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leading business men of the city, named after St. John the Apostle, and known as the Venerable Johns. The Bishop is always a member, and the object of the Society is to see that the members make their Easter Duty. There is no other obligation. A banquet takes place every year, which can only be attended by those who have fulfilled the sole condition. Before the dinner begins the question is put: Have they made their Easter Duty? And then the members, bishop and all, hold up their hands. It is a quaint survival of old times. The Society was formed at the opening of the last century, when infidel French principles had made their way to Ireland, and had infected the upper classes, drawing them away from the Sacraments. J. C.

FitzGerald Family.—Conte Nicolo de Galleani, some time an Officer in the Armies of the Empire, Savoy and the Two Sicilies, married in 1799 a Miss FitzGerald, of Co. Cork, whose father was at that time in Paris. Can any reader kindly give the Christian names of the bride and her father, and state to what branch of the FitzGerald family they belonged?

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West Kensington, London, W.

General Gervase Parker.—Smith states in his History of Cork (Cork, 1893, vol. i., p. 400, note) that a certain General Gervase Parker was Governor of Cork in 1746. Perhaps some of your readers could give me information as to who this General Parker was, when he died, and whom he married. I am also anxious to find the names of the father and mother of Henry Goold, of Ballydaheen, Diocese of Cloyne, who married Anne Hennessy, of Ballymacmoy, in 1719. W. L.

Mahony Pedigree.—Owing to a mistake, the husband of Ellen, youngest daughter of Cornelius Mahony, of Brosna, County Kerry, was inserted as "David" Duggan, instead of Daniel Duggan, in the chart pedigree query relating to the above-named family which appeared on page 156 of the September number of the *Journal*.—PEIRCE GUN MAHONY., Cork Herald of Arms, Office of Arms, Dublin.

Necrology.—We have lost by death, we much regret to say, a more than usual number of our members during the past twelve months, and amongst them several to whom the Society was very greatly indebted during the early years of its existence, notably the late Very Rev. Canon Lyons, P.P., of Kinsale, whose demise took place on the 26th September last, and Mr. Charles G. Doran, whose death is of more recent occurrence. Canon Lyons contributed to the first three volumes of our *Journal* a valuable series of papers on Local Place-Names; to vol. i., N.S., August, 1895, an article on the Nicknames of the Fiants; and he was joint author with Mr. Gillman of a paper on Togher Castle, published in the Number for November, 1895; and a note on Rathlenn in vol. ii., N.S., page 451, 1896. His health for years past was unfortunately such as to preclude all mental effort on his part. In Mr. C. G. Doran, C.E., the Society has lost one of its most earnest and devoted supporters, who, though a Leinster man by birth, took a far greater interest in, and knew more of,

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Co. Cork history than most of the people born in our county. He contributed to our *Journal* the following notable papers:—"Some Unpublished Records of Cork," vol. i., pp. 48-71; vol. ii., pp. 107-131; to vol. ii., p. 188, a very interesting account of the Old Churchyard of the Knights of St. John of Jerusalem, Cork; and a long and informing paper on the Lough of Cork, published in vol. ii., pages 193, 213 and 237. Mr. Doran's regretted death in his 74th year occurred on the 19th of March, 1909. Another of our oldest members was Judge Sir James Mathew, who died on the 9th of November, 1908.

Reviews of Books.

Old Irish Folk Music and Song: A Collection of 842 Irish Airs and Songs Hitherto Unpublished. Edited, with Annotations, by P. W. Joyce, LL.D., M.R.I.A., ex-President R.S.A.I. Dublin: Hodges, Figgis & Co., Ltd., 1909. Price 10s. 6d. net.

The Editor of this splendid collection of Irish folk music and song has, in the course of his long and active life, added many a stone to the cairn of Irish knowledge; but, interesting and valuable as all his previous publications undoubtedly are, none of them has appealed to us with such freshness and warmth as the present volume; and whilst in no sense under-rating the labours of previous collectors in the same tuneful paths, it is not too much to say that this great body of Irish popular music is one of the finest, if not the very finest, that has yet appeared. The collection is drawn from four main sources, two of which were formed by the Editor himself during the past sixty years or more, and the other two were made by William Forde, a well-known musician of Cork (brother of the talented Cork artist, Samuel Forde), and John Edward Pigot, respectively, in or about the period from 1840 to 1850. Of the Editor's own extensive garnerings, it is interesting to learn the circumstances and influences under which they were accumulated. These he unfolds in the introduction:—

"This book is divided into four parts, of which Parts I. and II. are from my own special collection. A good portion of these two parts consists of tunes and songs drawn from my memory, like many of those in my "Ancient Irish Music." I spent all my early life in a part of the Co. Limerick where music, singing and dancing were favourite amusements. My home in Glenosheen, in the heart of the Ballyhoura mountains, was a home of music and song; they were in the air of the valley; you heard them everywhere—sung, played, whistled; and they were mixed up with the people's pastimes, occupations, and daily life. Though we had pipers, fiddlers, fifers, whistlers, and singers of our own, wandering musicians were welcomed; and from every one some choice air or song that struck our fancy was pretty sure to be learned and stored up to form part of the ever-growing stock of minstrelsy. As I loved the graceful music of the people from my childhood, their songs, dance tunes, *keens*, and lullabies remained in my memory, almost without any effort of my own; so that ultimately I became, as it were, the general, and it may be said the sole, legatee of all this long-accumulating treasure of melody. It will be seen, then, that my knowledge of Irish music, such as it is, did not come to me from the outside in after life, or by a late study, as a foreign language is learned, but grew up from within during childhood and boyhood, to form part of my mind like my native language."

Whilst Dr. Joyce's book contains airs from nearly all parts of Ireland, it is of particular interest to Southerners, as the bulk of its contents possesses a distinctly noticeable Munster ring. A setting of many a well-known tune, such as "Youghal Harbour," "The Mantle so Green," "Brennan on the Moor," &c., is now for the first time printed. Taken down from the piper, the fiddler, the thatcher, the mason, and the woman of the house, these airs are redolent of the countryside and the simple life; and the collection forms altogether a most representative one of peasant music and song. The subject is carefully and sympathetically treated throughout, and considerable discretion manifestly shown in the selection of the tune and variants. The tunes are invariably accompanied by notes, which frequently throw a flood of light on our still surviving rural customs. For instance, in respect to No. 19 in this collection, a jig and song tune called "Chalk Sunday," the following observations are added by Dr. Joyce:—

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