was dearly loved and carefully nurtured under wise parental care. When the time came to give him up, the mother made the sacrifice heroically. She sent him across the sea to the English college at Douay, where the priest who had baptised him had secured a burse for him. At the age of eleven, John Lingard entered the college doors. 'Deo Gratias,' he wrote sixty-five years after, recalling the date that was always dear to him.

'We may assume,' says the writer, 'that it was during the Easter holidays of 1793 that Lingard went to Winchester to see his parents, after an absence of more than ten years. Mrs. Lingard's happiness may be imagined to see her son, who had left her as a boy, returned with all the promises of childhood fulfilled; the gifts in which his parents had rejoiced developed into the fairest fruits, the light in his merry eyes not dimmed, but heightened, and his vocation to the priesthood confirmed.'

The elder Lingard did not live to see his son's first work published, but the mother was spared to see him reckoned by Protestants and Catholics alike among the literary glories of his country.

## IRISH PIPES AND PIPERS

### NOTED PERFORMERS OF THE LAST CENTURY

On the history of Irish music and musicians there is no greater authority than Dr. W. H. Grattan Flood. His *Story of the Harp*, issued some time since, had a remarkable success, and no less full should be the patronage extended by the public to his newest publication, *The Story of the Bagpipe*. It is crammed with information, and from its brilliant pages we (*Belfast Weekly*) take the following:—

Perhaps at no period of the history of the bagpipes in Ireland was the vogue of the Uilleann pipes so great as during the first half of the nineteenth century. Between the years 1800 and 1807 three bagpipe tutors were published—viz., O'Farrell's, Fitzmaurice's, and Geoghegan's. At christenings, weddings, dancing at the cross-roads, or other social functions, the bagpipe was indispensable. The war-pipes had disappeared, the harp was fast going into abeyance, and so the improved domestic pipes catered for the needs of the middle classes. Unlike the Scotch pipes, the Uilleann pipes had a compass equal to the requirements of all popular airs and dance music, and were in high favor from 1800 to 1860—the period of decay setting in after the famine of 1847-49. From various sources we learn that the

Three Most Famous Irish Pipers

at the birth of the nineteenth century were Courtney, Crampton, and Crump. The former has been already alluded to as having played in the pantomime of 'Oscar and Malvina,' and as having composed much popular dance music. Crampton was also a brilliant performer, but did not have the gift of composition. He died early in 1811. John Crump was in equally good repute as a performer. His pipes were acquired by Hardiman.

Jeremiah Murphy was a noted performer of the same period. He describes himself in a professional card (now before us) as 'late of Loughrea,' and in September 1811, he announces evening performances at D'Arcy's Tavern, Cook street, Dublin. Early in 1813 he transferred his services to the Griffin Tavern in Dame Court, a sort of 'free-and-easy' establishment. After 1815 he gave up entertaining the public in taverns, and I cannot trace him further.

More famous than any of these was William Talbot, the blind piper. Born near Roscrea, County Tipperary, in 1780, he lost his sight from small-pox in 1785, and was trained as a professional piper. He had quite an adventurous life, and was a most ingenious mechanic and inventor. Not alone did he construct a beautiful organ, but he made several sets of bagpipes, and introduced many improvements. Between the years 1803 and 1813 his fame was not confined to Ireland, and in the latter year he opened a tavern in Little Mary street, Dublin. At a performance of 'Oscar and Malvina' at Crow Street Theatre on March 5, 1816, he played on the Uilleann pipes, and upheld his reputation as a master of his instrument.

Another wonderful piper in the early years of the last century was Edmund Keating Hyland, a native of Cahir, County Tipperary. Like Talbot, he lost his sight when still a boy, and was apprenticed to a local piper. In 1812 he formed the acquaintance of Sir John Stevenson, from whom he received some lessons in musical theory, and in 1821 he played for King George IV., who ordered him a new set of pipes costing fifty guineas. He availed of all the improvements effected by Talbot, and his playing of 'The Fox Chase' was a glorious piece of 'tipping.' Hyland died at Dublin in 1845, aged sixty-five.

Surely 'The Fox Chase' is a delightfully descriptive piece, with its imitation of the hounds in full cry, the death of the fox, etc.; and it is said that Hyland's performance of it was unrivalled. Some writers have imagined that he actually composed this piece, but he merely added some variations. The theme of it is 'An maidrin ruadh,' or 'The Little Red Fox,' an ancient Irish melody.

Of slightly later date among the Irish bagpipe 'virtuosi' is Kearns Fitzpatrick, who was specially selected to play at a command performance in the Dublin Theatre Royal, on August 22, 1821, when King George IV. was present. Fitzpatrick performed 'St. Patrick's Day' and 'God Save the King,' amidst applause, although, as stated in a contemporary notice, the sound of the pipes appeared somewhat thin in the large building. During

The Second Quarter of the Last Century,

Thomas O'Hannigan was deservedly in request as a piper. He was a native of Cahir, County Tipperary, and became blind at the age of eleven, in the year 1817. After an apprenticeship of four years to various Munster pipers he acquired no inconsiderable local fame. In 1837 he performed for five nights at the Adelphi Theatre, Dublin, and in 1844 his playing was much admired at the Abbey Street Theatre. He went to London in 1846, and remained there six years, during which he played before Queen Victoria and the Prince Consort, and also at an Oxford University commemoration. In 1862 he returned to Ireland, and died early in1863 at Bray from an attack of apoplexy.

O'Connell's famous piper, Paddy O'Sullivan, better known at Paddy Goshure, must not be omitted, more especially as he was an excellent performer, but yet never could be induced to leave the vicinity of Derrynane. The name Cosheir (pronounced 'Goshure') was given to him as one of a branch of the O'Sullivans 'for a peculiarity in using a sword in battle,' as Lady Chatterton writes. Paddy flourished from 1825 to 1840. But

The Most Celebrated Piper of This Period

was James Gandsey—'Lord Headley's blind piper'—a very prince among performers on the Uilleann pipes. Born in 1767, he lived all his days in the 'Kingdom of Kerry,' and was unrivalled for tone and execution. Visitors to Killarney from 1820 to 1850 made it a point to hear Gandsey, one of whose favorite tunes was 'The day we beat the Germans at Cremona' (an old Irish pipe melody composed in honor of the victory at Cremona on February 1, 1702), and his playing is eulogised by Crofton Croker, Lady Chatterton, Sir Samuel Ferguson, and other writers. Like Hyland, he revelled in descriptive pieces like 'The Fox Chase.' Gandsey lived to a green old age, and died at Killarney in February 1857, aged ninety. There is a fine portrait of him in the Joly collection now in the National Library, Dublin.

Between the years 1825-50 Paddy Coneely had a great reputation in Connaught, almost equal to that of Gandsey in Munster. Several of his compositions have survived, but it is as a performer that he is best remembered. He was presented with a splendid set of pipes formerly belonging to Crump, through the generosity of James Hardiman, author of 'Irish Minstrelsy,' who acquired them after Crump's death. His 'O'Connell's welcome to Clare,' in 1828, is a fine specimen of Irish melody. A very appreciative notice of Coneely,