from the pen of Dr. Petrie, appeared in the Irish Penny Journal for October 3, 1840, with a striking portrait. He lived some years later, but I have not been able to discover the exact date. For centuries

The Old Irish Chieftains

had a hereditary piper as well as harper, and one of the last of the household pipers was Daniel O'Leary, piper to the O'Donoghue of the Glens, in the 'fortics and 'fifties of the last century. He was regarded as little inferior to Gandsey.

Another famous Kerry piper was Michael Whelan. Many professional performers came from different parts of Ireland to hear him play, but he ruined his career by unsteadiness, and died in poverty.

In the 'fifties and 'sixties flourished quite a number of capital performers on the Uilleann pipes. It is rather invidious to single out any one in particular, but we are assured by competent judges that Sheedy, Ferguson, Taylor, Garret Quinn, Cunningham, Hicks, David Quinn, Dowdall, and Hogan worthily maintained the best traditions of pipe playing. In fact, old people allege that at this particular epoch the bagpipe had lost none of its popularity, and there were at least a dozen good pipe-makers in various parts of Ireland.

Nor had the pipes lost any of their old glamor in the eyes of amateurs. We find numerous 'gentlemen' pipers all through the last century. Peers, like Lord Rossmore and Lord Edward Fitzgerald; college don, like the late Rev. Professor Goodman of Trinity College; men of large fortune, like Mr. Butler, Mr. Brownrigg, Mr. Colclough, and Mr. MacDonald; even Catholic Bishops, like Dr. Tuohy, of Limerick, and many priests and parsons-all were devoted to the instrument. My earliest recollection is hearing Professor Goodman play a selection of Irish airs on the Uilleann pipes, and I never forgot the charm of his playing.

The Irish Warpipes.

To the Tyrone Fusiliers, a link battalion of the 27th Royal Inniskilling Fusiliers, is due the revival of the Irish war-pipes in 1859, and some years later Colonel Cox, commanding the 87th Royal Irish Fusiliers, supplied eight sets of war-pipes (with two drums) to eight Irish pipers in his regiment. These eight pipers

were attached to companies, and their pipes were modelled on the lines of the piob mor of the sixteenth century.

After the famine period (1847-49) gaiety seemed to have disappeared from the 'masses,' and what between the depression of the times and the exodus to America, the decline of the Uilleann pipes set in. This decline continued until the close of the last century, and in 1894 scarce a dozen good pipers could be found in Ireland. Of these Robert Thompson, Martin Reilly, Turlough MacSweeney, Denis Delaney, Michael O'Sullivan, John Flanagan, and John Cash were the most famous. No doubt the starting of the Gaelic League (July 31, 1893) focussed attention on the Irish harp and the Irish pipes, but the musical aspect had to be subsidiary to the language resuscitation, and so the vogue of the pipes was merely given a fillip. Indeed, some enthusiasts like myself thought that a grand and permanent revival of the bagpipes would take place, but truth compels me to add that expectations formed in the years 1893-1900 have not been realised.

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