

MUSIC MAD

Captain Francis O'Neill

and

Traditional Irish Music

*An Exhibition from the Captain
Francis O'Neill Collection of Irish Music
March, 1990 --August, 1990*



Cover of 8, O'Neill's Music of Ireland.

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Compiled by Laura Sue Fuderer

Community prayers and Masses, and generations of
Irish students and lovers of Ireland will bless you
for making this collection available in addition

Department of Special Collections
University Libraries
University of Notre Dame
Notre Dame, Indiana

1990

D. J. Higginbotham, Book Reviews, *Journal of American Musicology*, March 1992.
Dublin: Gill & Macmillan, Tower Books & Music, 1980, p. 344.



Captain Francis O'Neill, from 22, *Irish Folk Music*.

Introduction

Any serious lover of Irish folk music will recognize in Francis O'Neill the compiler of *The Music of Ireland* (1903) and *The Dance Music of Ireland* (1907), two of the largest compilations of such music ever published. From 1903 to 1922 O'Neill published five compilations of Irish folk music and two books about the subject. In 1931 O'Neill donated his library of 1500 volumes relating to Ireland to the University of Notre Dame. This library was recently brought together in the Department of Special Collections of the Theodore M. Hesburgh Library, and the section on music was designated "The Captain Francis O'Neill Collection of Irish Music."

Born in County Cork in 1849, Francis O'Neill embarked on an extraordinary career. As a boy "intended for the Irish Christian Brothers," he ran away to sea in 1865 and was shipwrecked for some weeks in the Pacific. By 1873 he had made his way to Chicago where he joined the police force and eventually became General Superintendent. His passion for collecting songs as well as books on Irish music led his critics to charge that "during his tenure of office, the Chicago Police Force contained an unusually high proportion of Irish musicians," according to one biographical sketch.¹

In September of 1931 Captain O'Neill offered his 1500-volume collection of Hiberniana to the University of Notre Dame. In his letter to President Charles O'Donnell he wrote, "The Collection of Hibernicana[sic], and especially musical matters is said to have no equal on this side of the Atlantic." Father O'Donnell wasted no time accepting the unconditional gift and replied to O'Neill:

Your name will be enrolled forever among those benefactors who receive a daily remembrance in our Community prayers and Masses, and generations of Irish students and lovers of Ireland will bless you for making accessible to them this valuable addition

¹D. J. Hickey and J. E. Doherty. *A Dictionary of Irish History since 1800*. Dublin: Gill & Macmillan; Totowa: Barnes & Noble, 1980. p. 446.

to our Irish Collection at Notre Dame.²

Six decades later enthusiastic users of the O'Neill Collection can testify that the President's words were prophetic.

The music section of O'Neill's library numbered 123 titles. His own works are in this exhibit as well as collections by predecessors such as Edward Bunting, George Petrie, and Thomas Moore and those of several contemporaries. That O'Neill drew liberally on many collections for his own compilations is shown by numerous checkmarks and notations in blue and black pencil throughout the copies. Also on display is one of two manuscript notebooks of songs copied on location in Ireland in the 1830s and '40s.

O'Neill's passion for Irish music never waned, but his faith in its future did. In a seven-page typewritten letter to Rev. Seamus O'Floinn (not on exhibit) dated Oct. 15, 1918, he wrote:

Yes, Dear Kindred Soul, I am mad, or rather was for a score of years and paid the penalty too in more ways than one, not the least being reflections on my dignity for associating with a class of musicians which so many of our countrymen and co-religionists affected to despise. I'm not crazy enough however to entertain the chimerical hope that the Irish will ever accomplish anything of enduring value by their sporadic attempts at reviving an interest in the preservation of traditional Irish music in the face of both racial and national indifference. Such is the mercurial temperament of our people, that Irish Revivals whether musical, literary, or linguistic ever and always subsided like a bonfire conflagration.³

The section of the exhibit on Irish music in performance may have restored O'Neill's faith. Photographs of past Irish musicians

²Charles L. O'Donnell, letter to Francis O'Neill, October 2, 1931, Modern Manuscripts Collection, Department of Special Collections, Theodore M. Hesburgh Library, University of Notre Dame.

³Francis O'Neill, letter to Seamus O'Floinn, October 15, 1918, Modern Manuscripts Collection, Department of Special Collections, Theodore M. Hesburgh Library, University of Notre Dame.

are complemented by record jackets of modern recordings and photographs depicting recent festivals of folk music in Ireland. The final section of the exhibit displays recent acquisitions of sheet music, song collections, and reprints. This section represents Hesburgh Library's commitment to continue developing what was already an outstanding collection on Irish music.

Special thanks for their assistance is due to Kenny's Bookshops & Galleries (Galway, Ireland) and to Rita Erskine, Lou Jordan, and Brian Smyth (University of Notre Dame).

Appreciation is also extended to the Bord Failte (Irish Tourist Board) and Seamus O'Neill (Galway, Ireland); to the Chicago Historical Society; and to Sonja Jordan, Lenora Ledwon, Robert Miller, Educational Media, and the University Archives (Notre Dame).

CAPT. FRANCIS O'NEILL
5448 DEXSEL AVE.
CHICAGO, ILL.

October 1931

Dear President
University of Notre Dame
South Bend, Indiana



Dear Sir,

The eventual disposal of my private library accumulated from many sources for half a century has been a question for serious consideration in recent years. Many circumstances favored its retention in Chicago, where it may be accessible and consulted as it has been heretofore by students and writers on special subjects.

As an Irish enthusiast the aim has always been to render this cherished collection of tones available to scholars interested in the historic past of the homeland of the Gael—a subject that receives but scant attention in the seats of learning of this day.

Believing that the spiritual atmosphere of Notre Dame is most favorable to the promotion of the donor's purpose, the renowned University has been selected as the repository of my literary treasures, a decision which happily disposes of a perplexing problem to the satisfaction of all. Most Sincerely,
Francis O'Neill

IN 1903 CAPTAIN FRANCIS O'NEILL, Superintendent of Police in Chicago, published a book titled, *O'Neill's Music of Ireland*. This book along with five other collections, published at his own expense, embodied his passion for the collection and preservation of Irish folk music. It also ensured his place among the great collectors of Irish music in Ireland as well as in the United States. In 1931 Captain O'Neill offered his extraordinary library of Hiberniana to the University of Notre Dame. The books on Irish music have recently been brought together again to form the Captain Francis O'Neill Collection of Irish Music, constituting one of the finest collections on Irish music in the world.

1. [Photograph of James O'Neill]

James O'Neill (no relation) collaborated with Captain O'Neill to produce the two most famous of the collections of Irish music. The Captain said of James: ...his versatility in reducing to musical notation the playing, whistling, singing and humming of others, was truly phenomenal. None from the North Country possessed such a store of Ulster melodies as he, and it was chiefly because of his skill and unselfishness that the initial step in our joint work was undertaken.

2. [Photograph of Selena O'Neill]

Selena O'Neill was the Captain's niece. She collaborated with him to produce three collections of Irish music. In his autobiography he wrote:

Pre-eminent among [a young generation of Irish-American musicians] is Miss Selena A. O'Neill, a prize-winner at the Chicago Musical College. A violinist of phenomenal talent, she is equally proficient as a pianist, and ... such is her instinctive grasp of the peculiarities and swing of all varieties of Irish music, that her astonishing ability in playing the most difficult dance music in perfect time and thrilling spirit has attracted wide-spread attention.

3. [Photograph of Captain O'Neill]

Captain O'Neill, an accomplished flutist, is in the top row, fourth from the left.

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I. The Donation

4. [Letter from Francis O'Neill to President Charles L. O'Donnell, Sept. 18,

6, Letter from O'Neill to O'Donnell. [Located in Presidents' Papers, University Archives, University of Notre Dame.]

1931]

5. [Letter from O'Donnell to O'Neill, Sept. 28, 1931]
6. [Letter from O'Neill to O'Donnell, Oct., 1931]
7. [Letter from O'Donnell to O'Neill, Nov. 10, 1931]

"HAVING PASSED THE 83RD MILESTONE ON THE WAY TO ETERNITY," O'Neill wrote to President Charles L. O'Donnell, C.S.C., "I am disposed to carry out a long-considered intention." That intention was to deposit his library of 1500 volumes in safe keeping. The correspondence shows that the collection was offered in September of 1931 and by October it was on campus in the care of Librarian Paul Byrne.

* * * * *

II. O'Neill's Collections

8. O'Neill, Francis. *O'Neill's Music of Ireland: Eighteen Hundred and Fifty Melodies : Airs, Jigs, Reels, Hornpipes, Long Dances, Marches etc., Many of which are now Published for the First Time.* Collected from all available sources, and edited by Capt. Francis O'Neill; arranged by James O'Neill. Chicago: Lyon & Healy, 1903.

Still the biggest collection of Irish music ever published, *O'Neill's Music of Ireland* together with his *The Dance Music of Ireland* (1907) are regarded as a landmark in traditional Irish music. When folk musicians ask, "Is it in The Book?" they are referring to one of O'Neill's two major collections. O'Neill wrote in the introduction:

The desire to preserve for posterity, the many fine airs and dance tunes unconsciously memorized from the sweet voice of a cheerful mother, who sang and lilted at her spinning wheel or while engaged at her household duties, in the farmhouse, on the banks of the river Ilen, in west Cork, where the writer spent the first years of his life, originated the comprehensive collection of unharmonized Irish music, which the writer has been patiently and laboriously compiling for years.

The work has been criticized on various grounds, such as dubious crediting of composers, the inclusion of newly composed tunes (by definition neither "folk" nor "traditional"), and questionable notation. Not the least disturbing was the fact that O'Neill never learned to read music. Sergeant James O'Neill noted down in pencil "the playing, singing, lilted, whistling or humming of the contributor." All tunes "considered worthy of preservation" were then copied in ink. Finding at least half the tunes in Chicago, O'Neill wrote:

In the metropolis of the west, one thousand miles beyond the broad Atlantic, Ireland's sons and daughters from every one of

her thirty-two counties can be found, and they have brought with them treasures of song and dance music, never noted down by the great collectors, Petrie, Bunting and Joyce.

To a contemporary critic who denigrated the value of music collected by an emigre, O'Neill replied heatedly:

More and better Irish music can be heard in dozens of American cities than in Cork or even in Dublin. Why? Because it is encouraged, appreciated and paid for, and because the musician's calling is in no way suggestive of mendicancy.

It is precisely for this eclecticism that one musicologist, writing in 1986, lauded O'Neill's collection. Another wrote a decade earlier that despite criticism by academicians, traditional musicians were delighted with the work, and O'Neill should be judged, not as an antiquarian or scholar, but as an enthusiast and a traditional player himself.

9. O'Neill, Francis. *The Dance Music of Ireland: 1001 Gems: Double Jigs, Single Jigs, Hop or Slip Jigs, Reels, Hornpipes, Long Dances, Set Dances Etc.* Collected and selected from all available sources, and edited by Capt. Francis O'Neill; arranged by Sergt. James O'Neill. Chicago: Lyon & Healy, 1907.

The O'Neills compiled *The Dance Music of Ireland* to meet the demand expressed by enthusiastic users of *O'Neill's Music of Ireland*. Captain O'Neill explained that the compilation includes selections from the earlier work as well as tunes collected since it was published. Justifiably proud of his collecting, he observed that a thousand dance tunes were "an amount many times more than were supposed to be in existence altogether." He wrote in the introduction:

A reawakened interest in our national music, especially the jigs, reels, hornpipes, long dances, etc., of the old days has been happily aroused by the Gaelic revival and its apostle, Dr. Douglas Hyde, and the desire, I may say the demand, for them has become insistent and continuous.

O'Neill lost all five of his sons at young ages. He commemorated one of them in this book as follows:

Dedicated to the memory of
My beloved Son
Rogers F. O'Neill
The first member of the
Irish Music Club
of Chicago
Who was called by
The Great Leader
to join
The Heavenly Choir

10. O'Neill, Francis. *O'Neill's Irish Music: 250 Choice Selections Arranged for Piano and Violin...* Chicago: Lyon & Healy, 1908.

This book is unavailable for display.

11. O'Neill, Francis. *Popular Selections from O'Neill's Dance Music of Ireland: Double Jigs; Single Jigs; Hop or Slip Jigs; Reels; Hornpipes and Long Dances.* Arranged by Selena A. O'Neill. Published by Request of The Gaelic Junior Dancing Clubs of Chicago, U.S.A. c1910 by Capt. Francis O'Neill.

O'Neill had definite opinions about the performance of dance music and about the harmonization of folk music. He expressed these opinions in "A Word of Advice" opposite the title page of this book.

12. Manuscript signed "H. Hudson 24 Stephen's Green."

In his autobiography, *Irish Folk Music: A Fascinating Hobby*, published in 1910, O'Neill wrote:

I had discovered some rare and forgotten Irish melodies in a lately acquired volume of manuscript music formerly owned by H. Hudson of Stephens Green Dublin. The handwriting, much of which was in Irish script, was neat but almost microscopic and the notes and remarks showed that the 130 tunes contained therein had been collected prior to the year 1840.

The notebook is labeled Vol. 3 and the songs in the contents list are numbered 243 to 370; apparently O'Neill never owned the first two volumes. The titles in Gaelic and English, words in English, dates, sources, and circumstances are identified for many of the melodies. For example, next to number 365 is the note, "played at Ballyre gate on St. John's Eve 1829 by the Smyth's Apprentice on a Violin with a Bow made by himself." The dates range from 1829 to 1847. The blue and black pencil marks appear in many of O'Neill's books. Their correlation with songs in his published collections along with the inscription here of the initials, "S O N" (Selena O'Neill?), suggest that they were made by one of the O'Neills, if not the Captain himself.

"337. Balla na mona Ohro (No 78 from F.M. Bell) Mrs. Foley.
I am a rich farmer tho' sad is my fate
I'm deeply in love with a farm that's neat
It is my whole study both early and late
For to find a just method to purchase the state
called Ballinamona-Ohro Ballinamona-Ohro called Ballinamona-Ohro A pretty
black girl for me."

"338. [Gaelic title] "The dark Phantom."
Speak low, speak low, the Banshee is crying
Hark! Hark! to the Echo "she's dying!" She's dying!
What shadow flits dark'ning the face of the water
Tis the Swan of the lake, Tis the Geraldine's daughter.
Hush! Hush! Have you heard what the Banshee said,



1, James O'Neill. From 22, *Irish Folk Music*.

337 *Ballinamona Oh* (No 78 from F.M. Bell.) Mrs Foley.

I am a rich farmer tho' sad is my fate I'm deeply in love with a farm that's neat It is my whole study both early & late To find a just method to

purchase the stat called Ballinamona-Oh-ro, called Ballinamona-Oh-ro called Ballinamona-Oh-ro & pretty black girl for me
 (The dark Phantoms)

338
 2
 3

Speak low, speak low, the Banshee is crying, Hark, hark, to the Echo, "she's dying" she's dying! What shadow flits darkening the face of the
 Husk! Husk! how you hear, oh the Banshee she's, Oh, hark to the Echo "she's dead" she's dead - No shadow now dimst the

water 'tis the Swan of the Lake 'tis the Geraldine's Daughter.
 — gone, gone is the wrath of the

See Geraldine's Daughter 2

343 *The Harpists of Castle Lyons* John Linn Sullivan (Paper from Glenn, etc.)

344. *The Rose in full bloom.* From Same

345. *Sung by a poor Woman at an Officers Funeral in Cork (No 79 from F.M. Bell.)* Margaret Foley.

at
 not
 Irish

march march again, He'll no more march again, our shelter is in the arms of death, He will never never march again He'll no more march again He'll no more march again, He'll no more march again, our shelter is in the arms of death. He will never never march again.

(Actual Size)

12, Hudson manuscript.



2, Selena O'Neill. From 22, *Irish Folk Music*.

Oh list to the Echo "she's dead"-she's dead-
 No shadow now dims the _____ [face of the water]
 gone, gone is the wraith of the _____ [Geraldine's daughter]"

"339. The Maid of Sweet Gurteen. by W. E. Hudson taken down from singing of a little Girl Nassau St. 6 O'Clock P.M. 9th December 1840."

"340. Erin's lovely Home. Taken down by W. E. Hudson Naas 7th Dec. 1840"
 [Note the blue pencil marks and initials, S O N, and see song number 85 in *O'Neill's Irish Music: 400 Choice Selections...*, arranged by Selena O'Neill].

"343. The Humours of Castle Lyons from Simon Sullivan (Piper Glenville[sic])."

"344. The Rose in full Bloom. from Same."
 [Note the initials, S O N, and see song number 328 in *Waifs and Strays...*, arranged by Selena O'Neill.]

"345. Sung by a poor Woman at an Officer's Funeral in Cork (No 79 from F. M. Bell. Margaret Foley. (Air not Irish)

March March again, He'll no more march again,
 our shelter is in the arms of death,
 He will never never march again
 He'll no more march again,
 March march again, He'll no more march again
 our shelter is in the arms of death
 He will never never march again."

13. O'Neill, Francis. *O'Neill's Irish Music: 400 Choice Selections Arranged for Piano or Violin: Airs, Jigs, Reels, Hornpipes, Long Dances Etc., Most of them Rare; Many of them Unpublished.* Collected and edited by Capt. Francis O'Neill (Retired Gen. Supt. of Police); arranged by Selena O'Neill, Bach. Mus. Enlarged edition. Chicago: Lyon & Healy, [1915?].

In O'Neill's words from the introduction, this volume includes:
 selections from the airs, marches and dance tunes obtained from Irish musicians, manuscripts, rare old printed collections, and other sources through a fortunate combination of circumstances, not likely to be repeated...

He continues:

A desire to enlarge the opportunities for the study of the simple folk music of an ancient race, and to accommodate the many who want harmonized selections from *O'Neill's Music of Ireland* and the *Dance Music of Ireland* prompted the publication of this series.

Although the selections in this work are not credited, O'Neill later wrote that one of the contributing sources was a manuscript notebook that had lately come

into his possession. Owned if not written by one H. Hudson of Dublin, the notebook is on display here. See song number 85, "Erin's Lovely Home," and compare it to song number 340 in the Hudson manuscript; they are almost identical note for note.

14. O'Neill, Francis. *Waifs and Strays of Gaelic Melody: Comprising Forgotten Favorites, Worthy Variants, and Tunes not Previously Printed.* Collected and Edited by Capt. Francis O'Neill; arranged by Selena O'Neill, Mus. Bac. Second edition, enlarged. Chicago: Lyon & Healy, 1922.

Publishing this work at age 73, O'Neill observed in the introduction:

As a sixth and final contribution to the cherished cause of perpetuating Gaelic musical tradition, the compilation of this work--unique in many respects--was undertaken in the sunset years of a long and adventurous life, and at a time when the difficulties of publication were most discouraging.

Throughout his life O'Neill promoted Irish music as the best, oldest, and most appealing music of any nationality. Here he wrote:

The folk music of Ireland, admittedly richer and more varied than that of any nation, has not only survived the vicissitudes of her tragic history, but has in reality been enriched by countless variants...The psychologist may understand why the rhythm or swing of an Irish or Scotch reel, or other Gaelic dance tune, so vitally affects the average audience, which listens unmoved to the strains of much more pretentious compositions.

Note that number 328, "The Rose in Full Bloom," credited the H. Hudson manuscript (on display here) and Hudson's source, "Sullivan a famous piper." Compare this song to Hudson's number 344.

* * * * *

III. Major Predecessors

15. Thomson, William, fl. 1695-1753. *Orpheus Caledonius: Or, A Collection of Scots Songs Set to Musick.* London: Printed for the Author, at his House in Leicester-Fields, 1733. 2v.

The handwritten notes on the flyleaves and throughout the volumes appear to be O'Neill's.

16. *The Hibernian Muse; A Collection of Irish Airs: Including the Most Favorite Compositions of Carolan, The Celebrated Irish Bard. To Which is Prefixed, An Essay on Irish Music; with Memoirs of Carolan.* London: S. A. & P. Thompson [1787?].

Bound with: *The Caledonian Muse. A Collection of Scarce and Favourite Scots Tunes both Highland and Lowland, viz. Songs, Luinigs, Laments, Reels, Strathspeys, Measures, Jiggs, etc. Properly Adapted for the Violin, German-Flute, Harpsichord & Piano-Forte: To Which Is Prefixed An Essay on Scots Music.* London: [S. A. & P. Thompson] [n.d.].

And with: *The Favorite Opera Dances for the Year 1789 Performed at the Kings Theatre Hay Market, Composed, Selected, & Adapted for the Piano-Forte, Flute or Violin,* by L. Mazzinghi. London: Longman & Broadcup [n.d.].

And with: *Eighteen Preludes or Fuges for the Organ or Harpsichord Proper for Interludes to Psalm Tunes and Beneficial for Young Beginners to Learn the Art of Composing Fuges.* London: S. Thompson [n.d.].

17. Thumoth, Burk. *Twelve Scotch, and Twelve Irish Airs with Variations, Set for the German Flute, Violin or Harpsichord.* London: H. Thorowgood [1765?].

Bound with: *Twelve English and Twelve Irish Airs with Variations, Set for the German Flute, Violin or Harpsichord. Book the Second.* London: J. Simpson [n.d.].

And with: *The Ladies Pocket Guide or The Compleat Tutor for the Guitar [sic], Containing Easy Rules for Learners after a New Method, with a Choice Collection of the Most Favourite Airs, Neatly Fitted for That Instrument with Some Agreeable Lessons in Two Parts for y.e Improvement of Young Ladies.* London: David Rutherford [n.d.].

18. Bunting, Edward, 1773-1843. *A General Collection of the Ancient Music of Ireland, Arranged for the Piano Forte; Some of the Most Admired Melodies Are Adapted for the Voice, To Poetry Chiefly Translated from the Original Irish Songs, by Thomas Campbell Esq. and Other Eminent Poets: To Which Is Prefixed Historical & Critical Dissertation on the Egyptian British and Irish Harp.* London: Clementi & Co., [n.d.].

19. Petrie, George, 1789-1866. *The Complete Collection of Irish Music, edited from the original manuscripts by Charles Villiers Stanford.* London: Published for the Irish Literary Society of London by Boosey & Co. [1903].

20. Moore, Thomas, 1779-1852. *A Selection of Irish Melodies, with Symphonies and Accompaniments by Sir John Stevenson Mus. Doc. and Characteristic Words by Thomas Moore Esq.* London: J. Powers; Dublin: W. Powers [1808-21]. Numbers 1 to 4.

21. Moore, Thomas, 1779-1852. *Irish Melodies with Symphonies and Accompaniments by Sir John Stevenson Mus. Doc. and Characteristic Words by Thomas Moore Esqr.,* edited by J. W. Glover. New edition. Dublin: James Duffy, [1859].

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IV. Irish Folk Music in Performance

"I WAS MUSIC MAD but the fever has subsided considerably. In fact I'm cured," O'Neill wrote to Rev. Seamus O'Floinn in 1917. O'Neill was an ardent but discriminating listener, player, and collector of Irish music. In later years he became disillusioned with the failure of his compatriots in both countries to value the variety of tunes and to support excellence in the performance of Irish music. This case displays performers of Irish music both past and present. The pictures of recent amateur music festivals and the recordings of folk music in Ireland reflect a resurgence that may have revived the Captain's faith were he alive today.

22. O'Neill, Francis. *Irish Folk Music: A Fascinating Hobby, with Some Account of Allied Subjects Including O'Farrell's Treatise on the Irish or Union Pipes and Touhey's Hints to Amateur Pipers*. Chicago: The Regan Printing House, 1910.

In this book O'Neill (b. 1849-d.1936) recounts his life story from his boyhood in County Cork through astonishing adventures on the high seas as a sailor to the excitement of being a Chicago policeman for 32 years until he retired as Chief in 1905. He also recounts the history of Irish folk music and of the collecting of it, including his own efforts. Of the library later given to Notre Dame he writes:

The acquisition of a library of antiquarian musical works chiefly devoted to Irish music through Cork and London book agencies enriches us with an almost embarrassing wealth of excellent Irish airs and tunes so completely forgotten or unknown in this generation that none of even the old members of the 'Irish Music Club' had any knowledge of them.

23. Another copy of *Irish Folk Music* presented by O'Neill to President Cavanaugh in 1910, 21 years before he offered his library to President O'Donnell.

Despite the sternness of his portrait, O'Neill could write with passion and with humor. The chapter on humorous incidents tells of the day he heard the wild rumor of his own assassination. He writes, "This was news to me, but I didn't believe it."

24. O'Neill, Francis. *Irish Minstrels and Musicians, with Numerous Dissertations on Related Subjects*. Chicago: The Regan Printing House, 1913. O'Neill wrote that he published this book (at considerable expense to himself) "to immortalize the forgotten though deserving Minstrels and Musicians of

Ireland." Chapters cover harpers, pipers, fiddlers, dances, and the history of traditional Irish music. Calling it a precious heritage, he observed:

Irish music has been admired wherever its melting strains have been heard, and it has been said that the Irishman's whole life is set to song.

Profusely illustrated, the volume provides rare portraits and histories of individuals. This title, O'Neill's autobiography, and *The Music of Ireland* are still cited as authorities in sources such as *The New Grove Dictionary of American Music*.

25. The Record Sleeves

Four of the record sleeves on display here cite O'Neill as the source of one or more melodies in the recording. The sleeves are "The Liffey Banks," "Kevin Conneff--The Week Before Easter," "The Piperings of Willie Clancy," and "O'Riada's Farewell." The sleeves were lent to us by Seamus O'Neill of Gael Linn, Dublin, and are not part of the collections at Notre Dame. However, over 100 uncataloged cassettes of Irish folk music are available for your listening in the Renner Family Learning Center on the second floor.

26. [A poster and eight photographs of performances of folk music in Ireland; from Bord Failte (Irish Tourist Board).]

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V. Other Collections

27. Smith, R. A. *The Irish Minstrel, A Selection from the Vocal Melodies of Ireland. Ancient & Modern, Arranged for the Piano Forte*. Edinburgh: Robt. Purdie [1825?].

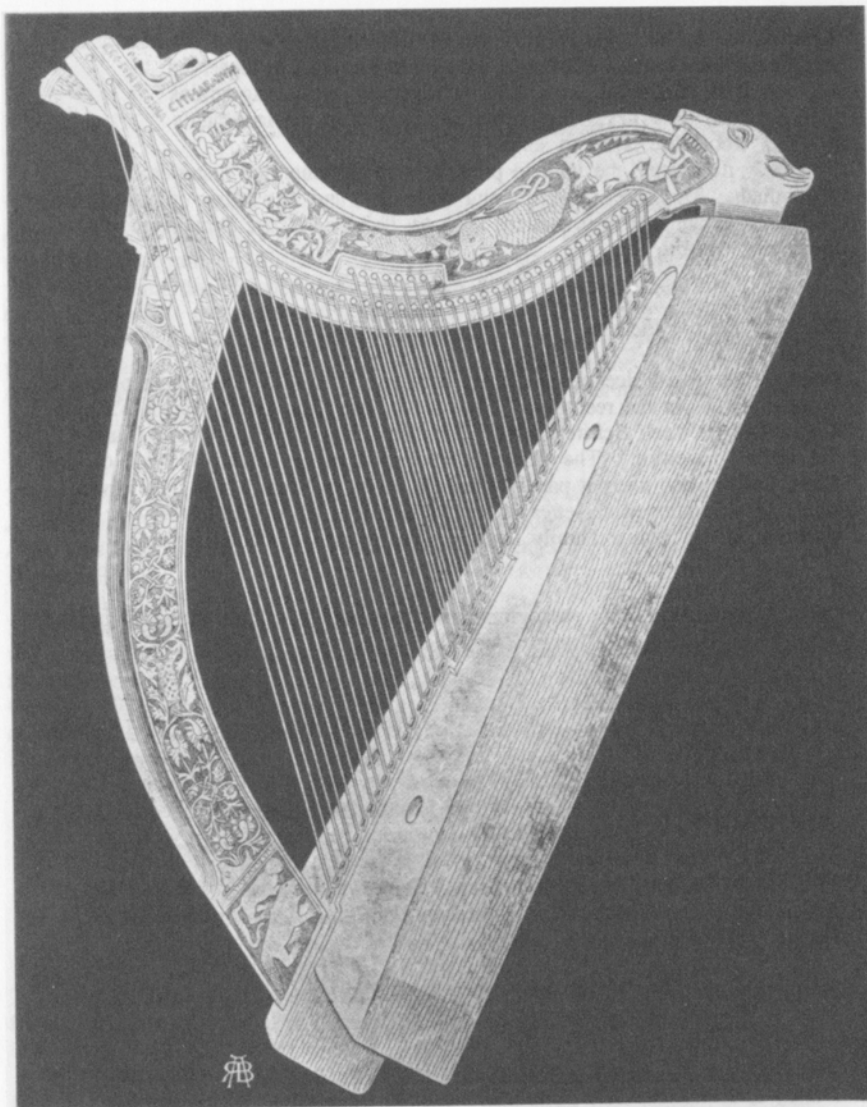
Frequently cited by O'Neill in *Irish Folk Music*.

28. *Feis Ceoil: Collection of Irish Airs Hitherto Unpublished*, edited by Arthur Darley and P. J. McCall. Dublin: Feis Ceoil Association, 1914.

29. Fionn. *The Celtic Lyre: A Collection of Gaelic Songs with English Translation: Music in Both Notations*. Edinburgh: John Grant, 1906.

Inscribed "To Capt. Francis O'Neil[sic] / From John Thomson / June 24th 1914." In O'Neill's hand (?): "Caledonian Club / 7th Ave New York City"

30. *The Irish Song Book with Original Irish Airs Edited with an Introduction*



"The Dalway Harp." Back cover of 34, *Musical Instruments*.

and Notes by Alfred Perceval Graves. Second Edition. London: T. Fisher Unwin; Dublin: Sealy, Bryers & Walker; N.Y.: P. J. Kennedy, 1895.

31. *A Selection of Scotch, English, Irish & Foreign Airs Properly Adapted for the German Flute, Violin, or Fife*. [n.p.]: G. Goulding [1782?-1797?]. 5 v. in 1. (Vol. 2 missing.)

32. *The Emerald Wreath*. By the Author of the "Boudoir Melodies." "Illustrations of Irish Minstrelsy." etc. etc. Dublin: James McGlashan, 1852.

33. *Alexander's Select Beauties for the Flute*. Third Edition. London: J. Alexander [n.d.].

34. Armstrong, Robert Bruce. *Musical Instruments*. Edinburgh: David Douglas, 1904. 2v. Pt. 1, The Irish and the Highland Harps. Pt. 2, English and Irish Instruments.

35. Moffat, Alfred. *The Minstrelsy of Ireland: 200 Irish Songs, Adapted to Their Traditional Airs, Arranged for Voice with Pianoforte Accompaniment, and Supplemented with Historical Notes*. Second Edition. London: Augener [1897].

36. Moffat, Alfred. *The Minstrelsy of Scotland: 200 Scottish Songs, Adapted to Their Traditional Airs; Arranged for Voice with Pianoforte Accompaniment, and Supplemented with Historical Notes*. Second Edition. London: Augener, 1896.

37. Duncan, Edmondstoune. *The Minstrelsy of England. A Collection of English Songs Adapted to Their Traditional Airs; For Voice with Pianoforte Accompaniment; Supplemented with Historical Notes*. London: Augener [1905].

38. Joyce, Patrick Weston. *Irish Music and Song: A Collection of Songs in the Irish Language Set to Music, Edited for the Society for the Preservation of the Irish Language*. Dublin: M. H. Gill and Son, 1898.

39. Henebry, Richard. *A Handbook of Irish Music*. Dublin, Cork: Cork University Press, Educational Co. of Ireland; London, N.Y., etc.: Longmans, Green and Co., 1928.

40. *One Hundred Irish Airs Arranged for the Piano Forte*. N.Y.: P. M. Haverty [1858-59].

Contains 1st, 2d and 3d series, and consists of 300 Irish airs.

41. Roche, Frank. *Collection of Irish Airs Marches & Dance Tunes Compiled and Arranged for Violin, Mandoline Flute or Pipes*. With introduction by the Rev. Charles J. Brennan. Dublin: Pigott & Co., 1911. Vol. II.

Inscribed, "Capt. Francis O'Neill with Annie W. Patterson's kindest New Years wishes. Jan. 1916." The Preface mentions O'Neill's "voluminous collection."

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VI. Recent Acquisitions

SHEET MUSIC:

42. [Title in Gaelic meaning: Marching Tunes: Brian Boru's March; Remember Ireland; The Return from Fingal; Clare's Dragoons.] Arranged for piano by Jozef Cuypers. Dublin: Government Publications Office [n.d.].

43. [Title in Gaelic meaning: Six Old Irish Minuets.] Arranged for piano by Ernan de Regge. Dublin: Government Publications Office [n.d.].

44. [Title in Gaelic meaning: Dance Music.] Arranged for the piano by Liam de Noraid. Dublin: Government Publications Office [n.d.].

45. Crofts, Joseph M. *Isle of Destiny (Innis Fail): Gaelic Tone Poem*. Dublin: Walton's Piano and Musical Instrument Galleries, 1949.

46. [Title in Gaelic meaning: Three Songs: The Blackbird; The Lay of Fingullen; Kitty of Coleraine.] Arranged for piano by Jozef Cuypers. Dublin: Government Publications Office [n.d.].

BOOKS:

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48. O'Neill, Francis. *Irish Minstrels and Musicians with Numerous Dissertations on Related Subjects*. Cork, Dublin: Mercier Press, 1987. Reprint of the original 1913 edition.

49. O'Neill, Francis. *The Dance Music of Ireland: 1001 Gems*. Dublin: Waltons Manufacturing Ltd., 1986. [Reprint of the original.]

50. Neal, John, and William Neal. *A Collection of the Most Celebrated Irish Tunes Proper for the Violin, German Flute or Hautboy*. Facsimile edition by Nicholas Carolan [of the 1724 Dublin edition]. Dublin: Folk Music Society of Ireland, 1986.

51. Breathnach, Breandan. *Folk Music and Dances of Ireland*. Cork, Dublin: Mercier Press, 1971.

52. *Fireside Songs: No. 7--Smiles and Tears*. Dublin: Walton's Musical Instrument Galleries, [n.d.].

53. Carson, Ciaran. *Irish Traditional Music*. Belfast: Appletree Press, 1986.

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Library of
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41. O'Neill, Francis. *O'Neill's Music of Ireland*.
London, New York: Dover Publications, 1976.

45. O'Neill, Francis. *Irish Melodies and Music*.
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