

primitive military music of the Middle Ages, and was, in effect, the military band of the pre-Norman period. To its strains Irish troops fought in Gascony and Flanders, under King Edward I., while it is a commonplace of history that the Irish pipes were in evidence at the battles of Crecy (1346), Harfleur (1418), and Rouen (1419), and also in Henry VIII's Tournay campaign (1513), and at the siege of Bologna, in 1544. This association of Irish pipers leading the charge was strikingly portrayed in the "Mask of Irishmen," played before Queen Mary at the English Court, on April 25, 1557. In this Mask there were six "Irish Kerne" and two bagpipers.

There are several descriptions given of the Irish bagpipes in the mid-sixteenth century, notably those by Stanishurst (1580) and Galilei (1581). The latter writer says: "The bagpipe is much used by the Irish. To its sound, this unconquered, fierce, and warlike people march their armies, and encourage each other to deeds of valor. With it also they accompany their dead to the grave, making such mournful sounds (caoins, or funeral marches) as to invite—nay, almost force—the bystanders to weep."

But it is not my intention to trace the history of the Piob Mor, or Irish Warpipes. There is no immediate danger of that instrument disappearing. My theme is a brief sketch of the Uilleann pipes. As has been mentioned, Shakspeare alludes to these pipes under the name of "Wool-len," circa 1594, from which it follows that the instrument had been known some time previously. It is also of interest to note that Ben Jonson, in his "Irish Mask," produced at Court on December 29, 1613, introduces six men and six boys dancing to the Irish bagpipes.

About the year 1715 several improvements were made in the Uilleann pipes, and in the years 1720-1750 we met with several "gentlemen pipers," like Larry Grogan, Rev. Edward Sterling, and Mr. Skean. Without going into a detailed description of these pipes, it may be said that they consist of bag, chanter, drones, and regulators, the wind being supplied by a bellows blown by the action of the elbow. An anonymous writer of 1751, describing a visit to Ireland, tells us that every village had its bagpiper, and that in the evening cross-road dancing was indulged in.

There are some splendid specimens of Uilleann pipes in the Dublin Museum, ranging in date from 1768 to 1790; and tutors for the instrument were published in 1799, and in 1804 by O'Farrell and Geoghegan, respectively. It may be said that the Uilleann pipes are a miniature organ. The Piob Mor is only capable of playing eight notes, whereas the Uilleann pipes are of two full octaves, including chromatic intervals, and are capable of performing most classes of music, added to which the four keys of the regulator on the chanter make for a wonderful effect.

Handel when in Ireland in 1742 was much interested in the Uilleann pipes, for which much dance music was composed by Walter Jackson, of Co. Limerick, between the years 1760 and 1790. In the pantomime of "Osar and Melvina" (1790) the Uilleann pipes were introduced, Pat Courteney being the performer, and a revival of this musical piece took place at Covent Garden Theatre on October 20, 1798, and this piece was also a favorite in Dublin, and at a revival of it at Crow Street Theatre on March 5, 1816. William Talbot played on the pipes.

Among the famous performers of the first decade of the 19th century may be mentioned Spence, O'Farrell, Geoghegan, Fitzmaurice, Crampton (Crump), Cody, Gaynor, Murphy (who played at Mallow in 1790), Talbot, Kelly, Hyland, and Mr. Brownrigg (a "gentleman piper"), Kearns Fitzpatrick (a native of Tullaroan, Co. Kilkenny) played at a command performance in the Dublin Theatre Royal on August 22, 1821, when George IV. was present. Other pipers of the years 1815-1850 were O'Mahony, Cleary, O'Hannigan, O'Sullivan, Gaudsey, Conceely, O'Leary, and Sheedy.

In 1844 Thomas O'Hannigan was one of the attractions at the Abbey Street Theatre, Dublin, and he played the Uilleann pipes for the late Queen Victoria and the Prince Consort in 1846. Between the years 1850 and 1875 flourished a number of excellent performers, including Ferguson, Taylor, Quinn, Stephenson, Cunningham, MacDonagh, Hicks, Dowdall, Henley, and Hogan—as also

"gentlemen pipers" like Butler, Colclough, McDonald, Lord Rossmore, Bishop Tuohy and Canon Goodman.

In more recent times, Ireland could boast some splendid performers on the Uilleann pipes. Need I only mention such names as the following:—Rupert Thompson, Martin Reilly, Turlough MacSweeney, Denis Delaney, Michael O'Sullivan, John Flanagan, John Cash, Patsy Tuohy, Richard O'Meally, Tom Rowsome, Pat Ward, John Reilly, P. O'Gorman, Nicholas Markey, Pat McDonough, James Cash, Pat Keane, John Egan, Michael Hogan, Tom Hogan, William Murphy, Pat Spillane, Tom McCarthy, Pat Whelan, Dick Stephenson (who travelled with Ludwig on his American tour in 1886), John Kingston, Nicholas Burke, Tom Garoghan, Peter Kelly, George McCarthy, John O'Gorman, Samuel Rowsome, Thomas Rowsome, William Rowsome, Michael Flanagan, and William Andrews.

At the close of the last century the outlook for the Uilleann pipes was gloomy in the extreme, but a ray of hope appeared with the founding of the Feis Ceoil. The entries for the years 1897 and 1898 were good, and Robert Thompson won first in both years. Then came along an ardent piper named Leon S. Wayland, of Cashel, Co. Tipperary, who started the Cork Pipers Club in 1898. The Oireachtas, too, had competitions for the pipes, and the Dublin Pipers' Club (founded on February 17, 1900) encouraged the National instrument. A special effort was made by my friend Ned Kent (R.I.P.) to bring together a goodly team of competitors at the Oireachtas of 1915, held at Dundalk, but though prizes of £4 and £3 were offered only half a dozen pipers put in an appearance. At the Feis Ceoil of 1920 only three pipers appeared, when Liam Walsh got first and Leo Rowsome second. The same thing happened at the recent Feis Ceoil (1923) so that I fear nothing short of a miracle will resurrect the dear old Uilleann pipes.

HASTINGS NOTES

An old and esteemed resident of the Wairarapa and Hawke's Bay districts (writes a correspondent under date September 9) in the person of Mrs. Eliza Richards passed away at the residence of her daughter-in-law, Hastings, on the 2nd inst., after a long illness. She was a convert to the Faith, and was an exemplary Catholic. A native of Tring, Hertfordshire, England, she arrived in Napier in 1859, and reached the ripe age of 82 years. She leaves a family of five sons and two daughters. Rev. Father McDonald attended her through her illness, and she died fortified by the rites of the Church.—R.I.P.

His Grace Archbishop O'Shea is to administer the Sacrament of Confirmation at Hastings on September 30.

A large gathering of the Hastings parishioners assembled at the school on last Thursday evening to bid farewell to Father McDonald, who is about to enter on his second novitiate at the Marist House, Fielding. Mr. W. Y. Dennett presided, and in a happy speech eulogised the good work done by Father McDonald. Mr. J. T. Blake, on behalf of the congregation, presented Father McDonald with a silver shaving outfit and a purse of notes, and spoke in glowing terms of the fine qualities of the departing priest. Messrs. F. Pimley and J. A. Gallagher also spoke in a similar strain. Father McDonald suitably replied, and introduced Father N. Maloney, who is to "carry on" during the former's absence.

Father O'Shea, of the Irish Mission to China, is at present in Hastings collecting funds for the mission.

Eighty-six thousand adult conversions in China in 1922.—Have you co-operated in this harvest of souls? "He who causeth a sinner to be converted from the error of his way shall save his soul from death and shall cover a multitude of sins." (St. James v. 20.)

ROSINA BUCKMAN.

Mr. Maurice D'Oisly writes:—"Miss Rosina Buckman and myself have derived the greatest benefit from the use of Fluenzol as a gargle." Mr. Percy Kahn and Mr. D'Oisly have suggested that Fluenzol and Q-tol (for Pianists' hands) should be available on the London market.