



HISTORICAL MEMOIRS
OF THE
IRISH BARDS.

INTERSPERSED WITH
ANECDOTES OF, AND OCCASIONAL OBSERVATIONS ON THE
MUSIC OF IRELAND.

ALSO, AN
HISTORICAL AND DESCRIPTIVE ACCOUNT OF THE
MUSICAL INSTRUMENTS

OF THE
ANCIENT IRISH.

AND AN
APPENDIX,

CONTAINING SEVERAL
BIOGRAPHICAL AND OTHER PAPERS, WITH SELECT IRISH MELODIES.

BY JOSEPH C. WALKER,
MEMBER OF THE ROYAL IRISH ACADEMY.

*Let us now praise famous Men:—Such as found out musical Tunes, and recited Verses in Writing.
—All these were honored in their Generations, and were the Glory of their Times.*

ECCLESIASTICUS, chap. 44. v. 1. 5. 7.

Musica e Poesia son due sorelle.

MARINO.

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T O
THE RIGHT HONORABLE
HENRY THEOPHILUS CLEMENTS,
DEPUTY VICE-TREASURER,
AND
ONE OF HIS MAJESTY'S MOST HONORABLE PRIVY-COUNCIL
u OF THE
KINGDOM OF IRELAND.
THE FOLLOWING SHEETS
ARE
INSCRIBED,
IN RESPECTFUL ADMIRATION
OF THE
MANY AMIABLE VIRTUES WHICH ADORN HIS PRIVATE LIFE ;
AND AS
A TRIBUTE OF LIVELY GRATITUDE
FOR UNMERITED FAVOURS BESTOWED ON
THE AUTHOR.



TO

THE RIGHT HONORABLE

HENRY THOMPSON CLERMONT

DEPUTY VICE-CHANCELLOR

AND

ONE OF THE MOST HONORABLE PRIVY COUNCIL

OF THE

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P R E F A C E.

I TRUST I am offering to my Countrymen an acceptable present : the gift has novelty, at least, to recommend it. Though Ireland has been long famed for its Poetry and Music, these subjects have never yet been treated of historically. I do not pretend to have done completely, what has lain so long undone : no doubt many sources of information still remain unopened, and many documents unconsulted. However, I have marked out a path which may facilitate the pursuit of those who shall hereafter follow me.

It was my original intention to have arranged my materials in a strict chronological series ; but I soon discovered
the

the impracticableness of adhering scrupulously to this plan. Notices illustrative of my subject, but out of the order of such a series, would, as I proceeded, casually obtrude themselves upon me ; to avail myself of these, I have now and then deviated into digression. A traveller who is not impatient to reach the end of his journey, will sometimes step aside to gather a flower, or pluck a fruit.

Having taken up my subject at an early period, I was necessitated to explore the dark regions of antiquity. Here a few rays of light darted on me, which only served to render the darkness visible. But I was not dismayed :—O'HALLORAN, O'CONOR and VALLANCEY were my companions ; and with them I was content to stand or fall.

“ De las cosas mas seguras
Le mas segura es dudar.”

In my APPENDIX, the Antiquary and the Lover of Anecdote, may find something to suit their several tastes. This part of my Work swelled so unexpectedly, and so considerably, by the kind partiality of my literary friends,
that

that I was obliged to exclude from it a little Essay which would not have disgraced it ;—I mean a Translation of the Reverend Mr. EVANS' *Dissertatio de Bardis*, undertaken at my request, and executed with elegance and spirit by my Brother SAMUEL WALKER, late a Student of Trinity College, Dublin. This Translation, at a future day, I hope to lay before the Public.

I cannot, without doing violence to my feelings, omit this opportunity of making my acknowledgments to those Gentlemen, who have honoured me with their countenance and aid in my researches.

The Reverend Mr. ARCHDALL, of Dublin, and RALPH OUSLEY, Esq; of Limerick, exerted themselves with zeal in the promotion of my design.

The Reverend Dr. YOUNG, Author of the admirable *Enquiry into the principal Phænomena of Sounds and musical Strings*, furnished me with several of our native Melodies, directed my enquiries, and prevailed with the Heads of the learned

learned Seminary to which he belongs, to indulge me with free access to their valuable Library. He did more: he perused my Manuscript, and lessened the number of its faults—had not his delicacy restrained his pen, this work might have met the public eye with more confidence.

Should the musical reader receive any edification from the perusal of these sheets, he must hold himself indebted to Wm. BEAUFORD, A. M. of Athy. When I happen to speak scientifically of music, it is that gentleman who generally dictates.—To Mr. BEAUFORD's pencil, as well as his pen, I have many obligations: some of the designs which embellish this work were the effusions of his taste.

“Nè pour tous les emplois, il a tous les talens.”

Had I not been favoured with the aid of Mr. THEOPHILUS O'FLANNAGAN, of Trinity College, Dublin, I should often have had reason to regret, in the prosecution of my enquiries, that my knowledge of the Irish language is so very confined.

SYLV. O'HALLORAN, Esq; Author of *A General History of Ireland*, favoured me with several Letters replete with useful information. Nor did Sir JOHN HAWKINS, nor Dr. BURNEY refuse their aid.

The learned can best appreciate my obligations to the Reverend EDWARD LEDWICH, to CHARLES O'CONOR, Esq; and to Colonel VALLANCEY.

Let me now bespeak the indulgence of the Public.—This work would probably have had fewer imperfections, had it been produced beneath the calm shade of retirement; but it was not; it was written amidst the distracting scenes of a busy life, and by one unpractised in the art of composition. Had he kept the Manuscript by him a little longer, he might, perhaps, by frequent revisions, have rendered it more correct. But he wished to dismiss it as well from his mind as his closet, that his thoughts, thus released, as it were, from their Bardic thralldom, might freely range, once more, through the fields of Literature, or lose themselves again amongst the less pleasing scenes of public Business.

DUBLIN,
TREASURY-CHAMBERS,
May 15, 1786.

A



E R R A T A.

Page.	Line.	Note.	Page.	Line.	Note.
3,	3,	(d) <i>for</i> Amhergin, <i>read</i> Amergin.	134,	17,	<i>for</i> recommending, <i>r.</i> recommending.
5,	3,	(h) <i>for</i> in, <i>r.</i> on.	136,	1,	(t) <i>for</i> unwilling, <i>r.</i> unwilling.
6,	10,	<i>for</i> of study of meditation, <i>r.</i> of study or meditation.	141,	20,	<i>for</i> nitch, <i>r.</i> niche.
	9,	(k) <i>for</i> M. Macpherson, <i>r.</i> Mr. Macpherson.	146,		(h) <i>for</i> rchæol, <i>r.</i> Archæol.
9,	1,	<i>for</i> Olin, <i>r.</i> Oisín.	148,	2,	<i>for</i> mind. (n) <i>r.</i> mind (n)."
11,		(f) <i>for</i> (f) <i>r.</i> (f).	152,	12,	(u) <i>dele</i> charac.
16,	4,	(y) <i>for</i> companions, <i>r.</i> companion.	156,	4,	(b) <i>for</i> festivity, <i>r.</i> festivity.
18,	3,	<i>for</i> superstition, <i>r.</i> superstition.	160,	6,	(m) <i>for</i> atatched, <i>r.</i> attached.
19,	3,	<i>for</i> werer egulated, <i>r.</i> were regulated.		10,	<i>for</i> brok, <i>r.</i> brook.
	17,	<i>for</i> (l), <i>r.</i> (n)	163,	3,	<i>for</i> armirable, <i>r.</i> admirable.
	17,	<i>for</i> inmusic, <i>r.</i> in music.	164,	2,	nimbly as, <i>dele</i> as.
21,	2,	(i) <i>for</i> dwell, <i>r.</i> dwells.			APPENDIX.
22,	4,	<i>for</i> congragulatory, <i>r.</i> congratulatory.	4,	8,	<i>for</i> ground, <i>r.</i> grounds.
	8,	<i>for</i> thole, <i>r.</i> these.		11,	<i>for</i> Celtic, <i>r.</i> Celtic of.
	21,	<i>for</i> FEA, <i>r.</i> FES.	8,		(m) <i>for</i> Litteraria, <i>r.</i> Literaria,
24,	3,	(r) <i>for</i> e. g. <i>r.</i> e. g.		24,	<i>for</i> were, <i>r.</i> was.
28,	3,	(b) <i>for</i> Genry, <i>r.</i> Gentry.	20,		(s) <i>for</i> Wharton, <i>r.</i> Warton.
34,	25,	<i>for</i> the hands, <i>r.</i> the hand.			(y) <i>for</i> licentius, <i>r.</i> licentiûs.
37,	6,	<i>for</i> Fiann, <i>r.</i> Fian.	30,	16,	<i>for</i> discordiâ, <i>r.</i> concordiâ.
42,	5,	(p) <i>for</i> Mr. Macpherson kept, <i>r.</i> Mr. Macpherson has kept.	32,	24,	<i>for</i> Aedceol, <i>r.</i> Ardceol.
45,		catch word, <i>for</i> like, <i>r.</i> When.	33,	14,	second second, <i>dele</i> second.
48,	5,	<i>for</i> St. Patrick (e), <i>dele</i> (e).	35,	22,	<i>for</i> Queeu, <i>r.</i> Queen.
52,	4,	(l) <i>for</i> Crigal's, <i>r.</i> Crigall's.	42,	10,	after paragrafi <i>r.</i> a period (.)
61,	11,	(i) <i>for</i> Teige, <i>r.</i> Tiege.	60,		(h) <i>for</i> vulgo, <i>r.</i> vulgò.
68,	11,	<i>for</i> no, <i>r.</i> on.			(i) <i>for</i> Jugluer, <i>r.</i> Juggleur.
77,	3,	(i) <i>for</i> moutains, <i>r.</i> mountains.	61,	15,	muscular <i>rectius</i> musculous.
88,	1,	(y) <i>dele</i> Crowth.	68,	12,	the the, <i>dele</i> the.
92,	10,	<i>for</i> serv-, <i>r.</i> served.	69,	14,	<i>for</i> bears his name, <i>r.</i> bears her name.
104,	17,	<i>for</i> Morres, <i>r.</i> Morris.	70,	4,	<i>for</i> via, <i>r.</i> vita.
109,		(m) <i>for</i> Modern Univ. <i>r.</i> Modern Univ. Hist.		14,	<i>for</i> Tomorrow, <i>r.</i> the morrow.
			81,	22,	<i>for</i> Chieftan, <i>r.</i> Chieftain.
			100,	30,	<i>for</i> in, <i>r.</i> in-
				1,	(s) <i>for</i> for Comedy, <i>r.</i> for Comedy.
			114,	13,	<i>for</i> Offspring, <i>r.</i> offspring.



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HISTORICAL MEMOIRS OF THE IRISH BARDS, &c.

I. "THE HISTORY OF THE IRISH BARDS, (says a celebrated Writer) IS PERHAPS OF ALL OTHERS THE MOST EXTRAORDINARY." (a) The following MEMOIRS will, we trust, both illustrate and establish this position.

The early ages of every nation are enveloped in dark clouds, impervious to the rays of historic light. An attempt, therefore, to trace the arts of Poetry and Music to their source, in this, or in any

(a) Dr. BROWN, *Dissert. on Poet. and Musc.* p. 170. quart. ed.

country, must be unsuccessful: they are coeval with its original inhabitants; for man is both a poet and a musician by nature. But our business with those arts does not commence till an order of men who for some time united both characters, appears in the annals of Ireland.

Every event recorded to have happened in this kingdom during the first, or fabulous age, is of questionable authority; yet they are not to be passed over entirely unnoticed by the historian. The voice of the songs of early Bards, and the glimmering lights of tradition, often bewilder their followers; but they sometimes lead them to truth.—In the tenth year of the last Belgic monarch, a colony called by the Irish *Tuatha-de-Danan*, of the posterity of Nemedius, invaded, and, soon after, settled themselves in Ireland. This name, according to some antiquaries, they owed to their being divided into three tribes:—the nobility, who were so called from *Tuatha*, a Lord; the Priests from *Dee*, God, as being devoted to the service of God; and the *Danans*, poets or Bards, from *Dan*, a poem, who composed hymns, and sung the praises of the Supreme (b). Here mention of the Bardic profession occurs for the first time in the History of Ireland.

But as this relation comes but weakly supported, and as the derivation of its name rests on conjecture, little reliance is to be had on either. Let us then proceed to that period in which history wears the semblance of truth; we mean the invasion of the Milesians.

The princes Heremon and Heber, were the first of the Milesian race who landed in Ireland with an hostile intent. Their arms having pre-

(b) WARNER'S *Hist. of Irel.* vol. 1.

vailed over the Danonians, (c) and their power being firmly established, they set themselves to cultivate the arts of peace. They made an equal partition of the kingdom; they cleared the lands of the woods with which they were over-run; they erected palaces, rude indeed in their construction, and their chiefs raised duns or artless fortifications. Their brother Amergin assumed the dignity of Arch-Druid, and the rank of **ARD-FILEA**, or Chief Bard; (d) a rank which imposed on him the several offices of poet, historian, and legislator. This was probably the true æra of the orders of Druids and BARDS in this kingdom.

(c) An ancient poem on the first battle that was fought between the Milesians and the Danonians, is preserved by KEATING. Vide *Hist. of Ireland*.

(d) "In early days all the sciences were conveyed in verse; and in the *bard* was comprehended the historian, the judge, the poet and the philosopher, according to a very old rann or verse on Amhergin, brother to Heber, the first monarch of Ireland, and who was himself Arch-Druid. It has been thus latinized by Mr. O'Flaherty:

Primus Amerginus, Genu Candidus, author Ierne
Historicus, index lege, poeta, sophus.

"The same custom the early Greeks adopted, and Orpheus, Amphion, Linus, and Musæus united under the same heads, the poet, the legislator, and the philosopher." O'HALLORAN'S *Hist. of Ireland*, vol. 1. See also Sir PHILIP SIDNEY'S *Defence of Poesie*.

Mr. O'Halloran informs me, that there is preserved in the *Liabhar Lican*, or Book of Sligo, a beautiful poem on the storm that arose on the second landing of the Milesians, which is attributed to Amergin. In this poem there appears a boldness of metaphor which a cold critic would despise, because it offends against the rules of Aristotle, tho' the stagyrite was not then born: however, it is the language of Nature. The author, in order to heighten the horrors of the storm, represents the fish as being so much terrified, that they quit their element for dry land:

*Inseach Muir, mollach Tir;
Tornaidhein eise lase do thuind,
Re taibh na Fairce ruadh:
Cas air fínd, &c.*

Though this poem may not have been written by Amergin, yet it is unquestionably much older than any Irish poem Mr. ASTLE, with all his industry, was able to find. He laments that he had not been so fortunate in his researches, as to discover an Irish MS. older than the 10th century. *Origin and Progress of Writing*, p. 116. But it is the fashion of the day to question the antiquity of Irish MSS.



Mute till then was every plain,
 Save where the flood o'er mountains rude,
 Tumbled his tide amain :
 And echo from th' impending wood
 Refounded the hoarse strain ;
 While from the north the fullen gale
 With hollow whistlings shook the vale ;
 Dismal notes, and answer'd soon
 By savage howl the heaths among,
 What time the wolf doth bay the trembling moon,
 And thin the bleating throng. (e)

It is the opinion of that elegant antiquary, Dr. T. Warton, that the Bardic institution was introduced from the East. (f) And it now begins to appear, from the researches of Colonel Vallancey, that every thing we owe to the Milesians has an Oriental origin. (g)

That the arts of poetry and music obtained amongst the Milesians, both before and after their arrival in this kingdom, is evident from the following tradition.

Cir mac Cis, a poet, and Onna Ceanfinn, an harper, accompanied them in their expedition. They were both eminent in their different professions, and in such high estimation with the two princes, that there was an amicable contest, to which of them the tuneful artists should belong. It was at length agreed that they should be separated, and the division be determined by lot. The poet fell to Heremon, the musician to Heber. As the southern division of the island was Heber's territory, some of our writers have hence observed, that those

(e) MASON'S *Caraïacus*.

(f) *Hist. of Eng. Poet.* Diss. 1.

(g) *Collect. de rebus Hib.* v. 3. *Archæologia.* v. 7. numb. 57.

parts are more particularly delighted with, and skilled in music. This is problematical. Yet is it possible, as Dr. Warner remarks, that this contest between the princes in the infancy of their settlement, might have given birth, as the old Chronicles expressly tell us it did, to that laudable custom among the Irish of treating their Poets, Historians and Literati with honor and liberality. (h)

Our historians observe a profound silence with respect to the bards, till Tighernmas succeeded to the monarchy, (a. m. 2815). This prince, not less glorious in arms, than wise in council, being desirous of confining every rank of his people within its proper sphere, ordained a sumptuary law called *Ilbreachta*, for that purpose. By this law, the peasantry, soldiers, and lower order of the people, were to have their garments of but one colour; military officers and private gentlemen, two; commanders of battalions, three; beatachs, brughnibbs, or keepers of houses of hospitality, four; the principal nobility and knights, five; and the Ollamhs, or dignified Bards, six; which was only one colour less than was worn by the royal family. (i) Can that nation be deemed barbarous in which learning shared the next honors to royalty? Warlike as the Irish were in those days, even arms were less respected amongst them, than letters.—Read this, ye polished nations of the earth, and blush!

II. HAVING thus brought the Bards forward to notice in so honourable a manner, we will arrest the course of this little history, in order to dilate on the mode of their education, on their offices, and their privileges.

(h) KEATING, WARNER, O'HALLORAN.—Tradition further informs us, that in order to commemorate this contest, which was held near Tamar (or Tara) in the province of Leinster, Heber decreed an Harp for the Ensign of that province.—The reader may find a curious memoir in the assumption of the harp in the arms of Ireland, in the Appendix, No. 1. The harp does not appear on our coins till the reign of Henry 8th. Vide SIMON on *Irish Coins*. p. 31.

(i) Ibid.

At an immemorial period, Seminaries or Colleges were instituted in different parts of the kingdom for the education of the Bards. (k) These institutions, intended for the quiet retreat of learning; were sunk in the bosom of deep woods of oak: the "garish eye of day" was excluded from them, and their members studied by the light of tapers and lamps. Though their immunities were considerable, the diet and dress of the students were regulated by the most rigid rules of prudence: the lures of pleasure were proscribed by the nature of the institution; and the state turned the foot of rapine from those academic shades. Thus the attention, in the hour of study of meditation, was never diverted by the false glare of external objects, by "the voice of the charmer," or by the dread of the spoiler: all was gloomy and peaceful; silent and awful. Here the heart-corroding cares of life found no admission:--Here genius was fostered, and the soul sublimed. (l)

It was in those seminaries that the Druids instilled into the minds of the Bards, the rudiments of history, oratory, and laws, through the medium of poetry, in which was wrapped all the knowledge of those ages. (m)

(k) The most celebrated of those colleges were founded at Clogher, Armagh, Lismore and Tamar; and in general, all the eminent schools delectably situated, which were established by the Christian clergy in the 5th century, were erected on the ruins of those colleges. Vide BEAUFORD ON *Origin and Learning of the Druids*. TOLAND tells us, that the peninsula of Inis-Eogain, or as it is vulgarly called Enis-owen, in whose isthmus stands the city of Londonderry, was originally a famous grove and school of the Druids. Hence comes the very name Dorie, corruptly pronounced Derry, which in Irish signifies a grove, particularly of oak. This Druidical seminary, he adds, was changed into a college for monks by St. Columba. *Lett. to Lord Molesworth on Hist. of Druids*. See also a note in p. 6. of *An Examination of the Arguments contained in M. Macpherson's Intro. to Hist. of anc. Irish and Scots*.

(l) O'HALLORAN. BEAUFORD.

(m) In the book entitled *Uraiceacht na Neagir*, or rules for the poet, above an hundred different species of Irish poetry are described. O'HALL. *Int. to Hist. of Ire.* For rules and specimens of our various modes of versification, see the *Grammars* of O'MULLOY and VALLANCEY.

" Their

“ Their laws, their systems of phyfic and other sciences (says Keating) were poetical compositions, and set to music, which was always esteemed the most polite part of learning amongst them.” (n) As it was the policy of the times, to confine the use of letters (so long known in this kingdom) (o) to the professors of learning, the Druids deemed it necessary to imprint on the minds of their Bardic pupils, all the knowledge they inculcated *verbum verbo* as they delivered it, (p) enjoining them to diffuse it orally ; but teaching them, however, at the same time, the *Ogham-beith*. (q) Hence the course of a Bard’s education was seldom completed in less than twelve years. (r)

Sometimes the young Bard, in order to relieve his mind from the severity of academic duties, “ essay’d the artless tale,” as he wandered through his groves, obeying the dictates of his own feelings, and painting from the rude scenes around him.—

Whate’er of beautiful, or new
Sublime, or dreadful, in earth, sea, or sky,
By chance, or search, was offer’d to his view,
He scann’d with curious and romantic eye. (s)

Too often credulous historians have been deceived by these tales, in which Truth was either disguised under the mask of fiction, or entirely disregarded. “ The poets used for invention sake (says the

(n) Pref. to *Hist. of Ireland*.

(o) The Milesians brought the Punic Letter into Ireland. *Essay on the Celtic Language*. Lord LITTLETON seems to support this assertion. *Hist. of Hen.* 2. v. 3. b. 4.

(p) Pythagoras conveyed, in like manner, his dictates to his disciples.

(q) VALLANCEY’S *Irish Gramm.* p. 9. Ed. 2.

(r) BEAUFORD—*Origin and Learning of the Druids*.

(s) BEATTIE’S *Minstral*.

voluminous Holinshead) to faine such dreaming fables for exercise of their stiles and wits : afterwards, through error and lacke of knowledge, they have been taken with the ignorant for verie true and most assured histories." (s) But it is not necessary to consult them as historic guides, since so many volumes of well-authenticated records have escaped the ravages of time and of foreign spoilers.

Soon as the student had finished his course, an honorary cap called *Barred*, (t) and the degree of OLLAMH or Doctor, (u) were conferred on him. Then he was supposed sufficiently qualified to fill any office of his Order. And the most learned of these Ollamhs were sometimes admitted into the order of the Druids. (w)

Youth, it is true, were received indiscriminately into those seminaries for education ; but those who were intended for the Bardic order must be peculiarly qualified. As every profession was hereditary, the candidates for the *Barred* necessarily belonged to certain families : besides, it was required that they should have a genius turned for poetry and music ; their understandings must be vigorous, their memories retentive, and their persons " made in the prodigality of nature." (x)

In the education of the Bards, Music, as we have already hinted, was not forgotten : nor were they allowed to be unacquainted with the

(s) Chron.

(t) From the word *barred*, Mr. O'HALLORAN thinks may be derived bard. *Int. to Hist. of Irel.* But I will not puzzle my readers as I have puzzled myself, with the various etymologies of this word—"It is idle, (says MACPHERSON) to attempt to investigate the etymon of bard." See *Crit. Differt.* p. 190. Dub. ed.

(u) The reader may find some learned remarks on the word Ollamh, in *Collect. de rebus. Hib.* No. 12. p. 522.

(w) BEAUFORD. *Origin and Learning of the Irish Druids.*

(x) Ibid.

use of arms; hence many of them, like Ofin (y), boast their prowess in battle. It is not improbable that the use of arms was made one of their academic exercises of the recreative kind, upon the same principle that Milton recommends it in his celebrated LETTER ON EDUCATION. “The exercise, says he, which I commend first, is the exact use of their weapon, to guard and to strike safely with edge, or point; this will keep them healthy, nimble, strong, and well in breath; is also the likeliest means to make them grow large and tall, and to inspire them with a gallant and fearless courage, which being tempered with seasonable lectures and precepts to them, of true fortitude and patience, will turn into a native and heroic valour, and make them hate the cowardice of doing wrong.”

When the young Bard had received the degree of OLLAMH, the choice of his profession was determined by that of the family to which he belonged: he was either a Filea, a Breitheamh, or a Seanacha by birth; (z) offices which had long met in the same person, but were about this time disunited, being found too complex for one man.

The OLLAMHAIN-RE-DAN, or FILIDHE were (as the name literally implies) poets. They turned the tenets of religion (a) into verse; they animated the troops before and during an engagement with *Rosga-Catba*, or martial odes, and raised the war-song: They celebrated the valorous deeds, and wrote the birth-day odes and epithalamiums of the chieftans and princes who entertained them; and, at “the feast of the hill,”

(y) And like the Welch Bard, Aneurin. Vide SAMUEL WALKER'S *Transf. of Dissertatio de Bardis*. As I am not in possession of this work in the original, I am under the necessity of referring to the Translation.

(z) See all our Historians.

(a) Vide note in *Collect. de rebus Hib.* No. 12. p. 512.

amused them with “the tales of other times,” which they modulated to the harp; an instrument which every member of the Bardic order could touch with a master hand. But the Filidhe had other offices assigned them. They were the heralds, and constant attendants in the field of battle of the chiefs whom they served, marching at the head of their armies, arrayed in white flowing robes, harps glittering in their hands, and their persons surrounded with Orfidigh, or instrumental musicians. While the battle raged, they stood apart, and watched in security—for their persons were held sacred—every action of the chief, in order to glean subjects for their lays. (b)

The muse her piercing glances throws around,
And quick discovers every worthy deed (c).

But it was not in the field alone that the Filea was to mark the actions of his chief; he was to watch over him in private. “Altho’ it behoved every man to instruct his prince, (sings an old Irish Bard) it is the particular office of the Filea, for to him the prince gives the greatest attention. How arduous then the Filea’s task! for it behoveth him to mark each backsliding, and not to overlook even a tendency to evil.” (d)

Some of our Bards were prophets too. Mr. O’Conor expressly says, that “many of our old Druids and Bards pretended to the gift of prophecy. They often imposed (he continues) on the credulity of our

(b) DRAYTON thus sums up the multifarious offices of the British Bard:
Musician, herald, bard, thrice may’st thou be renown’d,
And with three several wreaths immortally be crown’d.

(c) WEST’S *Odes of Pindar*. Od. 7.

Polyolb. Song 6.

(d) *Lessons for a Prince*. Vide VALLANCEY’S *Irish Gramm.* 1st Ed.

great, as well as our little vulgar; and some foreseeing effects in their causes, we cannot wonder that many of their predictions were verified, and that they obtained credit on that account (e)." Indeed, the poetical remains of the latter, like those of the ancient Welch Bards, (f) teem with predictions. But probably it is to the order of Bards now before us, (that of the Filidhe) that we are to confine those who affected to be inspired: for the nature of the other orders precluded the indulgence of poetic enthusiasm which begets inspiration. Here we will gratify the reader of taste with Mr. Mason's glowing description of a Bard in the moment of inspiration:—

He is entranc'd. The fillet bursts, that bound
His liberal locks; his snowy vestments fall
In ampler folds; and all his floating form
Doth seem to glisten with divinity (g).

Thus we see that it was the business of the Filidhe, like the Scalds of old, to

Applaud the valiant, and the base controul,
Disturb, exalt, enchant the human soul (h).

(e) Lett. to Auth. According to MAITLAND, the Celtic word *bardl* signifies a poet or prophet.—I fancy we may venture to surmise, that of the ancient, as well as of the modern Bards,

For one inspir'd, ten thousand were possess'd.

(f) Vide SAM. WALKER'S *MS. trans. of Diff. de Bardis*. It was the policy of the British princes, says Mr. EVANS, to make the Bards foretell their success in war, in order to spirit up their people to brave actions. Upon which account, the vulgar supposed them to be real prophets. *Spec. of Welsh Poet.* (Note in No. 8.) Perhaps the Irish Bards too were sometimes inspired BY COMMAND.—“As the bards (says a charming writer) who were our philosophers and poets, pretended to be possessed of the dark secrets of magic divination, they certainly encouraged the ignorant credulity, and anxious fears, to which such impostures owe their success and credit. Mrs. MONTAGUE'S *Essay on the Writings and Genius of Shakespeare*.

(g) *Carastacus*.

(h) JERNINGHAM'S *Rise and Progress of the Scandinavian Poetry*.



The BREITHEAMHAIN, (BREHONS), or legislative Bards, promulgated the laws in a kind of recitative, or monotonous chant, seated on an eminence in the open air (i). It is likely that their voices on this occasion were sustained with a kind of *bassè continuè*, (struck, it might be, by themselves on the harp) like the Grecian and Roman orators (k). The Brehons acted also in the double capacity of judges and legislators: they dispensed justice, and assisted in framing the BREITHNIMHE or Laws.

The SEANACHAIDHE were (l) antiquaries, genealogists and historians. They recorded remarkable events, and preserved the genealogies of their patrons in a kind of unpoetical stanza (m). Each province, prince and chief, had a Seanacha (n). And we will venture to conjecture, that in each province there was a repository for the collections of the different Seanachaidhe belonging to it, with the care of which an

(i) Vide *Collect. de rebus Hib.* v. 2. CAMDEN's *Britt.* p. 1042. and LYTTLETON's *Life of Hen. II.* vol. 3. b. 4. In Greek, the same word signifies a song and a law. WOOD's *Ess. on orig. Genius of Homer.* p. 218. SELDEN's *Tracts.* ch. 8.

(k) Vide *Reflex. sur le Peint. e Poes. par l'Abbe du Bos*, vol. 1. ROBERTSON's *Inquiry into the Fine Arts.* vol. 1. p. 302.

(l) This very common word, says Col. VALLANCEY, is peculiar to Ireland. *Collect. de rebus Hib.* No. 12. p. 532. The whole passage is curious and learned. The Welsh Arwyddfeirdd answered to the Irish Seanacha. Vide S. WALKER's *transf. of Diff. de Bardis.*

(m) This was the business of the French and English heralds in the middle age. Vide WARTON's *Observ. on the Fairy Queen of Spenser.* v. 1. p. 142. a work in which the author has displayed an almost boundless erudition.

(n) Duald Mac Firbis (who was murdered at Dunflin, in the county of Sligo, A. D. 1670) closed the line of the hereditary antiquaries of Lecan, in Tirfiacra on the Moy; a family whose laws, reports and historical collections, have derived great credit to the country. O'CONNOR's *Pref. to Ogygia vindicated.* p. 9.

OLLAMH-RE-SEANACHA was charged. The ancient college of arms of Ulster is still maintained (o).

Besides these three orders of Bards, there was another of an inferior kind, which we will arbitrarily call the Order of the OIRFIDIGH. In this order were comprised the CLEANANAIGH, CRUTAIRIGH, CIOTAIRIGH, TIOMPANACH, and CUILLEANNACH, all of whom took their several names from the instruments on which they professedly played. The head of this order was entitled OLLAMH-RE-CEOL. Where these musicians were instructed in the rudiments of their art, will appear elsewhere; but we will here observe, that their profession, as well as those of the higher classes of the Bards, was likewise hereditary (p).

Our researches concerning the dress of the ancient Bards of Ireland, having been more sedulous than successful, (q) we determined to consult, on this head, the learned author of the Dissertation on, "THE ORIGIN AND LANGUAGE OF THE IRISH, AND OF THE LEARNING OF THE DRUIDS." His answer (which displays much erudition and ingenuity) we will give at large (r). "In respect to the dress of the "ancient Irish Bards, the subject is very obscure. Our historians and

(o) This college is now (1785) held by Sir Wm. Hawkins, Ulster King at Arms, in Chatham-street, Dublin.

(p) In Scotland the office of piper was hereditary. Vide JOHNSON'S *Journey to the Western Islands*, p. 165. Dublin ed.

(q) Since writing the above I have received much satisfactory information on the subject of the dress of the ancient Irish, from the perusal of an elegant, learned and ingenious paper of the present COUNTESS of MOIRA, which appeared in *Archæologia*. vol. 7. No. 10.

(r) These remarks on the dress of the Bards, Mr. BEAUFORD afterwards illustrated by a capital design for my frontispiece, which he accompanied with a letter, that I shall insert in another place.

“ antiquaries have been very remiss in delivering down to the present
 “ age, the drefs of the ancient inhabitants of this ifle : imperfect hints
 “ are the only affiftants they have furnished us with. I have, howe-
 “ ver, been at confiderable trouble in endeavouring to develope this
 “ part of our antiquities; and think, at laft, I have been able to define,
 “ with fome precision, moft parts of the ancient drefs of the old Irish.
 “ Books, in this investigation, have been but of little affiftance to me ;
 “ it was from ancient fculptures, feals, &c. found in feveral parts of
 “ the kingdom, that I have been enabled to throw any light on the
 “ fubject. By collating thefe with the hints given in books, British
 “ coins, fculptures, &c. it appears that the old Irish drefs was the fame
 “ in all ages with the ancient British, and was univerfal in all the
 “ Celtic nations.—According to M’Curtin (s) the Irish Bards in
 “ the 6th century wore long flowing garments, fringed and orna-
 “ mented with needle-work ; and from the Brehon laws (t), the
 “ Bards in feveral instances were of the order of the *Noblefté* ; from
 “ whence we may prefume, their drefs was, in moft refpects, con-
 “ formable thereto, which principally confifted in the *Truífe*, long *Cota*
 “ *Cannathas* and *Barrad* (or *Bairead*.) But from a baffo relievo found in
 “ the ruins of New Abbey, near Kilcullen, it appears, that the
 “ drefs of the Bards confifted of the *Truífe* or long *Cotaigh*, and
 “ *Cochal*. The *Truífe*, or ftrait *Bracca*, was made of weft, covering
 “ the feet, legs and thighs, as far as the loins, fitting fo clofe to
 “ the limb as to difcover every mufcle and motion of the parts cover-
 “ ed ; and was ftriped with feveral colours, according to the order or
 “ rank of the wearer. The long *Cota*, or *Cotaigh*, (the *Camifiam* of the
 “ Latin writers) was a kind of a fhirt made of plaided ftuff, or linen dyed
 “ yellow, and ornamented with needle-work, according alfo to the rank
 “ of the wearer. This fhirt was open before, and came as low as the
 “ mid-thigh ; the trunk being thus open, was folded round the body,

(s) Vide his *Antiq.*

(t) Vide *Collect. de rebus Hib.*

“ and made fast by a girdle round the loins : the sleeves of some were
 “ short, but in the figure before mentioned, they were long, coming
 “ down to the wrist, and turned up with a kind of military cuff. The
 “ bosom was cut round, leaving the neck and upper part of the
 “ shoulders bare.—The *Cochal* was the upper garment, a kind of a
 “ long cloak, reaching as low as the ankles, and fringed at the borders
 “ like shagged hair. From the neck pendant on the back and shoul-
 “ ders, was a large cap or hood, ornamented with curious needle-
 “ work, after the manner of those on the British coins. His beard was
 “ long, and his hair flowed on his neck and shoulders ; his head was
 “ covered with the *Barrad*, or conical cap ; and his Harp in good
 “ grace was pendent before him.—I have not been able to specify
 “ the colours which ornamented the Bard’s dress. Keating says,
 “ that persons of learning had colours the same as the Kings ;
 “ but by the Brehon laws (u) it appears, that the Bards were not of
 “ the first order of nobility, and therefore, perhaps only wore five
 “ colours, viz. white, blue, green, black and red. But of this I am
 “ not certain. (v)—These colours were laid on in stripes, or wrought
 “ into the texture of the mantle.” The latter conjecture is consonant
 with the idea of the anonymous author of an ode published in 1783,
 entitled, “ THE ORDER OF ST. PATRICK. Thus he clothes Hiber-
 nia’s Guardian Genius :

Her mantle green, *inwrought with gold*,
 As wore by Kings and Bards of old.

But perhaps, in order to acquire an idea of the dress of the ancient
 Irish Bards, we must look on the party-coloured mantles of our modern

(u) *Collect. de rebus Hib.* No. 3.

(v) A garment of many colours was considered as a mark of distinction amongst the early Jews,
Genesis, ch. 37. v. 3.

heralds. In England the Minstrels of each noble house wore a distinguishing badge; those belonging to the Northumberland family, for instance, wore silver crescents on their arms.

The Minstrels of thy noble house
All clad in robes of blue,
With silver crescents on their arms,
Attend in order due (w).

This custom, it is very probable, prevailed, if not in the early, at least in the middle ages, in this kingdom. Perhaps the colours in the Bards' mantles varied according to the family to which they belonged (x).

As the several classes of the Bards were concerned in the CAOINE(y), it will be necessary to give a particular account of that solemn ceremony.

(w) *Hermit of Warkworth. Fit. 2d.*

(x) Servants were so distinguished in England, when the order of the Minstrels became extinct. In Shakespeare's time, according to the learned and ingenious Mr. MALONE, all the servants of the nobility wore silver badges on their liveries, on which the arms of their masters were engraved. *Supp. to last ed. of Shakespeare's works. v. 1. p. 534.* This custom is alluded to in an old ballad entitled *Time's Alteration*.

(y) The song of the Bards over Cucullin's tomb, as translated by Mr. MACPHERSON, will give the reader an idea of the CAOINE :

"By the dark rolling waves of Légo, they raised the hero's tomb.—Luäth, at a distance, lies, the companions of Cuchullin, at the chace——Blest be thy soul, son of Semo; thou wert mighty in battle.—Thy strength was like the strength of a stream: thy speed like the eagle's wing.—Thy path in the battle was terrible: the steps of death were behind thy sword. Blest be thy soul, son of Semo; car-borne chief of Dunfcaick!"

"Thou hast not fallen by the sword of the mighty, neither was thy blood on the spear of the valiant.—The arrow came, like the sting of death in a blast: nor did the feeble hand, which drew the bow, perceive it. Peace to thy soul in thy cave, chief of the isle of Mist!"

"The

ny. When a prince or a chief fell in battle, or died by the course of nature, "the stones of his fame" were raised amidst the voices of Bards. On this occasion—the Druid having performed the rites prescribed by religion, and the pedigree of the deceased being recited aloud by his Seanaicha—the Caione, (or funeral song), which was composed by the Filea of the departed, and set to music by one of his Oirfidigh, was sung in recitativo over his grave by a RACARAIDE (or Rhapsodist,) who occasionally sustained his voice with arpeggio's swept over the strings of his Harp: the symphonic parts being performed by Minstrels, who chaunted a chorus at intervals, in which they were joined responsively by attending Bards and Oirfidigh (2); the relations and friends of the deceased mingling their sighs and tears. Thus Hector was lamented:

A melancholy choir attend around,
With plaintive sighs, and music's solemn sound;
Alternately they sing, alternate flow
Th' obedient tears, melodious in their woe,
While deeper sorrows groan from each full heart,
And Nature speaks at every pause of art.

"The mighty are dispersed at Oemora: there is none in Cormac's hall. The king mourns in his youth, for he does not behold thy coming. The sound of thy shield is ceased; his foes are gathering round. Soft be thy rest in thy cave, chief of Erin's wars!"

"Bragéla will not hope thy return, or see thy sails in ocean's foam—Her steps are not on the shore; nor her ear open to the voice of thy rowers.—She sits in the hall of shells, and sees the arms of him that is no more.—Thine eyes are full of tears, daughter of car-borne Sorglars!"—Blest be thy soul in death, O chief of shady Cromla."

The Death of Cuchullin.

For an account of the Caoine in modern days, vide PENNANT'S *Tour in Scotland*, v. 1. p. 100. and *Phil. Surv. of South of Ireland*, p. 206. 207. Dub. ed.

(2) O'CONOR. O'HALLORAN. In Scotland pipers (but no other musicians) attended formerly at funerals, to play certain tunes connected with the *Corronach*. The chorus, therefore, at the funerals of the Scots could not be swelled by instrumental music; for the bagpipe, which appears to be the only instrument used on the occasion, is so unsociable as to exclude the voice.

D

A scene



—A scene, how solemn ! how affecting ! But the custom was founded in sound policy. The Bards were directed to seize this favourable opportunity—when the mind was softened by sympathetic sorrow, and every tumultuous passion soothed to peace by the plaintiveness of the music—to impress on the minds of their auditors, a reverence and imitation of virtue, or of what, (as Mr. O'Connor observes) in those days of Heathenism, was deemed virtue. (a) This, they endeavoured to effect, by first lamenting, in pathetic strains, the loss they sustained in the death of their patron :—(thus they *grappled* the attention of their hearers, and awoke all their finer feelings) :—then they dwelt on his virtues and heroism, recounting all his acts of humanity and all his valorous achievements, closing every stanza with some remarkable epithet of their hero. This ceremony was considered of such moment, that the man to whom it was denied, was deemed accursed, and his ghost supposed to wander through the country, bewailing his miserable fate. Thus the woods and wilds became peopled with shadowy beings, whose cries were fancied to be heard in the piping winds, or in the roar of foaming cataracts. “ Such apprehensions (as an elegant critic remarks) (b) must indeed

Deepen the murmur of the falling floods,
And breathe a browner horror on the woods ;

(a) *Diff. on Hist. of Irel.* p. 114.

(b) Mrs. MONTAGUE. *Essay on Genius and Writings of Shakespeare.* The voices heard calling in the dead of night, were supposed to be those of the unlaid ghosts who were so very troublesome in the days of superstition. They are deprecated at Fidelia's grave. *Cymb.* act. 4. sc. 2. And Fletcher's “*Virgin Shepherdess*” is told by her mother, as an encouragement to be chaste, that her virginity will protect her from them. That the souls of the dead uttered a feeble stridulous sound, very different from the natural human voice, was a popular notion among the Heathens, as well as among the Jews. This notion took its rise from the arts of Necromancer's. LOUTH'S *Notes on Isaiah.* p. 153. 154.

and give sadder accents to every whisper of the animate or inanimate creation."—In process of time, as luxury advanced, the funeral ceremony became so costly, that the expences attending it were regulated by the Brehon laws. (c)

Did our purpose require—but it does not—we would trace this ceremony through different countries, and to the remotest antiquity. However we will observe, that David's lamentation for Jonathan, (d) and the *conclamatio* over the Phœnician Dido, as described by Virgil, coincide with the Caoine, or Irish Cry. Dr. Campbell is of opinion, that the word *ululate*, or *bullaloo*, the choral burden of the Caoine, and the Greek word of the same import, have all a strong affinity to each other. (e)

We cannot find that the Irish had female Bards, or BARDESSES, properly so called. The melting sweetness of the female voice was indeed deemed necessary in the chorus of the funeral song. Women, therefore, whose voices recommended them, were taken from the lower classes of life (f), and instructed in music and the *cur síos* (or elegiac measure,) that they might assist in heightening the melancholy which that solemn ceremony was calculated to inspire. This custom prevailed amongst

(c) *Collect. de rebus Hib.* No. 13. p. 580.

(d) *Sam.* 2. ch. 1.

(e) *Phil. Surv. of South of Irel.* Lett. 23. See several classical observations on the Caoine in PENNANT'S *Tour in Scotland*. v. 1. p. 100. 101. and 102.

(f) O'HALLORAN. Lett. to Author. "A fine female voice, modulated by sensibility, is beyond comparison the sweetest and most melting sound in art or nature."

BEATTIE'S *Essay on Poetry and Music*. 114
The seventh band of music amongst the Hebrews was that of the young women. Vide CALMET'S *Dict. of the Bible*.

the Hebrews (g), from whom it is not improbable we had it mediately. On the abolition of the order of the Bards, the business of lamenting over the dead, was entirely performed by mercenary female mourners. This is still the case in almost every part of Ireland; but particularly in Munster and Connaught, where, when a person of distinction dies, a certain number of female mourners attend the funeral, dressed sometimes in white and sometimes in black, singing, as they slowly proceed after the hearse, extempore odes, in which they extol, in fulsome panegyric, every private and every public virtue of the deceased, and earnestly expostulate with the cold corse, for relinquishing the many blessings this world affords. "The female chorus (says the venerable O'Connor) is continued to this day at our funerals in Ireland, and in the Highlands of Scotland; but so remotely from the original institution, so debased by extemporaneous composition, and so disagreeable from unequal tones, that no passion is excited. It is at present a truly barbarous, but an innocent custom (h)."

(But though women, during the heroic ages, held no rank in the order of Bards, yet it appears that they cultivated music (i) and poetry

(g) "Then he brought me to the door of the gate of the Lord's house, which was towards the North, and behold there sat women weeping for Tammeze. Ezek. c. 8. v. 14. The task of bewailing the defunct, likewise falls to the lot of the women in the island of Sumatra. Vide MARSDEN'S *Hist. of Sumatra*.

(h) *Diff. on Hist. of Irel.* p. 114.

(i) "The daughter of Moran seized the Harp, and her voice of music praised the strangers. Their souls melted at the song, like a weath of snow before the eye of the sun. SMITH'S "*Cathluina*." Mr. Smith, in another of his Gaelic poems, has given us a most picturesque description of a female musician, "The spouse of Trathal had remained in her house. Two children rose, with their fair locks, about her knees. They bend their ears above the Harp, as she touched, with her white hand,

its

poetry (k), whose divine powers they often employed in softening the manners of a people rendered ferocious by domestic hostilities. What an unbounded influence must those arts, united with the irresistible sway of female beauty, have given the women of those ages! Accordingly, we often find them guiding in secret the helm of the state, and proving the primary cause of great revolutions.—While embattled ranks waited the arrival of expected invaders, women often walked through the lines, animating the soldiery with suitable war-songs, accompanying their voices, at the same time, with Cruits (l) or portable Harps, such as the Hebrews bore when they danced before the ark (m). On this occasion, if the danger was imminent, probably they were arrayed in black like the British Bardeesses, and like them too, assumed a frantic air—

Thro' our ranks

Our sacred sisters rush'd in sable robes,

With hair dishevell'd, and funereal brands,

Hurl'd round with menacing fury (l).

its trembling strings. She stops. They take the Harp themselves; but cannot find the sound which they adquired.—Why, they said, does it not answer us? Shew us the string wherein dwell the song. She bids them search for it till she returns. Their little fingers wander among the wires."

Tuathal.

I have taken those passages from Mr. Smith's poems, to illustrate my position in the text, because his poems are known to be translations from the Irish in many instances.

(k) A beautiful Elegy on Cuchullin, by his wife Eimker, is in the collection of the Rev. Dr. YOUNG, F. T. C. D. For extraordinary effects of female poetry, see O'HALL, *Hist. of Irel.* v. 1. p. 163. 182. According to TOLAND, women studied under the Druids. *Hist. of Druids.*

(l) The Cruiteoga were women who played on the Harp. Vide O'BRIEN'S *Irish Dict.* Our Cruiteoga, answered to the Cithadiistre of the Romans.

(m) *Chron.* 1. ch. 13. v. 8.

(n) MASON'S *Caractacus.*

When



6619

When armies returned in triumph from foreign wars or domestic contentions, troops of virgins clad in white, each bearing a small Harp in her hand, advanced, with a tripping step, to meet them with congratulatory songs (o): "with the voice of songs and the Harp they will hail their heroes." This custom proved a strong incentive to valour, and was practised by all the Celtic nations during the infancy of society (p).

III. THE brightest luminary that appeared in those dark ages, now solicits our notice. In the year of the world 3236, Ollam Fodla was raised to the throne of Ireland. This monarch, the Irish Lycurgus, was brave, wise and learned; equally capable of shining in the field, or in the cabinet. Sparing of the blood of his subjects, yet ever ready to let it flow when the safety or honor of his kingdom required it. But peace was his supreme delight; for peace is the nurse of science, and from her, springs the happiness of the people.

This reign makes a remarkable epocha in the history of Ireland, and therefore deserves to be particularly dilated upon; but it is our business to dwell only on such parts of it as concern the purpose of this essay.

One of the institutes of Ollam had an happy effect, in tempering the manners of the people then just emerging from barbarism: we mean the TEAMORTAN FEA. This was an assembly of the States to be held triennially for the purpose of revising the records of the kingdom, promulgating laws, and repressing the crimes which are naturally pro-

(o) Of this nature were the songs of Miriam, *Exod.* ch. 15. and of Deborah, *Judges* ch. 5.

(p) KAIM's *Sketches*. b. 1. bk. 7.

duced by civil institutions on the first correction of the evils of savage life. As the Bards made a distinguished figure in this assembly, a particular account of it, may, with propriety, be introduced in this place.

This august Convention met three days before the feast of Samhuin, (that is, the first of November), in the hall of the palace of Teamor (or Tara). On an elevated throne, in the centre of the hall, sat the Monarch with his face to the west. The King of Leinster's throne was placed at a certain distance, but lower, and fronting the Monarch: The King of Munster sat on his left hand, the King of Ulster on his right, and the King of Connaught behind him. Long extended seats were disposed for the other orders in the state. In the first row were seated Druids and Filidhe, which rank the Christian Bishops afterwards held. Behind these, the hereditary Marshal, the Senachaide, Oirfidigh, Standard-Bearer, Treasurer and other state officers had places allotted them. Next appeared the principal Nobility, at the head of whom were placed the Knights; and after these the Beatachs and Representatives of towns and cities (q).

The two first days were employed in visits and friendly intercourse; the third day in celebrating the feast of Samhuin, or the Moon, in the Temple of Tiachta. Then the opening of the Assembly was announced by sacred odes recited by the Ard Philidhe, with symphonic accompaniments by the Oirfidigh. The Druids having finished their rites and mysteries, the great fire of Samhuin was lighted up, and the deities solemnly invoked to bless the national councils. The three succeeding

(q) Mc. CURTIN. O'HALLORAN.

days were employed in entertainments and festivals; after which the national business commenced in all its departments. The order and regularity observed on this occasion is astonishing, when we consider the infantine state of society at that period in this kingdom. First, the corna (or trumpet) being sounded, the Esquires of the nobility and those of the other military orders, presented themselves at the hall, and gave in the shields and different insignia of their several masters, to the grand Marshal, who, under the direction of the Royal Seanacha, suspended them according to the rank of their owners (r). A second blast of the trumpet gave notice to the target-bearers of the general officers, to deliver in their insignia also. And on the third sound, the princes, nobility and general officers appeared, and immediately seated themselves under their different banners without the least confusion (s).

The Feast being ended, and the tables cleared, the Seanachaidhe stepped forward, and laid their records before a committee of the literati, who carefully examined them, expunging what seemed apocryphal, and retaining only well authenticated facts. The records having passed this ordeal, were recommended to the approbation of the Assembly at large. This was never denied them; and they were immediately ordered to be turned into verse, and inserted in the Register or PSALTER OF TARA. Thus poetry became the vehicle of truth and the voice of history: hence the adage, *baoi no liter cothuras*; that is, verse is as good proof as prose (t). If in the course of this awful scrutiny, any of the Seanachaide were

(r) In the days of CHAUCER, this was the business of the *Marshall in the Lord's Hall* (*Prol. to Cant. Tal.* 753.) in England at public festivals. SPENSER alludes to this officer. *Fairie Queen*, B. 5. c. 9. 11. 23.

(s) Mc. CURTIN. O'HALLORAN. WARNER. O'CONOR.

(t) Bishop NICHOLSON calls the genealogical poems of our ancient Bards, the chief pillars whereon our old history is founded. *Pref. to Irish Hist. Lib.* Mr. HARRIS makes a similar observation.



were convicted of the smallest deviation from truth, they were degraded from the honor of sitting in this Assembly, and fined in proportion to their delinquency.

The examination of the records being finished, the Assembly proceeded to the business of the State.

In the interval between the sessions of the Teamorian Fes, the provincial and family Seanchaidhe were required to collect, with diligence and fidelity, for the inspection of the States, whatever was worthy to be recorded in their several districts, in order that no event, which could either benefit or inform posterity, should be lost. Hence our several **PSALTERS** (u).

vation. *Hibernica*. p. 264. Oct. Ed. Much pains have been taken of late to sap this foundation of our history; but the assailants have been beaten off by a champion in disguise—I mean the anonymous author of *An Exam. of the Argum. contained in a late Intro. to the Hist. of the ancient Irish and Scots*. “The credit of every historian, (says he) who treats of events beyond his own knowledge, must rise or fall in proportion to the means of information he has made use of. If he derives it from hearsay and tradition, he is read with caution; if he professes to have learned it from the records of the country whose history he writes, his accounts are generally admitted as authentic; and it has not been usual to give him the direct lie, by flatly denying the existence of any such records in his time. If a foreign writer should differ with him in the accounts he gives of the same matters, the error is commonly charged rather upon the stranger, than on the native. These are the general rules for determining the credit due to all historians and analysts, whether ancient or modern: The old writers of Ireland, and the Psalter of Cashel in particular, refer to the more ancient records of the country, still extant (as they assert) in their times: and why they are not to be judged by the same laws as other writers, I profess I cannot discover.”—But it is doing injustice to the author to give only a few links of his admirable chain of reasoning.—GARCILASSO DE LA VEGA, professes to have compiled great part of his *Royal Commentaries of Peru* from the old national ballads: yet are these commentaries considered as the **CHIEF PILLARS** of the Peruvian history.

(u) This regulation justifies Dean SWIFT's observation, that “as barbarous and ignorant as we were in former centuries, there was more effectual care taken by our ancestors, to preserve the memory of times and persons, than we find in this age of learning and politeness, as we are pleased to call it.”

Lett. to the Earl of Oxford.

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This

This wise Monarch seems to have made the Order of the Bards his peculiar care. He ordained, that none but young men of genius and noble descent, should be admitted into the order: That the profession should be hereditary; but when a Bard died, his estate was to devolve, not to his eldest son, but to such of his family as discovered the most distinguished talents for poetry and music: That every Ard-Filea might retain thirty inferior Bards as his attendants; and a Bard of the second class be allowed a retinue of fifteen: That the person of each individual belonging to the order, should be considered as sacred and inviolable: That the estates of the Ollaimh were to be unalienable, and, in the time of civil dissension, their houses to be asylums, and their lands and flocks to be free from depredation: And finally, that the number of Ollaimh in different sciences should not exceed two hundred. Thus by reviving and confirming old laws, and framing new ones, he opened a direct road for abilities to notice and fame; he increased the dignity, secured the privileges, protected the persons and estates of the Bards, and prevented their order from becoming a burthen to the state (w).

He likewise founded an university at Teamor, called MUR-OLLAVAN, in which the youth of the nation were to receive their education under the Filidhe. Here they were taught the powers of verse and song, by being initiated in the mysteries of metrical cadence, vocal harmony, and graceful action. These branches of knowledge were deemed indispensably necessary to young princes, to candidates for magistracy, and to the Ollavain. Those Bards, on whom the highest degree in this seminary was conferred, preceded all others of the same rank in every part of the kingdom (x).

(w) MC. CURTIN, O'HALLORAN, O'CONOR, WARNER.

(x) O'CONOR. O'HALLORAN.

It too often happens, that those who assist in framing laws are amongst the first violators of them. In the reign of Achay the Third, several of the Ollaimh abusing the trust reposed in them, took occasion, in their judicial capacity as Brehons, or legislative Bards, to invade private property, and to commit several flagrant acts of injustice. The people of Munster and Leinster, roused and exasperated by this conduct, loudly demanded of the state, the banishment of the order of the Bards, forgetting in their wrath, to make that just discrimination of character, which a little cool reflection would have suggested, but confounded the guilty with the innocent. The Bards observed with dread the gathering storm, and determined unanimously (in a meeting held by them, for the purpose of deliberating on the means of escaping the present danger,) to fly for shelter to the heathy mountains, the rocky caverns, and the romantic forests of Scotland, rather than wait the chance of being ignominiously banished. But the munificent and accomplished Concovar Mac Nessa, King of Munster (y),—(let us fling a veil over his vices)—a friend to the learned in general, but to the Bards in particular, (several of whom at that time, sought, and found an asylum in his court) interposed his mediation, and moderated the rage of the people. He prevailed on them to take the Brehons again into favour on trial, limiting the time of their probation to the space of seven years. He also proposed the reduction of the whole Bardic order to two hundred, it having swelled to an enormous size. This prince wisely considered, that it would be very impolitic, to expel the kingdom so large a body of the literati, amongst whom

(y) The character of Concovar Mac Nessa, and that of Hiero, King of Sicily, are very similar. Both friends, and occasionally votaries of the muses, they made their courts an asylum for banished or discontented poets. It was to Hiero's palace Eschylus withdrew, when he lost the poetical prize to Sophocles.

there were so many men of profound erudition, unshaken integrity and splendid abilities. On this principle, and not from a weak partiality for the order, he protected the Bards (z).

But he did not stop here. He invited to his noble palace of Eamania (a), (the seat of the fine arts,) Forchern, Neid and Atharne of Ben-Hedar (b), three eminent Ollaimh; and with their aid reduced the laws into axioms, which were thought to be compiled with so much wisdom and equity, as to receive the approbation of Heaven: hence they acquired the appellation of BEATHE-NIMHE or celestial judgments. "And for many succeeding ages, says Dr. Warner (c), no nation was happier in the compiling or execution of laws than this." For the better preserving these Beathe-Nimhe, they were committed to the TAIBHLE-FIDEA, or wood-tables of the learned (d).

(z) O'CONOR. O'HALLORAN.

(a) The remains of this palace, which was designed by the Empress Macha, may yet be traced.

(b) Ben-Hedar was the ancient name for the Hill of Howth, which I am inclined to consider as the Mona of Ireland. This idea the reader may find considerably expanded in MILTON's elegant views of "*Seats and Demesnes belonging to the Nobility and Genry of Ireland.*" See *Desc. of Howth*.

(c) *Hist. of Irel.*

(d) "That the nation had some public *Taibhle Feneachui* (or law tables) before this time, we have reason to believe, from the regulations made by Ollamh-Fodla, Royney-Rofgadhach, Angus Ollamh, and others. Whatever they were, it is certain, that they grew obsolete, and were set aside, to make way for the arbitrary decision of the Fileas. Hence the great national clamour against that order of men, and their expulsion into Ulster, until, through the interposition of Concovar Mac Nessa, new law-tables were published, and every man, in some degree, made a judge of what he owed to the public, as a fellow-subject, and to himself, as an individual."

O'CONOR's *Diff. on Hist. of Irel.* p. 122.

The *Uraicoach na Neigeas* (or Primer of the Bards) was written by Forchern in this reign. One copy of this curious work is in the possession of Col. Vallancey, and another in the library of Trin. Coll. Dublin. Vide VALLANCEY's *Irish Gramm.* ch. 11.

It was in this meeting of the Bards at Eamania, according to the venerable O'Connor (e), that the several Filean Gradations were instituted (f), viz. 1st. the FOCHLUCAN; 2d. the MAC-FUIRMIDH; 3d. the DOSS; 4th. the CANAITH; 5th. the CLI; 6th. the ANSTRUTH; and 7th. the OLLAMH. In no Filean college, from this period, could a Bard obtain the diploma of Ollamh or Doctor, till he had passed through the first six of those degrees; but soon as this honour was conferred upon him, he was considered as qualified for any office in the state, and frequently became the minister, the friend and confidant of princes. "In days of old (says Faid'y mac Dair) (g) each King chose a Filea for his companion,"—and again—"although it behoveth every man to instruct his prince, it is the particular office of the Ollamh Filea, for to him the prince gives the greatest attention." But every collegiate did not arrive, in a stated time (as in our colleges at this day) to the highest, or 7th degree; he only advanced so far towards it as his abilities or application would bear him.

We will now proceed to give some account of the nature of those Filean gradations; and of the manner in which the Bards during their enjoyment of those degrees, were attended, protected and rewarded for

(e) Lett. to the Author. Mr. O'CONNOR gives this, rather as a conjecture, than a positive assertion.

(f) Every order of the Filidhe bore the same name in the order of the Druids. *Collect. de rebus Hib.* No. 12. p. 533. TOLAND will not allow that the Bards belonged to the order of the Druids. *Lett. to Lord Molesworth on Hist. of the Druids.* MILTON confounds the Bards and Druids:

"Where your old Bards, the famous Druids lie."

Lycidas.

COUNT ALGAROTTI seems to have fallen into the same error; he calls the Bards *i successori degli antichi Druidi*. Vide his *Lett. al Signor G. T. Howe*, in MASON'S *Memoirs of Gray*. The Bards survived, but did not succeed to the offices of the Druids.

(g) In his *Lessons for a Prince*. Mac Daire was Ollamh Filea to Donough, the 2d son of Brien Boirmhè.

their

their productions, either while stationary, or when they chose to peregrinate (h). In doing this, we shall take for our guide a Treatise on the Brehon laws, entitled, *Seacht ngraidb Fileadb*.

1. The FOCHLUCAN (i) was to be able to repeat thirty, (or according to the *Breith-Neimbe*, twenty) tales, if required, upon any of the festivals or public meetings. His reward was two heifers, or one large cow. He was to be attended for one day, and supplied with all kinds of necessaries; and if on a journey, he was to be attended by two men for five days. He was also to be furnished with an horse and a greyhound.

2. The MAC-FUIRMIDH was to repeat forty tales, if required; and his reward was three milch cows. He was also to be attended for three days, and supplied with all kinds of necessaries; and to be waited on by three attendants, on all festivals and public meetings.

(h) It was thus with the English Minstrels during the middle ages. "Not only all our Kings, but almost all our nobility and men of fortune, had bands of secular musicians or minstrels in their service, who resided in their families, and even attended them in their journies, for their amusement. These domestic minstrels, besides their board, cloathing and wages, which they received from their masters, were permitted to perform in rich monasteries and in the castles of the Barons, upon occasions of festivity, for which they were handsomely rewarded."—(HENRY'S *Hist. of Great Brit.* vol. 5.)—And for which, I may add, SHAKESPEARE calls them "Feast finding Minstrels," in his *Rape of Lucrece*. When the Irish Filidhe during their peregrinations, composed panegyrics for those who entertained them, they were obliged, by an ordinance of their order, to devote one stanza at least, to their own tribe. Vide O'HALL. *Hist. of Irel.* v. 1. p. 200.

(i) The Fochlucan required only to be master of the elements of knowledge, such as the Greeks confined to their grammatica. The Mac-Fuirmidh arose to an higher class; and so on to the Ollaimh. O'CONNOR.



3. The DOSS (k) was to repeat fifty stories, if required : And his rewards were variable, according to the nature of the poems or compositions he recited. Thus, one cow was his reward for that species of composition called *DOMHAN* ; a chariot of the value of three cows, for the species of poem denominated *ANUMHNACH* ; and five cows for that which was stiled *NATHA*. He was to be attended by four learned men, and he and his attendants supplied with all kinds of necessaries.

4. The CANAITH (l) was to repeat a certain number of stories also : and his reward was in some measure regulated by the nature of the compositions he recited, as was before mentioned of the Dofs. He was to be attended by six men on all public occasions, and supplied with all kinds of necessaries for eight days ; and protected from all accusations on account of debts or any other charge.

5. The reward of the CLI (m) was five cows and ten heifers. He was to be attended by eight students in poetry, or in the science he himself professed, and entertained for ten days ; and he and his attendants supplied with all necessaries. He was also to be protected from all accusations of every kind.

6. The ANSTRUTH (n) was to repeat for the Assembly half as many stories of times past, as an Ollamh ; two-sevenths of stories on

(k) The Dofs, in the order of the Druids, were operators or executioners of a sacrifice, whence is derived the Latin Sacer-dos, a priest. The Filean-Dofs were probably somehow concerned in this office. VALLANCEY.

(l) The Canaith or Cana, were probably kind of Choristers. *Canadh* and *Canuim*, to sing. O'BRIEN'S *Irish Dict.*

(m) Cli—hence Clerk.

(n) Anstruth was so named from *sruth*, knowing, discerning, and *an* good, great. *Sruth* in the modern Irish, is a man in religious orders. VALLANCEY.

other

other subjects, and five-sevenths of prime stories: His reward was twenty kine. He was to be attended by twelve students in his own science; to be entertained for fifteen days, and to be protected from all accusations during that time; and he and his attendants supplied with all manner of necessaries.

7. The OLLAMH, or Chief Doctor of the Seven Degrees in all the Sciences, was to be skilled in the four principal branches of poetry, and to study in each of them for three years. He was to have in memory seven times fifty stories, to entertain the Assembly. His reward was twenty milch cows, and he was to be attended by twenty-four men on all occasions, either at home or abroad; who were also to protect him, if occasion required. And he and his attendants were to be supplied with all kinds of necessaries for a month.

At this period there flourished a Bard named Feircheirtne, who evinced in the manner of his death, a strength of affection for his patron, and a sublimity of soul, unparalleled in the history of any nation. Feircheirtne was Ollamh-Filea to Conrigh, a celebrated chieftan, who lived in splendour on the banks of the Fionnglaife, in the county of Kerry. This warrior was married to Blanaid, a lady of transcendent beauty, who had been the meed of his prowess in single combat with Congculionne, a Knight of the Red Branch. But the lady was secretly attached to the Knight; and in an accidental interview which she had with him, from the battlements of her castle, offered to follow his fortunes, if he would at a certain time, and on receiving a certain signal, (both of which she mentioned,) storm the castle, and put her husband and his attendants to the sword. Congculionne promised to observe her directions; and did so, inundating the castle with the blood of its inhabitants. However, Feircheirtne escaped the slaughter, and

and pursued, at a distance, Blanaid and her ravisher to the court of Concovar Mac Nessa, determined to sacrifice his perfidious mistress to the manes of his patron. When the Bard arrived at Eamania, he found Concovar and his court, together with the amorous fugitives, walking on the top of a rock called *Rinbin Beara*, enjoying the extensive prospect which it commanded. Blanaid happening to detach herself from the rest of the company, stood wrapt in meditation on that part of the cliff which overhung a deep precipice. The Bard stepping up to her, began an adulatory conversation; then suddenly springing forward, he seized her in his arms, and throwing himself with her headlong down the precipice, both were dashed to pieces (o).

The conduct of the Bards continued irreprehensible from the death of Concovar until Fiachodh mounted the throne of Ulster. Then, and once in the reign of Maolchabba, who governed the same province the hand of the monarch was raised to chastise them: but they were shielded from the impending stroke by those generous princes, who invited and kindly received them into their dominions (p).

Anno Mundi 3649, a great revolution was occasioned in Ireland by the united powers of female poesy and music. Cobthaigh having waded to the throne through the blood of his brother Leoghaire, and his nephew Oilliol-Aine, only spared the life of his grand-nephew Maon, because the natural weakness of his frame seemed to indicate a speedy dissolution. But Maon was destined by the Deity to be the instrument of His vengeance on the barbarous usurper. Being privately conveyed to the court of the King of South Munster, he continued there in secret for some time. Here his health was gradually established, while he improved his mind with unremitted diligence. During his continuance

(o) KEATING.

(p) Ibid.

in this court he became enamoured of the beauteous Moriat, the King's daughter. Nor was the princess insensible of his merit and personal attractions; but she carefully concealed her passion. His friends growing anxious for his safety, he went, at their solicitations, to France, where he was honourably received, and promised protection by the then reigning King. Averse from a life of inactivity, he led some of his protector's forces into the field, and signalized himself in several actions. The fame of his valour reached Moriat, and awakened her passion for him. Love, which has been often known

Spirero nobil fensi a rozzi petti ;
Raddolciro delle lor lingue il suono—

made a poetess of the princess. She composed an ode, in which she extolled the valorous exploits of Maon, urged him to revenge the murder of his father and grandfather, and exhorted him to make an effort to recover the throne of his ancestors. With this ode, and proper directions, Craftine, a celebrated Harper, was dispatched to the French court. Seizing a favourable opportunity, he began to sing it in the presence of the Prince, whose attention was soon caught by the sweetness of the numbers, and the melodious accompaniment of the musician: but when he heard the subject mentioned, he eagerly enquired the name of the author, and had his curiosity as soon gratified. It was now his turn to obey the resistless power of love. Immediately and successfully soliciting the aid of the French King, to support his pretensions to the Irish Monarchy, he set sail for Ireland, and wrested the sceptre from the hands of Cobthaigh. Soon as he was securely seated on the throne, he adorned it with the lovely Moriat (q).

(q) KEATING. O'HALLORAN. WARNER.



Cormac O Conn, who was proclaimed Monarch Ann. Dom. 254, demands our particular notice—not as a brave and victorious Prince—but as a friend and patron of the fine arts. Soon after his accession, he established three academies at Tara :—the first, a military academy, for instructing the young nobility in the use of arms ; the second, an historic one, where the Seanachaidhe assembled from time to time, to examine the public records ; the third, an academy, for the Breitheamhain (or Brehons) to meet in, to superintend, explain and render law and justice compatible (r).

Though Cormac lived in all the splendour of an Asiatic prince, his domestic regulations were deemed so excellent, that they were uniformly adopted by several of his successors. These were, (1st.) a Prince of the blood for a companion. (2dly.) A Brehon, to consult in all critical cases. (3dly.) A Druid, to direct his conscience. (4thly.) A chief Physician to superintend his health. (5thly.) An Ollamh-re-Seanacha, to consult in points of history and chronology. (6thly.) An Ard-Filca, to rehearse his own praises, and those of his ancestors. (7thly.) An Ollamh-re-Ceol, with a band of music to soften his pillow, and solace him in times of relaxation (s). And (8thly.) three Stewards of the Household (t). The nature of each department of these different officers is elegantly set forth in a very ancient Irish poem, beginning thus,

Teamhair na riogh, rath Cormac, &c. (u)

(r) KEATING, O'HALLORAN, WARNER.

(s) " The ancient use of music was to compose monarchs, when by reason of the cares of empire, they used to pass whole nights in restless inquietude." WARBURTON'S *Notes on Love's Labour Lost*. When the Cham of Tartary is seated at dinner, " no man is so hardy as to speak to him, except it be musicians to solace the Emperour." Sir J. MANDEVILLE'S *Travels*, ch. 48.

(t) O'HALLORAN.—Perhaps those stewards of the household acted as Seneschalls at public festivals. We find such an officer in the household of the English nobility in the reign of Henry 8th. Vide STOWE'S *Survey*, p. 315. ed. 1599.

(u) This poem may be found in KEATING'S *Hist. of Irel.*

Cormac having lost an eye, in an hostile invasion of the province of Connaught, was obliged to resign the reins of government; for no Monarch who had either a personal or a mental defect, was allowed to fill the throne of Ireland (v). From the summit of human glory, he descended to a little rural retreat at Anacoil, in the neighbourhood of Teamora. Here he called forth the powers of his mind, and exercised them in supervising A TREATISE ON THE LAWS AND OBE- DIENCE DUE TO PRINCES; and in writing ADVICE TO A KING, a work in which he treats of the Laws of Poets, Philosophers, Antiquaries and Druids (w). In this peaceful retirement he learned to despise the pomp of Kings, and discovered, by deep reflection, the absurdity of Druidism (x). And here too he died. The character of this Prince has been thus laconically drawn by an Irish writer: *Budh righ, budgh phaidh, budh file; budh e cean a caoimb-fine.*

In the reign of this Monarch, such of the Filidhe as had passed the seven gradations of their order, and received by diploma the degree of Ollamh Filea, were raised to a distinguished place in the legislative Fes of Teamor, which was re-established by Cormac. For this honourable situation they were well qualified; for every Ollamh Filea was obliged to learn by rote the Breith-nimhe, in order to be able to assist

(v) This was the case in Wales. "Jonveth, surnamed Drwydwn, or with the broken nose, the father of Llywelyn, was the eldest son of Owain Gwynedd, but was not suffered to enjoy his right, on account of that blemish." EVANS'S *spec. of Welsh Poet.* p. 31. note.

(w) O'HALLORAN.

(x) The opinions which Cormac had formed in his retirement of Druidism being divulged, lessened considerably the influence which the Druids, those Jesuits of antiquity, had over the minds of the people.

the memory of the Brehon, on whom he usually attended in court; so that they must have been possessed of much legal knowledge (y).

Let us now turn to Fin, the brightest ornament of Cormac's court, and the pride of Irish heroes (z). This great commander was son of Cumhal, who was lineally descended from Niah Neacht, King of Leinster (a). His exploits, and the victories obtained by the Fiann (or Militia) which he commanded, are recorded by so many of our historians, and so often sung by our Bards, that it is not necessary we should, nor indeed is it our business, to enlarge on them here. However, there is one circumstance in his life which we will take leave to mention. Cormac, at the head of the Fian, and attended by our hero, failed into that part of North Britain which lies opposite to Ireland, where he planted a colony of Scots, (the name which the Irish then bore) as an establishment for Carbry Riada, his cousin-german (b). This infant colony, which the Irish Monarch fostered with the solicitude of a parent, was often protected from the oppressive power of the Romans by detachments from the Fian, under the command of Fin, occasionally stationed in the circumjacent country. Hence the claim of

(y) *Collect. de rebus Hib.* No. 10. pref. to p. 13. After the complex character of Legislator and Bard had separated in the Grecian states, the Bard was employed to assist the magistrate in the high task of governing the people. BROWN'S *Diff. on Poet. and Music.* p. 99.

(z) Though Cucullin flourished about 200 years before the reign of Cormac, Mr. Macpherson has made him cotemporary with Fin, whom he calls Fingal.

(a) Vide *Letters on the Poems of Ossin*, by Mr. O'HALLORAN, in the *Dub. Mag.* for Jan. 1763.

(b) In process of time this colony gave Monarchs to the kingdom of Scotland, and their posterity reign at this day over the British empire. O'CONNOR.—Mr. MACKLIN, with his usual humour, alludes to this circumstance in his *Love a la Mode*, where he makes Sir Call. O'Brallaghan say, "Why, little Terence Flaberty O'Brallaghan was the man who went over from Carrickfergus, and peopled all Scotland with his own hand."

the Scots to Fin, whom one of their writers has dignified with the title of "King of woody Morven:" and hence the many traditional tales concerning him and his militia, which are still current on the western coast of Scotland (c).

The ceremony, which (if Mr. Macpherson is to be credited) was used by Fin when he prepared for an expedition, strongly marks the manners of these gloomy times. A Filea, at midnight, went to "the hall of shells," (where the tribes feasted on solemn occasions,) raised the war-song, and thrice called the spirits of their deceased ancestors to come "on their clouds" to behold the actions of their children. He then hung a shield on a tree, striking it, at times, with the blunt end of a spear, and singing the war-song between. Thus he did for three successive nights. In the mean time, messengers were dispatched to summon together the several tribes. (d)

Fin fell, A. D. 294, in an engagement at Rathbrea, on the banks of the River Boyne, near Duleek (e). In consequence of this event, the

(c) "If, therefore, we may reason from a part to the whole, it is just to conclude, that all the songs preserved in the Highlands relative to the Fingalians, are also Irish. They are wholly confined to the Western coast of the Highlands, opposite Ireland, and the very traditions of the country themselves acknowledge the Fingalians to be originally Irish." HILL'S *Ancient Erse Poems*. See also Mr. PINKERTON'S elegant and ingenious *Essay on the Origin of Scottish Poetry*. (p. 43.) prefixed to his valuable collection of *Ancient Scottish Poems*.

(d) Note on *Temora*. B. 4. This poem in a few years swelled from a small fragment into a large epic poem of six books. Vide *Ossian's Poems*, in quarto, (published in 1762) and in two vols. octavo, published in 1773.

(e) O'CONOR.—The manner of Fin's death is variously related. In the *Annals of Innis-fallen*, it is said, he was slain at Rathbrea (to which place he had retired) by the stroke of the gaff of Athlach Dubdrein, a fisherman. On this occasion an ancient poet wrote the following lines:

Resolv'd in peace to spend his future days,
Retir'd from labour, and in tranquil ease:

the name of Rathbrea was changed into that of Killeen, or Cill-Fhin, that is, the burying-place of Fin. Fin's death was immediately followed by the dissolution of the Fian.

Our hero was sometimes called Fin Almhain, from his palace which stood at Almhain, (or Allen) in the county of Kildare (f). He was not deficient in any accomplishment of his time: but he was pre-eminent in poetry and music; arts of which none of the Fiann were allowed to be ignorant. In a poetical dialogue between Oisín and St. Patrick, (which was probably the production of a Bard of the middle ages) we find Oisín thus extolling the vocal powers of his father:—"When Fin sat upon a hill, and sung a tune to our heroes, which would enchant the multitude to sleep: O! how much sweeter was it than thy hymns."—Fin was twice married. His first wife Graine (h), a daughter of Cormac, intrigued with Dermid (i), one of

No more with toils the forest to beset,
No more for war h's heroic arms to whet.
But thus intent a quiet life to lead,
False Athleach Duddrein's son did him behead.
Thus fell the famous, warlike hero Fion;
His mother Murin's darling, fav'rite son.

The foregoing lines are preserved in the *Annals of Innis-fallen*. The version which I have given of them, was taken from a translation of that valuable work now preparing for the press by a young gentleman of this city.

(f) Mr. MACPHERSON always changes *Almhain* into *Albain*, that is, Scotland: for *m* and *b* are commutable in the Gaelic or Ibero-Celtic language, a circumstance of which he takes advantage.

(g) Mr. O'CONNOR informs me (in one of his letters) that he heard this dialogue recited at one of our weddings. The passage I have inserted in the text, I took from one of those poems which were collected by Mr. HILL among the Scottish Highlands. p. 23.

(h) Mr. MACPHERSON, who exerts an arbitrary power over names, has changed Graine into Roscrana, in the translation of an elegant little poem on the loves of that amorous lady and Fin, which he attributes to Colgan, chief Bard to Cormac.

(i) Mr. SMITH has freely and elegantly translated a poem on the death of Dermid, entitled, *May mharb Diarmod ar Torne nemhe*. Vide *Gaelic Antiq.*

his

his subordinate officers, in consequence of which he repudiated her, and wedded her sister Aibbhe. By these wives he had several children, the most celebrated of whom was

OISIN, an intrepid hero, and one of the most eminent poets of his age. To this great man several fugitive pieces of Irish and Erse poetry have been attributed (k): but only a few fragments of his works, and those much mutilated and ill-authenticated, have come down to us. Indeed had his productions reached us in a state of original perfection, our best Irish scholars would have found much difficulty in translating them. For there are many passages in Irish poems, of the fifth and sixth centuries, which seem at present, and probably ever will remain, inexplicable (l). Yet, we are told, that the poems of Oisín are recited and sung, at this day, by ignorant Scottish hinds, though the characters of the language in which they were composed, are as unintelligible to the modern Scots, as the hieroglyphics of the Egyptians.

At this distant period it is impossible to ascertain the time of Oisín's birth, or the part of Ireland in which he was born: and it is equally impossible to ascertain the place of his residence, for the life of a military man is erratic. But it is certain, that in the county of Donegal there is "a cloud cap" mountain called Alt Oisín, around which (according to a learned writer) is the whole scenery so finely described by Mr. Macpherson in *his* Oisín's Poems: And to the northward of

(k) "Since the order of the Bards has ceased, says Mr. Smith, almost all the ancient Gælic poems are ascribed to Ossian." Ibid.

(l) O'CONNOR. See a curious note on this subject in *Ogygia vindicated*, p. 20. See also EVANS' *Spec. of Welsh Poetry*. Note on No. 9.

Lough-Derg are the mountains, caverns and lakes of Fin (m). Here the peasant as he hies to his field—the images impressed on his youthful mind, being awakened by the scenes around him—“hums to himself the tale of other times;” and, should he unexpectedly hear the soft tread of an approaching foot, or a rustling amidst the bushes, he starts, and tremblingly turns around, expecting to behold the airy form of some Finian hero. In an extract made by Camden, from an ACCOUNT OF THE MANNERS OF THE NATIVE IRISH, in the 16th Century, “they think (says the author) the souls of the deceased are “in communion with the famous men of those places, of whom “they retain many stories and sonnets; as of the Giants Fin Mac-Huyle, Osker-Mac-Ofshin, or Ofshin-Mac Owin; and they say “through illusion, that they often see them (n).”

Oisín lived to lament the death of his son Óscar, (the child of his beloved wife Evarallin,) who was killed by the hand of the Irish Monarch, Cairbre Liffecar, in the battle of Guara, A. D. 296. Nor is it improbable, that the venerable Bard continued after this melancholy event, to advance in the vale of life, until “the mist of years closed upon his light (o).” How beautifully has Mr. Macpherson made him lament the loss of his sight, in an apostrophe to the Sun, in the poem of Carthon (p)! “O thou that rollest above, round as the shield of my

G

fathers!

(m) *Collect. de rebus Hib.* No. 12. pref. p. 96. With all due deference to my learned friend, I will take leave to observe, that the whole scenery of Macpherson's poems cannot be immediately around Alt-Offoin, as the scenes of many of his heroes' battles lay in Scotland.

(n) GIBSON'S Ed. of *Camden's Brit.* published in 1695. p. 1048.

(o) Mr. PLAYFAIR, in his *Chronology*, makes Oisín flourish about A. D. 300.

(p) A young lady, on whose veracity I have the firmest reliance, informed me, that her father had a labourer, who was in possession of two volumes of Irish MS. Poems, which, in her infancy, she often heard him read to a rustic audience in her father's fields. The bold imagery, and marvellous

air

fathers ! Whence are thy beams, O Sun ! thy everlasting light ? Thou comest forth, in thy awful beauty, and the stars hide themselves in the sky ; the moon, cold, and pale, sinks in the western wave. But thou thyself movest alone : who can be a companion of thy course ! The oaks of the mountain fall : the mountains themselves decay with years : the ocean shrinks and grows again : the moon herself is lost in Heaven ; but thou art for ever the same, rejoicing in the brightness of thy course. When the world is dark with tempests ; when thunder rolls, and lightning flies ; thou lookest in thy beauty, from the clouds, and laughest at the storm. But to Ossian, thou lookest in vain ; for he beholds thy beams no more ; whether thy yellow hair flows on the eastern clouds, or thou tremblest at the gates of the west. But thou art, perhaps, like me, for a season, and thy years will have an end. Thou shalt sleep in thy clouds, careless of the voice of the morning.—Exult then, O Sun, in the strength of thy youth ! Age is dark and unlovely ; it is like the glimmering of the moon, when it shines through broken clouds, and the mist is on the hills ; the blast of the north is on the plain, the traveller shrinks in the midst of his journey.”

But Oisín was not Fin's chief Bard, or Ollamh-re-Dan. This honourable station was filled by Fergus Fihbheoil (of the sweet lips)

air of these poems, so captivated her youthful fancy, that they remained for some years strongly impressed on her memory. When Mr. Macpherson's Ossian's Poems were put into her hands, she was surprised to find in them, her favourite Irish tales, decked with meretricious ornaments ; and her blustering heroes Fin, Con, Cuchullin, &c. so polished in their manners. In the poem of Carthon, (with the original of which she had been particularly delighted) she thinks Mr. Macpherson kept very close to his original ; but she can only discover faint traces of the other tales here and there in his Epic Poems. What pity that those precious volumes are irrecoverably lost !—at least to this kingdom. Since the literary curiosity of my fair informant was awakened, she has made several vain enquiries for them.—Perhaps they were picked up by some SCOTCH GLEANER of Irish Poems,—for such persons have been seen in this kingdom.

another

another son of the great Finian commander; a Bard on whom succeeding poets have bestowed almost as many epithets, as Homer has given to his Jupiter. In several poems still extant he is called, *fir-glie* (the truly ingenious); *fathach* (superior in knowledge); *focal-geur* (skilled in the choice of words) &c. &c. So persuasive was his eloquence, that, united with his rank, it acquired him an almost universal ascendancy.

But it was in the field of battle that Fergus' eloquence proved of real utility. In a fine ancient heroic poem called CATH-FIN-TRAGHA, (The Battle of Fintry) Fin is often represented as calling on Fergus to animate the drooping valour of his officers, which the Bard never fails to do effectually. In this battle Oisín was beginning to yield in a single combat; which being observed by Fergus, he addressed some encouraging strains to him in a loud voice. These were heard by Oisín, and his foe fell beneath his sword (q).

Several admirable poems attributed to Fergus are still extant. We will enumerate them here.—DARGO, a poem, written on occasion of a foreign Prince of that name, invading Ireland. Dargo encountered the Fenii, and was slain by Goll, the son of Morni.—CATH-GABHRA (The Battle of Gabhra). This battle was fought by the Fenii against Cairbre, the Monarch of Ireland, whose aim in provoking it, was to suppress the formidable power of that Legion. Cairbre's life fell a sacrifice to this bold attempt. These poems abound with all the imagery, fire and glowing description of the ancient Gælic, and justify the praises bestowed on Fergus. Each poem concludes with Fergus' attestation of his being the author. Besides these, there are a

(q) O'HALLORAN. *Hist. of Irel.* vol. 1. p. 275.

PANEGYRIC on Goll, the son of Morni, and another on Ufgar. In the latter, the poet has interwoven an animating harangue to the hero, who is the subject of it, in the battle of Gabhra. The diction of these panegyrics is pure, nervous and persuasive. And to each, the name of Fergus, the Poet, son of Fin, is prefixed as author (r):

The number of Bards that flourished at this period must have been very considerable; for each Cath of the Fenii, had not only a band of music attendant on it, but also a certain number of Filidhe to rehearse their deeds, and excite them to feats of glory (s).

Diod. Siculus informs us, in his account of the Gauls, that when armies were ready to engage, if their Bards but came between them, they immediately put an end to the battle; as if their warriors were so many wild beasts, which they had charmed by the power of their songs. This extraordinary power was possessed in an eminent degree by the Irish Bards. We will select one instance from many.—In the celebrated contention for precedence between Fin and Goll, near Fin's palace, at Almhain, the attending Bards observing the engagement to grow very sharp, were apprehensive of the consequence, and determined, if possible, to cause a cessation of hostilities. To effect this, they shook the *Chain of Silence*, and flung themselves amongst the ranks, extolling the sweets of peace, and the achievements of the combatants' ancestors. Immediately both parties laying down their arms, listened with attention to the harmonious lays of their Bards; and in the end, rewarded them with precious gifts. This circumstance has been cele-

(r) For these observations on Fergus' Productions I am indebted to Mr. T. O'FLANNAGAN, (a Student of Trinity College, Dublin), the brilliancy of whose genius will, I predict, shed a lustre on some of our Bardic Remains, which he is now about to translate.

(s) O'HALLORAN.



brated in an ancient Legend called, BRUIGAN BEAG NA H' ALMUINE, in the following words (t):—*Is an fin do eirghe an Fili fir-glie fat-bach, foéal-geur, agus an deagh-fhear-duasmbar-Dana, iogbion FEARGUS, Fili Mac Fin, agus aos Ealaidbeana na Feine mar aon fris, agus do ghabhadar Duaine, agus Dreacht, agus deagh-Dbana dona Laochra fin, cum a ceosg, agus a cceannsaidhe; agus an fin do sguireadar da'n oirleach agus da'n Atchuma re cheile, agus re cantain na Filidhe do leagadar na b' airm ar lar agus do thoghbhadar na Filidhe iad, agus do ghabhadar Greim Sithe agus reitigh eatora (u).*

IV. HAVING thus groped our way through the dark ages of Paganism, we will henceforth proceed with that steady step and confident air, which a benighted traveller assumes, on observing the mists of the morning tinged with the glowing radiance of the rising sun.

(t) A copy of this poem is in the possession of the Rev. Dr. YOUNG, F. T. C. D.—A similar instance of the influence of a British Bard is thus related by DRAYTON, in his *Polyolbion*:

And, as you were most drad,
So yee (before the rest) in so great reverence had
Your Bards, which sung your deeds, that whē sterne hosts have stood
With lifted hands to strike (in their inflamed blood)
One Bard but coming in, their murd'rous swords had staid;
In his most dreadful voice as thundring Heaven had said,
Stay Britans: when he spake, his words so powreful were.

Song 6.

We find the Irish Clergy in the 11th century possessing the same influence on contending armies. O'HALLORAN'S *Hist. of Irel.* v. 2. p. 297.

(u) Through this Legend, (like *Hist. de las civiles guerras de Granada*, so honourably noticed by Bishop PERCY in his delectable *Reliques*. v. 1. p. 337) a great number of heroic songs and short poems are interspersed, to illustrate and diversify the narrative. There are still extant, several historic narratives in the Irish language, constructed in the same manner.

like

When the light of the gospel first dawned on this island, the dark mysteries of the Druids were revealed, and their whole order melted, like a vision, into air (w). But the order of the Bards continued for many succeeding ages, invariably the same (x); with this difference, however, that instead of raising pæans to false Gods, they oftentimes attuned their Harps to the praises of the Most High. Dubthach Mac Lughair, an eminent Bard, and Ard-Filea to Leogaire(y), Monarch of Ireland, who was converted to Christianity from the errors of Heathenism, “turned (says Jocelyn) (z) his poetry, which in his youth he had employed in the praises of false Gods, to a better use, and now changing his opinion and language, composed more elegant poems, to the honour of the Omnipotent God, and the praises of his Saints.” Feich, or Fiach, a Bard, who had flourished at the same period, (and had been a disciple of Dubthach) was appointed Bishop over the church of Sletty, by St. Patrick, in whose praise he wrote an hymn in Irish, which has been published with a literal translation into latin, by Colgan. In an ancient MS. called the ROMANCE OF CEARBHALL (a), we find

(w) “The last place we read of them (the Druids) in the British dominions, is Ireland, where they continued in full possession of all their ancient power till the year 432 after Christ, when St. Patrick undertook the conversion of that island.”

BORLASE'S *Ant. of Cornwall*. p. 155.

(x) BUCHANAN, speaking of the Bards, says, “many of their ancient customs yet remain; yea, there is almost nothing changed of them in Ireland, but only ceremonies and rites of religion.

Hist. of Scotl. B. 2.

(y) It was in the presence of Leogaire that St. Patrick disputed with the Druids.

(z) HARRIS'S Ed. of WARES' *Works*, v. 2. p. 126.

(a) In the possession of Col. VALLANCEY. Vide *Collect. de rebus. Hib.* No. 13. p. 37. The Grecian as well as the Irish heroes, sometimes solaced their private hours with the Harp. The delegates sent by Agamemnon to Achilles found him playing on that instrument:

Amus'd at ease, the godlike man they found,
Pleas'd with the solemn Harp's harmonious sound.
With this he soothes his angry soul, and sings
Th' immortal deeds of heroes and of kings.

POPE.

this

this passage, “ *agus ro boi Cearbhall an tan sin ag orphideadb d’ Aofar cum-
“ *tha idir anda codblai*; that is,—and at that time Cearbhall was playing
“ on his Harp, to the Almighty Aofar (God) after his first sleep.”*

Nor is it to be wondered at, that the order of the Bards should escape the fate of that of the Druids, on this great revolution in religion. For, it was through the means of the Bards only that the Prince or Chieftan could hope for immortality to his fame: Without them too, the feast, however luxuriously spread, would prove insipid (b). “ So strong was the attachment of the Celtic nations to
“ their poetry and their Bards (says the elegant Blair) (c), that amidst
“ all the changes of their governments and manners, even long after
“ the order of the Druids was extinct, and the national religion altered,
“ the Bards continued to flourish; not as a set of strolling songsters,
“ like the Greek *Aoidoi* or Rhapsodists, in Homer’s time, but as an
“ order of men highly respected in the state, and supported by a public
“ establishment. We find them, according to the testimonies of
“ Strabo and Diodorus, before the age of Augustus Cæsar; and we
“ find them remaining under the same name, and exercising the same
“ functions as of old, in Ireland, and in the north of Scotland, almost
“ down to our own times.”

(b) It was thus with the Greeks. Amongst that people there was no convivial assembly without a Bard:

I see the smoke of sacrifice aspire,
And hear, *what* *graces* *ev’ry* *feast*, the *lyre*.

Odys. b. 17.

In ancient times, no grand scene of festivity in England was complete without a Minstrel. PERCY’S *Reliques*. v. 2. p. 170.

(c) *Diff. on the Poems of Ossian.*

After

After the introduction of Christianity, some of our Bards acted in the double capacity of Bards and Clergymen (d). So late as the 13th century we find Donchad O'Daly, Abbot of Boyle, excelling all the other Bards of his time in the hymnal species of poetry (e).

Soon after St. Patrick (e) had established Christianity and his own Supremacy in this kingdom, Dubthach and Rosa, two celebrated Bards, recommended to him the examination and correction of the Irish Chronicles and Genealogies (f). But he modestly declined undertaking, singly, this arduous and honourable office, alledging in excuse, his ignorance of the antiquities of the island, and the pedigrees of the different families: however, he deemed a revision of the national records absolutely necessary, and offered his aid. At his desire, therefore, Leogaire convened a committee for this purpose at Teamor, consisting of three Kings, three Prelates, and three Senachaidhe:—the Kings were, the Monarch himself, Daire King of Ulster and Connaught, and the King of Munster; the Prelates, St. Patrick, the pious Binen, and the judicious Cairnach; and the Seanachaidhe, Dubthach, Feargus, and Rosa. This respectable committee expunged from the national records, whatever seemed improbable and doubtful, and purged them of their corrupt connections with Paganism. The records, thus purified and authenticated, were transcribed into the SEANACHAS

(d) Hence (according to MACPHERSON) they had the name *Chlére*, which is probably derived from the Latin *Clericus*. Note on *Temora*. b. 6.—The English Minstrels too were admitted to some of the inferior honors of the clerical character. Vide Notes on PERCY's *Ess. on the anc. Eng. Minst.* p. 40.

(e) O'CONOR's *Diff. on Hist. of Irel.* p. 73. and see also ARCHDALL's *Monasticon Hibernicum* (p. 602.) a late valuable accession to the stock of Irish literature.

(f) Mr. O'HALLORAN thinks that St. Patrick introduced amongst us the Roman alphabet. *Hist. of Irel.* v. 2. Lord LYTTLETON seems to be of the same opinion. *Hist. of the Life of Hen.* 2. v. 3. b. 4. The Irish character now, for a time, fell into disuse.

MORE, (or great Book of Antiquity). Of this venerable volume many copies were taken, and by the unanimous consent of the committee, intrusted to the care of the Bishops, to be by them deposited in their several churches and monasteries, for the benefit of posterity. Most of these copies were destroyed, during the ravages of the Danes and English; but still, several inestimable fragments of them are to be found in public libraries, and in the hands of the curious. Amongst these fragments are, LEABHAR-ARDAMACHA,—PSALTAIR CHAISIL,—LEABHAR GHLIN-DA-LOCH,—LEABHAR-IRSE CHLUANA-MIC-NOIS,—LEABHAR FIONTAIN CHLUANA H'AIGHNIGH,—LEABHAR DUBH MHOLAIGE,—LEABHAR GABALA, and LEABHAR NA HUAIDHOHAN-GABTHALA (g).

But the wisdom of our Apostle was not merely exercised on the records of the kingdom. He also revised and corrected the *Breith-Neithme*. It was probably at this period they were turned into prose. Several of these laws, with translations and illustrations, have been lately given to the public, by a gentleman, to whom the literary world in general, but the Irish antiquaries in particular, have many and great obligations. In a sumptuary code of those laws (which had been confirmed by Mogha Nuadhad, who was killed at the battle of Moylean A. D. 192) I find the following curious articles respecting the Bards (h).

“The lawful value of a silver bodkin to a King, or Professor, (a Bard, or Ollamh) is thirty heifers, if the same be made of refined silver.”

(g) St. Patrick, in the excess of his zeal, committed to the flames several hundred volumes, relating to the affairs of the Druids in particular, and the kingdom in general. This literary conflagration occasioned a wide chasm in our annals.

(h) *Collect. de rebus Hib.* vol. 1.

“ The lawful price of cloaths for holydays, is alike to all Airech febes, and they are to pay for the same in three gales : but if any skirmish or dispute shall happen on this payment, on the Convention days of the States, or holydays of the Ollamhs, the person found guilty of such a fray shall forfeit his Eric.”

“ The lawful value of cloathing to a Poetefs, or to the Wife of a Bard, according to the old law. If he be of long standing in the tribe, it is proper he should be made free. Three milch cows is the value of a free Poet’s cloathing and of his Wife’s : it is the same from the Chief Bard of a Flaith (petty Prince) to the Ollamh, or Poet Laureat ; and the value of their wives cloathing is the same.

“ The lawful price of the cloathing of an Ollamh, or Poet Laureat, and of the Anra, or second Poet, is five milch cows.”

Dr. Keating, after dwelling some time on the happy effects of St. Patrick’s Mission, and the miracles performed by him, takes a retrospective view of the Pagan ages, and collecting the most celebrated Bards of those times into a body, thus enumerates them chronologically, but without marking the æra in which each Bard flourished :— Amergin Glungeal ; Sean Macaighe ; Brigh Banughdar, (from whom the word *Brighe* in the Irish language is become proverbial) ; Conla Caoin Bhreathach, the famous Antiquary of the province of Connaught ; Seanchan Mac Cuil Chlaoins ; and the learned Faethna his son ; Seanchan, the son of Oiliolla ; Moran, the son of Maoin ; Feargus Fianaidhe in Kerry ; Luachra Feircheairtine, a celebrated Poet ; Neidhe, the son of Aidhna ; Aitherne, the son of Amhnas ; Feargus, a Poet of note, the son of Aithirne ; Neara, the son of Fionnchuil from Sioduibh ; Seadamus, the son of Moruinn, Fearadhach Fionnfathach, the principal author of the

WISDOM OF THE KING OF IRELAND; Fithall Feargus, a good Poet; Rosa, the son of Tirchin; and Dubthach o Lugair.

The fourth century was adorned with Torna Egeas, Olamh-Filea to Nial the Great. Several of this Bard's productions are extant, viz. a Poem beginning thus,

Dail Catha, idir Cere, an Niall; &c.

another poem asserting the pre-eminence of the Northern Line; and a few sweet lines on Relic-na-Riogh, near Cruachain, a royal cemetery (i).

A negative proof of the great reverence in which the order of the Bards was held, and of the sacredness of their persons, even in the midst of slaughter, occurs in this century. Eochaidh, the then Monarch, was defeated by Eana, King of Leinster, at the battle of Cruachan. In this engagement, Eana killed Cetmathch, Laureat Bard to the Monarch, although he fled for refuge under the shields of the Leinster troops. For this base deed, so singular and so abhorred, as to be deemed almost "a deed without a name," the ruthless King was stigmatized with the epithet *Cinfealach*, (the foul or reproachful head) which name descended to his posterity (k).

This respect for the person of the Bard we discover in Grecian story. Homer, whose works are the mirror of the age in which they were written, exemplifies it in the following address of Phemius to the vengeful Ulysses, in order to deprecate his wrath:—

(i) KEATING. O'CONOR. O'HALLORAN.—KEATING has preserved his poem on *Relic-na-Riogh*.

(k) O'HALLORAN.

O King, to mercy be thy soul inclin'd,
 And spare the *Poet's* ever gentle kind :
 A deed like this, thy future fame would wrong,
 For dear to Gods and men, is sacred song.
 Self-taught I sing, by Heav'n and Heav'n alone
 The genuine seeds of poesy are sown ;
 And, what the Gods bestow, the lofty lay
 To Gods alone, and God-like worth, we pay.
 Save then the *Poet*, and thyself reward,
 'Tis thine to merit, mine is to record (1).

The Irish Bards were deemed of so much consequence in the State, that they were sometimes accepted of as hostages. Of this, an instance presents itself to us in the next century : Aodh-Dubh, King of Munster, would not consent to the investiture of Aodh-Caomh, till he delivered up hostages to him, in order to secure to himself his own succession, or that of his son's, after his (Caomh's) decease. This was agreed to ; and Breanuin, Abbot of Clonfert, and Mac Lenin, Caomh's favourite Filea, the father of St. Colman, were delivered up as sureties to Aodh Dubh, for the performance of the covenant.

Invested with honors, wealth and power ; endowed with extraordinary privileges, which no other subjects presumed to claim ; possessed of an art, which, by soothing the mind, acquires an ascendancy over it ; respected by the Great for their learning, and revered, almost

(1) ODYSSEY, book 22. We find a beautiful instance of respect for the person of a Bard in Mr. SMITH's *Fall of Tura*, which may have a foundation in truth, or at least in tradition. " The Bard
 " with his Harp, goes, trembling, to the door. His steps are like the warrior of many years when he
 " bears, mournful, to the tomb, the son of his son. The threshold is slippery with Crigal's wandering
 " blood ; across it the aged falls. The spear of Duarma, over him is lifted ; but the dying Crigall
 " tells, *It is the Bard.*"

to adoration, by the Vulgar, for their knowledge of the secret composition, and hidden harmony of the universe,—the Bards became, in the reign of Hugh, intolerably insolent and corrupted, and their order a national grievance (m). They arrogantly demanded the golden buckle and pin, which fastened the royal robes upon the Monarch's breast, and had been for many generations the associate of the Crown (n); they lampooned the Nobility, and were guilty of several immoralities; and not only grew burthensome to the State, which munificently supported the different foundations to which they belonged, but increased so prodigiously, (the order at that time consisting of one-third of the men of Ireland!) that the mechanic arts languished from want of artificers, and agriculture from want of husbandmen. Hence the Monarch convened an Assembly of the States at Drom-Chille, in the county of Donegal, (A. D. 580) principally to expel the Bards from the kingdom, and to abolish totally the whole order. But at the intercession of St. Columba, who was summoned from Scotland to attend this Assembly, he spared the Order; but reduced its numbers, allowing only to each Provincial Prince, and to each Lord of a Cantred, one registered Ollaimh, who was sworn to employ his talents to no other purpose but the glory of the Deity,—the honor of his country—of its heroes—of its females—and of his own patron (o). On these Ollaimh,

(m) Mr. SMITH supposes that the Bards did not become licentious till after the extinction of the order of Druids. 'It was not till after the Druids became extinct, that the Bards, surviving every check under which they were held by that superior order, forfeited this high esteem, by conferring praise or censure where it was not due, as either interest swayed, or passion influenced them.'

Hist. of the Druids. p. 7.

(n) The Welch Bards also grew so insolent in their manner, and so unreasonable in their requests, that in the time of Grifudd ap Cynan, it became necessary to controul them by a law which restrained them from asking for the Prince's horse, hawk, or greyhound. Vide JONES's *Mus. and Poet. Relicks of the Welsh Bards*, a very curious work.

(o) The names of the principal families which supplied those hereditary Bards were, viz. Mac Curtin, Mac Carthy, O'Donoghue, Fitz-Gerald and O'Daly.—The latter were the hereditary Bards

of

Ollaimh, he ordained, that their patrons should settle an hereditary revenue (p). He also, by the advice of the Saint, erected new Filean Seminaries, in the nature of Universities, liberally endowing them, but limiting the number of students in each. Of these Seminaries, the reigning Monarch's chief Bard, was always, in future, to be Principal, or President (q), and to be authorized to appoint Inspectors, to examine into their state at certain periods, and to make what reforms in them he judged necessary: he also had the right of nominating the Ollaimh entertained by the Princes and Lords. These ordinances were religiously observed till the dissolution of the Monarchy (r).

Soon as those wise regulations had passed into laws, Dallan Forgail, the Monarch's Ollamh-Filea, began to exercise his newly acquired

of O'Leighlin, of Burrin: but by means of a train of fortunate circumstances, they rose to affluence and power; and instead of being retainers themselves, they entertained domestic Bards, and were visited by itinerant Minstrels. About the close of the last century, a wandering musician presented to the head of this family a *Dan* or panegyric, which the old gentleman having read, turned to the poet and said, "Friend, I admire your composition, and thank you for the honor you do me. As a reward I will give you some advice. The profession of a Bard is now but a very precarious means of subsistence: relinquish it, therefore, for a more profitable one. We, ourselves, (meaning his own family) pursued the profession only while it was attended with any emolument."

(p) Early in the Christian æra, Oliol Ollum, King of Munster, settled on Carbre Mufe, his Ollamh-Filea, the barony of Carbre, in the county of Cork, so called from him. This circumstance is alluded to by the "gently warbling DE LA COUR" in his Epistle to Lord Shannon on *Poesy, or the fine arts*. After lamenting his being obliged to remain in Ireland,

Far from the great and all poetic pow'rs.

He proceeds,

Where no encouragement attends the Muse,
Such as of old imperial Patrons use,
When pens unflatt'ring royaliz'd regard,
And met a Province for their just reward.

(q) Colleges of Poets were early established in Germany; and the Arch-Poet presided over this order of men. SELDEN'S *Honors*.

(r) KEATING. WARNER. MAC CURTIN. O'HALLORAN.

power.

power. He recommended Hugh Eigeas to Crioch Brearg, and appointed Meath Urmaol the Ard-Ollamh in the two provinces of Leinster and Munster; Seanchan he allotted to the province of Connaught, and Fírb to the province of Ulster; and nominated an Ollamh to every Prince and Chief in the kingdom (s).

St. Columba having thus saved the Bards from the royal vengeance, and procured salutary and honourable regulations, and noble establishments for their order, might have addressed them in the following well-known lines of Lucan—

You too, ye *Bards*, whom sacred raptures fire
To chaunt your heroes to your country's lyre,
Who consecrate in your immortal strain,
Brave patriot souls in righteous battle slain,
Securely now the tuneful task renew,
And nobler themes in deathless songs pursue (t).

It has been asserted by some writers, that the Bards were actually banished at this period, by a resolution of the Assembly of Drom-Chill, to Scotland, where they disseminated several of their poems, which have been since adopted by the Scots. But this was not the case. Hugh, indeed, threatened to expel the whole order from the kingdom; but he only exiled some to Dalraida, in Ulster. Now part of the western coast of Scotland is denominated Dalraida.—Hence, probably, the mistake.—“That many Irish poems (says Mr. O'Halloran “in a Letter to the author) have been preserved in Scotland, cannot be

(s) KEATING.

(t) *Pharsalia*, B. 1.

doubted;

“doubted; but by no means from a supposition that our Bards were
 “banished there. The Highlanders were descended from the great
 “houses of Ireland; thither they transmitted the laws, customs,
 “manners and language of the mother country; most of which they
 “preserve at this day. The exploits of Cucullin, Connal, Cearnach,
 “Morni, Fin, Oisín, and Osgar, were as dear to them, as to the
 “mother country, since they were the exploits of their own ancestors,
 “as well as those of Ierne, that they recorded.”

We are warranted by reason to assert, that the national music of Ireland began *to smell of the Church* in the early ages of Christianity. In the sixth century the famous monastery of Benchoir or Bangor (u), was founded, in which a perpetual full choir was kept up for many ages. It was probably about this period that choirs, and with them, the plain chant of the Greek church, were introduced into all the abbeys, monasteries and churches of note in the kingdom (w). And as in those days the Irish were remarkably observant of religious duties, their ear must have been formed by the church music which it was constantly imbibing. “The national music of a country (says a great master) (x) is good or bad, in proportion to that of its church

(u) Beanchoir, so called, says Mr. O'HALLORAN, from the melody of its music: Bein-Chor, sweet music. This gentleman asserts, that when the Abbey of Niville, in France, was founded, the wife of Pepin sent to Ireland for Doctors to instruct in Church discipline, and for *Musicians* and *Choristers* for the Church music. *Hist. of Irel.* v. 2. p. 92. The Abbey of Mungret, near Limerick, contained at one period (sometime in the 10th century) 1500 religious persons, of whom 500 were *skilled in psalmody, to serve continually in the choir.* ARCHDALL's *Mm. Hib.*

(w) The reader will find the subject of our Church music most ably treated of by my very learned and ingenious friend, Dr. LEDWICH, in No. II. of the Appendix.

(x) Dr. BURNEY. *State of Music in Germany.* vol. 1. p. 227.

service.”



service." Hence we may conclude, that at this time the Irish music began to lose its influence over the passions; for church music has nothing to do with them (y): Devotion, indeed, it warms, and opens to the religious enthusiast, the vault of Heaven.—

There let the pealing organ blow,
To the full-voic'd Quire below,
In service high, and anthems clear,
As may with sweetness, through mine ear
Dissolve me into extacies,
And bring all Heav'n before mine eyes (z).

The sciences and polite arts continued to move progressively to perfection in Ireland, till the invasion of the Danes, at which time, according to Dr. Prideaux (a), it was the prime seat of learning in Christendom. This event checked their progress. While the kingdom was torn with intestine broils, and our seas were dyed with blood, "the light of song" was eclipsed, and learning, and all the liberal arts, languished. Amongst a people solicitous about their personal safety, the cultivation of the mind is neglected. But during the usurpation of Turgeius, the Irish were compelled into ignorance. A professed enemy to learning himself, he forbade them to have their children taught to read; ordered every book that could be found, to be either torn or burned; allowed none but Danes, admission into the chapels, churches, and monasteries; and either razed to the ground, or devoted to the devouring flames, all our Theological and Filean colleges.

(y) Vide, an elegant *Diff. on Scottish Music*, prefixed to the *Poetical Remains of James I.* p. 230.

(z) MILTON'S *Penferoso*.

(a) PRIDEAUX' *Connex.* In an original Letter from Dr. SAM. JOHNSON to our venerable historian, CHARLES O'CONOR, (now lying before me) I find the following passage: "Dr. Leland begins his history too late; the ages which deserve an exact enquiry, are those times (for such times there were) when Ireland was the school of the West, the quiet habitation of sanctity and literature."

Against the professors of learning and of music too, his Goth-like fury was directed. Driven from their seminaries, and the castles of their patrons, some lay concealed in woods, some in wilds and amongst mountains, while others were led into captivity ; and the harps of the persecuted Bards, like those of the Israelites on a similar occasion (b), were unstrung, or struck to a lamentable strain in a silent valley, or beneath the shelter of a rocky cavern (c).

The Irish had just begun to breathe, after the persecution of the Danes, when the pious, the learned, and the heroic Cormac was proclaimed King of Munster. This Prince united the pontifical and regal dignities : he was at the same time, Archbishop of Cashel and King of Munster (d). He was likewise a Poet,

———— he knew

Himself to sing, and buil'd the lofty rhyme.

To his industry and genius, we owe the completion of the Psalter of Cashel, of which he thus disposes in his poetical Will :

*My Psalter which preserves the ancient Records
And Monuments of this my native Country,
Which are transcribed with great fidelity,
I leave to Ronal Cashell, to be preserved
To after times and ages yet to come (e).*

(b) Psalm 137. The exquisite charms of the passage alluded to, tempt me to transcribe it here. —“ By the waters of Babylon we sat down and wept, when we remembered thee, O Sion. As for our Harps we hanged them up, upon the trees that are therein. For they that had led us away captives, required of us then a song, and melody in our heaviness : Sing us one of the songs of Sion. How shall we sing the Lord's song, in a strange land ? If I forget thee, O Jerusalem, let my right hand forget her cunning.”

(c) “ Caverns of rocks, as well natural as artificial, have been from time immemorial, places of refuge in the time of persecution ; but most particularly in the East.”

LOUTH'S *Notes on Isaiah*, p. 27.

(d) WARNER. O'HALLORAN.

(e) This Will may be found at full length in KEATING'S *Hist. of Irel.*

Cormac had slept almost two centuries in "the narrow house," when Malachy the Second, became Monarch of Ireland. It is conjectured by Mr. O'Connor, that some time before the dissolution of the monarchy, which followed the death of this Prince, a separation took place between the arts of poetry and music. The learned writer grounds this conjecture on the disuse of the ancient lyric measure, and the multiplication of rhythmical numbers in the remains of that age. "They form a music of themselves, (he observes) independent of the air or instrumental accompaniment; such as a definitive number of syllables, harmonized by a variety of concords, correspondencies, unions and other attributes, which, being peculiar to Irish verse, cannot be expressed in any modern language. It seems to me, (he continues) that the musician must be confined in his art, had he been constrained to adapt his compositions to some of the invariable measures of the latter Bards (f)." This variation in the genius of the music, indicates a change in the manners of the people. For we have seen (to borrow the words of Dr. Brown) that music was the established vehicle of all the great principles of education: therefore a change in music must bring a change in these (g).

But the sun of science, which had been so long set, arose with added splendor on the accession of Brien Boiromh to the throne of Ireland. This great Prince repaired the ravages of the Danes, and restored tranquility to the kingdom. He re-edified the Theological and Filean Colleges; opened new Academies; erected public Libraries for the use of indigent Students; animated timid merit by well-grounded hopes; and patronized with steady zeal all Professors of the liberal Arts (h).

(f) *Diff. on Hist. of Irel.* p. 73.

(g) *Diff. on Poetry and Music.* p. 45. quarto ed.

(h) KEATING, MAC CURTIN, O'HALLORAN, WARNER.

To music he was much addicted (i). But he not only loved, but he honoured this divine art. This is in some degree evident, from the exquisite workmanship of his Harp, (delineated below), which, after having passed through a variety of hands (j), came into the possession of that munificent and truly patriotic Irishman, the Right Hon. WILLIAM CONYNNGHAM, who, in the year 1782, generously deposited it in the Museum of Trinity College, Dublin.



Sam. Walker. del.

R. Squire. fecit.

This instrument is thus accurately described by Colonel Vallancey, in the 13th Number of COLLECTANEA DE REBUS HIBERNICIS:—

“ This Harp is thirty-two inches high, and of extraordinary good
 “ workmanship : the sounding board is of oak : the arms of red-sally :
 “ the extremity of the uppermost arm in front, is capped with silver,
 extremely

(i) VALLANCEY. Brien is generally depicted in the attitude of leaning on an Harp, in allusion, it is said, to his fondness for music.

(j) The antiquity of this Harp is certainly very high ; but I cannot think that it is so high as the age of Brien. It was presented to Col. Conyngham by my worthy friend Ralph Ousley, Esq;
 of

“ extremely well wrought and chisselled : it contains a large chrystal,
 “ set in silver, and under it was another stone, now lost : the buttons,
 “ or ornamental knobs at the sides of this arm, are of silver. On the
 “ front arm, are the arms of the O'Brien family, chased in silver, viz.
 “ the bloody hand supported by lions. On the sides of the front arm,
 “ within two circles, are two Irish wolf-dogs, cut in the wood : the
 “ holes of the sounding board, where the strings entered, are neatly
 “ ornamented with scutcheons of brass, carved and gilt :—the large
 “ sounding holes have been ornamented probably with silver, as they
 “ have been the object of theft. This Harp has twenty-eight keys, and
 “ as many string holes, consequently there were as many strings.
 “ The foot-piece, or rest is broken off, and the parts to which it was
 “ joined, are very rotten. The whole bears evidence of an expert artist.”

of Limerick. The following anecdotes concerning this instrument, which appear in the *Collectanea*, p. 32. were furnished by Chevalier O'Gorman.

“ Brien Boiromh being slain in the eighty-ninth year of his age, at the close of the most memorable
 “ and renowned victory he had gained, over all the united powers of the Danes, on the plain of Clon-
 “ tarf, near Dublin, on Good Friday, in the year of our Lord 1014 ; his two sons by his second
 “ wife, viz. Tiege and Donogh, succeeded to their father as Coregnants on the throne of the two
 “ Munsters (Thomond and Desmond). Tiege being treacherously slain at the instigation of his brother
 “ Donogh, anno 1023, Donogh took upon himself the sole government of Leth-Mogha, and soon after
 “ became chief King of all Ireland ; but, after great losses and humiliations, he was dethroned by his
 “ nephew Turrlogh, son of Teige, anno 1064. He then went to Rome, to crave the remission of sins,
 “ particularly of the murder of his brother Tiege, and carried with him the Crown, Harp, and other
 “ regalia of Brien Boiromh, which he laid at the feet of the Pope. The holy Father took these pre-
 “ sents as a demonstration of a full submission of the kingdom of Ireland, and one of his successors
 “ Adrian IV. (by name Brakspeare and an Englishman) alledged this circumstance as one of the prin-
 “ cipal titles he claimed to this kingdom, in his Bull of transferment to King Henry II. These regalia
 “ were deposited in the Vatican till the reign of Henry VIII. when the Pope sent the Harp to that
 “ Monarch, with the title of *Defender of the Faith*, but kept the Crown, which was of massive gold.
 “ Henry setting no value on the Harp, gave it to the first Earl of Clanrickarde, in whose family it re-
 “ mained till the beginning of this century, when it came by a lady of the De Burgh family, into that
 “ of Mac Mahon of Clonagh, in the county of Clare, after whose death it passed into the possession of
 “ Counsellor Macnamara, of Limerick.”

Mac

Mac Leig, our Monarch's Ollamh-Filea, was a very eminent Poet. A DAN or Poem of his, on the Twelve Sons of Kennedy, Son of Lorcan, is still extant, and allowed by a very competent judge (k), to have much merit.

V. HERE there occurs an hiatus in our history, which we will occupy with AN ACCOUNT OF THE STATE OF MUSIC amongst the ANCIENT IRISH.

A musical taste, (so early do we discover it), seems to have been innate in the original inhabitants of this island, and to have gradually strengthened and refined with the progress of society. This we can only attribute to the early introduction of the Bardic order amongst them. But the study of the science of music was not long confined to that order; every hero, every virgin could touch the Harp, long ere the useful arts got foot in this country. At "the feast of shells" this instrument was handed round, and each of the company sung to it, in turn: not to be capable of sweeping it in a masterly manner, was deemed a disgrace even to royalty (l). This attention to the cultivation of the musical art, evinces a degree of refinement of manners and of soul amongst the Irish, that foreign writers, and even those of a sister country, are unwilling to allow them. "If a man, naturally rough, (observes a lively writer) becomes softened *for the time*, by

(k) Mr. T. O'FLANNAGAN. Lett. to Auth. See also O'HALLORAN's *Hist. of Irel.* v. 2. p. 304.

(l) This was the case amongst the Anglo-Saxons and the Welch. Vide PERCY's *Essay on the anc. Eng. Minst.* and S. WALKER's *transf. of Diff. de Bardis.*—In Greece, music was considered not only as an accomplishment, but as an essential part of manly education. Vide MELMOTH's *Remarks on Cicero's Essay on Old Age.* p. 185. Dub. ed. Pindar, in his 1st Olymp. Ode, describes Hiero taking down his Lyre "from the glitt'ring nail," to play on it at an entertainment. WEST's *Odes of Pindar.*

music ; if those *times* are continually renewed, habit will take place of nature, and that man's character will, to a certain degree, change (m)." So well convinced were the Grecian legislators of the softening power of music, that they employed it to counteract the effects of a steril soil, in their people. " Tous les Arcadiens (says the learned Winckelmann) étoient obligés par leurs loix d'apprendre la Musique & de l'exercer constamment jusqu' à leur trentième année. Le but de cette loi étoit *de rendre les âmes plus humaines & les mœurs plus douces.* Le législateur avoit jugé que, sans cette précaution, la dureté naturelle d'un sol montagneux auroit passé jusques dans les âmes. Le succès prouva la bonté du remède. Les Arcadiens étoient les plus polis & les plus sincères de tous les Grecs (n)." In the temples of the Egyptians and the Chinese, music was used " pour modérer & adoucir l'imagination déréglée de leur peuple (o) ;" a custom condemned by Diod. Siculus, because it served (in his opinion) to enervate the soul, as wrestling enervates the body (p). But the heroism of the Irish, through every period of their history, is an illustrious proof, that music may soften, without enervating the soul.

Now, in order to give the reader the best idea of the state of music amongst the ancient Irish, that our scanty materials will afford, it will be necessary to consider it under the following heads ; viz. 1st. The Genius of the Irish Language for musical modulation. 2d. Notation. 3d. The characteristic features and the Genera of the Irish Music. 4th. The musical Instruments of the Irish, with their progressive improvements marked out. 5th. Where and by whom the science of

(m) SHERLOCK's *Letters on several Subjects*, vol. 2. lett. 9. Mr. SMITH, in a fine train of reasoning, proves the possibility of the manners of a barbarous people being gradually softened by the prevalence of the practice of music. Vide *Diff. on Auth. of Ossian's Poems*.

(n) *L'Histoire de l'Art*, vol. 1. p. 44. See also *L'Esprit des Loix* de MONTESQUIEU, l. 4. c. 8.

(o) *Recherches philosoph. sur les Egyptiens and Chinois*.

(p) Ibid.

music was originally taught in Ireland. 6th. The War-Song. And 7th. Musical Contests.

1st. THE GENIUS OF THE IRISH LANGUAGE FOR MUSICAL MODULATION.

The music of every nation, says the eloquent Raynal, must be subservient to its language. Now it is the opinion of Vallancey, that the Irish language can be better modulated to music than any other in Europe; because, it not only possesses all the qualities *les plus convenable au chant*, which Rousseau attributes to the Italian language (q), but, by a peculiarity of its own, the harsh consonants can be ellipsed.

2d. NOTATION.

The ancient Irish had certainly no musical notation, tho' so much addicted to the study of music; but it is probable that their Bards, like the early Chinese musicians (r), had some characters which served to regulate the tones of the voice, while exercising their art. However, soon after their conversion from Paganism, the Christian clergy introduced the poetical accents of the Greeks and Latins, by which they modulated the choral part of the church service. These accents were soon after adopted by our Bards, as appears from several of their poetical compositions, subsequent to that period (s). About the eleventh century, it is thought,

(q) *Lettre sur la Musique Francoise.*

(r) *Vide Des. Geograph. de l' Empire de la Chine par DU HALDE.*

(s) This subject is handled with great ability by Mr. BEAUFORD in No. III. of the Appendix. This gentleman informs me, he lately met with a person from Connaught who understood and could sing the accents,

that the Irish had a musical notation, which they derived from the same quarter (t).

3d. THE CHARACTERISTIC FEATURES AND GENERA OF THE IRISH MUSIC.

The wildness of the ancient Irish music, carrying it beyond the reach of art, precludes the possibility of distinguishing it from the early music of other nations. Yet an ear formed in Ireland, would instantly recognize the native music of the country. To say it was composed in the Chromatic genus, is giving little satisfaction, as that, from its simplicity, is the genus in which the early songs of the Greeks and of several other nations, were composed (u). We must therefore only endeavour to describe it, as we do the Sun, by its effects.

The Irish music is, in some degree, distinguished from the music of every other nation, by an insinuating sweetness, which forces its way, irresistibly, to the heart, and there diffuses an extatic delight, that thrills through every fibre of the frame, awakens sensibility, and agitates or tranquillizes the soul. Whatever passion it may be intended to excite, it never fails to effect its purpose. It is the voice of

(t) Mr. O'Halloran informed me, that the Irish had technical terms for the Notes, but he could not furnish me with any of them. But from Mr. Beauford I obtained the Irish names of the notes for the Harp, viz. *Uan fuaighel*, (single harmony) *Fuaidhghel mor*, (great harmony) and *Fuaidghil bheag*, (little harmony). "I am not certain (says my kind informant) whether these terms relate to the notes answering to our Minum, Crotchet, and Quaver; to the movements as Adagio, Andante, and Allegro, or to different species of Counterpoint; but the Irish Harp could of itself have little Counterpoint."

(u) "The melody that pleases in one country does not equally please in another, though there are certain general principles which universally regulate it, the scale of music being the same in all countries." GREGORY'S *Comparative View*.

Nature, and will be heard (w). We speak of the music of the ancient Irish; for music, like language, the nearer we remount to its rise amongst men, the more it will be found to partake of a natural expression. And though musical notation was not known amongst the Aborigines of this island, Remains of their music have been handed down to us by tradition, in its original simplicity (x). This we owe to the fondness of the Irish for their national peculiarities: for the great Irish families, even to the last century, entertained in their houses Harpers, who were the depositaries of their best pieces of music. These remains, which we consider as classics, have obtained for Ireland the honourable title of A SCHOOL FOR MUSIC.

Perhaps the CEANAN, (or IRISH CRY, as it is commonly called) is the most ancient of those remains extant, as from frequency of use, it had the best chance of preservation. Indeed its high antiquity is unquestionable, from the circumstance of its obstinately refusing the accompaniment of a base. “No kind of base accompaniment (says

(w) “Most of the modern Italian compositions only trifle with the ear; the Welch, the Scotch and the Irish music reaches the heart.” ARMSTRONG’S *Works*, v. 2. p. 153. Nothing can argue a greater insensibility to pure melody in the English, than their disrelish for Irish music: amongst that people our best airs, so admired by foreigners, are hardly known. Sir JOHN HAWKINS, in a letter with which he honored me, says, “I know of no Irish airs so much celebrated in England as the Scotch have been, excepting that known by the vulgar name of the *Black Joke*, which I think a very fine one, but believe it to be of modern composition.” Yet, fine an air as this is, it is admired only amongst the *Canaille*, in England. The inimitable HOGARTH, in his *Rakes Progress*, (Plate 3) introduces a ragged ballad-singer squalling it to a company of harlots.

(x) This, to a sceptic in Irish history, may be a matter of surprize: but his astonishment must cease when he is reminded, that the Chinese preserved several of their ancient melodies for many ages, without the aid of musical notation; and that some of those airs which were taken down by Father Pereira while a musician sang them, and are given by DU HALDE, *ont* (as that author remarks) *de quoi plaire même aux oreilles Européens.* *Desc. Geog. de l’Emp. de la Chine par DU HALDE.*

Dr. Burney) was known to the ancients." Each province had a *Ceanan*, differing from those of the other provinces according to the genius of the people inhabiting each (y).

The ancient Irish cultivated three species of musical composition, answering to the three musical modes (z) which the Greeks borrowed from the Egyptians. These were, the *Gollttraidheacht*, the *Geanttraidheacht* and the *Suanttraidheacht*.

The *GOLLTTRAIÐHEACHT* was adapted to festive entertainments, either to elevate the soul to martial action, or excite therein the more humane dispositions to Love, Mirth, and Dance. This is probably the species which Selden calls the *sprightly Phrygian*, to which, he says, the Irish were wholly inclined (a).

The *GEANTTRAIÐHEACHT* included the dolorous, wherein was lamented, the loss of active virtue, in the decease of great men, or the bad fortune of unsuccessful heroes, once the ornaments of society. After the invasion of the English, the Irish were very much confined to this species of music, for reasons which will appear elsewhere.

The *SUANTTRAIÐHEACHT* was intended for composing the soul to rest, and suspending the mental labours which might succeed the corporal toils of the day.

(y) Mr. BEAUFORD thinks that the *Ceanan* (perhaps more properly the *Gol*) is so old as the 9th century, which is probably too modern an æra for it. Yet it is an æra, much earlier than the Lowland Scots pretend to give their most ancient music. Mr. PINKERTON seems to think, that not one of the Scottish popular airs is so ancient as anno 1548. Vide *Diff. on the Comic Ballad*, prefixed to *Select Scottish Ballads*. v. 2.

(z) The Scots too have three species of music, viz. *Marchal*, *Pastoral*, and *Festive*. Vide *Encyclop. Brit. Art. Music*.

(a) Notes on DRAYTON *Polyolb.* Song 6.

Mr. O'Connor (in a letter now before me (b), which I have followed in the above explanation of the nature of our musical modes) observes, " In every concert the ABHRAM or song, accompanied the instrumental music, and the Ode was invariably adapted to the species intended; whether the heroic, the dolorous, or the somniferous. By this loose description, (continues the learned Historian) you find that our ancients in Ireland were far from being strangers to the powers of harmonized sound, in directing, as well as exciting, the human passions. Sounds were therefore cultivated and modified, so as to produce extraordinary civil and political effects, no the minds of men whom we account barbarous, because, they held no intellectual commerce with the more polished people of Greece and Rome."

4th. THE MUSICAL INSTRUMENTS OF THE IRISH, WITH THEIR PROGRESSIVE IMPROVEMENTS.

The HARP deserves the first place. Of this instrument the Irish had four species, viz. 1. Clar-seh, or Clar-seach. 2. Keirnine. 3. Cionar Cruit. 4. Creamhtine Cruit.

1st. The CLAR-SEH or CLAR-SEACH, commonly denominated the IRISH HARP, is of so remote antiquity in this country, that Vin. Gallilei (c) does Jubal (d) the injustice to ascribe the invention of it to the Irish. But though the Irish did not invent this instrument, they

(b) To the Rev. Mr. Archdall.

(c) HAWKINS' *Hist. of Music*. v. 3.

(d) A grave writer, ludicrously enough, calls Jubal, Father of the Fiddlers.—Then he proceeds to tell us, that he was the inventor of musical instruments, as the harp and organ. Vide T. ELLWOODS' *Sacred Hist.* p. 8.

enjoyed the use of it much earlier than any of the other western nations. "The Clar-feach (says Mr. O'Connor) was introduced hither by "the Celto-Phœnician colony called Milesians, which arrived from "Spain before the Christian Æra (e)." This assertion of the venerable historian it would not be safe to controvert; nor do we mean to attempt to controvert it: to his authority we are ever willing to yield. However, having no system to support, and being desirous to let in light on my subject from any quarter whence I think a pure stream might proceed, I received most thankfully from my learned friend Dr. Ledwich, *INQUIRIES CONCERNING THE ANCIENT IRISH HARP*, in which he brings down the introduction of this instrument into Ireland, to a period much later than the invasion of the Milesians. To these Inquiries I assigned a place No. I. in my Appendix; and to them I will refer the musical antiquary. At the same time, I will promise the mathematical reader much satisfaction, from the perusal of an *ESSAY ON THE CONSTRUCTION AND CAPABILITY OF THE IRISH HARP, IN ITS PRISTINE AND PRESENT STATE*, by the ingenious Mr. Beauford, which stands No. VIII. in my Appendix.

Committing the discussion of the antiquity and powers of our Harp to those gentlemen, I will proceed to shew, that it passed from this kingdom into the neighbouring nations.

Caradoc affirms, that the Welch had this instrument from the Irish (f). This some writers will not admit, because the Welch do not, like the Irish, string their Harp with brass chords. But the Welch

(e) Lett. to Auth.

(f) WYNNE'S *Hist. of Wales*, p. 159. The Harp has fallen into disuse in Wales, as well as in Ireland. A late traveller says, that the only Harp he heard in the principality, was at Cegway. *A Gent. Tour in Wales*, p. 160.

Harp has not been always strung with gut. It appears from the first Book of THE INTRODUCTION OF KNOWLEDGE, published by Borde, a Welch poet, A. D. 1542, that the Welch Harp, at that period, was strung with horse-hair.—

For my Harp is made of a good mare's skyn
The *srynges* be of *horse beare*, it maketh a good dyn.

Now it is very probable, that the first innovation which the Welch made in the stringing of the Harp, on their receiving it from this country, was the substituting hair for wire. But Vallancey brings an argument in support of Caradoc's assertion, that must bear down every rising doubt. "The Irish *Teadbloin*, pronounced Tealoin or Telin, is certainly the etymon of the Welsh *Teylin*, a Harp: a word I can find no derivation of, in that language; and I think, proves from whence they borrowed both the instrument, and its name (g)."

If it be allowed that the Harp was in use among the ancient Caledonians, it can hardly be denied that they borrowed it from the Irish. The same passion for harsh warlike-music which induced them to adopt the bagpipe of the Romans, would urge them to reject with scorn, the melting Cythara of that adventurous people. "Probably the Highland music, (says Mr. Robertson) (h) was at first, as in all rude nations, chiefly of a warlike kind; and the Harp may have only been introduced in the course of a barbarous civilization." This conjecture is supported by Maitland: "The Harp, it is said, was anciently in use among the Gäel; if ever it was, I am of opinion it could not be long;

(g) *Collect. de rebus Hib.* No. 13. p. 36.

(h) *Inquiry into the fine Arts.* v. 1.

for that being an instrument only fit for the chamber, its soft strains were ill adapted to the martial genius of so fierce a people as our ancestors; whose delight being in war, (continues the historian) they would naturally chuse the bagpipe (i), as more suitable to the field, and their warlike inclinations; for the music of the Harp was an entertainment only fit for the effeminate and voluptuous (k).” Let us then suppose, and surely there are good grounds for the supposition, that the Harp, an instrument always found in the armies of the ancient Irish, was introduced amongst the Gäel (or ancient Scots) soon after an intercourse took place between the two nations; at least, when the ferocity of the latter, was a little tempered by their connexion with the former. In fact, the Scots have never affected extraordinary skill on the Harp: so sensible were they of their inferiority to the Irish, in the practical knowledge of this instrument, that their Princes and Nobility were content to invite Harpers from this kingdom, to serve them in the capacity of chief Musician (l). These Harpers generally reposed in the chambers of their patrons, in order, we presume, to tranquilize their minds, when disturbed with the visions of the night; or to lull them to rest with their melting strains, for they best knew,

That opiate charm which lulls corporeal sense (m).

2d. KEIR -

(i) It is very extraordinary, that the bagpipe, the favourite martial instrument of the Scots, is neither mentioned nor alluded to in the *Erse Poems* published by Mr. Macpherson.

(k) *Hist. of Scotland.*

(l) Ethodius, the twenty-fifth King of Scotland, was killed by an Irish Harper, who lay in his bed-chamber. BUCHANAN. Even in modern days, Irish Harpers are favourably received, and munificently rewarded by the Scots. Vide *Anec. of O’Kane*, the famous Irish Harper, in BOSWELL’S entertaining *Journal of a Tour to the Hebrides*. p. 393. Dub. ed.

(m) MASON’S *Carabacus*. We find the Caliph’s Minstrel’s similarly employed in THOMPSON’S *Castle of Indolence*:

When



2d. KEIRNINE. This word is translated by Vallancey, a small Harp. Perhaps this instrument was sacred to Karneios or Apollo, (whence *Granneus*, an Irish name for our favourite Deity) and borne by the Dancers at the Kearnaire, or sacrifice to that Deity (n). In Arabic, *keren* implies the rays of the Sun, with which the Poets tell us, Apollo's lute was always strung. These rays or beams are called in poetry, Apollo's *golden hair*. Thus Shakespeare:

As sweet and musical
As bright Apollo's lute strung with his hair. (o)

The Keirnine, according to Vallancey, was the Kanun of the Persians, a species of Dulcimer, Harp or Sackbut, the strings of which, from fifty to sixty in number, rest upon two bridges, and are touched with both hands, without making use of any kind of plectrum or bow. As this conjecture rests solely on etymological authority, we shall not pretend to say how far it is to be depended on.

When sleep was coy, the *Bards* in waiting there,
Cheer'd the lone midnight with the muse's lore;
Composing music bade his dreams be fair,
And music lends new gladness to the morning air.

Bishop GROSTHEAD informs us, that

Next hys chamber, besyde hys study,
Hys Harper's chamber was fast the by:

Because

The virtue of the Harp, through skill and right,
Wyll destroye the *sendys* might.

(n) *Collect. de rebus Hib.* No. 12. p. 528.

(o) *Loves Labour Lost.* Act. 4.

3. The CIONAR CRUIT had ten strings, and was played on with a bow or plectrum (p). As no drawing of this instrument has reached us, we can only suppose it resembled the Hashur of the Hebrews, of which such frequent mention is made in the Psalms by the name of the ten-stringed instrument. "It is a good thing to give thanks unto the Lord, and to sing praises unto thy name, O most High—upon *an instrument of ten strings*, and upon the psaltery." According to Don Calmet, the figure of the Hashur was pretty nearly that of the capital Delta [Δ] of the Greeks (q), which bears some resemblance to the form of our Clarsach.—In the Cionar Cruit, we have the Canora Cythara of the Latins of the middle Ages, and the origin of the modern Guitar.

4. The CREAMTHINE CRUIT was the Crwth of the Welch. It contained six strings, four only, however, could be termed symphonic, and these were stretched over a flat bridge, on a finger board: the two lower strings projected beyond the finger board, and were not touched by the bow or plectrum, but occasionally with the thumb, as a base accompaniment to the notes founded on the other strings (r). This instrument—the parent of the violin—was used as a tenor accompaniment to the Harp at feasts and convivial meetings: "Creamhtine" "Crut or Cream Crutin, by the name (says Vallancey) imports the Harp" " (or Cruit) used at potations or carousals; whence Creamh-nual a noisy" "drunken company (s)". The Viol in the times of early music in France, was similarly employed. Thus an old French Poet—

(p) BEAUFORD. *Lett. to Auth.*

(q) *Dict. of the Bible.*

(r) BEAUFORD. *Lett. to Auth.*

(s) *Collect. de rebus Hib.* No. 13. p. 35.

Quand les tables otées furent
 Cil juleour in pies esturent
 S' ont viols & harpes prises
 Chançons, fons, vers et reprises
 Et de gestes, chanté nos ont (t).

Colonel Vallancey disputes with Mr. Barrington and Mr. Evans, the claim of the Welch to the origin of the Crwth (u); in fact, two of their own historians confess, that Gruffydh ap Conan brought it over into Wales from this kingdom. The Colonel is even inclined to rob them of the invention of playing on this instrument with the bow. "I believe the only honour they can have, (says he) is the invention of playing on this instrument with the bow: yet this seems to have been known to the Irish also, for in our common Lexicons we find Cruit, a Harp, a Fiddle, a Crowder (w)."

But the Welch were not the only people who, we imagine, borrowed the Crwth from the Irish: Our neighbours the Scots were in all probability under the same obligation to us, though a trace of that instrument cannot be found in any of their historians (x). The ingenious and learned Mr. Barrington informs us, that there is a representation of an instrument, which bears an exact resemblance to the Welsh Crwth, amongst the outside ornaments of the Abbey of Melross.

(t) BURNEY'S *Hist. of Music*, v. 2.

(u) *Collect. de rebus Hib.* No. 13.

(w) *Ibid.*

(x) As it is not denied that the Creamhtine Cruit was the parent of the violin, it only remains to be admitted, that the Scots borrowed this instrument from the Irish, in order to account for the Violin being in such general use in the Western Isles. MARTYN, speaking of the inhabitants of the Isle of Lewis, says, "They are great lovers of music; and when I was there, they gave an account of eighteen men who could play on the violin pretty well, without being taught." *Descript. of the Western Islands of Scotland*, p. 14. This entertaining traveller found players on the violin in almost every isle he visited.

in Scotland, which, to the best of his recollection, is supposed to have been built about the time of Edward the Second (y). From an inscription on this Abbey, (which was founded A. D. 1136) it appears that the architect was a Parisian; who, it is natural to suppose, borrowed his ornaments from his own country (z). Perhaps, then, Mr. Barrington has mistaken a French Viol for a Crwth? As a French Viol is not unlike a Crwth, it might beguile the sudden view of a Welchman. But however that may be, as the Scots had little intercourse with the Welch, but frequent with the Irish, it is more consonant with reason to suppose, they derived the Crwth from the latter than from the former.

There are some old Irish airs still extant, which appear to have been constructed for the Creamthine Cruit.

The BAGPIPE is certainly an instrument of high antiquity in Ireland, and mentioned by several of our historians under different names. Mr. O'Connor informs us, that one of the instruments in use amongst the Scots or ancient Irish, was the ADHARCAIDH CUIL (a), that is, a collection of pipes with a bag, or rather, a musical bag. He also informs us, that the Rinkey or field dance, of the ancient Irish, was governed by the CUISLEY CIVIL (b), perhaps a more simple kind of Bagpipe than the former; which he considers as having been most fit for the purpose, as it was a loud instrument, and confined to a bare octave. In the description of the Hall of Tamar, (translated from an ancient MS. and published in the 12th No. of COLLECT. DE

(y) *Arch.* v. 3.

(z) *PENNANT'S Tour in Scotland.* v. 3. p. 266.

(a) *Diff. on Hist. of Irel.* p. 71.

(b) *Lett. to Auth.*

REBUS HIB.) we find a place allotted for the Cuißlinnaigh; a word which, etymologically considered, evidently implies Bagpipers. At this day the Pipers call their bellows, *bollog na Cuißli*, the bellows of the Cuißli, or veins of the arm on the inside, at the first joint; and as this joint on the outside is denominated Ullan or Uilean (i. e. Elbow), Vallancey concludes that Ullan Pipes and Cuißli Pipes are one and the same. In Ullan Pipes we have, perhaps, the woollen Bagpipe of Shakespear, to which he attributes an extraordinary effect (c).

But let us endeavour to investigate the antiquity of the Bagpipe amongst the Irish:—The invention of this instrument has been given to the Danes (d). This opinion we cannot implicitly assent to; nor can we safely controvert it, for the Bagpipe has been lately found amongst an uncivilized people (e), who never had any connection with the Europeans, consequently with them it must be an original instrument—and why not with the Danes? But there appears on a fine basso relievo of Grecian sculpture now in Rome, a man playing on an instrument exactly resembling the ancient Highland Bagpipe, which seems to evince its Grecian origin (f). Now Mr. Pennant has determined, by means of an antique found at Richborough in Kent (g), the introduc-

(c) And others, when the bagpipe sings i' th' nose

Cannot contain their urine.

Merch. of Ven. Act 4. Sc. 1.

A late learned and ingenious commentator on Shakespear, reads *swol'n* for *woollen* bagpipe. Vide MASON'S *Comm. on the last Ed. of Shakespear's Plays*. This may be the right reading, but we are not certain that it is: it does not, therefore, preclude conjecture. Mr. Ritson restores the original reading.—*Remarks on Text and Notes of the last Edition of Shakespear*. p. 54.

(d) PENNANT'S *Tour in Scot.* v. 2. p. 302.

(e) M. SONNERAT informs us, that the *Tourti* of the East Indians is a species of Bagpipe, *qui fait l'effet du boffon*. Vide *Voyage aux Indes orientales, et a la Chine*.

(f) BURNEY. PENNANT.

(g) *Tour in Scotland*. v. 3. Additions. p. 33. MONTFAUÇON speaks of the antiquity of the Bagpipe, and seems to think it is alluded to in some verses attributed to Virgil. *Tom.* 3. p. 188. *Supplmt. l'Antiq. expliquée*. See also Appendix No. IV.

tion

tion of the Bagpipe by the Romans (who owed every thing to the Grecians) into Britain, at a very early, but at an uncertain period. It is therefore very probable, as the ingenious traveller observes, that the Danes borrowed the Bagpipe from the Caledonians, with whom they had such frequent intercourse. The ancient writers indeed prove, that the Northern nations were animated by the Clangor tubarum (h), but are profoundly silent with respect to the instrument in question.

We cannot find that the Bagpipe was indigenous to the Irish. To the Caledonians, we believe, they must be content to owe it. We got it, as it were, in exchange for the Harp. The early history of this instrument in Scotland, is enveloped in the mist that hangs over the dark ages. According to Aristides Quintilianus, it prevailed in the very first times in the Highlands of Scotland. The genius of the Highlanders seems to favour this opinion. Ever a warlike people, ardent in the field of battle, and impatient of control in times of peace, the sound of the Bagpipe must have been peculiarly grateful to their ear. Hence their hasty adoption of it, on its introduction amongst them by the Romans. A Scottish writer speaking of this instrument, says, "it is the voice of uproar and misrule, and the music calculated for it, seems to be that of real nature and of rude passion (i)." Even in very late times, the Scots used.

(h) Sir WILLIAM HAMILTON describes an instrument found in the ruins of Pompeii, which he thinks was intended to produce a spirited Clangor Tubarum. *Arch.* v. 4. p. 161.

(i) ROBERTSON. *Inquiry into the Fine Arts*. v. 1. The learned author of the *Divine Legation* tells an humorous story of a Scotch Piper, which reflects little honor on the music of his instrument.—
 "As a Scotch Bagpiper was traversing the mountains of Ulster, he was one evening encountered by a
 "hunger-starv'd Irish wolf. In this distress, the poor man could think of nothing better than to
 "open his wallet, and try the effects of his hospitality: he did so, and the savage swallowed all that
 "was thrown him with so improving a voracity, as if his appetite was but just coming to him. The
 "whole stock of provision, you may be sure, was soon spent, and now, his only recourse was to
 "the



used the Bagpipe to rouse their courage to battle, to alarm them when secure, and to collect them when scattered (k); purposes, to which they taught the Irish to apply it. The music of the Irish Kerns, in the reign of Edward the Third, was the Bagpipe, which, as Aulus Gellius informs us, was also that of the Lacedemonians (l).

Though the Bagpipe was the solace of the Scotch Chieftain (m), and though the Scotch Piper received his musical education in a College of Pipers (n), yet this instrument never received any considerable improvements from the Scots. It was reserved for the Irish to take it from the mouth (o), and to give it its present complicated form;

“ the virtue of the Bagpipe; which the monster no sooner heard, than he took to the mountains with the same precipitation that he had come down. The poor Piper could not so perfectly enjoy his deliverance, but that, with an angry look at parting, he shook his head, and said, *Ay! are these, your tricks? Had I known your humour, you should have had your music before supper.*”——

Remarks on sev. occasion. Reflect.

(k) PENNANT'S *Tour in Scot.* v. 1. p. 195. James Reid, who had acted as Piper to a rebel regiment in the rebellion 1745, suffered death at York on the 15th of November, 1746, as a rebel. On his trial it was alledged in his defence, that he had not carried arms. But the Court observed, *that a Highland regiment never marched without a Piper*, and therefore his Bagpipe, in the eye of the law, was an instrument of war, *Scots Mag.* v. 8. p. 543.

(l) SMITH'S *Hist. of Cork.* v. 2. p. 43. See also HORNIIUS' *Geo.*

(m) Every morning, in peaceable times, the Piper played under the Chieftain's window, strutting, with stately step, backwards and forwards; and at meal-times, he regaled him and his guests. *Vide Essay on Influ. of Poet. and Mus. on the High.* *Vide also JOHNSON'S Journ. to the West. Is.* p. 165. *Dub. ed.*

(n) *Ibid.* George Mackie, the reformer of the Lowland Bagpipes, is said to have attended seven years in a College of Bagpipers in Skie. *Ency. Brit.* Art. BAGPIPE.

(o) “ The oldest (Bagpipes) are played with the mouth, the loudest and most ear-piercing of any wind-music; the others, played with the fingers only, are of Irish origin.” PENNANT'S *Tour in Scot.* v. 1. p. 195. In an ancient painting discovered by STRUTT, there is a posture master standing upon the shoulders of a man, playing on the Bagpipe with his mouth. *Man. and Cust. of the Eng.*

Having consulted Dr. BURNET on some musical points, that gentleman, with the liberality of sentiment which ever characterizes the finished scholar, most politely afforded me his aid, though in-

tending



form ; that is, two short drones and a long one, with a chanter, all of which are filled by a pair of small bellows, inflated by a compressive motion of the arm : the chanter has eight holes, beginning with the lower *D* in the treble ; the short drones sound in unison to the fundamental *E*, and the large drone an octave below it. The Bagpipe did not long retain its original form amongst the Irish, for the chord of drones which they gave it, is supposed to have been the *chorus* of Cambrensis. Being constructed in the chromatic system, it is the only instrument since the disuse of the Harp, on which the native Irish music (all of which is in that system) can be played to advantage.

The Bagpipe has been always obliged to yield, in point of consequence, amongst the Irish, to the Harp ; but it has ever been a favourite instrument of the vulgar (p). Nor has it been held in more than ordinary

tending to treat of my subject in his *General History of Music*. That part of his letter which relates to our Bagpipe is so apposite, and so curious, that I must beg his excuse for presuming to transcribe it here.—“ Of the antiquity of your Bagpipe I have little evidence. There is a drawing in my first vol. copied from a piece of ancient *Greek* sculpture, which shews the common kind of Scots Bagpipe to be of very high antiquity : but that at present in use in Ireland, is an improved Bagpipe, on which I have heard some of the natives play very well in *two parts* without the drone, which I believe is never attempted in Scotland. The tone of the lower notes resembles that of a Hautbois and Clarinet, and the high notes that of a German Flute ; and the whole scale, of one I heard lately, was very well in tune, which has never been the case of any Scots Bagpipe that I have yet heard.”

(p) The Bagpipe still continues to be a favourite instrument with the lower class of people in Ireland. An anonymous traveller, in his account of an excursion through this country in the year 1751, (*Vide Gent. Mag.* vol. 21. p. 466.) says, “ Every village has a Bagpiper, who, every fine evening, after working hours, collects all the young men and maids in the village about him, where they dance most cheerfully ; and it is really a very pleasing entertainment to see the expressive, though awkward attempts of nature, to recommend themselves to the opposite sex.” Mr. DERRICK in his *Letters* tells a story to our purpose. (*Lett.* 12. vol. 1). He and his fellow traveller being driven by a shower of rain into a hut near Killarney, entered into conversation with their hosts, a poor old couple—“ We asked the woman (says he) how she intended to support her family, Some of them, she answered; as they grow up, shall go out to service, and one or two help me, in and about my grounds.”

ordinary estimation by other nations. Pan, the meanest of the Grecian Deities, is often represented as playing on it (q). It rose into fashion in Italy in the days of Nero (r), who was himself an admirable performer on it; but after his decease, it was again committed to the hands of the vulgar, where it has continued in that country ever since. Boccaccio, in his admirable account of the Plague of Florence, (A. D. 1348) (s), acquaints us, that the ladies and gentlemen who retired from the city, and are the relaters of the tales in the DECAMERONE, among other recreations in the intervals of their discourses, intermixed music, several of them playing on the lute and viol; but the *Cornamusa* (or Bagpipe) he gives to Tindarus, a domestic of one of the ladies. “Dove con freschissimi

“ grounds at home : as for Donough, my eldest boy, who was blinded by the small-pox, we have
 “ got a man to teach him the Bagpipes, with which and begging, there is no fear, under God, but
 “ he may get an honest livelihood, and live very comfortably : at any rate, it is better than being
 “ a forry tradesman.”

(q) MAROT, in his *Eglogue au roy souz le noms de Pan et Robin*, makes mention of the *musette* of Pan.

(r) A figure of the Utricularius or Bagpipe is preserved on one of Nero's Coins. Instead of a Bagpipe, WALLER puts an Harp into Nero's hands, while he is enjoying the conflagration of Rome. Vide Verses *On my Lady Isabella playing on the Lute*.

(s) *Giorn.* 7. *Novel.* 10. At this day it is in use amongst the Abruzzese, and the itinerant performers, who play at Christmas in the streets of Rome and Naples. SWINBURNE'S *Travels in the Two Sicilies*, vol. 1. It is also found in several of the Italian and Grecian Isles.—Shakespear (with his usual attention to *costume*) introduces a company of Bagpipers, playing, by Cassio's direction, before Othello's palace, in the Isle of Cyprus; and makes his clown exercise his wit on them and their instruments : (*Othello*. Act. 3. Sc. 1.)

Clown. Why, masters, have your instruments been in Naples, that they speak i' th' nose thus ?

Mus. How, Sir, how !

Clown. Are these, I pray you, wind instruments ?

Mus. Ay, marry are they, Sir.

Clown. O thereby hangs a tail.

Mus. Whereby hangs a tail, Sir ?

Clown. Marry, Sir, by many a wind instrument that I know, &c.

“ vini,

“ vini, e con confetti la fatica del picciol cammin cacciata via, intorno
 “ della bella fontana di presente furono in sul danzare, quando al suono
 “ della cornamusa di Tindaro, e quando d' altri fuoni carolando.”

Chaucer, in characterising his Miller, says,

A *Baggepipe* well couth he blowe and founē (t).

The author of HUDIBRAS seems to have entertained a very despicable opinion of this instrument :

Then Bagpipes of the loudest drones,
 With snuffling, broken winded tones,
 Whose blasts of air in pockets shut
 Sound filthier than from the gut,
 And make a viler noise than swine
 In windy weather, when they whine (u).

However the Bagpipe, in the hands of a good performer, is not unworthy the ear of royalty (w). We have found the refined Cam-

(t) *Miller's Tale*.

(u) *Hudib.* Part. 2. Cant. 2. BUTLER seems, in this passage, to have had the Lincolnshire Bagpipe in his mind, of which SHAKESPEARE makes ludicrous mention, in the *First Part of Hen.* 4th.

Fal. 'Sblood, I am as melancholy as a gib-cat, or a lugg'd bear.

P. Hen. Or an old lion, or a lover's lute.

Fal. Yea, or the *drone of a Lincolnshire Bagpipe*.

The Bagpipe was formerly a pastoral instrument in England. The Shepherd whom Alfred visits in disguise, declares, that his

———— *Bagpipes shall*

Sound sweetly once a year

in praise of his “ renowned King.” EVANS' *Old Ballads*. v. 1. No. 3. and SPENSER's Perigot played on that instrument ; (*Shepherd's Calendar* : August) as did also his Colin Clout. *Fairy Queen*. B. 6. ch. 10. l. 18.

(w) I have been informed that George II. was so much delighted with the performance of an Irish gentleman on the Bagpipes, that he ordered a medal to be struck for him.

brensis admiring its music, though neglecting, or purposely avoiding, to mention its name.

KORN in the British, (says Mr. Pegge) is an horn, but in the Irish, a drinking cup (x). But, with all due deference to the opinion of that learned gentleman, we must observe, that the CEARN or CORN of the Irish, was held by them in a more respectable light. It was used as a mark of religion and sanctity, and was often dedicated to certain Deities, and hung upon the *creann naombtha*, or holy trees of the groves (y). As this instrument was sacred to Ana, or Anu, an inferior Irish Deity, who presided over the produce of the Earth and Waters (z), and whose name it sometimes bore, it was usually, in the days of Paganism, to be found chained to a stone at almost every spring. Each Sub-Druid constantly wore an ANU, of which, it is probable, he made a musical use in religious ceremonies; or carried it for a summoning, or perhaps, a martial purpose (a).

In the early ages of Christianity, it is likely, that the Corn received a more elegant form and finishing, and was sometimes used as a pledge in transferring inheritances, as in England (b). Of this nature was the

(x) *Arch.* v. 3. p. 8.

(y) *Collect. de rebus Hib.* No. 13.

(z) Our Anu, and the Anaitis of the Scots, seem to be one and the same Deity. Vide BOSWELL'S *Journal of a Tour to the Hebrides*. p. 263 to 268. Dub. ed.

(a) Amongst the Hebrews the Horn was used in religious ceremonies: It was the office of the sons of Heman, the Levite, "to lift up the Horn." *Chr.* i. ch. 25. v. 5. The sacred trumpet was always blown in the field of battle by the British Druids, either to collect the scattered forces, or awake the martial fury of the troops. This custom probably passed down from the Druids to the Christian Clergy. It appears from a passage in GIRALD. CAMBRENSIS' *Top.* (p. 747) that St. Patrick wore an Horn, which was deemed sacred, and was only to be blown by himself. Giraldus has accompanied this relation with a tale rather too ludicrous for insertion.

(b) Vide *Archæol.* vol. 3. Nos. 1. 2. 3. 4. 5 and 7.

Charter Horn, lately presented to Trinity College, Dublin, by Thomas Kavanagh, Esq; of Ballyborris, in the county of Carlow; and is now deposited in the Museum of that learned Seminary. A description and a fine engraving of this Horn, may be found in the thirteenth Number of *COLLECTANEA DE REBUS HIBERNICIS*, page 26.

The ancient Irish had various kinds of TRUMPETS, viz. Stuic or Stoc, Buabhall, Beann, Adharc, Dudag, Corna and Gall-trompa.

The STUIC or STOC, was a brazen tube, with a mouth-hole on one side, so large, that no musical note could be produced from it. This instrument was used as a Speaking Trumpet on the tops of our round towers, to assemble congregations, to proclaim new moons, quarters, and all other festivals (c). Nor is it unlikely, that this office was performed by the Sub-Druids. Amongst the Hebrews we find the Levites, (an inferior order of the priesthood) alone employed to blow the Trumpets, whether in peace or in war: "And the sons of Aaron, the Priests, shall blow with the Trumpets: and they shall be to you for an ordinance for ever, throughout your generations (d)." The instrument in question, is thus described by Mr. O'Halloran, in one of his Letters to the Author. "It is formed somewhat like a cow's horn, but several
 " much larger. In its concave part is an opening from end to end.
 " I never saw a mouth-piece to any of them; so that how they could
 " divide sound, now remains a mystery—probably there might have
 " been some slider to confine and collect the sound."—This conjecture is equally specious and ingenious; but supposing the Stoc to have been only a Speaking Trumpet, it is not necessary to supply it with a slider. Several Stocs have been lately found in our bogs: the

(c) *Collect. de rebus Hib.* No. 13.

(d) *Numb.* Ch. 10. v. 8.

figure of that represented in the Trophy, was taken from one in Trinity College, Dublin. (e)

Exact descriptions of the BUABHALL, the BEANN and the ADHARC, are not to be found; however, we may venture to suppose, that they resembled, or were rather different names for the CORNA, or BUGLE-HORN, which was winded at the hunting matches of the ancient Irish, or sounded in the field of battle, to animate the troops and drown the cries of the dying (f). Dante has given us a sublime idea of the sound of this instrument in the 31st Canto of his *INFERNO*.

Ma io sentì sonare un' alto Corno,
Tanto ch' avrebbe ogni tuon fatto fioco,
Che contra se la sua via feguitando
Dirizzò gli occhi miei tutti ad un loco :
Dopo la dolorosa rotta, quando
Carlo Magno perdè la santa gesta,
Non sonò sì terribilmente Orlando.

(e) Dr. MOLYNEUX, in his *Nat. Hist. of Irel.* has given the figure of a Stoc, which differs from the one mentioned in the text, in having two rings near the small end to suspend it by. The present Earl of Drogheda has one with four brass pins or spikes within the mouth, or greatest end, seemingly to hold fast a second joint, that terminated, probably, in the form of our speaking trumpets. *Collect. de rebus Hib.* No. 13. p. 47.

(f) Mr. O'CONNOR informs me, that the ancient Irish armies had battle Horns, a kind of domestic Trumpet in every battalion, with notes peculiar to the different battalions for the more precise knowledge of the duty required of each. This was formerly the case in Scotland. FROESSART in describing the battle of Otterburn, between Percy and Douglas, tells us, that the Scotchmen had their Horns, which they blew in different notes.—It is no wild conjecture, that with us, as with the Greeks, before the use of Trumpets was known in our armies, it was the business of those herald Bards who had Stentoric lungs, to sound with the voice, the alarm, and call the squadrons together. *Iliad.* b. 5.—This, as well as making proclamations at tournaments, was one of the offices of the herald Minstrels amongst the Normans. BURNES's *Hist. of Mus.* v. 2.

But now the *Trumpet*, terrible afar,
 Pour'd thro' the Stygian world the blast of war;
 Not Roland's *horn* in Roncesvalles field,
 Startled the air with half so loud a strain,
 When Gallia's Heroes press'd the bloody plain,
 And Charlemagne resign'd the lily shield (g).

BOYD.

The construction of the Corna was extremely simple. Its form, as well as that of the Stoc, is offered us in the cow's horn, of which it was formerly made (h); latterly, when the mechanic arts got foot in this country, it was constructed of brass, but the original form was preserved.—Our Corna and the *crooked Cornet* of Pliny, were perhaps one and the same instrument (i).

But the Irish Corna was not entirely devoted to martial purposes. In the heroic ages, our ancestors quaffed Meadh (k) out of them, as

(g) This wonderful Horn is noticed by ARIOSTO, CERVANTES, and SPENSER.—BACON accounts for the loudness of the Hunter's Horn. *Nat. Hist.* cent. 2. p. 37.

(h) The Corna which appears in the Trophy, and which is now in my possession, is simply a cow's horn, with a wooden mouth-piece. It formerly belonged to the White Boys, and was blown on many a mutinous occasion.—I am confidently assured, that these horns have been often heard of a still night, at the distance of six miles.

(i) HOLLAND'S *Pliny*. p. 189. The satyr in FLETCHER'S *Faithful Shepherdess*, has a *wreathed horn*, with which, when necessary, he summons Fairies.

(k) "It is remarkable, says Dr. WARTON, (*Dis. 1. Hist. of Eng. Poet.*) that Mead, the Northern Nectar, or favourite liquor of the Goths, who seem to have stamped it with the character of "a poetical drink, was no less celebrated among the Welch"—and, I may add, among the Irish, who called it *Miodh* or *Meadh*. The songs of our Bards are replete with the praises of this liquor. In the household of the Irish, the BACCHAL, BACHLAMHAL or Cup Bearer, was an high office. Vide CAMDEN'S *Brit.* p. 1043. 4to. ed. of 1695, and *Des. of Tamar Hall* in *Collect.* No. 12. p. 53. He held the Bachla at feasts, as was customary in Wales. Vide EVANS'S *Spec. of Welsh Poet.* No. 1.

the

the Danish hunters do their beverage at this day ; and the English did their's in the time of Chaucer—

Janus sit by the fire with double berde,
And drinketh of his *bugle horn* the wine (l).

In order to make these instruments retentive of liquor, a lid must have been fastened by an hinge to the *embouchere*, to open and close at pleasure. Mr. Pennant describes one of those ox-horn-cups, (as he terms it,) which he saw at Dunvegan (m).

When the Bugle-horn ceased to be used in the armies of the Irish and the other European powers, it was either slung, as an ornament, at the side of domestics, or employed at hunting matches, to call together a scattered pack of hounds. While Ariosto's Angelica is cheering the vanquished Sacripant, the attendant of Bradamant appears with a crooked horn at his side.

Mentre costei conforta il Saracino ;
Ecco col *corno* e con la tasca al fianco
Galoppando venir sopra un ronzino
Un Messaggier, che pareva afflitto e stanco (n).

In Shakespear's *MERCHANT OF VENICE*, blind Lancelot says to Lorenzo, “ tell him (i. e. Lorenzo) ther's a post come from my master, with his *horn* full of good news (o)” The elegant author of “ *THE*

(l) *Frank. Tale*, v. 2809. In the will of Prince Æthelstan, the eldest son of King Etheldred II. we find him bequeathing his *drinking horn*, along with his martial accoutrements. See GROSE's *Treat. on anc. Armour*.

(m) *Tour in Scot.* v. 2. p. 296. See also Dr. JOHNSON's *Journey to the Western Islands*, p. 108. Dub. ed.

(n) *Orl. Furioso*. Canto. 1.

(o) *Act* 5. S. 1.

HERMIT OF WARKWORTH" (who is remarkably faithful to the manners of the times) disguises his Henry in an hunter's garb, and gives him a horn—

The youth was clad in forest green
With *bugle horn* so bright (p).

In Ireland some few centuries since, Cuthcaire and Cracaire no Cornaire (huntsmen and horn-blowers) were united characters (q).

In the Gothic Romances, we sometimes find the Bugle-horn breaking an enchantment with a single blast (r). Sometimes we discover it hanging over the entrance of castles, on the blowing of which, by an hasty courier or a wandering Knight, the porter appears on the battlements, and enquires, whence the stranger—his errand—and the nature of his business.

He hies him instant to the gate,

And, as the *horn* did sound,

Lord Galvan's porters us'd their speed,

And instant gather'd round.

Soon to the courteous question they

An answer courteous gave, &c. (s).

May we not suppose that the Bugle-horn was sometimes suspended over the entrances of those stately castles which are now

(p) Fit the First.

(q) *Collect. de rebus Hib.* No. 12. p. 533.

(r) *Fairie Queen.* B. 1. ch. 8.

(s) *Edwy and Edilda*, a beautiful Gothic tale, by the Rev. Mr. WHALLEY, of Bristol. Part. 2.

See also DOUGLAS' *Poem of King Hart.* C. 1. St. 33.

“ nodding

“nodding to their fall” in many parts of this kingdom? For the fictions of romantic chivalry, have for their basis, the real manners of the feudal times (t),—and such times undoubtedly there were in Ireland.

The DUDAG, Vallancey supposes from its name, was a very shrill Trumpet of brass, *dud* signifying the tingling of the ear, whence the poetical compound *dudaireachd*, the noise of Horns and Trumpets (n). Perhaps the Dudag was a species of Clarion or octave Trumpet, called by the Latins, Lituus, and used by the cavalry (w). This is all very specious. But the want of a representation of this instrument, leaves wide room for conjecture. Now, O'Brien translates the word Dudag, a Trumpet, or Horn Pipe (x). Why then not suppose it to have been the Pibgorn, or Horn Pipe, once so generally used in the island of Anglesey (y)?

GALL-TROMPA implies the foreigners Trumpet, probably the English Trumpet (z). It should properly, therefore, be placed in a later period in this work; as should also the DRUM, which we had either from the English, or from the Holy Land, by means of some of our Quixote-like adventurers, who turned their arms against the Pagans. The Drum, according to le Clerc, was an Oriental invention; a circumstance which seems to make for the latter conjecture.

(t) Vide *Lett. on Chival. and Romance*. ROBERTSON'S *Hist. of Char.* 5th. View of the State of Europ. Sect. 1.

(u) *Collect. de rebus Hib.* No. 13.

(w) BURNEY'S *Hist. of Music.* v. 1. p. 518.

(x) *Irish Dict.*

(y) Vide BARRINGTON'S *Memoir on the CRŴTH Crwth in Arch.* v. 3. JONES' *Mus. and Poet. Relics of the Welch.* p. 41.

(z) *Collect. de rebus Hib.* No. 13.

The CIBBUAL or CORABAS, was composed of several small plates of brass, or shingles of wood, fastened with a thong, that was held in one hand, and struck on the palm of the other; now vulgarly called a Clapper or Rattle. "This (says Vallancey) was the ancient Systra of the Egyptians, named in Scripture *menahnabim*, agreeable to the Hebrew idiom, signifying the *shaking-shaking* instruments, translated by LXX κύμβαλα, Cymbals (a)." This instrument, among others, was founded by order of David, before the ark of the Lord, when he fetched it from Keriath Jearim: "And David, and all the house of Israel, played before the Lord, on all manner of instruments made of *fir-wood*, even on Harps, and on Psalteries, and on Timbrels, and on Cornets, and on *Cymbals* (b)." The Cibbual was used by the Irish in their chorusses, at festivals, at funerals, and on other public occasions; as was the base instrument called,

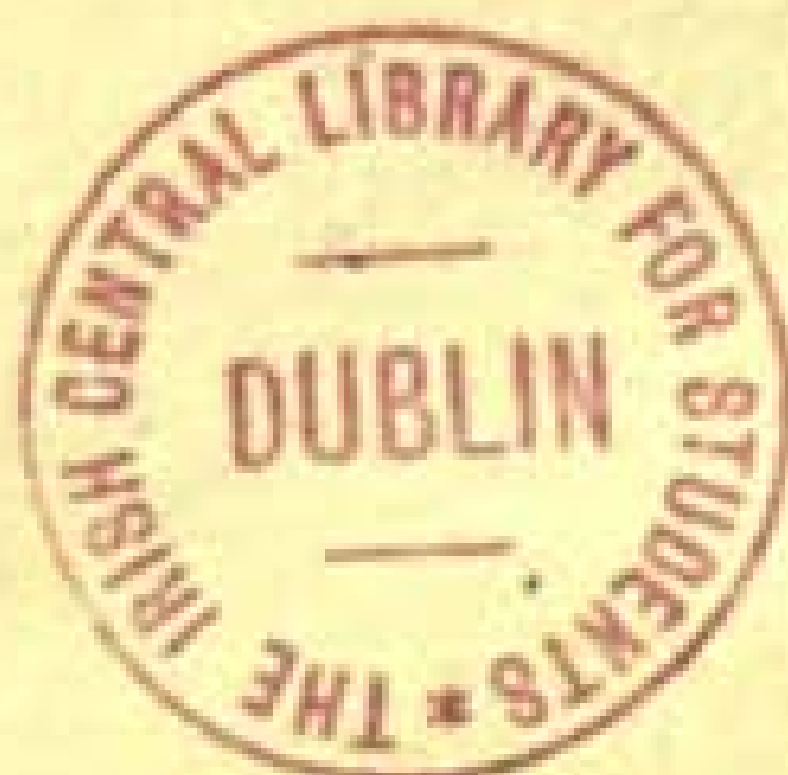
CORNA'N or CRONA'N, a word formed of *cor* music, and *an* or *anan* a base (c). They had also another instrument of a similar nature named,

IACHDAR-CHANNUS, which was the Latin Cantus Bassus.

(a) *Collect. de rebus Hib.* No. 13.

(b) *Sam.* 2. ch. 6. v. 5. Cymbals were employed by the Hebrews to drown the cries of human sacrifices; (*SANDYS' Travels*, p. 186. *Parad. Lost*, b. 1.) by the Turks, (*BARON DE TOTT'S Mem.* v. 1.) by the British Druids, (*BORLASE'S Hist. of the Druids*) and, I fear I must add (and I write it with horror!) by the Irish Druids, for a similar purpose!—Both Lady MOIRA and Mr. LEDWICH seem to be decidedly of opinion, that human sacrifices were offered in this kingdom, during the Druidic hierarchy. Vide *Archæolog.* v. 7. p. 91. and 317.

(c) *Collect. de rebus Hib.* No. 13. At this day, a tune hummed in a low key, is called a *Cronân* in many parts of Ireland: and the monotonous purr murmured by a cat, while watching for her prey, is also so named. The Irish *Cronân* seems to answer to the English *Drumle*. Vide MALONE'S *Supple. to last Ed. of Shakespear's Works.* v. 2. p. 687.



The CORABASNAS likewise, was a chorus instrument of the ancient Irish, of a complex form. It consisted of two circular plates of brass, connected by a wire of the same metal twisted in a worm-like manner, which jingled round the shanks, when the plates were struck upon by the fingers. It was used for the purpose of keeping time. The word Corabasnás is compounded of *cor* music, *basnás* of *bes*, exact, keeping time, and *nasc* a ring, a circle, i. e. an instrument wherewith to mark the time in music (d).

When ORGANS first found their way into this country, we have not been able to discover. A learned friend thinks they were introduced soon after their invention. They were certainly in general use in Italy and France, in the 7th and 8th centuries, about which time the Religious of Ireland and of those countries, had frequent intercourse. Yet we find no mention of an Organ in our Ecclesiastical History, till the year 1641; at that time, indeed, we are informed, there was an Organ and a Choir in the Friary of Multifernan, in the county of Westmeath (e). According to Maitland, Organs were hardly known in Scotland before the reign of James I. who introduced them into the churches of that kingdom (f).

It is not recorded that the Flute was known to the ancient Irish, though an instrument, with the model of which we are presented in the shepherd's reed. Yet it is highly probable, that this instrument, or one of the same nature, was in use amongst them. For in no na-

(d) Ibid. Six of those instruments were found (1781,) in digging up part of the Park of Slane, the seat of the Right Hon. Mr. Conyngham; one of them (represented in the Trophy) is in the Museum of Trinity College, Dublin.

(e) Vide ARCHDALL's *Monast. Hib.* p. 727.

(f) *Hist. of Scot.*

tion did music sway the passions more despotically, than in this: and how could "that placid succession of lengthened tones, which swell on the sense, and insinuate themselves into our inmost feelings (g)," be produced, but by means of the human voice, or such an instrument? This could not have been wholly effected by the Harp, the Horn, or the Bagpipe. Besides, the TABOUR was always a favourite instrument amongst the Irish, of which the Flute, or an instrument of the same species, has ever been the associate. Perhaps then the Irish READAN, FIDEOG or LONLOINGEAN were Flutes (h), or rather Recorders, which are still more simple in the construction, but extremely soft and sweet (i). We find Hamlet calling for a Recorder, and thus encouraging Guildenstern to play on it:—" 'Tis as easy (says he) as lying. Govern these ventages with your fingers and thumb, give it breath with your mouth, and it will discourse most eloquent music (k)." As Shakespear was a religious observer of *costume*, it may be conjectured from the foregoing quotation, that the Recorder was a Danish instrument. And as the Danes remained awhile in this country, we may infer from thence, that they introduced the Recorder here, though that instrument is unnoticed (at least under that name) by our historians, and though it is not now in use amongst us.

It is however more probable, that the Irish had the Recorder from the Danes, than that they owed to them the BLAOSG, or Concha Marina, as has been advanced. We are inclined to think, that the

(g) WEBB on *Poetry and Music*. p. 16. Dub. ed.

(h) VALLANCEY.

(i) "Flutes and *soft* Recorders."

MILTON.

(k) *Hamlet*. Act. 3.

Concha Marina, as well as the Bagpipe, came to Ireland from the bleak regions of Scotland, where the Romans might have left it in some of their hostile visits (l). The Buccina, which, according to Casaubon, was the shell of the Murex, was certainly one of the martial instruments of the Romans for many ages (m); and as Virgil gives this instrument to his Triton, it is not unlikely that the Murex was peculiar to the Italian seas; indubitably it is never found either in the Northern, or in our seas. Now our Concha Marina, and that of the Scots, answer exactly to the form of the Buccina, and appear to be made of the same kind of shell. Both in Scotland and in Ireland, Mead was formerly served round at feasts, in this instrument: hence, probably, the frequent epithets in the Erse and Irish poems, of “the feast of Shells” and “the Hall of Shells.” This custom is not yet entirely exploded in Scotland. When Mr. Boswell and Dr. Johnson were at Mr. M’Sweyn’s, in the Isle of Col, in the year 1773, whiskey was served round in a shell (n). Some of those Blaofgs still remain in Ireland: one of them exactly resembling a Triton’s shell (o), was lately seen in the hand of a peasant in the county of Waterford.—If Virgil does not exaggerate too much, the sound of this instrument must be terrific:

—— *cærulea Concha*

Exterrens freta. *Æn.* 10. l. 209.

Frowning he seems his *crooked shell* to sound,
And, at the blast, the billows dance around.

DRYDEN.

(l) Mr. BARETTI makes the following remark on the word *Cocca* in FREZZI’s epic poem, written after the manner of Dante: “*Cocca*, viciously pronounced instead of *Concha*, that is, *the bark of Charon*, made in the form of that shell-fish which the Latins and Italians call *Concha* and *Conca*.” *Italian Library. Hist. of the Ita. Tong.* p. 45.

(m) KENNET’S *Roman Antiq.* p. 208.

(n) BOSWELL’S *Journal of a Tour to the Heb.* p. 359. Dub. ed.

(o) Vide *Antichi Monumenti di Ercolano*, a splendid and curious work in 6 Tom. published by order of the present King of Naples.

Small BELLS—(such, we mean, as were appended to the tunic of the Jewish High-Priest (p), and afterwards employed by the Greeks and Romans for various religious purposes (q), but particularly to frighten ghosts and demons from their temples)—were undoubtedly introduced with Christianity into this kingdom, being universally then, as now, tingled occasionally at the altars of the Roman Catholics, by the officiating Priest. Their use amongst the Christian Clergy, is supposed to have been coeval with their religion; and the Missionaries who were sent to convert the Pagan Irish, would not omit bringing with them, an appendage of their profession, which is still thought so necessary (r).

But the period at which Large Bells, for Belfries, were first used here, is not so easily determined. Primate Usher informs us, that Bells were used in the Churches of Ireland in the latter end of the 7th century. But as he does not ascertain the size of the Bells, nor speak of Belfries, we may conclude, he only means the small Bells alluded to above. Sir John Hawkins, on the authority of Polyd. Virgil, ascribes the invention of such Bells, as are suspended in the towers or steeples of churches, to Paulinus of Nola, about the year 400 (s); but W. Strabo assures us, that large suspended Bells were in his time (the 9th century) but a late invention. Now as the persecuted Christians, in the infancy of the Church, dared not openly to avow their profession, much less publicly summon a Congregation by the sound of a Bell, we are inclined to lean to Strabo's assurance. So that we cannot venture to

(p) *Exod.* ch. 28. verses 33. 34.

(q) Vide *POTTERS' Grecian Antiq.*

(r) In *Laoi na Seilge*, an Irish poem which was written at a very early period, *white books and bells*, are mentioned as appendages of the priesthood.

(s) *Hist. of Music.* v. 4. p. 153.

give an higher antiquity to large suspended Bells in this kingdom, than the calm which immediately succeeded the expulsion of the Danes; at which time, according to Walsh, the Christian Clergy converted the Round Towers into steeple-houses, or belfries; “ from
 “ which latter use of them, (continues he) it is, that ever since, to
 “ this present time, they are called in Irish *Clogbteachs*, that is, belfries
 “ or bell-houses; *clog* and *clog* signifying a Bell, and *teach* a house, in
 “ that language (t).”

The practice of ringing Bells in change, is said to have originated in England, and to have been peculiar, for some time, to that country (u). This practice was unknown in Ireland, till the close of the reign of King William III. when PEALS were first brought over from England by Mr. John Dodson, an eminent Brewer of Dublin, and a Captain of the Militia, which was raised in the succeeding reign. This gentleman (w) (I have been told) bequeathed a considerable legacy to St. Patrick's Cathedral, Dublin, for the purpose of purchasing a large Bell (x). To Mr. Dodson, probably, as he was a celebrated Ringer, we ought to ascribe the institution of Societies of Ringers, in Dublin; for of such Societies there were several in London, at the time he visited it, consisting of men of the first rank (y).

(t) *Prospect of the State of Irel.* p. 416. 417.

(u) HAWKINS' *Hist. of Music.* v. 4. p. 153.

(w) Capt. Dodson was interred in St. Patrick's Church-yard, Dublin.

(x) Doubting the authenticity of this information, though not the veracity of my informant, I begged of the Rev. Mr. James Verschoyle, Librarian to the Cathedral, to have the Records of the Chapter sedulously searched for such a bequest. The search was carefully, but vainly made. Though this enquiry was not attended with the expected success, it afforded me a convincing proof of Mr. Verschoyle's politeness, and of his willingness to promote any literary undertaking.

(y) According to Bishop Burnet, Sir Mathew Hale, Lord Chief Justice of the King's Bench, was, in his youthful days, a member of a Society of Ringers.—*To sound the Bells*, was considered as a necessary accomplishment in the education of a Joueur. Vide Mrs. DOBSON'S *Hist. of the Troubadours.* p. 201.

5. WHERE, AND BY WHOM, THE SCIENCE OF MUSIC WAS ORIGINALLY TAUGHT IN IRELAND.

Colonel Vallancey, in the researches he kindly made for the author, discovered traces of a COLLEGE OF CHORISTERS amongst the ancient Irish. It is probable, there were several of these musical seminaries in the kingdom, each of which, we may venture to conjecture, was a kind of Hall, belonging to the different Colleges of the Bards (z). Here, it is natural to suppose, the Bards and Oirfidigh were instructed in the science of music. Nor is it improbable, that the Minstrels or vagrant Musicians, so often mentioned by our historians, were musical geniusses, discovered by discerning people, amongst the lower classes of society, and recommended by them to the Principals of those Colleges, who admitted them, and had them maintained and educated (like the *poor Scholars* in the Jesuits' music schools in Germany) (a) at the expence of the foundation (b). The Principal of the College of Choristers was called SEIR-TONN, a term which is thus explained, *an ti bbios re Seir*; i. e. he who is over the music, or Ollamhre-Ceol. It is worthy of remark, that the Song of Solomon is called the *Seiri* of *Seir's* (c).

In these seminaries, the different species of music were taught by means of a musical circle called DRAIEACHT or DROCHAID, to

(z) "In the reign of James VI. (says the elaborate MAITLAND) an act was passed, relating to the instructing youth in the art of music and singing; ordaining, that the Magistrates of Boroughs and Patrons of Colleges, where song-schools were founded, do forthwith appoint proper masters for that purpose." *Hist. of Scot.* By this passage we are taught, that song-schools were sometimes appendages of learned seminaries in Scotland; an usage analogous to the conjectural one in the text.

(a) BURNEY's *State of Music in Germany*. v. 1. p. 147.

(b) This conjecture, if admitted, will account for the number of vagrant musicians, with which Ireland formerly abounded.

(c) VALLANCEY. Lett. to the Author.

distinguish



distinguish it from Ogham, the Profodiatal Circle : hence *Draiocht* means a tune, a poem, or song. And hence our musical modes were denominated, *Gollttraidbeacht*, *Geantraidbeacht* and *Suanttraidbeacht*. But we will wave any further account of these circles, as one of our ablest antiquaries is preparing a Treatise on them for the public eye (d).

6th. THE WAR-SONG.

Selden in speaking of the War-Songs of different nations, says, that the one in use amongst the Irish Kerns was called PHARROH (e). This song—(of the nature of the ORTHIAN SONG of the Greeks) (f), —the ROLAND of the Normans (g)—and the UNBENJAETH PRYDAIN (h) of the Welch—(recited the actions of an ancient hero called Pharroh or Pharrogh (i), and was probably set to that kind of music denominated Phrygian, which, according to Aristotle, had a maddening effect. While an army was preparing for the onset, this song

(d) The Scotch Pipers were originally taught the rudiments of music by means of stakes stuck in the ground. (BEAUFORD.)—Hence, I presume, *Car*, a mark, or bar in music. Vide SHAW's *Gælic Dict.*

(e) Notes on DRAYTON's *Polyolb.* Song. 6.

(f) *Iliad.* B. II. v. 13.

(g) *Hist. Univ. par VOLTAIRE.* p. 69. BURNEY's *Hist. of Music.* v. 2.

(h) BARRINGTON's *Observ. upon the Statutes.* p. 292.

(i) The vulgar Irish suppose the subject of this song to have been Forroch, or Ferragh, (an easy corruption of Pharroh) a terrible Giant, of whom they tell many a marvellous tale. Perhaps Pharroh was another Orlando. Vide *Orl. Innam. del BOYARDO*, and *Orl. Furio. del ARIOSTO*. While SPENSER was writing his *Fairy Queen* in the romantic castle of Kilcoleman, (on his own estate in the county of Cork), the fame of Forroch reached his ears, and he determined to find a place for him in his poem. Accordingly we discover

“ the bold Sir Ferraugh hight,”

figuring in B. IV. c. 2. l. 4.—Ferragh is elsewhere noticed by Spenser. Vide his *State of Ireland*. It is rather extraordinary, that we should find a Sir Ferragh among Ariosto's Knights.

was sung at the head by a Filea, to the harsh, but "spirit-stirring" accompaniment of the different martial instruments; a custom well calculated to kindle valour in the breasts of the soldiery. The substance of the Pharroh may be found scattered through several Irish manuscripts; but the music to which it was adapted has been lost for ages. Latterly, the name of this song, like the WAR-WHOOP of the Indians, was shouted by armies as they rushed to an assault.

We find, that after the invasion of the English, each Chieftain had a War-Cry peculiar to his Tribe, which was probably the name of an obsolete war-song. Several of these cries are become mottoes to the arms of the ennobled Descendants of those brave warriors: CROM-ABU, for instance, is now the motto of the Duke of Leinster's Arms (k).

(k) HARRIS' Ed. of WARR's *Works*. v. 2. p. 163. The Scots boast much of their Pibrach, or Cruineachodh, a species of martial music, peculiar to the Highlands, which is said to have a most extraordinary effect, even at this day, on the native Highlanders, in the time of action. The victory at Quebec in 1780, is attributed by them to the effect of this music. *Essay on Influ. of Poet. and Mus. on the Highl.*—Perhaps Mac Allisdrum's March is of the nature of the Cruineachodh of the Scots. "There is a very odd kind of Irish musick, (says Dr. SMITH) well known in Munster by the name of "Mac-Allisdrum's March, being a wild rhapsody, made in honor of this commander, to this day much "esteemed by the Irish." *Hist. of Cork*. v. 2. p. 159. Mac-Allisdrum, alias Mac-Donell, was an Irish General of great bravery, who was basely murdered in cold blood, at Knockrinofs, near Mallow, by a detachment of Lord Inchiquin's forces, during the persecution of the English in 1646-7.

"The troops being assembled together by this means, as soon as they came within sight of the "enemy, they set up the war-cry, the CROM-ABU, two words of Chaldee origin תִּירוֹם וּבָעוּ "chiromubau; the first signifying, bellum, internecio; the second, exultare, and then rushed on, to "Catha, Chaldee אִנְהוּתָא.—See Job xxxviii. 23. In latter ages, each tribe had their "particular Abu; but the ancient general term is preserved in the Leinster family, by the motto, "CROM-ABU."

Collect. de rebus Hib. No. 13. p. 50.

7th. MUSICAL CONTESTS.

We have good reason to believe, that the ancient Irish had **MUSICAL CONTESTS**; but, as we want the authority of history to support us, we will not venture to assert that they had. Yet it must appear very extraordinary to our readers, that in a nation abounding with musicians, many of whom were usually employed to assist on every public occasion (l), there should be no trial of skill: Keating, indeed, gives us room to think there was. According to this historian, the Bards were obliged to assemble annually at Tamar, in order to exhibit their musical, as well as poetical compositions; and those approved by the Assembly, were ordered to be taught in the Schools. This implies a Contest (m).

While

(l) It is extraordinary, that amongst the Games said by Mr. O'HALLORAN to have been exhibited at the Aonache or meeting on the 1st of August, on the Plain of Tailtean in Meath, music is unnoticed. Vide *Hist. of Irel.* v. 1.

(m) In the *Dublin Evening Post* of July, 1784, there appeared the following advertisement, which was re-published in July, 1785.

I R I S H H A R P.

TO encourage the national music of Ireland, the following prizes will be given at Granard, on Monday the 1st of August next, to Performers on the Irish Harp, under the decision of Judges to be appointed by the company then present.

Seven Guineas to the best Performer.

Five ——— to the Second.

Three ——— to the Third.

Two ——— to the Fourth.

Mr. A. BURROUGHS,

Mr. CONNEL,

Mr. EDGEWORTH,

} Stewards.

This Advertisement naturally awakened my curiosity. At first, I thought that this musical contest was a revival of an ancient one; then, I concluded that it was intended to commemorate some remarkable event. But my curiosity at length inciting me to write, for information on the subject, to two ingenious gentlemen in the neighbourhood of Granard, I received from them ample satisfaction.—

Mr.

While treating of the music of the ancient Irish, we must not forget the SUPERNATURAL SOUNDS, which, their Poets inform us, were so often heard amongst them. These sounds were emitted either in plaintive cries or loud shrieks, by Spirits conjured up by superstition, in the darkness of Paganism. Sometimes those Spirits were heard softly sighing along vallies; sometimes roaring through forests: Now they were seen in the fancied forms of departed Bards or fallen Heroes, sailing on clouds; at another time, they were observed, riding on tempests. But as these airy Beings were generated from natural causes, we need only consult for satisfaction on this head, the Author of THE SEASONS, whose eye not only glanced from Earth to Heaven, but penetrated into the inmost recesses of Nature.

Along the woods, along the moorish fens,
Sighs the sad Genius of the coming storm;
And up among the loose disjointed cliffs,
And fractur'd mountains wild, the brawling brook
And cave presageful, send a *hollow moan*,
Resounding long in listening Fancy's ear (n).

To a mind weak from ignorance, and filled with idle tales, this musical and melancholy sound, so like the swell of an Æolian Harp,

Mr. Dungan, a native of Granard, settled in Denmark some years ago, where he realized a large fortune, part of which he determined to employ, annually, in charities to the country which gave him birth, or in some other way that might contribute to its welfare. About two years since, he observed in an English paper, an account of a prize having been offered in Scotland to the best Player on the Highland Bagpipe. He was pleased with the idea, and immediately wrote to a friend in Ireland, empowering him to offer the prizes specified in the above Advertisement, to the best Performer on the Irish Harp.—The contest was held at the appointed time. The company was large and brilliant; but the performers were only *médiocres*, and the music common, and ill selected.

(n) *Winter.*

might seem to be the voice of a Spirit, to which the creative imagination would soon give a form (o). Spirits of a less gentle nature, were likewise often supposed to be heard, when

— round the rocking dome,
For entrance eager, howls the savage blast,
Then too, they say, thro' all the burthen'd air,
Long groans are heard, *shrill sounds* and *distant sighs*,
That, utter'd by the Demon of the night,
Warn the devoted wretch of woe and death. (p).

On the decease of an Hero, it was said, the Harps of his Bards emitted mournful sounds (q). This is very probable; for the Bards, while sorrowing for their Patron, usually suspended to trees their neglected Harps, from whose loosened strings, the passing gales might brush soft plaintive tones. Here we have the origin of the BENSHI, an invisible Being, which is alledged to be still heard in this country, and in the Highlands of Scotland, crying most piteously, on the death of the Descendant of an ancient House (r).

(o) SANDYS (Vide his Notes on *Ovid's Metam.*) tells us, from Archippus, that the fable of the Sirens took its rise from the delightful harmony caused by the singing of the winds and the beating of the billows in a certain Bay.

(p) *Winter.*

(q) OVID feigns that the Harp of Orpheus, after he had been torn to pieces by the female Bacchanals, sounded mournfully as it floated down the Hebrus:

A doleful tune sounds from the floating lyre.

GARTH's *Ovid*, vol. 2. p. 167.

(r) PENNANT's *Tour in Scot.* v. 1. p. 186.

“velare (x).—The attention of this people to musical instruments
 “I find worthy of commendation; in which their skill is, beyond
 “all comparison, superior to that of any nation I have seen: For in
 “these, the modulation is not slow and solemn, as in the instruments
 “of Britain, to which we are accustomed; but the sounds are rapid
 “and precipitate, yet at the same time, sweet and pleasing. It is
 “wonderful how in such precipitate rapidity of the fingers, the mu-
 “sical proportions are preserved; and by their art, faultless through-
 “out, in the midst of their complicated modulations, and most
 “intricate arrangement of notes, by a rapidity so sweet, a regularity
 “so irregular, a concord so discordant, the melody is rendered har-
 “monious and perfect, whether the chords of the Diatefferon or
 “Diapente are struck together, yet they always begin in a soft mood,
 “and end in the same, that all may be perfected in the sweetness of
 “delicious sounds. They enter on, and again leave their modula-
 “tions with so much subtilty, and the tinglings of the small strings
 “sport with so much freedom under the deep notes of the base, de-
 “light with so much delicacy, and sooth so softly, that the excellence
 “of their art seems to lie in concealing it.”

But such was the celebrity of the Irish music in the century preceding
 the arrival of Cambrensis, that the Welch Bards condescended to re-
 ceive instructions in their musical art, from those of Ireland. Gruf-
 fydhap Conan, King of North Wales, when he determined to regulate
 and reform the Welch Bards, brought over with him from Ireland
 many Irish Bards for this purpose. “Gruffydh ap Conan, says Powel,
 “brought over with him from Ireland divers cunning musicians into
 “Wales, who, (he boldly asserts) devised in a manner all the instru-

(x) *Topog. Hib.* distinct. 3. c. 11.

“ mental music that is now there used : as appeareth, as well by the
 “ bookes written of the same, as also by the names of the tunes and
 “ measures used among them to this daie (y).” This assertion of
 Powell receives support from the learned and amiable Selden : “ Their
 “ musique (says he, speaking of the Welch) for the most part came
 “ out of Ireland with Gruffydh ap Conan, Prince of North Wales,
 “ about King Stephen’s time (z).”

The Irish Bards had not been long in Wales, when there occurred an opportunity of displaying their skill. At Christmas, in the year 1176, a great feast was made in the Castle of Cardigan by Rhys ap Gruffydh, to which all the Poets, or Bards of Wales, were invited. Here poetical contests were held, in which the Bards of North Wales (amongst whom it is natural to suppose our countrymen were pre-eminent) won the prizes (a).

It was in a Congress of Masters of Music, held by Gruffydh ap Conan, for the reformation of abuses amongst the Welch Minstrels, that the Welch tunes in the collection of the late Mr. Morres, of the Tower, (London), were settled in their present notation (b). As this Congress we may conclude, consisted principally of the *cunning Musicians brought over from Ireland into Wales*, we may hence infer, that the notation of the music then settled, was afforded by those Musicians, they having been already said *to have devised in a manner at this time, all the instrumental music of the Welch*. As this notation must have arrived gradually, even to the rude state in which we find it,

(y) *Hist of Camb.* p. 191. edit. 1584.

(z) Notes on DRAYT. *Polyolb.* Song.

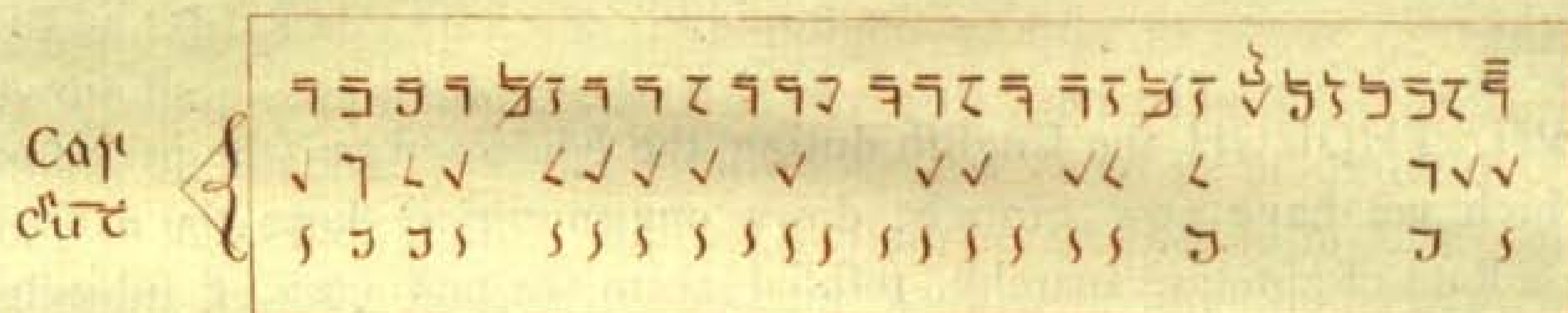
(a) WYNNE’S *Hist. of Wales.* p. 200. LYTTLETON’S *Hist. of Hen.* II.

(b) BURNEY’S *Hist. of Music.* v. 2. p.

and as the tunes which it has been the means of preserving, are set in full harmony for the Harp (c), we may venture to assert, that the Irish had been long in possession of musical characters, and of a slight knowledge of Counterpoint; for both of which, it will appear elsewhere, they were probably indebted to the Greeks (d).

But we are in possession of an irrefragable proof of our claim to the notation of the Welsh tunes above-mentioned; that is, a Psalm tune in the same notation, which we will here exhibit.

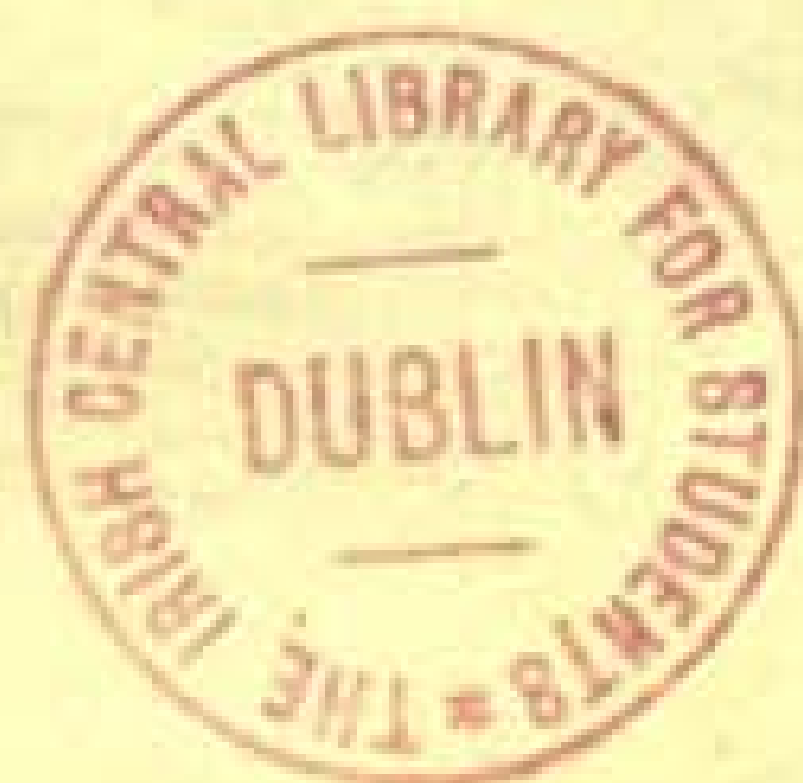
Psalm Tune



This musical curiosity was given to Mr. Beauford, (the kind communicator) by a Popish Priest, who took it from a MS. perhaps a Missal, which had been for many generations in one of the families of the Cavanaghs. Mr. Beauford accompanied this communication with the following remarks: " This is evidently set for the Cruit (or Psalter, as the name imports), and appears to be a psalm tune. The characters in which it is written, are the Latin or Etruscan of the middle ages, found at this day on a number of sepulchral monuments in

(c) BURNEY'S *Hist. of Music*. v. 2.

(d) See Appendix, No. II.



“ Britain and Ireland ; and were used in this island in the 16th
 “ century, as appears from a variety of inscriptions on tombs, &c. The
 “ musical notation therefore before us, can probably claim no higher an-
 “ tiquity than the 15th or 16th centuries, and might, perhaps, be a spe-
 “ cies of notation used by some Monk in his private hymns. Nor doth
 “ the Welsh notation given by Dr. Burney appear to be older ; and
 “ neither of them are the aboriginal characters of the Bards.” Perhaps
 Mr. Beauford brings the *Æra* of this notation a little too much for-
 ward ; yet Dr. Burney seems to favour this opinion. But we will
 leave this controversial point to the discussion of future musical anti-
 quaries, and “ pursue our purpos’d theme.”

VII. **THOUGH** the English during the Middle Ages (the period to which we have now brought down our enquiries) kept the natives in a state of absolute anarchy, refused them the privileges of subjects, and only left them the lands they could not subdue : yet did our music and poetry still flourish. So deeply rooted in the minds of the Irish was the passion for those arts, that even the iron hand of tyranny could not eradicate it : the despondency, indeed, occasioned by the loss of their liberty, damped, in some degree, its ardour.

On the revival of Literature in the 11th century, after the conversion of our Norman enemies, the Irish attempted, ineffectually, to restore things to their former state. The Filean Colleges were re-established ; but their endowments were not liberal, nor their discipline strict (e) : however they were supported till the reign of Charles II. (f).

(e) O’CONOR.

(f) The last of these Schools was kept in the county of Tipperary, under the Professorship of Boëtius Mac Egan, in the reign of Charles I. and it was in that Seminary that the celebrated Duaid Mac Firbis studied. *Remarks on Essay on the Ant. of the Ir. Langu.* in *Collect de rebus Hib.* v. 2.

The order of the Bards was now divided into two classes, viz. OLLAMH RE SEANACHAS and OLLAMH RE DAN (g).

The OLLAMHAIN RE SEANACHAIDHE were Historians and Antiquaries. Their office was confined to certain families; and they held their properties by hereditary right. Of this class were O'Maulconry and Mac Liag. The former wrote a chronological Poem, commencing with the Monarch Logaire A. D. 428, and ending in the year 1014: the latter was author of the ANALA OF CHOGAIBH EIRON, which closes with the abdication of Donogh A. D. 1064 (h).

The OLLAMHAIN RE DAN (whom we shall in future distinguish by the simple appellation of BARDS) were Panegyrist or Rhapsodist, in whom the characters of the Troubadour and Joueur of Provence (i) seem to have been united. Each Chieftain entertained in his Castle one of these Rhapsodists, who, while he, his family and guests were assembled in the great Hall, around the "groaning board" recited in verse, to the accompaniment of his Harp, the praises of his Patrons' Ancestors, or the compositions of the ancient Bards from whom he was himself descended. Sometimes the subjects of his songs, like many of Homer's narrations, were founded in hints taken from ex-

(g) O'CONOR. STANIHURST in his *Description of Ireland* compiled from several Authors of this period, (vide HOLINSHED's *Chronicle*) speaks thus of our language and Bards: "The toong
" is sharpe and sententious, and offereth great occasion to quicke apophthegms and proper allusions.
" Wherefore their common jesters and rimers, whom they terme Bards, are said to delight passing-
" lie these that conceive the grace and propertie of the toong. But the true Irish indeed differeth so
" much from that they commonlie speake, that scarce one in five hundred can either read, write,
" or understand it. Therefore it is preserved among certeine of their poets and antiquaries.
" p. 12."

(h) O'HALLORAN's *Hist. of Ire.* v. 2.

(i) Vide Mrs. DOBSON's delectable *Hist. of the Troubadours*.

travagant tales propagated long before his time ; sometimes they were founded in facts : and often extemporaneous effusions of wit and humour, flowed abundantly from him (k). It was the mirth which prevailed on the latter occasion, that gave rise to this well-known adage :

In the Hall
Beards wag all.

As these Rhapsodists, whose persons were still deemed sacred, sometimes indulged in satire and invective, they held the Nobles in much awe (l) ; and gifts were occasionally bestowed on them to keep their “ muse in good humour.”

The influence of their rhymes too was astonishing. This position we will illustrate : When the Earl of Kildare, while Lord Lieutenant of Ireland, was summoned by the King (Henry VIII.) to England, to answer certain charges brought against him, he entrusted the Administration to his Son, Lord Thomas. A rumour, soon after the Earl's departure, being spread, that he had been executed in the Tower,

(k) Mr. MACPHERSON accounts very plausibly for the ludicrous compositions of the Bards not reaching us : “ The ludicrous is local and temporary ; and satire ceases to please, when the follies it reprehends are lost in length of time.” *Intro. to Hist. of Great Brit.* The songs of the Grecian Bards at festivals were often extempore :

The Bard advancing, *meditates* the song.

Ody. b. 8.

(l) HOLINGSHEAD somewhere informs us, that the Irish Bard, if he was not well paid for his panegyric, turned libeller immediately ; and if his audience was not attentive to his music and poetry, that he commanded silence in the most imperious manner.—A Welsh Bard boasts that “ should I desire of my prince the moon as a present, he would certainly bestow it on me.”—EVANS' *Spec. of Welsh Poet.*

and

and that his whole family were threatened with the royal vengeance, this rash young Man, by the advice of his associates, determined on revenging the injuries of his family. While Cromer, who was both Primate and Chancellor, was pathetically representing to him the rashness, weakness and iniquity of his intended enterprize, in a Council assembled in St. Mary's Abbey, (Dublin), Nelan, a Bard who waited in his train, instantly began to chant forth the praises of Lord Thomas, in his country rhymes ; extolling his greatness, chiding his delay, and calling upon him to take immediate revenge in the field for the injuries of his family. " The effusions of this ignorant and heated " Rhapsodist (continue my Authors) had unhappily a greater influence than the sage Counsels of the Prelate, and the young " Geraldine rushed forth at the head of his Irish train (m)."

But Nelan's powers lay not merely in persuasion : he was a jester too. He presumed to interrupt the Chancellor in his exhortation, to bestow on the young Nobleman the appellation of *Silken Thomas*, because his domestics' liveries were embroidered with silk (n). Perhaps the Irish Bards in those days were privileged to jest with their Patrons ; and occasionally assumed, like the French and English Minstrels, the character of *Buffoon*. At an early period, indeed, the CLEASAMH-NAIGH or Jesters, must have constituted a distinct class of the officers belonging to the State in this Kingdom, for we discover a particular place for them in the Hall of Tamar (o).

Several of the Poems attributed to Oisín, in which the feigned exploits of Fin and his subordinate officers are celebrated, were the productions of the Bards of this period, few of them being more

(m) *Hist. of Irel.* by the Authors of the *Modern Univ.*

(n) HOLINGSHEAD.

(o) *Collect. de reb. Hib.* No. 12. p. 529.



ancient than the 11th or 12th centuries, as may easily be proved from some terms of language, unknown to the Irish in the earlier times. These poets, in general, gave to their Finian Heroes, a stature and muscular strength more than human. In this, however, they have been surpassed by the Erse Poets, who have made Fin the son of Cumhal, a Giant of *fifteen cubits* ! Many of these compositions were intended for the amusement of the vulgar, (who delight in the marvellous) and were recited, or rather sung at entertainments, weddings and wakes (p). And on such weak foundations, says the venerable O'Connor, has Mr. Macpherson erected his gorgeous Fabrics of FINGAL and TEMORA (q).

(p) These poems were evidently calculated to be sung to the accompaniment of the Harp; for they are, in general, in that short measure which was formerly sung to that instrument by the English Minstrels. Vide *Tale of Sir Topas*, *Sir Bevis of Southampton*, *Guy of Warwick*, and several other old English Ballads; all of which, according to Dr. Warton, were sung, at the time they were composed, to the Harp. Of this measure the Doctor has given us a spirited imitation in his *Ode on the Grave of Arthur*.—Many of these too, like the old English Ballads just mentioned, begin with an introductory address to an auditory: Another proof that they were intended to be sung or recited in public.—Perhaps the Irish poems in question were of the nature of the Romance of Roncevalles, which the peasant was singing as he passed Don Quixote and his 'Squire, in the streets of Toboso.—“ *Estando los dos en estas platicas vieron, que venia a passar por donde estavan*
“ *uno con dos mulas, que por el ruydo que hazia el arado, que arrastrava por el suelo, juzgaron*
“ *que devia de ser labrador, que avria madrugado antes del dia a yr a su labrança, y assi fue*
“ *la verdad: venia el labrador cantando aquel Romance, que dizen: ¡mala la huvistes Franceses en*
“ *essa de Rocnefvalles.*” p. 2. lib. 5. c. 9.

SHAKESPEAR alludes to the custom of singing to the Harp at a very early period amongst the English. In the *First Part of Hen. IV.* Owen Glendower thus addresses Hotspur:

Glen. I can speak English, lord, as well as you,
 For I was train'd up in the English court;
 Where, being young, I framed to the harp
 Many an English ditty. Act. 3. Sc. 1.

(q) Lett. to the Author.

In the LAOI NA SEILGE, one of the most celebrated of the poems alluded to above, there is a beautiful episode which we will here transcribe; not only for the gratification of the Irish reader, but also to serve as a specimen of the metre, diction, and prevailing poetical fictions of these ages. Frivolous as such Reliques of ancient poetry may appear to the fastidious antiquary, it is by means of them, alone, that we can trace the rise and progress of national poetry, or illustrate the history of the human mind.

The POEM opens with an exclamatory interrogation from Oisín to St. Patrick, concerning a Chace performed by Fin, unaccompanied by any of the Fenii. The Saint declares he never heard of this chace, and requests that Oisín will narrate the particulars of it. Oisín wanders from the subject, to dilate on the bravery of the Fenii, the poetic powers of Fergus, and the prowess and munificence of Fin. A kind of religious controversy then ensues, in which the venerable Bard speaks rather too irreverently of the Deity. At length St. Patrick urges him to commence his tale, and he proceeds in the following manner :

APHADRUIG gídh adhbhur cáoi.

Dhamb bheith ríomb anéachtaibh árd ;

Aithreosad, cia taoim fo bhrón,

Cionnas arinneadh leo an tsealg.

*La da raibh Finn Flaith,
 Ar an ffaich' an Almhain úr,
 Go ffacaidh chuige fo ró,
 An Eilid og, ar aleim lúth.*

*Glaodhas air Sgeolan agus air Bran,
 'Sdo leig fead orra araon ;
 Gan fhios do chách 'san ól,
 Gur lean sa Toir an Eilid mbáol.*

*Ni raibh leis ach mac-an-Loin,
 A dha choin, agus e fein ;
 Ar lorg na h' Eilide go dian,
 Go Sliabh Guilinn na rian reídh.*

*Ar 'n'dol don Elid an sa t' Sliabh,
 (Finn na diaigh sa dha choin,)
 Nir ffios do cia soir no siar,
 Do ghabh an Fia an sa chnoc,*

*Do gabh Finn soir san t' Sliabh
 Sa dha choin siar, ar lúth ;
 'Sa Phadruig na'r b'olc le Dia,
 Mar hug an triar a dha ccul !*

*Chualaigh Finn, 'Snior chian uadh,
 Gul ar bhruach Lochá Sheimb ;
 'San do bhi ann macaoimb nua
 Bo fearr cail da ffacaidh se.*

*Do bhi agruaidh mar an Rós,
 Agus a Beol ar dbath na ccaor ;
 Do bhi acneis mar am blath
 Sa leaca bhán mar an Aol.*

*Ar dbath an oir do bhi a Folt,
 Mar realt aeir arosg do bhi ;
 Sa Phadruig da ffeiceadh a dreach
 Do bhearfa do Shearc don mhnaoi !*

*Druideas Fin aigiarradh Sgeil,
 Air mhnaoi Sheimb na ccuach n'oir ;
 Is dubhairt, a Rióguin na ngruaidgh ngil,
 An bhfaca tu mo choin sa toir ?*

*An do sheilg níl mo spéis,
 Is ní fhacaidh mé do dha choin ;
 A Ri na Feine gan Tár,
 As measa leam fath mo ghoil.*

*An é do cheile fuair bas,
 A bhean bhlaith, no do mhac ?
 No cia he an neach fa bhfuil do chaoi ?
 Ainnir mhín as aille dreach.*

*No cadas fa bhuil do bhrón ?
 Ainnir og na mbos mín,
 No an feidir t'furtacht (ar Finn)
 As dubhach liom thu bheith mar chím.*

*Fail oir do bhi fo mo ghlaic,
Do raidh ainnir na mbos reidh;
Do thuit uaim an sa tsreabb,
Sin adhbhar mo bbeith abpein.*

*As geasa nar fhuiling Laoch
Chuirim do cheann sa a Ri na Ffian;
Mar dtugair m'fainne caoin ar ais
Do huit le beas na fruth 'n'dián.*

*Cur na ngeas n'r fhuiling Finn,
Tra bbain Eadach da chneis chaoimh;
Go ndeacha ó bruach an Locha shnámh;
Le furail mna na mbos reidh.*

*Do chuartaigh an Loch fo chuig,
Snior fhaig ann cluid no cearn,
Go bhfuair an fainne caoin ar ais,
Do huit o Rioguin na ngruaidh ndearg.*

*Trà fuair Fin an Fainne caoin,
Ni rainig leis athabbairt go bruach,
An tra do rinneadh Seanoir liath,
Do Ri na bhian gè taoim truagh.*

*Do bhimairne Fiana Finn,
An Almhain shlim, na sluagh seimh,
Ag imirt ar etnlaigh, ag ól,
A cloistean ceoil, fo bronnadh séad!*

*Eirghios Caoilte ameach cháich,
As diafraigh os árd do gach Fear,
An bhfaca sibh mac-Cubhail fheil?
Abhuidhean seimb na fleagb seang.*

*Deirghe Conan-mac-Morna,
Sni cbuala riamb ceol dob' aoibhne,
Ma ata Finn ar iarraidgh,
Go raibh ambliadhna a chaoilte.*

*Mac Cubhaill, ma theastaigh uait,
Abhaoilte chruaidh na ccos ccaoil;
Gabhaim chugam do laimb,
Os ceann chaích abheith mo Ri.*

*Do bhimairne an Fhian fa bhrón,
Fa cheann ar sloigh do bheith da'r'n'dith;
No gur mbaóth oruinn gion gháir,
As dhuinne b'adhbhar bheith a caoi.*

*Gluaistear linn as Almhain amach,
Buidhean chalma na ccath cruadh;
Andeigh adhá choin agus Finn,
Triur grinn le am bearthaidhe buadh.*

*Bhi mise is Caoilte air ttuis,
San Fhian uile go dluth 'nar ndail;
Go sliabh Guilinn o huaigh,
Mar a rugamar buadh ar chách.*

*Amharc beg da dugamar uainn,
 Andeigh na ruag, céad chi an Fhian,
 Ar bbruach an Loch a fa bhrón,
 Ach Seanoir Mór, agus e críon?*

*Do chuadhmar nile na dhail,
 Is chuireadh sé gráin ar gach fear;
 Cnamba loma do bhi críon,
 Ar air ceileamb gnaoi agus gean.*

*Do mhearsamarne gur dith Bi,
 Do thug ar an Laoch a bheith gan chruth;
 No gur an iasgaire do bhi sé,
 Thainig accein an 'sa t' Sruith.*

*Fiafraighim do'nshear chríon sgeul,
 An bhfaca tu laech an-ghoil,
 Is iad roimhe ar seoil,
 Eilid òg, is dha choin?*

*Nior raidh Finn ar bhaghail na sgeul,
 Gurab e fein Ri na Fhian;
 No gur leig le Caoilte arún,
 An fear ar lúth 'sdo bhi dian.*

*Tra d'aithnamairne, an sin,
 Gurab e Finn fein do bhi ann,
 Do leigeamar tri gártha go bruid,
 Do chuiread Buic as gach gleann.*

*Deirghe Conan maol go garg,
 Sdo noch acholg go dian,
 Do mballaigh se go beacht d' Fhinn
 Is mballaigh fo seacht don Fhein.*

*Da mbeith fhios agam gur lu Finn,
 Do bhaimfinn an sean chionn liath sin diot,
 Os tú nar mhoidh anois, no riamh,
 Mo ghoil ariamb, no mo ghníomb.*

*'Se mo aon-locht air do chruith,
 Gan an Fhian uile do bbeith martair ;
 Go 'n'deargain orra mo gbaitb is mo Lann,
 'Sgo ttigidh liom bbur leactht is bbur là.*

*Eirghios Oscar, fear fa teann,
 Sguir dod chaint ni fa mó,
 A Chonain mbaoil ata gan chéill,
 Nach rug beim anaghaidh gleoidh.*

*Mar am biadh olcas atá Finn
 As gur dubbach liom e bbeith mur taói ;
 A Chonain mbaoil ata gan cheill,
 Bbrisfinn do bhéal go di an smaois.*

*As beag mo speis an do ghlór,
 Ambic Oifin, ba mor baois ;
 'Snach raibh do neart an Fhionn fein,
 Ach acagnomb ambeir go di an Smaois.*

*O'n la far torchradh Cubhall na ccliar,
 Le Mac-Moirne na Sgiath n'oir ;
 Ta sibh o shoin aig ar 'n'dibirt ;
 'Sa Mairean d'inne ni da bbur 'n' deoin.*

*As sinne fein do niodh an gniomb,
 As ni sibhse clanna Baoisgne bog ;
 Beidh do mhac Oifin ad dhiaigh,
 Ag iomchar leabhar bán agus clog.*

*Ach sguirmuid dar nglór fann,
 “ O nach caint do dhearbhas ach gníomb ;”
 Is feacham anois a lathair cháich,
 Neart ar lámh as ar ffioch.*

*Do thug Oscar sitheadh prap,
 Is do theith Conan amearg cháich ;
 Do ghlac Comairce ag án bhfein,
 Fuasgailt do as pein bhais.*

*D'eirghidear an Fhian, go garg,
 Do chosg Oscair nàn arm 'n'aigh ;
 Idir mo mhac agus Conan Maol
 Gur cheangladar sith agus Pairt.*

*Fiafraigheas Caoilte an dara féacht,
Do mhac-Cubhaill nar chleacht tár,
Cia haca do thuathaibh de
Abheir do ghné ariocht mar atá?*

*Inghean Gluilinn, do raidh Finn,
Geasa mo cheann gur chuir sí,
Dhol do shnámb ar an Loch
Ag iarraidh an fhaínne do sgar le.*

*Nar thigeamaid'ne slán on ccnoc,
Do raidh Conan nar bholc mein,
Go niocfaidh Guillin gan mboill,
Mar a ccuirfidh si Fionn ina chruth fein.*

*D'eirghe an fhian anoir sa niár,
'Sdo chuireamar ar sgiathe faoi go deas;
Go sliabh Guilinn o huaidh,
Go rugamar Fionn ar ghuaillibh fear.*

*Ar feadh chuig naoidheche, ar feadh ccuig lá,
A tobailt an chnuic, gan tlás dar sluagh,
No go dtainig chugainn, do phreib,
Guilleann amach as an uaimh.*

*Cuach chearnach do bhi lán,
Se bhi i laimh Ghuilinn coir,
Do mhac Cubhaill na lann ngéar,
Gur thoirbhir sí an tosgar óir.*

*Ar ól díghe dhó as an ccorn,
 Is é na luighe ar fhód go fann;
 Gur fhas na chruth, is na ghné,
 Rígh na Feine, 'sna'n'each seang. (r)*

Oífin concludes his relation with an account of the extravagant joy of the Fenii, on their beholding Fin restored to his pristine form.

But to return from this excursion to the fairy fields of poesy: It is observed by the elegant Percy, "that after Letters began to prevail, and History assumed a more stable form, by being committed to plain simple prose; the songs of the Scalds or Bards began to be more amusing than useful. And in proportion as it became their business chiefly to entertain and delight, they gave more and more into embellishment, and set off their recitals with such marvellous fictions, as were calculated to captivate gross and ignorant minds (s)." This, we find, was precisely the case in Ireland at the period now before us. For verse ceased to be used in our historical writings about the 12th or 13th century, and consequently it was no longer subservient to truth.

(r) In page 57 of the Appendix, (note e,) I have given an epitome of this episode. This poem was certainly "framed to the harp:" it is in the common ballad-measure, and sung at this day by our Fin-Sgealaighthe.

(s) *Essay on anc. metric. Romances. Reliques. v. 2.*

We



We have said that Music flourished in Ireland during the Middle Ages (t). In support of this assertion, a cloud of authorities could be adduced; but we will make a few suffice. John de Fordun, a Scottish Priest, who was sent over to this kingdom in the 14th century to collect materials for an History of Scotland (u), expressly says, that Ireland was the fountain of music in his time, whence it then began to flow into Scotland and Wales. John Major, in his panegyric on James I. of Scotland, calls that Prince another Orpheus, who touched the Harp more exquisitely than either the Highlanders, or

(t). While music and poetry were flourishing in Ireland, indelicate Ballads set to rude music, were the delight of the Nobility and Gentry of England. John Baldwin, in *The Canticles or Balades of Solomon, phrasely declared in English metre*, published A. D. 1549, thus concludes his address to the reader, "Would God that such Songes might once drive out of office the bawdy balades " of lecherous love, that commonly are indited and sung of idle courtiers in princes and noblemens " houses." Vide AMES *Typ. ant.* v. 1. p. 552. see also p. 636 and 666. This depravity of taste, which Mr. Baldwin so coarsely reprobates, must have been gradually stealing on his countrymen. Henry Lawes, (if we may take a Poet's word for it), was the first improver of the secular music of the English. MILTON's elegant Sonnet to this favourite musician, begins thus:

Harry, whose tuneful and well-measur'd song
First taught our English music how to span
Words with just note and accent, not to scan
With Midas ears, committing short and long, &c.

So much for the Secular Music of the English.—Now we will turn for a moment to their Church Music, which we shall find in a very simple, unimproved state. In *The Booke of common praier, noted*, published by John Marbecke, A. D. 1550, which contains so much of the Common Prayer, as is to be sung in Churches, but three or four sorts of notes are used, viz. The whole is filled with chanting notes on four red lines only. Ibid. p. 531.



But their knowledge of harmony quickly encreased; for in the year 1563 was printed *The whole Psalmes in foure parts, which may be sung to all musical instruments*. Yet their taste did not refine in proportion as their practical skill encreased: For Prinn in his *Histrion-mastix*, published in 1663, calls the Church Music of his day the *bleating of brute Beasts*.

(u) O'CONNOR.

R

the

the Irish, who were the most eminent Harpers then known (w). Such are the praises of men who never discovered an inclination to flatter Ireland. Let us now hear our countryman John Clynne, the Annalist, who in extolling the merits of O'Carrol, the Harper, and his pupils, not only shews the flourishing state of music in this kingdom at the time he wrote (A. D. 1340), but gives us ground to believe the existence of a School of Harpers.—“*Camum O'Carvill, famosum fuisse*
 “*Tympanistam & Cytharistam, in arte suâ Phœnicem; eâ pollens*
 “*prærogativâ & virtute cum aliis Tympanistis, discipulis ejus, cir-*
 “*citer viginti; qui etsi non fuerit artis musicæ chordalis primus*
 “*inventor, omnium tamen prædecessorum & præcedentium ipse ac*
 “*contemporaneorum Corrector, Doctor et Director extitit.*”

On this passage a learned friend favoured me with the following observations :

1. That this O'Carrol, like Carolan of more modern days, was allowed to be the first musical performer of his age.

2. His abilities were displayed on two instruments, the Tympanum and the Harp. This seems the obvious meaning; and yet what great execution could be expected on the Tabour, so as to merit so high an eulogium (x)? Even if he played on Tabours of different sizes, of

(w) Le Comte de HOGHEMSKI speaks thus of the practical knowledge of the Irish Harpers at a late day :—“*Les Irlandois font entre tous les peuples ceux qui passent pour jouer le mieux de cet instrument,*” (the Harp).—*L'art. Harpe en l'Encyclop.*

(x) Mr. PENNANT, speaking of the Welsh Musicians, says, that the Tabourers were reckoned among the ignoble performers. *Tour in Wales*, v. 1. p. 440. In this light they seem to have been, and to be, universally held. SANDYS, in his account of the Egyptian Moores, says, that “the beggars by singing, both get relief, and comfort their poverty; playing withal upon drums, which are fashioned like fives.” *Travails*. p. 85. These drums, from their form, seem to have been tambourines; but our traveller knew not how to name them.—Amongst the Continental Peasants, the Pipe and Tabour are the favourite instruments, and are confined to that happy class of people.

which we have no intimation, the merit must come short of the praise. I am therefore inclined to think

3. That by Tympanista, Clynn would understand—a master of music, or the person who beats time with a baton, which in Latin could not be more concisely expressed than by Tympanista, the baton and the board making a drumming noise.

4. This interpretation is supported by Glossographers, (see Du Cange, voc. Tympanum and Medius;) and by the context, where we find though his twenty scholars were Tympanists, that is, masters of the science, yet they were his inferiors: he excelled his predecessors and contemporaries in touching the musical chords. He does not say those scholars were Harpers, for that they were in perfection; they were more, they were Composers and Masters of music, or Tympanists.

5. The mentioning the number of his disciples, calls to mind the Welsh School of Bards, in Pennants' Wales. There the Teachers and Students are accurately distinguished, and seem to confirm what is advanced (y).

Of poor O'Carrol and his pupils the fate was melancholy. We are informed by our Annalist, that they, together with their patron, Lord Bellingham, were cruelly massacred by an armed multitude, which rose to oppose the oppressive measures of the Nobles.

While music was flourishing in Ireland, its professors, we may suppose, were honoured and respected. This appears to have been the

(y) *Tour in Wales*. v. 1. p. 441.

case from a passage in L'HISTOIRE ET CRONIQUE de Froissart (z). As the passage is extremely curious, we shall give it unabridged, and in the Historian's own simple diction. Richard Seury, an ancient Knight who had accompanied Richard II. to Ireland, and was sent by that Prince to study the customs and manners of the four Irish Kings who had submitted to him, informed Froissart, that "Quand
 " ces Roys estoient asis à la table, & seruis du premier mets, ils fai-
 " soient seoir deuant eux leurs MENESTRIERS et leurs prochains
 " varlets, et manger à leur escuelle, & boire à leurs hanaps : & me
 " disoient que bel estoit l' usage du pais, & qu' en toutes choses,
 " reserué le liect, ils estoient tous communs. Je leur souffri tout ce
 " faire trois iours : & (continues the hoary Knight) au quatriéme ie fei
 " ordonner tables, & courrir en la salle, ainsi comme il appartenoit :
 " & fei les quatre Roys seoir à haute table, & les MENESTRIERS à
 " une table (a), bien enfus d' eux, & les varlets d' autre part : dont
 " par semblant ils furent tous courroucés : & regardoyent l' un l' autre :
 " & ne vouloyent manger : & disoient qu' on leur vouloit oster leur
 " bon usage : auquel ils auoyent esté nourris. Je leur respondy,
 " tout en souriant, pour les appaiser, que leur estat n' estoit point
 " honneste, n' honorable, a estre ainsi comme au-deuant ils auoyent
 " fait, & qu' il le leur conuenoit laisser, & eux mettre a' l' usage
 " d' Angleterre, car de ce faire i' estoie chargé : & me l' auoit le
 " Roy et son Conseil baillé par ordonnance. Quand ils ouïrent ce,
 " ils souffrirent (pourtant que mis s' estoient en l' obeissance du Roy

(z) Tom. 4. p. 202. of SAVVAGE's *Edit.* Mr. HAYLEY, "the darling of the Muses," denominates Froissart *a faithful Chronicler*. Vide *Essay on History*. Ep. 2.

(a) The Duke of Clarence, while Lord Lieutenant of this kingdom, in the reign of Edward III. was as little inclined to treat our Minstrels with respect as Chevalier Seury. In a Parliament held by him at Kilkenny, it was penal, to entertain any of the Irish Minstrels, Rimers or News-tellers. Vide DAVIES' *Discoverie*. p. 214. qu. ed. 1612.

“ d’ Angleterre) & perséuerèrent en celuy estat assez doucement, tant
 “ que ie fu avecques eux.”

Thus we see that music maintained its ground in this country, even after the invasion of the English. But its style suffered a change: For the sprightly Phrygian (to which, says Selden, the Irish were wholly inclined) gave place to the grave Doric, or soft Lydian measure. Such was the nice sensibility of the Bards, such was their tender affection for their country, that the subjection to which the kingdom was reduced, affected them with the heaviest sadness. Sinking beneath this weight of sympathetic sorrow, they became a prey to melancholy. Hence the plaintiveness of their music (b): For the ideas that arise in the mind are always congenial to, and receive a tincture from the influencing passion. Another cause might have concurred with the one just mentioned, in promoting a change in the style of our music. The Bards, often driven, together with their patrons, by the sword of Oppression from the busy haunts of men, were obliged to lie concealed in marshes, in gloomy forests, amongst rugged mountains, and in glyns and vallies resounding with the noise of falling waters, or filled with portentous echoes (c). Such scenes as these, by throwing a gloom over the fancy, must have considerably increased their settled melancholy. So that when they attempted to sing, it was not to be wondered, that their voices, thus weakened by struggling against an heavy mental depression, should rise rather by Minor thirds, which consist but of four semitones,

(b) Music too being at this time their only solace, must have served to increase their melancholy; “ for music (says BACON) feedeth that disposition of the spirits, which it findeth.”
Nat. Hist.

(c) Vide Sir JOHN DAVIES’ *Discoverie*. p. 160.

than

than by Major thirds, which consist of five (d). Now almost all the airs of this period are found to be set in the Minor third (e), and to be of the sage and solemn nature of the music, which Milton requires in his *Penferoso* :

(d) Vide BEATTIES *Essay on Poet. and Music.*

(e) That great Orientalist, Sir WILLIAM JONES, felicitates the present age on the advantage we have over the Greeks in our *minor scale*, which enables us to adapt our music so admirably to subjects of grief and affliction. Essay 2. prefixed to *Transf. from the Asiatic Lang.*—"The Sumatran tunes very much resemble to my ear (says the ingenious Mr. MARSDEN in his *Hist. of Sumatra*) those of the native Irish, and have usually, like them, a flat third."—Being very desirous to discover the cause of this resemblance, I consulted Mr. MARSDEN on the subject, by means of his brother, ALEXANDER MARSDEN, Esq; of Lincoln's Inn, my much esteemed friend. The result of this enquiry was the following curious paper which I am permitted (and proud) to insert.

"It is observed that the popular music of most nations, within certain limits of civilization, is confined to the Flat or Minor key. See *Hist. of Sumatra*, HALHED's *Bengal Grammar*, &c.—The Sharp or Major key is doubtless the more obvious, and must present itself to the rude essayers of the art. Accordingly, it will be found that people in a very savage state, as the negroes of Africa, seldom, if ever, demonstrate any acquaintance with the former. Their short songs, or modulated sentences, by which they regulate the motions, and sooth the irksomeness of their labor, are all in the Major key, which likewise accords better with the natural vivacity of their disposition.—In countries where, from incidental circumstances, the inhabitants are encouraged to devote their leisure to the improvement of their musical skill, they catch at length the succession of tones with a Flat interval; and finding this more expressive of passion, and more calculated to awake the feelings, which is the great end and object of music, amongst people whose genuine sensations are not blunted by the polish of refinement, they attach themselves to it; and the other key, being comparatively deficient in pathos, falls into disuse.—Where the art is carried to its last stage of perfection, as among the European nations, and where the object of the musician is to entertain by variety, and surprize by brilliancy of execution—to captivate the ear, rather than the hearts of his auditors—there, both keys are indifferently employed, or so managed as to produce that species of pleasure which arises from sudden transitions and contrasts."

"Since writing the above, I met an observation by a French author, that *singing birds always tune their song in the Major key, and that altho' it has been frequently attempted to teach those birds which possess imitative faculties, to pipe airs with a Flat third, it has never in any degree succeeded.* I have not had opportunities of ascertaining this curious fact by my own experience."

W. M.

— bid

— bid the soul of Orpheus sing
 Such notes, as warbled to the string,
 Drew iron tears down Pluto's cheek,
 And made Hell grant what Love did seek.

Here we will presume to violate the laws of historic composition, in order to introduce an anecdote, rather too recent for this place, which will serve to support and illustrate the foregoing train of reasoning.—About the year 1730, one Maguire, a vintner, resided near Charing-Cross, London. His house was much frequented; and his uncommon skill, in playing on the harp, was an additional incentive: even the Duke of Newcastle and several of the Ministry sometimes condescended to visit it. He was one night called upon to play some Irish tunes. He did so. They were plaintive and solemn. His guests demanded the reason. He told them, that the native composers, were too deeply distressed at the situation of their country and her gallant sons, to compose otherwise: but, added he, take off the restraints which they labour under, and you will not have reason to complain of the plaintiveness of their notes. Offence was taken at these warm effusions: his house became gradually neglected; and he died soon after of a broken heart (f).—An Irish Harper who was a contemporary of Maguire, and, like him, felt for the sufferings of his country, had this distich engraven on his harp:

*Cur Lyra funestas edit percussa sonores?
 Sicut amissum fors Diadema gemit!*

But perhaps the melancholy spirit which breathes through the poetry and music of the Irish, may be attributed to another cause; a cause

(f) Commu. of Mr. O'HALLORAN.

which

which operated anterior and subsequent to, the invasion of the English. We mean the remarkable susceptibility of the Irish of the passion of love; a passion, which the munificent establishments of the Bards left them at liberty freely to indulge. While the mind is enduring the torments of hope, fear, or despair, its effusions cannot be gay. The greater number of the productions of those amorous poets, Tibullus, Catullus, Petrarch, and Hammond, are elegiac. The anonymous traveller whom we have already had occasion to mention, after speaking of the amorous disposition of the Irish, pursues the subject in his account of their poetry. "The subject of these (their songs) is always love; and they seem to understand poetry to be designed for no other purpose than to stir up that passion in the mind." (g) Then he presents his readers with an Irish pastoral sonnet, (not unworthy the muse of Shenstone (h), composed by a desponding lover, which we will introduce here to corroborate what we have just advanced.

(g) *Gent. Mag.* v, 21. p. 467.

(h) Mr. Ritson observes, that this song has uncommon elegance and merit. *Vide Hist. Essay on Nat. Song.* In truth, the Irish language abounds in lyric compositions that would do honour to the most polished nation of ancient or modern times; and, did the nature of my plan admit of it, several of them should find a place in this work. While I am on the subject of our lyric poetry I will bring to light, on the information of my friend Mr. O'Flannagan, a literary theft; such a theft as Virgil committed when he robbed Homer of some of his beauties, for the purpose of adorning with them his own immortal poem. The charming song in the 3d act of Mr. SHERIDAN's *Duenna*, beginning thus,

How oft, Louisa, hast thou said, &c,

is closely and elegantly translated from an old Irish song, of which I will here transcribe the first stanza :

*Anna bhàn, a bhlaith mhin t'suaire,
A Riuin mo chleibh, na dein ni duaire;
Tabhair faoiobh do'n Pheinsi taoi dhom' bhuaire
'Sdà ma, liomsa Eirin ad dheig, smè 'n truagh.*—

To the original air of this song (which is generally deemed Scottish) Mr. Sheridan's song is adapted.

AN

AN IRISH SONNET.

Ma ville Slane g'un oughb chegh kbune, &c.

BLEST were the days, when in the lonely shade,
Join'd hand in hand, my Love and I have stray'd,
Where apple-blossoms scent the fragrant air,
I've snatch'd soft kisses from the wanton fair.

Then did the feather'd choir in songs rejoice,
How soft the cuckoo tun'd her soothing voice,
The gentle thrush with pride display'd his throat,
Vying in sweetness with the blackbird's note.

But now, my Love, how wretched am I made,
My health exhausted and my bloom decay'd !
Pensive I roam the solitary grove,—
The grove delights not—for I miss my Love.

Once more, Sweet Maid, together let us stray,
And in soft dalliance waste the fleeting day ;
Through hazel-groves, where clust'ring nuts invite,
And blushing apples charm the tempted sight.

S

In



In awful charms secure, my lovely Maid
 May trust with me her beauty in the shade :
 Oh ! how, with sick'ning fond desire, I pine,
 Till my heart's wish, till you, my Love, are mine.

Hence with these virgin fears, this cold delay,
 Let love advise ; take courage and away.
 Your constant swain for ever shall be true,
 O'er all the plain, shall ne'er love one, but you.

To this specimen of Irish poetry we will add another, equally pertinent to our purpose :

A N I R I S H S O N N E T. (i)

Vurneen deelish vaal ma chree, &c.

THOU dear seducer of my heart !
 Fond cause of ev'ry struggling sigh !—
 No more can I conceal love's smart.—
 No more restrain the ardent eye.—

What, tho' this tongue did never move,
 To tell thee all its master's pain ;
 My eyes—my look—have spoke my love,
 Alvina ! shall they speak in vain ?

(i) *Europ. Mag.* v. 2. p. 471. The elegant translation of this sonnet, which I have given in the text, was made by EDWARD NOLAN, Esq. of this city.

For, still imagination warm
 Presents thee at the noontide beam,
 And sleep gives back thy angel form,
 To clasp thee in the midnight dream.

Alvina, tho' no splendid store
 Of riches more than merit move—
 Yet, Charmer! I am far from poor,
 For I am more than rich in love.

Pulse of my beating heart! shall all
 My gay seductive hopes be fled?
 Unheeded wilt thou hear my fall,
 Unpitied wilt thou see me dead?

I'll make a cradle of this breast,
 Thy image all it's child shall be—
 My throbbing heart shall rock to rest
 The cares that waste thy life and me.

To recur:—An ingenious Scottish Writer observes, that there is a strong likeness between the Irish Songs and the Highland LUTINIGS. (k) This observation is founded in fact. For a comparison having been made between several Irish Melodies and some of the Highland Airs (l) lately published by the Rev. Mr. Mac Donald, it was discovered, that they were constructed on the same principle; that is, the

(k) *Essay on Influ. of Poet. and Mus. on the High.*

(l) This comparison was made at my request by my learned friend, Mr. Beauford.

Chromatic or rather the ancient Diatonic, founded in an union of the several species of the Chromatic united in one system. The cause of this affinity between the airs of the two nations, we may find in the Scottish historians. These writers inform us, that about the period of which we are now treating, many Irish Harpers travelled into the Highlands of Scotland. Here, while they diffused several of their native melodies, they undoubtedly occasioned a revolution in the musical taste of the country; for the excellence of their performance (they standing at this time unrivalled in their profession) must have excited admiration; and whatever we admire we are ambitious to imitate. (m)

Our author further observes, that the Luinigs are sung by the women at the quern, and the hind at his labour, in order to beguile the time, and so make them forget their toil. We have also several airs calculated and sung for a similar purpose. While the Irish ploughman drives his team, and the female peasant milks her cow, they warble a succession of wild notes, which bid defiance to the rules of composition, yet are inexpressibly sweet (n). Shakespear, that intuitive philosopher, finely accounts (in his *MERCH. OF VENICE*) for music being an antidote to fatigue:

(m) Dr. CAMPBELL confidently asserts, that the honour of inventing the Scots music must be given to Ireland. *Phil. Surv.* lett. 44. Here I will take leave to observe, that much pains have been taken by the Scots to prove, that their national music owes nothing to the unfortunate David Rizzio. It is very probable it does not. But I dare say it is under great and many obligations to the foreign musicians that belonged to that numerous choir which King James I. established in the chapel of the Castle of Stirling, and who returned into their own country after the death of their royal patron, carrying with them the knowledge of the Scotch music. *HENRY'S Hist. of Great Brit.* v. 5. In order to acquire a knowledge of the Scottish music, they must have studied it; and, while studying, they were probably improving it.

(n) These were such notes as ADDISON's Amyntor warbled; "though they were a little wild and irregular, they filled every heart with delight." *Guard.* No. 32.

JESICA. I'm never weary, when I hear sweet music.

LORENZO. The reason is, your spirits are attentive.

In the 15th century our Harp received considerable improvements from the ingenuity of Robert Nugent, a Jesuit, who resided for some time in this kingdom. He enclosed the open space between the trunk and upper part (or arm) of this instrument, with little pieces of wood; and closed it up after the manner of a box; and the bored part, or sound-hole, on the right side, which was formerly open, he covered with a lattice-work of wood, as in the clavichord, and then placed a double row of chords on each side. But we will let our authority, Dean Lynch, describe this innovation in his own words: "Nostrâ memoriâ
 " Rev. admodum Pater Robertus Nugent, qui societate Jesu per Hi-
 " berniam plures annos, summa cum laude, præfuit, novâ accessione,
 " ab ipso excogitatâ, non modicè Lyræ ornavit: spatium enim,
 " inter truncum et superiores Lyræ partes, patulum, asserculis in
 " cistulæ morem efformatis, clausit, et foramen in dextro cistæ latere po-
 " situm, exiguo tantum ligneo clathro obstruxit, ut in clavichordiis
 " vidimus: tum hinc et illinc, duplici chordarum ordine collocato,
 " Lyræ suavissimæ modulationi accommodatissimum fecit (o):" this was certainly a valuable improvement. For in consequence of this double row of strings which were stretched along each side of the trunk, there were two strings to each tone: so that two parts might be played on the instrument at the same time, the treble with the right hand, and the base with the left; besides the tones were rendered more full and sonorous.

Henry VIII. still continued to play the tyrant in England, when Baron Finglafs proposed, in his BREVIA TE, some severe regulations in relation to the Irish Bards and Minstrels. "Item, That noo Irish Minstralls,

(o) Grat. Lucius. p. 37.

" Rymers,

“ *Rymers, Shannaghs, (i. e. Genealogists) ne Bards, be Messingers to de-*
 “ *fire any goods of any man dwelling wythin the English pale, upon*
 “ *pain of forfeitur of all ther goods, and ther bodys to be imprisoned*
 “ *at the King’s will.*” (p)

In the 28th year of this reign, an act was made respecting the habits and dress in general of the Irish, whereby all persons were restrained from being shorn or shaven above the ears, and from wearing Glibbes or Coulines (long locks) on their heads, or hair on the upper lip called a Crommeal. On this occasion a song was written by one of our Bards, in which an Irish Virgin is made to give the preference to her dear COULIN, (or the youth with the flowing locks), to all strangers, (by which the English were meant) or those who wore their habit. Of this song the air alone has reached us, and is universally admired. (q)

The character of Bard, once so revered in Ireland, began to sink into contempt in the reign of Elizabeth. We will, in this place, transcribe Spenser’s animated description of this order of men in their fallen state, in which he sets forth his reasons for recommending their extirpation. In this description we shall find the poet lashing them without mercy, yet, at the same time, doing justice to their productions. “ There is amongst the Irish, a certain kind of people called
 “ *Bardes*, which are to them instead of Poets, whose profession is to
 “ set forth the praises or dispraises of men in their poems or rithmes;
 “ the which are had in so high regard and estimation (r) amongst
 “ them,

(p) HARRIS’ *Hibernica*. p. 98. Oñ. Ed.

(q) BEAUFORD.

(r) Sir PHILIP SIDNEY bears evidence to the high estimation in which the Bards were held in Ireland about the commencement of Elizabeth’s reign: “ In our Neighbor-Cóuntrie *Irelande*,
 “ where truly learning goe’s very bare, yet are their *Poëts* held in a devout reverence.” *Defence of Poësie*.

“ them, that none dare displease them, for fear to run into reproach
 “ thorough their offence, and to be made infamous in the mouths of
 “ all men. For their verses are taken up with a general applause,
 “ and usually sung at all feasts and meetings by certain other persons (s),
 “ whose proper function that is, who also receive for the same, great
 “ rewards and reputation amongst them.”——These *Irish Bardes*
 “ are for the most part so far from instructing young men in moral
 “ discipline, that they themselves do more deserve to be sharply disci-
 “ plined: for they seldom use to choose unto themselves the doings
 “ of good men for the arguments of their poems; but whomsoever
 “ they find to be most licentious of life, most bold and lawless in his
 “ doings, most dangerous and desperate in all parts of disobedience
 “ and rebellious disposition; him they set up and glorify in their
 “ Rithmes, him they praise to the people, and to young men make an
 “ example to follow.”——Thus “ evil things being decked and attired
 “ with the gay attire of goodly words, may easily deceive and carry
 “ away the affection of a young mind that is not well stayed, but de-
 “ sirous by some bold adventures, to make proof of himself. For
 “ being (as they all be) brought up idely without awe of parents,
 “ without precepts of masters, and without fear of offence; not
 “ being directed, nor employed in any course of life which may carry
 “ them to vertue; will easily be drawn to follow such as any shall set
 “ before them: for a young mind cannot rest: if he be not still busied
 “ in some goodness, he will find himself such business, as shall soon
 “ busy all about him. In which, if he shall find any to praise him,

Poetie. Likewise the elegant HURD: “ Even so late as Elizabeth’s reign, the savage Irish (who
 “ were much in the state of the ancient Greeks, living under the anarchy, rather than government;
 “ of their numberless puny Chiefs) had their *Rhymers* in principal estimation.” *Letters on Chivalry*
 “ and Romance. p. 37.

(s) Called Racaraide. O’CONOR’S *Diff. on Hist. of Irel.* p. 74.

“ and

“ and to give him encouragement, as those *Bardes* and Rithmers do
 “ for little reward, or a share of a stoln cow, then waxeth he most
 “ insolent and half mad with the love of himself, and his own lewd
 “ deeds. And as for words to set forth such lewdnese, it is not hard
 “ for them to give a goodly and painted shew thereunto, borrowed
 “ even from the praises which are proper to Virtue itself: as of a most
 “ notorious thief and wicked out-law, which had lived all his life-time
 “ of spoils and robberies, one of their *Bardes* in his praise will say, that
 “ he was none of the idle milk-sops that was brought up by the fire-side;
 “ but that most of his days he spent in arms and valiant enterprises;
 “ that he did never eat his meat, before he had wone it with his
 “ sword: that he lay not all night flugging in a cabin under his
 “ mantle; but used commonly to keep others waking to defend their
 “ lives; and did light his candle at the flames of their houses, to
 “ lead him in the darknes: that the day was his night, and the
 “ night his day: that he loved not to be long wooing of wenches to
 “ yield to him; but where he came, he took by force the spoil of
 “ other mens love, and left but lamentation to their lovers: that
 “ his music was not the Harp, nor lays of love, but the cries of
 “ people, and clashing of armour: and finally, that he died, not
 “ bewailed of many, but made many wail when he died, that dearly
 “ bought his death.”——I have caused divers of these poems to be
 “ translated unto me (he concludes) that I might understand them:
 “ and surely they favoured of sweet wit and good invention; but skilled
 “ not of the goodly ornaments of poetry (t): yet were they sprinkled
 “ with

(t) The Commentators on the *Fairy Queen*, unwilling to allow its author the praise of originality, have taken much pains to trace all its *Legends* through the Greek and Roman Classics, and through the French, the Italian, and the old English Poets. But as these gentlemen's learned researches have not been always attended with success, I will take leave to suggest to them (and surely the suggestion will

“ with some pretty flowers of their natural device, which gave good
 “ grace and comeliness unto them: the which it is great pity to see so
 “ abused, to the gracing of wickedness and vice, which with good
 “ usage would serve to adorn and beautifie vertue (u)”.

But the Irish Bards, in this period, so glorious in the annals of Great Britain, were not wholly employed in offering incense to the unworthy: they frequently exercised their talents with zeal, to preserve their country from the chains which were forging for it. They flung themselves into the midst of the armies of their much-injured countrymen, striking their Harps with

“ a louder yet, and yet a louder strain (v),”

till they raised the martial fury of the soldiery to such an elevated pitch, that they often rushed on their enemies with the impetuosity of a mountain torrent, sweeping all before them, till they reached the standard of Victory.

Philip of Macedon was not more jealous of the eloquence of Demosthenes, than was Elizabeth of the influence which the Irish Bards had, and exercised over their Chieftains. Her jealousy quickening into revenge, she had acts of Parliament passed against them, and (w)

will comfort them under their disappointment) that it is very probable Spenser borrowed several of his yet untraced fictions, from some of the Irish Poems, which he caused to be translated to him, and with which he was so much delighted. For in those Poems, as well as in the Works of BOYARDO, ARIOSTO and CHAUCER, “ le Donni, i Cavallier, l’Arme, gli Amori,” nay Giants and Fairies too, may be found. Here Spenser might pilfer without fear of immediate detection. We have already found him adopting one of our Heroes. (Pag. 96. *supr.*)

(u) *View of the State of Ireland.*

(v) DRYDEN’S *Ode for St. Cecilia’s-Day.*

(w) A. D. 1563.

even against those who entertained them (x). The following articles, collected from those acts, were assented to by the Earl of Desmond, to be observed in the State.—“ *Item*, forasmuche as no
 “ smale enormyties doo growe within those Shires, (i. e. the Counties
 “ of Cork, Limerick and Kerry) by the continuall recourse of certen
 “ Idle men of lewde demeanor, called, *Rymors*, *Bards*, and dyce
 “ players, called Carroghs, who undyr pretence of their travaill doo
 “ bring privy intellygence betwene the malefactors inhabitynge in
 “ these feveral Shires, to the grete distruction of true Subjects, that
 “ ordres be taken with the said Lordes and Gentlemen (his followers)
 “ that none of those sects, nor outhere like evil persons be suffride
 “ to travaill within there Rules, as the Statuts of Irelande doo
 “ appoint, and that proclamation be made accordinglie, and that
 “ whosoever after the proclamation shall maynteine or suffre any suche
 “ Idlemen wythin there feveral terrytories, that he or they shall paye
 “ suche fines as to the discretion of the said Commissioners or Presi-
 “ dents (i. e. of Munster) for the time being shall be thoughte goode.
 “ *Item*, for that those *Rymors* do by their ditties and Rhymes made
 “ to dyvers Lords and Gentlemen in Irelande in the commendacion
 “ and hieghe praise of extorsion, Rebellyon, Rape, Raven, and
 “ outhere Injustice, encourage those Lords and Gentlemen rather to
 “ followe those Vices then to leve them, and for making of such
 “ Rhymes rewards are gyven by the saide Lords and Gentlemen, that
 “ fore abolishinge of soo heynouse an Abuse ordres be taken with the

(x) The Welsh Bards likewise gave offence to Elizabeth. For the reformation of their order, she granted a Commission for holding an Eisteddfod at Caewys in 1568. PENNANT'S *Tour in Wales*, v. 1. p. 434. EVANS' *Spec. of Welsh Poet.* Dr. Percy (now Bishop of Dromore) is of opinion, that an act made in the 39th year of the reign of this Princess, put an end to the profession of Minstrels in England. *Essay on anc. Eng. Minst.*

The Bards and Minstrels of Scotland, as well as those of Wales and Ireland, incurred the reprehension of Government at certain periods. Vide BUCHANAN'S *Hist. of Scotland*. By the laws of Macbeth, a Minstrel is to draw the plough instead of the ox. BARRINGTON'S *Obser. on the Statutes*, p. 294. What a degrading sentence !

“ faide Earle, Lordes, and Gentlemen, that none of them from
 “ hencefourthe doo give any manner of Rewarde for any fuch lewde
 “ Rhymes, and he that shall offend the Ordres to pay for a fine to the
 “ Quenes Majeste double the value of that he shall soo paye, and
 “ that the *Rymer* that shall make any fuche Rhymes or ditties shall
 “ make fyne according to the discretianee of the said Commissioners,
 “ and that Proclamation be made accordinglie (y).”

Of the animated manner in which the Bards addressed their Chiefs, many instances remain ; one of which I will here insert from a Poem of Fearflatha O Gnive, family-Olamh to the O’Neills of Clanna-boy :

“ Oh the condition of our dear Countrymen ! how languid their joys !
 “ how pressing their sorrows !—the wrecks of a party ruined ! their

(y) *Rot. pat. de Anno 6. ELIZ. Dorso.* Mr. Preston, in his elegant *Verses* written in the *Dargle* in the County of *Wicklow* takes occasion to exhibit in its true light, this base policy of Elizabeth ; and makes the romantic scene of his Poem an asylum for persecuted Bards.

For here, in old heroic times,
 The Minstrel wak’d his lofty rhymes ;
 He tun’d the Harp, he bade them flow,
 Attemper’d to the streams below.—
 When England would a land enthrall,
 She doom’d the Muses’ Sons to fall,
 Lest Virtue’s hand should string the lyre,
 And feed with song the patriot’s fire.
 Lo ! *Cambria’s* Bards her fury feel ;
 See *Erin* mourns the bloody steel.
 To such a scene, to such a shade,
 Condemn’d, proscrib’d the Poet stray’d ;
 The warrior rais’d his buckler high
 To shade the son of harmony ;
 And while he sung with skill profound,
 A grove of lances bristled round.

“ wounds still rankling! the wretched crew of a vessel tossed long about ;
 “ finally cast away. Are we not the prisoners of the *Saxon* (z) nation ?
 “ the captives of remorseless tyranny ? Is not our sentence therefore
 “ pronounced, and our destruction inevitable ? Frightful, grinding
 “ thought ! Power exchanged for servitude ; beauty for deformity ;
 “ the exultations of liberty for the pangs of slavery—a great and
 “ brave people, for a servile desponding race. How came this trans-
 “ formation ? Shrouded in a mist, which bursts down on you like a
 “ deluge ; which covers you with successive inundations of evil ; ye
 “ are not the same people ! Need I appeal to your senses ? But what
 “ sensations have you left ? In most parts of the island, how hath
 “ every kind of illegal and extrajudicial proceeding taken the pay of
 “ law and equity ? and what must that situation be, wherein our only
 “ security (the suspension of our excision) must depend upon an
 “ intolerable subservience to lawless law ? In truth, our miseries were
 “ predicted a long time, in the change these strangers wrought in the
 “ face of our country. They have hemmed in our sporting lawns,
 “ the former theatres of glory and virtue. They have wounded the
 “ earth, and they have disfigured with towers and ramparts those fair
 “ fields which Nature bestowed for the support of God’s animal
 “ creation—that Nature which we see defrauded, and whose laws
 “ are so wantonly counteracted, that this late free Ireland is metamor-
 “ phosed into a second Saxony. The slaves of Ireland no longer
 “ recognise their common Mother—she equally disowns us for her
 “ children—we both have lost our forms—and what do we see,
 “ but insulting *Saxon* natives, and native Irish aliens ? Hapless land !
 “ thou art a bark, through which the sea hath burst its way—we
 “ hardly discover any part of you, in the hands of the plunderer.

(z) The Irish, as well as the Welch, to this day, call the English, *Saxons*, and England, *Saxony*. CAMPBELL’S Survey. SAM. WALKER’S *Transf. of Diss. de Bardis*.

“ Yes ! the plunderer hath refitted you for his own habitation—and
 “ we are new-molded for his purposes.—Ye Israelites of Egypt—ye
 “ wretched inhabitants of this foreign land ! is there no relief for you ?
 “ Is there no Hector left for the defence, or rather for the recovery,
 “ of Troy ?—It is thine, O my God ! to send us a second *Moses* : Thy
 “ dispensations are just ! and unless the children of the Scythian
 “ Eber Scot, return to thee, old Ireland is not doomed to arise out
 “ of the ashes of modern Saxony (a).”

Of the Bards who flourished at this time, a few names, but no anecdotes, have been preserved by Mr. O'Connor. “ In latter times (says he) Teige Mac Bruodin of Thuomond ; Teige dall O'Higgin of Leyney ; O'Gnive of Clannaboy ; Teige Mac Dary of Thuomond ; Lugad O'Clery of Tyrconnell, and O'Heofy of Origall, had noble talents ; but diverted, in most instances, from the ancient moral and political uses, to the barren subjects of personal panegyric (b).”—Some of the songs of those Bards, *savouring of sweet wit and good invention*, but often clothed in a ferocity of language, are still extant (c) ; the rest are lost in “ the dark flood of time.”

But Mr. O'Connor has omitted, in the foregoing list of Bards, one, who is well entitled to a nich in the Temple of Fame ;—we mean Mac Curtin, hereditary Ollamh of North Munster, and Filea to Donough Earl of Thomond and President of Munster. This Nobleman was amongst those who were prevailed upon to join Elizabeth's forces.

(a) O'Connor's *Diff. on Hist. of Irel.* p. 92.

(b) *Ibid.* p. 73.

(c) Mr. O'Halloran informs me, that he lately got, in a collection from Rome, several poems of the most eminent Bards of the two last centuries. Were the archives of the Vatican sedulously searched, perhaps several of our records and much of our poetry would be found in them.

Soon

Soon as it was known that he had basely abandoned the interests of his country, Mac Curtin presented an adulatory poem to Mac Carthy, Chief of South Munster, and of the Eugenic line, who with O'Neil, O'Donnel, Lacy and others, were deeply engaged in protecting their violated country. In this poem he dwells with rapture on the courage and patriotism of Mac Carthy: but the verse that should (according to an established law of the Order of the Bards) be introduced in praise of O'Brien, he turns into severe satire.—“How am I afflicted (says he) that the descendant of the great Brien Boiromh cannot furnish me with a theme worthy the honour and glory of his exalted race!”—Lord Thomond hearing this, vowed vengeance on the spirited Bard, who fled for refuge to the county of Cork. One day, observing the exasperated Nobleman and his equipage at a small distance, he thought it was in vain to fly, and pretended to be suddenly seized with the pangs of death; directing his wife to lament over him, and tell his Lordship, that the sight of him, by awakening the sense of his ingratitude, had so much affected him, that he could not support it; and desired her, at the same time, to tell his Lordship, that he entreated, as a dying request, his forgiveness. Soon as Lord Thomond arrived, the well-feigned tale was related to him. The Nobleman was moved to compassion, and not only declared he most heartily forgave him, but opening his purse, presented the fair mourner with some pieces to inter him. This instance of his Lordship's pity and generosity, gave courage to the trembling Bard, who suddenly springing up, recited an extemporaneous Ode in praise of Donough, and, re-entering into his service, became once more his favourite. (d)

Under the present reign we find Bards of an inferior rank, or rather Minstrels, strolling in large companies amongst the Nobility and Gen-

try. It is probable that it is to those itinerant Minstrels, Spencer alludes, in his account of our Bards: "Their verses (says he) are taken up with a general applause, and usually sung at all feasts and meetings by certain other persons, whose proper function that is, who also receive for the same, great rewards and reputation amongst them." When this order of musical vagrants arose, we cannot determine; however, it must certainly have had an earlier origin than the reign of Elizabeth; for John Major, who died A. D. 1525, notices it: "In Citharâ, Hi-bernenfes aut *silvestres* Scoti, qui in illâ arte præcipui sunt." (e)

To a company of those itinerant Musicians, an invitation was given, by Turlogh Luineach O'Neill, chieftain of Tyrone in the present reign. On their arrival he sent to enquire what they brought him. The query was odd, and new to them. After some hesitation, one stood up, and answered in the name of his brethren: "We assure our Prince, that we have brought him a present that must shed the highest honour on him:—Poems, (says he) which shew his descent from ancestors, the worthiest that this kingdom ever produced!"—This being reported to O'Neill, he exclaimed,—“What! so much said of my forefathers, and nothing of myself.—Acquaint those gentlemen, that they shall not want any accommodation that Tyrone can afford while

(e) Strolling Musicians of this kind abounded in France so early as the time of Charlemagne. *Mem. de Litt.* tom 15. Our vagrant Minstrels were the forerunners of the WAITS, whose discordant notes annually disturb our repose in this great city. Waits are very ancient in England. See mention of them in an old comedy entitled *The Return from Parnassus*. HAWKINS' *Origin of the English Drama*. Our Waits answer to the *Musique ambulante* of the French. Vide MERCIER'S *Tableau de Paris*. tom, 5.

I should have observed, that our Waits are always attended by a man who bears about with them on a long pole, a spherical Lantern, which they call their MOON; as if they were to say with Falstaff, "let us be gentlemen of the shade, minions of the moon." *Hen. 4.* p. 1. a. 1. s. 2. It is probable that this custom, which is certainly very ancient, had originally a mythological allusion.

they

they remain here. Me, however, they shall not see ; and assure them, I should rather throw lustre back on my family, than receive any from it."——This was no doubt a high strain of pride, observes Mr. O'Connor, (the communicator of the anecdote) but surely there was something noble in it !

While that pusillanimous and pedantic Monarch, James I. filled the throne of England, two eminent Bards of this country entered into a PAPER WAR, in order to determine, whether the race of Heber or that of Heremon excelled most in power and splendour of action, during the Milesian Economy (f). The question was started, and ably supported in behalf of the southern line, by Tieghe Mac Bruodin, hereditary Seana-cha to the O'Briens, and of North Munster : Luagha O'Clery, hereditary Annalist to O'Neal and of South Munster, opposed Mac Broudin. The contest was long and sharp : wit and invective were liberally dealt by each party. Poem followed Poem, till the result was an huge volume ; in which, some facts are admitted that cannot be supported, and some will be found to contradict the best documents we have left. So that probably each champion, obstinately partial to his own opinion, retired unconquered from the field, glorying in his strength, and a few laurels shading his brow.——At this intellectual combat, the whole nation were not idle spectators : Florence Conery, titular Archbishop of Tuam, and O'Donall's son, both celebrated poets, but not professed Bards, took each a decided part.

Barnaby Rich, a gentleman who visited Ireland during this reign, has the following passage in his "NEW DESCRIPTION OF IRELAND, respecting the state of our Music and Poetry at that time. " They (the " Irish) have Harpers, and those are so revered among the Irish, " that in the time of rebellion, they will forbear to hurt either their

(f) O'CONNOR.

“ persons or their goods, but are rather inclined to give them; and
 “ they are very bountiful either to *Rhymers* or Fools.”

Stanihurst thus celebrates the praises of Crufius, an eminent Harper of the 16th century, residing within the pale.—“ Vivit hac nostrâ
 “ ætate Crufius, ad Lynam post hominum memoriam, quam maximè
 “ insignis: is, ab illo incondito strepitu, qui incontentis, secumque
 “ discordantibus fidibus sit, plurimum abhorret: contraque eo modo-
 “ rum ordine, sonorum compositione, musicum observat concentum,
 “ quo auditorum aures mirabiliter ferit, ut enim citiùs solum, quam
 “ summum Cytharistam judicares; ex quo intelligi potest, non musicis
 “ Lynam, sed Lyræ musicos hætenùs defuisse (g).” “ In these days
 “ lives Crufius, the most remarkable Harper within the memory of
 “ man. He carefully avoids that jarring sound which arises from un-
 “ stretched and untuned strings; and on the contrary, by a certain re-
 “ gulation of modes, and selection of tones, he preserves an harmo-
 “ nious concord which has a surprising effect upon the ears of his au-
 “ ditors, so that you would consider him rather as the only, than
 “ the greatest Harper. Hence we may conclude, that performers
 “ have not hitherto wanted the Harp, but the Harp performers.”—
 The Music of this century has received a rude eulogium from John
 Good, a popish priest, (who had been educated at Oxford, and was
 master, for many years, of a school at Limerick, and) who, at the re-
 quest of the celebrated William Cambden, wrote a DESCRIPTION OF
 THE MANNERS AND CUSTOMS OF THE WILD IRISH in the year
 1566 —“ They love music mightily, and of all instruments are parti-
 “ cularly taken with the Harp, which being strung up with brass wire,
 “ and beaten with crooked nails, is very melodious.”

(g) *De rebus gestis in Hib.*

U

Before

Before we leave the 16th century, we must take notice of an extraordinary musical incident, which serves to prove, that the songs of the Irish Harpers, in latter times, were sometimes founded in fact. The relation is given by Bishop Gibson, whose words we will borrow. "Near Ballyshannon (says his Lordship) were, not many years ago, dug up two pieces of Gold, discovered by a method very remarkable. The Bishop of Derry happening to be at dinner, there came in an Irish Harper, and sung an old song to his harp; his Lordship, not understanding Irish, was at a loss to know the meaning of the song. But upon inquiry he found the substance of it to be this:—That in such a place, naming the very spot, a man of a gigantic stature lay buried; and that over his breast and back were plates of pure gold, and on his fingers rings of gold, so large, that an ordinary man might creep through them. The place was so exactly described, that two persons there present, were tempted to go in quest of the golden prize, which the Harper's song had pointed out to them. After they had dug for some time, they found two thin pieces of gold." (h)—It was thus the grave of Arthur was discovered; a circumstance which Dr. Warton "has enshrined in the lucid amber of his glowing lines (i)": and in this manner was the

(h) Of these pieces of gold his Lordship gives an engraving exactly of the same form and size, which the reader may find in the folio edition of CAMDEN's *Britannia* published in 1695, p. 1022. There was a recent instance (in 1785) of the grave of an Irish hero being discovered in a manner somewhat similar. It is related in the poem of *Cath Gabhra*, (the battle of Gabhra) that Canan, while sacrificing to the Sun on one of the mountains of Clare, was treacherously murdered; and that his body was interred near a Druids altar, under a stone, inscribed with an epitaph in Ogham characters. So minutely is the spot described in the poem, that Mr. T. O'Flannagan, (already mentioned) was tempted, on reading the passage, to propose to the Royal Irish Academy to seek for the monumental stone under their auspices. His proposal was acceded to. He went and succeeded. Vide his *Memoir* given into the Academy. *Observ. on the Alphabet of the Pagan Irish*, in *Archæol.* V. 7. No. 31.

(i) *Ode on the grave of Arthur.*

shame

shame of the Mac Donalds of Glengay brought to light in the presence of a late learned Traveller. (k)

Still does the 16th century detain us. Sir William Temple informs us, that in this century each Irish Noble entertained in his family a Poet, (or Bard) and also a Tale-Teller or DRESBHEARTACH, (an order of Minstrels answering to the *Conteurs* (l) or Story-tellers of the French) an officer of whom we find no mention before. "The Great Men of their Septs, among the many officers of their family, which continued always in the same races, had not only a Physician, a Huntsman, a Smith, and such-like, but a *Poet* and a *Tale-Teller*: The first, recorded and sung the actions of their ancestors, and entertained the company at feasts; the latter, amused them with tales when they were melancholy and could not sleep: and a very gallant gentleman of the North of Ireland has told me, of his own experience, (continues this elegant writer) that in his Wolf-huntings there, when he used to be abroad in the mountains three or four days together, and lay very ill a-nights, so as he could not well sleep, they would bring him one of these *Tale-Tellers*, that, when he lay down, would begin a story of a King, or a Gyant, a Dwarf and a Damfel, and such rambling stuff, and continue it all night long in such an even tone, that you heard it going on whenever you awaked; and he believed nothing any physicians give, could have

(k) Dr. JOHNSON'S *Journey to the Western Islands* P. 76. Dub. Edit.

(l) Vide Notes on PERCY'S *Essay on the anc. Eng. Mins.* Our Dreisbheartaigh are denominated *News-Tellers*, by Sir JOHN DAVIES, (in his *Discovery*, p. 214) from *Dres*, (news) I suppose.—The Irish have several appellations for Tale-Tellers, viz. SGEALAIGHE, FIN-SGEALAIGHE, SCEALAIGHE, SGEALAICHE, SCEALAICHE, and DRESBHEARTACH.—Mr. O'Conor thus mentions this order of Minstrels in one of his letters to me,—“Of Irish Story-Tellers, on the exploits of Finn, Oisín, Oscar, Goll, Conan, &c. I have known many in my youth. They amuse the vulgar at wakes and weddings.”

so good and so innocent effect (m), to make men sleep, in any pains or distempers of body or mind. (n) This *rambling stuff*, as Sir William calls it, is so happily ridiculed in an humorous poem, entitled HESPERI-NESO-GRAPHIA, that I am tempted to transcribe the passage:

THE Guests, perceiving GILLO's mind
 Not like to their's, to mirth inclin'd;
 And finding that his pensive breast,
 With grief and care was much oppress'd,
 (For he by intervals wou'd groan,
 And sigh, and sob, and cry O-hone!)
 Struck up with all their Harps and Trumps,
 To drive away his doleful dumps:
 Which, in great measure, might destroy
 Their dancing, musick, and their joy;
 And us'd all means they could invent,
 T' incline him to some merriment;
 And all those passions to assuage,
 Which in his troubled soul did rage,
 And play'd the cruel tyrant there,
 As sorrow, discontent and fear,
 And hope succeeded by despair.
 Romantic tales they to him told,
 Of giants in the days of old,
 Whose legs by much are longer, than
 The height even of the tallest man.

(m) *Miscellanea*, Essay 4. The *even tone* of which Sir William speaks, was probably of the nature of the monotonous chant of the Church in the infancy of its music.

(n) For Memoirs of a Tale-Teller still living, see Append. No. V.

Whose monstrous teeth, with which they tore,
 Were long as tusks of any boar.
 How one of them did break the skull,
 With's fist, of a robustious bull:
 And on his shoulders bore the beast,
 Twice fourteen furlongs at the least,
 Unto his cave, and as some say,
 Did eat him ev'ry bit that day.
 The next strange story, which his ears
 Receiv'd, was of some wolves and bears,
 Who once were men of worth and fame,
 But, by enchantment, brutes became;
 And wou'd (if tales sing truth) obtain
 Their former human shape again.
 That then through all the Western ground,
 The crooked Harp with joy should sound;
 And that a monarch of their own
 Should sit upon the Western throne,
 And drive from thence, by force, all those
 That would his powerful arms oppose. (o)

As Giants, Dwarfs, and Damsels are topics in which the Runic Poetry is said to be very conversant, the learned Dr. Warton concludes, that the Irish Bards owed their fictions to the Scandinavian Scalds, whose poetry received an Oriental tincture from the followers of Odin (p). Here fresh game is started for the Antiquary; but we confess ourselves neither capable nor inclined to pursue it. However we will

(o) Canto 4. This admirable satire fell from the pen of the late — Jones, Esq; father of the Right Hon. Theo. Jones, now (1786) Collector of the Port of Dublin.

(p) *Hist. of Eng. Poet. Diss.* 1.

observe,

observe, without meaning to oppose the Doctor's opinion, that our poetry, like the metrical tales of the English Minstrels, might have acquired a new cast of fiction from the Holy Land, by means of those Irish Chieftains, or their followers, who joined the army of Godfrey. Yet it is not indeed improbable, that the Scalds who accompanied the Danes to this kingdom, might have tinged our poetry with their own fictions. We find Hawliffe, a Dane, while he wore an Irish Crown, assuming the character of Minstrel, in order to explore the camp of Athelstan, King of the Anglo-Saxons, against whom his father-in-law, Constantius, King of the Scots, had waged war. We may therefore suppose, that in Hawliffe's Court (q), the Scandinavian poetry, must, at least, have been in fashion.

Every nation, like Ireland, whose inhabitants are strictly natives, has a Dance, as well as a song, peculiar to itself (r). These are so

(q) The story is related by HANMER (*Chron. of Irel.*) in his simple manner. Constantine and Hawliffe, having entered the mouth of the Humber with a strong navy, encamped themselves at Briemstaire on its banks. Then Hawliffe (or Anliffe) "took a Harper, and in Harper's attire, went to Adelstane's tent, where he harped and viewed their diet, disposition and behaviour, took money for his musicke, which in heart he disdayned, he secretly, as he thought, hid the money in the ground, and went away." Our author proceeds to inform us, that Adelstane (Athelstan) was saved from the consequence of this stratagem by one of his soldiers, who had served in the army of Hawliffe. The soldier happened to espy him in the act of burying the money, and recognised his person. A discovery ensued.—The Bishop of DROMORE calls Hawliffe (Anliffe) a Danish King. *Essay on the anc. Eng. Minst.*—POWELL (*Hist. of Wales*. p. 48.) and HANMER stile him, King of Ireland, which he was, in fact, when he aided Constantine against Athelstan. SIMON calls Anliffe, King of Dublin. *Ess. on Irish Coins*. p. 9. Mr. DUANE informed Mr. ASTLE, that he saw Coins struck in Ireland by Anliffe. *Orig. and Prog. of Writ.* and Mr. Simon describes one of those Coins.

(r) "This must have been peculiarly the case in Ireland, for such a natural and native taste for music, as I have spoken of (to borrow an ingenious writers words) is usually accompanied by, or includes in it a similar one for Dancing: They are kindred arts; the tender and harmonious accents of the one, excite and produce the agreeable and expressive motions of the other." NOVERRES' *Essay on the Art of Dancing*. Lett. 20.—See the origin of the Dance prettily traced in a poem entitled *Les Saisons*—L'Hiver. v. 439.

closely

closely connected, that the history of the one seems naturally to involve that of the other. It must therefore appear extraordinary, that in the course of a work which professes to treat of the music of Ireland, no notice has been taken of the IRISH-DANCE. But the almost total silence of the Irish Historians on this head, occasioned ours. Here, indeed, Tradition steps in with a description of the RINCEADH-FADA (s), which she affirms was the dance of the ancient Irish. When that unfortunate Prince, James II. (t), landed at Kinsale, his friends, who waited his arrival on the sea-shore, received him with the Rinceadh-fada, the figure and execution of which delighted him exceedingly. This was the figure:—Three persons abreast, each holding the ends of a white handkerchief, first moved forward a few paces to slow music, the rest of the Dancers followed two and two, a white Handkerchief between each. Then the Dance began. The music suddenly changing to brisk time, the Dancers passed with a quick step under the handkerchiefs of the three in front, wheeled round in semi-circles, formed a variety of pleasing, animating evolutions, interspersed at intervals with *entrè chants* or cuts, united and fell:

(s) Communic. of Mr. O'HALLORAN. Before we adopted the French style of Dancing, our public and private balls used always to conclude with the Rinceadh-fada.

(t) It is an extraordinary truth, (see HUMER and BURNET) that the misfortunes of James II. were owing, in a great measure, to a merry Ballad called *Lilli Bullero*. For the Ballad, see PERCY's *Reliques*. v. 2. p. 367. This Ballad has been noticed by GAY in his 6th *Pastoral*:

He sung of Taffey Welch and Sawney Scot,
Lilly Bullero, and the Irish Trot.

But STERNE has immortalized it by making it the favourite tune of his Uncle Toby. See *Life and Opinions of Tristram Shandy*.

again

again into their original places behind, and paused (u).—This was probably the Dance of the Pagan Irish during their festivals on the first of

(u) Mr. O'HALLORAN informs me, that he has often seen the Rinceadh-fada danced in Lime-rick on a May-Eve, particularly by the Butchers. This throws new light on our Dance; and it now appears to be the May-Dance of the Romans. However I will not insist on this point, but proceed to observe that the custom of celebrating the 1st of May amongst the Romans, was exactly similar to ours. On that day in Rome, and all over Italy, young persons of both sexes repaired to the country at break of day, in order to cut down and provide themselves with green boughs. These they brought back to the towns or cities in the same order as when they went out, and placed them, by way of ornament, about the doors of their friends and relations. Then the young men and women joined in the streets, where they danced, adorned with Garlands, and crowned with Wreaths of flowers, and were afterwards regaled. Vide *Pref. to NOVERRES' Works*. Every Irishman's observation will tell him, that this description of the Roman Floralia answers precisely to ours. But in the dance which our young men and women perform on this occasion, several of those characters are concerned, which we find in the Morris'-Dance of the English. Vide Mr. TOLLETT'S curious Memoir on the Morris-Dance in REEDS' Ed. of *The Plays of Shakespear*. v. 5.—The Irish still have rustic celebrities at Harvest-Home, Sheep-Shearing, &c. all of which were originally in honor of certain Deities no longer known to them. Justly, therefore, may the *sewerer sort* "call our Pastimes, Pagan." *Sad Shep.* A. 1. Sc. 3.

But before we dispatch the Pastimes of the Irish, let us take some notice of their MUMMERS. These are strolling Companies of young Men and Maidens, who, like the English Wassailers, go about carousing from house to house, during the Christmas holydays, attended by rude musicians, to whose "merry note" they dance in the presence of their Entertainers. We are told, that the ancient Irish had no Dramatic Entertainments amongst them: Yet, I think we may discover traits of the Drama, (at least of an infant Drama) in the ceremony in question; which is undoubtedly, of high antiquity in this kingdom. Each Mummer personates an eminent Saint; one is St. George, another St. Andrew, another St. Dennis, and so on. Before the dance begins, these different characters form themselves into a circle, and each, in his turn, steps forward, declaring, at the same time, his feigned name, country, qualifications, and other circumstances, in a kind of doggerel rhyme. Then a mock-fight (or *joust*) commences, which is soon terminated without loss of blood to any of the parties. Now, Dr. HAWKINS, in tracing the origin of the Drama, tells us, that in Persia and India, there are Minstrels and Dancers who ramble from city to city, and represent the stories of the East by their singing or gestures. *Pref. to The Origin of the Eng. Drama*. These were evidently a species of Mummery, exhibiting, as the Doctor insinuates, an infant Drama. Mr. DODSLEY is decidedly of opinion, that Mummery were the true original Comedians of England. *Pref. to Old Plays*. The Dialogue of our Mummery bears a strong resemblance to the poetical Narratives in *The Mirror for Magistrates*; (see PERCY'S *Ess. on the Orig. of the Eng. Stage*) a book which, as Mr.

of May (*Beil-Tinne*), and the first of August (*Lughnasa*), when fires were lighted, and sacrifices offered on the most lofty eminences in every

WALPOLE remarks, might have its influence in producing Historic Plays. *Cat. of Roy. and Nob. Auth.* Tradition does not furnish us with any history of the Irish Mummers: however, we may conclude, that they are the descendants of the *Druith Righeadh*, or royal Mimics or Comedians, whom we find amongst the appendages of royalty in the *Description of Tamar Hall*; (*Collect. de rebus Hib.* No. 12.) and who were probably of the lower order of the Bards. RICCONI deduces the origin of the German Theatre from Master-Langers, itinerant Musicians and Buffoons, who were descended from the ancient Bards. *Account of Theat. in Europe.* p. 201. 202. and 203.

I had proceeded thus far in this prolix note, when Mr. RITSON's *Remarks on the Text and Notes of the last Ed. of Shakespear*, fell, accidentally, into my hands, and tempted me on. In a note of this keen and learned Remarker on the "Pageant of the nine Worthies" prepared for the amusement of Ferdinand's Court (see *Lovers' Labour Lost*. Act. 5.) he says, "This sort of procession was the usual recreation of our ancestors at Christmas, and our festive seasons. Such things, being chiefly plotted and composed by ignorant people, were seldom committed to writing, at least with a view of preservation, and are, of course, rarely discovered in the researches of even the most industrious Antiquaries. And it is certain, that nothing of the kind (except the speeches in this scene, which were intended to burlesque them) ever appeared in print. The curious reader, will not, therefore, be displeased to see a genuine specimen of the poetry and manner of this rude and ancient Drama from an original manuscript of Edw. the Fourth's time." (MSS. Tanner. 407.)

IX. Wurthy.

Edor de troy. Thow achylles in bataly me slow
Of my wurthynes men speken J now.

Alifander. And in romaunce often am J leyt
As conquerour gret thow I seyt.

Julius Cefar. Thow my cenatoures me slow in cöllory
Fele londes byfore by conquest wan J.

Josue. In holy Chyrche ze mowen here and rede
Of my wurthynes and of my dede.

Davit. Aftyr y^e slayn was golyas
By me the sawter than made was.

every part of the kingdom, to *Bael* or the Sun. Nor is it unlikely, that the Dancers were a kind of chorus who sung, as they danced, an hymn in praise of the Deity whom they were honouring. Perhaps the classical reader will find,—and we think he may,—a similarity between our Rinceadh-fada and the festal Dance of the Greeks (w).

We will pursue the subject a little farther :—Mr. O'Connor having slightly mentioned, in his admirable DISSERTATIONS ON THE HISTORY OF IRELAND, a Dance, in which the ancient Irish exercised themselves in the void spaces of their forests during their hunting matches, I applied to him for some particulars respecting this Dance, and was kindly favoured with the following : “ Their
“ RINKEY, or field-dance, was generally performed in circles. Great
“ agility, as well as great skill, was required of the performers, whether they broke or closed the circle. The action was governed by

Judas Macabeus,

Of my wurthynesse zyf ze wyll wete
Seche the byble for ther it is wrete,

Arthour,

The round tabyle I sette wyth knyghtes strong,
Zyt shall come azen thow it be long.

Charles,

With me dwellyd rouland olyvere
In all my Conquest fer and nere.

Godfrey de Boloyne,

And I was Kyng of Jherusalem
The crowne of thorn I wan fro hem.

Now if the reader will take the trouble to compare this specimen of the *rude and ancient Drama* of the English with the above account of the Pageant of the Irish Mummers, he will find a striking similarity between them, and perhaps be induced to trace with me in *that* Pageant, an infant Drama.—Mr. Ritson concludes his curious note with observing, that the Pageants in question, usually concluded amongst the English (as we find they did amongst the Irish) with a Mock-Combar,

(w) Vide Pref. to WEST'S *Tran. of the Odes of Pindar*.

“ music :

“ music. Each evolution had its stated time, till a new change in
 “ their Allegro, called for a change of action; and so on, till a rei-
 “ teration of the DANCING-PORT (as they termed it) relieved the Dan-
 “ cer, and in their turn called out different actors.”—This Dance seems
 to have been of the nature of THE ARMED DANCE which is so ancient,
 and with which the Grecian youth amused themselves during the
 Siege of Troy (x). The Rinkey was certainly an emblem of war.
 For, in the infancy of society, dancing is an imitative art; and as the
 Irish were anciently so warlike a people, it is natural to suppose,
 that they imitated military evolutions in their sports, to indulge their
 passion for arms. As well as a Rinkey, or Martial Dance, the Irish,
 no doubt, had a Sacred Dance, which was performed by their Priests;
 for in all the ancient religions the Priests were Dancers by Profession.
 In fact, we find that our Druids observed the revolutions of the year,
 festivals, &c. by dancing around our Round Towers (y).

The feudal system which had prevailed from time immemorial (z) in
 Ireland, received a severe stroke from Elizabeth, which was repeated
 by Cromwell, and fatally reiterated by William III. The pride of the
 Chieftains was humbled, and many of their castles razed. Some of
 those unfortunate men fled to the Continent; others patiently waited to
 to receive the English yoke. In their halls which formerly resounded
 with the voice of Minstrelsey and Song, and glittered with barbarous
 magnificence, there reigned

A death-like silence and a dread repose:

(x) Vide Pref. to NOVERRES' *Works*, and RITSON'S *Remarks on the last Edition of Shakespear*.
 p. 149.

(y) *Collect. de rebus Hib.* No. 12. p. 482.

(z) “ It (the feudal system) continued in Thomond, and in parts of Connaught and Ulster, to near
 the middle of the last age.” O'HALLORAN'S *Hist. of Irel.* Pref. Disc.

naught, save the flapping of the drowsy Bat, or shrieking of the moping Owl, could now be heard within them. To the clumsy Dutch, or light Grecian, the gloomy style of Gothic Architecture gave place. The English Customs and Manners were universally adopted, Agriculture was introduced, and the face of the Country began to smile.

But these happy innovations came fraught with destruction to the Bards. Their properties were forfeited with the estates of which they composed a part. They were no longer entertained in the families of the Great, nor treated with wonted respect. They degenerated into itinerant Musicians, wandering from house to house, their Harp slung at their back, soliciting admission, and offering to play for hire (a). Sometimes they were to be found exciting the sprightly Dance at a Patron; sometimes raising the solemn Dirge at a Country Wake (b). The last of this Order of Men, whose Name deserves to be recorded, was Turlough O'Carolan (c), a fine natural Genius, who died in the year 1738. To this Man we owe several of our best airs. His melodies, though extremely simple, give pleasure even to the most refined taste; and his poetry is not always below mediocrity. The

(a) Thus in the *Hermit of Warkworth*:—

Sir Porter is thy Lord at home
To hear a Minstrel's song?
Or, may I crave a lodging here
Without offence or wrong?

(b) An Irish Wake is strongly tinged with barbarism. Soon as a Peasant dies, the relations and friends of the deceased meet around the Corse, in order, (inhuman people!) to be merry. the Young sing and dance, and the Old tell stories, intermingling, now and then, with the general festivity, doleful lamentations. But when it is time to give the Body its last remove, their mirth suddenly changes to mourning, and they follow the Bier to the Grave with repeated bursts of vociferous grief.

(c) See his *Life* in the Appendix. No. VI.

genial current of his soul, it is true, was not, like that of his brother Minstrels, "chill'd by penury:" like them, indeed, his life was erratic; but he neither played for hire, nor refused a reward when offered with delicacy.

The state of our Harp-Music was equally deplorable. Its declension kept pace with the fall of the Order of the Bards. "Harp-Music, (says an ingenious Scottish writer) (d) was once the favourite Music in the Highlands of Scotland, as it has long continued to be in Ireland. The fate, however, which it has experienced in the two Countries, has been very different. In Ireland, the Harpers, the original Composers, and the chief Depositaries of that Music, have, till lately, been uniformly cherished, and supported by the Nobility and Gentry. They endeavoured to outdo one another in playing the airs that were most esteemed, with correctness, and with their proper expression. Such of them as were men of abilities, attempted to adorn them with graces and variations, or to produce what were called good sets of them. These were communicated to their successors, and by them transmitted with additions. By this means, the pieces were preserved: and so long as they continued in the hands of the native Harpers, we may suppose that they were gradually improved, as whatever graces and variations they added to them, were consistent with, and tending to heighten and display the genuine spirit and expression of the Music. The taste for that style of performance, seems now, however, to be declining. The native Harpers are not much encouraged. A number of their Airs have come into the hands of foreign Musicians, who have attempted to fashion them according to the model of the modern music; and these Sets are considered in the Country as capital Improvements."

(d) Pref. to Mc DONALD's *Vocal Highl. Airs*.

VIII. WE will now conclude with a few Observations on the State of Music in this Kingdom, during the last, and in the present Century.

Soon as the Hanoverian Succession was firmly established, the Gates of the Temple of Janus were closed in both kingdoms. Parties, indeed, for a while, ran high: but the sword had returned into its scabbard. The English now pursued with ardour the cultivation of the fine Arts: the Irish crept slowly after. Both vocal and instrumental Musicians were brought, at an enormous expence, from Italy to London; and the Italian music began to reign with despotic sway in that great City (e). Its influence spread so wide, that it reached these shores. Our musical taste became refined, and our sweet melodies and native Musicians fell into disrepute. “Ainsi le
 “gout, (says Marmontel) se rectifie à mesure que l’art l’éclaire, en lui
 “présentant d’âge en âge, pour objets de comparaison, des modèles
 “plus accomplis (f).” This is a just and an elegant observation. But alas! in proportion as our musical taste is rectified, the pleasure we derive from pure melody is lessened. This refinement may be said to remove the ear so far from the heart (g), that the essence of music (an appellation by which melody deserves to be distinguished) cannot reach it. Nor is it necessary in this age, that the ear and heart should be closely connected. For modern music is calculated only to display the brilliant execution of the performer, and to occasion a gentle titillation in the organ of hearing.—Here let us pause to lament with a worthy Divine, “that this wonderful charm of melody, properly so called, together with the whole merit of expression, should be sacri-

(e) *Spec.* No. 29.

(f) *Essai sur les Rev. de la Musiq. en France.*

(g) “L’oreille est tellement éloigné du Cœur, que” &c.

ficed, as we frequently find, to the proud, but poor affectation of mere trick and execution; that, instead of rendering the various combinations of sounds, a powerful instrument of touching the heart, exciting agreeable emotions, or allaying uneasy sensations, as in the days of old, it should be generally degraded into an idle amusement, devoid of dignity, devoid of meaning, absolutely devoid of any one ingredient that can inspire delightful ideas, or engage unaffected applause (h)."

In the year 1740, the sublime Genius of Handel roused our feelings from the lethargy into which they had fallen. Banished from London by the spirit of party, he sought protection in Dublin (i). Here he was kindly received, and due regard was paid to his extraordinary merit. Soon after his arrival, he performed that matchless Oratorio, *The MESSIAH*, for the benefit of the City Prison. This was a master-stroke; for by means of it he conciliated the affections of the People, and established his Fame on a permanent foundation. Assisted by his associate, Mathew Dubourg (k),—whose powers on the Violin are still the

(h) *FORDYCE'S Sermons to young Women*. Sermon 6. In *SKELTON'S Senilia, or An Old Man's Miscellany*, page 18. there are some just, but peevish observations on modern music.

(i) Vide *Mem. of the Life of Handel*. Oct. and Dr. *BURNEY'S* masterly *Sketch of his Life*. Handel's banishment to Ireland will not be forgotten so long as *POPE'S Dunciad* is read.—The Genius of the Italian Opera thus expresses her apprehensions, and instructs Dulness:

But soon, ah soon, Rebellion will commence,
If Music meanly borrows aid from Sense:
Strong in new arms, lo! giant *HANDEL* stands,
Like bold *Briareus* with a hundred hands;
To stir, to rouse, to shake the soul he comes,
And *Jove's* own thunders follow *Mars's* drums.
Arrest him, Empress; or you sleep no more—
She heard—and drove him to th' *Hibernian* shore.

B. 4. line 63.

(k) To Sir J. *HAWKINS'S Memoirs of Dubourg*, (see *Hist. of Music*. vol. 5.) I will add one Anecdote.—Dubourg often wished to enjoy, unobserved, the sports of an Irish Fair. An opportunity

the theme of many a tongue—he diverted the thoughts of the people from every other pursuit.

Music was now the rage. Italian Singers were invited over, and the fair Dames of Ireland learned to expire at an Opera. In the education of the Youth of both Sexes, a knowledge of some musical instrument was deemed an accomplishment indispensably necessary. Concerts were the favourite amusements in the houses of the Nobility and Gentry; and musical Societies were formed in all the great towns in the kingdom (l). In a word, every knee was bowed to St. Cecilia (m).

But

an opportunity of gratifying this wish occurred, while he was on a visit at a Mr. Lindsey's, in the town of Dunboyne, (near Dublin) where one of the greatest Fairs of the kingdom is annually held. Having disguised himself as a country Fidler, he sallied forth amongst the tents, another Crowdero. He was soon engaged, and a company of Dancers stood up. But though he exerted himself to play in character, that is discordantly, there was still a secret charm in his playing that fixed his audience with rapture. At length the crowd pressed and gazed so upon him, that he thought it but wise to retire.——An unfinished portrait, but esteemed a strong likeness of Dubourg, by the late Mr. Philip Hufley, is in my possession.

(l) In the year 1753 the Incurable Hospital on Lazer's-Hill, (now Town's End street) rose, as it were, by the power of music: It was built by means of subscriptions to Concerts set on foot at that time, and supported by the Philharmonic Society.

(m) At this harmonious period the Musical Glasses, since improved into the Harmonica, were invented by Richard Pockrich, Esq; a name which, as Dr. Campbell observes, ought not to be lost to the lovers of harmony. With the celestial tones of this instrument (the sweetest within the compass of melody) Mr. Pockrich once so charmed two Bailiffs sent to arrest him, that they became incapable of executing their office. What pity he could not exercise this fascinating power at pleasure! Too often, I fear, he had occasion for it!—Imprudent by nature, and too warmly attached to music, he soon outlived the possession of a good estate in the county of Monaghan, to which he was born; and was at length compelled to make out a precarious subsistence by the exercise of his favourite art. But our Harmonist was not always confined to the musical art, he sometimes dabbled in "fam'd Helicon's brook." In the year 1755, he published his "*Miscellaneous Works*" consisting of Poems upon several occasions, Songs and Epigrams,—the very sweepings of Parnassus! About the year 1740 he lost his miserable life in an accidental fire on Cornhill, in London. Vide *Encyclop. Brit. Art. Harmonica*.—*Phil. Surv. of the South of Ireland*. Lett. 44.

But the Saint was not to enjoy this homage long. In the Rotunda (n), indeed, her Votaries sacrificed to her for a few years. But Politics, Gaming, and every species of Dissipation have so blunted the finer feelings of their souls, that their warm Devotion has at length degenerated into cold Neglect. Concerts, it is true, are held there every Summer; but they are little attended to. Music, however, is sometimes the subject of conversation amongst us, and is still cultivated by a few; but it is no longer a favourite topic, nor a favourite study.

(n) A circular Room adjoining the Lying-in-Hospital, in which Concerts are held during the Summer Season, twice a week, for the benefit of that Charity. Before the erection of this Room, Concerts were held for the same purpose in a long Room in Granby Row, now (1785) occupied by Anthing's Club. Here the Concerts were first conducted by Castrucci, (the last Pupil of Corelli) who had been invited over to this kingdom by Dr. Mofs. Castrucci died (1752) in poverty, in Dublin. He has often been seen gathering chips to make his fire, dressed in the suit of black velvet, which he usually wore when he appeared in public. But his poverty was not known to those who could relieve him, till after his decease; his proud spirit would not permit him to solicit pecuniary assistance. To his memory indeed all due honors were paid; his Funeral was superb, and graced with some the first Characters in the Nation; and the concourse of people that attended on the occasion was so considerable, that the Parish Beadle was crushed to death in the execution of his office. His Remains were interred in the Church-yard of St. Mary's, Dublin.



A D D I T I O N A L N O T E S .

IT was my original intention to have embellished this Work with a Frontispiece, from an elegant Design, by Mr. Beauford, in which he has introduced a Bard in the ancient Dress of his Order. But I was obliged to abandon this plan, as that admirable artist, Mr. T. Milton, who had kindly undertaken to execute the engraving, was prevented by his various avocations from finishing it before these sheets were ejected by the Press.

Page 1.

In the Trophy are thrown together such of the musical instruments of the ancient Irish, as have come down to us, excepting the Bagpipe, which rests on a cloud at the end of the Work. The Harp in the Trophy is a faithful delineation, by William Ousley, Esq; of Limerick, of one in the possession of Mr. Jonathan Hehir, of that City. This Instrument contains thirty-three strings, is five feet high, and seems to be made of red sally. But its antiquity is not remote, for we find the following inscription on it: "Made by John Kelly 1726."—The distant View which retires to the right of the Harp, is Old Kilcullen, in the County of Kildare. It was taken from Nature with great fidelity, by Mr. Beauford.—With respect to my Engravings in general, I will only observe, that the young Men who executed them, if properly encouraged, bid fair to raise the Graphic art to an high degree of excellence in this Country.—I cannot dismiss this note, without acknowledging my obligations to my Brother's pencil, which was exercised on the present occasion, with that degree of zeal which can only proceed from the warmth of affection.

P. 5. Note (h). The Harp does not appear, &c.

According to Mr. O'Halloran, the Harp was assumed in the Arms of Ireland, by order of Henry II.

P. 33. Anno Mundi 3649, a great revolution, &c.

This story has been made the ground-work of an admirable Tragedy, by a gentleman who ranks high in the literary world. As one who has read the Drama alluded to, I cannot but lament that it is withheld from the public.

P. 60. The antiquity of this Harp, &c.

The anecdotes which appear in the *Collectanea* concerning Brien's Harp, are so plausible, that one can hardly prevail on ones self to question their authenticity. But it should be remembered, that they were originally furnished by Tradition, who is not apt to adhere strictly to truth. This however is said with all due deference to the veracity of the communicator of the anecdotes.

P. 65. Whatever passion it may be intended to excite, &c.

This assertion receives support from a paragraph which appeared in the *Freeman's Journal*, for Thursday April the 27th, 1786.—“The following anecdote being very little known, and singular, as to the effects of *national* music, is furnished by a correspondent, who declares himself fonder of social inquiry than political discussion:—In 1720, Charles Molloy, Esq; wrote a Farce, called the *Half-pay Officers*. It was brought out in Drury-lane, and to Mrs. Fryer, (an Irishwoman, who had quitted the stage since the reign of Charles II.) was assigned the part of an old grandmother. In the bills it was mentioned, “The part of Lady Richlove to be performed by Peg Fryer, who has not appeared on the stage these fifty years;” which accordingly drew a great house. The character in the farce was supposed to be a very old woman, and Peg exerted her utmost abilities; but the Farce being ended, she was brought again upon the stage to dance a jig at the age of eighty-five: She came tottering in, and seemingly much fatigued; but all on a sudden, the music striking up the IRISH TROT, she danced and footed it almost as nimbly as as any wench of five-and-twenty.”

P. 77. The Danes borrowed the Bagpipe from, &c.

During his stay in London last winter, Colonel Vallancey, (whose attention to the promotion of my Undertaking, never slumbered even for a moment) extracted from the Minutes of the Antiq. Society of London, for 10th May, 1770, the following curious notices concerning the Bagpipe:

“Mr. Barrington further says, he enquired of Mr. Forugt, the Inventor of the new musical types, a Laplander by birth, and a good Musician, whether they had any Pipes in Lapland. On which he
“mentioned

mentioned two—the *Sak-Pipe* and the *Wal-Pipe*, which he describes to be exactly the same with the Bagpipes.”

“Should the Scots dispute the invention of this ancient Instrument, Mr. Barrington thinks it is full as probable that they borrowed it from the Norwegians, as that the Swedes learned the use of the Bagpipe from them.”

“The *Wal-Pipe* is used by the Lapland Shepherds, and consists of a Cow's horn, in which they make apertures at proper distances, so as to produce musical intervals.”

To these notices my learned friend added,—“The *Wal-Pipe* of the Finns, seems to me, to be the *Cala-Mala* of the Zingari of Swinburne, and *Mala-Pioba* of the Irish. *Mala* is a bag, i. e. the Bagpipe. *Cala-Whala*, the musical Bag.—*Mala* in its inflexions makes *Mhala*, pronounced “Wala.”

P. 90. It is not recorded that the Flute was known, &c.

Several of our most ancient melodies, from the length of some of the notes, appear to be calculated rather for the Flute than the Harp. See No. VIII. of *Select Irish Melodies*.

P. 93. Small Bells were undoubtedly introduced with Christianity, &c.

There is at present in my Father's possession, a small Bell, curiously embossed, which appears from inscriptions on it, to have belonged originally to a Romish Chapel, and to have been made so early as the year 1543.

P. 97. Each Chieftain had a War-Cry peculiar to his Tribe, &c.

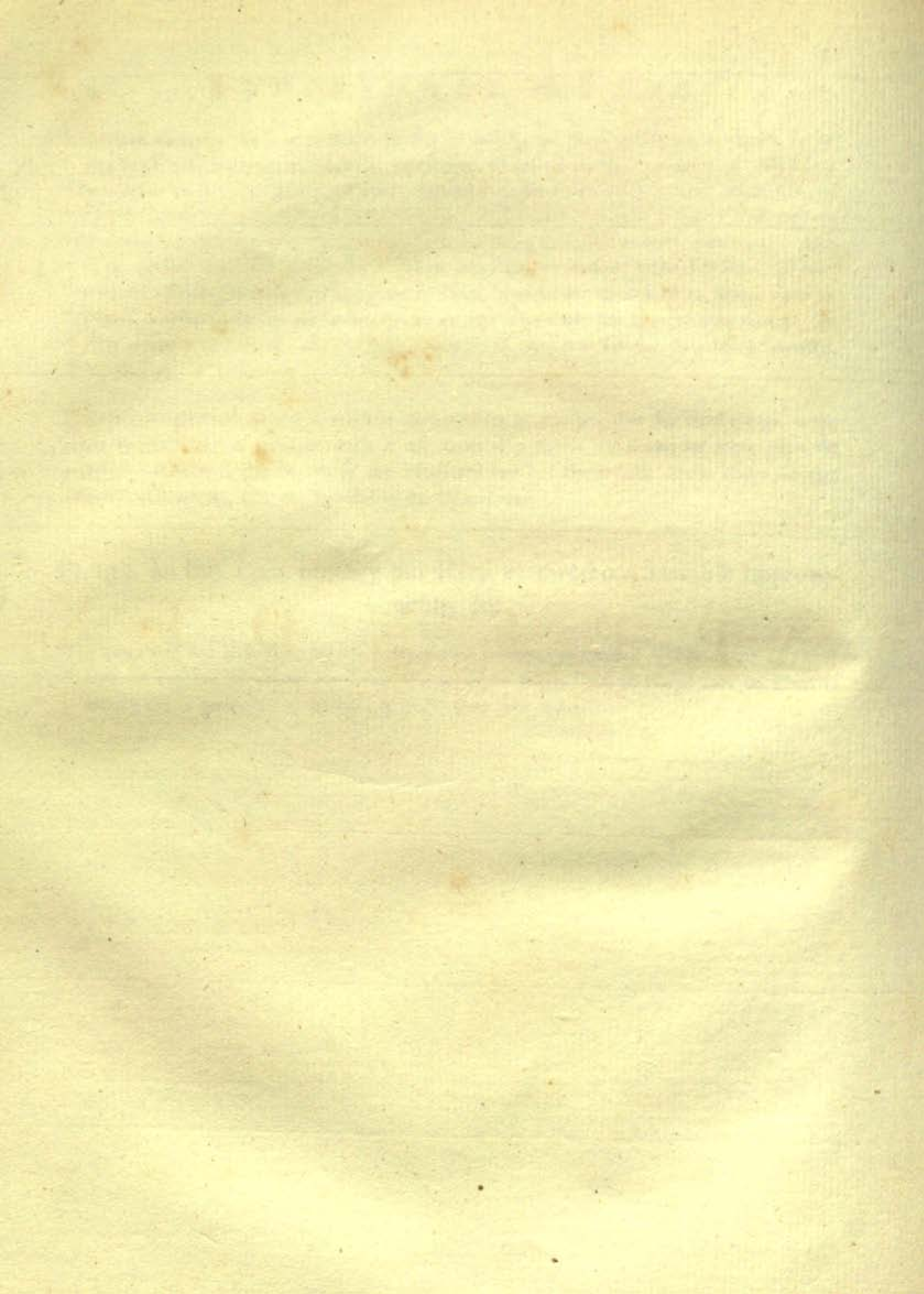
In process of time these War-cries were diverted from their original purpose by the Vassals and Followers of the Chieftains, to serve as *alarums* to seditious Meetings. To this evil the State at length determined to apply a radical cure. In the 10th year of the reign of Henry VII. an act was passed prohibiting the use of the words *CROM-ABU* and *BUTLER-ABU*.—“Item, prayen
“the Commons in this present Parl. assembled: that forasmuch as there hath been great variances,
“malices, debates, and comparisons between divers lords and Gentlemen of this land, which hath
“daily increased by seditious means of diverse idle and ill disposed persons, utterly taking upon
“them to be servants to such Lords and Gentlemen, for that they would be borne in their said
“idleness and their other unlawfull demeaning, and nothing for any favour or entirely good love or
“will that they bear unto such lords and Gentlemen: Therefore it be enacted and established by
“the

“ the same authority, That no person ne persons of whatsoever estate, condition, or degree, he or
 “ they be of, take part with any Lord or Gentleman, or uphold any such variances or comparisons
 “ in word or deed, as in useing these words, CROM-ABO, BUTLER-ABO, or other words like, or
 “ otherwise contrary to the King's Law's, his Crown, and dignity, and peace, but to call only on
 “ St George, or the name of his Sovereign Lord the King of England for the time being. And
 “ if any person or persons of whatsoever Estate, condition, or degree, he or they be of, do con-
 “ trary so offending in the premisses, or any of them, be taken and committed to Ward, there to
 “ remain without bayle or mainprise, till he or they have made fine after the discretion of the
 “ King's deputy of Ireland, and the King's counsaile of the same for the time being.”—*Rot. Parl.* cap. 38.

As it is not generally known, I will here take occasion to mention, that the word CROM in the motto to the Duke of Leinster's arms, is the name of a Castle which was for many years the principal residence of that branch of the Fitzgerald family. Crom-Castle stands about fourteen miles W. of Limerick, and was founded by the O'Donovans.

P. 133. In the 15th century our Harp received considerable improvements, &c.

The powers of the Irish Harp drew a panegyric from the pen of Bacon: “ The harpe (says he)
 “ hath the concave not along the strings, but across the strings; and no Harpe hath the sound so
 “ melting and so prolonged as the *Irish Harpe*.” Vide *Sylv. Sylvar.*



A P P E N D I X.

A P P E N D I X

[No. I.]

I N Q U I R I E S

CONCERNING THE

ANCIENT IRISH HARP.

IN A LETTER TO THE AUTHOR.

By THE REV. EDWARD LEDWICH, L. L. B.

VICAR OF AGHABOE, AND FELLOW OF THE SOCIETY OF ANTIQUARIES, LONDON.

[No. 1.]

A P P E N D I X.

I N Q U I R I E S, &c.

A VERY learned and ingenious writer (a) is of opinion, that the Harp was an instrument used by the Gallic Bards, and from its construction, of Barbaric origin: Diodorus Siculus is his authority, who only says, their instruments were like Lyres (b). Such words, in Diodorus' time, might convey a precise idea, but in ours, we know not the figure of the Lyre, the Cithara, or Chelys; at least, Montfauçon, who examined above six hundred of these ancient instruments, could not venture to affix names to any of them, or ascertain their specific (c) differences. On such precarious ground, then, Vossius seems to have been too precipitate in his inference; nor can his authority be of weight in this case. Besides, we shall hereafter see reason to believe the Harp derived rather from the Scythic or Teutonic branch, that peopled Europe, than the Celtic, which latter the (d) Gauls were a part.

The Harp was unknown to the ancient Greeks and Romans, as its name does not occur in their writings. Martianus Capella, a man of great curiosity and information, found it among those northern nations who possessed themselves of the Roman empire in the 5th century; he mentions it with other instruments, whose (e) deep, grave, and harsh sounds were fitted to alarm female timidity.

- (a) Voss. *De poemat. cantu, & viribus Rythmi.* pag. 118.
- (b) Ταῖς ἀρχαῖς ὁμοίαι. lib. 5. pag. 308.
- (c) See Doctor BURNEY's conjectures on this subject: *History of Music.* vol. 1. pag. 308.
- (d) The different people inhabiting Gaul were early remarked; by Diodorus Sic. particularly, Lib. 5. This is more fully opened by the learned Translator of MALLETT's *Northern Antiquities.* Preface.
- (e) Apud DU CANGE. *Voce Harpa.*

Eucherius,

Eucherius, Bishop of Lyons, in the same age, informs us, that the (f) Nablium was like the barbarian Cithara, and shaped like the Greek Delta. This is the only description we have of the ancient Harp. Venantius Fortunatus, who flourished in the 6th century, and resided also in France, makes the Harp a barbarian (g) instrument; distinguishing it from the Greek and Roman Lyres, and from the British Crwth. France was then possessed by Romans, Goths, Burgundians, Franks, and Armoricans; some of them Celtic, but most Teutonic nations. The national instrument of each is accurately marked; the Teutonic people had their Harp, the Celtic their Crwth, and the Romans their Lyre. This discrimination is decisive evidence of the difference between the Harp and the Lyre, and of Vossius being deceived by a warm imagination.

The Teutonic tribes were noted for harsh and brutish voices: Ovid thus speaks of the Sarmatians:

Omnia barbaricæ loca sunt, vocisque ferinæ,
Omnia sunt Getici plena timore soni.

The affected hoarse enunciation of the Germans is mentioned by Tacitus (h), and the croaking German singing by the Emperor Julian (i). The Harp, in its primitive state, was not calculated to correct such harsh and disagreeable melodies; it was incapable of a pleasing succession of sounds, or agreeable consonance,

(f) DU CANGE. Voce Nablium.

(g) Romanusque Lyrâ, plaudet tibi, barbarus Harpâ,
Græcus Achilliaca, Crotta Britanna canat.

Lib. 7, carm. 8.

It is astonishing how BARNES, *Prologom. in Anacreon*. could say, the Harp and Lyre were the same: the Romans calling it by the latter, the Barbarians by the former name. He has candour enough to add: "Nonnulli putent, Venantium Fortunatum inter Harpam & Lyrâ distinguere." Capella and Eucherius could not be mistaken, but our modern Editor, totally ignorant of the subject, easily might.

(h) Affectatur præcipue asperitas soni, & fractum murmur. *Germ. cap. 3.* Diod. Sic. calls the barbarians ἑρυνχοὶ ἢ τραχυφῶνοι. lib. 5.

(i) "Ἀγρία μέλλ' εἶναι πεποιημένα παραπλήσια ταῖς κλαγγαῖς τῶν τραχὺ βοῶντων ὀρνίθων ἄδοντας. *Misopog. p. 56. Edit. Petavii.* Instead of κλαγγαῖς some MSS. read κρωγμοῖς, or that sound emitted by crows; and it seems the best reading.

so that it produced neither melody nor harmony. Hence a concert of such barbarous, discordant vocal and instrumental sounds, powerfully excited horror and terror, and had the effect already noticed by Capella.

That the Harp was confined to particular northern tribes, may be inferred from the silence of Isidore Hispalensis in his *ORIGINES*, and Suidas in his *LEXICON*; had its use been general, it would not have been passed over by them.

From the Teutonic derivation of the Harp, it is easy to account for its becoming the national instrument of the English. The Anglo-Saxons were of German race, and introduced the Harp into Britain. Inflamed with a thirst of conquest, and eager to possess alone that fertile Isle, they almost exterminated the natives, and totally erased every vestige of Roman and British civility. The gentler modulations and softer harmony of the Crwth were equally despised with its performers and admirers: this instrument was banished to Wales, Cornwall, and Armorica; in the last county Venantius found it in the 6th century.

The Roman Missioners kept alive and augmented the enmity between the Britons and Anglo-Saxons: the former would not adopt Popery or its superstitions, to which the latter were devoted: every temporal and spiritual motive which theological malignity could invent, was conjured up to make the resentment of both people implacable and perpetual, and with too good success. Hence the triumph of the Harp over the Crwth, and hence its general use among all ranks of people until the Norman invasion.

This reasoning may perhaps account for the introduction and practice of the Harp in England, but will not apply, it may be said, to Ireland. The Irish, I think, received it in the 4th and 5th centuries from their close connection with the Saxons, and other rovers from the Baltic shores, who conjunctly ravaged the coasts of Britain and Gaul in those ages. I know Mr. Macpherson (k) has ingeniously combatted the opinion of this connection; but it is impossible to invalidate all the arguments supplied by antiquity in its favour. Giraldus Cambren-

(k) In his *Introduction to the History of Great Britain and Ireland*.

sis speaks of St. Patrick's Harp, which, if any faith is to be placed on Legends, he might have brought from Tours, where he studied; and where, no doubt, it was cultivated by the Barbarians. The Harp is mentioned by Iso (l), in the 9th century; he was a monk of St. Gall. The founder of this abbey being an Irishman (m), and the monks, for the most part, of the same nation, who fled from the Danish tyranny, they could be no strangers to this instrument.

It may be no improbable conjecture, and will certainly meet the ideas of many, to say, that the Celtic Crwth was primarily used by the Irish, but gave place to the Harp on the establishment of the Danish power in this kingdom. The Harp was the delight of the northern nations, and their Princes and Scalds eminent performers on it. The monument at Nieg, exhibited by Mr. Cordiner, (n) has every appearance of being a Danish work. The bird at top was their favourite raven, of which their sagas and scaldic poetry are full, as may be seen in Wormius, Bartholine, and Mallet. The obliterated figure, taken by Mr. Cordiner for an angel, may or may not be one; it is obvious, there are no concomitant symbols to evince the sculpture to be by a christian artist. Mr. Cordiner observes, that this monument, which gives an Irish Harp, belongs to the 11th century; in this I perfectly agree with him, and was this the place, could fully confirm it.

From some drawings of the Davidic Lyre in Montfauçon, Calmet, and others, which resemble our Harp, it has been supposed our instrument is derived. It has been shewn from Eucherius, that the Barbaric Cithara, or Harp, was a trigonal figure, and similar to what was then called the Nablum. What the original Nablum, or Jewish Nebalium, mentioned in the Psalms were, or what the Chinnor, Neginot, and other instruments occurring in Scripture, were unknown to the Septuagint translators, as Bishop Hare (o) has fully proved. Of what

(l) DU CANGE, in *Harpa*.

(m) WARE's *Writers*. CAVE *Historia Litteraria*.

(n) *Remarkable Ruins in Scotland*. No. I. 1784.

(o) *Prologom. in Psalmos*. pag. 75. They did not know how to translate the titles of the Psalms, but gave the most absurd and incongruous interpretation of them.

weight then can the dreams of modern Rabbins, or the fanciful drawings of Kircher (p), their blind follower, be on this subject? Eucherius makes the Nablium a triangle, in Kircher it is a square. Bishop Lowth, who has with great elegance and learning treated of Hebrew poetry, never touches on the musical instruments of the Jewish people, nor contests Bishop Hare's sentiments, though he criticises him on other points (q). An argument much in favour of what is advanced.

Whether the Harp was an imitation of the ancient Lyre (r), or at what time it assumed its present form or number of strings, is not easy to determine. The monument at Nieg, if of the age before allowed it, shews what it was in the 11th century, and therefore I must decline from the opinion of Lord Pembroke and Bishop Nicolson (s), who imagined the triangles on some of our old coins, referred to the Irish Harp. An obsolete figure would scarcely be revived; indeed it is most probable it was buried in total oblivion. The heads of our Kings inscribed in triangles expressed their attachments to the Church, and its reciprocal support of them: this is verified by the French coins of Philip IV. Lewis X. Philip V. Charles IV. and John. (*)

The second object of this Inquiry is, at what time the Harp became the armorial bearing of Ireland. Though coats armorial were not unknown to most of the nations of antiquity, yet gentilitial arms undoubtedly were until the middle of the 11th century; the latter were hereditary, the former (t) personal or casual. A learned German (u) writer says, the romantic expeditions to the Holy-Land introduced the distinctions of armories and the jargon of blazonry; the saltiers,

(p) In his *Musurgia Univerſ.* tom. 1. lib. 2. cap. 4.

(q) *Prælect. Poet.* Sub finem.

(r) MARTINII *Lexic. Philolog. in Lyra.*

(s) *Irish Historical Library.* pag. 158—159.

* As this triangle is seen in the coin of our King John, I adopt this opinion in preference to supposing the triangle to be a shield.

(t) EDMONDSON'S *Body of Heraldry.* DIODORUS SIC. with much propriety applies to these the word *ἰδιωτικῶς* lib. 5. pag. 307.

(u) BIELFIELD, *L'Erudition Complette.* tom. 3. pag. 291.

the fusils, the girones, and lozenges of this science being parts of the harness armour and ornaments of the Chevaliers. Bishop Kennet agrees, that armorial bearings were not so early as the reign of Edward the Confessor (w). The arms, therefore, on the Harp of Brien Boiromh, and the Harp itself, can neither be of the age, nor belong to the person, that an anecdote delivered in the 13th Number of *COLLECTANEA DE REBUS HIBERNICIS*, would persuade us. Nothing less than positive proof will convince the heraldic antiquary, that the Irish preceded their neighbours in gentilitial armories.

Hector Boethius (x) relates, that on a treaty concluded between Charlemagne and the Scottish King Achaius, A. D. 791, it was granted, that the latter prince should bear a red lion in a counter-charged border of fleurs-de-lis. As the Irish were equally favourites with that great Monarch, he might have conferred the same honour on our Kings; though, from what has been advanced, there is not the least probability of this being so. Besides, had the taste for heraldic pageantry been then fashionable, some specimens would have been displayed on his coins, whereas they exhibit nothing but simple monograms.

An ancient roll of arms, preserved by Leland (y), of the age of Henry III. gives the bearings of most of the European Princes, and of most of the English and French Nobility. Among these we find the arms of Wales, of Scotland, and the little Isle of Man, but not a word of Ireland. It is a strong presumption, that Ireland then had no arms: Quartering, it may be said, was not introduced till the (z) reign of Edward III. half a century later; but when it was introduced, no notice was taken of Ireland. Harold, King of Man, came to this Henry, did homage (a), was dubbed a Knight, and received arms, which are recorded in the roll. Maurice Fitzgerald, an ancestor of the Duke of Leinster, received Knighthood and arms, and they are also in the roll.

(w) *Parochial Antiquities.* pag. 52.

(x) Pag. 188. *NICOLSON'S Scottish Hist. Library.* pag. 46.

(y) *Collectanea.* vol. 2. pag. 616.

(z) *CAMBDEN'S Remains.* pag. 163.

(a) *CARADOC.* pag. 318.

It was Henry VIII. who, on being proclaimed King of Ireland, first gave us the Harp. The English allowed us eminence in nothing but music, as I have elsewhere shewn : He therefore selected this instrument as being our favourite one, and to perpetuate the celebrity of our performance on it in former times. Such a bearing was a judicious compliment ; it neither reminded us of our present dependance, nor upbraided us with our former rebellions. James I. quartered it with the arms of France and England ; and may it long continue the ornament and support of the British Crown ! You, my friend, will answer with equal patriotism and loyalty in the words of Horace :

———— Dii tibi, quæcunque preceris,
Commoda dent.

Aghaboe,
1st February, 1786.





[No. II.]

A

L E T T E R

T O

JOSEPH C. WALKER, MEMBER OF THE ROYAL IRISH ACADEMY ;

O N T H E

STYLE OF THE ANCIENT IRISH MUSIC.

F R O M

THE REV. EDWARD LEDWICH, L.L.B.
VICAR OF AGHABOE, AND FELLOW OF THE SOCIETY OF ANTIQUARIES, LONDON.

A L E T T E R, &c.

S I R,

I WISH my reading or knowledge enabled me to assist your ingenious enquiries, or elucidate the curious subject which so laudably engages your attention. Your patriotism is eminent in recovering from oblivion the vestiges and fragments of our ancient Musical Art; and the valuable specimens you have exhibited of it, no less demonstrate your taste and judgment.

In treating of the history of the Church of Ireland in the 12th century, it was necessary to examine and refute an assertion of St. Bernard, that antecedent to the primacy of Malachy, we were ignorant of Psalmody and Church Music: this gave rise to the following notices and conjectures.

How plain soever it may appear, that Music existed in the Christian Church from its foundation, yet some industry is requisite to discover it in England and in Ireland. Bishop Stillingfleet (a) has been able to collect but few musical traits of the Gallican or British offices, as contra-distinguished from the Gregorian or Roman: the paucity of records, and the bare hints of writers forming very uncertain data from whence to deduce positive conclusions. The same obscurity clouds the remote periods of Musical History in Ireland. This must be an apology for the imperfection of the hints now offered on this topic,

(a) In his *Antiquities of the British Churches*. chap. 4, pag. 237.

which

which however lies open to future improvement from superior abilities and more extensive erudition.

It was in the year 1134, that Malachy O'Morgan (b) ascended the archiepiscopal chair of Armagh. He was the beloved friend of St. Bernard, after whose decease, the latter, in a high strain of panegyric, composed his life. (c) Among other particulars there recorded, he informs us, that the Irish, through the Primate's zeal, were brought to a conformity with the Apostolic constitutions and the decrees of the Fathers, but especially with the customs of the Holy Church of Rome. They then began to chant and sing the canonical hours, as in other places, which before was not done even in the metropolitical city of Armagh; Malachy had learned song in his youth, and enjoined singing in his own monastery, when as yet it was unknown, or not practised in the city or diocese. Thus far St. Bernard.

This citation suggests two facts; the first incredible and certainly far from truth, that the Irish Church had subsisted for seven hundred years without Music or Psalmody: the other more probable, that Malachy exerted the influence of his station to oblige the Irish to relinquish their old ritual, and adopt the Roman manner of celebrating divine offices. His efforts were in vain, even allowing a temporary acquiescence; for, in thirty years after, we find, the Council of Cashel decreeing an uniformity of public worship, according to the model of the English Church. The Irish received, very reluctantly, innovations in doctrine and discipline; nor was it before their princes were expatriated and the people reduced to extreme misery, that they embraced foreign superstition, and obeyed the dictates of the Sovereign Pontiff.

That the Christian Fathers adapted their (d) Psalms and Hymns to the Greek notation and modes, admits of the fullest proof. Accustomed from infancy

(b) WARE's Bishops. page 54.

(c) Inter S. BERNARDI Opera. cap. 16.

(d) The use of these in the earliest ages is clearly proved by HORNBECK, *de Psalmodia, inter Miscell. Sac.* cap. 2.

to the Choral Service of Paganism, the convert naturally retained his former musical ideas, but applied them to more sanctified compositions, and a purer object. Though it is impossible to determine of what kind the Ecclesiastical Modes were, or what the discipline of the Singers, I cannot believe the whole service (e) of the Primitive Church was irregular; or that the people sang as their inclination led them, with scarce any other restriction than that it should be to the praise of God. For early in the third century, Origen (f) informs us, that christians sang in rhyme, that is, with nice regard to the length and shortness of the syllables of the poetry, and in good tune and harmony. The terms he uses are taken from the Greek Music, and evince that Christians in their church-performances, were scientific and correct. The definition of a Psalm (g) by Gregory Nazienzen, by St. Basil and Chrysostom, in the 4th century, is an additional proof of what is advanced. I have insisted on this point the more, in order to subvert the groundless assertion of St. Bernard; and to demonstrate, that singing made a part of the christian service, wherever the gospel was established.

About the year 386, Psalms and Hymns were ordered to be sung after the Eastern manner; and about 384, the Ambrosian Chant was formed of the Dorian, Lydian, Mixolydian and Phrygian tones, which were called authentic modes; and to which Pope Gregory in 599, added four plagal. Western Europe had been evangelized antecedent to Gregory's Pontificate, and the Ambrosian Chant admitted into many principal churches: I say principal, because there is reason to believe, many bishops and dioceses preserved the Curfus, that is, the (h) offices and singing introduced by the first missionaries, and which more closely adhered to the eastern, that is, the ancient Greek Music, than the Chant of the Cathedral of Milan. And this seems countenanced by a very curious M.S. supposed to have been written by an Irish scholar about 901,

(e) HAWKINS'S *History of Music*. Vol. 1. pag. 288.

(f) Εὐρύθεμος καὶ ἑμμελῶς, καὶ ἑμμελῶς καὶ συμφωνῶς. *De Orat.* page 7.

(g) Ψαλμὸς ἵστιν, ἢ διὰ τῆς ὀργάνης τῆς μουσικῆς μελωδία. GREG. in tract. 2. in psalm: cap. 3. BASIL. in psalm 29. CHRYSOST. ad psalm. 35. ver. 3.

(h) USHER'S *Religion of the Ancient Irish*. chap. 4.

and printed (i) by Sir Henry Spelman. In this it is said, that the Cursus of the Scots (for such was the appellation of the Irish in those days) was composed by St. Mark, and used by St. Gregory Naz, St. Basil, St. Patrick, and communicated to the Continent by Columbanus. No notice is taken of St. Ambrose and Pope Gregory but just mentioned. Now, as the monastic rule of our countryman, Columbanus, (k) has been published, and as this rule made part of the Irish Cursus, we shall see how great a part of it was made up of Psalmody and Anthems, or alternate singing.

The Monks are to assemble thrice every night, and as often in the day, to pray and sing. In each office of the day, they were to use prayers and sing three psalms. In each office of the night, from October to February, they are to sing thirty-six psalms and twelve anthems, at three several times; in the rest of the year, twenty-one psalms and eight anthems; but on Saturday and Sunday nights, twenty-five psalms and twenty-five anthems. Here was a perpetual psalmody or *laus perennis*, like that practised in Psalmody Isle (l) in the diocese of Nîmes, founded by Corbilla, a Syrian Monk, about the end of the 14th century. These may be added to the other numerous instances of the orientalism of our church, and its symbolizing with the eastern in most articles of faith and practise, and which created so much uneasiness to Rome and her emissaries for many ages; the seductions of flattery and the thunders of the Vatican were equally ineffectual to shake our principles; the mellifluous eloquence of St. Bernard might calumniate, but was unable to subject us to the domination of the Roman See.

The Canons ascribed to St. Patrick, Auxilius and Iferninus, extant in Corpus Christi College, Cambridge, were transcribed, according to an (m) excellent antiquary, in the 10th century; Dachery (n) supposes they were made in the

(i) *Confil.* Vol. 1. USSER. *Primord.* page 916—917.

(k) Romæ, 1661, by LUC. HOLSTEIN DEEPIN, siccle 7.

(l) BURNEY'S *History of Music.* vol. 2. page 9.

(m) ASTLE'S *Origin of Writing.* pag. 120.

(n) *Spicileg.* tom. 9. *Opusc.* S. PATRIC. edit. Ware, pag. 42.

8th, and I have elsewhere shewn this to be probable. The second directs the readers to remain in the church in which they are appointed to sing (o) ; this seems to be the meaning, but whatever it is, it teaches us that the Reader and Singer had the same office. Many of our Primates, as may be seen in Ware's BISHOPS, and most of our learned men, among other literary distinctions, are called Readers. On this it is remarked (p)—“that the name, *Lector*, is more frequently found among the Irish historians than that of *Scribe*; nevertheless, to conceal nothing, some by the ancient Scribes understand Writers;”—this throws no light on the Lector. By the 15th canon of the Laodicean Council, no one is to sing in the church but the canonical Singers, who are to ascend the desk and read from the book. In the answers of John, bishop of Citri, to Constantine Cabasilas, archbishop of Dyrrachium, we find the Readers were placed on each side of the choir, (q) and like the precentor and succentor, led the choristers. At this day we read each verse of the psalm before it is sung; in this instance also we retained the usage of the Eastern church. On the whole, the evidence now produced is sufficient to convict St. Bernard of error, and vindicate our practice of music and psalmody.

Giraldus Cambrensis gives a splendid account of the perfection of Irish Music in the 12th Century, and Caradoc of Lhancaryan agrees with him. They confine their praise to secular performances, and speak nothing of ecclesiastical. Such excellence was not attainable by any sudden or fashionable application; it must have been the effect of long practice and habit. Perhaps the following observations may elucidate this point.

Caradoc, without any of that illiberal partiality so common with national writers, assures us, the Irish devised all the instruments, tunes and measures in use among the Welsh. Cambrensis is even more copious in his praise, when he

(o) *Lectores denique cognoscant unusquisque ecclesiam in qua psallat.*

(p) WARE's *Antiquities*, by HARRIS. pag. 236.

(q) *Αρχιερωσύνη δὲ ὁμοῖα ταῦτα ὁ δομῆσιμος τῇ δεξιᾷ χορῶν*, &c. Here the Domesticus of the right side of the Choir, was a musical officer and dignitary. DU CHESNE in voce.

preemptorily declares, that the Irish (r), above any other nation, is incomparably skilled in symphonical music. Such unequivocal testimony of our superior taste and improvement in the musical art, naturally calls for some inquiries into so curious a fact, more especially as the persons, who deliver it, lived in a polished age, (s) both in respect of literature and manners.

The words of Cambrensis are clearly expressive of attainments in the science of music far beyond the minstrelsy of England and France, or any other country he had travelled (t). The richness of our invention; the vivacity, beauty, and variety of our melodies extorted applause from him: I say extorted, because he takes care to inform us, there was scarce (u) any thing else to commend among the Irish.

This incomparable skill could never be predicated of unlearned, extemporaneous, Bardic airs: It implies a knowledge of the diagram, and an exact division of the harmonic intervals; a just expression of the tones, and in the quickest movements, an unity of melody. Cambrensis (w) observes these particulars of our music. He accurately distinguishes the Irish and English styles: the latter was the diatonic genus (x); slow and made up of concords: heavy; the intervals spacious, as in ecclesiastical chant. The former was the enharmonic genus (y); full of minute divisions, with every diesis marked: the succession of our melodies (z) lively and rapid; our modulations full and sweet.

(r) Præ omni natione quam vidimus, incomparabiliter est instructa. *Topog.* cap. 11. pag. 739.

(s) See the ingenious Mr. WHARTON'S *History of English Poetry*. Dissertation II.

(t) Quam vidimus. *supra*. He resided some years on the continent. *Biographia Brit.*—Article BARRY.

(u) In musicis solum instrumentis commendabilem invenio gentis istius diligentiam. *Topog.* *supra*.

(w) Mirum quod in tantâ tam præcipiti digitorum rapacitate musica servatur proportio, et arte per omnia indemni inter crispatos modulos, organaque multipliciter intricata, tam suavi velocitate, tam impari paritate, tam discordi discordi consona reddatur, & compleatur melodia. *supra*.

(x) Tarda & morosa est modulatio. *supra*.

(y) Tam subtiliter modulos intrant & exeunt; sicque sub obtuso grossioris chordæ sonitu, gracilium tinnitus licentius ludunt. *supra*.

(z) Modulatio verum velox & præceps, suavis tamen & jucunda sonoritas. *supra*.

He alone who had the sharpest faculties, and was the most profoundly versed in the musical art, felt ineffable pleasure (a). It is then evident, that all this transcendent excellence in music could be derived but from two sources; a perfect knowledge of it as a science and practice. We are not, it is true, able to produce our ancient tablature, or tunes from M.S.S. hitherto discovered; but as from Caradoc, it appears we communicated both to the Welsh, and as they exist in Mr. Morris's Collections (b), we may fairly assume them as our own, and derivatives from this Isle. These collections are of the 12th century, the very time in which Caradoc and Cambrensis flourished; so that connecting the evidence together, that we had music in score, can hardly be disputed, and what is more extraordinary, most of the pieces for the Harp are in full harmony and counterpoint.

From these facts a mistake of Cambrensis unfolds itself to view. The Irish, he informs us, used but the Tabor and Harp. Here then could not be a varied combination of sounds; a multiplicity of parts, or such an artificial composition as to constitute counterpoint: a single melody, and that confined within a small compass, was all that could be executed. The Welsh, he tells us, had three instruments, consequently they could play counterpoint; so that Cambrensis must have been ignorant of the art he was describing, or extremely inadvertent, as no such effects, as he suggests, could be produced by such instruments. Nor can any reason be assigned, why we should not have an equal number of musical instruments with the Welsh, who confessedly adopted them from us. An omission of a transcriber very probably gives rise to the error.

The tenor of our ecclesiastical history very explicitly shews the propagation of the gospel among us by Hellenistic Missioners; our doctrine and discipline were the same as practised in the primitive church during the four first centuries.

(a) Hinc accidit, ut ea quæ subtilius intuentibus; & artis archana acutè discernentibus, internas & ineffabiles comparant animi delicias. *supra*.

(b) BURNEY's *History of Music*. vol. 2, pag. 109—312.

These points are amply detailed in another place (c). Each Bishop appointed such an order for the celebration of divine offices, as he judged most eligible and best suited to his respective diocese. So various were these offices in 1090, that Gillebert, Bishop of Limerick, presses the Irish Clergy to adopt the Roman. “What (d),” says he, “can be more indecent, or schismatical, than that a Clergyman who is very learned in the offices of one Church, should be ignorant and a Laic in those of another?” This is a new proof that we were unacquainted with the Roman service, as well as with the Ambrosian and Gregorian Chant, and that we retained the forms of the Eastern Church, originally delivered to us. Bishop Stillingfleet, as cited by Doctor Burney (e), makes the principal difference between the Roman and Gallican ritual to consist in their Church Music.

St. Paul (f) desires the Ephesians to speak to each other in psalms and hymns and spiritual songs. He here seems to make use of a harsh expression to avoid introducing a heathen term (g). With what propriety could Christians be said to speak to each other in hymns, which celebrated the divine perfections? But they might, as in the Pagan Dithyrambics and Pœans, exercise themselves in the

(c) In the *History of the Church of Ireland*, from the 5th to the 13th century, by the Writer of this Letter, and of which this Essay is an extract.

(d) Quid enim magis indecens aut schismaticum dici poterit, quam doctissimum unius ordinis in alterius ecclesiâ idiotam & laicum fieri? USSER. *Syll. Epist. Hib.* pag. 77.

(e) *History of Music.* vol. 2. pag. 56.

(f) EPHES. chap. 5. ver. 19. Λαλῶντες ἑαυτοῖς Ψαλμοὺς καὶ ὕμνοις καὶ ᾠδαῖς πνευματικαῖς. COLOSS. iii. 16. The apostle distinguishes Odes from Psalms and joins the latter to Hymns. The latter were frequently recited, but the former were accompanied with instrumental music. SCALIG. Poet. pass. Catikeri Cinn. pag. 124. LE CLERC will have Odes, Hymns, and Psalms to mean the same thing; but HAMMOND makes them refer to three different kinds of canticles among the Jews. It is certain they are different; but would St. Paul have any respect to Jewish music when writing to the Ephesians and Colossians?

(g) The classical word is—*ἀμειβόμενοι*—which referred to the antiphonal or alternate singing of the heathen hymns.

Μισάων δ', αἳ αἰδοῦν, ἀμειβόμεναι ὁπλὶ καλῶ. HOM.

The practice is not of Christian origin. SUID. & MEARS. Gloss. vocæ Ἀντίφωνα.

antiphonal

antiphonal singing, and succeed or answer each other. And this is clearly the Apostle's meaning.

However, he disliked the practises of idolatry; the permission he here gives the Ephesians, a gay and luxurious people, of using psalms, hymns, and odes, was absolutely necessary for keeping new converts in the faith: They could not easily forget the raptures of their festal and choral hymns; and it is probable the Apostles (h), and their disciples, formed spiritual songs, on their model, in various metres and melodies: at least, the early fathers of the church, as Clemens of Alexandria, Eusebius, Chrysostom, Basil, and Gregory Nazienzen did so. Some of their imitations are poetical, but no merit of this kind could compensate a Grecian ear for the negligent, injudicious, and offensive use of improper measures (i), with which the Christian compositions abounded. Dionysius Hallicarnassæus, in his beautiful treatise last cited (ii), gives instances of the most favourite performers being hissed on the stage, for the smallest want of rythm or accent; such were the delicacy of Grecian organs, and the correctness of Grecian taste.

The more zealous Catholics digested these insipid productions; but the public were very far from acquiescing in such unlearned and barbarous poetry and music. St. Basil (k) complains that his flock neglected his psalms and hymns for their old Pagan songs. The Arrians, (l) Apollinarians, and other

(h) EUSEBIUS informs us the early Christians composed and sang—*ᾠδαὶ καὶ ὕμνοι διὰ ψαλμοῦν μέτρων καὶ μελῶν, ῥυθμοῖς σεμνότεροις*. Hist. Ecc. lib. 2. cap. 17. VALESIIUS thinks the Therapeutæ, of whom this is said, were not Christians; but considering the ages of the Father and Critic, the latter is more liable to mistake.

(i) These were the—*πεπλατυμένα μέτρα καὶ ἀτακτοὶ ῥυθμοί*—of DIONYS. HAL. *de Struâ. Orat.* p. 224. edit. Upton.

(ii) Pag. 72. UPTON illustrates this from CICERO.—*Si versus pronunciatus est syllabâ una brevior aut longior, exhibilatur & exploditur Histrio.*

(k) Serm. de ebriet. & lux.

(l) For ARRIUS's Hymns, see *Philostorg.* lib. 2. pag. 470. SOCRATES the ecclesiastical historian confesses Apollinaris was fully instructed in human learning; and an excellent judge declares:—*Sic expressit psalmos ut celeritate cum propheta regio certare videatur*. HEINS. *Exerc. in Nonnum.* p. 256.

heretics

heretics taking advantage of the popular disgust formed poems in the true Greek style, and in captivating melodies; the union and charms of harmony and verse were too powerful for orthodoxy; the number of sectaries soon exceeded that of true believers. The church beheld this triumph with terror and amazement, she saw her danger and endeavoured to avert it. She reformed her hymns and embraced the Greek modes; nor was John, the œcumenic bishop of Constantinople ashamed to urge (m) his people (n) to imitate the Arrian compositions. Gildas and Bede agree, that Britain was infected with Arrianism, and St. Jerom complains, that the christian world groaned under this heresy.

These notices, hitherto unconnected, may perhaps throw some light on the peculiar style of our ancient music. We received the knowledge of the gospel about the end of the 4th century, and with it the Greek or Eastern harmony, then universally in use. From an expression of St. Austin, it is evident, the enharmonic genus was then adopted and cultivated, as it alone was calculated to exhilarate the spirits, revive pleasing hopes, and banish melancholy and despair; nor can there be any doubt but our primitive missionaries first conciliated the affections of their hearers by harmony before they opened to them the doctrine of redemption. Bede makes Augustine (o) approach Ethelbert and his court singing litanies.

Before the Ambrosian and Gregorian chants were generally introduced, we were grown strong in religion and learning, and for a long time strangers to, as well as averse from Romish innovations. We had an independent hierarchy, which neither in 900 nor in 1090, as has been seen, yielded subjection to St. Ambrose or Pope Gregory; it therefore was not possible for us to have any other music but on the Greek model, the character of which, as may be collected from St. Austin and Cambrensis, was enharmonic.

(m) Ἐπὶ τὸν ἴσον τρόπον τῆς Ψαλμωδίας τὸν αὐτῶ λαὸν προτρίπει. Sozom. lib. 8. cap. 8.

(n) Tunc hymni & psalmi, ut canerentur secundum morem *Orientalium* partium, ne populus mœroris tædio contabesceret, institutum est. AUGUST. *Confess.* lib. 9. cap. 7.

(o) BED. lib. 1. cap. 25.

The state of society here at our conversion ; a precise and energetic language ; the paucity of our instruments and the admirable effects of our harmony, clearly point out the simple style of our melodies ; how exactly they coincided with the Greek ; how well adapted to delight our national vivacity and amuse our indolence. Topics these, capable of much curious and entertaining amplification, but exceeding the limits of this epistle and superfluous to so excellent a master of this subject.

As the seeds of christianity and learning were coeval in this isle, notwithstanding the vain and groundless pretensions of some Antiquaries, so they found a soil wherein they vegetated with uncommon strength and rapidity : monastic foundations, the schools of literature in those ages, greatly multiplied, and letters soon flourished in every corner. I have (p) elsewhere alledged many circumstances to induce a belief that the Greek language was particularly cultivated in those seminaries, and I have (q) already produced an instance or two of natives eminently skilled in it. Can it then seem strange that we should have the musical diagram of the Greeks, or that we practised scientifically their best melodies ? This notation, it is true, appears corrupted in Mr. Morris's M.S.S. but it invincibly demonstrates that the Welsh had a notation, and that it must have existed previously among the Irish. The (r) Northumbrians and Albanian Scots, both converted by the Irish, excelled in harmony.

The English music on the contrary was of the diatonic genus. It was the policy of the church of Rome, from the first entrance of her missionaries into Britain, to decry and depreciate the ancient rites and ceremonies of the natives and to exalt the efficacy and perfection of her own. Arguments however were in vain, (s) power soon decided the controversy in favour of the latter. We are informed by Bede, that James, the deacon, instructed the clergy of York in singing after the Roman manner, as Stephen did the Northern ec-

(p) In the *Literary History of Ireland*, preparing for the public eye.

(q) *Collectanea de Rebus Hibernicus*. No. 6. pag. 112, 113.

(r) Dr. BURNLEY. vol. 2. pag. 108, 109.

(s) BED. lib. 2. cap. 2.

clerics. Pope Agatho thought the establishment of the Gregorian chant so important an affair, that he sent John, his precentor, hither for that purpose. These efforts of the Papal See, seconded by the favour of the British princes, soon extinguished every spark of our ancient music, and confirmed the slow, spacious and unisonous melody of plain song (t). The perpetual use of it to both clergy and laity was secured by canons, and when it became a commutation for sins and fasting (u), the practice of it must have been universal. 'Tis then no wonder that the taste of the nation accommodated itself to this chant; a dull and heavy modulation succeeded, well fitted to a state of spiritual thralldom, and to express the dismal tales of minstrelsy.

I am, Sir, with truth and esteem,

Your very obedient and humble servant,

EDWARD LEDWICH.

Aghaboe,

10th October, 1785.

(t) The distinction insisted on of Greek and Roman music, receives the highest confirmation from Charlemagne's book against the Greeks; and, his grandson, Charles the Bald's Letter to the Clergy of Ravenna: both Princes hesitated long, before they embraced the Greek or Roman harmony. Charles says:—*Celebrata sunt coram nobis sacra missarum officia, more Hierosolimitano, & more Constantino-politano.*—But he preferred the Roman: the severest punishments alone made his national clergy relinquish the Eastern manner.

(u) JOHNSON'S *Saxon Councils*.

[No. III.]

A N

E S S A Y

O N T H E

POETICAL ACCENTS of the IRISH:

By WILLIAM BEAUFORD, A. M.
SOCIET. ANTIQ. HIB. SOC.

D 2

[No. III.]

A N

F. S. S. A. Y

ON THE

POLITICAL ACCRINTS of the IRISH.

BY WILLIAM F. A. B. D. J. M.
ROBERT AND CO. LONDON.

D

A N E S S A Y, &c.

ON the decline of the Roman Empire, and the ancient seat of that government being in the possession of the various tribes of Barbarians, who, like a deluge, overspread the southern and western parts of Europe; the Latin tongue, in a short time, became corrupted with foreign words, and its true pronunciation, about the beginning of the sixth century, nearly lost; few could read, and fewer write. And what rendered the attainment of literature more difficult and perplexing, to a people just emerging from a state of barbarity, the few books then extant, or which had escaped the rage of war, were written in Roman or Etruscan capitals, without the least distinction of words or sentences.

To render the art of reading therefore more easy, and, as much as possible, to preserve the ancient pronunciation of the Latin language; the Christian clergy, from the beginning of the 6th to the close of the 9th century, invented a number of points and marks, not only to distinguish and point out to the reader, the true meaning of the different parts of a written discourse or composition, but also to express the several tones and inflexions of the voice, in which such compositions ought to be pronounced.

These marks they divided into three species; that is, Grammatical, Rhetorical, and Musical. (a) From the two first species, are derived the several stops

(a) Punctus est signum, quod vel figura, vel morasua, clausulas separat, sensus distinguit, animum recreat, spatiumque cogitandi. GUARINUS Veronensis *Arte punctandi*. Punctare.—officio Ecclesie sive in cantando, sive in legendo aliquid impedimentum inveniant. L. Ord. S. VICTORIS Parisiensis MS. cap. 19.

and marks at present used in reading and writing, throughout the greater part of Europe: The third, that is the Musical, were, by the Clergy and other religious, during the middle ages, used in the Latin Psalms and other divine hymns, to render the singing of them more easy, and to regulate the modulation of the voice. (b) Any line of a psalm or hymn thus marked with the musical accents were denominated *Sulcos*, or marked lines (c); whence we find it was common, in those ages, to correct, point, and mark with musical notes or accents, over or under the syllables of psalms and hymns and songs. Which musical accents, denominated also by the Latins *Tractim*, *Punctatim*, and *Punctatim canere* (d), were divided into two species, that is, *Toni*, or sounds, and *Pneumata*, or breaths.

The *Tonus* directed the elevation and depression of the voice in singing, and consisted of four species, that is, the *Acutus*, *Modicus*, *Gravis*, and *Circumflexus*. The *Modicus* denoted the natural pitch of the voice according to the key of the strain sung, and was nearly the same as that we denominate the key note, its character (|) was made by a perpendicular line over the syllable on which it was to be founded. The *Acutus* raised the voice a 3d above the *Modicus*, and was denoted (´) by an inclining line over the syllable on which it was placed. The *Gravis* depressed the voice a 3d below the *Modicus*, and a 5th below the *Acutus*, and was denoted by a reclining line (˘) over the syllable. A point over any of these characters raised the voice a tone above that which they represented; but being placed under the character thus (˘) depressed the voice a tone below the character, and the semitones were generally denoted by these characters written in different colours. The *Circumflexus*, denoted by a curve line (ˆ) over the syllable, contained three sounds in one, beginning with a 3d above the *Modicus*, and descending to a third below, passing through a fifth, comprehending

(b) Punctum, in psalinodia, syllaba.— Si ea quæ cantando delectationem afferunt amputentur, ut est fractio & inundatio vocis, & geminatio puncti, & similia, quæ potius ad curiositatem attinent quam ad simplicem cantum. Stat. anqt. Ord. CARTUSIENS. 1 part. cap. 39. § 1 & 4.

(c) Pungere puncta libet, fulcisque intexere sulcos. PRUDENTIUS L. *per sep* in S. Cassiano.— And— Graduale unum propria manu formavit, purgavit, punxit, fulcavit, scripsit, illuminavit musicque notavit syllabatim, &c. *Chronicon Trudonense*, L. 8. p. 441.

(d) Chart. CAROLI II. Regis Siciliæ an. 1304.

the three species of the *Acutus*, *Modicus*, and *Gravis*. This *Circumflex* was of two kinds, that which fell in the scale marked thus (\frown), and that which rose from a 3d below to a 3d above the *Modicus*, passing through a rising 5th, as the other did through a falling 5th, and was denoted by an acute (\wedge) angle placed over the syllable (e). The *Pneuma*, or *Neuma*, specified the length or the space of time the *Tonus* was to be sounded, and answered in some respect to our modern notes (f), and were generally made under the vowel, to be sounded according to its length, and, like the *Tonus*, consisted of four species; that is, the *Largus*, *Longus*, *Breve* and *Semibreve*. The *Largus* was the longest note, and frequently sounded nearly a minute, being denoted by (=) a double line under the vowel of the syllable. The *Longus* sounded half the time of the *Largus*, and was denoted by (—) a single line under the syllable. The *Breve* was half the length of a *Longus*, and was denoted by (⌒) a curved line under the accented vowel. The *Semibreve* was the shortest of all the *pneumata* or notes, being nearly of the length of our modern semibreve, and was expressed by (◌) a point over the curve, or (○) a circle under the syllable, being half the length of a *Breve* (g). In the ancient music every syllable of a psalm or hymn had its proper tone and note, except in the circumflex, consequently each line contained as many tones and notes as it did syllables. Whence we may infer, that as each note depended upon the length of the correspondent syllable, and the tone on the proper or natural cadence of the language, the ancient music was well adapted to the subject of every poetical composition. The old Romans, not only in their songs and hymns, but also in their public orations and dramatic exhibitions, regulated the voice according to musical cadence and harmonic principles, after the manner spoken of; but it is not certain that they used characters to express it, or if they did, they were the same we have described. It is certain however, that the christian clergy of the middle ages constantly used them in marking their psalms and hymns, until the introduction of the Greek musical notes, which consisted of the letters of the alphabet fulcated or marked with lines and points

(e) GUAR. Veronensis *Arte Punctandi*.

(f) Antiphonarium & Graduale collegit, dictavit, & pneumavit, seu notavit. HUON. Rutlingensis *Sacerdotis in Musica*.

(g) JN. MONACHUM in libris *de Musica*.

to express the different tones and notes; from which period, that is, about the beginning of the 8th century, we may probably deduce the separation of poetry and music in the Western parts of Europe, and in which state it remained, until the invention of the modern musical scale and gamut, by Guido, in the 12th, and from which has originated the various musical characters in use during the latter ages.

The Hibernian Christian Clergy who cultivated the harmonic art with as much success as their brethren on the Continent (h), were well acquainted with the several species of musical notation, and most probably instructed the Irish Bards and Fileas therein; for, during the latter ages, we find several of the Irish poems and songs marked with musical accents, which accents were the same as those of the Latins, as appears from an Irish MS. now before me, of which the following is a translation:

“ The ancient Irish poems, as sung by the Fileas, Harpers, &c. were frequently
 “ accented to render the singing of them more easy. The characters thus made
 “ use of were the same as those of the Latins, differing only in power according to
 “ the genius of the language. A line of poetry thus marked, was denominated *Car*,
 “ or a marked line, (being the same as the Latin *Suicos*) (i); and the characters used
 “ therein consisted of two species, that is, the *Ceol* or sound, (the Tonus of the La-
 “ tins), and *Annal* or *Breath*, from whence in the Irish tongue, *Car* came to signify
 “ a bar or line in music, or music in general; and *Ceol* or *Chieol* a musical note.
 “ But *Ceol* properly signifies sound, and the marks under that name expressed the
 “ elevation and depression of the voice on any syllable in musical concord, and was
 “ of three species, that is, *Ceol Aedceol*, *Basceol*, and *Girceol*. The *Ceol* in this case
 “ marked the middle tone or pitch of the voice, (being the same as the Latin *Mo-*
 “ *dicus*) and in our language was seldom denoted by any character, the syllables
 “ in this pitch being left without an accent. The *Ardceol* (the same as the Latin
 “ *Acutus*) thus (´) marked over a syllable, denoted that the voice was raised a

(h) Episcopi & Abbates, & sancti in Hibernia viri Cytharas circumferre & in eis modulando pie delectari consueverint. *CAMB. Top. Hib. Dist.* cap. 12.

(i) The words included in the parentheses are not in the original.

“ third above the *ceol* or middle pitch, and when the character was doubled, ele-
 “ vated the tone to the octave. The *Basceol* thus marked (\backslash), depressed the voice
 “ a third below the *ceol*, and a fifth below the *Ardceol*, (being the same as the la-
 “ tin Gravis) but where marked double, fell a sixth below the *ceol* and an octave
 “ below the *Ardceol*. The *Circeol* (the same as the latin Circumflexus) denoted the
 “ turning or modulation of the voice, and depended entirely on the length and
 “ power of our diphthongs and triphthongs ; for as the Irish language does not de-
 “ light in the harsh sounds of consonants, there is no tongue perhaps where the
 “ power and variety in the sound of the vowels are so great, in consequence of
 “ which, the *circeol* varied its power according to the different inflexions of the
 “ vowels. The 1st species, thus marked (\neg), denoted the falling voice from a
 “ third above the *ceol*, to a third and sometimes a fourth below, making the fal-
 “ ling fifth or sixth, and properly belongs to the diphthongs, \widehat{eu} , \widehat{iu} , \widehat{au} , and \widehat{ai} .
 “ The second second species, thus marked (\wedge), denoted the rising voice in the
 “ fifth or sixth, passing through the intermediate third, and was generally placed
 “ over the diphthongs and triphthongs, \widehat{ieu} , \widehat{aui} , \widehat{ei} , &c. The third species elevated
 “ the voice a third, and fell a third alternately, and was marked thus (\wedge) over
 “ the accented vowel, as \widehat{a} , but when the voice only fell or rose a single note,
 “ this (\neg) for the rising note and (\neg) for the falling, as in the following
 “ examples of all the *Ceol*. (k)

Féil		<i>Ardceol.</i> cūny		<i>Circeol</i> 4th.
Fedl		<i>Basceol.</i> tŕŕŕc		<i>Circeol</i> 2d.
Céud		veóŕŕ		<i>Circeol</i> 3d.
ŕeab		<i>Circeol.</i> 3lōŕŕ		<i>Circeol</i> 1st.

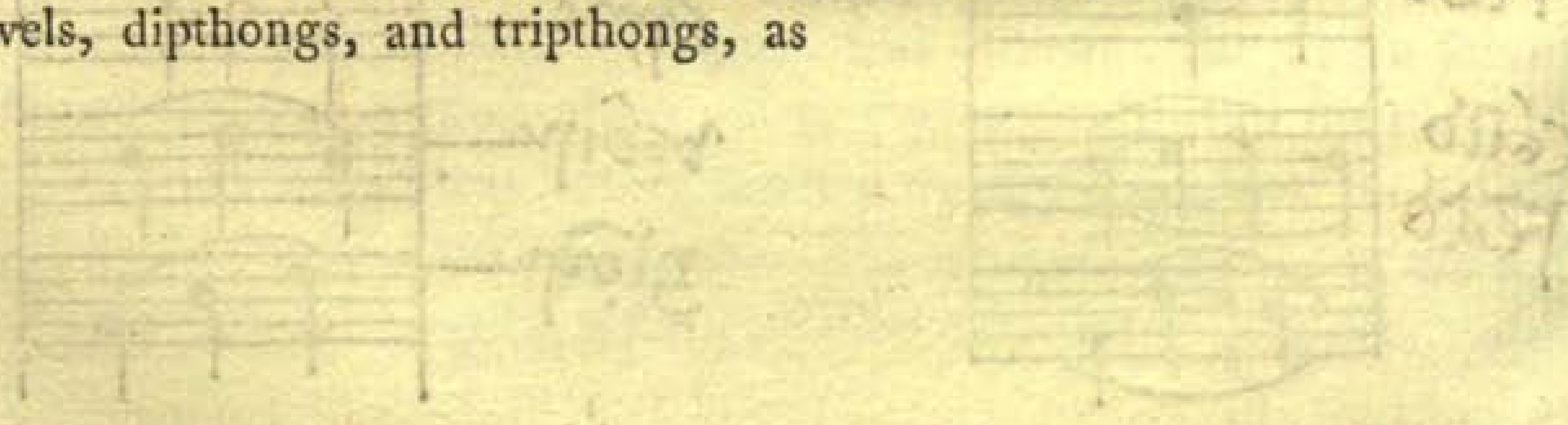
(k) The examples of the words here given are in the original, but the modern musical notes are not ; they are here inserted as an explanation of the accents.

E

“ As



“ As for the semi-tones they were seldom marked, being left to the ear of the
 “ musician, according to the key he sung or played in. And in the Irish lan-
 “ guage, all vowels meeting in one word, without a consonant between them,
 “ make but one syllable; and however they may be accented, the different
 “ tones are founded in the time or length of the syllable, whether it be long or
 “ short; but an aspirated consonant between two vowels makes them separate syl-
 “ lables. This property of the Irish language renders it exceedingly harmonious,
 “ and well calculated for poetical and musical compositions; far superior either
 “ to the Latin or any of the modern tongues, (a circumstance that confirms the
 “ assertion of Cambrensis, who, speaking of the Irish music, says, it was in his
 “ time much superior to the Welsh; theirs being of a grave and solemn nature,
 “ whereas that of the Irish was soft, lively, and melodious, their fingers moving
 “ rapidly over the strings of the harp, preserving a true musical proportion, nor
 “ in any part injuring the art among the shakes of the notes, and a multiplicity
 “ of intricate musical sounds; such as, soft and pleasant notes, divided by just
 “ proportion into concords and discords, making a complete melody (1); all of
 “ which depended upon the power and variety of the sounds and length of the
 “ Irish vowels, and to which the Welsh language is a stranger.) The *Annal* or
 “ *Breath*, or, as they were sometimes called, *Annal-Ceol*, or continued sound,
 “ (answering to our modern notes, and the same as the Latin *Pneuma*) deter-
 “ mined the length of the vowels and syllables, being divided into four species;
 “ that is, very long (the *Largus* of the Latins) thus marked (—); the long (⌒)
 “ being half the other (and the same as the Latin *Longus*); the short, half the
 “ length of the long, unaccented; the very short thus (⌒) expressed, being half
 “ a breve. All of these in a great measure depended upon the natural length of
 “ the vowels, diphthongs, and triphthongs, as



(1) *Top. Hib. Distinct.* 3. cap. 11. p. 739.

a, o, u, naturally long.

e, i, naturally short.

ao, long -

ai, long or short

eo, long -

ea, long or short

eu, long -

ia, long -

io, long or short

iu, long or short

iui, long -

ua, long -

ui, long or short

uai, long -

Clor

Fai, mair

treor,

Seal, dhrbā, hr̄r,

Ceul

mian

Fior,

Suul, tui,

cihr̄

Fua, Mua

Fuul, hr̄

buaul

N. B. The accent is generally placed to the longest vowel of a syllable; the *Ceol* above, and the *Annal* beneath, except the longest vowel, is in plain *Ceol*; then the *Basceol* is placed over the shortest vowel.

“ Though these examples point out the nature of our accents, and the power of
“ our vowels in general, yet much depended on the Musician, in setting any poe-
“ tical composition to music; and, indeed, the Poet exercised his art, in varying
“ the length and power of the syllables, according to his subject.”

Here the Author proposes to give examples of accented or *Car* poetry; but the remainder of the M.S. is wanting, it having been long kept in cabins and not taken care of; it is written on paper, part in Irish and part in bad old English, and appears to have been composed about the reign of Queen Elizabeth, to instruct some of the English settlers in the Irish music and language:—What an irreparable loss have our musical antiquaries sustained in the mutilation of this manuscript!—Neither is it certain, that the characters here given are all that were used by the old Bards. As to the time of their introduction from the Latin,

it was probably about the 9th century ; from which time, to the 11th, they were much increased ; but whether the Irish, after the manner of the Welsh and the inhabitants of the Continent, used the eastern notation, or any other, is not certain. There is a probability, that about the 11th and 12th centuries, they had a musical notation, independent of their poetical accents ; for we are informed, that about the time of the death of Malachy 2d, in 1048, the Irish Music separated from their poetry, and in consequence, their music and poetical compositions took a new turn, and the accents were greatly multiplied (m). However, Brompton, in the time of Henry II. says, the Irish Bards taught in secret, committing their lessons to memory, (*latenter ludentes, in idem redeunt.*) Wherefore, if they had musical notes independent of their poetry, it must have been after that period. The Clergy most probably had them in their psalms and hymns, but the Bards might not have admitted them, after the manner of the Erse, who never had any musical notes.

(m) M'CURTIN'S *Ant.* O'CONNOR'S *Differt.* 2d Ed.

✂ Since Mr. BEAUFORD favoured the Author with the above curious Essay, he sent him the following modern names of the different lengths of the syllables, viz.

SHORT,	—	<i>Gearr.</i>
MIDDLE,	—	<i>Meudbonach.</i>
LONG,	—	<i>Sineadhada.</i>

[No. IV.]

D I S S E R T A Z I O N E

D E L

SIGNOR CANONICO ORAZIO MACCARI DI CORTONA,

S O P R A

Un' antica Statuetta di Marmo, rappresentante un SUONATORE DI CORNAMUSA; del
Museo del Sign. Marchese D. Marcello Venuti.

A D V E R T I S E M E N T.

I HAD put the last hand to my account of the Bagpipe, when I received, from a friend, the following very curious Dissertation on an ancient marble statue of a Bagpiper, by Signor Canonico Orazio Maccari of Cortona. As this, together with the notices which I have given in the body of my work, will serve to constitute a tolerably complete, but desultory history of the Bagpipe, I shall make no apology for giving it a place in my Appendix.—The Italian being a language now universally understood, I determined to give this Dissertation in the original: perhaps, my Readers would not thank me for a translation.—This Dissertation is the seventh, in the 7th vol. of Saggi di Dissertazioni Accademiche, pubblicamente lette nella Nobile Accademia Etrusca dell' antichissima Citta' di Cortona. In the preface to this work (p. 14.) our Author is honourably mentioned.

A D V E R T I S E M E N T

I HAD put the last hand to my account of the Bagpiper, when I received from a friend the following very curious Dissertation on an ancient musical instrument, the Bagpiper, by Signor Camillo Orsini, Member of the Academy of Sciences. The author, in the notice which I have given in the body of my text, will refer to various a tolerably complete, but differing history of the Bagpiper. I shall make no apology for giving it a place in my Appendix. — The Italian being a language with which I am not conversant, I determined to give this Dissertation in the original; but as the original is not in the hands of the Academy, I have been obliged to procure a translation. — This Dissertation is the result of the labours of Signor di Beltrami, Accademico, published in the *Atti della Accademia delle Scienze dell' Ist. di Torino*. In the subject of this Dissertation, I have been assisted by Signor di Beltrami, Accademico, published in the *Atti della Accademia delle Scienze dell' Ist. di Torino*.



D I S S E R T A Z I O N E, &c.

IL monumento che imprendo a spiegare, CHIARISSIMI COLLEGHI, è un' antica Statuetta di marmo bianco alta circa due terzi di braccio, compresavi la base, che ad un pentagono irregolare molto si accosta. Rappresenta un Pastore di età giovanile, stante, col pileo Frigio in capo, vestito con due tuniche, l'una dell' altra più lunga, arrivando la prima interiore fino a' fianchi, e l'altra fino alla metà dello coscie. Nudi sono i piedi, ma due rozze calighe pastorali cuoprono le gambe, la sinistra delle quali sta piegata sopra la destra. Sostiene egli colla

F

sinistra

sinistra mano una TIBIA OTRICOLARE, volgarmente FAGOTTO o PIVA da noi, e CORNEMUSE dai Francesi chiamata. Molto ben rilevata si scorge la figura dell'otre, ed a questa attaccato dalla parte di sotto un Tubo con tre fori, verso del quale tiene il Pastore la destra mano, per regolare con quella l'aria che indi escir dee dalla compressione dell'Otre. Mancano nella nostra Statua le due Tibie Inflatorie rotte, come apparisce per alcuno di quegli accidenti, a' quali per l'ingiurie degli elementi, e per la barbarie o inavvertenza degli uomini, stati son sottoposti molti altri monumenti della venerabile Antichità.

Per procedere con qualche ordine dividerò questa Dissertazione in tre paragrafi, Parlerò nel primo della relazione che ha la TIBIA OTRICOLARE di questa Statua, con un simile stromento musicale che si vede espresso in altri monumenti, o descritto ci viene da varj Autori. Esporrò nel secondo l'uso della TIBIA OTRICOLARE, e da chi, e in quali occasioni soleva suonarsi. Nel terzo ritornando a parlare della Statua anderò ricercando con qualche congettura la persona che può supporfi da essa rappresentata.

Delle TIBIE OTRICOLARI, che si vedono in altri pochi monumenti dell' Antichità, e se gli OTRICOLARI sieno i medesimi che i PYTHAVLES degli Antichi.

I. Pochi sono gli antichi Monumenti, ne' quali i SUONATORI DI TIBIA OTRICOLARE (*Utricolarii*) si vedano espressi. Un Pastore del tutto simile al nostro si vede nel Museo Albani sonando LA CORNAMUSA; nè altra differenza vi si scorge, se non che due sono le Tibie attaccate al fondo dell'Otre. Un Baccante in atto di saltare col Tirso nella destra, si osserva appresso il Ficoroni (a) inciso in corniola, che tiene nella sinistra mano certa TIBIA OTRICOLARE, della quale parleremo in appresso. Monsignor Bianchini nella sua Dissertazione postuma, sopra la triplice musica organica degli Antichi (b), riporta un simile stromento musicale, cavato da un' antico basso rilievo, che conservasi in Roma nella Casa de' Principi di Santa Croce. A questi Monumenti può aggiungersi in quarto luogo la nostra Statuetta, non ritrovandosene altri per quanto io sappia riportati dagli illustratori delle Greche, e Romane antichità.

(a) Tratt. delle MASCHERE. tav. 33.

(b) Tav. 2. num. 12.

Varie nondimeno in qualche loro parte sono le sopraccennate *TIBIE OTRICOLARI*, perchè una sola è la *Tibia Inflatoria*, che tiene il Baccante del Ficoroni, benchè di figura diversa sieno le *Tibie* per le quali l'aria strepitando n'esciva. Due sono le *Tibie* per dir così *Sonatrici*, che si veggono nella figura riportata dal Bianchini, e molto lunghe, veggendosi in ciascheduna di esse i fori laterali, onde non possono essere prese per *Inflatorie*. Di più l'una e l'altra allontanandosi dall'Otre, si va allargando e termina appunto in forma di tromba, o *Tibia Sonatrice*.

Onde pare piuttosto che in questa figura si esprima una nuova specie di *Tibia*, o Otre con due *Tibie Sonatrici*, probabilmente di diverso tuono, come le varie canne di Organo, sicchè il Sonatore tastegiasse ora l'una ora l'altra, o tutte due con diverse mani.

Se noi crediamo all'autore dell'Epistola a Dardano, volgarmente a S. Girolamo attribuita, due solamente erano le *Tibie*, e queste di Bronzo, che nell'Otricolare strumento adoperavansi. “*Antiquis temporibus, (scrive l'Anonimo* “*autore) fuit Chorus quoque simplex, pellis cum duabus cicutis æreis, & per* “*primam inspiratur, secunda vocem emittit.*” Ma egli parla de' Cori, ed Otri semplici, e di tempi più antichi vicini a quelli, ne quali le *Tibie* erano formate degli ossi delle gambe, dalle quali furono propriamente dette *Tibie*.

In quanto alla quantità dei fori delle *Tibie*, benchè apparisca eguale nel nostro strumento ed in quello del Bianchini, non si può nulla decidere con fondamento, non essendo stati gli scultori essattissimi in simili minuzie, come non lo sono neppure in oggi, servendosi troppo amplamente della nota licenza data da Orazio a simil sorta di gente. Meglio farà, che noi passiamo ad un'altra più difficile questione da esaminarsi, la quale mi dò a credere che farà molto onore a nostri *OTRICOLARI*, i quali si consoleranno della poca stima che incontrano a' nostri tempi nel Mondo.

Si trovano negli Antichi Scrittori nominati certi Suonatori di *Tibie*, distinti col nome di *Pythaulæ*, che da alcuni moderni Eruditi sono creduti differenti da' nostri *OTRICULARII*; benchè da altri sieno stimati del medesimo genere. Ma

prima di passare a questo, meglio farà il premettere l' etimologia della voce greca ἀσκαυλός, colla quale gli OTRICOLARJ, venivano disegnati; tanto più che darà qualche lume a quella della voce *Pythaules*. Ἀσκάς & αὐλός sono due voci che significano *Otre e Tibia*, e additano un *Piffero unito coll' Otre, ovvero attaccato all' Otre*. Ancora i Latini si sono serviti di questa voce, e fragli altri Marziale, le cui parole più a basso riferirò. Ora per ritornare ai *Pythaules*, l' Etimologie che danno di questa voce gli Eruditi sono diverse, come si può vedere diffusamente presso il Pitisco nel suo Dizionario. Questo autore rigetta la sentenza dello Scaligero (c), che confondendo l' *Otre* col *Dolio*, fa i *Pythaules* in certa maniera del tutto simili a' nostri *Ascaules*, o sieno OTRICOLARJ dalla voce πῖθον, *Botte*; e suppone, che tal sorta di Suonatori si servisse di vasi di terra cotta, spingendo in quelli l' aria colle Tibie, in quella guisa appunto che gli Otricularj si servivano a tale effetto dell' *Otre*. Ma niuno degli Antichi ha fatto mai menzione dei sopra accennati Suonatori di *Dolii*. A ciò s'aggiunga, che questi di verun uso esser potevano, dovendo trovarsi grandi ed incomodi a trasportarsi altrove.

Il Bartolini (d) ed il Bulengero (e) su tal proposito credono, che i suonatori di cui parliamo, in vece dell' *Otre* si servissero di un barile de legno, chiamato *Cadus*, nel quale come nell' *Otre* ispirassero l' aria per una o più Tibie. Ed in fatti se bene si osservano i seguenti versi di Properzio, molto probabile comparisce la loro opinione. Così scrive quel Poeta, celebrando la vittoria Aziaca riportata da Augusto :

Spargite me lymphis, carmenque recentibus aris,
Tibia mygdoniis libet eburna *Cadis*. (f)

Pare che Properzio faccia quì menzione di un certo strumento musicale, che fosse molto simile a quello imaginato da' sopra citati autori.

(c) *In Catalect.* pag. 118.

(d) *De Tibiis Veter.* lib. 3.

(e) *De Theatris.* lib. xi. cap. 19.

(f) *Eleg.* lib. iv, 6.

Per verità io mi indurrei volentieri, se fossi assistito dall' autorità di qualche vecchio manoscritto, a cambiare le voce *Cadis* in quella di *Modis*. Ma tanto non oso; onde per dar qualche apparenza di giustezza al buon senso del Poeta, lasciando da parte i barili del Bartolini, non trovo ripugnanza veruna, che Properzio non potesse servirsi della voce generica *Cadus* in significazione di *Otre*, avendola così pigliata Virgilio dicendo:

Vina bonus quæ deinde *Cadis* onerarat Acestes.

E' vero che Plinio ed altri autori intendono per *Cadus* un vaso di legno; ma era ancora un nome generico di *vaso*, e perciò Properzio poteva adoperarlo anche per l'*Otre*, nella maniera appunto che il *πίθος* de' Greci è voce comune all' *Otre*, *Dolio*, *Cado*: ed in tal caso il *Pythaulis* è un SUONATORE di OTRE TIBIA, cioè TIBIA OTRICULARIA; Onde il Vossio (g) il Ducangio (h) e il Bianchini (i) hanno ragione di stimare, che i Pitauli degli antichi sieno la stessa cosa, che gli OTRICOLARI. Ed in fatti io torno a dire, che se bene si osservi la differenza, che passa fralle due discordanti opinioni de' sopra mentovati autori, facil cosa si è il conciliarle fra di loro. Poichè quantunque sia cosa non impossibile, che gli antichi suonatori di simili strumenti da fiato si potessero qualche volta servire di bariletti di legno, di avorio, o di altra materia, ne' quali per mezzo di alcuni Pifferi spingessero l'aria; nientedimeno egli è altresì incontrastabile, che una specie di Barile era ancora l'*Otre*, nel quale il vino si conservava, come Ulpiano (j) fragli altri ce lo attesta: "Vino legato utres non debebuntur, nec culleos debere dico." Onde per la simiglianza dell' uso, e della mole potè usarsi *Cadus* per *Otre*.

Nè mi stia a rammentare il Bartolini su quel verso di Properzio, che la voce *Cadis* potrebbe aver rapporto ad una Città della Frigia, o dell' India rammentata da Strabone, Ierocle, Tolomeo, Plinio, &c. Poichè egli è certissimo, che *Cadis* per Città non fa senso alcuno, non potendosi intendere se non da un Edipo, che cosa sia quel "libet carmen eburna tibia mygdoniis cadis."

(g) In *Ethimologie*.

(h) *Glossar. Voc. Utricularius*. In cit. *Dissert.*

(i) In cit. *Dissert.*

(j) L. si cui *Digest. de Tritic. leg.*

Terminerò dunque questo Paragrafo inerendo sempre all' opinione del Vossio, e del Ducangio.

Qual fosse l'uso della TIBIA OTRICOLARE presso gli Antichi, e in quali occasioni adoperata.

II. Stabilita dunque la somiglianza, o per meglio dire l'identità fra i sopradetti suonatori, non farà cosa inutile il fare qualche osservazione sopra l'uso, che della TIBIA OTRICOLARE facevano gli antichi. Se se ne dovesse giudicare da quello che se ne fa a' giorni nostri, molto vile si stimerebbe LA CORNAMUSA, essendo ne i tempi posteriori addivenuta divertimento di rozzi Pastori, e d' incolti abitatori delle Campagne. Nel Regno di Napoli, ed in alcuni luoghi della Sicilia, ella è restata molto alla moda, ed in particolare fra i popoli della Calabria, che portansi a Roma, e poi girano per altre Città suonando la CORNAMUSA per le pubbliche strade, e piazze per divertimento del basso popolo, vivendo così qualche mese col frutto miserabile di tale strumento. Ma non così certamente fu presso agli antichi; poichè in molto pregio erano i SUONATORI DELLA TIBIA OTRICOLARE, ed ammessi venivano a suonare ne' pubblici giuochi e nelle feste Teatrali. Suetonio (k) nella vita di Nerone scrive, chequel forsennato Augusto, avea fatto voto agli Dei, che se risanava da una pericolosa infermità, avrebbe ne' pubblici giuochi sonato la Cornamusa: "Sub exitu quidem vitæ palam voverat, si sibi incolumis status permanisset, proditum se parte victoriæ ludis Hydraulam Choraulam & UTRICULARIAM." Che se gli Utriculari sono la stessa cosa con i *Pythaulæ*, come di sopra si è osservato, avevano questi al riferir di Seneca (l), il loro luogo nel publico Napoletano Teatro: "Et hic, (id est in Theatro,) ingenti studio, quis sit *Pythaulæ* bonus judicatur." Cento suonatori di tal sorta avea fragli altri suoi Mimi, Parasiti, ed Istrioni l'Imperator Carino, ed è cosa molto probabile, che nel Teatro ancora suonavero, essendo quell' Augusto fuor di modo dedito agli scenici giuochi. Flavio Vopisco così scrive nella sua vita. "Et item centum Psalpistas uno crepitu concinentes, & centum Camptaulas, etiam *Pythaulas* cen-

(k) Cap. 54.

(l) Lib. 10. Epist. 77.

tum, Pantomimos, & Gymnicos mille. Pegma præterea cujus flammis scena conflagravit." Il Turnebo in vece di *Camptaulas*, stima che debbasi leggere *Ascaulas*; forse con più ragion del Salmasio, il quale fondato sull' autorità di un Codice, da lui creduto antichissimo, legge in questo luogo *Cerateulas*.

Ne' giuchi Pitii, ancora avevano luogo i SUONATORI di TIBIA OTRICOLARE; *Pythaules*. Orazio nell' arte Poetica, ed Igino alla Favola dugentesima cinquantesima terza, ce lo attestano; e parlando quest' ultimo di simili suonatori di Tibie, scrisse: "*Pythaules* qui *Pythia* cantaverat, septem habuit palliatos unde postea appellatus est *Choraules*." Dalle quali parole d' Igino apparisce che i *Choraules* erano la stessa cosa che i *Pythaules*, benchè il Vossio pensi che fossero diversi e distinti suonatori. Che che ne sia, è cosa certa, che i nostri OTRICOLARJ avevano un coro composto di sette uomini palliati, i quali cantavano nel tempo che l'OTRICOLARIO dava fiato alla sua Tibia. Quest' uso di cantar palliato si deduce ancora da varj antichi Monumenti, e fragli altri da un' antica bellissima Gemma del Museo del Signor Medina di Livorno, nella quale si vede un' Amorino sedente e sonante la Lira, ed un altro ritto, che suona le Tibie dispari, dietro al quale sta una giovine con breve tunica, ammantellata di Pallio, che modestamente canta.

Offerverò in ultimo, che nel sopra accennato passo d' Igino, quelle parole *qui Pythia cantaverat* sono state intruse dal margine nel Testo, come accortamente giudicò il dotto Munkero. Qualche grammatica, che lesse nel Testo *Pythaules*, non sapendo altro, pensò che fosse uno *qui Pythia cantaverat*, e scrisse nel margine questa sua erronea spiegazione, la quale poi da chi ricopiò quel manoscritto fu inserita nel Testo come se fossero state parole di Igino. In fatti nei giuochi Nemei, quando furono istituiti (de' quali parla ivi Igino) non ci aveva punto che fare il *Pythia cantare*, perchè non ci entrava nè Apollo nè *Pitbone*. E quì *Pythaules* non hà veruna connessione con *Pythia*, ma viene da *πυθός* e *Αὐλός* Oltre e Tibia.

Oltre quest' autore, è da consultarsi di nuovo la sopra citata epistola a Dardano attribuita a S. Girolamo, la quale pare che denoti anch' essa il coro degli OTRICOLARJ, come osato fin dal tempo dell' antica sinagoga; ove dice; "Synagoga

gogæ antiquis temporibus fuit Chorus quoque simplex, pellis cum duabus cicutis æreis, & per primam inspiratur, secunda vocem emittit."

Il Salmasio nelle note a Flavio Vopisco pensò, che la parola *Chorus* di questo passo debba mutarsi in *Dorus*; poichè *Δορός* può qualchè volta nella greca favella significare anche Pelle. Ma chi non vede, che inutile si rende la repetizione della stessa voce, se la materia degli Otri dovesse chiamarsi ora *Dorus*, ed ora *Pellis* nel medesimo periodo? Che che sia di ciò già si è veduto che i nostri SUONATORI DI CORNAMUSA avevano il loro Coro di cantori, e il passo di Iginio è troppo formale per poterne dubitare. In tutti poi i Codici manoscritti, due de' quali da me veduti conservansi nella libreria Laurenziana Imperiale del Secolo XI. e XIII. contenenti l'opere di S. Girolamo, si legge costantemente *Chorus*, e non *Dorus*.

LA TIBIA OTRICOLARE ebbe però varie vicende di stima e di disprezzo. Fu un tempo, in cui ella non fu stimata meno della Tibia semplice; ma nel Regno dell'Imperatore Sergio Galba, peggiorò molto di condizione, poichè Marziale ci avverte, che un certo Cano celebre suonator di Tibie, si sarebbe vergognato di diventare OTRICULARIO.

. credis hoc, Prisce,
Vocem ut loquatur Psittacus cothurnicis,
Et concupiscat esse Canus Ascaules.

In progresso di tempo sempre più vile si rese questo strumento, talmente che solamente presso i Pastori e la gente di bassa estrazione ne restò l'uso. Il Mantovano in una sua Egloga così elegantemente descrive Tonic Pastore suonatore di Cornamusa:

Et cum multifori Tonus cui *Tibia buxo*
Tandem post epulas, & pocula multicolorem
Ventriculum sumpsit, buccasque inflare rubentes
Incipiens, oculos aperit, ciliisque levatis

Multotiesque alto flatum e pulmonibus haustum
 Utrem implet, cubito vocem dat *Tibia* presso,
 Nunc hùc, nunc illùc, digito saliente.

Questi due ultimi versi mi fanno sorvenire di cert' altri di Virgilio in *Copam*, o di qualunque siasi l' autore di quell' opuscolo. Quanto ho già detto fissa l' intelligenza di un verso fin' ora malamente dagli Eruditi interpretato. Così in esso si legge:

Cossa syriscæ caput graja redimita mitella
 Crispum sub crotalo docta movere latus:
 Ebria formosa saltat lasciva taberna,
 Ad cubitum raucos excutens calamos.

So che alcuni autori col Salmasio pensano, che il Poeta nel verso ultimo parli del Crotalo, ma oltre che essendo il Crotalo nominato nel verso di sopra, pare che in quest' ultimo si faccia menzione di uno strumento differente, non potendosi adattare le parole *ad cubitum raucos excutens calamos* al Crotalo, mentre questo altro non era, secondo Suida, ed il medesimo Salmasio, che “calamus fixus & studiosè comparatus, ut sonet, si quis eum manu pulset, quasi plausum efficiens;” (m) Perciò colle mani e non *ad cubitum* doveva sonarsi; cosa che è naturale nell' Otre, ove il braccio preme l' aria, e le mani a i fori delle Tibie ne regolano e modulano il suono.

Prima di terminare questo secondo paragrafo, non sarà fuori di proposito il dir qualche cosa sopra il Collegio degli Utricularj confusi dal Pitisco con una supposta società de' nostri SUONATORI DI CORNAMUSA.—E' notò il costume degli Antichi de fabbricare barche con Otri di cuojo, per passare con quelle i fiumi. Christiano Schwart compose un' elegante Dissertazione sopra gli Utricularj degli Antichi. “Solevano, (dic' egli) unirsi due Otri insieme, sopra dè quali saliva

(m) V. SPON. *Miscell. Erudit. Antiquit.* sect. 1. art. 7. pag. 22. BIANCHINI in *Cit. Dissertatione.*

un' uomo, e se erano più, altri Otri vi si univano, come ce lo attesta Floro, Frontino, e Salustio. Di cuojo e d' Otri congiunti fabbricavansi ancora i Ponti per passare le armate, e Senofonte parla di uno, che insegno a fabbricarne ai Rodiotti (n).” Tutto questo è notissimo agli eruditi; onde non sò come il Pitisco alla voce *Utricularii* potesse scrivere *Utricularii sunt fabri utricularis Tibiæ*, mentre dall' Iscrizione del Grutero da lui riportata, dovea dedurne tutti' altro; essendo essa stata dedicata ai Dei Mani di un certo *Gajo Pasquio Optato PATRONO. FABRORUM. NAVALIUM. UTRICULARIORUM. ET. CENTONARIORUM.* (o) La qual razza di gente non ha che fare in verun conto co' Suonatori di Pifferi di Montagna.

Il Signor Muratori parlando del Collegio degli Utricularj scrisse, che “ in non paucis Gruterianis marmoribus Utricularii occurrunt. Sponius quoque inscriptionem protulit, in qua visitur Collegium Utriculariorum. Fuerunt Utricularii species Nautarum utriculis nempè, navibus exiguis utentes (p).” E poco sotto soggiunse: “ appellati quoque sunt Utricularii qui Tibia Utri juncta utebantur. De Nautis tantum hìc sermo est.”

Che cosa possa rappresentare la Statuetta di cui si tratta.

III. Difficil cosa, come ben vedete, sarà il poter con certezza determinare la persona, o la Divinità rappresentata da questa statuetta; mentre niun segno, nè iscrizione, nè simbolo in essa apparisce. Laonde anderò esponendo solamente qualche congettura probabile, aspettandone dal vostro giudizio l' approvazione.

Rozza è la Scultura del nostro OTRICOLARIO: talmente che non molta probabilità si può pensare, che sia stato fatto ne' tempi più bassi, o in luogo meschino, o da poveri Pastori per rappresentare qualche loro congiunto, o amico defonto, ovvero qualche divinità boschereccia. Forse alcuni si figureranno di ritrovarvi quel Pastorello Ati cotanto da Cibeles amato, e dalla medesima poscia cangiato in Pino, come fu scritto da Ovidio. (q)

(n) *De expeditione Cyri*, lib. iii.

(o) *THESAUR. Inscript.* 348.—5.

(p) *Inscript.* tom. 1. pag. 71. 4.

(q) *Metam.* lib. 10.

Et succincta comas, hirsutoque vertice Pinus,
 Grata Deum Matri, siquidem Cybeleius Atys,
 Exuit hac hominem, truncoque induruit illo.

Poichè sebbene non sia certo, che nelle Feste, e Sacrifizj di Cibeles si usasse la **TIBIA OTRICOLARE**, nondimeno ciò può dedursi dal racconto, che ci fa Apulejo del dissoluto Collegio de' Sacerdoti della Madre degli Dei. Andavano questi per le strade delle Città e Castelli *Cymbalis, & Crotalis personantes, Deamque Syriam circumferentes*; laonde può pensarsi, che fra' Suonatori de' sopradetti stromenti di strepito, avessero ancora luogo gli **OTRICOLARJ**, lo stromento de' quali, fra quelli da far romore poteva molto ben comparire. Di più Apulejo dice, che essendo stato condotto all' alloggiamento di questi Sacerdoti, vide che fra quelli vi era "quidam Juvenis satis corpulentus & Choraula doctissimus;" dal che deduco, che gli **OTRICOLARJ** ancora, fra i Sacerdoti Galli avessero luogo; poichè come di sopra si osservò *Choraulas* sono chiamati da Iginio i *Pythaulas*, che sono i nostri **OTRICOLARJ**. Si potrebbe adunque con qualche probabilità asserire, che qualche devoto della Gran Madre Cibeles abbia fatto nella nostra statuetta effigiare il Pastorello Ati in atto di suonare uno stromento solito adoperarsi nelle di lei Feste. Non dissimulerò pertanto, che le vestitura di Ati negli antichi monumenti è molto differente da questa.

Potrebbe ancora il nostro Pastore, da qualcheduno denominarsi un Paride, il quale come a tutti è noto benchè figlio di Priamo ultimo Re di Troja, fu dai Pastori del monte Ida allevato, e in abito pastorale visse fino al tempo che passò in Grecia, per fare quella famosa e bella rapina. Ed in fatti il Pileo Frigio, che vedesi in capo al nostro Pastorello, e lo stromento pastorale, che tiene nelle mani, ce ne somministrerebbero qualche probabile argomento; ma nulla ardisco sopra ciò di asserire con sicurezza.

Nemmeno può dirsi, che la medesima rappresenti un Baccante, benchè la **TIBIA OTRICOLARE** entrasse negli equipaggi di Bacco, come dalla pietra antica del Ficoroni di sopra citata si può dedurre; mentre niun segno, o attributo di Baccante nel nostro marmo si scorge. Onde tralasciate cotali deboli congetture



crederei, che più al vero si accostasse, chi pensasse semplicemente come sopra si è detto, che il medesimo rappresenti un Pastore insigne SUONATOR DI TIBIA OTRICOLARE, defonto, la di cui effigie in grata memoria da suoi congiunti ed amici fosse stata fatta scolpire.

Che la medesima rappresenti un Pastore non se ne può dubitare, mentre la di lui vestitura è simile in tutto a quella dei Pastori incisi nelle Gemme del Museo Fiorentino, ed ai lavoratori di Campagna, che vedonfi in molti bassi Rilievi riportati dal Padre Montfauçon. Concorre ancora a dichiararlo tale lo stromento da fiato che tiene nelle mani, da noi dichiarato rusticano, e boschereccio.

Si aggiunga in ultimo il costume degli Antichi di celebrare sì colle statue, che colle Iscrizioni gl' illustri e famosi Suonatori di qualche strumento Musicale, come ce lo attestano moltissimi Monumenti e Iscrizioni, ove nominati ed effigiati sono varj Suonatori di Tibie e di Trombe, che si possono vedere nel Bartolini, nel Boissard, e nei Tesori del Grutero, e del Muratori.

Questo è quanto io mi era prefisso di dirvi sul presente argomento.



[No. V.]

M E M O I R S

OF
THE HISTORY OF THE
CORMAC COMMON

C O R M A C C O M M O N.

[No. V.]

M E M O I R
A D V E R T I S E M E N T.

THE materials for the following Memoir of Cormac Common, I owe to the kindness of my learned and ingenious friend, Ralph Ousley, Esq. of Limerick.

C O R M A C C O M M O N



M E M O I R S O F C O R M A C C O M M O N.

—“Song was his favourite, and first pursuit.” BEATTIE.

PERHAPS the subject of these Memoirs, is the last of that Order of Minstrels called **TALE-TELLERS**, or **FIN-SGEALAIGHTHE** (a), of whom Sir William Temple speaks so fully in his **ESSAY ON POETRY**. (b)

Cormac Common (or Cormac Dall, that is, Blind Cormac) was born in May 1703, at Woodstock, near Ballindangan, in the county of Mayo. His parents were poor and honest; remarkable for nothing but the innocence and simplicity of their lives.

Before he had completed the first year of his life, the small-pox deprived him of his sight. This circumstance, together with the indigence of his parents, pre-

(a) Our Fin-Sgealaighthe answer to the *Conteurs* of the French. Vide foregoing *Hist. Mem. of the Irish Bards*, and PERCY's *Reliques*, vol. 1. Since writing the above, I have been informed that a few Fin-Sgealaighthe (or Dreis-bheartaighe) still remain in Connaught.

(b) Page 44, 45. Oct. Ed.

cluded him from receiving any of the advantages of education. But he was not, like the Highland Bards of old, “a barbarian among barbarians (c):” though he could not read himself, he could converse with those who had read; therefore, if he wants learning, he is not without knowledge.

Shewing an early fondness for Music, a neighbouring Gentleman determined to have him taught to play on the Harp. A professor of that instrument was accordingly provided, and Cormac received a few lessons, which he practised *con amore*. But his patron dying suddenly, the Harp dropped from his hand, and was never after taken up:—It is probable he could not afford to string it.

But Poetry was the Muse of whom he was most enamoured. This made him listen eagerly to the Irish songs and metrical tales which he heard sung and recited around the “crackling faggots” of his father and his neighbours. These, by frequent recitation, became strongly impressed on his memory. His mind being thus stored, and having no other avocation, he commenced a MAN OF TALK or a TALE-TELLER. “He left no calling for the idle trade,” as our English Montaigne observes of Pope. (d)

He was now employed in relating legendary tales, and reciting genealogies at rural wakes, or in the hospitable halls of Country-squires. He has been often heard to recite some of those Irish tales which Mr. Macpherson has so artfully interwoven with the texture of the Epic poems which he does Oisín the honour to attribute to him.

Endowed with a sweet voice and a good ear, his narrations were generally graced with the charms of melody.—(I say *were* generally graced, for at his age “nature sinks in years,” and we speak of the man, with respect to his powers, as if actually a tenant of the grave.)—He did not, like the Tale-teller mentioned by Sir William Temple, chant his tales in an uninterrupted *even-tone*: the monotony of his modulation was frequently broken by cadences introduced with taste at the close of each stanza. “In rehearsing any of Ossian’s poems, or any composition in

(c) *A Journey to the West. Isl.* p. 107. Dub. Ed.

(d) *Hist. Rhap. on Pope.* p. 11.

“ verfe, (fays Mr. Oufley) he chants them pretty much in the manner of our
“ Cathedral-fervice.”

But it was in finging fome of our native airs that he difplayed the powers of his voice. On this occafion his auditors were always enraptured. I have been affured, that no finger ever did Carolan’s Airs, or Oifin’s celebrated Hunting-fong (c) more juftice than Cormac.

Cormac’s mufical powers were not confined to his voice. He compofed a few Airs, one of which Mr. Oufley thinks extremely fweet. It is to be feared that thofe mufical effufions will die with their author.

But it was in Poetry Cormac delighted to exercife his genius. He has compofed feveral fongs and elegies which have met with applaufe. As his Mufe was generally awakened by the call of gratitude, his poetical productions are moftly panegyrical or elegiac: they extol the living, or lament the dead. Sometimes

(c) This fong, (a production of the middle ages) called *Laoi na Seilge* in Irish, is as romantic as any of Spencer’s legends or Ariofto’s tales. As a literal tranflation of it by Mr. O’FLANNAGAN (of whom I have made mention in my *Hift. Mem. of the Irish Bards*) happens, at this moment, to lie before me, I will here fketeh its leading features.—Fin invited his Finian Chiefs to a feaft in his palace at Almhain. During the entertainment, he ftole, unperceived, from the feftive board, and walked to a neighbouring plain, accompanied only by his two faithful dogs, Bran and Sgeolan. A doe appearing, the dogs purfued it to the hill of Slieve-Guilin, and Fin followed with his wonted fpeed, till he reached the borders of a lake. Here he difcovered a beautiful damfel, with difhevelled hair, bewailing the lofs of a ring which ſhe had dropped into the water. Fin, in the true ſpirit of chivalry, threw off his moft cumbrous garments, and leaped into the lake which he unceafingly explored till he recovered the ring. But the guileful damfel (who proved to be an enchantrefs named Guilin, that lay in wait for our hero) in reward for his gallantry, metamorphofed him into a decrepit old man. In this ſituation he was found by his Finian gueſts, who, alarmed at his abſence, went in queſt of him. Placing him on their ſhields, they bore him to the cave of the enchantrefs, on whom they prevailed, by threats and entreaties, to reſtore him to his former ſhape.

he indulged in satire, but not often, though endued with a rich vein of that dangerous gift.

Here I will gratify the Irish Reader with an Elegy of our Bard on the death of John Burke Carrentryle, Esq; one of his warmest patrons. This gentleman was pre-eminent in his day as a sportsman; and in his private character there were many amiable traits.

M A R B H N A.

SHEAIN DE BURC CHARRAN-TRAIL.

*IN Breattain is in Eirin do Shaertbaidh an t'ard Fhlaith Clu,
Bacchus gon cafeacht, is gear thu a tracht air ccull.
A charad na b'Eigsi do riaraidh daimh go b'ur,
Nior bhain-treabbach an Fheile gur eag tu a Shean De Burc.*

*Is dubbach 'do dbeigsi taid Tiagharnaidhe lan do chùdh,
A Phlùr na ttreabh ba gaolmhar cail agas clù;
Bo sugach fial an t'ard Fhlaith Sean De Burc,
'S go Dun-mòr ò thrial sè ta'n Fiach 'sa Ras air ccùl.*

*An fial-shear fàmh is fearr ad thigeadh gach Cùis ;
 A riar gach dàmb ba gnaith leis eineach is clù :
 Fiach chriche fail, 'sna Rais ad imgbidh air ccùl,
 'O thrial an bàs air Shean mbac Chorneal Burc.*

*A Leac ata'd ghear-chluid air gheig uir, chombmaifigb bhreagh,
 An a lò bhi feim-ambail, Fear-game Club-Fiaigagas Ràis ;
 Is leat a bheith pleadh-ambail, ceim-ambail, mar is follas do chach ;
 'S gur air do thaisge go lath-ambail ta pleasur Chonnacht arlar.*

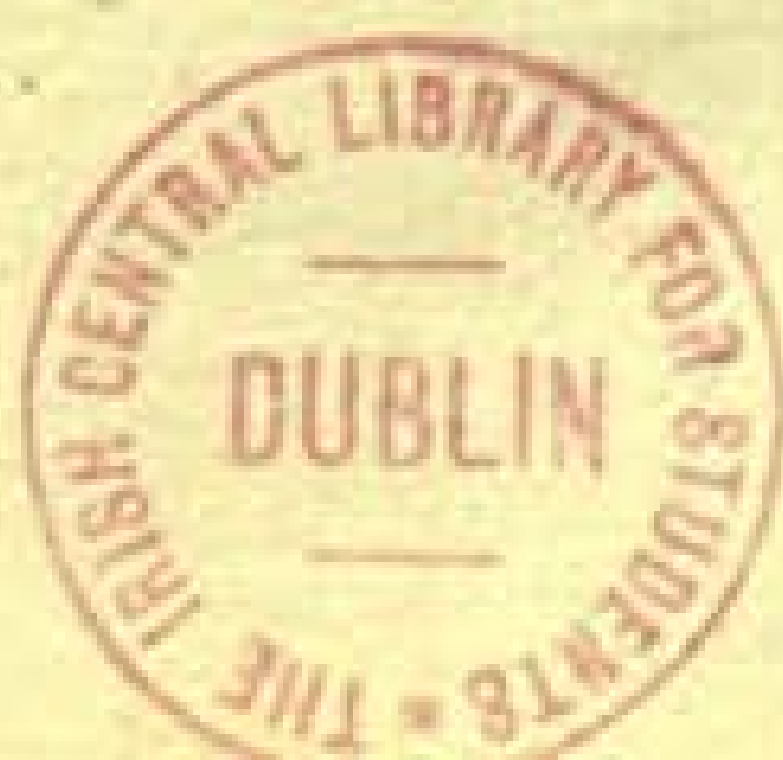
*Cè do chuirfeas cluithmbidhe no Rais air Siùl ?
 Ce bhearfais buadh an Churaigh go Connachta, nà bàr gach Clù ?
 Ce bhearfais chugain le cumas an Plata òn Mùmbain ?
 'O deag uain Coinneall na Cuideachtaighe Sean De Burc.*

*Ard-Fhlaith mhòir bheir Ceannas a cclu 'sa Spòrt,
 Is an do làn balla bo gnaith Aiteas, is nuadhaicht Ceoil ;
 Aon nìl an' ait acu ach gair Screadaigh smuit is bron.
 'Sè mo ebràdh deacrach an staid mbarcach a bleith na luighe 'n Dun-mòr !*

*Mo ghear-chumba an t'è ud chuir an bàs air ccùl,
 'O leig ùir go cein clùdh go Clàr na Mumhan :
 Mar acht gur eag uain an Fear feamambail Sean De Burc,
 Nì bearfach Sir Eadbhaird (f) choim-reig ud an Plata air suil.*

*'Tà cead aig gach Marcach ò chlār na Mumhan,
 Theacht le na Eachraibh gan Gearràn fùin ;
 Ta Airgiod gan ollas le faghail a Ttuaim :
 Nìl fear a bhacadh, 'nuair nàch mairean again Sean De Burc.*

(f) Sir Edward O'Brien, father to the present Sir Lucius.



*Seacht ccead deag gan bhreig, is dà fhichiod air ttuis,
Go ceart a sè, do rèir an Data nuadh;
'O theacht Mhic Dè d' àr saora ò chàin an 'Uil,
Go teacht an Læ fuair eag thù Sheain De Burc.*

*Is dubhach an Green-Club (g) aig caoine ò bàsaigh thù,
Agas feidh na Tìre choidheche 'n fhasach chùin:
T'an Fiagaidhe fir-ghlic fò liòg, mo chràdh 'san Dun.
Agas sin cuimhniughadh Miosa do nimse air Shean De Burc.*

A man of Cormac's turn of mind must be much gratified with anecdotes of the music and poetry of his country. As he seldom forgets any relation that pleases him, his memory teems with such anecdotes. One of these, respecting the justly celebrated song of EIBHLIN A RUIN (h), the Reader will not, I am sure, be displeased to find here. Carroll O'Daly (commonly called *Mac-caomh Insi-Cneamha*) brother to Donough More O'Daly, a man of much consequence in Connaught about two centuries ago, paid his addresses to Miss Elinor Kavanagh. The Lady received him favourably, and at length was induced to promise him her hand. But the match, for some reason now forgotten, was broken off, and another gentleman was chosen as an husband for the fair Elinor. Of this, Carroll, who was still the fond lover, received information. Disguising himself as a *Jugleur* or *Glee-man*, (i) he hastened to her father's house, which he found filled with guests, who were invited to the wedding. Having amused the company a while with some tricks of legerdemain, he took up his harp, and played and sung the song of EIBHLIN A RUIN which he had composed for the occasion. This, and a private sign, discovered him to his mistress. The flame which he had lighted in her breast, and which her friends had in vain endeavoured to smother,

(g) A Hunting-Club, of which Mr. Burke was a member.

(h) Vulgo *Eleen na roon*.

(i) For remarks on the character of Jugluer or Glee-man, vide Notes on PERCY's *Essay on the Ancient English Minstrels*. p. 52. 72. 3d Ed. and Pref. *Anthologie Franç.* p. 17. The Jugleurs and Glee-men seem to have constituted a distinct class of the order of the Minstrels amongst the English and French.

now glowed afresh, and she determined to reward so faithful a Lover. To do this but one method now remained, and that was an immediate elopement with him. This she effected by contriving to inebriate her father and all his guests.— But to return from this digression.

Cormac was twice married, but is now a widower. By both his wives he had several children. He now resides at Sorrell-town, near Dunmore, in the county of Galway, with one of his daughters, who is happily married. Though his utterance is materially injured by dental losses, and though his voice is impaired by age, yet he continues to practise his profession :—so seldom are we sensible of our imperfections. It is probable, that where he was once admired, he is now only endured. Mr. Ousley informs me, that “one of his grandsons leads him about to the houses of the neighbouring Gentry, who give him money, diet, and sometimes clothes. His apparel is commonly decent and comfortable; but he is not rich, nor does he seem solicitous about wealth.”

His moral character is unstained. His person is large and muscular. And his face is faithfully delineated in the engraving which stands at the front of these Memoirs. (k)

(k) This portrait was taken from the life, by William Ousley, Esq, of Limerick; a young Gentleman who unites every elegant accomplishment.

[No. VI.]

THE
L I F E
O F
TURLOUGH O'CAROLAN.

[No. VI.]

THE

LIBRARY

OF

TURLOUGH O'CARROLLAN.



A D V E R T I S E M E N T.

SEVERAL of the circumstances in the following Life, or rather Rhapsody, were supplied by the loquacity of common fame. Some I owe to the kindness of a learned friend; whose name, were I at liberty to disclose it, I would be proud to proclaim. The notices with which this gentleman furnished me, I have occasionally interspersed through my little work in the dress in which I received them.

But my most valuable and most authentic materials, were collected from several letters with which the celebrated Mr. O'Connor favoured the Rev. Mr. Archdall, and honoured me. As the passages which I have extracted from those letters, were not written with an eye to publication, it is possible, the diction is not so correct as it might otherwise have been. I must therefore beg Mr. O'Connor's excuse, for presenting them to the Public as I found them. This apology I thought due to him; yet I am convinced my Readers will not deem it necessary. Nothing ever fell, even hastily, from Mr. O'Connor's pen, that could tend to disgrace it.

From Mrs. Mulvey, a grand-daughter of Carolan, I obtained much satisfactory information respecting his private life. This poor woman,—perhaps the last of our favourite Bard's immediate descendants,—is married to an indigent tradesman, whose industry just keeps him above want. Should our musical societies, at any near period of time, unite to commemorate Carolan, I sincerely hope that Mrs. Mulvey, or her children, will be permitted to partake of the profits which may arise from the performance.

Having thus suggested a public tribute to the memory of Carolan, I will observe, that his Countrymen were called upon by an anonymous writer in the year 1784*, to institute a Concert in commemoration of him. I will quote the passage at large.—

* Vide MAGEE'S Weekly Packet for June 5th, 1784.

A D V E R T I S E M E N T.

*“ It has been acknowledged by every nation in Europe, that music was cultivated in
“ Ireland, when melody was scarcely known in other countries ; music must have been
“ its most distinguished characteristic, when it took the harp, as the conspicuous figure
“ in its arms. Lord Kaims is positive, that those airs, called the old Scots tunes,
“ were original Irish compositions, which James the First (who was himself a fine
“ musician) had adapted to the church-service. Pope calls Ireland the mother of
“ sweet singers. Carolan, though a modern minstrel, has been admired as a first-
“ rate musical Genius—an untaught phenomenon in the cultivation of harmony. Why
“ not commemorate Carolan here, as well as Handel on the other side of the water ?
“ His music is in every body’s hands, and in the highest degree popular ; therefore a se-
“ lection of his best pieces might be brought forward, and performed in the Rotunda
“ for the relief of the manufacturers, at which performance all the musical cognoscenti
“ would be proud to contribute their assistance.”*

*“ See Nations slowly wise, and meanly just,
To buried merit raise the tardy bust.”*

*exclaims the indignant muse of Dr. Johnson. Would my Countrymen wish to escape
the application of this severe censure on ungrateful nations, they must make haste to
do justice to the memory of TURLOUGH O’CAROLAN.*

T H E
L I F E
O F
T U R L O U G H O ' C A R O L A N.

————— Thee I revisit safe,
And feel thy sov'reign vital lamp; but thou
Revisit'st not these eyes, that roll in vain
To find thy piercing ray, and find no dawn;
So thick a drop serene hath quench'd their orbs,
Or dim suffusion veil'd. Yet not the more
Cease I to wander, where the Muses haunt.

MILTON's *Address to Light*, Par. Lost, B. 3.

AS several of Carolan's contemporaries are still alive, I thought the present moment the most favourable, for collecting such Anecdotes of him as merit preservation; therefore I seized on it: For "the incidents which give excellence to biography are of a volatile and evanescent kind, such as soon escape the memory, and are rarely transmitted by tradition (a)."

(a) *Rambler*, No. 60.

Carolan was born in the year 1670, in the village of Nobber, in the county of Westmeath, on the lands of Carolan's-town, (b) which were wrested from his ancestors by the family of the Nugents, on their arrival in this kingdom with Henry the Second. His Father was a poor farmer, the humble proprietor of a few acres, which yielded him a scanty subsistence. Of his Mother, I have not been able to collect any particulars: she was probably the blooming daughter of a neighbouring peasant, in choosing of whom, his father was directed rather by Nature than by Prudence.

The Cabin in which our Bard was born, is still pointed out to the inquisitive traveller. As it is in a ruinous state, it must soon become a prey to all-devouring Time: but the spot on which it stood, will, I predict, be visited at a future day with as much true devotion, by the the lovers of natural music, as Stratford-upon-Avon and Binfield are, by the admirers of Shakespeare and of Pope.

He must have been deprived of sight at a very early period of his life; for he remembered no impression of colours. (c) Thus was "knowledge at one entrance quite shut out," before he had taken even a cursory view of the creation. From this misfortune he felt no uneasiness: *My eyes*, he used merrily to say, *are transplanted into my ears.* (d)

(b) I have been told that thirty acres of these lands were given to our Bard by the father of Earl Nugent, the present proprietor.

(c) It was to the small-pox, that foe to visual pleasure, he owed the privation of his sight.—— Such of my Readers as are greedy of anecdote, would not perhaps forgive me if I omitted to mention, that Carolan, though blind, was eminently skilled in the game of Backgammon.

(d) "Music, (says Mr. BEW) almost without exception, appears to be the favourite amusement of the "blind. There is no other employment of the mind, religious contemplation excepted, that seems so "well adapted to soothe the soul, and dissipate the melancholy ideas, which, it may naturally be expected, will sometimes pervade the dispositions of those who are utterly bereft of sight. This, together "with the beneficial influence that results from the practice of this delightful art, by quickening and "perfecting the sense of hearing, is a matter that deserves the most serious attention." *Observations on Blindness*, in *Memoirs of the Literary and Philosophical Society of Manchester*; a work abounding in curious and elegant Essays.

His musical genius was soon discovered, and his friends determined to cultivate it. About the age of twelve, a proper master was engaged, to instruct him in the practice of the harp; but though fond of that instrument, he never struck it with a master-hand. Genius and diligence are seldom united; and it is practice alone can perfect us in any art. Yet his harp was rarely unstrung: but in general he only used it to assist him in composition; his fingers wandered amongst the strings in quest of the sweets of melody.

Love does not, as Archer teaches Cherry to believe (e), always enter at the eyes; for Carolan became enamoured of Miss Bridget Cruise (of Cruise-town in the county of Longford) several years after he had lost his sight. His harp now, like the lute of Anacreon (f), would only sound of love. Though this Lady did not give him her hand, it is imagined she did not deny him her heart. But, like Apollo, when he caught at the nymph, "he filled his arms with bays." The song which bears his name is his *chef d'œuvre*: it came warm from his heart, while his genius was in full vigour. "I have often listened to Carolan (says Mr. O'Connor) singing his ode to Miss Cruise. I thought the stanza's wildly enthusiastic, but neglected to preserve them."

A very extraordinary instance of the effect of Carolan's passion for this Lady, is related by Mr. O'Connor. He went once on a pilgrimage to St. Patrick's Purgatory (g), a cave in an island in Lough-Dearg, (in the county of Donegal) of which more wonders are told, than even of the cave of Triphonius. On his return to shore, he found several Pilgrims waiting the arrival of the boat which had conveyed him to the object of his devotion. In assisting some of those devout travellers to get on board, he chanced to take a Lady's hand, and instantly exclaimed; *dar lamba mo chardais criost*, (i. e. by the hand of my gossip), *this is the hand of Bridget Cruise!* His sense of feeling did not deceive him; it was the hand of her whom he once adored. "I had the relation from his own

(e) *Beaux Strat.*

(f) *Vide Ode 1.*

(g) *Vide Collect. de Rebus Hib. No. 12. pref. p. 7. ARCHDALL's Monast. p. 102. RICHARDSON's Folly of Pilgrimage, p. 4. Orlando Furios. B. 10.*

mouth, (says Mr. O'Connor) and in terms which gave me a strong impression of the emotions he felt on meeting the object of his early affections."—Carolan, at the time of this event, was

Nel mezzo del cammin di nostra via. (h)

Our Bard solaced himself for the loss of Miss Cruise, in the arms of Mary Mac Guire, a young lady of a good family in the county of Fermanagh. Miss Mac Guire proved a proud and an extravagant dame: but she was the wife of his choice; he loved her tenderly, and lived harmoniously with her.

It is probable that on his marriage with Miss Mac Guire, he fixed his residence on a small farm near Moshill in the county of Leitrim. Here he built a neat little house, in which he gave his friends,

"If not a sumptuous welcome, yet a kind." (i)

Hospitality consumed the produce of his little farm: he ate, drank and was merry, and improvidently left to-morrow to provide for itself. This sometimes occasioned embarrassments in his domestic affairs; but he had no friend to remind him, "that nothing will supply the want of prudence, and that negligence and irregularity, long continued, will make knowledge useless, wit ridiculous, and genius contemptible (k)."

At what period of his life, Carolan commenced an itinerant musician, is not known. Nor is it confidently told whether, like Arnaud Daniel, he *n'eût abord d'autre Apollon que le besoin* (l); or whether his fondness for music induced him to betake himself to that profession; Dr. Campbell indeed seems to attribute his choice of it, to an early disappointment in love. (m) But we will leave these points

(h) *Inferno del DANTE.* Cant. 1.

(i) *DRYDEN'S Virgil.* B. 1.

(k) *JOHNSON'S Life of Savage.* p. 185.

(l) *Mem. Hist. sur la Chanson,* par M. DE QUERLON. (*Anth. Franc.*)

(m) *Phil. Survey of South of Ireland.* Lett. 44. Mr. O'CONNOR says, "He was above playing for hire:" it is therefore probable he became an itinerant musician from inclination. We find that the character

points unsettled, and follow our Bard in his peregrinations.—Methinks I see him mounted on a good horse, and attended by an Harper in the character of a domestic (n), setting forth on his journey, and directing his course towards Connaught. Wherever he goes, the gates of the nobility and gentry are thrown open to him. Like the Demodocus of Homer, he is received with respect, and a distinguished place assigned him at the table. Near him is seated his Harper, ready to accompany his voice, and supply his want of skill in practical music.—“ Carolan (says Mr. Ritson) seems, from the description we have of him, “ to be a genuine representative of the ancient Bard (o).”

On his return from one of those excursions, Mr. O’Conor asked him, had he visited Colonel Archdall (p). No, (replied the Bard emphatically), *but I visited a prince!* Thus intimating the hospitable reception this gentleman had given him.

But he had not more reason to extol the hospitality of Colonel Archdall, than he had that of ——— Jones, Esq; of Money-Glass in the county of Leitrim. Nor was he wanting in gratitude to this gentleman, for the civilities he experienced during his stay at his mansion (q): he has enshrined his convivial character in one of his best PLANXTIES. Yet of this Planxty the air only is now remembered; the poetry, though one of Carolan’s most brilliant effusions, is lost in the splendour of the facetious Baron Dawson’s (r) paraphrase. It was to the Baron’s pen, Mr. Jones’ character was to owe its celebrity. This paraphrase is so excellent, that I cannot in justice to my readers, withhold it from them.

character of Troubadour (or wandering Rhapsodist) was often assumed even by the Nobility in the middle ages. Vide Mrs. DOBSON’S “ *Hist. of the Troubadours.*”

(n) “ He at all times, (says Mr. O’CONOR) kept a good pair of horses, and a servant to wait of him.”—The Bishop of DROMORE informs us, that “ in the early times, it was not unusual for a minstrel to have a servant to carry his harp.” *Essay on Anc. Eng. Minst.* p. 25.

(o) *Hist. Essay on Nat. Song.* p. 37. Ed. 1730.

(p) Of Castle-Archdall in the county of Fermanagh.

(q) 1730.

(r) ARTHUR DAWSON, Esq. late third Baron of his Majesty’s Exchequer of Ireland; in which kingdom he was born. His father was principal Secretary to one of our Lord Lieutenants, during the reign of Queen Anne, and partook of the disgrace of the Tory-interest.

B U M P E R S,

B U M P E R S, 'S Q U I R E J O N E S.

IMITATED FROM CAROLAN.

Y E Good-fellows all,
 Who love to be told where there's claret good store,
 Attend to the call
 Of one who's ne'er frightened,
 But greatly delighted,
 With six bottles more :
 Be sure you don't pass
 The good house Money-Glass,
 Which the jolly red god so peculiarly owns ;
 'Twill well suit your humour,
 For pray what would you more,
 Than mirth, with good claret, and bumpers, 'Squire Jones.

Ye lovers who pine
 For lasses that oft prove as cruel as fair ;
 Who whimper and whine
 For lillies and roses,
 With eyes, lips, and noses,
 Or tip of an ear :
 Come hither, I'll show you,
 How Phillis and Chloe,
 No more shall occasion such sighs and such groans ;
 For what mortal so stupid
 As not to quit Cupid,
 When call'd by good claret. and bumpers, 'Squire Jones.

Ye Poets who write,
 And brag of your drinking fam'd Helicon's brook,
 Though all you get by 't
 Is a dinner oft-times,
 In reward of your rhimes
 With Humphry the duke :
 Learn Bacchus to follow
 And quit your Apollo,
 Forsake all the Muses, those senseless old crones :
 Our jingling of glasses
 Your rhiming surpasses,
 When crown'd with good claret, and bumpers, 'Squire Jones.

Ye soldiers so stout,
 With plenty of oaths, tho' no plenty of coin,
 Who make such a rout
 Of all your commanders
 Who serv'd us in Flanders,
 And eke at the Boyne :
 Come leave off your rattling
 Of sieging and battling,
 And know you'd much better to sleep in whole bones ;
 Were you sent to Gibraltar,
 Your notes you'd soon alter,
 And wish for good claret, and bumpers, 'Squire Jones.

Ye clergy so wise,
 Who myst'ries profound can demonstrate most clear,
 How worthy to rise !
 You preach once a week,
 But your tithes never seek
 Above once in a year :

Come here without failing,
 And leave off your railing
 'Gainst bishops providing for dull stupid drones ;
 Says the text so divine,
 What is life without wine ?
 Then away with the claret, a bumper, 'Squire Jones.

Ye lawyers so just
 Be the cause what it will, who so learnedly plead,
 How worthy of trust !
 You know black from white
 Yet prefer wrong to right,
 As you chanc'd to be fee'd :
 Leave musty reports,
 And forsake the king's courts,
 Where dulness and discord have set up their thrones ;
 Burn Salkeld and Ventris,
 With all your damn'd entries,
 And away with the claret, a bumper, 'Squire Jones.

Ye physical tribe,
 Whose knowledge consists in hard words and grimace,
 Whene'er you prescribe
 Have at your devotion,
 Pills, bolus, or potion,
 Be what will the case :
 Pray where is the need
 To purge, blister, and bleed ?
 When ailing yourselves the whole faculty owns,
 That the forms of old Galen
 Are not so prevailing
 As mirth with good claret, and bumpers, 'Squire Jones.

Ye foxhunters eke,
 That follow the call of the horn and the hound,
 Who your ladies forsake,
 Before they're awake
 To beat up the brake
 Where the vermin is found :
 Leave Piper and Blueman,
 Shrill Duchefs and Trueman ;
 No music is found in such dissonant tones :
 Would you ravish your ears
 With the songs of the spheres,
 Hark away to the claret, a bumper, 'Squire Jones.

It was during his peregrinations, that Carolan composed all those airs which are still the delight of his countrymen (s). These airs answer to the PORT (t) amongst the Scots. He thought the tribute of a song due to every house, in which he was entertained, and he never failed to pay it ; choosing for his subject either the head of the family, or the loveliest of its branches.

But wit and beauty were ever sure to inspire him. These he found united in Miss Gracey Nugent in so eminent a degree, that he exerted all his powers to do them justice in the following song, which the kindness of an ingenious friend has enabled me to exhibit in an elegant English dress.

(s) A friend, to whom I sent a few of Carolan's songs, thus (in a letter to me. makes *l'amende honorable*, for having thought unfavourably of our Bard's poetical talents : " I must very reverentially " beg Carolan's pardon for the opinion I hitherto held of him. I thought that as a poet he could scarce " claim any merit ; but on a closer view of his compositions, I find they are master-pieces in their " kind."

(t) Vide *Diff. on the Scottish Music*, prefixed to *Poetical Remains of James I.* p. 223.

G R A C E Y N U G E N T, &c. (u)

I.

IS mian liom tràcht ar bhlaith na Finne,
 Gracey an Ainnir is sùgaidhe;
 'S gurab I rug bàrr, a ccail 'sà Huigfi,
 Air mhnaibh breadh glice na Ccuigeadh.

Cia bè bhiadh na h'aice, d'Oidhche 'sdo Lò,
 Nì baoghal do athtuirse chòidhche, 'na bròn;
 Aig an Riogan l'fèimh is aoibhne meìn,
 S'ì leul na ccræbh 'fna ffàinìghe.

II.

A taoibh mur Æl, 'fa pìob mur Ghreis,
 'Sa gnaoi mur Ghrein an t' Samhraidh;
 Nàch tapaidh do'n tè d'àr gealladh mar sprè
 Bheith aicise, Geug na ccam-dhlaoi.

As suaire 'fas sàmh do raite geanamhail,
 As alainn deas do Shuil-ghlas;
 'Sè chluinim gach là, aig càch d'à aithris,
 Gur fàinneach cas do chul-tais.

(u) From this song the Reader may form some judgment of our blind Poet's idea of beauty.

III.

Suid mar a deirim leis an aig-mhnaoi sheimh,
 Ffuil a glòr nìos binne no ceol na'n Eàn;
 Nì'l Sians no greann, d'àr smuinigh ceann,
 Nàch ffuighthear go cinnte 'aig Gracey.

A Lùb na seàd, is dluith-dheas dèad,
 A chùl na ccræbh 'sna ffàinnighe;
 Gidh ionmhuin liom fèin tu, stadaim dom' sgèal;
 Acht d'olfainn gan bhreig do shlàinte.

GRACEY NUGENT. A Song.

FROM CAROLAN.

WITH delight I will sing of the maid,
 Who in beauty and wit doth excel;
 My Gracey, the fairest, shall lead,
 And from Beauties shall bear off the belle.

Beside her, by day and by night,
 No care and no sorrow I'll know,
 But I'll think on her form with delight,
 And her ringlets that beautifully flow.

Her neck to the swan's I'll compare,
 Her face to the brightness of day;
 And is he not blest who shall share
 In the beauties her bosom display?

Your

Your wit is uncommonly drest,
 Your eyes shed a lustre most rare;
 But what I like, and all like the best,
 Is that bosom which shines thro' your hair.
 'Tis thus the fair maid I commend,
 Whose words are than music more sweet;
 No bliss can on woman attend,
 But with thee, dearest Gracey, we meet.
 Your beauties should still be my song,
 But my glass I devote now to thee:
 May the health that I wish thee be long,
 And if sick,—be it love sick for me.

The fair subject of this song was sister to the late John Nugent, Esq. of Castle-Nugent, Culambre. She lived with her sister, Mrs. Conmee, near Belanagar in the county of Roscommon, at the time she inspired our Bard.

The incident which gave birth to Carolan's DEVOTION, I had from Mr. O'Connor: as it is amusing, I will relate it. A Miss Fetherston of the county of Longford, on her way one Sunday to church in the town of Granard (w), accidentally met our Bard, and began, in the following manner, a conversation with him, which he supported with a "gay impertinence."

(w) Either in 1720 or 1721.

D I A L O G U E.

MISS FETHERSTON. CAROLAN.

Miss Fetherston.

Y O U R fervant, Mr. Carolan.

Carolan.

I thank you.—Who speaks to me?

Miss Fetherston.

It is I Sir, one Miss Fetherston.

Carolan.

I've heard of you, Madam : a young Lady of great beauty and much wit.—The loss of one sense prevents my beholding your beauty ; and I believe it is an happy circumstance for me, for I am assured it has made many Captives. But *your wit*, Madam !—I dread it.

Miss Fetherston.

Had I wit, Mr. Carolan, this is not a day for displaying any. It should give place to the duty of prayer. I apprehend, that in complying with this duty, you go *one way* and I *another*.—I wish I could prevail with you, to quit *your way* for *mine*.

Carolan.

Should I go *your way*, Madam, I dread you yourself would be the chief object of my devotion.

Miss

Miss Fetherston.

And what if I should go *your* way, Carolan?

Carolan.

I already declared the sense of my danger in being near you. I well know, that the power which some men have in making females, converts to their religion, can have no effect in regard to you, Madam. Your own inherent powers would conquer every thing. In a church, or in a mass-house, you would draw all devotion to yourself: and so, Madam, in my own defence, I must now take my flight. Adieu.

Miss Fetherston.

Hold, Carolan: We must not quit so abruptly. As I have been long charmed with your compositions in music, I could wish to see you in our house, and that your visit would be as speedy as possible.

Carolan.

Could you, Madam, suspend *the music of your wit*, I should obey your commands cheerfully.

Miss Fetherston.

Away with your mockery of wit and danger! In listening to your notes, the danger will be on my side.—Come speedily, however.

Carolan.

To please you, Madam, is the utmost that I can expect; and on the terms I proposed, I'll wait on you.

Miss Fetherston.

You'll assuredly be welcome—but pray for me where you are going.

Carolan.

Could I withdraw my *Devotion* from yourself, I would obey; but I will make the best effort I can. Adieu, adieu.

Miss

Miss Fetherston.

Adieu to you, Carolan——but remember——

The event justified his fears. Instead of praying for Miss Fetherston, as she requested, he neglected his religious duties to compose a song on her, which, Mr. O'Connor observes, "is humourously sentimental, but in bad English." In this song he complains, with more gallantry than piety, that the Mass is no longer his devotion, but that now his "*devotion is she*:" for, amorous from nature, his gallantry did not forsake him even after he had passed that season of life which Voltaire calls "*l'age des passions*." The air of this song is pre-eminent amongst his musical compositions: it is, indeed, rich in melody.

One of Carolan's earliest friends was Hugh Mac Gauran, a gentleman of the county of Leitrim, who had a happy poetical talent, and excelled particularly in the ludicrous species of poetry (x). This gentleman was author of the justly celebrated song of "*PLERACA NA RUARCACH*," (or O'Rourke's Feast) which he prevailed on our Bard to set to music. And the air is worthy of the words. The fame of this song having reached the immortal Dean Swift, he requested of Mac Gauran a literal translation of it, and was so charmed with its beauties, that he honoured it with an excellent version. A faithful poetical translation of *PLERACA NA RUARCACH* has been since published by Charles Wilson (y), a neglected genius, now struggling with adversity, in London.

A wild story concerning O'Rourke wanders about the county of Leitrim.—O'Rourke was a powerful and turbulent Chieftan of this country in the reign of Elizabeth. The Queen invited him to London; making him, at the same time, warm professions of honours and service, though she only intended by this invitation to lead him into a kind of exile, in order to secure his obedience. The ingenuous O'Rourke, duped by the Queen's arts, promised to comply. Before his

(x) Mac Gauran was a great favourite with Lord Chancellor Cox. He died in 1710.

(y) See his *Irish Poems*, published in the year 1782.

departure, he assembled his vassals and neighbours in the great hall of his Castle (z), and entertained them with all the splendour of the times.—(This is the feast so humourously described by Mac Gauran.)—On O'Rourke's arrival at White-Hall, the Queen was ready to receive him. The elegant symmetry of his person, and his noble aspect, struck her Majesty, and she secretly determined to rank him with her *choicest* favourites. A sumptuous apartment was allotted him in the palace, and a train of domestics was ordered to attend him.—One night a female tapped at his door, and was readily admitted; but she retired before the morning broke. The lady continued her visits for several nights, always retiring about the same hour. O'Rourke's curiosity was awakened, and he often urged her, but in vain, to disclose her name. At length he discovered, by the light of the moon, a ring on one of her fingers, which he observed with strict care, in the hope that it would lead to a discovery. Next day espying the identical ring on her Majesty's finger, he unfortunately insinuated to her that he had discovered his fair Visitor. The following night an assassin was employed to punish him for his idle curiosity.

Credat Judæus Apella. (a)

But to return to Carolan:—As my stock of oral information now begins to fail, I will have recourse to a letter which I lately received from a learned friend, containing many curious notices concerning Carolan. From this letter, which now lies before me, I will select as I proceed, such passages as may appear to be most conducive to my design (b), without any regard to the order of time, to which, in truth, I have not scrupulously attended in the course of this narrative.

“It is somewhat remarkable, that Carolan, in his gayest mood; and even
“when his genius was most elevated by ‘the flowing bowl,’ never could com-

(z) The ruins of this castle still remain, sublimely situated on a rock that hangs and frowns over a rapid river near Manor-Hamilton in the county of Leitrim. A few trees are scattered immediately about the castle, and around are heathy mountains rising to the clouds.

(a) *Hor. lib. 1. sat. 5.*

(b) These passages I shall uniformly distinguish by inverted comma's.

“ pose a planxty for a Miss Brett in the county of Sligo, whose father’s house he
 “ frequented, and where he always met with a reception due to his exquisite taste
 “ and mental endowments. One day, after an unsuccessful attempt to compose
 “ something in a sprightly strain for this lady, he threw aside his harp with a
 “ mixture of rage and grief; and addressing himself in Irish (of which he was a
 “ pleasing and eloquent speaker) to her mother: *Madam*, said he, *I have often,*
 “ *from my great respect to your family, attempted a planxty, in order to celebrate your*
 “ *daughter’s perfections, but to no purpose. Some evil genius hovers over me; there*
 “ *is not a string in my harp, that does not vibrate a melancholy sound, when I set*
 “ *about this task. I fear she is not doomed to remain long amongst us; nay,* said he
 “ *emphatically, she will not survive twelve months.* The event verified the pre-
 “ diction, as several of the family can attest. By relating this circumstance, it is
 “ not my wish to insinuate that Carolan was endowed with the gift of prophecy;
 “ but scepticism must be at a stand, when we consider that many individuals,
 “ who could look no farther into the womb of time than the ordinary mass of
 “ mankind, have, at certain periods of their life, foretold events in as extraor-
 “ dinary a manner.

“ From an error in his education, if the manner in which he was reared de-
 “ serves that name, Carolan, at an early period of his life, contracted a fondness
 “ for spirituous liquors, which he retained even to the last stage of it. But in-
 “ ordinate gratifications carry their punishment along with them; nor was Caro-
 “ lan exempt from this general imposition.—His physicians assured him, that
 “ unless he corrected this vicious habit, a scurvey, which was the consequence of
 “ his intemperance, would soon put an end to his mortal career. He obeyed
 “ with reluctance, and seriously resolved upon never tasting that forbidden,
 “ though (to him) delicious cup. The town of Boyle, in the county of Ros-
 “ common, was at that time his principal place of residence. There, while un-
 “ der so severe a regimen, he walked, or rather wandered about like a *Rêveur*;
 “ —his usual gayety forsook him;—no sallies of a lively imagination escaped
 “ him;—every moment was marked with a dejection of spirits, approaching to
 “ the deepest melancholy;—and his harp, his favourite harp, lay in some ob-
 “ scure corner of his habitation, neglected and unstrung. Passing one day by
 “ a grocer’s shop in the town, (where a Mr. Curristeene at present resides) our
 “ Irish

“ Irish Orpheus, after a six weeks quarantine, was tempted to step in; undeter-
 “ mined whether he should abide by his late resolution, or whether he should
 “ yield to the impulse which he felt at the moment. *Well, my dear Friend,* cried
 “ he to the young man who stood behind the compter, *you see I am a man of con-*
 “ *stancy ;—for six long weeks I have refrained from whiskey : was there ever so great*
 “ *an instance of self-denial ? but a thought strikes me, and surely you will not be cruel*
 “ *enough to refuse one gratification which I shall earnestly solicit. Bring hither a mea-*
 “ *sure of my favourite liquor, which I shall smell to, but indeed shall not taste.* The lad
 “ indulged him on that condition; and no sooner did the fumes ascend to his
 “ brain, than every latent spark within him was rekindled. His countenance
 “ glowed with an unusual brightness; and the soliloquy which he repeated over
 “ the cup, was the effusions of an heart newly animated, and the ramblings of a
 “ genius which a Sterne would have pursued with raptures of delight. At length,
 “ to the great peril of his health, and contrary to the advice of his medical
 “ friends, he once more quaffed the forbidden draught, and renewed the brim-
 “ mer, until his spirits were sufficiently exhilarated, and until his mind had fully
 “ resumed its former tone. He immediately set about composing that much-
 “ admired song which goes by the name of CAROLAN’S (and sometimes STAF-
 “ FORD’S) RECEIPT. For sprightliness of sentiment, and harmony of numbers,
 “ it stands unrivalled in the list of our best modern drinking-songs, as our nicest
 “ critics will readily allow. He commended the words, and began to modulate
 “ the air, in the evening at Boyle, and before the following morning he sung
 “ and played this noble offspring of his imagination in Mr. Stafford’s parlour at
 “ Elfin.” (c)

Carolan’s inordinate fondness for Irish wine (as Pierre le Grand used to call whiskey) will not admit of an excuse: it was a vice of habit, and might therefore have been corrected. But let me say something in extenuation. He seldom drank to excess: besides, he seemed to think, nay, was convinced from experience, that the spirit of whiskey was grateful to his Muse, and for that reason

(c) This story is variously related; but I am willing to suppose that my correspondent had it from good authority.—Mr. Stafford was an eminent apothecary; a man of an amiable character, and a friend to merit. His second son is now principal of a college in Paris.

generally offered it when he intended to invoke her. "They tell me, says Dr. Campbell, that in his (Carolan's) latter days, he never composed without the inspiration of whiskey, of which, at that critical hour, he always took care to have a bottle beside him (d)."—Nor was Carolan the only Bard who drew inspiration from the bottle: there have been several planets in the poetical hemisphere that seldom shone, but when illumined by the rays of rosy wine. Cunninghame wrote his best pastorals after he had made a moderate sacrifice to Bacchus (e). It is said, that the amiable Addison's wit sparkled most, when his pulse beat quick (f). And the goblet always "flows with wines unmixt" for Demodocus, (in whose person Homer represents himself) before he tunes his "vocal lay." (g)

When Homer sings the joys of wine, 'tis plain,
Great Homer was not of a sober strain;
And Father Ennius, 'till with drinking fir'd,
Was never to the martial song inspir'd. (h)

To Carolan's Receipt praise cannot be denied, particularly to the air, which is excellent; but, perhaps, my correspondent has been rather too prodigal of his encomiums on it. Let the reader judge for himself of its poetical merit.

(d) *Survey of South of Ireland.* Lett. 44.

(e) I had this anecdote of CUNNINGHAME from his and my unfortunate friend, JOHN COULTON; to whose memory I purpose, in another place, to pay a public tribute.

(f) *Hist. Rhap. on Pope.* p. 74.

(g) *Odyssey.* B. 8. *POPE's Essay on Homer.*

(h) *Hor.* lib. 1. Ep. 19.

OL-REIE CHEARBHALLAIN.

*M A S tinn no slàn atharlaigheas fein,
Do ghluáis me tra, agus bfhèirde mè
Air cuàirt an Seóin le sòcal dfhaghail
An STAFARTACH saímh, nach gnath gan chéill.*

*Adfhaca an mheodhon òidbche, do bhiòdh se ag òl liom
Is air maidin arisd a còrdial
As se thuig sè o na chèill, gur bhe fùd a gleùs,
Le Toirdhealbhach caèch do bheòdbudh.*

*Seal air meisge, seal air buileadh,
Reùbadh teùd, 'sa dol air mire
A faisium sin a chleachtais, na sgar leis go fòill;
Deirim aris e, agus innsim don tìr e,
Mas maith leat a bheith saoghalach, bi chaoidche ag òl.*

CAROLAN'S RECEIPT.

WHEN by sickness or sorrow assail'd,
To the mansion of Stafford I hied;
His advice or his cordial n'er fail'd
To relieve me—nor e'er was denied.

At midnight our glasses went round—
 In the morning a cup he would send—
 By the force of his wit he had found,
 That my life did on drinking depend.

With the spirit of Whiskey inspir'd
 By my Harp e'en the pow'r is confess'd—
 'Tis then that my genius is fir'd :—
 'Tis then I sing sweetest and best.

Ye friends and ye neighbours draw near ;
 Attend to the close of my song :—
 Remember, if life you hold dear,
 That drinking your life will prolong. (i)

To

(i) The following beautiful version of Carolan's Receipt, which fell from the pen of the elegant translator of his Monody, is excluded from the text as being rather too paraphrastical. But unwilling to deprive my work of so bright an ornament, I have given it a place here.

C A R O L A N ' s R E C E I P T.

TO my faint health and drooping cheer
 Hope points relief in Stafford near ;
 Kind Leech ! I come !
 In Stafford's home,
Sense feels no pain, and *Mind* no care.

I come :—his twofold art I try ;—
 No more I ache,—no more I sigh :
 While wit abounds,
 And mirth resounds,
 All griefs the festive table fly.

“ Thus (cry'd he) to ethereal souls,
 “ I still prescribe ethereal bowls :—

“ Behold

To deny Carolan the "sparkling bowl" was a certain method of rousing his satire. Residing for sometime in the house of a parsimonious lady, he happened one day, as he sat playing on his harp, to hear the Butler unlocking the cellar door. Instantly he arose, and, following the man, requested a cup of beer. But the fellow thrust him rudely out of the cellar, declaring he would give him nothing unless by orders from his mistress. In a rage the insulted Bard composed the following bitter epigram :

Mo chreach a Dhiarmuid ui Fhloinn (k)
Nach tú tá ur Dhoras Ifrinn
'Os tú nach leigfeadh neách dod chóir
In ait a mbethéadh do Dhorfóir.

What pity Hell's gates are not kept by O'Flinn !
 So furly a Dog wou'd let nobody in.

Let fancy for a moment, while our Bard is peregrinating, follow his Wife into retirement. Faithful and fond as Penelope, she repels with scorn every attack

" Behold their aid
 " In you display'd,
 " While clear in age life's current rolls.

 " Prolong its course—quaff while you can—
 " Repeat—pursue—improve your plan !—
 " And the charm'd guests
 " Of future feasts
 " Shall bless the wonderful old man !

 " For more than health thy bowl supplies,
 " It bids thy notes, thy numbers rise.
 " Sweet frenzy's fire
 " Enchants thy lyre
 " And rapture's plaudits rend the skies."

(k) Dermid O'Flinn, the butler's name.



on her chastity; and prays for the safety, and fondly wishes the return, of her wandering husband. Around her, as she sits employed in some female task, sport her little children, on whom she ever and anon casts a glance of delight, then heaves the sigh of apprehension for their absent father.

But to return: "Music was in some measure identified with Carolan. It was an active principle interwoven in his nature, which gave such life and energy to all his own productions; and which enabled him to discover the merit of others in the same line, with such wonderful accuracy of judgment. It was from a full conviction of his great powers, that the Italians have dignified him with the name of CAROLONIUS. And it is a fact well ascertained, that the fame of Carolan having reached the ears of an eminent Italian music-master in Dublin, he put his abilities to a severe test, and the issue of the trial convinced him, how well founded every thing had been, which was advanced in favour of our Irish Bard. The method he made use of was as follows: He singled out an excellent piece of music, and highly in the style of the country which gave him birth; here and there he either altered or mutilated the piece, but in such a manner, as that no one but a real judge could make a discovery. Carolan bestowed the deepest attention upon the performer while he played it, not knowing however that it was intended as a trial of his skill; and that the critical moment was at hand, which was to determine his reputation for ever. He declared it was an admirable piece of music; but, to the astonishment of all present, said, very humourously, in his own language, *ta se air chois air bacaighe*; that is, here and there it limps and stumbles. He was prayed to rectify the errors, which he accordingly did. In this state the piece was sent from Connaught to Dublin; and the Italian no sooner saw the amendments, than he pronounced Carolan to be a true musical genius."

This story reminds me of a relation somewhat similar, and not less honourable to Carolan, which I had from my worthy and ingenious friend, Sylv. O'Halloran, Esq. of Limerick.

In the beginning of the last century, the then Lord Mayo brought from Dublin a celebrated Italian performer, to spend some time with him at his seat in the country.

M

country. Carolan, who was at that time on a visit at his lordship's, found himself greatly neglected ; and complained of it one day in the presence of the foreigner. " When you play in as masterly a manner as he does, (replies his lordship) you shall not be overlooked." Carolan wagered with the musician, that though he was almost a total stranger to Italian music, yet he would follow him in any piece he played ; and that he himself would afterwards play a voluntary, in which the Italian should not follow him. The proposal was acceded to ; and Carolan was victorious.

The Italian alluded to in the first of these relations, was the celebrated Geminiani.

" It is well known, (proceeds my Correspondent) and several respectable persons have vouched for the truth of the fact, that he often heard the *ÆNEID* of Virgil read with uncommon delight, though he did not understand a word of Latin—so true it is, that one genius will catch the fire from another by a sort of sympathy ! Nay, his admiration for the Roman poet induced him to imitate Latin words, which though mere sounds, he has shaped into lofty hexameters, according to the strictest rules of prosody. I have heard some of them with as much admiration as laughter."

" How far his soul was expanded by religion, what deep impressions it made upon his mind, and how firmly attached he was to its doctrines, may be deduced from several sublime passages in his compositions. The admirable one for Doctor Harte, late titular bishop of Achonry, has often excited sentiments of the most fervent piety :

Stiobhard ceart do Mhac na Gloire é,

" is no less an idea of the most exalted devotion, than of the most elevated genius. It is a loss to the public, that this truly virtuous dignitary had been so insensible to all emotions of self-love, as to have the first of Carolan's compositions for him entirely suppressed."

But Carolan's muse was not always employed in deifying the great, in praising beauty, or in heightening the mirth of the convivial hour ; sometimes it was devoted

voted to the service of his God. He has frequently assisted with his voice and his harp at the elevation of the Host; and has composed several pieces of church-music, which are deemed excellent. Mr. O'Connor, in a letter to a friend, makes honourable mention of a piece of his sacred music. "On Easter-day (says the amiable old man) I heard him play it at mass. He called the piece GLORIA IN EXCELSIS DEO, and he sung that hymn in Irish verses as he played. At the Lord's Prayer he stopped; and after the Priest ended it, he sang again, and played a piece, which he denominated the RESURRECTION. His enthusiasm of devotion affected the whole congregation."——'Le Genie du musicien soumet l'Univers entier à son Art.' (1)

Charles Mac Cabe, the favourite friend and companion of our Bard, had some humour, which he used frequently to exercise on Carolan, generally availing himself on such occasions of his blindness. Of this I will give one instance: Mac Cabe, after an absence of some months from his friend, met him riding one day near his own house attended by a boy; immediately winking at the boy, and totally altering his voice, he accosted Carolan as a stranger. In the course of conversation, the dissembler insinuated, that he had come from Mac Cabe's neighbourhood; on which Carolan eagerly enquired did he know one Charles Mac Cabe? I *once* knew him, replied Mac Cabe. How, *once*! what do you mean by that, says Carolan. I mean, answered the Wag, that this day s'ennight I was at his funeral, and few there were more grieved than I was, for he was my most intimate friend. Carolan, shocked and moved by this melancholy news, burst into a flood of tears: but soon recovering from this paroxysm of grief, he began to lament that there was no friend near him to commit to writing a few thoughts which had just entered his mind. Mac Cabe offered to be his Amanuensis, on which Carolan dictated the following quibbling Epitaph:

(1) ROUSSEAU, sous le mot *genie*.

F E A R T L A O I.

*IS truagh sin mise, agus me atuirseach andiagh mo chùil,
 Air Liòg mo charrad agus do mharbh sin raidre me shùl,
 Sè fuair me agum, agus me folca na ndeor go bùr
 Caoil-leac dhaingean agus leaba dhun chrè bhi cùng.
 Ni treàn me a labhairt, agus nì mbeasaim gur cùis Nàire,
 Is eàn bocht scoite me ò chaill me mochùl Bàire.
 Nì'l pianè nì'l peanaid, nì'l galra chòmh tromm chraite,
 L' beàd na ccarad no scaradh na ccompànach.
 Ni Cathaoir mur gach Cathaoir atà mise do chaoine
 Acht Cathaoir go maisidhe, no Cathaoir na Righe
 Sambail mo Chathaoir nì raibh 'O Chathaoir na diachta
 'O bu è mo Chathaoir, Cathaoir a taoibse. (m)*

As soon as Carolan had finished this *impromptu*, Mac Cabe assumed his proper voice, and rallied the good-natured Bard, on his giving such a sincere proof of his affection for one whom he had so often made the butt of his wit.

But the period was now approaching, at which Carolan's feelings were to receive a violent shock. In the year 1733, the wife of his bosom was torn from him by the hand of Death. This melancholy event threw a gloom over his mind, which was never after entirely dissipated. As soon as the transports of his grief were a little subsided, he composed the following Monody.—For the benefit of the English reader, I shall here give, with the original, an elegant paraphrase of this Monody by a young Lady, whose name I am enjoined to conceal:—with the modesty ever attendant on true merit, and with the sweet timidity natural to her sex, she shrinks from the public eye.—

(m) As the greater part of this Elegy is a play upon words, the spirit would evaporate in a translation.

DUAN MHARBHNA A MHNA,

MAIRE NI-MHEIC-GUIDHIR LE TOIRDHEALBHACH
UA-CEARBHALLAIN SIOSANA.

(To the Irish Air of CONCOVAR MAC CURELY.)

*INNTLEACHT na Hereann, na Gréige 'sna Rómha,
Biodh uile a néinfheacht, a naen bheirtin rómhamfa,
Ghlacfuinn mur fhéirin, tar an mbéidsin dona seoda,
Máire on Éirne, as mé bheith dha pógadh.*

*'Stursach tinn tréthlag, me féin gach tráth nóna
'Sar maidin ageirghe, mar d'ég uáim mo Nóchar
Dha bfhaghainn anas tréda, 'sgach saibhreas dár nófadh.
Ní ghlacfuinn do dhéidhse, aen bhean lé pófadh.*

*Fúair mé seal in Erinn, gohaerach, as go Sódhambail,
Ag ól le gach trénshear, bhí éseachtách, ceolmhar,
Fággbadh na dhéidhsin, leam féin me go brónách,
A ndeireadh mo shaeghail, sgan mo chéile bbeth beo agom.*

*M' inntleacht mbaith aerach ní fhedaim a cúmbdach,
M' intinn na dhéidhsin, is leir go bfhuil smúiteach,
Go deimbin ní fhedaim do dhéidh bheith go súgach,
A Mbaire na ceille, an sa t' shaeghal bhí go cliúteaích.*

CAROLAN'S

CAROLAN'S MONODY

ON THE DEATH OF

MARY MAC GUIRE.

TRANSLATED BY A LADY.

WERE mine the choice of intellectual fame,
 Of spellful song, and eloquence divine,
 Painting's sweet power, Philosophy's pure flame,
 And Homer's lyre, and Ossian's harp were mine;
 The splendid arts of Erin, Greece, and Rome,
 In MARY lost, would lose their wonted grace,
 All wou'd I give to snatch her from the tomb,
 Again to fold her in my fond embrace.

Desponding, sick, exhausted with my grief,
 Awhile the founts of sorrow cease to flow,
 In vain!—I rest not—sleep brings no relief;—
 Cheerless, companionless, I wake to woe.
 Nor birth nor beauty shall again allure,
 Nor fortune win me to another Bride;
 Alone I'll wander, and alone endure,
 Till death restore me to my dear-one's side.

Once every thought, and every scene was gay,
 Friends, mirth and music all my hours employ'd—
 Now doom'd to mourn my last sad years away,
 My life a solitude!—my heart a void!—

Alas

Alas the change!—to change again no more!

For every comfort is with MARY fled:

And ceaseless anguish shall her loss deplore,

Till age and sorrow join me with the dead.

Adieu each gift of nature and of art,

That erst adorn'd me in life's early prime!—

The cloudless temper, and the social heart,

The soul ethereal and the flights sublime!

Thy loss, my MARY, chac'd them from my breast!

Thy sweetness cheers, thy judgment aids no more:—

The muse deserts an heart with grief oppress'd—

And lost is every joy that charm'd before.



Carolan did not continue long in this vale of sorrow after the departure of his beloved wife. While on a visit at the house of Mrs. Mac Dermot of Alderford, in the county of Roscommon, he died in the month of March, 1738, in the 68th year of his age (n). He was interred in the parish church of Killronan, in the diocese

(n) The manner of Carolan's death is related with several degrading circumstances, in a life of him; which appeared in the *Europ. Mag.* for October, 1785, and the *Hib. Mag.* for November following, and is ascribed to the late Dr. GOLDSMITH, though every way unworthy the pen of that elegant writer.—I lament that I cannot give a place to a letter abounding in wit and humour, which I received from the anonymous friend so often mentioned in this memoir, on his reading the life of Carolan just alluded to: however there is one passage in it which I cannot, in justice to my musical readers, suppress. “If the life of Carolan be a national acquisition, a correct edition of all his compositions will much enhance the value of it. And if ever the public should testify a desire to be in possession of so great a treasure, you may, without hesitation, point out Mr. L. Hunt, of Boyle, in the county of Roscommon, as a proper object of choice, and as the fittest person to give universal satisfaction in this particular. At an early period of his life, this respectable character and valuable member of society, gave specimens of an uncommon taste for music, which has been ever after his chief study to cultivate under the best masters, with all possible care and assiduity. A correct education, and a

“congenial

diocese of Ardagh; but “not a stone tells where *he* lies :”—His grave, indeed, is still known to his few surviving friends, and the neighbouring hinds; and his skull is distinguished from the other skulls which are scattered promiscuously about the church-yard, by a perforation in the forehead, through which a small piece of riband is drawn.

Mr. O’Conor, when in the neighbourhood of Killronan last Summer, indulged himself in the melancholy pleasure of visiting the grave of his departed friend. “I last Sunday (says he) paid a visit to poor Carolan’s grave at Killronan. It excited some melancholy feelings, and reminded me of my approaching dissolution. My feeble state convincing me, that the thread of my life is between the sheers (o). May I make the proper use of this merciful suspension of the cut!”—And again in another letter——“In my pensive mood at Killronan, I stood over poor Carolan’s grave, covered with an heap of stones; and I found his skull in a nitch near the grave, perforated a little in the forehead, that it might be known by that mark.”

Though Carolan died universally lamented, he would have died unsung, had not the humble muse of Mac Cabe poured a few elegiac strains over his cold remains. This faithful friend composed a short Elegy on his death, which is evidently an effusion of unfeigned grief. It is unadorned with meretricious ornaments. It is the picture of a mind torn with anguish. Though this Elegy will afford little pleasure to the fastidious reader, it will gratify the reader of sensibility to find it here.

“congenial turn of mind, qualify him in an eminent degree to sound the depth of Carolan’s genius,
“to discover his real beauties, his native vigour, and his peculiar excellencies.”

(o) Comes the blind fury with th’ abhorred shears,
And flits the thin spun life,

MILTON’S *Lycidas*.

M A R B H N A.

M A R B H N A.

R I N E A S *Imaointe, ad mheafas nàr chuis naire,*
Is mìntin suaighthe ò chailleas mo chùl Baire ;
Nì'l pian, nì'l peanaid, nì'l gol nìos tromm chraite
Nà eàg na cearad, no scarradh na ccommpànaigh ;
Mìle agus seacht ccead bliadbain bhàn,
Hocht deag agus fiche,—an tìomlàn,
O theacht Chriosta dhàr saoradh slàn,
Go Bas Thoirdhealbhaigh Uì Chearbhallain.

It now remains to draw the character of Carolan. But this has been already done by Mr. O'Connor with his usual elegance and energy ; and I shall here present the picture as executed by his masterly hand. It would be an unpardonable act of presumption and temerity, to alter a feature in a portrait by a Lely or a Vandycke, a Rubens or a Reynolds.—“ Very few have I ever known, who had a more vigorous mind, but a mind undisciplined, through the defect or rather absence of cultivation. Absolutely the Child of Nature, he was governed by the indulgences, and, at times, by the caprices of that mother. His imagination, ever on the wing, was eccentric in its poetic flights : yet, as far as that faculty can be employed in the harmonic art, it was steady and collected. In the variety of his musical numbers, he knew how to make a selection, and seldom was contented with mediocrity. So happy, so elevated was he, in some of his compositions, that he excited the wonder, and obtained the approbation, of a great Master, who never saw him ; I mean *Geminiani*.—He outstripped his predecessors in the three species of composition used among the Irish : but he never omitted giving due praise to several of his countrymen, who excelled before him in his art.—The Italian compositions he preferred to all others : Vivaldi charmed him, and

with Corelli he was enraptured. He spoke elegantly in his maternal language, but had advanced in years before he learned English; he delivered himself but indifferently in that language, and yet he did not like to be corrected in his solecisms. It need not be concealed, that he indulged in the use of spirituous liquors: this habit he thought, or pretended to think, added strength to the flights of his genius; but in justice it must be observed, that he was seldom surprized by intoxication. Constitutionally pious, he never omitted daily prayer (p), and fondly imagined himself inspired, when he composed some pieces of church music. This idea contributed to his devotion and thanksgivings; and, in this respect, his enthusiasm was harmless, and perhaps useful. Gay by nature, and cheerful from habit, he was a pleasing member of society. And his talents and his morality procured him esteem and friends every where."

Carolan had seven children by his wife; six daughters and one son. His son, who had studied Music, went to London, where he taught the Irish harp (q). But before his departure he published, by subscription, (A. D. 1747) a collection of his father's Music, omitting, from mercenary motives, some of his best pieces. To this collection a short preface is prefixed, in which much fulsome praise is lavished on our Bard, and a parallel drawn between him and Horace. This collection was republished in Dublin by John Lee, in the year 1780, but without the preface.

Before I close this biographical sketch, I will turn again to my friend's letter, and extract from it an account of Carolan's contemporaries, which he has enriched with some ingenious remarks on intellectual illumination, at certain periods of time.

"To trace the progress of the human understanding, and to observe how remarkably certain periods of time exceed others in illumination of intellect, affords a most pleasing entertainment to those who delight in philosophical speculations.

(p) He was a Roman Catholic.

(q) On enquiry, I find that he brought his father's harp with him to London,—and also another man's wife.

“ The age of Augustus seems to have been that, which was designed by Providence
 “ to shew how far the powers of the human mind were capable of extending ;
 “ and the reign of Louis XIV. has convinced the world, that the sun of science
 “ may reascend the firmament, when the Author of nature calls it forth ; and
 “ shine in its full meridian splendour, when he dispells the gloom which obscured
 “ its lustre. But it must be observed, that this intellectual illumination is much
 “ more universal than is generally attended to. Favourable circumstances and
 “ casual advantages, often accelerate the progress of some, to the temple of Fame,
 “ while others move but slowly, and must patiently wait to remove every obstruc-
 “ tion in their passage. An Addison, a Swift, and the other luminaries of the age in
 “ which they flourished, had an academical education ; the first dawnings of their
 “ genius prejudiced a discerning public in their favour ; they obtained the pa-
 “ tronage of the Great ; and printing-presses were at all moments ready to spread
 “ reputations so susceptible of an increase. Far different was the fate of Carolan.
 “ His first entrance into the world was marked by poverty (r) ; that poverty, to-
 “ gether with a total privation of sight, with which he was struck at an early age,
 “ precluded many opportunities of improvement ; the first dawnings of his ge-
 “ nius were scarcely attended to ; nay, the prejudices against a poor blind
 “ harper, must be subdued and softened only by those superior powers, which, late
 “ in life, he manifested, and which broke forth with such forcible resistance.
 “ The language too, which he made use of, was so unfashionable, that, among
 “ the Great, to speak or study it, was deemed a mark of vulgarity.—Thus was
 “ Carolan’s merit, during his lifetime, confined within the narrow circle of his ac-
 “ quaintance ; without the enlivening prospect, or single ray of hope, that his
 “ name, after his decease, should be held in veneration.”

“ If some particular circumstances, then, prevent our observing the great pro-
 “ gress of intellectual illumination, the same observation will equally apply to the
 “ *stellæ minores* which generally accompany that illumination. It is not my desire
 “ to assign too high a nitch in the Temple of Fame to my favourite Bard ; but
 “ from the specimens he has exhibited, I presume to give him the rank, which,
 “ with the advantages of due cultivation, it is to be supposed he *would have held*,
 “ rather than that which *he really occupied*. I say, therefore, that great lumina-

(r) Here I am sorry to be obliged to correct my Correspondent : Carolan was never either af-
 fluent or indigent.

“ries never appear in the literary hemisphere without their *satellites*, at an hum-
 “ble distance, and in a much lower degree, to grace their train. James Whyte,
 “(natural son to the late Mr. Patrick Whyte of Ballymote) holds the same rank
 “in the line of genius’s, with respect to his contemporary Carolan, that the mi-
 “nor poets hold with regard to the superior ones. Born with a rich vein of co-
 “mic humour (s), he possessed powers sufficient to turn (if possible) things the
 “most serious, into downright ridicule; but his talent never having received a
 “proper direction, he abandoned himself to the luxuriancy of his imagination;
 “and the man of wit degenerated too often into the buffoon. Yet in that charac-
 “ter it was easily perceived, how much he was the child and favourite of Nature;
 “and how susceptible of much better impressions he was, than those which the
 “illegitimacy of his birth, and the want of a regular education, prevented
 “him from having received. About twenty years ago, his memory was fresh in
 “the minds of many in the barony of Corran, in the county of Sligo. The story
 “of a poor homely man (Cruighure bui O’Gallaghure) who was witness to the
 “many calamities of Ireland, after the battles of the Boyne and Aghrim, and
 “which Whyte (who has often heard him boast, with a great share of vanity of
 “the wonders he had seen during the civil wars) has framed, is a master-piece of
 “humour not to be equalled perhaps by a Farquhar or a Sheridan. His descrip-
 “tions of an entertainment, and council held at Temple-house in Connaught,
 “may be considered as the *ne-plus-ultra* of all the subjects that the wit of man
 “has ever devised, to excite and continue the loudest peals of laughter. A Gen-
 “tleman, in whose hands the salt of real humour has never lost an atom of its
 “original flavour, has often repeated it to me; never, I must confess, without
 “leaving the strongest desire upon my mind, that he would, for my entertain-
 “ment, renew the comic scene, and hold again and again so faithful and true a
 “mirror up to nature.—Eil O’Feighny was another of the *stellæ minores*, who
 “lived in the time of Carolan and Whyte. He seemed to have a talent for Irish
 “odes; but growing conscious too soon of whatever abilities he possessed, he
 “sometimes stretched his strings beyond their natural tone.—Many other in-
 “stances could be produced in support of this hypothesis.”

(s). Mr. O’Conor, speaking of White, in a letter to a friend, says, “He had a genius for comedy;
 and, had he been bred in the school of Moliere, would have been one of the most celebrated comic
 poets of the age. Have you heard his funeral Elegy on the death of Captain Boswell? No ridicule
 with a serious air, could be more happy.”

To those *stellæ minores*, let me add a twinkling star, that must “hide its diminished head” when brought into competition with the lustre of Carolan; I mean O’Linin, of the county of Fermanagh. This gentleman, the contemporary (and I believe friend) of Carolan, has left a few poetical pieces in Irish, which seldom rise to mediocrity, never above it. One of these I will insert for its singularity; it is indeed an *unique*.

D A N D I A R M H A I R.

ANGELICAL Maid, *do dbéigh ní fada me béo;*
 Your virtues so rare, *ambéaduigheas maicid gach ló;*
 Your excellent features, *adbeanamb solus accéo;*
 Haspow’rtoraise from groves *aniomad gan ghó.*
 GRANT me relief, *a Rióguin as macanta cáil;*
 Your beautiful cheeks, *ar lí an chorcair accáil,*
 Your bright ivory teeth, *sdó phíob ar an Lile rug bárr;*
 Have conquered indeed, *na meelte duine cunn báis;*
 NEIGHB’RING streams, *go meadaigheann tuitte mo dbéor;*
 And the very earth I shake, *le trom osna broin;*
 My heart it will break, *sní feidir sburtaght go dteoigh.*
 And if you forsake me, *as trelag mise do dheoigh;*
 EARLY and late, *sa méadughadh atuirsi bhióm;*
 O! still cursing my fate, *o gherghuin dairte dol triom;*
 I cannot sustain my pain, *amur bhfurtaighir gan sgith.*
 And if you my death occasion, *as ortsa bhias ioc:*
 SINCE it is my fate, *sgurab eigin tuitim le grádh;*
 I fear that my death will stain, *dotheiste go brath:*
 But if you vouchsafe to heal me *o bbiar gaethe báis,*
 You will merit great fame, *fas liaighe husa tar chách.*

Who this “Angelical Maid” was, I have in vain enquired; nor do I think my Readers will be very solicitous to know.

Before

Before my Correspondent dismisses Carolan, he takes an opportunity of correcting an error in Dr. Campbell's little memoir of him (t). "It is somewhat remarkable (says he) that the learned Dr. Campbell should, upon mere hearsay, assert that the ode of TIAGHARNA MHAIGHE-EO was the composition of Carolan. If, hereafter, his excellent work should go through a second edition, it is to be hoped he will, like a true philosopher, acknowledge his error, and retract the above assertion. TIAGHARNA MHAIGHE-EO had its existence perhaps long before Carolan was born. It was composed by a poor dependent of a former Lord Mayo, whom he had taken, from motives of benevolence, under his roof and protection; and whom the fear of continuing in his Lordship's disgrace, after having incurred his displeasure, incited to give birth to one of the finest productions, for sentiment and harmony, that ever did honour to any country. We have no other memorial of that composer's genius. Perhaps he was not conscious of the powers he possessed; or, like many other eminent men, having attained the object of his wishes, and seeing himself in the enjoyment of competence and ease, he grew careless about fame, and neglected all the means of perpetuating his memory. Certain it is, that the TIAGHARNA MHAIGHE-EO, or, more properly speaking, the first sketches of it, were planned in the house of a respectable gentleman of the name of Finn, near Boyle, who served in the late wars of Ireland in the commission of a captain; and who proposed an attempt of this nature as the most effectual means of reconciliation with his offended patron. It is one of those compositions that please all men, of whatever age or condition; and was for the first time, played in Lord Mayo's hall, on Christmas eve, where our penitent Bard had concealed himself after nightfall, from an apprehension, that the most humble advances would not soften his Lordship's resentment. He conjured him by the birth of the Prince of Peace, to grant him forgiveness, in a strain of the finest and most natural pathos (which he accompanied with his harp) that ever distilled from the pen of man. To enumerate the many beauties of this excellent production, is to enumerate the words; and to form a true idea of the music of it, is to hear it handled by the best and ablest performers. This anecdote I had from a descendant of one of the family already alluded to; and

(t) See *Phil. Surv. of South of Irel.* Lett. 44.

“I have entered into so minute a detail from my respect to Dr. Campbell, as
 “he should be contradicted only on the strongest grounds, and from the best
 “authority.”

The flattering manner in which my Correspondent has mentioned the **TIAGHARNA MHAIGHE-EO**, must undoubtedly have awakened the Reader's literary curiosity. But, were his curiosity to look round for gratification, it would probably be disappointed; for this Ode (which, on the indisputable authority of Mr. O'Connor, I can assert, was composed by David Murphy, a retainer of the Mayo-family) has never yet, I believe, met the public eye. I will therefore transcribe it here (u); and subjoin a version, by the elegant translator of Carolan's Monody.

TIAGHARNA MHAIGHE-EO.

TRANSLATED BY A LADY.

INSPIRING fount of cheering wine!

Once more I see thee flow:

Help me to raise the lay divine

Propitiate thy Mayo.

(u) Having vainly sought (since I wrote the above) for a genuine copy of this Ode in the original, I will give none. I have two mutilated and incorrect copies of it, but I will not obtrude either on the Public; they must be content, at present, to possess the translation. — The air was the composition of Thady Keenan, with whom Mr. O'Connor was acquainted.

Mayo,

Mayo, whose valour sweeps the field,
 And swells the trump of Fame;
 May Heav'n's high pow'r the champion shield!
 And deathless be his name!

Of Glory's sons, thou glorious heir,
 Thou branch of Honor's root!
 Desert me not, but bend thine ear,
 Propitious to my suit.

O! bid thy exil'd Bard return,
 Too long from safety fled;
 No more in absence let him mourn,
 Till earth shall hide his head!

Shield of defence, and princely sway!
 May He, who rules the sky,
 Prolong on earth thy glorious day,
 And every good supply!

O Judith fair! Susanna sweet! (v)
 Mild eye, and bounteous hand!
 With Pity's prayer the Lion (w) meet,
 With Beauty's power command!

(v) Children of Lord Mayo.

(w) The epithet of "Coeur de Lion" was bestowed on Richard I. of England, by the poets of his age. Vide PERCY's *Essay on Anc. Eng. Min.* p. 30.—Mr. GRAY, in his ode of *The Bard*, bestows the epithet of "lyon-port" on Queen Elizabeth; an epithet to which, if Speed and Hentzner are to be credited, her Majesty had some claim. Vide SPEED's *Chron.* and HENTZNER's *Travels*, p. 49, Strawberry-Hill Ed.

John, Bridget, and Eliza (x), come,
 With locks of flowing gold ;
 O! may your charms for ever bloom,
 Each captive heart to hold !

O interpose your gentle pray'r !
 To pity bend your Sire !
 And still may Heaven's preventing care
 Outstrip your heart's desire !

Maria (y), fair and noble Dame,
 Whom power and beauty arms :
 O! by thy spouse's laurel'd fame!
 By thy own matchless charms !

O Goddess ! to my suit attend !
 O grant my sole desire !
 Thy own relenting grace extend,
 And calm thy Lion's ire !

O! bid the clouds of absence cease
 To chill thy hapless Bard !
 O! by this season (z), vow'd to peace,
 Be now my peace restor'd !

(x) Children, also, of Lord Mayo.

(y) Lady Mayo.

(z) Christmas.

Of Britain, as of Erin, thou
The champion and the pride !
O ! may the stroke that lays thee low,
Extend me near thy side.

Thy death his days would quickly close,
Who lives but in thy grace,
And ne'er on earth can taste repose
'Till thou shalt seal his peace !

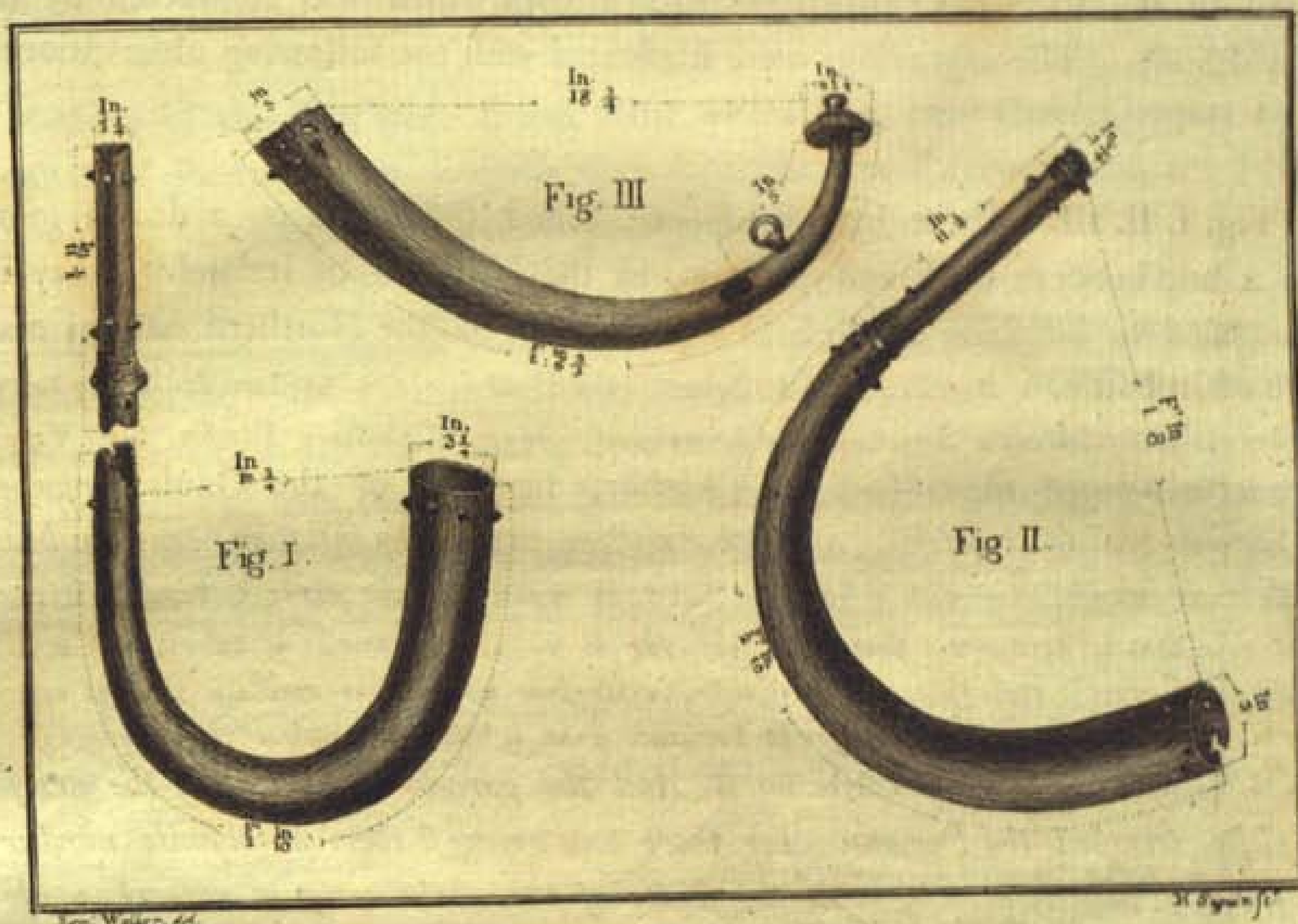
Having thus desultorily detailed the Life of CAROLAN, and stripped his brow of the laurel which was due to the author of the foregoing Ode, I will here take my leave of him, committing him to the protection of a kind, an indulgent, and a generous Public.

[No. VII.]

A N A C C O U N T O F
T H R E E B R A S S T R U M P E T S,
F O U N D N E A R C O R K:
W I T H R E M A R K S T H E R E O N.

A D V E R T I S E M E N T.

HAD I seen the Vetusta Monumenta before I drew up my account of the Musical Instruments of the Irish, the Trumpets, which are the subject of the following Memoir, should have been noticed under their proper head.



AN ACCOUNT OF THREE BRASS TRUMPETS, &c.

ABOUT thirty years since, the Trumpets delineated above, were found in a bog between Cork and Mallow. They were bought by a brazier in Cork, who was just going to melt them down, when they were rescued from his hands by the Rev. Mr. Somerville of Castlehaven. Being afterwards exposed to sale, they were purchased by the Rev. Mr. Archdall, for Dr. Pococke, Bishop of Meath, to whom he was then chaplain. On the Bishop's decease, his valuable collection of curiosities was sold by auction in London. The trumpets fortunately getting into

into the possession of the Antiquarian Society of London, engravings of them appeared in the *VETUSTA MONUMENTA*; a work which was conducted by that learned body. The engravings were illustrated with the following observations:

“ Fig. I. II. III. Three brass trumpets, found (with ten or a dozen more) “ in a bog between Cork and Mallow, in the kingdom of Ireland. They are “ imagined to be some of those instruments, which the Northern nations made “ use of in battle.” “ Σάλπιγγας δ’ ἔχουσιν [Galli] ἰδιοφρεῖς ἢ βαρβαρικάς. ἐμφυτῶσι γὰρ “ ταῦτα, ἢ προβάλλουσιν ἦχον τραχὺν ἢ πολεμικῆς ταραχῆς οἰκείον. Diodor. Sic. V. 30.” *They have amongst them (says our Author, speaking of the Gauls) trumpets, peculiar, as well to themselves, as to other nations: these, by inflation, emit an hoarse sound, well suited to the din of battle.* “ Τὰ δὲ πάλιν ὁ κοσμὸς αὐτῶν ἢ θόρυβος ἐξέπληττε “ τῆς τῶν Κελτῶν δυνάμεως. ἀναρίθμητον μὲν γὰρ ἦν τὸ τῶν βυχανιτῶν ἢ Σαλπικτῶν πλῆθος “ οἷς ἅμα τῇ παντὸς στρατοπέδου συμπαιανίζοντι, τηλικαύτην ἢ τοιαύτην συνέβαινε γένησθαι κραυγὴν, “ ὥστε μὴ μόνον τὰς σάλπιγγας ἢ τὰς δυνάμεις, ἀλλὰ ἢ τὰς παρακειμένους τόπους συνηχέειν ἐξ “ αὐτῶν δοκεῖν ἀρροῖσθαι φωνήν. Polyb. lib. II. *And the parade and tumult of the army of the Celts, terrified the Romans. For there was amongst them an infinite number of horns and trumpets, which, with the shouts of the whole army in concert, made a clamour so terrible and so loud, that every surrounding echo was awakened, and all the adjacent country seemed to join in the horrible din.* “ Add Liv. v. 37. fin. “ and 39. Eustath. ad Homer. Iliad. Σ. 219. Smith’s Hist. of Cork, v. 2. “ p. 404, 405. Molineux’s Append. to Boate’s Nat. Hist. of Ireland, “ p. 197.”

“ Of these, fig. III. consists of one entire piece of fine brass, (a) closed at the small “ end, near which it has a large oval hole, for sounding, in the manner of the “ German Flute at this day. The two rings were probably designed to receive a “ string, by which it was to be carried or supported. Fig. I. and II. are of a “ different construction; they consist, of two pieces, viz. a curve pipe, and a “ small strait tube, fitted exactly to enter into the small end of it. These were

(a) It appears from the many military and other instruments found in different parts of this kingdom, that brass was a metal in early and frequent use amongst the Irish.

“ not

“not founded as the former, but from the end, in the manner of a common trumpet. The mouth-piece to both seems wanting. (b)”

“More of this sort were found some years ago, near Carrickfergus, in the north of Ireland: two of which were brought into England, and are possibly the same which are now repositied in the British Museum.”

Colonel Vallancey having consulted Dr. Burney respecting these trumpets, the Doctor and he concurred in opinion, that fig. I. II. might have been a kind of musical trumpet. But the drawing does not shew the instrument complete; there was certainly another joint. One Mr. Rawle, a curious gentleman, of London, possesses a trumpet very much resembling the one in question, but with two joints, and a perfect mouth-piece. This trumpet was found in England.

Fig. III. is the Stoc or Stuic of the Irish, described in the foregoing HIST. MEM. OF THE IRISH BARDS, pag. 83.—and in COLLECT. DE REBUS HIB. No. 13. p. 46.

(b) Dr. Smith, speaking of these trumpets, says, “They undoubtedly belonged to the Danes, from their being found in one of their intrenchments.” *Hist. of Cork*, v. 11. p. 435.

P O S T S C R I P T.

I DID not learn, till this sheet was prepared for the press, that a description and delineation of the trumpet mentioned above, as being in the possession of Mr. Rawle, (military accoutrement-maker in the Strand, London) has been given to the Public by the ingenious Mr. Grose, in his very curious TREATISE ON ANCIENT ARMOUR. (See Plate 13, and Descrip.)—I will here quote his words:—
 “ A Roman Lituus, or military trumpet, such as is mentioned by Horace in his
 “ first Ode. It was found in digging a well, near Battle, in Suffex, and was
 “ then filled with small shells. It is of cast brass, and bears the same proportion
 “ to the cuirass as delineated in the plate.—It is now the property of Mr. Rawle.
 “ A similar trumpet is engraved in Montfauçon’s Roman Antiquities.”——This quotation serves to explain the use of our trumpets, and the drawing which it is intended to illustrate, evinces their mutilation.

[No. VIII.]

A N

E N D S A Y

O N T H E

CONSTRUCTION AND CAPABILITY

O F

T H E I R I S H H A R P,

IN ITS PRISTINE AND PRESENT STATE.

B Y W I L L I A M B E A U F O R D, A. M.

SOCIET. ANTIQ. HIB. SOC.

IN A LETTER TO THE AUTHOR.

P

[.IHV .oM]

W A

A D V E R T I S E M E N T.

Mr. BEAUFORD did not confine his enquiries to the Irish Harp; he extended them to the Theban Harp, which appears in the 1st vol. of Dr. BURNEY's Hist. of Music. On this he observes, in a former letter, "Nor do I make any account of the
" Theban Harp, as given by BRUCE; for, if the drawing be correct, strings on such
" principles cannot bear the least musical relation to each other, or produce sounds in any
" musical system whatever. But I am informed that the whole is a fiction of the Au-
" thor, for that no such painting of a Harp either does, or ever did exist in Egypt;
" indeed the figures of all the Greek Harps are widely different from it, and we may
" reasonably suppose, if the ancient Egyptians had such an instrument, the Greeks
" would certainly have adopted it."—Mr. BEAUFORD was rightly informed: Mr. BRUCE's Harp, (as well as the rest of his boasted collection of drawings,) was the offspring of his warm imagination.

WILLIAM BEAUFORD
SECRETARY AND LIBRARIAN
TO THE AUTHOR

IN A LETTER TO THE AUTHOR

9

AN ESSAY, &c.

IN A LETTER TO THE AUTHOR.

DEAR SIR,

I CANNOT but think the *Clarsach* or Irish Harp, one of the most ancient musical instruments we have amongst us, and had perhaps its origin in remote periods of antiquity: but from whence the ancient inhabitants of this island received it, is entirely problematic. There is indeed some probability that it is indigenous, and from the most early periods, in common among the Irish, Britons, Gauls, ancient Germans, and all the Celtic nations. Some of the Welsh writers assert, that the Welsh Harp is of Irish origin; but Mr. Pennant is inclined to think, if it is not of British, they had it from the Romans.

What was the state of the Harp, on its introduction into Ireland and Britain, cannot be determined; and it would be equally ineffectual, to endeavour to trace its progress through the several Celtic nations. The Erse assert that their Harp, originally, contained four strings; and from Mr. Pennant's TOURS IN NORTH

WALES, the old Welsh harp appears to have contained nine strings. The oldest Irish Harp, come down to us, is probably that in Trinity College, called the Harp of Brien Boiromh: this contains twenty-eight strings; and from the account Cambrensis gives of the Irish Music in his time, twenty-eight were then the number of the strings of the Harp, which in subsequent periods were increased to thirty-three. During the latter ages, the Irish, according to Brompton, in the reign of Henry II. had two kinds of Harps; “Hibernici in duobus musici generis instrumentis, quamvis præcipitem et velocem, suavem tamen et jucundam,” the one greatly bold and quick, the other soft and pleasing; these were most probably the small and large Harp, called by the natives *Croith* and *Conar Crith*. The word *Croith*, or *Crith*, signifies to tremble and shake, as the strings of this instrument. The *Croith*, sometimes erroneously written *Cruit*, (which signifies a Fiddle) was the small Harp, such as that of Boiromh’s, and strung with single chords; it was principally used by Ladies, by Bishops, Abbots, and other Ecclesiastics, who sung their hymns and songs to it. “Hinc accidit, ut Episcopi et Abbates et Sancti in Hiberniâ viri, Cytharas circumferre et in eis modulando piè delectari consueverint” (a). The *Connair Crith* or *Ceannaire Croith*, that is, the Harp of sedition, was the large Harp used by the Bards and Harpers in the public assemblies, &c. This, during the later periods, was strung with double chords; but at what period these double chords were first introduced, is uncertain; probably by Camus O’Carrol, of whom Joh. Clynns says, “Camum
“O’Carville, famosum fuisse tympanistam et cytharistam, in arte suâ phænicem,
“câ pollens prærogativa et virtute cum aliis tympanistis, discipulis ejus, cir-
“citer viginti; qui etsi non fuerit artis chordalis primus inventor, omnium
“tamen prædecessorum et præcedentium ipse ac contemporaneorum Corrector
“Doctor et Director extitit.” Now I am not certain whether *Chordalis* refers to the chords of the harp or the chords in harmony: if the former, O’Carrol was probably the first who introduced double strings in the Harp; but if the latter, it is a proof that the old Irish understood counterpoint; and O’Carrol was the last of the improvers of Hibernian Music. For Lynch says (b), Stanihurst does

(a) *Camb. Top. Hist.* Distinc. 3. cap. 12.

(b) *Grati. Luci.* pag. 36.

not speak so warmly of Irish Music as Cambrensis, because our Kings, in the time of the latter, preserved their power and splendour, which they had lost in the age of Stanihurst; and Music attended their fate.

As the science of Music advanced among the European nations, the Harp changed its form. Its original figure was, most probably, like the Harp of the Phrygians, a right-angled plain triangle; but as this form was not capable of receiving, with convenience, a number of strings, it was found more proper to alter the right angle to an oblique one, and to give a curvature to the arm. The Irish Bards in particular seem, from experience derived from practice, to have discovered the true musical figure of the Harp, a form which will, on examination, be found to have been constructed on true harmonic principles, and to bear the strictest mathematical and philosophic scrutiny; as I shall endeavour to demonstrate in the following pages. But not having an opportunity of examining a number of these instruments, have taken that in Trinity College, called Brien Boiromh's Harp, as the model of the Irish Harp in general.

Under this consideration, let the triangle ABC (Fig I.) represent the section of the Harp. AB the axis of the arm, which divide into 4 equal parts AE , EI , IF , and FB , according to the ancient division of the Chromatic Scale of the Greeks. These people, and I believe most of the ancients, except the Phrygians, who considered the 5th, made the 4th, and not the octave, the fundamental of their musical scale; wherefore, if AB represents a monochord, AI will be a 4th, and AE , EI , IF , and FB , each minor 3ds; and AB $\sharp 7$ th or $\flat 8$ th, by a quarter tone. By this division, however, none of the chords are perfect, according to the present Diatonic system. In ascending, the 3d wants nearly $\frac{1}{7}$ of a tone in being a 3d, and the 5th about $\frac{1}{8}$ of being a perfect 5th, and the 7th is too low by $\frac{1}{11}$: yet these dissonants are agreeable to the natural cadence of the human voice, and what it frequently falls into, when unassisted by art. The Music therefore performed by such a system must have been of a wild and irregular nature, and greatly different from the modern; but much resembling some of the vocal airs, at present sung in the Highlands of Scotland, and in several parts of

of Ireland: a species of music that appears to have been universal throughout Europe during the early and middle ages, and on which the Greeks constructed their triangular Harps of 3, 4, 5, and 6 strings. But the old Irish Bards seem to have improved upon this system; for, by making the plane of their Harp an oblique-angled Triangle, they fell into the true proportion of their strings, that is, as the diameter of a Circle to its Circumference. For the learned Dr. Young, in his accurate *ENQUIRY INTO THE PRINCIPAL PHÆNOMENA OF SOUNDS AND MUSICAL STRINGS*, has proved, that the latitude of the pulse of any musical string, the inflecting and tending forces being given, will be in direct proportion to the length of the string; and the greater space the middle point of such a string vibrates, will be in direct ratio to the radius of a Circle, whose circumference is equal to the latitude of the pulse; whence we may reasonably infer, that if a system of strings be so tended, that their respective lengths are to each on the axis of suspension, as the radius of a Circle to its circumference, they will be disposed in the best manner possible; and which the old Bards, though perhaps unknown to themselves, hit upon.

Wherefore, make BC to $IB = \frac{AB}{2}$ as the Circumference of a Circle to its Diameter, or as 22 to 7, we shall have BC for the longest string of the Harp of twenty-eight strings, the length of whose arm is AB . In E || to BC draw EG , which will be equal to $\frac{BC}{4}$, or the double acute octave to BC , by sim: $\triangle s$; and for the same reason $Iq = \frac{IC}{2}$ which will be the acute octave to BC , and grave to EG . But it is evident, that this position of the strings would be inconvenient; for, to complete the system, there ought to be as many strings between EI as between I and B , in consequence of which, those would be too much crowded, or these too far asunder; it would be much better the distances were equal: bisect therefore EB in O , and from it draw OD || to BC , and thereon set $Dn = Iq = \frac{BC}{2}$, then will $GD = DC$, and the points E, n, B , of the 3 strings sounding octaves to each other, and their intermediate strings, be in a Curve. In order to determine the species of this Curve, it will be necessary to observe, that writers on sounds have demonstrated, that the parts of sounding bodies, vibrate according to the laws of a Cycloidal pendulum (d); whence we may presume, if a system of strings be so disposed, that their lengths and respective distances have some relation to the vibrating motion of their sonorous

(d) HELSHAM, p. 270.

parts, they will be ranged to the best advantage. That this curve, E, t, n, z, B, is a Cycloid, may be proved as follows:—By the property of similar circles, as $IB : BC :: FB : nD$, and as $FB : nD :: OF (=IO) : EG$. Also by sim: Δs , as $AB : BC :: AO : OD$, but $AO = \frac{5AB}{8}$, whence making $AB=a$, $BC=b$, we shall have as $a : b :: \frac{5a}{8} : \frac{5b}{8} = OD$, but $nD = \frac{BC}{2} = \frac{b}{2}$, therefore $OD - nD = \frac{5b}{8} - \frac{b}{2} = \frac{3b}{8} = On$. Now $IB = \frac{AB}{2} = \frac{a}{2}$, whence by the circle, as $7 : 22 :: \frac{a}{2} : \frac{22a}{14} = b = BC$, \therefore as $\frac{a}{2} : \frac{11a}{7} :: \frac{11a}{56} : \frac{132a}{146} = \frac{33a}{49} = ir = tz$, the ordinate of a Cycloid, the diameter of whose generating Circle is On , and base EB : whence by the cycloid (e) $se = \frac{801 \times 174 AB}{294 AB} = \frac{401 \times 137 AB}{147 AB}$, and whose points of retrogression will be in t and z . Whence the Curve AEt, n, z, B , will be the Curvature of the arm, for two octaves. But if another octave be required descending in the scale, the line AB must be continued to M , making $BM=EB$, and AC continued to L ; then through $M \parallel BC$ draw $LP=2BC$ and LP will be the grave octave to BC , and PM will be the diameter of a Circle, by which the semicycloid $ByPM$ will be generated, whence the Curve of the arm, according to this process, will consist of a series of Cycloids recurvating on the contrary sides of the axis, and whose bases will be equal to the distance of the double octaves, and the diameters of the generating Circles as these double octaves, for $PM=2On=4dc$. Whence the curve $A, d, E, t, n, z, B, y, P$, will resemble the curve of the arm of the Theban Harp, as given by Bruce; but if the figure of such a Harp doth really exist in Egypt, it points out to us the endeavours the ancient Egyptians made, though ineffectual, to discover the truth. For no system of musical strings, whose diameters are equal, can be tended on the aforesaid curve. The truth is, the real Curve of the arm, will not consist of a number of cycloids, recurvating on contrary sides of the axis, but a Cycloidal curve, formed by a series of Epicycloids, whose Bases will be the convex peripheries of Circles, whose semidiameters will be equal to the radii of Circles whose circumferences are represented by the length of the respective strings from the axis of the Arm. Or, in other words, the Curve will be Cycloidal, formed by a series of Epicycloids, whose Bases will be as the convex circumferences of Circles equal to the latitude of the pulse of each string, and the Diameters of the

(e) HARRIS' Lexicon, vol. 2.

generating

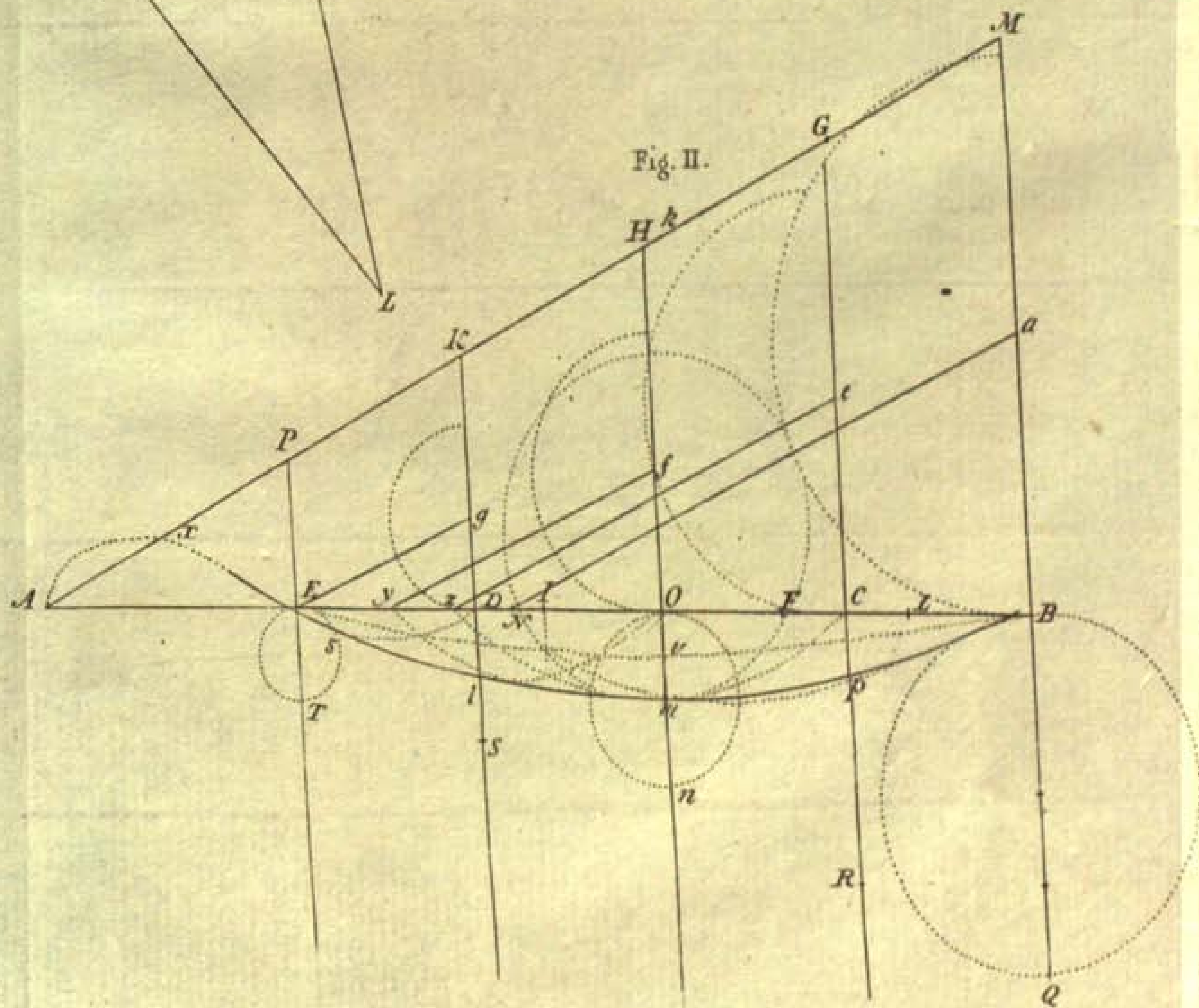
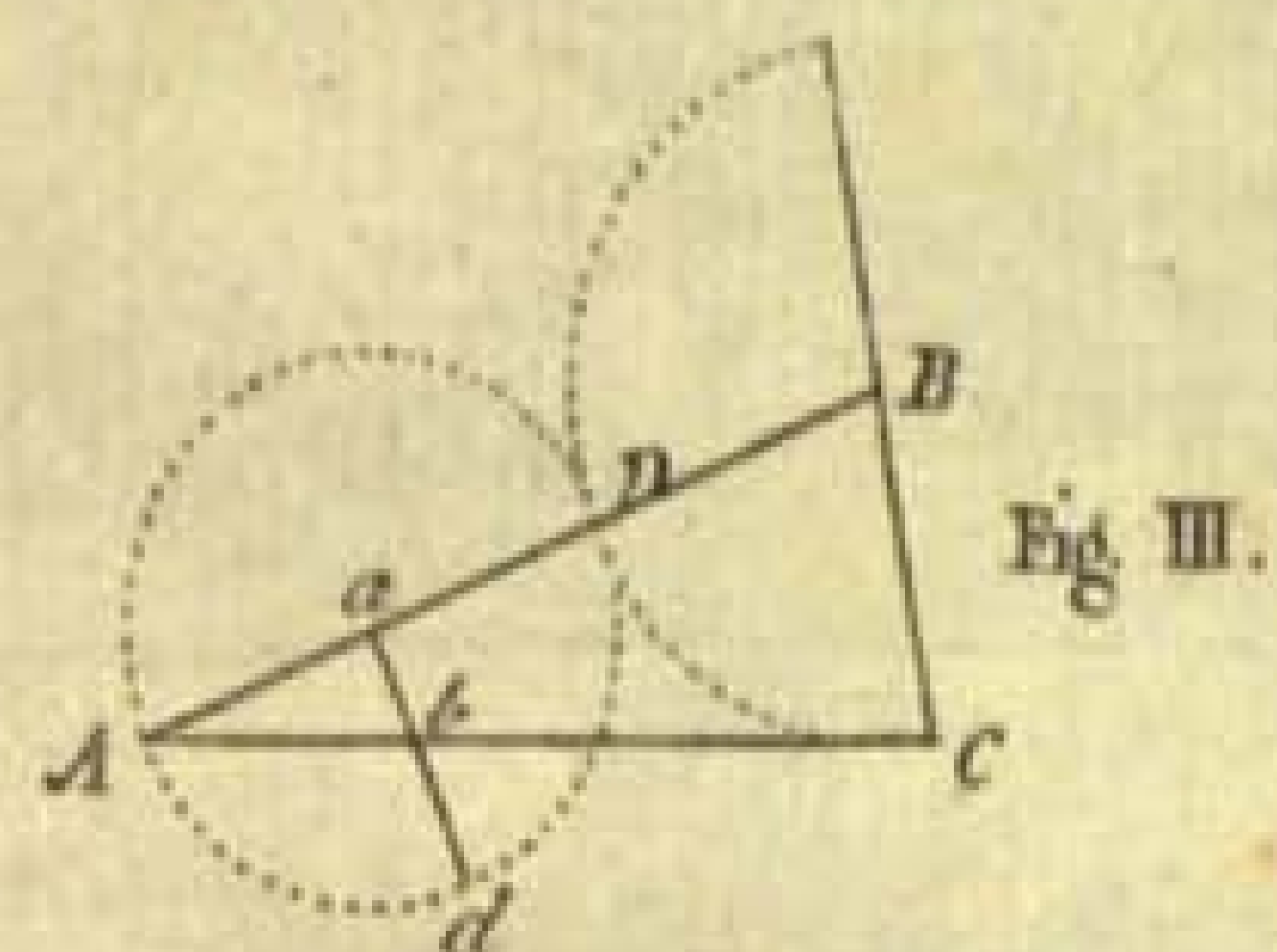
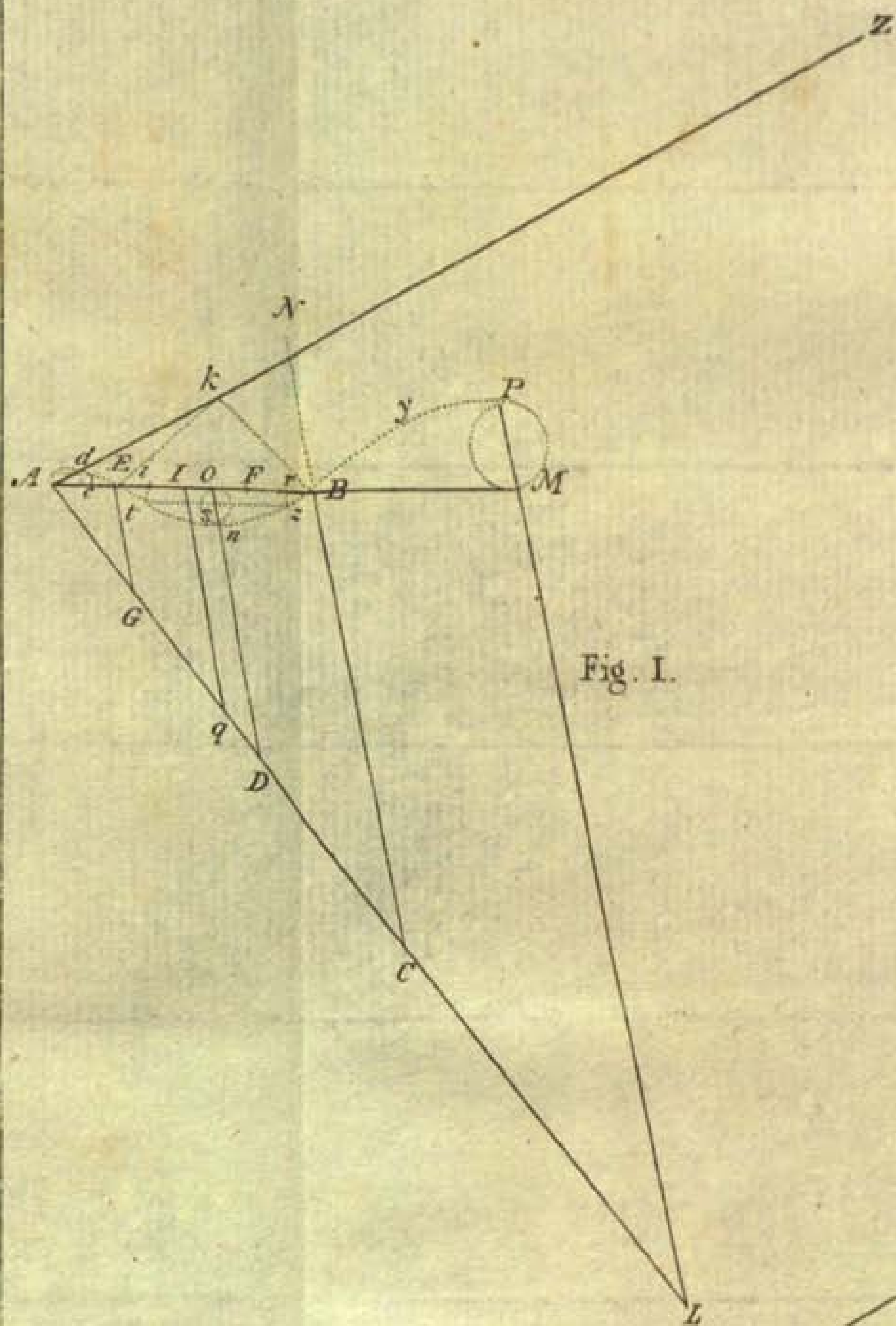


generating Circles, as the lengths of Pendulums vibrating through those latitudes ; as I shall more fully explain hereafter. I have hitherto considered the Diameters of all the strings equal ; and though this was not the case in the Welsh Harp, nor perhaps in the Irish, yet it is the only method of investigating the true power of musical Strings, when formed in a system. If the ancient Irish encreased the diameters of the strings of the Harp, according to their tones, the twenty-eight strings contained 4 octaves in the space EB, a compass nearly equal to our Harpsichords ; but if they had not this method, their Harp of twenty-eight strings, contained only 2 octaves and a b_3d above, and that of thirty-three strings, 2 octaves and a 5th above. Whence we may conclude, that either the ancient Irish Music was performed in natural keys, without Semitones, attended with Accompaniments, or they had in it all the semitones, and consequently performed in various keys, without harmony. An examination of the modern Irish harp, of thirty-three strings, respecting the Tones, would perhaps decisively determine this. For if the Semitones are found at present in the thirty-three strings, the twenty-eight had them ; but if they are not found in the former, neither were they contained in the latter. However, let this be as it may, we find from the above process, that every octave is formed of two Genera, and every double octave of a new System, agreeable to the doctrine of the ancients. A circumstance which the Greeks so well understood, that they gave the tones of the second octave different names from those of the first. For as, by the division of the ancient Chromatic scale, the octave is constituted of two fundamentals, each containing a 4th ; these 4ths will each describe a curve similar to EnB, by a generant similar to On, whence the generant of the octave will be double the fundamental, as PM is double On, and the generants in a series of octaves will be in geometrical progression to the first fundamental, as 1, 2, 4, 8, &c. Whence we are led to the solution of the following Problems :

PROB. I. *Having the Length of the Arm of the Irish Harp, to find the Length of the longest String.*

We have seen that, according to the triangular form of the Harp, the longest string will be to half the length of the arm, as the Diameter to the circumference of a Circle ; let this proportion be as $r : s$, and the length of the axis of the arm $=a$, then $\frac{as}{2r} =$ to the length of the longest string.

PROB. II.



PROB. II. *Having the Longest String, and Number of Strings, to find the Curvature of the Arm.*

It is evident, from the above process and construction, that $\frac{3^3}{4}$ must contain a certain number of octaves complete, as, 1, 2, 3, or 4. Examine therefore the number of strings, and see how many octaves they contain, counted either as tones or semitones. Thus, suppose thirty-three strings, which, if we count only by tones, will contain 4 octaves and a 5th above; these 4 octaves will contain twenty-nine strings, which must occupy the space EB (Fig. II.) answering to EB (Fig. I.) which bisect in O and draw nD as before (in Fig. I.) which will represent the 15th string or double octave to BC (in Fig. I.) from which proceed to find the diameter of its generant On (Fig. II.) as before. Then, in order to construct the curve, through the bisecting point k, of the line EB in O, draw AM (answering to AZ in Fig. I.) and continue the longest string to M; also from the points C, O, D, E, of the several octaves, draw the lines CG, OH, DK, and EP \parallel to BM, and thereon set ET, DS, On, CR and BQ, the diameters of their respective generants; likewise, on the other side of the axis, set off the radii of the latitude of each string, that is, Ba=BF, Ce=BC, Of=BL and $Dg=\frac{BC}{2}$, and from thence draw the lines, aN=aQ, ez=eR, fy=fn, and gE=gS, being respectively the sums of the Diameters of their generating Circles, and the Radii of Circles whose circumferences are equal to the length of the strings from the axis of the arm, and are the Diameters of the Vertices of Epicycloids, the Radii of whose bases are equal to the semidiameters of circles which have for their circumferences the lengths of the respective strings, and the generating circles proportionate to the octaves, as before: which Epicycloids will have for their Volutas, similar Epicycloids, the radii of whose bases will be equal to the radii of the latitude of the pulses of each, and the diameters of whose generating Circles, will be equal to the lengths of pendulums, vibrating through those latitudes. But, as the diameters of all the generants are greater than the radii of their respective bases, the vertexes of their Epicycloids will be negative, that is, will fall on the contrary side of the quadrant to the axis of the arm; wherefore the points N, y, z, E, will

Q

be

be the points where the arcs of the epicycloids NmB, zmC, ylO, and EsD, cut the axis EB. Wherefore, if through a system of strings, necessary to complete the above 4 octaves, Epicycloids be drawn by this method, their vertexes, in respect to the axis EB, will be all in the Cycloidal curve E s l m p B. But at E, the radius of the base being $\frac{aB}{4}$ and the diameter of the generant $\frac{On}{2}$ the Epicycloids forming the curve Ex, where the remaining strings are placed, will lye on the contrary side of the axis. Wherefore the entire Curve of the arm for thirty-three strings, or 4 octaves and a 5th, will be x E s l m p B. But if EB contains only 2 octaves, the curvature will be somewhat less, as E v B, and if only one octave, the curve will vanish, and the arm become a right line.

By these Epicycloids we see the reason of the generation of musical sounds; for any string, being struck, generates its 12th or 5th above the octave; thus the tone generated by C, must be produced by a string on a correspondent part of an Epicycloid to p, but not one will answer, except that drawn from I, which answers to the 5th above O, or the 12th to C. In the same manner Dl will be generated by F, as sound cannot generate downwards, but constantly ascends in the scale.

PROB. III. *Having the Curvature of the Arm, and Number of strings, to find their Lengths.*

The length of the strings from the axis of the arm may be found by sim : Δs , for as AB : BC (Fig. I.) :: AO : OD, &c. but these so found will be too long, by the cycloidal ordinates Cp, Om, Dl, &c. (Fig. II.) To find which let Om be the diameter of the greatest circle contained in the cycloidal space EOMB; then, by the nature of cycloids, Cp, Dl, &c. will be the chords to a circle of which Om is the diameter, or the chord to half the circle, taken in parts of the base OB, thus if BC be $\frac{OB}{2}$, CP will be = to the chord of $\frac{1}{2}$ of the circle Om. Wherefore if n represents the parts of OB from B, or EO from E, and p equal to the circumference of Om, we shall have $\frac{np}{2}$ for the quantity of any ordinate, and putting $a=AB$ as in the last PROB. $\frac{3na}{8}$, and as $r : s :: \frac{8a-3na}{8} : \frac{8as-3nas}{8r}$, wherefore $\frac{8as-3nas}{8r} = \frac{np}{2}$ for the length of any string from O to B, and $\frac{8as+3nas}{8r} = \frac{np}{2}$ from E to O.

But

But p may be thus found: Let AB (Fig. III.) be the sum of the diameters of the greatest generant Circle AD and $DB=BC$ the Radius of the greatest base of a series of Epicycloids generated by a system of strings. Aa the radius of the generant, the $\angle ACB$ = to the Comp. of the \angle which the longest string makes with the axis of the arm to 180° . Then per Trig. as $AB : s.\angle C :: BC : s.\angle A$. and in the right-angled triangle Aab , are given the angles and base Aa , to find ab ; \therefore as $s.\angle b : Aa :: s.\angle A : ab$, which taken from $ad=Aa$, gives bd , the greatest ordinate of the cycloidal curve $E s l m p B$ (Fig. II.) = Om = to the diameter of a Circle whose circumference is represented by p .

PROB. IV. *Having the Length of the Strings, to find their Diameters.*

The diameters of musical strings are, to each other, as the tones which they produce, provided their lengths and tension are the same; let this proportion be as p to q , and the lengths of the strings as a to b , we have $\frac{qb}{ap}$ for the diameter of any string founding a given tone, according to its length. Thus, if the tone be an octave, and the length of the strings as 2 to 3, we shall have $\frac{1}{2}$ of the diameter of the lower string for that of the upper.

By a similar procedure, the proper Curve for the Bridge of an Harpsichord might be found, which would be only the reverse of the Harp, where the arm would become streight, and the curve lie along the hypotenuse AC (Fig. I.) But this being a subject foreign to our purpose, I shall wave it for the present.

From what has been said, we see how near the Irish Bards, in the construction of their Harp, came to mathematical correctness; for we are not to imagine that these old Musicians had the least acquaintance with either the mathematical or philosophical sciences:—finding the streight arm inconvenient, they constructed it in a curve, which, most probably, they determined by the length of the strings; and the length of the strings by their ear, which led them naturally to the proportion of the circumference of a circle to its diameter and semidiameter, from the beginning of the axis of the arm or tension; a method of dividing the musical scale, introduced by the late Mr. Harrison, author of the time-piece, as a
new

new discovery; but I am not certain that he completed it before his death. Little did that ingenious mechanic think, that it was discovered by men inhabiting woods, bogs, and morasses, and intirely unacquainted with the truths of geometry.

I might, from the above Datas, proceed to consider the nature and progress of the Ancient Music, and from thence the extent and perfection of that of the Old Irish; but this would carry me too far:—and, indeed, to treat of these subjects properly, would require a volume.—I shall therefore conclude with assuring you, that I am,

DEAR SIR,

Your's, very sincerely.

WM. BEAUFORD.

Athy, 10th April, 1786.



[No. IX.]

S E L E C T

I R I S H M E L O D I E S.

A D V E R T I S E M E N T.

HAVING occasionally treated of Irish Music in the Historical Memoirs of the Irish Bards, I will here subjoin a few specimens of it, for the purpose of illustrating that part of my subject.

The remote antiquity of NA GUIL (a), or Irish Cries, entitle them to precedence; but modern Musicians having determined to give this extraordinary piece of Music a dramatic form, united it with a wild air of their own days called CATH EACHROMA, or Battle of Aghrim, which serves as a kind of prologue to The Cries. I have therefore given the Cath Eachroma the first place in this little collection. After this air is played, the Provincial Cries (Nos. II, III, IV, and V.) are performed in succession: then (No. VI.) a melancholy tune, or dump (which is said to have been sung by the Irish women, while searching for their slaughtered husbands, after a bloody engagement between the Irish and Cromwel's troops) follows; and the whole is supposed to conclude with a loud shout of the auditors, meliorated by affliction.

Nos. VII, VIII, and IX. are melodies of a period beyond the reach of memory.—The æra of No. X. I have already determined. (b)——Several districts of this kingdom have certain appellations for airs which originated in them, as Speic Seoach, the SPEIC, or Humours of Joyce's Country. Of these I have given two specimens in Nos. XI. and XII. which were pricked from the voice by the Rev. Dr. Young, while on a visit last winter in the county of Roscommon. I will here observe, en passant, that in no part of Ireland do our old melodies so much abound, as in Connaught; that province may be said to be vocal with them.—No. XIII. is noticed in page 132 of the Hist. Mem. of the Irish Bards.—Nos. XIV. and XV. are modern, and mentioned in the Life of Carolan; see pag. 78 and 103.

I cannot close this advertisement without acknowledging my obligations to Mr. Gore Ousley, second son of my friend R. Ousley, Esq; of Limerick. This young Gentleman exercised his musical skill in committing to notation for my purpose, several of our old melodies;—to him I am indebted for the Provincial Cries.

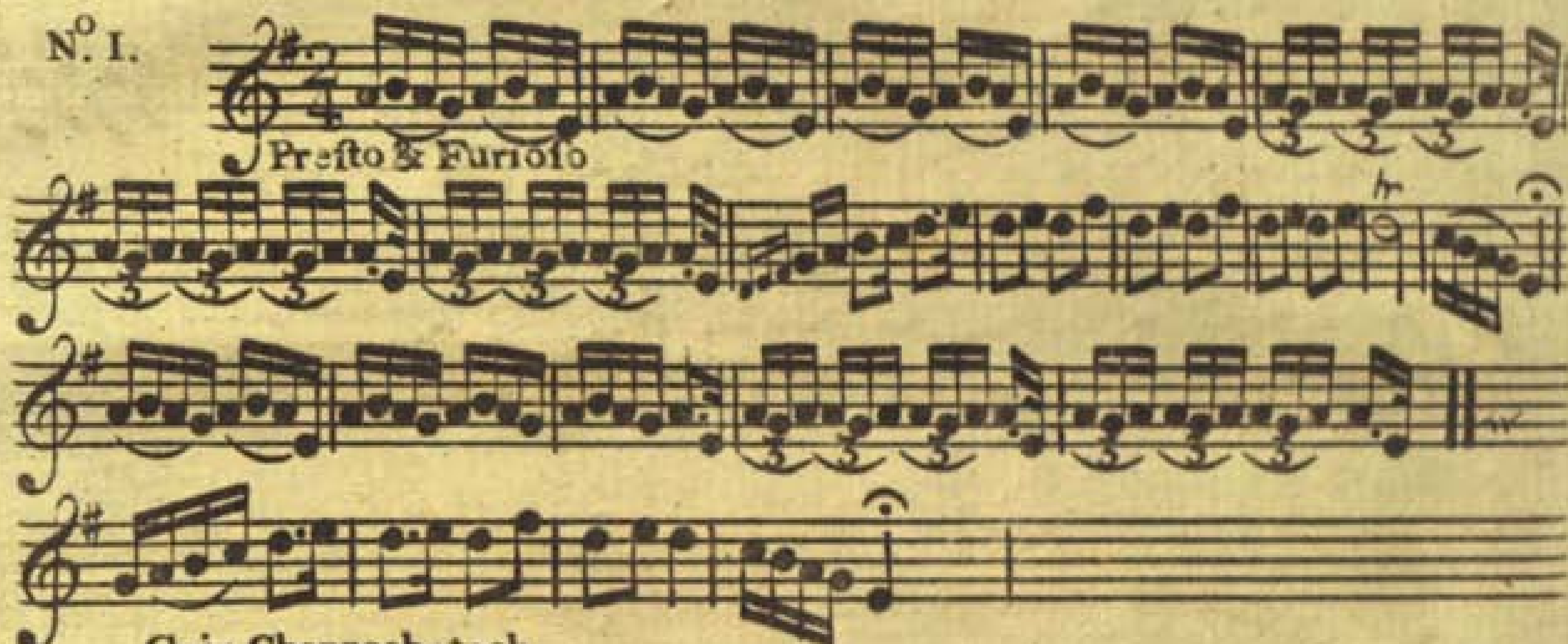
(a) Hist. Mem. of the Irish Bards, p. 67.

(b) Ibid. p. 134.

IRISH MELODIES

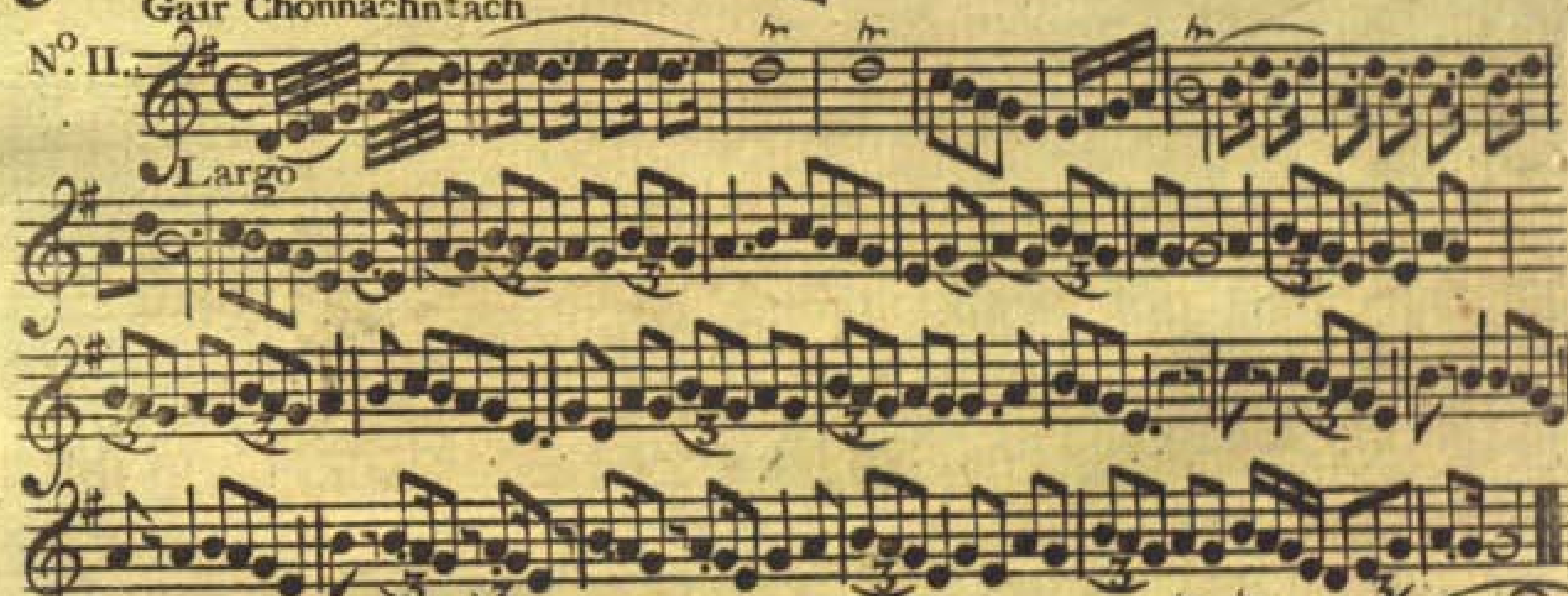
Cath Eachroma

N^o I.



Gair Chonnachtach

N^o II.



Gair Mhuimhneach

N^o III.





IRISH MELODIES

N^o. IV. Gair Olltach



N^o. V. Gair Laighneach



N^o. VI. Gol na mna' fan ar.



N^o. VII. D'eala Mairi liomfa



Abair a chumain ghil.





IRISH MELODIES

N^o. IX. Ailleacan Dubh O!
Affettuoso

Three staves of music in treble clef, key of D major (two sharps), and common time (C). The melody is marked 'Affettuoso'. It begins with a treble clef, a key signature of two sharps, and a common time signature. The first staff contains the first line of the melody. The second staff contains the second line, ending with a repeat sign. The third staff contains the third line, ending with a double bar line.

N^o. X. Coulin

Three staves of music in treble clef, key of D major (two sharps), and 3/4 time. The melody is marked with 'h' (accents). It begins with a treble clef, a key signature of two sharps, and a 3/4 time signature. The first staff contains the first line of the melody. The second staff contains the second line, ending with a repeat sign. The third staff contains the third line, ending with a double bar line.

N^o. XI. Speic Gailleanach

Two staves of music in treble clef, key of D major (two sharps), and 3/4 time. The melody is marked with '3' (triplets). It begins with a treble clef, a key signature of two sharps, and a 3/4 time signature. The first staff contains the first line of the melody. The second staff contains the second line, ending with a double bar line.

N^o. XII. Speic Seoach

Four staves of music in treble clef, key of D major (two sharps), and 3/4 time. The melody is marked with 'h' (accents). It begins with a treble clef, a key signature of two sharps, and a 3/4 time signature. The first staff contains the first line of the melody. The second staff contains the second line, ending with a repeat sign. The third staff contains the third line, ending with a repeat sign. The fourth staff contains the fourth line, ending with a double bar line.

IRISH MELODIES

N^o XIII. *Plough tune.*
Poco Andante

N^o XIV. *CAROLAN's Devotion*

N^o XV. *Tiagharna Mhaighe—eo*
Dolce

FINIS.

