible readings) they have seemingly not survived. According to the report of the Annual General Meeting (1905) of Yn Ċheshaght Ghailckagh, the following Manx traditional songs / chants had been phonograph recorded: Ec ny Fiddleryn, Hop-dy-Naa, Ny Kirree fo Niaghtey, Myloch[a]rain. For details see Miller (Manx Notes 175 (2014): 1-9).
⁴ For details of Marstrander's Manx itinerary and his field-notes see Broderick (forthcoming I).
not necessarily mean that the informant could not have given more. The reasons for this may be multiple: e.g. the unusual circumstances of the recordings. That is to say, in the formal context of an interviewer-interviewee interface whereby the interviewee would likely not have been fully at ease, faced as he / she was by the formal situation and (for sound-recordings) by the presence (for those times) of intrusive recording equipment with their protruding microphones, etc. Had the informant been in an appropriate environment for song-singing, e.g. among a small circle of friends / relations in a home situation, or in a public-house atmosphere, he /she may likely have provided more material than we actually have. Nevertheless, the material available to us today is in my view sufficient to give us a good idea of what the informants could offer.

In his *Manx Ballads and Music* A. W. Moore (Moore 1896: xvi) categorises his song collection under the following headings:

1. Mythical, Semi-historical and Historical ballads.  
2. Children's songs.  
3. Ballads connected with customs and superstitions.  
4. Love-songs.  
5. Patriotic ballads.  
7. Miscellaneous ballads.

The thirty-eight Manx traditional songs and song-fragments presented here can be pigeon-holed as follows. The categories are similar to those used by Moore:

1.1. Chants to do with custom and tradition:  
*Arrane Oie Vie, Hop-dy-Naa, Kiark Katreeney Marroo, Ollick Gennal.*

1.2. Children's Rhymes:  
*Freeinaghy as Snaidyn; Goll dy Schoill; Juan Gawne; Lhigey, Lhigey; Nane Jees, Mylechreest; Pipe as Tombagey; Row oo ec y Vargey; Shooyll, Shooyll yn Dooinin Boght; Va yn Dow Buirroogh.*

1.3. Other rhymes:  
*Gubbylyn, The 'Manx Fairy', Shee as Fea, Veh Dooinin veih Ballahowin.*

1.4. Didactic songs:  
*Arrane er Inneenyn-Eirinee, Yn Maarliagh Mooar.*

1.5. Love songs:  
*Abram Juan, Colbagh Breck er Sthrap, Ec ny Fiddleryn, Graih my Chree, Myr S'liauyr yn Oie Geuree, Oh, Soieym Seose syn Uinnag, Shannon Rea, Yn Graihder Jiouylagh.*

1.6. Narrative songs:  
*Mannin Veg Veen, Mylecharaine, Ny Kirree fo Niaghtey, Vermayd Caabyl dys yn Anker.*

1.7. Satirical songs:  
*Cre’n Sorch dy 'Wreck', Hi son Skylley Breeshey, Tom Jack John, Hudgeon y Fidder.*

1.8. Songs of loss and shipwreck:  
*Arrane mysh Coayl ny Baatyn-Eeaste, Arrane mysh Coayl ny Baatyn-Scadden, Brig Lily.*

As can be seen, most of the song-texts are relatively recent, i.e. of nineteenth century provenance, e.g. the children's rhymes. Some songs, however, derive from at least the eighteenth century, if not earlier. They would include: *Arrane Oie Vie, Hop-dy-Naa, Kiark Katreeney*\(^5\) *Marroo, (N)Ollick*

\(^5\) Probably relating to the martyrdom of Katherine of Alexandria during the early fourth century CE, with her Feast Day celebrated
Manx traditional songs, rhymes and chants in the repertoire of the last native Manx speakers

Gennal, Shannon Rea (1792), Yn Graihder Jiouylagh (c.1860), Mylecharaine (ms. c.1770), Ny Kirree fo Niaghtey (c.1700), Hi son Skilty Breeshey (ms. c.1770), Arrane mysh coyl ny baatyn-scaddan (1787, time of writing shortly after). Of the foregoing the two songs that have constantly appeared in Manx publications down through the years and which are firmly associated with the Isle of Man are Mylecharaine and Ny Kirree fo Niaghtey, and it is therefore not surprising that the latter, for instance, was often recorded, though interestingly enough by none of the last native speakers after Marstrander.

What is also perhaps of interest are song-texts that are absent, e.g. Fin as Oshin (ms. c.1770, an example of a Gaelic "Heroic Tale" surviving in Manx tradition, possibly falling out of that tradition in the early years of the 19th century6), Baase Illiam Dhone (a lament on the execution of Manx patriot Illiam Dhone ('brown-haired William') - William Christian (1608-02/01/1662/63) c.1663 - used at least until the 1780s, if not later, as a propaganda song against the Manx establishment), Berrey Dhone (1820 but likely of earlier provenance, if a Manx version of the Irish Caillech Bérri?). Also action-songs such as Thurot as Elliot (1760, song partly written at the time, but seemingly enlarged after 18467) and Marrinys yn Tiger (1778 and popular till c.18308) have evidently fallen out of the repertoire. In addition, of the sixty-three or so broadside ballads in English (but of English, Scottish or Irish provenance) discussed in Speers (2016), only two seem to have survived in the last throes of the Manx song tradition: Shannon Rea (< Ireland?) and Yn Graihder Jiouylagh (< Scotland?).

Nevertheless, the span of the subject-matter, as can be seen, is equally as broad as those collected by Moore during the 1890s, suggesting that the song repertoire among the last native Manx Gaelic speakers has not diminished with time.

2. The songs, rhymes and chants of the last native Manx speakers (1886-1972)

2.1. ABRAM JUAN 'Abraham Juan' (song frag.).

Text: Clague Bk. 5: 60-61, Bk. 10: 128v, Bk. 16: 41. MTSSF/II: 3-5 (Bk. 5).9 A manuscript version of four stanzas is recorded in MNHL MS 450A (C5 above) and eight stanzas in MD90010 (c.1830) (cf. MTSSF/I: 3-5).

Tune: Clague Bk. 2/18: 2, Bk.2/19:1 (includes first stanza). Informant not recorded. The tune requires the last two lines of each stanza to be sung twice. Gilchrist (1924-26: 173-174) prints the tune under the title Pyr dy Lauenyn Baney ('a pair of white gloves') and adds:

The tune is a variant of the old dance-tune "The Hempdresser" to which Burns wrote his song "The De'il awa' wi' th' Exciseman". On this account I have placed the tune and verse under dance-tunes. The verse may be nothing more than a dance-rhyme. At any rate it looks like one (Gilchrist 1924-26: 174).

The song is bawdy in content.

7 cf. Moore (1896: xviii, third fn.).
9 MTSSF/II: 1-41 (Dr. John Clague Collection - MNHL MS 450A).
10 i.e. MNHL MD900 MS.
Manx traditional songs, rhymes and chants in the repertoire of the last native Manx speakers

- ABRAM JUAN (song frag.).
Thomas Taggart (1846-1933), Grenaby, Malew, 27 August 1930 (M/IV: 2482-83; HLSM/I: 390-91).

I
kwai te 'krenkal ek ma yoras          Quoi ta crankal ec my ghorrys
kwai te niʃ ha ɗeːnə / yeːnə          Quoi ta nish cha daaney / ghaaney
je: mə hîn 'ton ɗurːt ɗram ɗəːn          She mee hene t'ayn dooyrt Abram Juan
l'eʃ paia'da 'leːudran (sic) 'beːnə          lesh piyr dy lauynyn baney

II
'ʃe: mə hin 'ton ɗurːt ɗram ɗəːn          Oh, lhap ad seose as gow royd thie
duːr: ɐn vədən ɗeg 'eːlən'          dooyrt yn ven veg aalin
'ʃe: mə hin 'ton ɗurːt ɗram ɗəːn          Oh, b'are lihiam ve mayrt hene dy lhie
duːr: ɐn vədən ɗeg 'eːlən'          dooyrt Abram Juan ayns saučhey

III
'ʃe: mə hin 'ton ɗurːt ɗram ɗəːn          Oh, Juan, O Juan, bee dty vwoid / bwoid ayd briśht
duːr: ɐn vədən ɗeg 'eːlən'          dooyrt y ven veg aalin
kur 'boːnə 'ɛr ɐs 'kɔur ɐ 'eː          Cur boandey er as couyr eh eh
duːr: ɐn vədən ɗeg 'eːlən'          dooyrt Abram Juan ayns saučhey.

[Who is knocking at my door / Who is now so bold / It is myself that's in, said Abram Juan / with a pair of white gloves-
- Oh, fold them up and go your way home / said the fine wee girl / Oh, I'd prefer to to lie with you / said Abram Juan, in safety.
- O Juan, O Juan, your penis will then be broken / said the fine wee girl / Put a bandage on it and it'll get better / said Abram Juan, in safety].

2.2. ARRANE ER INNEENYN-EIRINEE 'a song on farmers' daughters' (song frag.).


The song, didactic in tone, is a tirade against the vanity and extravagance of the young women of the period (AGG 253).

- ARRANE ER INNEENYN-EIRINEE (song frag.).
John Cain (1850-1939), Ballamoar, Jurby, 2 February 1933 (M/IV: 2632; HLSM/I: 312-13).
Manx traditional songs, rhymes and chants in the repertoire of the last native Manx speakers

pu:s mi ə gre:i ho:'
Poose mee er graih hoghyr
red nə ren ru əgən maι
red nagh ren nieau jannoo mie
pu:s mi tu:t ə n`i:n` vu:` e:rin`ax
Poose mee toot dy 'neen voor eirinagh
ə rəu slei ek kəmal ta:i
cha row y sleih eck cummal thie
[I married for the love of a dowry / a thing that never did any good / I married a fool of a farmer's daughter / her people could not keep house].

2.3. ARRANE MYSH COAYL NY BAATYN-EEASTEE 'a song about the loss of the fishing boats' (song frag).

Text: manuscript: Clague Bk. 4: 6-10 (6 st. nos. 5,4,9,6,7,8; st. 9 translated), Bk. 5: 102-104, frag. (first three st.), Bk. 10: 127v-128r (9 st. plus part of 10th), Bk. 12: 1-5 (8st.), Bk. 16: 35-37 (9st. plus part of 10th) MNHL MS H140 6594 (Bk. 12; 8 st.), MTSSF/II: 8-11 (Bk. 16).


[...] but in spite of the title of the ballad, I am not sure that any were actually destroyed. Mr. John Gawne (1881-1977) of Fistard tells me that [he had heard] no lives were lost (Paton 1944: 131).

Printed versions: Under the title Yn Sterrym ec Port le Moirrey ('the storm at Port St. Mary') (1st. 3 st. w. Eng. trans.) in Moore (1896: 184 < William Cashen, Peel) also in Cashen (1912: 68-69); 1st 3 st. w. above title & Eng. trans.

Tune: No tune known. But as this song is in the same metre as Arrane mysh Coayl ny Baatyn-skaddan (qv) in Gilchrist (1924-26: 120-121) who notes that the tune is often used for songs about shipwreck (cf. under Arrane mysh Coayl ny Baatyn-Skaddan below).

Tells of the wreck of the herring fleet at Port St. Mary in 1846.

- ARRANE MYSH COAYL NY BAATYN-EEASTEE (song frag.).

du:'t 'nedi hm 'rei
Dooyrt Neddy Hom Ruy12
da rəu a 'fe:də 'fi: xrei
dy row eh sheidey feer chreoi
da rəu a nə 'bə:` ən 'ke:βəl da 'gəɾə
dy row eh ny bare (sic) yn caabyl y giarrey
də:ne: du:'t də: 'bəg
Cha neh, dooyrt Jose Beg
bi:mad 'stai eə' xreg
beemaid sthie er y chreg
as øl`u 'bət`uns [tənən] nə 'ma:ɾə
as oolley baiht ayns (tonyn) ny marrey.

[Said Neddy Hom Ruy / it was blowing very hard / that it would be better to cut the cable / Not at all, said Jose Beg / we'll be in on the rock / and all (of us) drowned in the waves of the sea].

12 i.e. Edward Faragher Sr. (1803.1890), farmer-fisherman, Cregneash, Rushen. Ned Maddrell knew him personally (cf. HLSM/I: 348-49)
Manx traditional songs, rhymes and chants in the repertoire of the last native Manx speakers

- ARRANE MYSH COAYL NY BAATYN-EEASTEE (song frag.)

The following three stanzas are also to be found in Moore (1896: 184).

[Manx]

I

O: ma ə `g`íl`ə [n] vai
O my guilley [n] vie
tə `fín nə ə `gə: tə:i
ta shin nish ec y thie
ha `di`jamad gasi nə:`kə nə `sə:` ə
Cha jigmayd gys yn aarkey ny sodjey
ha `dʒɨmmad ə:sə:d
Cha jeanmayd jarrood
in `stɪrəm heŋ` jin tru:d`
yn sterrym haink shin trooid
ag `aŋkə a: bai p`ə:`t `ə:mə
ec anker er Baie Purt le Moirrey

II

dut `nedi həm r`æ-i:
Dooyr Neddy Hom Ruy
do `row eh sheidey feer creoi
də rau ə `ʃə:zə fi:ə `kra:əi:
as cha bare lhien yn caabyl y giarrey
as ha `bō:ə l`ın m `k`o:baɭ o `g`:ərə
cha jean, dooyrt George Beg
ha `ɗjɨndn dut ɗə:d `bed [beg]
beemayd stiagh er y creg
bimad`fə`a:x ərə kreg
as o`l u `k`aɭ`t` ons nə `tə:nə nə `ma:ɾə
as oölley caillt ayns ny tonnyn-n-y marrey

III

van `gud nəntent
Va`n `Good Intent`
va`i `bə:@də mai `dʒint
v`ee baatey mie jeant
va`i `pɭ`aŋkɪt wu`fə tə`ləx ɡə `dʒɛrə
v`ee plankit woish toshiaght gys jeryr
ʃə: `ʃə:` ə:x fi:ə vɔ:l
She sheshaght feer voal
və: rən `mədsumə gə:l
v`er yn `Midsummer` goll
as `nedi həm `beg vən fə: `sə:`mədə
as Neddy Hom Beg13 yn fer smessey.

[O my good lads / we are now at home / we'll go to sea no more / we'll not forget / the storm we came through / at anchor in Port St. Mary bay.

- Neddy Hom Ruy said / that it was blowing very hard / and we'd better not (sic) cut the cable / No, said George Beg / we'll be in on the rock / and all drowned in the waves of the sea.
- The 'Good Intent' / she was a boat well built / she was planked from stem to stern / it was a very sluggish crew / that was aboard the 'Midsummer' / and Neddy Hom Beg was the worst of them].

2.4. ARRANE MYSH COAYL NY BAATYN-SKADDAN 'a song about the loss of the herring boats' (song frag.).


---

13 Neddy Tom Peg ('Neddy son of Tom, son of Peg') in Moore (1896: 184).
Manx traditional songs, rhymes and chants in the repertoire of the last native Manx speakers


As Gilchrist (1924-26: 121-122) notes:

Dr. Clague seems to have noted six versions, three of which, including a Dorian form, are printed in Manx National Music (32, 44, 48). The variant obtained from John Radcliffe, The Howe, was used as a carval-tune [...]. The tunes seems to have been one used for ballads of shipwreck [...] (Gilchrist 1924-26: 121-122).

But two other tunes also noted: C4/22: 6 ent. 'Loss of [the] herring fleet' E. Corteen [Maughold], C4/26: 5 'Loss of [the] herring fleet' P. Caine [Baldwin]. Moore (1896: 240, 241) gives two versions of the tune from John Cain, Douglas, and Mary Ann Gawne, Peel, respectively, but, as noticed by Gilchrist (1924-26: 121), noted rather differently.

This song relates to the loss of a portion of the Manx herring fleet which happened off Douglas Harbour on 21 September 1787 when some fifty vessels were either totally wrecked or very badly damaged and twenty-one lives lost in a severe storm. The song was apparently written by a certain Quayle Vessie ('Quayle son of Betty') of Castletown (Moore 1896: xxxvi). For details of the loss, see Harrison (1872: 5-12).

- ARRANE MYSH COAYL NY BAATYN-SKADDAN (song frag.)

kuni juf jfedn as ’e:g Cooinee shiu shenn as aeg
era ’vli:dn jf:x x’id ’dseg er y vleid shiaght cheead jeig
kre:x ’fıd’as jf:x er kidn ’yulıf kiare feed as shiaght er keayn Ghoolish
tre: hı’kı a mək’ßen tra haink eh mychione
ve ’ji:stax va:i ş:n va eeastagh vie ayn
l ’ef ’irıf fi:i ’e:li:ñ ’as ’mılíf lesh earish feer aalin as millish.

[Remember ye old and young / the year seventeen hundred / eighty-seven on the sea at Douglas / when it came out / there was good fish to be had / and the weather was very fine and pleasant].

2.5. ARRANE OIE VIE 'Good night song' (song frag.)

Text: Clague Bk. 5:50, Bk. 10: 130v. Printed texts: Moore (1896: 58 (2qq. from various sources, not specified), Mona Douglas (1928:32-33: Tom Taggart, Malew, 2qq), MTSSF/II: 5 (Bk. 5).

Tune: C1/3: 1 E. Corteene, Surveyor of Roads (ent. Te traa gholl thie dy gholl dy lhie; Thie Quiggin)

14 In a footnote to an English poem on the tragedy (Harrison 1872: 25 note), it would appear from stanzas IV avd V "...that the crews of three boats [editor's italics] and one old man only, were lost. Assuming that each boat had five men, this would only account for sixteen, whereas the other ballad [in Manx] makes the number amount to twenty-one."
Manx traditional songs, rhymes and chants in the repertoire of the last native Manx speakers

and C4/23: 1 E. Corteen; in Gilchrist (1924-26: 186-187). The Manx tune, according to Gilchrist (1924-26: 188), seem to belong to an early type of folk tune. She adds:

The rhythm of these short detached phrases has a foundation in nature in the regular rise and fall of the breath - the cæsura corresponding with its expiration. It might be called "breathing measure". In the Manx song, the rhymes come upon these natural resting-notes (Gilchrist 1924-26: 188).

A Manx 'Good Night' song traditionally of two stanzas. This would seem to belong to a genre of convivial parting or goodnight songs found in Scotland, Ireland and Man, but not in England, which even today has to borrow "Auld Lang Syne" for the ending of festive gatherings. The Manx version recollects the older Irish parting song Níl sé 'na lá (cf. Gilchrist 1924-26: 185). The Manx Te traa goll thie ('it is time to go home') is reminiscent of similar Scottish songs having short melodic phrases, the tune attached to it a variant of "Geordie" (cf. JFSS V (1923): 110-114 for eight versions of the Manx tune).

The Manx Arrane Oie Vie was the last song sung at the end of an Oie'll Voirrey, a protracted session of Carval singing on St. Mary's Eve (Christmas Eve), after which most of the company adjourned to a local hostelry for hot-spiced ale after which the revellers sang Arrane Oie Vie then went to bed (cf. Gilchrist 1924-26: 187).

- ARRANE OIE VIE (song frag.)
Mrs. Margaret Cowley (1822-1898), The Rheast, Bride, 26 July 1890 (Rhŷs 6/69-70).

\[
\begin{align*}
\text{tʰe tʰre:} & \text{ goltʰai as goltʰ lai} \\
\text{tʰa smol daw ʰat er ʰn ʰil} & \text{tʰa smoll dhoo ʰet er ʰn ʰil}^{16}
\end{align*}
\]

['it is time to go home and go to bed / a blackness is coming on the fire']

- ARRANE OIE VIE (song frag.)
Thomas Christian (1851-1930), Ramsey, July-September 1929 (M/II: 737; HLSM/I: 228-29).

\[
\begin{align*}
\text{tʰi tʰre:} & \text{ goltʰ ta:i} \\
\text{dʰa goltʰ da le} & \text{Tʰeh traa goll thie} \\
\text{tʰe ʰfʰo:d do:mɾa ʰfʰulʰ x} & \text{dy goll dy lhie} \\
\text{ten ʰtʰo:d ʰtʰe fo:n} & \text{Ta foaid dhoo er y ʰchiollagh} \\
\text{gre: dʰunʰgol ro:n} & \text{Ta'n stoyll ta foin} \\
\text{tʰi ta:n gös trë: ʰn ʰlaɾax} & \text{gra dooin goll roin} \\
\text{Tʰeh təyn gys traa yn lhiabbagh.}
\end{align*}
\]

['it is time to go home / to go to bed /the turf-sod is black on the hearth / The stool that is under us says to us to go our way / It is getting near to bedtime].

- ARRANE OIE VIE (song frag.)
Thomas Taggart (1846-1933), Grenaby, Malew, 27 August 1930 (M/IV: 2479; HLSM/I: 390-91).

\[
\begin{align*}
\text{tʰi tʰre:} & \text{ goltʰ ta:i} \\
\text{as goltʰ ʰla:i} & \text{Tʰeh traa goll thie} \\
\text{tʰe ʰfʰo:d dʰuɾ ʰɾo:ɾa tʰalax} & \text{as goll dy lhie} \\
\text{Tʰa foaid dhoo er y ʰchiollagh}
\end{align*}
\]

15 Pron. /iːl 'vɛri/ (G *oidliche fhéil' bheiridh).
16 Known in Manx as Arrane Oie Vie 'the Good Night song'. For the full text see Moore (1896: 58).
Manx traditional songs, rhymes and chants in the repertoire of the last native Manx speakers

The stool that is under us / says to us to be on our way / It's getting near to bedtime.

- ARRANE OIE VIE (song frag.)

The stool which is under me / is trying to say to me / it is getting near to bedtime.

2.6. BRIG LILY (song frag.).

Text: Manuscript: (Manx) John Nelson17 of Fistard, Port St. Mary, 1853, ent. 'Lines on the Awful Catastrophe of the Lily', 26qq. MNHL 428A,


English text by Thomas Shimmin ('Tom the Dipper') (1899-1876/79), 11qq. ent. 'Yn Coayl jeh'n Lilee ('the loss of the Lilee'), c.1860. Broadside. No place or printer. 'The Wreck of the Brig Lily'.


Tune: Clague C1/4: 2 ent. 'Brig Lily'; tune widely known, e.g. in Ireland as 'The Croppy Boy'. cf. also Gilchrist (1924-26: 317, 323). The title is given in English by Clague but belongs to the Manx-Gaelic song.

Sailing from Liverpool and bound for Africa the 'Brig Lily' was shipwrecked on the rocks of the small island of Kitterland in the Calf Sound (between Man and the Calf of Man) on 28 December 1852. A sudden explosion of thirty tons of gunpowder, apparently caused by a forgotten candle stub left by a number of men seeking to salvage the cargo, instantly killed five crew and twenty-nine salvagers, mostly from Port St. Mary. A memorial stone to those who lost their lives stands in the churchward of Kirk Christ Rushen (Illustrated London News, 08.01.1853), as does one erected during the 1990s at the Sound.

- BRIG LILY (song frag.).
Ned Maddrell (1877-1974), Glenchass, Rushen, 18 February 1953 (YCG12; also PR1 (1947), IFC40 (April/May 1948); HLSM/I: 352-53).

I

17 Nothing else is apparently known about John Nelson outside of this song-text.
Manx traditional songs, rhymes and chants in the repertoire of the last native Manx speakers

I’ef’ail’ as ‘pu:ə fiː dōl’tatʃ

II

brig liː va-iː wuːl’hiv’e:pu:l

gas ‘afr’kəː: va-i k’əːrit’gul

ax’strəm ‘mʊ:r rəin’gəit i ’ʃədn

jəl a:x əran ’əl’an ’kɪtələn4

lesh aile as poodyr feer doaltatt

Brig Lily v’ee woish Liverpool

gys Africaa v’ee kiarit goll

Agh sterrym mooar ren geiyrt ee ҷhonn

stiagh er yn ellan Kitterland

III

nə ’dən’ə jʃo va ’lərət ru:

’sən də sa’ue:l ’ən’ brig as ’stu:

az ’roʃʃ va ’tre: ək ’saue:l ’ʃeg

haɪ’brig as ’dən’ə səis dən kreg

Ny deiny shoh va loayrit roo

son dy sauail yn brig as stoo

Agh roish va tra o sauail veg

hie brig as deiny seose jeh’n creg.

Shen ooilley ta cooinaghlyn aym er.

[The year eighteen hundred and fifty two / this horror we have not known the like / thirty men were exterm-
inated / very suddenly by fire and powder.

- The Brig ‘Lily’, she was from Liverpool / to Africa she was bound / But a great storm drove her fast / in on
to Kitterland island.

- These men had been told / to save the brig and its cargo / But before they had time to save anything / the
brig and men went up (exploded) off the rock.

That’s all I remember of it].

2.7. COLBAGH BRECK ER STHRAP 'speckled heifer on a tether' (song frag.).

Text: Clague Bk. 5: 98-102; 12st. & refr. as in MNHL MS unacc. (Clarke) for Harrison (1873: 108-
believes that the song was written by Rev. Philip Moore (1705-1783), part-translator and editor of
the Manx Bible, c.1750,,18 (cf. Moore 1896: xxii), but takes the view that the refrain is of much
older date.

Tune A: C1/19: 2 Mrs. Lawson, Jurby East; C3/37: 3 Thomas Kinraid, Ramsey ('played on fiddle')
(cf. AGG 173); C3/44 note: [John Cain, Douglas] 'sang "Colbagh Breac" as played by Kinraid',
C4/26: 4 ent. Yn Colbagh Breck er strap, also Eng. 'The speckled heifer tethered, also ?Car y
(ent. Car y Phoosee). Another tune collected by Mona Douglas from Robert Kerruish, Ballavelt,
Maughold, with English words (Mona Douglas Coll.: 13). Gilchrist (1924-26: 173) notes:

There are two other tunes of this name from the Clague Collection in W. H. Gill's Manx National
Music [1898: 42, Manx National Songs 1896: 47, 98]. Both appear to belong to a song or dance-song
with a chorus ("Chorus" being marked in one case [1896: 98]). But the one printed here [i.e. from
Thomas Kinrade, Ramsey, and John Cain, Douglas], and the melody is in 3-bar phrases instead of the
usual 4-bar, as in the case of the two others. All are of lively character and in ¾-time, and appear to me
to be dance tunes, under which heading I have therefore placed the above [Kinrade & Cain] version
(Gilchrist 1924-26: 173).

Tune B: Moore (1896: 238 Mary Ann Gawne, Peel).

The song discusses the vagaries of married life, but reveals the benefits. Moore (1896: xxii-xxiii).

- COLBAGH BRECK ER STHRAP (song frag.).
  John Cain (1850-1939), Ballamoar, Jurby, 2 February 1933 (M/IV: 2635; HLSM/I: 314-15).

šn vaːn 'kɔlbaːx 'brek eːr 'strap Son va'n colbagh breck er sthrap
ne hiːn' ve 'sauoɾ nee heene vees souyr
šn ve ən 'ʃən vʊk 'bədn kuː lor xlʊg son va yn shenn vock bane cooyl y chleigh
təː nən 'aːru ʊsə 'nauoɾ tayrn yn arroo ayns yn ouyr

[Refrain]
puːs ɔ 'puːs ɔ 'puːs Poost oh poost oh poost
ɔ 'puːs [ɔ puːs] viːʃːn oh poost [oh poost] va shin
šn vi ʃə ʃə vi 'puːs Son v'eh foddey share ve poost
ən i ad vi təlːu djːn' cha nee ad ve taggloo jin

hɪŋk bən ə fuːdːi ʃtːaːx Haink ben y phoosee stiagh
ʃə ə frɪŋbaɡ beɪ share y springbock beiy
də rʊʃ ʃn ə fuː ədː us trɛi dy row shin er phoosey ayns traa
ha rʊʃ ʃn ˈus stɛdːə trɛi cha row shin ayns stayd cha treih.

[For the speckled heifer was on a tether / is it not it which wil be snug / For the old white bock behind the hedge / was drawing the corn in the harvest.
- [Refrain]: Married, oh married / oh married, oh married were we / For it was better to be married / (than) that they talk about us.
- The bride came in / better the springbock beast / had we married in time / we would not be in such a sad state].

- COLBAGH BRECK ER STHRAP (song frag.)
  Mrs. Annie Kneale (1864-1949), Ballagarrett, Bride, April/May 1948 (IFC39, also IFC36; HLSM/I: 308-09).

an 'kɔːebx 'brek æː 'strap Yn colbagh breck er sthrap
nə ʃəː hiːdː ʊs 'sauoɾ nagh re ee hene vees souyr
in fən bok 'bedn goːleːigʃ yn shenn bock bane golleig
'teːn ən 'ɑː ru sən 'auoɾ tayrn yn arroo syn ouyr

[Refrain]
he puːs [əs 'puːs as 'puːs] Hey, poost [as poost as poost]
as 'puːs ʃə ʃtːuː vaʃʃːn as poost dy liooar va shin
təː ʃə ʃə vi 'puːs Teh foddey share ve poost
na ʃə (sic) taː lo (sic) 'ʃmedɔ ve 'dʒiːn na'n taggloo smessey ve jin
a[s] ɡaun ʃə lɪmzi wɔŋzi As gown dy linsee wunsee
as 'bənad 'bedn saːluːn as bonnad bane shalloon
Manx traditional songs, rhymes and chants in the repertoire of the last native Manx speakers

2.8. CRE’N SORÇH DY ‘WRECK’ (song frag.)

Text: Clague Bk. 12: 15 (4 st.), MTSSF/II: 11-12 (Bk. 12).
Tune: No tune known.

CRE’N SORÇH DY ‘WRECK’ (song frag.)
James Kewley (1849-1939), Maughold, 21 August 1929 (M/Diary 52; HLSM/I: 318-19).

[What sort of a ’wreck’ of a house did Jack build / It’ll not last one winter / It was built like a toy above the bay / for a posey in the summer].

Seemingly a sarcastic reference to the Castle Mona, built in opulent style in 1804 for John Murray, Fourth Duke of Atholl and Governor of Man (1793-1830), as a place of residence. It is now a hotel.

2.9. EC NY FIDDLERYN ’at the fiddlers’ (song).

Text: Oral version (52 li./13qq) in phonetic script w. Eng. trans. collected by Strachan and Henebry from Tom Kermode, Bradda, summer 1883 ent. ‘A Manx folksong’ (see below) and published in ZCP I (1897): 54-58.

Manuscript versions: MD 900: 20-22 n.d. [c.1830] 15qq. ent. Eg ny fidleryn ayns yn Ullic (’at the fiddlers at Christmas time’), Clague Bk. 5: 50, 10: 130r, 16: 154 (all contain 1st quatrain) (c.1896) MNHL MS 450A (Archdeacon John Kewley Coll.) MTSSF/II: 13 (Bk. 5); Clucas Coll. 6qq. in hand of George Frederick Clucas (1870-1937) MNHL MS 263A, possibly copied c.1900 from an ms. in the hand of Rev. John Thomas Clarke (1798-1888), a collector of Manx traditional songs c.1860s (cf. MTSSF/I: 18-19), MK(M19) (1905) MNHL MS 09495 (Box 4).


Tune: Clague C1/28:1 Tom Kermode, Bradda RU ent. She ec ny Fiddlern ayns yn Ollic (’it was at the fiddlers’ at Christmas time’); C1/13: 2 John Radcliffe, The Howe RU ent. Ec Norree yn Fiddler (’at Norree the fiddler’); C4/27: 6 W. Corlett [Minorca] ent. Ec Ollick Ball ny Fiddleryn (’at the fiddlers’ Christmas ball’; Manx version a direct trans. from the English). Other variants: C3/35: 2 Thomas Crellin, Peel, ent. Yn Shenn Dolphin (’the old dolphin [name of boat’)), C3/35: 3 Mary Ann

2.8. CRE’N SORÇH DY ‘WRECK’ (song frag.)

Text: Clague Bk. 12: 15 (4 st.), MTSSF/II: 11-12 (Bk. 12).
Tune: No tune known.

CRE’N SORÇH DY ‘WRECK’ (song frag.)
James Kewley (1849-1939), Maughold, 21 August 1929 (M/Diary 52; HLSM/I: 318-19).

[The speckled heifer on a tether / is it not itself that will be snug / The old white bock is failing / drawing the corn at the harvest.
- [refrain]: Hey, married (and married and maried) / and married enough were we / It is far better to be married / than to have the worst said of us.
- And a gown of linsee wunsee / and a white bonnet of shalloon / and a quoif of old herring net / and ribbons of peeld rushes].

2.8. CRE’N SORÇH DY ‘WRECK’ (song frag.)

Text: Clague Bk. 12: 15 (4 st.), MTSSF/II: 11-12 (Bk. 12).
Tune: No tune known.

CRE’N SORÇH DY ‘WRECK’ (song frag.)
James Kewley (1849-1939), Maughold, 21 August 1929 (M/Diary 52; HLSM/I: 318-19).

[The speckled heifer on a tether / is it not itself that will be snug / The old white bock is failing / drawing the corn at the harvest.
- [refrain]: Hey, married (and married and maried) / and married enough were we / It is far better to be married / than to have the worst said of us.
- And a gown of linsee wunsee / and a white bonnet of shalloon / and a quoif of old herring net / and ribbons of peeld rushes].

2.8. CRE’N SORÇH DY ‘WRECK’ (song frag.)

Text: Clague Bk. 12: 15 (4 st.), MTSSF/II: 11-12 (Bk. 12).
Tune: No tune known.

CRE’N SORÇH DY ‘WRECK’ (song frag.)
James Kewley (1849-1939), Maughold, 21 August 1929 (M/Diary 52; HLSM/I: 318-19).

[The speckled heifer on a tether / is it not itself that will be snug / The old white bock is failing / drawing the corn at the harvest.
- [refrain]: Hey, married (and married and maried) / and married enough were we / It is far better to be married / than to have the worst said of us.
- And a gown of linsee wunsee / and a white bonnet of shalloon / and a quoif of old herring net / and ribbons of peeld rushes].

2.8. CRE’N SORÇH DY ‘WRECK’ (song frag.)

Text: Clague Bk. 12: 15 (4 st.), MTSSF/II: 11-12 (Bk. 12).
Tune: No tune known.

CRE’N SORÇH DY ‘WRECK’ (song frag.)
James Kewley (1849-1939), Maughold, 21 August 1929 (M/Diary 52; HLSM/I: 318-19).

[The speckled heifer on a tether / is it not itself that will be snug / The old white bock is failing / drawing the corn at the harvest.
- [refrain]: Hey, married (and married and maried) / and married enough were we / It is far better to be married / than to have the worst said of us.
- And a gown of linsee wunsee / and a white bonnet of shalloon / and a quoif of old herring net / and ribbons of peeld rushes].
Manx traditional songs, rhymes and chants in the repertoire of the last native Manx speakers

Gawne, Peel (with same title).
Anne Gilchrist (1924-26: 132-134) prints four versions of the tune: 1) Ayns yn Ollick ec Ball ny Fiddleryn (‘at the fiddlers' Christmas ball’) without accreditation [but W. Corlett above] w. 1st verse taken from Moore (1896: 108), 2) John Radcliffe’s version, 3) Tom Kermode’s version, 4) Thomas Crellin’s version. With regard to these versions Gilchrist (1924-26: 133-134) has this to say:

[...]. Three versions of the tune are found in Moore [1896: 245, 250, 238 - the last sung to Yn Çhenn Dolphin. The version on p. 245, under the title Graith My Chree (‘love of my heart’) has a single verse probably belonging to another song, though it might have formed a refrain to the Ec ny Fiddleryn verses. This variant was obtained from the singer of Version 4 above [...]. Miss [Lucy] Broadwood has noticed the likeness in Versions 1, 2 and 4 to the Gaelic air Mo rùn geal dileas, dileas, dileas. This is also evident in Moore’s version p. 238 of Yn Çhenn Dolphin - yet another variant, though disguised by wrong barring, of Versions 1, 2 and 4 above (Version 3 appears to me to be a different tune) [...]

With regard to the content of the song Gilchrist (ibid: 133) notes:

The story is of a false love; after a long courtship the girl, renewing her vows to her betrothed on the Sunday before Ash Wednesday, marries another on Ash Wednesday morning. The only witness of their troth-plight was a dumb walnut tree; but [in] spite of her falseness, Greenland's snow will grow red as roses before he forgets her (Gilchrist 1924-26: 133).

As to the text, John Strachan (1862-1907), Hulme Professor of Ancient Greek (1885-1907) and Professor of Sanskrit and Comparative Religion (1862-1907), as well as of the Celtic languages, at Owens College, later the University of Manchester, visited Man in 1883 along with Father Richard Henebry (i.e. Risteart de Hindeberg 1863-1916 of Co. Waterford), an Irish priest, Irish language activist and musician, who worked in Salford, Manchester. They interviewed Tom Kermode (1825-1901) of Bradda, Rushen, when Strachan took down from him in his own phonetic script (here in IPA script) Kermode’s version of the Manx traditional song Ec ny Fiddleryn, and Strachan alone from him in September 1896. Strachan printed the song under the title 'A Manx Folksong' in ZCP I (1897): 54-58. In supplying details of the background to collecting this song Strachan notes:

In the summer of 1883 I spent a few days at Port Erin in the Isle of Man along with Father [Richard] Henebry, from County Waterford, Ireland, who speaks Irish as his native tongue. During that time we went about among the surrounding villages to see if we could discover any of the old folksongs or folktales of Man For the most part our search was unsuccessful. The people have ceased to care for these things, and so they have fallen into oblivion. But as a compensation for many disappointments we were lucky enough to obtain the following sweet little song from a genuine Manxman, Thomas Kermode of Bradda, near Port Erin, who, though he lost his eyesight in his boyhood, pursued till about three years ago [c.1893] the calling of fisherman. He recited the song to us, and explained it, and we took it down as well as we could. In September of the present year [c.1896] I again visited Man, and I had the song recited to me again. Unfortunately Mr. Kermode was ill during part of my visit, and I was unable to see as much of him as I could have wished. Above anyone whom I met he is interested in

19 Shenn in Moore (1896: 238).
20 cf. John Strachan - Wikipedia and Risteart Hindeberg - Wikipedia, both accessed 29.08.2017. I am advised by Ciarán Ó Geal-bláin, University College Cork, that Strachan and Henebry knew each other, as they apparently had a mutual arrangement whereby Strachan would teach Henebry Old Irish and Henebry Strachan Modern Irish (p.c. 25 August 2017).
21 Father Henebry, too, returned to Man on his own "six years later" (i.e. in 1889), but to visit Edward Faragher (Ned Beg Hom Ruy) (1831-1908), according to a letter from Faragher to Karl Roeder dated 25.12.[1889] (MNHL MS 2146/6A). Henebry evidently told Faragher that he had obtained some Manx songs from Tom Kermode [in 1883], which Faragher had apparently not come across ("but I never come across any of them") (cf. Miller Manx Notes 20 (2004): 2).
22 This is not quite the case, as both Rhŷs (1886-93) and Roeder (1890s) were able to collect quite a fair bit of folklore material during their visits to Man (cf. Rhŷs 1891, 1892, Roeder 1904).
and acquainted with the old lore of Man, though he told me that he had not heard a Manx song sung for the last forty years [i.e. c.1850s] (Strachan 1897: 54). 23

With regard to this song, Moore (1896: xxi, footnote) adds:

This was first obtained from Thomas Kermode, Bradda in 1883 by Professor J. Strachan and Father Henebry, and was published in phonetic Manx with a good translation in the Zeitschrift für Celtische Philologie, in March last. 24 Mr. W. J. Cain 25 has since then seen Kermode and has satisfied himself of the general accuracy of this version which he and I have translated (Moore 1896: xxi).

Strachan then proceeds to detail his phonetic rendering of the song-text with reference to Rhŷs (1895). He then prints the text in his phonetic script and supplies an English translation. 26

- EC NY FIDDLERYN (song).

Tom Kermode (1825-1901), Bradda, Rushen, summer 1883 (John Strachan & Father Richard Henebry, Zeitschrift für celtische Philologie 1 (1897): 54-58).

23 Strachan's September [1895] visit to Man is perhaps to be seen in his wish to have a contribution from Man for the first issue of the Celtic academic journal Zeitschrift für celtische Philologie in 1897. The song-text appeared under the title 'A Manx Folksong' (Strachan: 1897: 54-58). Tom Kermode was the principal singer for Dr. John Clague whom Clague met for the first time in late December 1895 (cf. Letter Dr. Clague - Deemster J. F. Gill 25.12.1895 MNHL MS 09702 Deemster J. F. Gill Papers, Box 2) and obtained much song material from him during 1896.

24 As Miller (Manx Notes 20 (2004): 2) points out, Moore's Manx Ballads and Music appeared during the year 1896, which would indicate that Moore's "March last" would refer to that year. This, if correct, would imply that ZCP I came out in March 1896, and not in 1897 as listed.

25 William Joseph Cain (1826-1911), Douglas, one of Moore's editorial assistants for his Manx Ballads and Music.

26 For a detailed discussion of the manuscripts and contents of this song with linguistic notes see Broderick 1984a.
[At the fiddlers during Christmas / was the first place I met the love of my heart / lovingly, lovingly we sat
01).

- FREEINAGHYN AS SNAIDYN (rhyme)

Tune: Manx traditional songs, rhymes and chants in the repertoire of the last native Manx speakers

2.10. FREEINAGHYN AS SNAIDYN 'pins and needles' (rhyme)

Text: No other texts known.

Tune: No tune known.

- FREEINAGHYN AS SNAIDYN (rhyme)

Thomas Crebbin (1847-1930), Bradda, Rushen, 1-2 September 1930 (M/IV: 2557; HLSM/I: 400-01).
Manx traditional songs, rhymes and chants in the repertoire of the last native Manx speakers

te frē:naxən as sneðən eəm Ta freeinaghyn as snaidyn aym
as luːʃən sən eːn iːn ən as latchyn son inneenyn
as maː dʒən fiːdn fiːdal að As my jean (sic) shen fiddal ad
nîmi kür ˈdeːu nə pînən nee mee cur daue ny pingyn.

[I have pins and needles / and latches for girls / and if they'll weave them / I'll give them the pennies].

2.11. GOLL DY SCHOILL 'going to school' (rhyme).

Text: C'red oo goll (Roeder 1896: 178).
Tune: No tune known.

- GOLL DY SCHOILL (rhyme)

va kə da rau va dənjo 'sōr gol erə ra:d as vit e skəlæg 'veg də 'gîlə, as vrai i dʒən ɣîlə kɾ ed ti gə:l, as
dut ən gîlə rîf'-

gol də 'skələ' Goll dy schoill
as vrai dəː as vrie eh jeh
kröːd vən 'ljoːə c'raad va'n lioar
as dəːt i rîf as dooyrt eh rish
onsən 'dɾɔːə ayns ɣn ˈdræwɐ
as vraːi i dəː as vrie eh jeh
kröːd tan 'dɾɔːə c'raad ta'n ˈdræwɐ
as dəːt i ˈrɪf as dooyrt eh rish
onsən 'təːi ayns y thie
as 'kröːd tən 'təːi as c'raad ta'n thie?
onsən ˈvɑːχə ayns ɣn vaghər
as 'kɾəːd tan 'vɑːχə as c'raad ta'n vaghər
onsən slju: ayns ɣn sleiəu
as kɾəːd tan 'sljuː: as c'raad ta'n sleiəu
onsən ˈvoːl ve rjuːː ayns ɣn voayl v'eh rieu.

[Once there was a gentleman going along the road and he met a young strap of a lad, and he asked the lad
where he was going, and the lad said to him:

Going to school / and he asked him / where was the book / and he said to him / in the drawer / and he asked
him / and where's the drawer / and he said to him / in the house / and where's the house / in the field / and
where's the field / on the mountain / and where's the mountain / in the place it always was].

2.12. GRAIH MY CHREE 'love of my heart' (song frag.).

Texts: Oral versions: Harry Kelly, Cregneash RU, 28 January 1933 (M/III: 1917-18), Tommy
See also below.
Printed texts: J. R. Moore MNHL MS 09495 1 st. ent. Graih my Chree ta ayns Ballaragh, Moore
(1896: 120 Thomas Crellin, Peel, 1 st. ent. O Graih my chree, O vel oo marym?).
Manx traditional songs, rhymes and chants in the repertoire of the last native Manx speakers

Tune: No tune known. But see under Ec ny Fiddleryn above.

- GRAIH MY CHREE (song frag.).

\[
\text{grē:i mə 'xri: vəl grēi eð 'ørəm}
\]
\[
\text{te red 'beg a 'nel mi 'fələm}
\]
\[
\text{wuʃ red 'beg heŋk red 'muːr}
\]
\[
\text{as wuʃʃi ʃəŋ heŋk grei də 'ljuːr}
\]

Graih my chree, veō graih ayd orrym
T'eh red beg, cha nel mee follym
Woish red beg haink red moor
as woish shen hain k graih dy liooar.

[Love of my heart, have you love for me / It is a small thing, I am not devoid (of it) / From something small came something big / and from that there came love in abundance].

- GRAIH MY CHREE (song frag.).
Tommy Leece (1859-1956), Kerroomooar, Kerrookeil, Malew, 9 October 1952 (YCG32; HLSM/I: 374-75).

\[
\text{grēi ʤe mə xri: vəl grēi ed urəm}
\]
\[
\text{te rid beg ha nel e fələm}
\]
\[
\text{wuʃ rid beg hιg rid muːr}
\]
\[
\text{az wuʃʃi rid muːr hιg grei də l'luːr}
\]

Graihe jeh my chree, vel graih ayd orrym
t'eh red beg, cha nel eh follym
Woish red beg hig red mooar
as woish red mooar hig graih dy liooar.

[Love of my heart, have you love for me / It is a small thing, it is not void / From a small thing something big will come / and from something big there will come love in abundance].

2.13. GUBBYLYN 'clobber' (rhyme).

Text: No other text known.

Tune: No tune known.

- GUBBYLYN (rhyme)
Thomas Crebbin (1847-1935), Bradda, Rushen, 1-2 September 1930 (M/IV: 2557; HLSM/I: 400-01).

\[
\text{l'ɪg dʊn'seɪ si:s a'sə:}
\]
\[
\text{as kʊə əŋ ˈəblən ərən ˈeɡ lˈɛzjaɾ}
\]
\[
\text{son ə tə ˈɡədə sə:sə: də bi: kwənə ən}
\]
\[
\text{dʊnˈnə n ɪ: kʊə 'a:sə}
\]

Lhig dooin soe seese ayns shoh
as cur yn gubbylyn orrin ec leisure
son ta yn argid ayns shoh dy bee quoi yn
donney nee cur ass-eh.

[Let us sit down here / and put on our clobber at leisure / for there's money here whoever's the person who'll show it].

2.14. HIE SON SKYLLEY BREESHEY 'Hi for Kirk Bride' (song frag.).

Manx traditional songs, rhymes and chants in the repertoire of the last native Manx speakers

Tune: Moore (1896: 264 < Mona Melodies (1820: 14-15). Moore (1896: xxix) supplies only the first verse of this song for the sake of the tune, as the content of the song, as "the adventures of the party referred to being described in the rest of the ballad in language too coarse for publication."27

- HIE SON SKYLLEY BREESEHEY (song frag.).
John Cain (1850-1939), Ballamoar, Jurby, 2 February 1933 (M/IV: 2625; HLSM/I: 312-15).

I
hai san skilb bri:ʒə
as hai san skjen (sic) an'dre:s
ðə jirəbi əs ka:slan (sic) dœunlə
as hoi ad ðə gəl kəkx

Hie son Skylley Breeshey
as hie son Skyl Andreays
Dy Yurby as cosney'n daunsey
as hie ad goll caagh

II
ðə kre: bwi: əs skjen an'dre:s
as ba:skad wi: ə:s jör:rbì
as ro:zən ðgəs as balu'lə:
as meʃtalə os sölbi

Ta cry bwee ayns Skyl Andreays
as baskad wee ayns Yurby
as roseyn jiarg ayns Ballalaa
as meshtalee ayns Sulby

III
sadlə mu:r ðə kólə
bi pra:ʃe:lə sən hwilən blə:dnə
ə rəu fəd ëəd du:s məl:ˈiːənə
ðə rəu pəvə əs ðə:ʃəs əs fi:dn

Sadler Mooar ny Kella
bee pracheil son whilleen blein
Cha row fys echey dys mileaney
dy row peccah ayns jough as feeyn

[Hi for Kirk Bride / and hi for Kirk Andreas / to Jurby to win the dance / and they went to go mad.
- There's yellow clay in Kirk Andreas / and corn marigold in Jurby /and red roses in Ballaugh / and drunkards in Sulby.
- Sadler Mooar (Big Sadler) of the Kella28 / will be preaching for many a year / He didn't know till this year / that there was a sin in ale and wine].

2.15. HOP DY NAA (Hollantide chant frag.).

Text: (Manx): Clague (1911: 26-29 from Tom Kermode, Bradda, ent. Hop! Ta'n Oie w. Eng. trans.), Moore (1896: 68, ent. Hop-Tu-Naa, various (oral), w. Eng. trans.), Roeder (1896: 184-186; versions from Ramsey (Eng.), 'A Bannag from the Mull' RU (Mx.), Surby RU (Mx.), Port Erin RU (Mx.; frag.), Ramsey (Eng.; frag.), Ballaugh (Mx; frag.), Glen Maye PA (Eng.), Paton (1940) 51/4: 52-58,
(English): Train (1845 II: 123), Harrison (1873: 148 ent. Hop-Tu-Naa).


Manx Hop-dy-Naa, the name given to the last day of the Celtic year (31 October) on which children

27 The version Moore gives in his ms. (see above) runs as follows: 1. "Hy son Skill y Breeshey / As Hy son Skill andrase / Jurby cosney yn Dhounsyn / dy nosh ad ooilloo er keagh. 2. As quei yn shaght van / Charles Moore (a poet) Balla Ratler as Kerry Cluagaish / As Arthur Beg Brew .... / As heie Clark wish Dhoolish (1. 'Hi for Kirk Bride / and hi for Kirk Andreas / Jurby to win the dances / (and) that they all got drunk. 2. Charles Moore Ballaradcliffe and Kerry Clucas / And Arthur Beg Brew / And Heie Clark from Douglas')." Evidently Moore could not make any sense of the text, as he writes "no sense" to the right of each verse.
To judge from his comments above, he had evidently obtained another version of the text, which to date has not seen the light of day.

28 '(farm of/by the) wood', a farm near Sulby (SC391951).
Manx traditional songs, rhymes and chants in the repertoire of the last native Manx speakers

are wont to go from house to house chanting a rhyme and thereby earning sweets (nowadays money), does not appear to have any Celtic etymology. The phrase Hop-dy-Naa forms a vocable chorus to the rhyme chanted, which seems to have given its name to the event, formally Sauin (G Samhain 'end of summer'), Oie Houney /i: houn/ (G Oidhche Shamhna) 'the night of Souney / Samhna, Eng. 'Hollantide' / 'Hallowe'en'. Many customs are associated with this event.

According to Kelly's Dictionary (v.s. Baal-Sauin),

[...]. On this night [i.e. Hollantide] [...] "the women knead their dough to make cakes to the Queen of Heaven" [...]. Much ceremony is observed in making this cake, which is sacred to love [...] and is called the "soddag valloo" or dumb cake. Every woman is obliged to assist in mixing the ingredients, kneading the dough and baking the cake on glowing embers; and when sufficiently baked they divide it, eat it up, and retire to their beds backwards without speaking, from which silence the cake derives its name, and in the course of the night expect to see the images of the men who are destined to be their husbands [...] (Kelly's Dictionary v.s. Baal-Sauin).

Moore (1891: 125), in quoting the above, adds that the ingredients included "flour, eggs and egg-shells, soot, &c." For further details see Moore (1891: 122-125), Clague (1911: 23-31), Paton 52/1 (1941): 52-58), Gilchrist (1924-26: 174-177).

- HOP DY NAA (chant frag.).
  William Killip (1834-??), Clyeen, Michael, 3 August 1890 (Rhûs 6/95).

  no:x òi sauna, hòp dò ne:, hòp dò ne:  [Nogh Oie Houney, Hop dy Naa
  me:rax le: sauna, tra lò le:, tra lò le:  mairagh Laa Souney, tra lal laa].

  ['tonight is Oie Houney, Hop dy Naa, Hop dy Naa / tomorrow is Laa Souney, tra lal laa'].

- HOP DY NAA (chant frag.).
  John Kermode (1811-1891), Surby, Rushen, 7 August 1890 (Rhûs 6/105)

  nò:x òi houna, hòp ògò ne:, hòp ògò ne:  [Nogh Oie Houney, Hop Tu Naa
  famàn na gouna, tral la lè:, tral la lè:  famman ny gouney, tra lal laa
  kjalax no kiaròk, hòp ògò ne: &c.  kellagh ny kiarkyn.Hop Tu Naa].

  ['tonight is Oie Houney... / tail of the heifer.../ cock or hens...']

- HOP DY NAA (chant frag.).
  William Corrin (1817-1892), Cronk y Doonee, Rushen, 8 August 1890 (Rhûs 6/113).

  nò:x òi houna , hòp ògò ne:i, hòp ògò ne:i  [Nogh Oie Houney, Hop Tu Naa
  òivèg na gouna , hòp ògò ne:i, hòp ògò ne:i  shibbyr ny gouney, Hop Tu Laa
  kàn go:n marmad, hòp ògò ne:i, hòp ògò ne:i  cre'n gouin marmayd, Hop Tu Naa
  go:n spo:ðax brek, hòp ògò ne:i, hòp ògò ne:i  gouin spotagh breck, Hop Tu Naa].

  ['tonight is Oie Houney... / supper of / for the heifer... /what heifer shall we kill... / a speckled spotted heifer...'].

- HOP DY NAA (chant frag.).
"Paaie Vooar" (Mrs. Margaret Taylor (1816-1890)), Surby, Rushen, 8 August 1890 (Rhŷs 6/117-18).

[\text{Noght Oie Houney, Hop dy Naa} fidd \text{ry gouny, Hop dy Naa} cre'\text{n gouin marmayd, Hop dy Naa} ynhouv \text{eg vreck, Hop dy Naa'}. cre'\text{n kerroo vermayd sy phot jeh, HdNaa yn kerroo vegg jerrey, Hop dy Naa} haste mee er yn anveroi, Hop dy Naa saucl\text{d mee my hengey, Hop dy Naa} roie mee dys ynh\text{hibbyt, Hop dy Naa}].

[\text{'tonight is Oie Houney... / weaver of the heifer... / what heifer shall we kill... / the little speckled heifer... / what quarter shall we put in the pot... / the wee end quarter... / I tasted the broth... / I scalded my tongue... / I ran to the well...'].

2.16. HUDGEON Y FIDDER 'Hudson the weaver' (song frag.).

\textbf{Text}: Moore (1896: 212 < Prof. John Rhŷs).

\textbf{Tune}: No tune known.

Moore (1896: xxix) notes: "\textit{Hudgeon y Fidder} ('Hudgeon [Hudson] the weaver') is the only [known] song which gives an intimation that there was once such a thing as smuggling in the Island."

- HUDGEON Y FIDDER (song frag.).

John Carrine (1824-1893), Chasm House, Cregneash, Rushen, 14 August 1892 (Rhŷs 6/189).

"At Fleshwick an old Manxman called \textit{Carin Hurbi} ('Carine of Surby') who showed us into a cave repeated to me the beginning of a ballad about a smuggler called [h\text{ad}\text{\textbackslash n} \text{\textbackslash a} \text{\textbackslash f}i\text{\textbackslash d}a] (Hudgeon the Weaver). He was a fellow with very big lips -

\begin{verbatim}
V'eh goll seose eg y Chreg Ghoo (\textit{dhoo} is pronounced by him d\text{\textbackslash u}: [\text{du}:])
Cha row wheesh as troggal a chione (pr. [\text{tro:l}] and [\text{x\textbackslash j\text{\textbackslash o:n}]
Son va daa veeall er Hyjin [h\text{ad}j\text{\textbackslash i:n}]
Kiart wheesh my daa ghoar (the r was scarcely to be heard)
As va daa roll dy hombaga
Ayns mean y vart connee.\textsuperscript{30}
\end{verbatim}

[\text{he was going up at the Black Rock / he was not so much as lifting his head / for there were two lips on Hudgeon / just as big as my two fists / and there were two rolls of tobacco / in the middle of his load of gorse'].

There was more of this stuff and it used to be sung as Hyjin [Hudgeon] seems to have been a noted character in these parts." (Rhŷs 6/189).

- HUDGEON Y FIDDER (song frag.).

\textsuperscript{29} Rhŷs's own comments.

\textsuperscript{30} As with \textit{Y Maarliagh Mooar} above, Moore obtained this song-fragment also from Rhŷs (Moore 1896: xxx) and prints it in his \textit{Manx Ballads} (p. 212) under the title \textit{Hudgeon y Fidder} 'Hudson the weaver', again "correcting" the text.
Manx traditional songs, rhymes and chants in the repertoire of the last native Manx speakers

William Collister (18??-18??), c/o of Edward Collister, 9-16 August 1892

31 Place of residence of the Collisters to date not known, but given that they know the song about Hudgeon, then probably somewhere in Rushen parish. Precise date of interview unknown.

32 For the text see also Moore (1896: 212).

[There was old Juan Gawne and he was living (in) our field and there were six acres in it, and he had a thatched house and a thatched loom house, and there was a place for the small horse and the cow, and he was weaving for a living, and he used to say, 'Cockacock', and then he would say:

Like an egg I am indeed / in danger of being broken / and like old shoes / that were worn out and (thrown) in a corner / left and abandoned / and my forefinger in my mouth / and like old shoes / that were worn out and (thrown) in a corner].
Manx traditional songs, rhymes and chants in the repertoire of the last native Manx speakers

Tune: Moore (1896: 227 John Bridson, Colby AR).

With regard to the custom, Moore (1891: 126-127) makes the following comment:

December 6th - Laa’l Cateeney ('Catherine's feast-day') (old style). On or about this day possession must be taken on the South side of the Island of lands, when there is a change of occupation. A fair was held on this day in the Parish of Arbory, when the following curious distich was repeated (Moore 1891: 126-127; cf. also Paton 1941/4: 264).

Clague (1911: 43-45) supplies further details:

[...] [B]efore there were any attorneys, the people of Colby Mooar put aside all their fallings out that were between them at the feast of St. Katherine, and that each party would peel (pluck) some of the feathers [from a hen] and bury them, and the case was settled.

I have heard an old man say that his mother kept a public-house, and she had told him that the men and young boys of the neighbourhood would kill a hen, and they would walk two and two, holding the hen between them, and other persons would walk two and two through the fair with their hats off, as if they would be at a funeral, and sing,

\[\text{Kiark Katreneey marroo}\]
\[\text{Gow uss y kione, as goym's ny cassyn}\]
\[\text{as ver mayd ee fo halloo}\]

They would then go to the public-house and get plenty of ale. A wake was kept (held) over the hen, and early the next day the men went to "peel the hen". The head and the feet were cut off, and they were buried. It gave them an opportunity to get a little drop on the next day. Anyone who went to the public-house (tavern) on the day after the fair, people said, "He is going to peel the hen."

Moore (1896: xxi) has:

The quaint distich Kiark Katreeney Marroo 'Katherine's hen is dead' was formerly sung at a fair held on the 6th of December, this being Laa'l Katreeney 'Katherine's Feast Day' at Colby, in the parish of Arbory Those who sang it got possession of a hen which they killed and plucked, and, after carrying it about, buried. If any one got drunk at the fair it was said T'eh er goaill fedjag ass y chiark 'He has plucked a feather from the hen' (Moore 1896: xxi).

- KIARK KATREENEY MARROO (chant).

Capt. Henry Watterson (1816-1894), Colby, Rushen, 18 September 1888 (Rhŷs 6/21).

"A Fair is [mar’ge / mer’ge] St. Catherine's fair at Colby used to be held on the 6th of December and will be again probably (there is a lawsuit about the field [sic] for holding it) and it began with a procession in which a live hen was carried about (and probably killed) and ended (?next day?) by the hen being carried about plucked and dead. A rhyme was used then to the following effect:-

\[\text{Kiark Catr[i:]na 'marroo}\]
\[\text{Douš / Gows yn [kjon] as goms ny cassyn ([kazɔn])}\]
\[\text{As ver mayd ([ve:rmadi]) ee fo'n thalloo" (Rhŷs 6/21).}\]

33 “yn” deleted.
Manx traditional songs, rhymes and chants in the repertoire of the last native Manx speakers

['Catherine’s hen is dead, you take the head and I’ll take the feet / and we’ll put her under the ground'].

- **KIARK KATREENEY MARROO** (chant).
  Edward Faragher Sr. (1803-1890), Cregneash, Rushen, 18 September 1888 (Rhŷs 6/24).

  kjarg ka’tri:na maru,
gous a kjodn as goams nə kazən
as værmad i fon təalu

[Kiark Katreeney marroo
gow uss y kione as gowyms' ny cassyn
as vermayd ee fo’n thalloo.]

['Catherine’s hen is dead, you take the head and I’ll take the feet / and we’ll put her under the ground'].

**2.19. LHIGEY, LHIGEY ’galloping, galloping’ (children’s rhyme)**

**Text:** MNHL MS 00221A/20 (A. W. Moore Coll.) (1 st.) ent. 'The Red Petticoats', Moore (1896: 216-217). According to Moore (1896: xx), he received this rhyme from Miss Elizabeth Jane Graves (1851-1931), Peel, who collected song material for A. W. Moore during the 1890s (cf. Miller 2017/4: 14-15). Moore (ibid.) adds, that "[t]he girls when playing it kneel on the ground on one knee, and strike the other knee with their rights hands as they say each word."

**Tune:** No tune recorded as the rhyme was spoken.

- **LHIGEY, LHIGEY** (children’s rhyme).
  Ned Maddrell (1877-1974), Glenchass, Rushen, April / May 1948 (IFC40; HLSM/I: 368-69).

  ljigə ljö:ɡə gəl gəs ə vō:ɡə
  gõit’ ə nə mrə:n ɬ’eːʃ ə nə on’rəyən ɬjō:ɡə
  gait’ ə nə mrə:n ɬ’eːʃ ə nə on’rəyən gri:dn

  Lhigey, lhigey, goll gys y vargey
  geiyrt er ny mraane lesh ny oanraghyn jiargey
  Lhigey, lhurgey, goll gys y keeill
  geiyrt er ny mraane lesh ny oanraghyn green.

[Galloping, galloping, going to the fair / following the women with the red petticoats / galloping, galloping, going to the church / following the women with the green stockings].

**2.20. MANNIN VEG VEEN ’dear wee Man’ (song frag.).**

**Text:** manuscript versions: Fourteen stanzas taken down by Rev. J. T. Clarke from s recitstion by Harry Quilliam, Peel (i.e. Harry Jack, Cronk Mona, Dalby) on December 15th 1868, according to MNHL MS unacc. (Clarke) for Harrison 1873: 136. Clague Bk. 3: 276 frag. 1st st. beg. Ayns thie Quiggin Voomar with Eng. trans., MTSSF/I: 26-27 (Bk. 16:).


**Tune:** MNHL MS unacc. (supra) 'to the tune of "Barbara Allen"'; Clague C2/13:1 and C3/3: 5 informants unknown, both ent. 'In 1823 and March 23rd [day]', the latter also ent. Hug shin seose y shiaull mean ('we hoisted the main-sail'); cf. the line st. 4 Eisht hrog shin s shiaull erskyn nyn gione ('then we hoisted the sail above us (lit. ‘our heads’)'. For the tune to 'Barbary Allen' see Moore (1896: 242 Thomas Crellin, Peel). Below are the first and second stanzas respectively.

34 Text: Ah heu my mothee beg goll gys y kiel / Cockal y famman er mullach y kys / Drib drab fud ny laghey / Geirt er ny mraane less ny oanraghyn jeargey ('Ahoi my lwee dog going to the church / cocking its tail on the top of its buttock / Drib drab through the mud / going after the women with the red petticoats') MNHL MS 00221A/20 (A. W. Moore Coll.)
Manx traditional songs, rhymes and chants in the repertoire of the last native Manx speakers

The song tells of the experiences of the Peel fishermen on their way to the herring fishing off the Calf of Man, and all ending up in Douglas in a local hostelry to celebrate the end of the herring season (September). 35

- MANNIN VEG VEEN (song frag.).
John Cannon (1815-??), Ballaugh, 15 July 1893 (Rhŷs 7/196).

\[\text{manin veg vi:dn, ta uns me:n y xi:dn} \quad \text{[Mannin Veg Veen, ta ayns mean y cheayn ta aynys 'weight' easteeryn].}\]

['Dear wee Mannin which is in the midst of the sea / in which there are a lot of herring'].

- MANNIN VEG VEEN (song frag.).
Thomas Christian (1851-1930), Ramsey, July-September 1929 (M/II: 1237; HLSM/I: 210-11).

\[\text{hi: main´ rō:n´gōs an el`}n´} \quad \text{Hemmain roin gys yn Eaill' Eoin}
\text{da dʒi:ən 'vō:main´ skil er skaːdan} \quad \text{dy jeeaghyn vowmain skeel er skaddan.}\]

[we'll get going for St. John's Fair / to see if we'll get news of herring].

2.21. 'MANX FAIRY', The (rhyme).

Tune: No tune known.

The 'Manx Fairy' was built in 1853 for the then newly-founded Ramsey (Isle of Man) Steam Packet Company by John Laird, Birkenhead, and sold in 1861 after a series of mishaps to Cunard, Wilson & Co., Liverpool. The people of Ramsey were apparently very proud that Ramsey had a boat of its own. For further details see Radcliffe (1989: 62-67).

- 'MANX FAIRY', The (rhyme).

\[\text{t́i: ˈfɔːdə er də hínə ve mɪʃ ˈvɛg as ˈʃu:nu ˈfɔndəx də ˈsæ:zu er mə kɑ:zən ˈhin tɾeː: hɪŋk ʃiŋ ˈdə bɛxə. as ve sli: ūnəs vəl ʃeːn ˈrɔnə} \quad \text{as vəd ˈfɔː: s gəl ˈmæx sən hə rəu əd ɡik} \quad \text{as və: mi ɛɾə tɑlu ˈɔrd dʒən ˈvə: l ʃeːn ˈleː də rəu as və ˈʃən ˈwʊŋə ˈnə ˈhoi ɛɡən aːl ˈɛs} \quad \text{as və ˈpɔnə ˈbɛg ɛɾə ɡl̩ˈiŋən ɛɡə. vi: ˈhɔ:ndərəs as vi gəl ˈtɛjəx də ɡəl ˈɑːrən, ˈɛfəs: ve nə ˈfɔkliən ve ˈɛɡə} -
\]

T‘eh foddey er dy henney va mish guilley veg as şhionn fondagh dy shassoo er my cassyn hene tra haink shin gys Fo_sli:eu dy baghey. As va sleih ayns y voayl shen roin, agh v‘ad foarst goll magh son cha row ad geeck y mayl. As va mee er y thaloo ard jeh’n voyal shen laa dy row as va shenn wooinney ny hoie ec yn aile, as va pohnar beg er y glooynyn echey. V‘eh boandyrys as v‘eh goaill toshiaght dy goaill arrane. As shoh va ny fockleyen va echey -

35 The Manx semi-speaker Ewan Christian (1907-1985), Peel (cf. Broderick 2017: 48-49), told me in an interview in 1978 that he remembers Peel fishermen standing on a table in the Marine bar on Peel promenade during the 1920s and singing Mannin Veg Veen. Christian was unable to provide me with any details as to the tune, etc., other than that the song was sung with spirit.
Manx traditional songs, rhymes and chants in the repertoire of the last native Manx speakers

Te:n ferij' er ra:fi an
bunas go$s sa:stan
l'e:j no hw'i: axen tapi $on'de:at'

Ta'n 'Ferrish' er roshtyn
bunnys gys Sostyn
lesh ny wheelylaghyn tappee $yndaa$it

Ve an ferij' a'nem am de a kif lbn y'vri: ve trogat' x'n elan 'vanin'
Va y'n 'Ferrish' y'n ennny jeh y chie$ lhong-vree va troggit son Ellan Vannin

[It's long ago (since) I was a wee lad and very sure of standing on my own feet when we came to Folieu36 to live. And there were people in there before us, but they had to leave as they couldn't pay the rent. I was on the high ground of the place one day and there was an old man sitting by the fire, and there was a wee wain sitting on his knees. He was nursing it and started to sing. There were the words he had:

The 'Fairy' has almost reached England / and the wheels (i.e. paddles) quickly turned.

The 'Fairy' was the name of the first steamship that was built for the Isle of Man].

- 'MANX FAIRY', The (rhyme).
John Cain (1851-1939), Ballamoar, Jurby, 2 February 1933 (M/IV: 2624; HLSM/I: 312-13).

t e an ferij' er ra:fi an
wu3 ni:r as jen so:son
t e an ful an (sic) eg ta$ fi $on'de:
o: m$a:n' vig vi4n
t e an kri: ed / vel a xri: ed ti4n
a stil bu$al mi o do rum'ze:

Ta y'n 'Ferrish' er roshtyn
woish neear-ass shenn Sostyn
ta'n wheelylyn eck tappee $yndaa
O Mannin Veg Veen
ta yn cree / vel y chree ayd jeean
as still pushal mie dy Rhumsaa.

[The 'Fairy' has arrived / from the west of old England / her wheels (paddles) are quickly turning / O wee Mannin dear / your heart is full of enthusiasm / and still a good push (pushing well) to Ramsey].

2.22. MYLECHARAINE (song frag.)

Texts: manuscript texts: McLagan MS 180 (University of Glasgow); photocopy MNHL MS 5382A (6 coupl. + addl. refr.) c.1770 in hand of Philip Moore (1705-1783); BL Addl. 11215 'An Old Manks Madsrigal' c.1789 in hand of Deemster Peter John Heywood (1739-1790) (7 coupl. + addl. refr.); MNHL MS 2151A in hand of T. E. Brown (1830-1897) (5 coupl.); Clague Bk 5: 48 (1st. couplet beg. O Vylecharaine, c'raad hooar oo dty stoyr. Variants range between 1 and 14 couplets; all couplets in all versions have a refrain after each line of the couplet.

Printed texts: Leech 1861: 125-126 (9 coupl.); Broadside with Thomas Shimmin's name appended, M. A. Quiggin, Douglas c.1867 (9 coupl. + Eng. trans.); MNHL MS 28A (Wm. Sayle Coll.); Cookson 1868: 187 (2 coupl.); Harrison (1869: 57-58 (10 coupl.)); Drennan (1870: 469 (8 coupl.)); MNHL MS 140 (Manx Language Scrapbook) pamphlet by J. C. Faragher, Douglas, c.1870 (10 coupl.); Paton (1920: 30-39 (1 coupl.)); Moore (1896: 52 12 coupl.; first 10 ex Harrison (1869); last two ex Gawne MS), Gilchrist (1924-26: 205-206).


36 'under (the) mountain', a farm on the hillside near the main Ramsey-Laxey road (SC463933).
With regard to the content of the song, Thomson (1961: 12) notes:

The poem purports to refer to one Mylecharaine, who lived in or near the Curragh in Jurby [SC3696] in the north-west of the island, and who was supposed to have earned general execration by being the first Manxman to give his daughter a dowry instead of expecting a bride-price for her. The name, to judge from the earliest spellings, represents [G] Mac Ghille Chiaráin rather than Maol Chiaráin; the second element, however, had become identical with the common noun carrane (Ir. cuarán), a shoe or sandal made of untanned hide, often with the hair on it, and this may have given particular point to the mention of his footwear in the course of mocking his parsimonious habits (Thomson 1961: 12).

For a discussion and analysis of the text, see Thomson (1961: 10-18). As with Ny Kirree fo Niaghtey (below), this became one of the most renowned traditional songs in the Manx repertoire.

- MYLECHARAINE (song frag.) [mɔlaka're:n]

Thomas Taggart (1846-1933), Grenaby, Malew, 16 June 1929

O Mylecharaine, c'raad hooar oo ny t'ayd?
as ny lomarkan daag oo mee
Sheesh ayns y curragh dowin, dowin dy liooar
son ny lomarkan daag eh mee.

Nagh dooar mee sy curragh eh eddyr daa aaid
va ec Mylecharaine ayns hoght bleeaney as feed

O yishag, O yishag, ta mish goaill nearay
dy vel oo goll gys y keeill lesh dty carraneyn
[graney]

O vuddee, O vuddee, cha lhiass dhyts goaill
son ta aym's ayns kyne y koir ver eh orts dy
[gearey]

Agh my vollaght, my vollaght er Mylecharaine
son v'eh yn chied dooinney hug toghyr da
[mraane.

[O Mylecharaine, where did you get what you have / and alone you did leave me / down, down in the curragh, deep, deep enough / for alone you did leave me.

- O Mylecharaine, where did you get what you have / Didn't I find it in the curragh between two turf-sods.

37 Marstrander visited Taggart for the first time on 16 June 1929 (Dagbok 16) when presumably he obtained a version of Mylecharaine from him, as CM, in collecting a (similar) version of the song from Joseph Woodworth 21 August 1930, cites two variants to the song he had collected from Thomas Taggart. CM visited Taggart again for the last time on 12 September 1930 (cf. MIV: 2209-2211).
Manx traditional songs, rhymes and chants in the repertoire of the last native Manx speakers

- It is two pairs of stockings and one pair of shoes / which Mylecharaine had in twenty-eight years.
- O father, O father, I am ashamed / that you go to church in your ugly sandals.
- O girl, O girl, you have no need to be ashamed / for I have in Kione ny Koir that which will make you laugh.
- But my curse, my curse on Mylecharaine / for he was the first man who have a dowry to women

- MYLECHARAINE (song frag.).

Joseph Woodworth (1853-1931), Port Erin, 21 August 1930 (M/III: 1659-63).

I
'o: 'volika'ren, kred 'hær'da 'tɔ:r ?
ma 'lomaxan 'dè:xu mi
væ his unsna (sic) kórax 'dʊn da 'l'ur:
as ma 'lomaxan 'dè:xu mi

II
'o: 'volika'ren kre:d 'hær'na 'stʊk ?
his unsna (sic) kórax ōðo de: vlo:k

III
'o: 'volika'ren kre:d 'hur愉 ne 'tɛð ?
his unsna (sic) kórax ōðo de: fo:d'

IV
'ε: de: 'fær: 'bʒær as ə:n pa:r 'vre
væ ek miływka'ren in [lɪ: b'l'í:na əsɛid'

V
væ ka'ren du: me:rj' ka'ren 'bɛn
as 'pær dʒe: ən q:øn xəlar ek dulj' dʒe'sa:n

VI
'o: jiʒəg, o: jiʒəg, tæ mi gə:l' 'nɛːra
da'velu gal dænə (sic) ki:l l'ɛf da ka'renən 'ɡre:na dəvə l ɛŋɡ Il dənκi ll l h dətɛr rɪn n
[graney.

VII
'o: i'n:ən ma 'xri: 'a l'as döt go:l' 'nɛːro
son 'tæ: ɛ:m uns k'ənə kəɾ: ənə: k'əɾ ətɡəɾə

VI
ax ma volax, ma volax er volak'ren
dən vi: ən k'ɛd dɛnə hʊɡ rɛt ta:yə de: ma'ren

O Mylecharaine, c'raad hooar oo dty stoyr?
my lomarcan daag oo mee
V'eh heese ayns y curragh dowin dy liooar
as my lomarcan daag oo mee.

O Vylecharaine, c'raad hooar oo ny stock?
Heese ayns y curragh eddyr daa vlock.

O Vylecharaine, c'raad hooar oo ny t'ayd?
Heese ayns y curragh eddyr daa foaid.

She daa phiyr oashyryn as un phiyr vraag
va ec Mylecharaine ayns shey bleeaney as feed.

Wa carrane dhoo mårish carrane bane
as piyr jeh yn un chullyr ec Doolish Jesarn.

O yishag, O yishag, ta mee goaill nearey
[graney.

O inneen my chree, cha hliass dhyt goaill nearey
son ta aym ayns kione y koir as nee cur orts
[gearey.

Agh my vollahg, my vollahg er Vylecharaine
son v'eh yn chied dooininney hug rieau toghyr da
[mraane.

[O Mylecharaine, where did you get your store / alone you did leave me/ It was in the curragh deep enough / and alone you did leave me.
- O Mylecharaine, where did you get your stock / Down in the curragh between two blocks (of stone).
- O Mylecharaine, where did you get what you have / Down in the curragh between two turf sods.
- It is two pairs of stockings and one pair of shoes / which Mylecharaine had in twenty-six years.
- There was one black sandal with a white sandal / and two of the same colour when in Douglas of a Saturday.
- O father, O father, I am ashamed / that you go to church in your ugly sandals.
- O daughter of my heart, you have no need to be ashamed / for I have in Kione ny Koir which will make you laugh.
- But my curse, my curse on Mylecharaine / for he was the first man who gave a dowry to women].

38 'end of the chest', a place-name seemingly in Jurby Curragh (SC3696).
2.23. MYR S’LIAUYR YN OIE-GEUREE 'how the winter night is long' (song frag.).

Text: This is a version of Arrane Sooree ('courting song'), cf. MD 900 (c.1830): 19 ent. Mor s’lauyr vah nee\(^{39}\) geurey buoy 'how the winter's night was long, boy' (3st, 2 half-stanzas), ibid. 19-20 no title, 7st. + part st. MNHL MD 900 MS 08307; Clague Bk 5: 94-98 (11qq), text identical with that in Moore (1896: 80-81). Also JFSS VII/28: 135-136, 29: 209-210, 30: 322 note.

Tune: Version A: Clague C1/19: 3 Mrs. Lawson, Jurby East JU. Version B: C1/22: 3 informant unknown (var. of 'As I went out one morning clear' C1/7: 1); C4/25: 1 John Quayle, Gordon PA, and Moore (1896: 234 John Quayle, Glen Maye PA (likely the same person; cf. Miller 2017/8: 9)). Latter two are variants of Tune B. All versions in Clague entitled Sooree.

- MYR S’LIAUYR YN OIE-GEUREE (song frag.).

[How the winter night is long / how it is difficult to spend it / I'd be standing at the door / and I'd be all a tremble / My fingers would be like lats and my teeth chattering / and my love sound asleep / she'd not be hearing me / I tapped on the window / and knocked on the glass / and my heart would be leaping like a bird / inside my breast / And my love, and my love / we'll go together tonight after all]

2.24. NANE JEES, MYLECHREEST 'One two, Mylechreest' (children's rhyme).

Text: No other text known.
Tune: No tune known.

- NANE JEES, MYLECHREEST (children's rhyme)
John Cain (1850-1939), Ballamoar, Jurby, 2 February 1933 (M/IV: 2633; HLSM/I: 312-13).

\(^{39}\) y on ee.
Manx traditional songs, rhymes and chants in the repertoire of the last native Manx speakers

ʃa:x hɔ:x tɔm ə hɔ:x
nei dʒei tami fei
ənən ʤəg banan wɪd

Shiaght, hoght, Tom y Logh
Ney, jeih, Tommy Faaiə
Annaŋ jeig, ben yn woid.

[One two Mylechreest / three four Betty Vayr (of the road) / five six Bill ny Clay (of the hedge) / seven eight Tom y Logh (of the lake / swamp) / nine ten Tommy Faaiə (of the flatt) / eleven woman of the penis].

2.25. NY KIRREE FO NIAGHTEY 'the sheep under snow' (song frag.).

Texts: manuscript texts: MNHL unacc. for Harrison (1869: 127) from a manuscript of John Crellin (1764-1816) of Orrisdale MI, and Harrison (1873: 176); Clague Bk 5: 48 1st quatrain plus refrain only, MK(M72; 1st.), (73; 1st.) (1905) MNHL MS 09495 (Box. 6).


The song is about the loss of a substantial number of sheep in deep snow on the mountains above Lonan parish by Nicholas Qualtrough of Raby LO c.1700-05. As with Mylecharaine (above), this became one of the most renowned traditional songs in the Manx repertoire. For a discussion and analysis of the song see Broderick (1984b: 157-168).

- NY KIRREE FO NIAGHTEY /song frag.).
  Thomas Vondy (1811-1896), Ramsey, Lezayre, 18 April 1891 (Rhŷs 6/143-144).

  iri ʃu bɔɣlan
  da ʃə də xo ʃi
  tʰa n kiri fo ʃnjæxtʰə
  xa dɔuæn as vəd ru

  [irree shiu bochillyn
dy gholl dys y chlieau
ta n kiriře fo sniaŋhtey
cha dowin as va’d rieau].

'Arise and go, boys, to the mountain, the sheep are under the snow as deep as they have ever been'.

- NY KIRREE FO NIAGHTEY (song frag.).
  John Skillicorn (1820-1893), Ballagare, Lonan, 21 April 1891 (Rhŷs 6/154).

Kirree fo Niaghtey [kiri fo n’jaːxtʰə] JSk 'sheep under the snow' (folksong) ('it was [a] genuine Kk. Lonan song and the hero of it was a real Lonan man; he was called [kɔlfrax rəːbi] ['Qualtrough Raby']. Ræbi[rəːbi] is a place there.41

  iri ʃu gɪlʃən / boiʃən
  as gɔu ʃu dədən kluã

  [Irree shiu guilllyn /boghylllyn
  as gow shiu dys yn clieau

40 Refrain from the Manx traditional song Ny Kirree fo Niaghtey.
41 Raby is situated just north-west of Laxey on a spur overlooking Laxey Glen (at SC4285). It means 'boundary farm' (Sc. rä-bý) and adjoins the boundary between the treen of Alia Colby (in which it is situated) and that of Colby (PNIM/IV: 345).
Manx traditional songs, rhymes and chants in the repertoire of the last native Manx speakers

θa 'n kiri fo n'jæxtθi
ha d'ōun as vād riu

tha 'n kirree fo niaghtey
cha dowin as v'ad rieau.

['arise ye boys / shepherds / and get ye to the mountain / the sheep are snowed under / as deep as they ever were']

- NY KIRREE FO NIAGHTEY (song frag.).
Mrs. Margaret Caine (1810-1894), Ramsey, Maughold, 11 August 1892 (Rhŷs 6/176).

i:ri fu bo:Xel ən
[p:ou fu da:n (sic) kl’i:u
ta n kiri fo n’æ:xtə
as (sic) doun’ as vād riu]

[irree shiu bochillyn
gow shiu da'an clieau
ta yn kirree fo niaghtey
as (cha) dowin as v'ad rieau].

['arise ye, shepherds, / go ye to the mountain / the sheep are snow-bound / as deep as they ever were']

- NY KIRREE FO NIAGHTEY (song frag.).

I
lö:’g ʹgieuro du ŋ’ja:xtə
as ’arax ðə: ŋ’ːo:
va na ʃən: kiri ’maru:
as na ’i. ɗn ve:γə ʹbo:

[refrain]
o: ːri fu gil’i[ən]
as ’ga: ŋ’ə: kl’u:
ta na kiri fo njæxə
hp dəun əs v’d ŋ’ru:

Lurg geurey dy niaghtey
as arragh dy ŋ’io
va ny shenn kirree marroo
as ny eayin veggey ŋ’io

II
’ʃo: duat nik ’re:bi
as ː:i nə lai ʃiŋ
ta na kiri fo njæxti
ons ’br:ci: id fa’re:nə fiŋ

Shoh dooyrt Nick Raby
as eh ny lhie ŋ’iŋ
Ta ny kirree fo niaghtey
aysn Braaid Farrane Fing

III
kiri tə ’ːm ons nən ’l’ːa:yən
as ’ɡəi:ɾə ŋə kl’ə:
kiri kəi kən ʃə ’k:i:ɾ ˈːə
naX ˈdʒiɡ əs bra:x ’va-i

Kirree ta aym ayns nyn laggan
as goair sy Clieau Ruy
Kirree keoi Coan ny Kishtey
nagh jig dy bragh veih

IV
ta ’molt ἔm sənən ’əlik
as ’dʒiː ɔnə ə kə ’ʃt
as ’ɡə nə tri: ’elə
sən ə trə: joms ’bə:s

Ta mohtl aym son y Nollick
as jees son y Caish
as gaa ny tree elley
son y traia yiowm’s baase.

[After a winter of snow / and a spring of frost / the old sheep were dead / and the little lambs alive.
- [Referain]: O rise up, lad(s) / and go to the mountain / The sheep are snow-bound / as deep as they ever

42 For differing variants and a discussion of the song Ny Kirree fo Niaghtey see Broderick (1984b).
43 "She has heard it sung, but she remembers no more of it though there was a great deal" (Rhŷs 6/176).
Manx traditional songs, rhymes and chants in the repertoire of the last native Manx speakers

were.
- Thus said Nick Raby as he lay sick / The sheep are snow-bound in Braaid Farrane Fing.44
- I have sheep in our laggans (hollows) / and goats on Sliau Ruy45 / wild sheep in Coan ny Kishtey46
- I have a wether for Christmas / and two for Easter / and a few others / for when I die].

- NY KIRREE FO NIAGHTEY (song frag.).
Harry Kelly (1832-1935), Cregneash, Rushen, 28 January 1933 (M/Cyl. 24 (lines 1-2), M/III: 1874).

I
arax ða sn’a:xtə Arragh dy sniaghtey
as darax ða ’r:iːə as darragh dy rio
ve ða jénd kírì maru va ns shenn kirree marroo
as ða e:də / dedə bεːɣə βl’ːə as ny eayin beggey bio.

II
iːri voːkəɬən j’l’ːuːː lānən Irree, vocillyn Sliau Lonan,
as ’hái að ða ’ʃuːl as hie ad er y Çhooyl
as huyəd ʃɛːn ñə kírì mɛːru as hug ad lesh ny kirre måroo
dəs aː yliʃ vaːruːl dys oghlish Varool.

[a spring of snow / and a spell of frost / the old sheep were dead / and the little lambs alive.
- [Refrain]: Arise, shepherds of the Lonan mountains / and they went over (Cronk y) Çhooyl / and they brought the sheep with them / to the bosom of Barrule].

2.26. OH, SOIEYM SEOSE SYN UINNAG 'Oh, I'll sit up in the window' (song frag.).

Text: No other text known.
Tune: No tune known.

- OH, SOIEYM SEOSE SYN UINNAG (song frag.)

oː seiəm ’səːs sən ’ünjag Oh, soieym seose syn unnag
as kəːn ’əːm ʃəː as ’iː as keaynym laa as oie
as ’ʃədə bəːl njim ’dəʃərənt (sic) as shen y boayl neeym doberan
səːn gɾəːi məːn mə ’xɾəː son graih meen my chree.

[Oh, I'll sit up in the window / and I'll weep day and night / and that's the place I'll lament / for my dear heart's love].

2.27. OLLICK GHENNAL 'Happy Christmas' (chant).

Text: Kelly's Dictionary (1805 (1866)) s.v. Qualtagh notes the following:

the first person or creature one meets going from home. This person is of great consequence to the superstitious, particularly to women the first time they go out after lying-in (Kelly's Dictionary s.v. Qualtagh).

44 A small stream on the eastern side of Snaefell at the present Les Graham memorial shelter (SC398875).
45 'red mountain', above Laxey (SC442873).
46 'hollow of the chest'. A large chest-like stone in the upper end of Cornaa Glen (c.SC424888).
Manx traditional songs, rhymes and chants in the repertoire of the last native Manx speakers

Cregeen's Dictionary (1835) s.v. Qua(a)ltagh 'one who meets'\(^{47}\) (10 li.). Otherwise known as 'first foot', Cregeen (ibid.) notes:

The first person met on New Year's Day, or on going on some new works, &c. A company of young lads or men, generally went in old times on what they termed the Qualtagh, at Christmas or New Year's Day to the house of their more wealthy neighbours; some one of the company repeating in an audible voice the following rhyme: (Cregeen 1835 s.v. Quaaltagh).

Moore (1891: 102-103; 10 li. w. Eng. trans.). Moore (ibid.) has this to say about the occasion:

January 1, New Year's Day [...] was the occasion for various superstitions [...]. Among these was the 'first foot'. The 'first foot', called the qualtagh in Manx [...]. The qualtagh (he or she) may also be the first person who enters a house on New Year's morning. In this case it is usual to place before him or her the best fare the family can afford. It was considered fortunate if the qualtagh were a person (a man being preferred to a woman), of dark complexion, as meeting a person of light complexion at this time, especially if his or her hair is red, would be thought very unlucky [...]. If the qualtagh were spaagagh [ScG spàgach], or splay-footed, it would be considered very unfortunate. I was important, too, that the qualtagh on New Year's Day should bring some gift, as if he or she came empty-handed, misfortune would be sure to ensue. To meet a cat first on this day was considered unlucky. It was supposed to be necessary to exercise great care to sweep the floor of the house on New Year's morning from the door towards the hearth, so that the dust should go towards the hearth, for, if this were not done, the good fortune of the family would be considered to be swept from the house for that year. It was formerly the custom for a number of young men to go from house to house on New Year's Day singing the following rhyme (Moore 1891: 102-103):\(^{49}\)

Tune: No tune known.

- OLLICK GHENNAL (chant frag.).

\[\text{Ollick gennal as blein no və:i} \]
\[\text{Si:l as fe: da:n sλe:dn lnx tə:i} \]
\[\text{Aran az kə:ʒə: 'i:bm az r₂:ɾt} \]
\[\text{Gə:s (sic) mə:i 'lɔx ɔns ə:lən əs tòlt} \]
\[\text{Fə: as fe: trə: 'bi: az hɛ:rd' jʊ də ˈla:i} \]
\[\text{As ˈfi:kə:n: nə də ˈʒaː:ɡən ə bi: ˈdo ˈmaːi} \]

\[\text{A merry Christmas and a Good New Year / Life and rest to the whole household / Bread and cheese and butter in abundance / and a good death to the mouse in stackyard and barn / Peace and tranquility whenever you go to bed / and the flea's teeth, may they not be good!} \]

\(^{47}\) cf. G cómhdháil

\(^{48}\) Nowadays the visitor brings three items: a piece of coal, a potato, and some salt, to represent fire (warmth), plenty to eat, and good health respectively.

\(^{49}\) The full text, as given by Cregeen (1835: 132), runs as follows: Ollick ghennal erriu as blein feer vie / Seihll as sλaynt da'n slane lught-thie / Bea as gennalys eu bio[yr] ryy-cheili / Shee as grail eddyr mraane as deiney / Cori as cowrny, stax as stoyr / Palchey phuddase as skaddan dy-λiooar / Arran as caashey, eeym as roayrt / Baase myr lugh ayns uhllin no soalt / Cadley sauchey tra vees shiu ny lhie / As feeackle y jargan, nagh bee dy mie (‘A merry Christmas to you and a good New Year / Long life and health to the whole household / Life and happiness to you and sprightliness together / Peace and love between women and men / Goods and riches, stock and store / Plenty of potatoes and herring enough / Bread and cheese, butter and fat / Death like a mouse in a stackyard or barn / Sleeping safely when you are in bed / And the flea’s tooth, may it not be good’).
2.28. PIPE AS TOMBAGEY 'pipe and tobacco' (rhyme).

**Text:** No other texts known.
**Tune:** No tune known.

- **PIPE AS TOMBAGEY** (thyme)

  peip as tamba:go
  as øuni ønɔ:rn
  te 'kør er no frödlaxən
  kre: er ma hɔd:n'

  [Pipe and tobacco / and soup of barley / it makes the rags / shake on my arse].

2.29. ROW OO EC Y VARGEY? 'were you at the fair?' (rhyme).


**Tune:** No tune known.

- **ROW OO EC Y MARGEY?** (rhyme).

  rau u ego 'me:go
  as rin u 'fa:ɡən mənə 'slei
  rin u 'fa:ɡən təm ø 'snje:ɡə
  ma:kax e:r dru̯m 'vuk
  as hudn ø fa'snje:ɡ
  ma:kax e:r k'ali 'k'ä:k
  as vad 'gol ma'ɡit øn øn 'me:ɡə
  dʒən e. ði hul'ı nd va fju: 'fa:ɡən
  as va dʒibm ø 'snje:ɡən
  e:bał gəl na 'spo:i:
  sən: vi 'e:bəl getlax hεrɪf
  øn dri.m øn vuk
  jɛn 'ulju ta mi ø kla:jɪantiago dʒε:

  [Were you at the fair / and did you see many people / did you see Tom the Nit / riding on a pig's back / and Juan the Mite / riding on a gander / And they were going about the fair / looking at everything that was worth seeing / and Jem the Ant would be / able to go faster / for he could fly over / the pig's back.]

That's all I've heard of it.

- **ROW SHIU EC Y VARGEY?** (rhyme).
Manx traditional songs, rhymes and chants in the repertoire of the last native Manx speakers

rauʃu eɣ vaːɣə
nakʃu məna slei
nakʃu dənɬ ɣə
ma:kax keɬax ˈɡəi - na ˈre:
va mi eɣ vaːɣə
hanik mi ram slei
ax ha vak mi dənɬ ɣə
ma:kax e kalɬax ɡəi

Row shiu ec y vargey
naik shiu monney sleih
naik shiu deiney veggey
markiagh kellagh guiy
Va mee ec y vargey
honnick mee ram sleih
Agh cha vaik mee deiney veggey
markiagh er kellagh guiy.

[Were you at the fair / did you see many people / did you see the 'little people' (fairies) / riding on a gander - isn't it / I was at the fair / I saw many people / but I did not see the 'little people' / riding on a gander].

2.30. SHANNON REA 'smooth Shannon' (song frag.).

Text: oral text: Harry Kelly, Cregneash RU, 25.01.1933 (M/III: 1931-32; Cyl. 5).
Manuscript texts: Clague Bk 5: 118, Bk 7: 50-52 ent. 'As I walked out on May Day morn', MTSSF/I: 19-22, J. R. Moore MNHL MS 09495.
Printed texts: Gilchrist (1924-26: 212-213) 2qq,, HTSSF/II: 30.

- SHANNON REA (song frag.).
Harry Kelly (1852-1935), Cregneash, Rushen, 25.01.1933 (M/III: 1931-32; Cyl. 5; HLSM/I: 334-335).

[When I went out on Mayday / it was a fine day's morning / the birds they were singing / and the trees were full of bloom / I met a fine young woman / - I never saw one more beautiful / her cheeks were like roses / and her eyes like blackberries / She surpassed the ladies from far northern countries / To think of my heart's love / she made me shed a tear / and close enough I was walking with her / as we went along the smooth]
2.31. SHEE AS FEA 'peace and rest' (rhyme).

**Text:** No other text known.
**Tune:** No tune known.

- SHEE AS FEA (rhyme)

ʃiː as 'feː as agˈnə 'məːi
as baidn do 'jaːx nə 'xiː÷tən
ʃilˈə muː 'grʊu 'ʃiː dəðən ˈʃu
ʃeːdnə bɔːl hwuː mi 'beyd
xːl mi ŋeːdn wɔʃ ŋeːdn yʊnjə

Shee as fea as aigney mie
as bine dy yough ny cheartyn
Shilley mooar grouw sheesr dys yn Owe
shen y boayl hooar mee ben.

[Peace and quiet and good will / and a drop of drink on occasion / A great gloomy sight to the west of the Howe / That's where I found me a wife].

2.32. SHOOYLL, SHOOYLL, YN DOOINEY BOGHT 'Walk, walk, the poor man' (children's rhyme).

**Text:** No other text known.
**Tune:** No tune known.

- SHOOYLL, SHOOYLL YN DOOINNEY BOGHT (children's rhyme)
Ned Maddrell (1877-1974), Glenchass, Rushen, April / May 1948 (IFC40; HLSM/I: 368-69).

ʃuːl ʃuːl ən dənˈə bʊːx
rəi rəi ən eːrɪnˈɪx
lˈɪɡə lˈɪɡə lɪɡə dənˈə sɛːr

ʃen: ta mi ə klaːʃɪən ʃən vɾəːnˈ (sic) greː tɾəː vəd bəːndrəs nə lˈənən.
Shen ta mee er clashtyn ny chenn vraane gra tra vˈəd boandyrys ny lhiannoyn.

[Walk, walk, the poor man / run, run, the farmer / gallop, gallop, gallop, the gentleman.

- That's what I heard the old women saying when they'd be nursing the infants].

2.33. TOM JACK JOHN (rhyme).

**Text:** oral versions: Thomas Taggart, Grenaby ML, 27.08.1930 (M/IV: 2312), Edward Kennah, Ronague AR 27.08.1930 (M/IV: 2533), Tommy Leece, Kerrookeil ML, Christmas / New Year 1950/51 (Jackson 1955: 136), Mrs. Sage Jane Kinvig, Garey Hollin, Ronague AR, 09.10.1952 (YCG33).

**Tune:** No tune known.

- TOM JACK JOHN (rhyme).
Manx traditional songs, rhymes and chants in the repertoire of the last native Manx speakers

Thomas Taggart (1846-1933), Grenaby ML 27 August 1930 (M/IV: 2312; HLSM/I: 388-89).

Tom Jack John v’eh singal myr lhon
ke:ya mu:’ ūns ‘n’e:ran’
bala ba’ru:l ve ʃɨt ɛrə ʃu:l
pluyə fa:lt as kl’e:ʒən

[Tom Jack John, he was singing like a blackbird / of a great war in Ireland / Bella Barrule came at once / pulling her hair and ears].

- TOM JACK JOHN (rhyme).


Tom Jack John v’eh singal myr lhon
aɾeː:nən hɪŋk ʃi’neːrɪn’
as ‘bela ba’eu:l vei ʃɪt ɛrə xu:l
as ‘reːβə ʃoːlt as klɐːʃən

[Tom Jack John, he was singing like a blackbird / songs which came from Ireland / and Bella Barrule she came up behind him / tearing at her hair and ears].

- TOM JACK JOHN (rhyme).


"A local verse on a half-witted lad who was terrified of the Irish, and hoped that his brother Harry of Barrule would come to rout them" (Jackson 1955: 136).

Tom Jack John v’eh singal myr lhon
də rau kaːɡə vʊr os n’erən
as hæri ve’rũ:l vi ʃɪt ɛɾ ʃuːl
reːvə ʃoːlt as klɐːʃən

[Tom Jack John, he was singing like a blackbird / that there was a great war in Ireland / and that Harry Barrule was coming soon / tearing hair and ears].

- TOM JACK JOHN (rhyme).

Mrs. Sage Jane Kinvig (1869-1962), Garey Hollin, Ronague, Arbory, 9 October 1952 (YCG33; HLSM/I: 380-81).

təm dʒək ʤə:n veː singəl mə:l ɬə:n
də ra: kəɡə vʊr os n’erən
haː bə’ruː:l ʃɪt ɛɾ ʃuːl
reːvə ʃoːlt as klɐːʃən

[Tom Jack John singing like a blackbird / of a great war in Ireland / Harry Barrule coming at once / tearing

---

50 The caggey mooar here may refer to the 1798 Irish rebellion against English rule in Ireland in which a small French army also took part (cf. Moody & Martin 1967: 245). Or to any of the subsequent minor risings: in 1803 (ibid. 247), in 1848 (ibid. 262), in 1867 (ibid. 279).
2.34. **VA YN DOW BUIRROOGH** 'the ox was bellowing' (rhyme).

**Text:** No other text known.
**Tune:** No tune known.

- **VA YN DOW BUIRROOGH** (Rhyme)

\[
\begin{align*}
\text{Ve an doù ba'ru:x} & \quad \text{Va yn dow buirroogh} \\
\text{Ve ed beg er do kópar} & \quad \text{va edd beg er dy copper} \\
\text{As ve bre:gan 'mu:' do ja:'n} & \quad \text{as va braagyn mooar dy yiar n} \\
\text{Tre: vi fe:dga er no 'belasön} & \quad \text{traa v'eh sheidey er ny bellaussyyn} \\
\text{Vi ej ba'ru:x mor 'ka:'n} & \quad \text{v'eh eisht buirroogh myr cayrn.}
\end{align*}
\]

[The ox was bellowing / there was a wee hat on it of copper / and large shoes of iron / When it was blowing on the bellows it was then roaring (bellowing) like a trumpet].

2.35. **V'EH DOOINEY VEIH BALLAHOWIN** 'there was a man from Ballahowin' (rhyme)

**Text:** No other text known.
**Tune:** No tune known.

- **V'EH DOOINEY VEIH BALLAHOWIN** (Rhyme).

\[
\begin{align*}
\text{Vi dün'ao vei bal'ao 'haun'} & \quad \text{V'eh dooinney vei BALLAHOWIN} \\
\text{Vi ba're:le: tre: do re: jlaun'} & \quad \text{v'eh baarail e traad rea shliawin} \\
\text{As vi ko:'lax að stil do krek nan 'eirax} & \quad \text{as v'eh coyr lagiadh ad stil dy creck nyn eiraght.}
\end{align*}
\]

[There was a man from Ballahowin / he was slyly spending his time / and he was advising them still to sell their inheritance].

2.36. **VERMAYD CAABYL DYS YN ANKER** 'we'll put the cable to the anchor' (song frag.).

**Text:** No other text known.
**Tune:** No tune known.

- **VERMAYD CAABYL DYS YN ANKER** (song, frag.)
  Harry Kelly (1852-1935), Cregneash, Rushen, 28.01.1933 (M/Cyl. 6; HLSM/I: 336-337).

\[
\begin{align*}
\text{Ve maid' ke:bal dòo na½kø} & \quad \text{Vermayd caabyl dys yn anker} \\
\text{As 'ríøan dòo'xròdn} & \quad \text{as rigging dys y chroan} \\
\text{G'ì'øn 'ë:go dusna} & \quad \text{guillyn aegy dys ny shaialteeyn} \\
\text{Son te øn gyi: wur:jfe:dga 'fòdìn} & \quad \text{son ta yn geay woobar sheidey chionn.}
\end{align*}
\]

[We'll put a cable to the anchor / and rigging to the mast / young lads to the sails / for the great wind is
Manx traditional songs, rhymes and chants in the repertoire of the last native Manx speakers

blowing hard].

2.37. YN GRAIHDER JOUYLAGH 'The Demon Lover' (song frag.).

Text: Oral version: Mrs. Sage Jane Kinvig, Garey Hollin, Ronague AR, 9 October 1952 (YCG32), Moore (1896: 118 John Quayle, Glen Maye PA), MK (M34, 2st.), (38; 2½st.) (1905) MNHL MS 09495 (Box 6).

Giving the various titles as 'A warning for married women', 'Demon /Daemon lover', 'House carpenter', 'James Harris / Harries', Speers (2016: 54 v.s. 'Banks of Italy') notes that the original version of the song (in English) was seemingly written in 1657 by a certain Laurence Price, though Yn Graihder Jiouylagh seems to derive from "The Daemon Lover or House Carpenter" (c.1860). He adds:

[M]any variations have evolved but the basic story is of a woman pledged to her lover, who goes away to sea. When he returns after seven years as a ghost to make good the marriage vows, dhe says she is married (sometimes to a house carpenter). The ghost or demon tries to persuade her to leave and sail away with him (and he will take her to where "the white lillies grow on the banks of Italy"). She goes with him but after less than three days, she regrets having left, and when he hears this he breaks the masts and sinks the ship (Speers 2016: 54).

Tune: Clague C4/24: 8 John Quayle, Gordon PA, G/105: 4 ent. Moore (1896: 233 John Quayle, Glen Maye PA ent. Yn Graihder Jouylagh (The Demon Lover). Both manuscript versions of the tune have the word 'Manx' to the side; G/105: 4 also has 'Demon Lover' pencilled in brackets Gilschrist (JFSS VII/28: xv) notes this as one of those four songs that as a Manx version of the English original (cf. Moore 1896: 118; 7 st. < John Quayle, Glen Maye PA (oral), Cashen (1912: 70)).

- YN GRAIHDER JOUYLAGH (song frag.).

\[Come with me now, come with me now / (and I'll tell you what came upon me on the banks of Italy).

- Fine silk I will give to you / fine silk it can be / if you come with me, my heart's love / to the banks of Italy.

\[
\begin{align*}
\text{trud m} & \text{:r} \text{m n} \text{jf}, \text{trud m} & \text{:r} \text{m n} \text{jf} \\
\text{[trud m} & \text{:r} \text{m]} \text{ gra} & \text{i m} \text{ kri:} \\
\text{[as inshy} & \text{m} \text{ dhyt c} & \text{e haink orr} & \text{ym} \\
\text{er lhargyn Italee]} \\
\text{Ji} & \text{:do} \text{ b} & \text{3} \text{v} & \text{r} & \text{m} \text{ds} \text{ d} & \text{ot} & \text{J} \\
\text{Ji} & \text{:do} \text{ b} & \text{3} \text{v} & \text{f} & \text{d} & \text{e}: \text{ ve:} \\
\text{ma hig} & \text{ os} \text{ m} & \text{:r} \text{m} \text{ gra} & \text{i} & \text{ m} \text{ kri:} \\
\text{d} & \text{o} & \text{s} \text{ la} & \text{g} & \text{an} \text{ Italee} \\
\text{br} & \text{3} & \text{yan} \text{ b} & \text{3} \text{v} & \text{r} & \text{m} & \text{ds} \text{ d} & \text{ot} & \text{J} \\
\text{br} & \text{3} & \text{yan} \text{ ta e} & \text{a} \text{ b} & \text{3} & \text{u} & \text{i} \text{ (sic)} \\
\text{ma hig} & \text{ os} \text{ m} & \text{:r} \text{m} \text{ gra} & \text{i} & \text{ m} \text{ kri:} \\
\text{d} & \text{o} & \text{s} \text{ la} & \text{g} & \text{an} \text{ Italee}.
\end{align*}
\]

[Come with me now, come with me now / (come with me) love of my heart / (and I'll tell you what came upon me on the banks of Italy).

- Fine silk I will give to you / fine silk it can be / if you come with me, my heart's love / to the banks of Italy.

38
Manx traditional songs, rhymes and chants in the repertoire of the last native Manx speakers

- Fine shoes we'll give to you / shoes of yellow gold / if you come with me, my heart's love / to the banks of Italy.

2.38. YN MAARLIAGH MOOAR 'the great thief' (song frag.).

Text: oral version: Mrs. Margaret Caine, Ramsey, 11.08.1892 (Rhŷs 6/ 176). Printed version: in Moore (1896: 214, 1 st., < Prof. Rhŷs). Regarding the contents of the song, Moore (ibid. xxix) comments: "[it] appears to convey the moral that evil is easily learned."

Tune: No tune known.

- YN MAARLIAGH MOOAR (song frag.).
Mrs. Margaret Caine (1810-1894), Ramsey, Maughold, 11 August 1892 (Rhŷs 6/176).

"Aug. 11 Thursday I called on Mrs. Caine in the Mooragh Park: she is a native of Ramsey but was brought up in Maughold [...]. She gave me the beginning of some kind of ballad but she thinks there never was any music of it":

ma:rļ’ax wūər va ha:s kl’iu maarlīagh wooar va ha:s clieu
jarax ø rif mak re:gel’ yiarragh eh rish mac Regel
hyo (a) vak dʃ ʃu:i:n o deən hug e vac dy shooyl ny dhielv
roʃ ʃi ø:bal roish va eh abyl
hug n fo:go erə jylin hug yn foagey [phoagey] er e yeaylin
as nɔ ləɾ n Le:u as ny lurə ny laue
hugə jü:ʃ ʃi:əd nən’iː as hooar eh yn raar dy braew]
as huər ø n ræ:d də braeu
hug eh sheese yn glion ayn(s) yn oie
[the big thief was over on the mountain / he called him Mac Regel / he put his son to walking the houses (i.e. go begging) / before he was able / he put the bag on his shoulder / and the stick in his hand / he sent him down the glen in the night / and he found the way bravely]."

3. Conclusion

Though most of the above songs presented are in fragmentary form, they nevertheless give us a good idea of the extent of the song repertoire to be found among the last native speakers of Manx, recorded as they were between the years 1886 and 1927, as we have seen. However, as we have noted elsewhere (cf. Broderick 2015, 2017 and forthcoming I & II), already in Rhŷs's time, Manx was showing signs of obsolescence, and more so as time went on. Although this was the case among the last fifteen or so native Manx speakers, recorded between 1948 and 1972 (cf. Broderick 2017), thus giving the impression of semi-speaker Manx, nevertheless it has been shown that in all cases all fifteen speakers had a long period during their upbringing, ranging from 21 to 40 years, when Manx was the daily language of the household. And for many Manx would be used outside the household, e.g. at the place of work, even when Manx ceased to be the language of the household. This would make clear that the obsolescence in their Manx at the time of their being recorded would not be due to imperfect learning in their younger days, but to lack of use in later life.

51 Moore (1896: 214) prints the song in his Manx Ballads under the title Yn Maarliagh Mooar 'the big robber', acknowledging that he had received it from Rhŷs (Moore 1896: xxx), but with "corrected" text.
Manx traditional songs, rhymes and chants in the repertoire of the last native Manx speakers

And so with their song repertoire. That is to say, that the fragmentary form of their songs would parallel the obsolescence of their Manx; lack of use in singing the songs (as well as the reasons given above in the Introduction), rather than imperfect learning of them when young, would to my mind be responsible for their fragmentary form in later life. The complete mastery of the song Ec ny Fiddleryn by Tom Kermode, on the other hand, makes clear what was possible.

4a. Manx parish abbreviations

<table>
<thead>
<tr>
<th>Abbreviation</th>
<th>Parish Name</th>
</tr>
</thead>
<tbody>
<tr>
<td>AN</td>
<td>Andreas</td>
</tr>
<tr>
<td>AR</td>
<td>Arbory</td>
</tr>
<tr>
<td>BA</td>
<td>Ballaugh</td>
</tr>
<tr>
<td>BN</td>
<td>Braddan</td>
</tr>
<tr>
<td>BR</td>
<td>Bride</td>
</tr>
<tr>
<td>CO</td>
<td>Conchan</td>
</tr>
<tr>
<td>GE</td>
<td>German</td>
</tr>
<tr>
<td>MA</td>
<td>Maughold</td>
</tr>
<tr>
<td>MI</td>
<td>Michael</td>
</tr>
<tr>
<td>MR</td>
<td>Marown</td>
</tr>
<tr>
<td>PA</td>
<td>Patrick</td>
</tr>
<tr>
<td>SA</td>
<td>Santan</td>
</tr>
<tr>
<td>LE</td>
<td>Lezayre</td>
</tr>
<tr>
<td>LO</td>
<td>Lonan</td>
</tr>
<tr>
<td>JU</td>
<td>Jurby</td>
</tr>
<tr>
<td>RU</td>
<td>Rushen</td>
</tr>
</tbody>
</table>

4b. Other abbreviations

Addl. - Additional.  
AGG - Anne G. Gilchrist (Gilchrist 1924-26).  
Bib. - A Bibliographical Account of Works relating to the Isle of Man (Cubbun I (1933), II (1939)).  
Bk. 1, 2, 3, etc. refer to the song collections, MNHL MS 450A.  
BL - British Library.  
C - Dr. John Clague Manx music and song collections (1893-1898).  
C1, 2, 3, etc. refer to the Clague music collection, MNHL MS 448A [1,2,3], MNHL MS 449B.  
coup. - couplet(s).  
Cregeen’s Dictionary - see Cregeen 1835.  
G - Gill Manx music collection (1896-1898).  
HLSM - Handbook of Late Spoken Manx (Broderick 1984-86).  
JFSS - Journal of the Folksong Society (here nos. 28-30;

cf. Gilchrist 1924-26).  
JRM - J. R. Moore’s Notebook of Manx trad. songs (c.1910).  
Kelly’s Dictionary - see Kelly 1866.  
MD Ms. - Mona Douglas Music Coll. (c.1920s).  
MK - Morrison-Kermode Coll. of Manx trad. songs (c.1905).  
MNHL - Manx National Heritage Library.  
MTSSF - Manx Traditional Songs and Song-Fragments I (Broderick 1980-81).  
MTSSF/II - Manx Traditional Songs and Song-Fragments II (Broderick 1982).  
n.d. - no date.  
nn. - no name (of informant given).  
refr. - refrain.  
ZCP - Zeitschrift für celtische Philologie.

5. BIBLIOGRAPHY


BRODERICK, George (forthcoming I): 'Carl Marstrander's Field Notes from the Isle of Man 1929, 1930, 1933'. Celtica.
BRODERICK, George (forthcoming II) 'Prof. John Rhŷs in the Isle of Man (1886-1893). Studia Celtica Nordica.


CLAGUE COLLECTION of Manx traditional music. MNHL MSS 448A [1,2,3], 449B (Coll. 1893-1898).

CLAGUE COLLECTION of Manx traditional songs & song-fragments MNHL MS 450A: Notebooks 1-24 (Songs in Bks. 2 (1 item), 3 (3), 4(1), 5(39), 7(1), 9(1), 10(27), 12(6), 16(33) (Coll. 1893-1898) (cf. MTSSF/II).


CLUCAS COLLECTION of Manx traditional songs & song-fragments MNHL MS 236A. Of George Frederick Clucas (1870-1937) (Coll. c.1900) (cf. MTSSF/I).


DRENNAN, W. R. (1870): 'Mylecharaine'. Notes and Queries (June 18th 1870): 583-584.


GILL COLLECTION of Manx traditional music under the title: The original collection of Manx folk music made by His Honour The Deemster Gill, Mr. W. H. Gill & Dr. Clague completed in 1895 & 1896 MNHL MS 09702.


HARRISON, William (ed.): An account of the loss of the Manx herring fleet on the 21st September, 1787, with the ballads in Manx and English. Douglas: Matthew Glover.

HARRISON, William (ed.) (1873): Mona Miscellany II. Douglas: Manx Society XXI.

IRISH FOLKLORE COMMISSION Sound Recordings of Manx native speech (22 April - 5 May 1948). For transcriptions see HLSM/I: Texts.

J. F. MOORE NOTEBOOK OF MANX FOLKSONG (c.1910) (in Sophia Morrison Coll.) MNHL MS 09495.


MARSTRANDER COLLECTION of Sound Recordings (Jan./Feb. 1933). For transcriptions see HLSM/I: Texts.

MARSTRANDER COLLECTION: Defunctae Linguae Manniae quae collegit Carolus Marstrander. Four manuscript volumes of Manx material in phonetic script collected in Man 1929, 1930 (MNHL MSS 05354-57 B). One volume of sundry items incl. Dagbok (MNHL MS 05358 B).

MARSTRANDER DAGBOK A diary of Marstrander's field-visits to Man 1929, 1930, 1933 (MNHL MS 05358 B).


52 For details of an apparent early 1870s start to Clague's collecting Manx traditional music and song material, see Miller Manx Notes 151 (2013): 1-6.
Manx traditional songs, rhymes and chants in the repertoire of the last native Manx speakers


MONA DOUGLAS COLLECTION of Manx music and song (1920s) in private hands.


MOORE COLLECTION of Manx traditional songs (1890s) MNHL MS 00221A. Also see Moore 1896.


MORRISON-KERMODE COLLECTION of Manx traditional songs. The Sophia Morrison and Josephine Kermode Manx Folksong Collection (1905) (Morrison MNHL MS 5433B / MNHL MS 09495, (Kermode) MNHL MS 08979.


PEACOCK, William F. nd. [c.1863]: The Manx table-book and keepsake... Manchester: John Heywood.


RHÝS COLLECTION of native Manx Gaelic speech material of his visits to Man 1886-1893. Rhýs's notebooks, eleven in all, of his Manx visits are housed among his papers, the Sir John Rhýs Papers ([1822]-1953), in the Llyfrgell Genedlaethol Cymru National Library of Wales (NLW), Aberystwyth, Reference-Nr. GB 0210 JORHYS A3/9 (Boxes 60 (Bks. 1-4), 61 (5-7), 67 (8, 9) 62 (10, 11)). For transcriptions see Broderick (2015).

RHÝS, John (1891): 'Manx Folk-Lore and Superstitions'. Folklore II/3 (Sep. 1891): 284-313.


RHÝS, John (1895): The outlines of the phonology of Manx Gaelic. Published first in Moore & Rhýs (1893-94), then separately in 1895.


TRAIN, Joseph (1842-45): A historical and statistical account of the Isle of Man... Douglas: Quiggin. Published initially in four parts, then in two volumes in 1845.

VIENNA RECORDINGS. Sound-Recordings of native Manx speech (5-9 August 1909). For transcriptions see HLSM/I: Texts.


YN ĊHESHAGHT GHAILCKAGH Sound Recordings of Manx native speakers (30 November 1951 - 24 February 1953). For transcriptions see HLSM/I: Texts.