

**Towards the Potential Role of a Neglected
Eighteenth-Century Harper in Cultural Tourism in
the Oriel Region**

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Masters by Research

DECLARATION

I hereby certify that this material, which I now submit for assessment on the programme of study leading to the award of Masters by Research is entirely my own work, and that I have exercised reasonable care to ensure that the work is original, and does not to the best of my knowledge breach any law of copyright, and has not been taken from the work of others save and to the extent that such work has been cited and acknowledged within the text of my work.

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Abstract

The aim of this research is to unearth some under-explored aspects of the musical heritage of the Oriel region, focusing on the harp tradition, with the purpose of investigating the potential of Irish traditional music in cultural tourism in the region.

The ancient kingdom of Oriel, which includes parts of counties Armagh, Monaghan and Louth, has a rich cultural and musical heritage. There is a significant local repertoire of song and instrumental music in the Oriel region. But the harp tradition of the Oriel region has, until very recently, been largely ignored.

I engaged in fieldwork during the summer of 2016 in order to find out what Irish traditional music was available for tourists in the region. I visited museums and tourist places, and attended traditional music events, concerts and festivals. I also attended some local events which took place outside the summer tourist season, and other events that focused on the music of south-east Ulster, but which took place outside the region. Initial fieldwork was carried out by me as an outsider and onlooker, but as my involvement increased, the fieldwork took on more of an 'insider's' perspective, a participant observer.

An important focus of my research has been to illuminate the life and legacy of one eighteenth-century harper, Patrick Quin, who forms the case study in this dissertation. My research through newspaper archives has uncovered numerous articles, many of which have not been quoted elsewhere, which demonstrate that Quin was famous during his lifetime. However, he has been largely neglected in the story of the harp in Ireland, and in the histories of the places where he lived. I have also discovered a previously unknown yet important portrait of a blind harper, which I have identified as Patrick Quin.

This thesis sets out a number of recommendations; the most significant is the proposal of a sculpture of Patrick Quin. Such a monument would draw attention to the musical heritage of the region and provide a foundation for future cultural tourism initiatives in the Oriel region.

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Chapter 1

Introduction and Overview

Background to the research project

The Oriel region has a rich cultural and musical heritage, which has been receiving increasing attention in recent years. This dissertation examines aspects of the musical heritage and living traditions of Oriel, through the lens of cultural tourism. The research project, 'Music and Tourism in the Oriel Region', was created by, and based at, Dundalk Institute of Technology. The project states:

Motivated by recognition for the importance of cultural heritage to the Irish economy, this project explores the rich but largely unexploited musical heritage of the Oriel region and examines potential for the development of cultural tourism in the region. Linking music and place, the project will develop information and resources that will be of value to local communities, musicians and visitors to the region.

By engaging in archival research, fieldwork and performance practice in Counties Armagh, Louth and Meath, the project will develop a cross-border understanding related to the ancient kingdom of Oriel and provide a narrative to underpin further exploration in both the tangible and intangible heritage of the region. The project will include a performance practice element drawing upon and inspired by research. This will include interpretations and arrangements of archive material and/or the composition of new material, and audio-visual aspects that further enhance a sense of place and regional identity. Other research outcomes include an archive of music, songs and dances from the region and other documentation that contextualises the musical heritage of the region within the wider cultural context.

(Commins and Kearney 2014)

Other outputs from this project include performances by the DkIT Ceol Oirghialla Traditional Music Ensemble, whose repertory is drawn from the region's musical heritage. Resources developed have been used in the formation of the Oriel Traditional Orchestra, a cross-border community orchestra that, in addition to local performances and musical activities, has participated in events elsewhere in Ireland. Performances by students at DkIT to date have focussed on musicians such as Josephine Keegan and Brian O'Kane, and dancer, Mona Roddy.

Key research questions

The key questions of my research follow those identified in the project description, quoted above. The primary motivation and the framework for the general project is the development of cultural tourism in the Oriel region; this is explored in the Literature Review in Chapter 3, and again in the Proposals for Future Initiatives outlined in Chapter 7. The project description

specifies that the information and resources that are the result of this research, will be of benefit to local communities and musicians, as well as to visitors to the region.

Another research question addressed in this dissertation is a definition of the Oriel region. The project outline (above) mentions the Counties of Armagh, Louth and Meath. Descriptions of the location of Oriel vary according to what is being described, and who is describing it. Some references to Oriel include parts of counties Armagh, Monaghan and Louth (Ní Uallacháin 2003, 2017a). Others include county Meath (Moley 2016). Other references are less specific and describe the location as south-east Ulster (Ní Uallacháin 2003, 2017a), or south Ulster (O'Connor 2008). The location of Oriel is difficult to define, and has changed over time (O'Fiaich 1959). It is a region without boundaries. The name Oriel refers to an area united by traditions more than to a geographic territory. This is discussed more fully in Chapters 3 and 4 (Literature Review and Ethnography, respectively).

My research focuses on one aspect of Oriel's musical heritage, that of the harp tradition of Oriel, and in particular, the eighteenth-century harper, Patrick Quin, who had connections to the region, but who has been largely neglected in the narratives of the region. Chapter 5 (a case study) stands alone as a resource for musicians, harpists, and for those who play or have an interest in the early Irish wire strung harp and the history of the harp in Ireland. This chapter contains some unpublished, newly discovered information about the life and music of Patrick Quin. It also locates him geographically and connects him and his music to the Oriel region. This case study has the potential for further research and for developing future cultural tourism initiatives in the region.

Aims & Objectives

1. To identify the existing and neglected music traditions of the Oriel region, and to add to the knowledge of the music traditions of the region.
2. To assess if and how the Oriel region presents its music traditions to tourists, and to address the gap between the music traditions of the region and its presentation to visitors to the region. To make this tangible by proposing specific tourism initiatives.
3. To have the harp and harpers of the Oriel region represented in the narrative of the region, and to contribute to the knowledge about the harp tradition and the story of the harp in Ireland.

4. To have the music of the early Irish wire strung harp, which is the kind of harp played by the harpers of the Oriel region, once again heard in the region, and to contribute to the revival of this instrument in Ireland.
5. To locate Patrick Quin geographically, historically, socially and musically, and to provide a model for other regions neglected by tourism, based on research, and focus on a historical musical figure, or other harpers in other regions.

This dissertation provides a brief summary of the general traditional music and broader musical heritage of the region, before narrowing focus on the harp traditions of the region. Thus, my initial fieldwork took in many aspects of traditional music in the Oriel region, before focusing on the harp tradition and specifically on the life and music of the eighteenth-century harper, Patrick Quin. The song tradition of Oriel has received considerable attention in recent years, most notably by Pádraigín Ní Uallacháin. Although I have participated by providing harp accompaniment to some of the harpers' songs from Oriel, the song tradition of Oriel is beyond the scope of this dissertation. So, also are the various music collections from the region. These have been the subject of other research, for example Gerry O'Connor's (2008) Master's thesis on the instrumental music collection of Luke Donnellan, and other ongoing research at Dundalk Institute of Technology.

Personal background and motivation: '...an outsider of the insider sort'

The research project, 'Music and Tourism in the Oriel Region', will continue in the future by other researchers who will explore different aspects of Oriel's musical heritage, with a view to building a resource of information which will contribute to the development of cultural tourism in the region. Each researcher will bring something unique to the project. My own personal background, knowledge and experience, both prior to this project and during it, have had a direct bearing on this research, and have shaped the project. It is therefore important and relevant to the research, that I explain my background and relationship to the region.

I grew up in Portadown, County Armagh in the 1970s, during 'The Troubles'. Neither Irish traditional music nor the Irish language were not part of my up-bringing, although I did have a sub-conscious awareness of both. Life, schooling and church were all segregated, in that religiously and culturally divided town at that time. In my late teens, I went to Armagh for classical violin lessons, but I was unaware of the Armagh Pipers Club at that time. I moved to Belfast in 1989 to do an undergraduate degree in music and ethnomusicology at Queen's University, Belfast. It was during this period that I was first exposed to Irish traditional music, in my studies and social life.

One of my motivations for moving to Galway in the mid-90s, was to immerse myself in traditional music. It would not have occurred to me at that time to go to Dundalk. I initially took lessons with fiddle player Brendan Larrisse (from Dundalk), and later attended occasional fiddle workshops with Gerry O'Connor and Paul Bradley. I was unaware of it at the time, but all of these musicians were from the Oriel region, a coincidence that I only recently realised. Arguably, it is only recently that musicians from the Oriel region identify themselves as such. During my years in Galway I taught classical piano, played the fiddle casually, and also became involved in the 'early music' scene in Galway, and latterly in the running of Galway Early Music Festival. I joined the university library and sought out books about the history of Irish traditional music and about Edward Bunting and the significance of the harp tradition in Ireland. On the piano and fiddle I was playing music of the early harpers, but it became obvious that it would be much more appropriate to explore this music on the instrument on which it was originally played.

In 2006, I bought a small wire strung harp made by Paul Dooley in County Clare. In that same year, I met Siobhán Armstrong, who was performing on the early Irish harp in Galway Early Music Festival. I attended early Irish harp courses in Brittany, and every August in Kilkenny, Scoil na gCláirseach, (summer school for early Irish harp), organised by the Historical Harp Society of Ireland (HHSI). I began monthly lessons with Siobhán Armstrong, the founder of the HHSI. These continued until 2010, when I moved to Brittany. I returned to my home county, Armagh, in 2013 and became involved in the running of the HHSI and Scoil na gCláirseach. In 2015, I was invited to teach early Irish harp at Scoil na gCláirseach, which I continue to do annually, as well as giving private lessons. I am now very much involved in the revival of the early Irish wire strung harp. In 2015, I received a call from the well-known Irish language singer, Pádraigín Ní Uallacháin, inviting me to accompany her in a programme of music and song from the Oriel region. This call came only months after I had applied to Dundalk Institute of Technology, in response to this research project on music and tourism in the Oriel region. Prior to reading this advertisement my knowledge of Oriel was from the book title *A Hidden Ulster – people, songs and traditions of Oriel*, a book that I had seen but not read. I did some research before making my application, and realised that many of the harpers with whom I was already familiar, had origins or connections to the Oriel region. In my original letter of motivation, for acceptance on this programme, I outlined my interest in focusing on the late eighteenth and early nineteenth century harpers from the Oriel region.

In many ways, at the outset of this project I considered myself as an 'outsider' to the region; I did not grow up with Irish traditional music, I have very little knowledge of the Irish language

(which is at the core of the traditions), and I did not know the region or consider that I had any real connection to it. I believed that my contribution lay only in my knowledge and interest in the early Irish harp and the harp tradition, and that my position would give a certain outsider's perspective. However, during the course of this project, and as my research developed, I became more and more aware of my personal connections to the region and how my personal role has to an extent influenced and shaped not only this research but also has contributed in part to the renewed music traditions of Oriel. This is evident in the case study of Patrick Quin (Chapter 5), where my personal connections, in addition to more academic research, have led to the unearthing of some of the new information. It is evident too in the fieldwork aspect of my research, which began as an outsider's view, but as I became more involved, the fieldwork became more that of a participant observer than an outsider. The early Irish wire strung harp and the music of the harpers of Oriel is now once again being heard in the region. Coinciding with the writing up of this dissertation, was the launch of a new website resource created by Pádraigín Ní Uallacháin (Oriel Arts 2017). The website opens with an atmospheric film of the landscape and scenes from Oriel. The accompanying music is my playing, on the wire strung harp, the tune *Saely Kelly*, that I reconstructed from various manuscript sources, and arranged for wire strung harp (Crawford 2017a). This tune was collected by Bunting from the playing of an Oriel harper, Patrick Linden, from whom Patrick Quin learned to play the harp.

I can best sum up my contribution to the music traditions of Oriel in the words of ethnomusicologist, Bruno Nettl:

Most important, the fieldworker needs to find a niche for himself or herself in the host society, where one is inevitably an outsider, but, if I can put it this way, an outsider of the insider sort.

(Nettl 2008, Preface)

Challenges of the project

Research for this project began in the spring of 2016. The timing is significant for a number of reasons: 2016 was characterised by the nationwide centenary celebrations of the 1916 Easter Rising. This undoubtedly had an effect on the initial phase of fieldwork for this project (described in Chapter 4). The timing is also significant because there have been many changes over the duration of this project. For example, in late spring 2016, internet searches on 'music in the Oriel region' (or variants of this) brought up very little information. A similar search in April 2017 brought up a number of articles that had not previously been uploaded to the internet. By late 2017 this same search identified a significant number of new initiatives, events and projects, demonstrating rapid change in the field and increased public awareness of the Oriel region and its musical traditions. The most significant development has been the

launch in October 2017 of *Oriel Arts*, mentioned above. My involvement and collaboration in this project is outlined and discussed in more detail in Chapter 6.

In the field of early Irish harp studies, there is an increasing number of people researching specific areas. Current contributors to the subject include, among others, Siobhán Armstrong (2015), Simon Chadwick (2008, 2017), Paul Dooley (2016), Ann Heymann (1999, 2016), Helen Lawlor (2012), Karen Loomis (2010, 2014, 2015), Colette Moloney (2000), Mary-Louise O'Donnell (2009, 2014, 2016), Keith Sanger (1992, 2010). New information is continually being uncovered, and published both online and in academic journals and publications. This new research makes new interpretations possible, but there is still a lot of groundwork research to be done in this under-researched field.

It is possible, and likely, that new, corroborating or contradicting, information relating to Patrick Quin may be uncovered in the future. Online resources of newspaper archives are continually being updated, and as new titles and editions are made available on online newspaper archive websites, further references to Patrick Quin may be discovered in the future. Nevertheless, this dissertation presents the most complete account to date of Patrick Quin, his music and cultural context and considers how this research may inform cultural tourism initiatives in the Oriel region.

The greatest challenge of this research is the fact that the early harp tradition, which was already in decline in the eighteenth century, had by the end of the nineteenth century, come to an end. With the death of the last remaining old Irish harpers and tradition bearers, came the loss of a rich oral tradition, that had evolved over several centuries. The manner and method of playing was no longer passed from teacher to pupil. Study of this instrument can therefore no longer draw on first-hand sources, i.e. the players themselves. Much of what we know is from second or third-hand sources. The published works and surviving manuscripts of Edward Bunting, who transcribed directly from the old harpers, are among the most valuable resources for early Irish harp study. But these are incomplete and raise many questions. There are missing pages and notebooks, so it is not always possible to study his field transcriptions or first drafts of published works. There are omissions and errors (for example missing key signatures). His published arrangements were adaptations for pianoforte. Although there is important evidence of some harp basses, these were often not noted. Bunting presents lists of ornaments, or graces, along with fingerings and descriptions of damping, but his tune transcriptions do not contain fingerings. There is therefore much scope for research and for interpretation.

Bunting's work to preserve the music of the old Irish harpers was carried out at a period when the harp was already in decline (Bunting 1840, Heymann 1999a). Early attempts of revival were ultimately unsuccessful, and by the end of the 1800s, the centuries-long tradition of the Irish harp had completely disappeared. A new instrument, with its origins in the anglo-continental European tradition, was introduced by Irish harp maker, John Egan, in the early nineteenth century (Hurrell 2003, O'Donnell 2014, pp.87-105, Callery 2015). This gut strung instrument was the predecessor of the now more commonly played modern Irish (or Celtic) harp (now usually strung in nylon or carbon fibre). This new instrument is very different in construction and playing technique than the earlier type of indigenous Irish harp (Armstrong 2015). Repertory was transferred and adapted to the new instrument, but the manner of playing was different, the sound was very different and most importantly, the players of the new instrument were not taught by the old tradition bearers.

To properly understand the old harp music, it is necessary to understand the instrument. The early Irish harp, or *cláirseach*, is characterised by a robust construction, the sound box often carved from a single log. The harpers traditionally played on their left shoulder, with the left hand in the treble and right hand in the bass, the opposite to modern harp technique. The resonant metal strings required intricate damping techniques, and although by the end of the eighteenth century, most of the harpers played with their fingertips, one old harper, Denis O'Hampsey (1695-1807), still played in the earlier style with long fingernails. Another feature of early Irish harps are the 'sister' strings, or '*na comhluighe*', two strings in the tenor range tuned to the same pitch (Heymann 1999e). This dissertation is concerned with the early Irish harp, the type of instrument played in Ireland, and in the Oriel region, until around the mid-nineteenth century. This is the type of harp played by the harpers of Oriel, and by Patrick Quin, the focus of my research. Throughout this dissertation I mostly use the nomenclature 'early Irish harp', sometimes qualifying it by 'early Irish wire strung harp', to distinguish it from its modern replacement, the modern Irish harp. I also occasionally use its Irish name, *cláirseach*. The term 'Gaelic harp' or 'early Gaelic harp' are also used by some, to reflect the shared history of this harp with Scotland (Chadwick 2008).

Structure of dissertation

In the next chapter, (*Methodology*) I discuss the rationale behind each of the methods used in my research, and provide a detailed outline of the processes involved. Included is an outline of the background reading and overview of literature from the many and varied subject areas that this research touches upon. This is followed by an explanation of the various phases of fieldwork that I undertook. I then present the argument for including a case study in this

dissertation. I summarise the archival research carried out, and describe my approach to performance practice, which follows Historically Informed Performance principles. Chapter 2 concludes with a discussion of the practical application of my research, including collaboration on a website, performances and dissemination of research. This *Methodology* chapter presents the chronology of my research, which is reflected in the structure of this dissertation.

The *Literature Review*, in two parts, forms Chapter 3. Part 1 includes an introduction to the concept of cultural tourism, and examples of music tourism, within this category. Part 2 focuses on the Oriel region, and its distinct cultural heritage.

Chapter 4 (*Ethnography*) is devoted to the first phase of fieldwork that I carried out in the summer of 2016. The objective was to determine how the Oriel region presents its music to tourists. My findings showed that 2016 was not a typical year, reflected in the results, but provides useful examples during a time when public attention and funding centred on the act of commemoration with particularly nationalistic undertones.

Chapter 5, the *Case Study of Patrick Quin*, marks a turning point in this dissertation, and a narrowing of focus. This chapter presents previously known information from study of literary sources, along with new information about this harper's life, based on archival research. In order for there to be commemoration, in the context of tourism, it is necessary to address the many inconsistencies in the accounts of Patrick Quin. My discovery of an unknown portrait of Patrick Quin has added a new artefact to the list of portraits of early harpers, which has value both for the study of early Irish harp, and for the commemoration of this eighteenth-century harper, who was famous in his lifetime and whose legacy lives on.

The main focus of Chapter 6 (*Practical Results of Research*) is an in-depth explanation of my collaboration on the *Oriel Arts* website. I also discuss other public events and activities that I have participated in, and which have provided opportunities to both perform music of Patrick Quin and other Oriel harpers, and to disseminate my research. I make the point that all of the activities discussed, although not designed as such, fall within the category of cultural tourism. Such is the pervasiveness of tourism related activities in Ireland today.

Chapter 7 (*Proposals for Future Cultural Tourism Initiatives*) identifies practical actions that can be implemented, which will contribute to the musical heritage of the Oriel region. The proposals focus on Armagh, the birthplace of Patrick Quin, and a gateway city to the largely rural Oriel region. These recommendations include a sculpture of Patrick Quin, erection of a

tourist information plaque, an information brochure and a number of suggestions for Armagh County Museum.

In my *Conclusion* (Chapter 8), I state how the aims and objectives of my research have been realised. I also outline what this research has achieved and its shortcomings. I identify pathways for the future, further opportunities for dissemination of research and further plans for future research on this subject.

Benefits of the research

Although this dissertation is primarily concerned with cultural tourism, through commemoration of a significant musician and historic figure from the Oriel region, my research is also part of a wider revival of the early Irish harp, and has contributed new information to the field. For the Oriel region, the most significant benefit of this research, has been the recognition of an important, yet neglected historical figure – one of the last of the old Irish harpers, Patrick Quin. The Oriel region can potentially draw cultural capital from the discovery of new information and artefacts relating to this significant harper's life and music. This new information, presented here together with previously published information about Patrick Quin, contributes to the known cultural heritage of the region, and creates potential for developing new cultural tourism initiatives in the Oriel region and surrounding area.

There is benefit also for the wider harp community, and in particular for those with an interest in early Irish harp history and in the revival of the early Irish harp. This research uncovers previously unknown biographical information about the harper Patrick Quin and his position in society, along with insights into his music, thereby contributing knowledge about the harp tradition. Those interested in the history of Irish traditional music may also benefit from this research.

Chapter 2

Methodology

Overview

Before outlining the rationale and process involved in each research method that I used, I wish to remind the reader that the paradigms of research were fixed externally, prior to my engagement on the project. The broader research project facilitates a focus on a particular aspect of music in the Oriel region. I have chosen to focus on the harper, Patrick Quin. Further research to explore other aspects of the Oriel region's music traditions, and their cultural tourism potential, will be carried out in the future by other researchers.

This dissertation has an interdisciplinary reach. Ethnomusicology and Tourism Studies are the main disciplines, but my area of interest has incorporated elements borrowed from other fields, including Historical Ethnomusicology, Heritage Studies, Historical Research, Irish Studies, Early Music and Irish Traditional Music Studies. Such a broad subject area has required a narrowing of focus. In my case, this was largely inspired by my special interest in the early Irish harp, and my prior knowledge, personal experience and background in this field. This dissertation is therefore *my* response to an *externally* devised project and research title. Literature review, ethnography and other fieldwork, case study, archival research and performance practice were the main components of my research. To a lesser extent, I engaged in direct correspondence via emails, telephone, and face to face meetings, for advice on sourcing information, and drew on discussions with personal contacts and early Irish harp colleagues, when necessary, for interpretation of sources (which I acknowledge where appropriate). The methods used for my research relate to my focus on a neglected historical musical figure who has connections to the Oriel region, and on performance of the early Irish wire strung harp, but within the context of cultural tourism. There is currently a revival of the early Irish harp in Ireland, so this study also addresses issues relating to revival, where relevant, including approaches to reconstructing playing techniques, and steps towards renewing a lost tradition.

Literature overview

The first phase of research was focused on tourism studies literature, as a framework for the rest of the project. Initial reading focused on the general history of tourism (globally), charting the move from mass tourism to niche tourism. In order to contextualise this in Ireland, reading then focused on Irish tourism studies, from the early 1990s to the present, with an emphasis on cultural tourism. Having studied ethnomusicology as part of my

undergraduate degree in the early 1990s, I was familiar with the works of some influential writers in the field of ethnomusicology, for example, Merriam (1964), Nettl (1964), Hood (1971), Blacking (1973), and I was aware of the importance of fieldwork and ethnography within the discipline. Further reading in this subject was carried out for this research; I sought out, particularly, ethnomusicology studies which dealt with Irish traditional music and tourism, including studies which addressed the impact of Irish traditional on tourism (Kneafsey 2003), and the impact of tourism on Irish traditional music (Kaul 2009), and studies which addressed Irish traditional music as a commodity, or tool for cultural tourism (O'Connor 2003, Gibson and Connell 2005). Further relevant reading included studies of Irish traditional music and place, regions within Irish traditional music, and regionalisation of Irish traditional music (Kearney 2009, O'Shea 2008, Desplanques 2000). Articles about public statuary, 'monumentalising' Irish traditional music and musicians, and the mapping of monuments throughout the country were particularly significant in this dissertation (Kearney 2011, Commins 2015). Literature specifically about the Oriel region, its history, lore and musical tradition, was very important to this dissertation (Ní Uallacháin 2003, Campbell, Clarke and Murphy 2001).

This study is also informed by literature on the history, decline and rediscovery of the early Irish harp in Ireland. My interest in the harp in Ireland predates this research project and I have been reading and studying harp literature for many years. I have consulted late eighteenth-century sources (Neal 1724, Bunting 1796, QUB Special Collections MS 4), nineteenth-century sources (including *The Freeman's Journal* 1809, *Monthly Pantheon* 1809, Bunting 1809 and 1840, Trotter 1819, Hardiman 1831, O'Curry 1873), twentieth-century sources (Armstrong 1904, Bigger 1905, Flood 1905, Milligan Fox 1911, O'Sullivan 1927-39, 1983, Robb 1946) up to the most recent contributions on the subject (e.g. Moloney 2000, O'Donnell 2009, Joyce and Lawlor 2016, Quinn 2014, Billinge 2014, Chadwick 2017). An extensive literature review on the history of the harp was beyond the scope of the Literature Review chapter in this dissertation. However, in preparation for Chapter 5 - Case Study of Patrick Quin, I began by compiling references to Patrick Quin and creating a chronological anthology of Quin sources. From this I was able to identify which sources revealed new information, and which quoted or misquoted from earlier sources. This enabled, in some cases, identification of errors, inaccuracies or misinterpretations.

Following the discovery of a previously unidentified portrait of Patrick Quin, yet another topic emerged that required research. Background reading for this aspect of my research included Irish Art in Ireland in the late eighteenth and early nineteenth centuries and Irish

portrait artists of the same period. Of particular relevance is the work of portrait artists, Thomas Robinson and Eliza Trotter.

Fieldwork / Ethnography

Informed by my initial phase of research, which involved reading and studying tourism literature, and particularly books and articles which focused on Irish traditional music and tourism, it became apparent that ethnographic fieldwork should be an important part of my research, following in the footsteps of ethnomusicologists and writers such as Barbara O'Connor (2003), Moya Kneafsey (2003), Helen O'Shea (2008), Adam Kaul (2009) and others. I set out firstly to determine what the Oriel region actually offers to tourists.

Preparations for this first phase of fieldwork began in the spring of 2016, with the objective of compiling a calendar of events to attend during the summer months of 2016. The timing of this was intentional, to coincide with the summer tourist season. My aim for this initial planning phase was to engage with the region as a tourist, to find out what the Oriel region had to offer to a visitor with an interest in traditional music, and a desire to experience traditional music in some way. I drew on my past personal experience of traveling through towns and villages in Brittany, in search of traditional Breton music and events. Preparations involved online research, making contact with and visiting tourist places (tourist offices, heritage centres, museums, public libraries) and gathering tourist literature and publications (newspapers, tourist guides, brochures, leaflets) to get an overview of what traditional music events were available during the period. It also involved direct engagement with tourist office staff, through face to face conversations, correspondence and telephone calls to tourist centres and public bars, enquiring about Irish traditional music events. I also drove around the region, in search of posters, flyers and advertising of local events. In Chapter 4, I discuss my observations and findings, and present a table of the events that I attended and tourist places that I visited.

Although my initial objective with this phase of ethnography was to engage with the region as an outsider, my increased involvement in music and events in the Oriel region, over the duration of this research, led to my relationship to the region being more that of a 'participant observer' than a tourist. I also became increasingly aware that I was less of an outsider than I originally thought, thus my subheading in Chapter 1, citing Bruno Nettl's description: '...an outsider of the insider sort' (Nettl 2008, Preface).

In addition to the ethnographic fieldwork, which is the focus of Chapter 4, many other forms of fieldwork continued throughout the period of my research. Chapter 6 focuses on a number of practical outcomes, directly related to the dissemination of my research. These events and

projects, ‘in the field’, are in addition to the events discussed in Chapter 4. They include my involvement and collaboration on the *Oriel Arts* website, examples of Oriel-related performances that I have given, talks and presentations on the harper Patrick Quin, and examples of workshops and teaching that I have carried out and that has been informed by my research on Patrick Quin. I make the point that, although not designed as such, all these events could be described as examples of cultural tourism.

In spring 2017, further fieldwork included my following of Armagh Public Art Trail, as part of my research into the viability of a sculpture of Patrick Quin for Armagh. I also visited, for comparative purposes, a number of monuments, plaques and sculptures celebrating other historic figures throughout the country, including harpers Denis O'Hampsey (1695-1807) in County Derry, and Arthur O'Neill (c.1737-1816) in County Tyrone.

Discovering and visiting (or revisiting) Patrick Quin's places (Armagh, Abbey Lane, Bluestone, The Fews, Portadown, Castledillon, Carrick Blacker, Drumcree etc.) has been like a personal pilgrimage¹ for me. Many of Quin's places are also ‘my’ places, places that I have known from childhood or have had some connection with. However, the outcome of this process of reconnecting Patrick Quin with places (and specific locations), has the potential both for his commemoration and for bringing benefit to these places. He is part of the history and cultural heritage of these places.

Living in this place, which was also Quin's place, and talking to people that I meet about my research, has also drawn me into contact with other people who have connection to Patrick Quin. This personal approach, quite by coincidence, led me to discover and identify an unknown oil painting which is a portrait of Patrick Quin playing his harp. I was given permission by the owner to view and photograph the painting for research purposes. The painting is held in a private collection, and the owner wishes to remain anonymous and has requested me not to disclose the whereabouts of the painting. I have respected the owner's wishes, but the fact remains that this painting presents important information concerning Patrick Quin. The portrait shows clearly the harper's face, his attire, and most importantly, for the study of early Irish harp, his posture, playing position, orientation (with the harp resting on his left shoulder, as was the custom with the early harpers), and his hand and finger positions. I discuss the implications of all this below, in the section on Performance Practice. The portrait also shows clearly the harp which is being played by the harper. It is, without doubt, the Otway (or Castle Otway) harp, now owned by Trinity College Dublin. This

¹ This has echoes of Helen O'Shea's discussion of ‘identity as a quest—or pilgrimage’, in the context of Irish traditional music (O'Shea 2008, Chapter 5: Musical Pilgrims).

painting therefore is further proof that Patrick Quin played this particular harp. Further information on how the discovery of this portrait came about is given in Chapter 5, in the Case Study of Patrick Quin.

Following discovery of this portrait, and in my research to identify the painter, I discovered another painting which may include the harper Patrick Quin. This second painting is owned by the National Trust, and is on display in Castle Ward, County Down. I went there to view the painting. Although the painting is damaged and it is not possible to see the features of the harper, the harp itself is clearer, and appears, by its shape, to be the Otway harp. More is written about this in Chapter 5.

Further examples of fieldwork relate to archival research and involved visits to a number of libraries and museums, including the National Library of Ireland (Dublin), the McClay Library at Queen's University Belfast, the National Museum (Dublin), Armagh Public Library, Irish & Local Studies Library (Armagh), the Linenhall Library (Belfast), the Ulster Museum and Armagh County Museum.

Case Study - 'near the Blue Ston' (my personal connection to Patrick Quin)

My interest, over the last ten years or more, in playing and studying the early Irish harp undoubtedly was a primary motivating factor in my choosing to focus on the eighteenth-century harper, Patrick Quin, as my case study. In chapter 1, I outlined my personal background and motivation, in relation to this research, and how I have drawn on my prior knowledge in the field, which is both academic and practical. But it was my personal connection to Patrick Quin, through a specific *place*, that prompted me to include a case study of this harper. And it is this connection to Quin's places that offers potential for tourism.

My first introduction to Patrick Quin, and first realisation of my connections to him, through shared places, came from attending a lecture by Simon Chadwick at Scoil na gCláirseach in 2013. The title of the lecture was *Harps and Tunes: Matching Instruments to Repertory*. A handout listing Bunting's manuscript attributions included a draft of the tune *Nancy Cooper*, with a note at the bottom in Bunting's handwriting 'from Paddy Quin, County Armagh, near the Blue Ston'.

Figure 1 Nancy Cooper by Carolan from Paddy Quin, County Armagh, near the Blue Ston. Special Collections, Queen's University Belfast MS 4/33/2 p.52.



I knew the place; the Bluestone Road was very near where I grew up. The Blue Stone is no longer visible but its name survives as the name of the road, at a junction on the border of two townlands, Lylo and Lisnaminty, near the site of a prehistoric farming settlement, Lisnaminty Rath.

Figure 2 Old Lurgan Road - Townland of Lylo. Bluestone Road - Townland of Lisnaminty. Photo: Sylvia Crawford.



This very precise local information and knowledge was not known by others in attendance. As I uncovered further references to many of Quin's places, I realised I knew them or had some connection to them. For this dissertation, I set out primarily to find and present more biographical information about this important but neglected musician, especially information that linked him to the region, with the purpose of having him commemorated in the places where he lived, and contributing new information about the cultural heritage and musical traditions of the region.

Whilst Patrick Quin featured frequently in the litany of harpers who attended the Belfast Assembly of harpers in 1792, and was visited by Bunting on a number of occasions, to collect and transcribe tunes from him, there was scant biographical information about him in the literary sources.

Archival research

Keith Sanger, early Irish harp scholar and researcher, states:

One great advantage of undertaking research in the nineteenth century is the increasing amount of surviving source material, especially among the newspaper archives. Due to the wide distribution of many copies, these tend to have more intact runs than any other source, but the major drawback is that the inclusion of relevant material has a higher level of unpredictability than most other record sources. However, when suitable material does appear it can often open a wider social history than just the bare facts given by Church, State and other archives. This of course does not always mean that the early newspaper accounts are any more accurate than their modern equivalents, although they can still be useful as social histories.

(Sanger 2010)

Sanger has done substantial archival research on early Irish and Scottish harpers. The wire strung harp website (quoted above) contains newspaper clippings relating to another Oriel harper, Patrick Byrne (1794/1798-1863), but to my knowledge this in-depth research has not been previously been carried out for Patrick Quin. Archival research was therefore an important part of this study, due to the emphasis on a historical musical figure, but with the knowledge that these sources are not always fully reliable. Having read and extracted published information about Patrick Quin from all the literary sources that I could find, I then followed up on the quotations from, and references to, newspaper articles and journals, mostly from the early 1800s. This enabled me to view the entire article, in each case, and not only published extracts. This process involved trips to the National Library of Ireland, Dublin, and local libraries in Armagh. It was in the National Library of Ireland that I located one of the most significant findings of this research, an article published in 1946 in *The Irish News*,

which I quote in full in Chapter 5. Notably, this article did not come up in any online searches in the newspaper archives; it appears not yet to have been digitised.

The next stage of my archival research was to determine if there were any other mentions of Patrick Quin in newspaper archives, other than those quoted already in other literary sources. I made use of online newspaper archives, both *The British Newspaper Archive* and *The Irish Newspaper Archive*, due to Patrick Quin's connections to Armagh, Portadown and Belfast, and later also to Dublin. I searched under different spellings and variants of Patrick Quin's name, in various combinations, in both English and Irish (e.g. Quin, Quinn, O'Cuinne, Patrick, Paddy, harper Quin). I also paired his name with other names (known harpers of the period, and names of people he was associated with), and with places (towns, villages, references to places where he had performed or was associated with). These searches brought to light many references to Patrick Quin, particularly in the year 1809.

The original text was not always clear, at times obscured by creases, ink smudges or marks. This had an effect on the searches, as words in damaged newspaper copies are not always recognised by the text recognition software. On occasions, related searches brought up articles mentioning Quin, but where his name was obscured, and so the articles had not appeared with earlier searches of his name. I repeated these searches at different periods throughout my research, as online newspaper archives are continually being updated, with new years and new editions becoming available. My findings revealed previously unpublished biographical information about Patrick Quin, anecdotes about him and his character from primary sources, reviews of his performances, commentary about his role in society, information about places where he performed, new information about his repertory, and information about his role as a teacher for the Dublin Harp Society in 1809. I incorporate this information into my case study of Patrick Quin, in Chapter 5.

Other archival research included historical journals and magazines, online genealogy sources and articles on local history. My study of Bunting music manuscript sources is related to performance practice, and is dealt with in the next section.

Performance practice

In the introductory chapter I outlined my personal and musical background, and the development of my interest in both traditional music and early music, which led me to begin playing the early Irish wire strung harp (or *cláirseach*), in 2006. Since then, I have attended Scoil na gCláirseach – Summer School of Early Irish Harp, annually, initially as a student and latterly as a teacher. For four years I also studied privately with Siobhán Armstrong, historical

harpist and founder of The Historical Harp Society of Ireland (HHSI) and Scoil na gCláirseach. My approach to performance practice on the early Irish harp and my practical working knowledge of Historically Informed Performance (HIP) has therefore been largely influenced by the working practices of Siobhán Armstrong, along with the other teachers, performers and visiting lecturers at Scoil na gCláirseach, and by the ethos of the HHSI, to which I have been aligned for a number of years.

The Society promotes the rigorous study of – and historically informed performance of – the instrument and its music, which lies at the core of Irish music traditions, using measured copies of the surviving historic Irish harps housed in museums and private collections.

The Society wishes to create, and expand, awareness of the earlier Irish harp, and to revive it, by encouraging an HIP (historically informed performance) approach, the building of new instruments, and by fostering multidisciplinary academic study of the instrument, and its repertoire...

(The Historical Harp Society of Ireland n.d.)

Lawlor (2012) includes a chapter on the early Irish harp in *Irish Harping 1900-2010* (pp.109-121), in which she gives an overview of the instrument, revival and transmission of early Irish harp, as she experienced it in 2009.

In order to gain some insight and understanding into the early-Irish harp scene I studied with Siobhán Armstrong over the course of 2009. These lessons gave me an invaluable insight into the transmission methods and ethos of the wire-strung harp scene and Armstrong's involvement with it. The music collections of Edward Bunting are a primary source of teaching material, as harpers try to remain as close as possible to the historic tradition.

(Lawlor 2012, p.117)

Over the last twelve years, since my involvement on the scene, I have observed, and been influenced by, a number of recent developments and changes of approach in the field of early Irish harp study. One such important development, which is particularly relevant for my research, is that there has been a significant increase in the number and range of models of early Irish harps available in Ireland. The HHSI currently owns at least fifteen student harps (in addition to two historic instruments) which are available for rental, and for research purposes by HHSI teachers. (I am currently playing one of these instruments, the Otway harp). These new instruments are simplified, measured copies of the harps that are housed in museums in Ireland and Scotland. In the last two years, two new eighteenth-century models have been added to this collection of instruments. The HHSI now has copies of seven different models of early Irish harps, ranging from low-headed medieval harps to high-headed eighteenth-century harps. These are: the Trinity College (or Brian Boru) harp, on display in the Long Room of Trinity College Dublin, the Queen Mary and Lamont harps, both housed in the National Museum of Scotland, the Otway (or Castle Otway) harp, which was Patrick

Quin's harp, now owned by Trinity College Dublin, the Downhill harp, once owned by Denis O'Hampsey, now on display in the Guinness Storehouse museum, and, most recently commissioned Mullaghmast and Rose Mooney harps, the originals of which are in the National Museum of Ireland. With this variety of models, from different periods, comes the possibility of exploring the repertory of the individual harpers who previously owned and played on these instruments. This development has enabled greater specificity in the study of the early Irish harp. This is particularly beneficial in relation to the later eighteenth century models, as this work can be done alongside study of Bunting's transcriptions from the harpers he met, and his descriptions of how the harpers played. In addition to playing on measured copies of surviving instruments, Bunting's field transcriptions from the harpers, analysis of his published and unpublished piano arrangements (some of which contain elements of original harp basses), and reading of Bunting's (and others') descriptions of the harpers' methods of playing, all contribute to an understanding of the method of playing the early Irish harp. In addition, surviving portraits of some of the early harpers can be studied for insight into posture and hand position and, in some cases, nail length (Chadwick 2016, 2017). In recognition of the value of borrowing from parallel traditions, particularly from the song and piping traditions, which have passed orally and still survive, the HHSI has in recent years invited contributions from practitioners such as Ronan Browne (piper) and Éamonn Ó Bróithe (singer and piper) to give talks and lectures at Scoil na gCláirseach, with an emphasis on style and archive recordings. All of these elements are important in the reconstructing of the old Irish harp tradition, once a rich oral tradition, but a tradition that did not survive, unbroken, to the present day.

Specifically, in my research of Patrick Quin, I have built on and contributed to work begun by Simon Chadwick (2013-2017), to identify and compile a list of tunes associated with Patrick Quin. Evidence for this list comes from a variety of sources: Bunting's attributions which are contained in his manuscripts, from the indexes of Bunting's printed volumes and from handwritten notes in Bunting's own annotated copies. I have also included in Quin's repertory, references to tunes that Patrick Quin played in public, that have been mentioned in newspaper articles. Where available, I have studied versions that are field transcriptions that Bunting took down directly from the playing of Patrick Quin. This process involves deciphering handwritten notation, and in many cases, identifying omissions and possible errors. It also involves comparison with other versions taken down from other harpers or singers. In some cases, I have created transcriptions of Quin's tunes from Bunting's field notes. The process of creating workable editions, however, involves much interpretation. In some cases, there is no surviving field transcription, only drafts of modified piano arrangements or re-worked

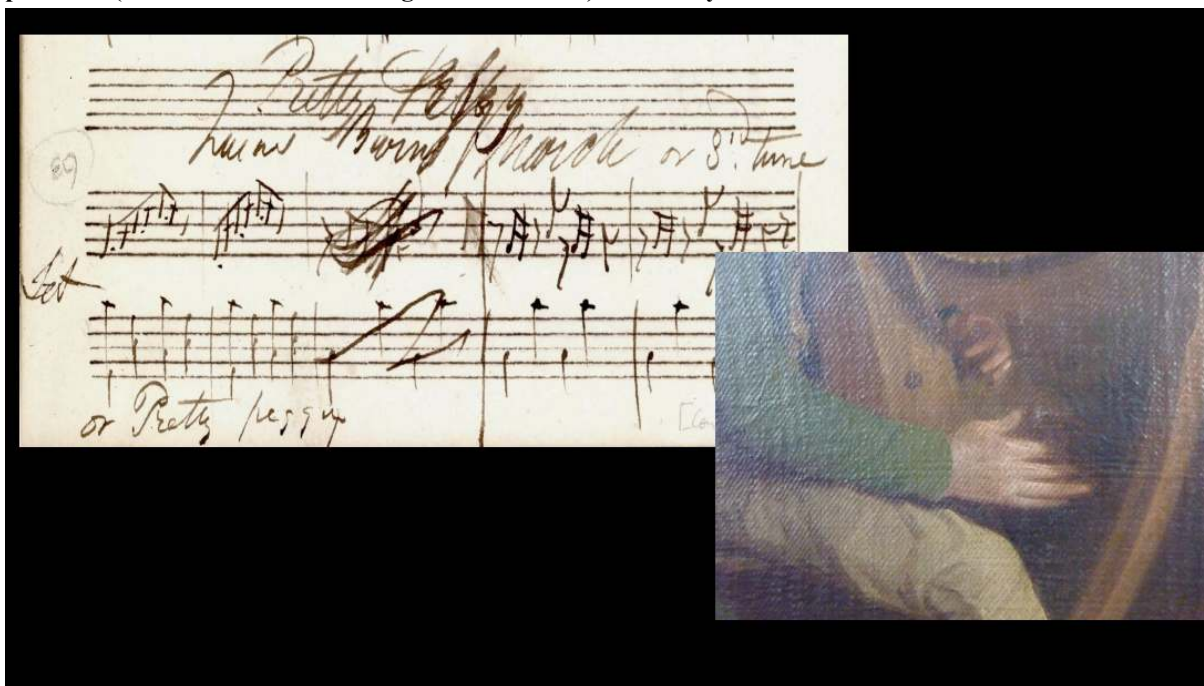
published editions, that would not be playable on an early Irish harp. In some instances, the piano arrangements include accidentals that would not be possible on a diatonic instrument, which has no semi-tone mechanisms to alter string pitch. Bunting's published piano basses are often unsuitable for an early Irish harp. For example, the range may go beyond what is possible on this type of harp, or the voicing is unsuitable for the very resonant metal bass strings of this instrument. There are also many cases where the piano basses (and in some cases, also the melody) are obviously altered to fit with conventional classical harmonic structure, often indicated by the use of accidentals.

In the absence of first-hand knowledge, or a handed-down tradition, the process of creating playable editions of the music of the old Irish harpers, on an early Irish harp, requires careful consideration of all the combined evidence that can be gathered. Bunting's field transcriptions, whilst extremely valuable snapshots, contain errors and omissions. There are many possible interpretations and layers of nuance. The process of creating written-out transcriptions is therefore not straightforward. My motivation for this work is to gain insight into the method, technique and style of playing early Irish harp. I have not wished to compromise this objective by including simplified transcriptions, which may be accessible for any instrument, but which would lose layers of depth and subtlety in representing Quin's harp performance practice. One of the values of studying Patrick Quin is that there are numerous strands of evidence now available relating to this one harper. His actual harp survives, and can be used for creating measured copies. We have Bunting's field transcriptions of Quin's playing, which can be studied. We now also have the newly-discovered detailed portrait of Quin, which shows clearly Quin's posture and hand positions. The first three tunes taught to harpers were given to Bunting by Patrick Quin; field transcriptions survive for two of these tunes. The first example below shows *Molly Vaun*, the first tune, alongside a close-up from the portrait of Quin playing the Otway harp, clearly showing his treble left-hand position with a gap between his 2nd and 3rd fingers. Much of this pentatonic tune can be played in this hand position. The second example below shows *Pretty Peggy Quins Burns March or 3rd tune*, which contains a written-out bass. This bass would be uncharacteristic for piano, but is playable on the harp in the right-hand bass hand position shown in the portrait.

Figure 3 Molly Vaun 1st tune. Special Collections, Queen's University Belfast MS 4/33/1 p.71 / Quin's left-hand position, a portrait of Patrick Quin, detail (private collection). Photo: Sylvia Crawford.



Figure 4 Pretty Peggy Quins Burns March or 3rd tune Special Collections, Queen's University Belfast MS 4/33/1, p.72 (p.63 old pagination) / Portrait of Patrick Quin, detail (private collection), showing hand positions (left hand in treble and right hand in bass). Photo: Sylvia Crawford.



By adopting this historically informed performance practice approach, taking into consideration all of the elements discussed above, I do not claim to be emulating the playing of the harper Patrick Quin. However, my focused study of this particular harper, has informed my playing and led to some insight into elements of his style and technique, through study of Bunting's field transcriptions of his playing, of Quin's repertory, (on a basic early Irish harp, modelled on his instrument), and study of his portrait which shows clearly his posture, hand

and finger positions. In the absence of a handed down tradition from teacher to pupil, this is an attempt to get as close as I can to one of the last bearers of this tradition.

Applied Ethnomusicology principles

This working definition of Applied Ethnomusicology was collaboratively formulated in 2007, by the Irish Council for Traditional Music (ICTM).

APPLIED ETHNOMUSICOLOGY is the approach guided by principles of social responsibility, which extends the usual academic goal of broadening and deepening knowledge and understanding toward solving concrete problems and toward working both inside and beyond typical academic contexts.

(Harrison, Mackinlay and Pettan 2010)

This is the grounds for the inclusion of Chapter 6 of this dissertation, which discusses my practical involvement in a number of projects, performances and teaching ‘beyond typical academic contexts’. Social responsibility and practical application is also the basis for the proposals of further tourist initiatives presented in Chapter 7, where I not only discuss the rationale for erecting a sculpture of Patrick Quin in Armagh, but also explore possible locations for such a commemorative statue, and identify potential sites for an information plaque and outlets for the placing of information brochures. In the same chapter I also suggest specific measures that can be undertaken by Armagh County Museum. As a harper and teacher in the region, there is potential to attract musicians and scholars to the area to share this knowledge. My participation in festivals and events beyond the locality serves to promote the musical heritage of the region and generate interest in the place, which may contribute to future cultural tourism initiatives.

My exploration of the Oriel region and my research of Patrick Quin in many ways has been a very personal journey, intertwined with my own background, places and musical journey. It has unashamedly permeated and influenced each aspect of my methodology. However, rather than this being a self-serving exercise, I would hope that the personal dimension of my research, and approach, has transcended the personal and has a broader purpose. Following a presentation on Patrick Quin that I gave during Scoil na gCláirseach 2017, Éamonn Ó Bróithe (singer, piper and scholar), wrote me an email about my talk, which validated my approach:

I really enjoyed your talk on [Pádraig] Ó Cuinn in Kilkenny. People love a story; you combined Ó Cuinn with the story of your discovery of him and so, in a way, an element of your own story. It reminded me very much of Douglas Hyde's book on Raiftearaí which I found very compelling when I read it as a teenager. Hyde presents the biography and songs of Raiftearaí in the context of his own journey of discovery.

(Personal correspondence, 10/09/2017)

Chapter 3

Literature Review

This research project is concerned with the inter-relation between three elements: cultural tourism, the Oriel region and Irish traditional music, with a focus on the harp. In the absence of literature that specifically addresses cultural tourism or music tourism in the Oriel region, I have drawn on a number of studies related to both music and tourism, in Ireland and international contexts. The specific area within Irish traditional music that my research focuses on is the Irish harp tradition in the late eighteenth and early nineteenth centuries, and in current revivals of that historical tradition.

The literature which has informed this research includes books and articles drawn from a broad range of sources, both academic and non-academic. The academic sources are from diverse fields of study, including tourism studies, ethnomusicology, Irish traditional music studies and geography. There is a strong practical focus to this research, and this is reflected in the non-academic sources consulted, including policy documents, reports, strategy documents, newspaper articles, tourist information brochures, artist biographies and CD promotional information. The most notable and relevant authors cited include Gibson and Connell (2005) on music tourism, Kearney (2011) and Commins (2015) on public statuary, Kearney (2009) and Graham (1997) on regions, and Ní Uallacháin (2003) on Oriel. Whilst the project is located primarily in the field of ethnomusicology, many of the studies cited are from geographers (including Gibson, Connell, Kearney, Graham). There is also a strong emphasis throughout on Applied Ethnomusicology principles (as defined in the previous chapter), highlighting and advocating neglected traditions through actions.

This literature review is structured in two parts. The first part focuses on niche tourism, and on music tourism, as a form of cultural tourism. The second part defines the Oriel region and its rich musical heritage, with particular focus on the harp, and its potential for cultural tourism within the Oriel region. Part 1 begins with a discussion of literature on the rise of cultural tourism in the Irish context. The increased focus on cultural tourism in Ireland has led to a number of articles and books which address the subject; music, and the traditional arts feature in many of these articles. I discuss music tourism, as a form of niche tourism, and illustrate the scope and diversity of the subject, making special reference to studies on public statuary, which commemorate Irish traditional music or musicians in a specific place. Due to the cross-border location of some parts of the Oriel region, I also make reference to UK studies on music heritage tourism (for example, McKerrell and Hornabrook 2018). The

wealth of literature and music from the Oriel region point to Oriel's distinct musical heritage and identity within the wider Irish music tradition. The second part of this chapter identifies a gap, which forms the rationale for the focus on the harping tradition of Oriel, and the case study on the eighteenth-century harper, Patrick Quin, the subject of Chapter 5.

Part I – Niche tourism

The rise of cultural tourism in Ireland

Two of the earliest publications in the field of tourism studies in Ireland are *Tourism in Ireland – A Critical Analysis* (O'Connor and Cronin 1993) and *Culture, Tourism & Development: The Case of Ireland* (Kockel 1994), both published in the early 1990s.

O'Connor (1993), in the aptly titled chapter, *Myths and Mirrors*, discusses the creation, use and continued re-use of tourist images of Ireland:

...a number of common themes and motifs have emerged and continue to be reproduced for tourist consumption...Ireland is represented as a place of picturesque scenery and unspoiled beauty, of friendly and quaint people, a place which is steeped in past traditions and ways of life.

(O'Connor 1993, p.70)

Quinn's study (1994, p.68) on *Images of Ireland in Europe*, from a tourism perspective, cites a 1985 Bord Fáilte report which included comments from dissatisfied tourists who referred to Ireland as being 'boring', 'all nature and nothing else', with 'few possibilities to visit museums and learn about historical and cultural aspects'. The Irish tourist industry's reliance on Ireland's scenery and 'friendly people' was no longer enough to attract visitors, and no longer satisfied the desires of discerning tourists, 'in search of an experience which seems more 'real' and 'authentic' ' (Kneafsey 1994, p.104). This change is reflected in a 1992 Bord Fáilte report, (cited by Kockel 1994, p.8) which shows an increase in visitors' engagement with the cultural aspects of Ireland. The report states that 'car touring is the single most important activity, with enjoyment of scenery being the main motivation, closely followed by visits to historic monuments and attractions'. O'Connor (1993, p.82) describes the changes in tourism preferences as a shift from the 'tourism of modernity (mass tourism) to that of post-modernity (niche markets)'. By 2010, cultural tourism is recognised by Fáilte Ireland as 'one of the fastest growing areas of tourism internationally – growing significantly faster than mainstream tourism' (Fáilte Ireland 2010, p.4). International studies on tourism and tourism geography (for example, Williams 1998) highlight a move towards cultural tourism and changes in consumption. Examples of cultural tourism include sub-categories such as music

tourism, heritage tourism, literary tourism, rural tourism and sustainable tourism. The areas most relevant to this research project are music tourism and music heritage tourism.

Music tourism

Music and Tourism: On the Road Again (Gibson and Connell 2005) is an ambitious attempt to document music tourism from a global perspective. This is the first comprehensive book to have been written on the subject of music tourism, prompted by the increasing number of musical events and tourist sites that had emerged in the years prior to the publication. The authors set out to define music tourism, and to present the diversity, issues and impact of it, both on the place and on the music. They define music tourism as ranging from aspects of tourism where music plays a part, to where music plays a central role, or where music is the primary motivation for travel. Festivals are identified as the oldest and most common form of music tourism. Some festivals are linked to mass tourism, but others are narrowly defined, niche events, that draw specialist, international audiences. Other aspects of music tourism, that Gibson and Connell identify as such, include performance venues, museums devoted to music or a musician, music-related memorabilia, guided tours, cemeteries and niche package tours. An entire chapter is devoted to 'virtual music' as a form of tourism. This is an in-depth study of recorded music, songs which 'enshrine' places in their lyrics, the 'world music' genre, and music that is associated with a particular place or with travel.

Gibson and Connell talk about 'tourist sites' - places where music has played a role (sometimes uniquely so) in forming the identity of the place. These tourist places and sites may feature monuments and statues of musical figures, and become places of pilgrimage for music lovers. The authors identify Ireland as one such tourist place. Public statuary and monuments have been studied in an Irish context most notably by Kearney (2011) and Commins (2015). The *Companion to Irish Traditional Music* includes a contribution by Kearney (2011, pp.462-464) on monuments and public statuary, which lists monuments, sculptures and statues to Irish traditional musicians, and maps them geographically. He includes figurative sculptures (those depicting specific musicians), commemorative plaques (including grave stones) and evocative sculptures (including those suggesting music, an instrument, a musician or a group of musicians or dancers). The effect of mapping the locations of the monuments and statues in this way, gives as much importance to the *place* as to the musician being honoured. Notably, Armagh is not represented on this map, and neither is the wider Oriel region. The role of monuments is developed by Commins (2015, pp.57-68) who writes: '...commemoration through monumentalisation presents a tangible way in which local communities can proclaim and reclaim local Irish traditional music narratives.'

Monuments to music and musicians may also have relevance in the context of creating a site or map for pilgrimage.

Whilst Gibson and Connell's book is a useful overview of what music tourism encompasses, there are notable omissions. Particularly relevant to my dissertation is the importance of books of or about the music or musical style of a country or region. This could include, for example, a tune collection from a particular place and biographies of musicians from a particular region. Also missing from their list of examples, are summer schools. In the Irish context, summer schools, for example, *The Willie Clancy Summer School*, draw a significant number of 'music tourists'. Attendees may not describe themselves as such, and the organisers, or authors who have written about *The Willie Clancy Summer School* (Kearns and Taylor 2003), may not consider it primarily as a form of music tourism.

The work of Gibson and Connell highlights the breadth and scope of what music tourism encompasses, and also the potential for music to influence and be integrated into tourism in a place. They point out that not everything that could be labelled as music tourism, is designed with that purpose in mind; the same object or event can be looked at differently, and fulfil different roles. This is a contributing factor to the difficulty in quantifying the impact of music tourism, economically. So too is the fact that music tourism is intrinsically linked to other elements of tourism, and cannot easily be separated from them. Gibson and Connell highlight the lack of data, particularly of comparative studies. However, since the publication of *Music and Tourism: On the Road Again*, new reports on music tourism have recently been published in the UK.

Music heritage tourism UK

In 2014, UK Music launched a report on the potential for music heritage tourism across the UK. This was the first major study on this subject in the UK. *Imagine – The Value of Music Heritage Tourism in the UK* (UK Music 2014) examined how towns and cities could capitalise on their unique music heritage to attract music tourists, and turn 'pop into pounds'. Inspired by Liverpool's capitalising on The Beatles to attract tourists, this report called on each local authority to 'imagine' what their locality could offer, that was a unique 'music heritage footprint'. The report recommended the synchronisation of 'local authority planning, tourism and music strategies', and the implementation of 'cost effective innovations'. In this report, music heritage tourism was presented as a pie-chart, showing the different elements which make up music heritage tourism: temporary exhibitions, attractions, iconic locations, venues and festivals, public tributes (including plaques and statues), and related businesses.

In the year following this report, *Wish You Were Here* (UK Music 2015) was launched. This economic study revealed 'the vast contribution of music tourism to the UK economy'. This report focused only on festivals and big concerts throughout the UK. The other five elements illustrated in the pie-chart of the *Imagine* report were not mentioned. The impact of these large-scale events was analysed, but purely on economic terms. There was no discussion of the impact on the communities where these events took place. This raises the question of how sustainable this approach is and what the long-term impact of this type of economy-driven music tourism will be. Although described as music heritage tourism, this is still 'mass tourism', but under another name.

In the absence of any similar comprehensive study having been carried out in Ireland in relation to Irish traditional music and tourism, there is potentially some value in the 2014 *Imagine* study, as a model and inspiration for considering music tourism possibilities. However, care must be taken in analysing whether either of these reports carry any value for the Irish context, or for the Oriel region which, in part, straddles the border, and whether this approach can be translated from popular music in the UK to traditional music in Ireland. The greatest value of the *Imagine* report lies in its call to 'imagine' what a region has in its musical past or present that is distinctive and could be used as a form of tourism. The challenge for the Oriel region is to 'imagine' how Irish traditional music could be integrated into cultural tourism, but with very careful consideration of the impact, both on the music and the place. Irish traditional music in Oriel is not just a commodity; it is an intrinsic part of the distinct heritage and history of the region and society, and part of the present day living culture.

Effect and impact of tourism

The impact of tourism on Irish culture and society is addressed in *Irish Tourism: Image, Culture and Identity* (Cronin & O'Connor 2003). This collection of articles critically examines 'the dynamic inter-relationships between tourism and culture(s)'. Inherent in the title of Part 1, *Changing Places: The Local and the Global in Tourist Communities*, is the notion that cultural interaction between locals and outsiders always causes change. Kneafsey's contribution, *'If It Wasn't for the Tourists We Wouldn't Have an Audience'* is a study of traditional music in north Mayo, and on the impacts of tourism on the music. She concludes that the relationship between musicians and tourists is symbiotic. For the tourist, the music may be a 'commodity', but for the musician, in an area where there is 'relative absence of consistent local interest in traditional music' (p.31), the tourist becomes the necessary audience that the musician would otherwise not have, thus giving the musicians a role, and

allowing the music to be heard. In another article, *Shaping Tourism Places*, Quinn also deals with how tourism impacts and *Changes Places*. She explores 'local—extra-local connections' in her comparative study of two (rather different) festivals - Wexford Opera Festival and Galway Arts Festival. Wexford Opera Festival is a niche, specialist festival, attracting mostly international audiences, and was designed as such. Galway Arts Festival started out as a local festival, for local people, to celebrate local artists, but has changed direction and moved away from the original vision of its founder. Quinn examines the evolution of both festivals, from their beginnings, and conducts extensive interviews with local people. She describes how these events have changed and influenced 'meanings and experiences of place' for both locals and visitors, and how the events themselves have transformed over time. Significantly, these changes are not always viewed positively. Yet, the 'success' of both of these festivals has, at least in part, contributed to the 'shaping' of these 'tourism places'. In all three cases (north Mayo, Wexford and Galway), what is apparent is the complexity of the inter-relationship between tourism and culture(s), between local and global. In each of these examples, and also Kaul (2009) and McKerrell and Hornabrook (2018), the combining of tourism and culture(s), is shown to bring about change.

All of the articles mentioned above, and the other studies that I have cited in this chapter, are specific, local or regional. To date, there has been no comprehensive assessment, from a national or all-island perspective, of the potential of Irish traditional music, song and dance in cultural tourism, as referred to by Kneafsey (2003, p.24). Connell & Gibson (2005), writing from a global perspective, describe Ireland, as a whole, as a 'tourist place' in the context of music tourism, due to Ireland being strongly identified with traditional music and dance. And yet there is an absence of a comprehensive national strategy, based on an understanding and respect for the culture, where Irish traditional music is more than just a commodity for the tourist market. Ireland.com is the official website of Tourism Ireland, 'the agency responsible for marketing the island of Ireland overseas' (Tourism Ireland 2017a). The manner in which this website markets Irish traditional music to tourists reinforces the urgent need for a nationwide, comprehensive study to be done on the area of Irish traditional music and tourism. The website states:

Traditional Irish music is a full body experience: the upbeat tempos compel you to dance a jig, clap your hands and join in. And that's what trad music is all about, joining in and having the craic (fun).

(Tourism Ireland 2017b)

The focus is clearly on the tourist and their experience, and not on presenting the culture. This is a very narrow, misleading and potentially damaging representation of Irish musical heritage

and living traditions. The website goes on to state: 'The two places you're most likely to experience trad music in Ireland are a *seisún* and a *céilí*.' This is a limited view of the number of ways that traditional music can be presented or experienced. The description of an Irish traditional music session is equally misleading and shows very little understanding of this aspect of Irish traditional music making:

A trad music *seisún* (pronounced: seh-shoon) can best be described as an informal gathering of musicians. Often, it'll kick off with just a guitar. But before long you've got a whole group of fiddlers, flutists, banjos and *bodhrán* (drum) or *Lambeg* drum players belting out the tunes.

(Tourism Ireland 2017b)

The nature of the *lambeg* drum makes this scenario implausible.² There is some attempt to recognise regional style differences, and to be inclusive, but it only serves to promote stereotypes, and is misrepresentative:

In Armagh or Tyrone, you'll probably find that an Ulster-Scots musical session is slightly more formal than the relaxed affairs, say, in County Clare. But the enjoyment factor is exactly on par for both.

(Tourism Ireland 2017b)

Clearly, there is a need for Irish tourism promoters, especially on a national level, to have a greater understanding of Irish musical heritage and Irish traditional music.

Part II - Oriel

Defining the Oriel region

Ireland is often imagined in terms of regions (Graham 1997, Kearney 2009). These may have physical or cultural characteristics. Ní Uallacháin describes Oriel as 'an undefined territory roughly stretching from north Meath to north Louth and south Down, west to Cavan, Monaghan and south Armagh.' (Ní Uallacháin 2005, p.19). In spite of Oriel being included in the subtitle (*People, songs and traditions of Oriel*), this description of Oriel (Ní Uallacháin 2005, p.19) is the only instance where the location of Oriel is actually stated in the main body of text. The index brings up only three references to Oriel by name. However, the inclusion of Oriel in the title creates a constant awareness that all of the towns, villages and townlands mentioned are in Oriel, and all the music and songs are from Oriel. On the blurb on the back cover, the scope of Oriel is reduced to 'a region that takes in parts of Armagh, Monaghan and Louth'. The Oriel Cultural Centre, in Dundalk Gaol, displays an information panel which describes Oriel as 'including parts of counties Down, Armagh, Monaghan and Louth.' Counties Meath and Cavan are not mentioned. Moley (2016 p.15) describes the region of

² See Schiller (2001) *The lambeg and the bodhrán*.

rather than to describe a specific region with boundaries. Desplanques (2000) describes a similar situation with regard to the Sliabh Luachra area of County Cork:

If one looks at a map of county Cork, there are no obvious specific physical or administrative boundaries which define the Sliabh Luachra area as such. However, people living in that north Cork district bordering on county Kerry identify themselves as Sliabh Luachra, and, rather than physically delineating the area, they tend to define it in terms of its traditional music, the intonation and the accent and the ways people living there interact. Local journalist Con Houlihan, once interviewed on the subject, described it as 'a state of mind' (Cranitch 1996). In other words, we have a name applied to an area which in fact cannot be defined solely in geographical terms.

(Desplanques 2000, p.180)

For the purposes of this project, further discussion of the specificity of Oriel's boundaries is not necessary as I focus on the music traditions of the region.

The rich musical heritage of Oriel

In recent years, there have been significant developments in the field of Irish traditional music in the Oriel region. The first publication, in 2003, of *A Hidden Ulster: People, songs and traditions of Oriel* (Ní Uallacháin 2003) marked a milestone in identifying the significant local repertoire of song and instrumental music in the Oriel region. Though song is the main focus of this book, *A Hidden Ulster* reveals a wealth of music and cultural traditions, along with stories of singers, harpers, poets and collectors. The value of *A Hidden Ulster* goes beyond its use for singers and musicians, both within and outside of the region. The ordinary and extraordinary lives of the people who carried and preserved these rich traditions, are told through photographs and stories, drawing on both literary and local knowledge. This book is proof of what Kearney (2009) referred to: 'Through the process of imagining and writing, the region is made more real and gains greater prominence in the discourse of Irish traditional music.' It also corresponds with Kearney's concept of 'regionality' in Irish traditional music 'that owes as much to the stories attached to the music...as the sounds performed by the musicians' (Kearney 2009). Complementary to *A Hidden Ulster*, is County Louth fiddle player, Gerry O'Connor's MA thesis on the collector *Luke Donnellan's Dance Music of Oriel*, (published in 2018 under the title *Rose in the Gap*), and the 2012 release of the CD *Oirialla* (O'Connor n.d.), which draws on the 'rich musical heritage of the Oriel region'. The Oriel region's identity, with the emergence of these important works, among others, is becoming more defined. Kearney (2009) states that 'Regional identities are motivated by the emergence of musical heritage as an economic resource and often involve the expression or representation of the past in the present'. There is no doubt that 'representation of the past in the present' is an important part of the defining of Oriel's identity, but I would argue that the

motivation is not economic; it is ensuring survival of a cultural inheritance. Ní Uallacháin writes:

'This book is about people who have gone before, their lives and their longings, their struggles and accomplishments. It is a celebration of traditions past and a fragile survival into the present. It is a story of the gradual decimation of aspects of traditional cultural life in southeast Ulster and an ensuing collective loss of ancestral memory. But it is also a heart-warming story of cultural sensitivity and a belief, frequently against all odds, that some of the wealth of this cultural inheritance might endure.'

(Ní Uallacháin 2005, p15).

Of the song tradition, she says: 'This story also reveals the thread of connection and circumstance which has kept the southeast Ulster song tradition alive in a fragile, but nonetheless continuous, unbroken, oral tradition' (Ní Uallacháin 2005, p.16)

Safeguarding the song tradition must therefore be of utmost importance. Although the motivation for this research project is cultural tourism, which by its definition seeks to capitalise on culture for economic reasons, care must be taken in any approach to cultural tourism in this region that could threaten an already fragile tradition.

Oriel is unique in its concentration of poetry, song and instrumental music, along with its scribes, collectors, singers and musicians who preserved and carried on these traditions. Ní Uallacháin outlines some of the theories as to why there should be so much emphasis on cultural expression in this region. She points to the O'Neill family, with their castles in the region, the monastic sites close by, the movement to this region of the many dispossessed of their land during the plantations of Ulster and to the breakdown of the old Gaelic order. Although there are resonances of Corkery's *Hidden Ireland*, it is the combination of these historical reasons and circumstances that are unique to this region.

'Certainly, the presence of the O'Neill family, who were the local chieftains and a branch of the main aristocratic Ulster Gaelic family, with castles in Glasdrumman, Co. Armagh and in Dungooley, Co. Louth, from the middle of the fifteenth century, played no small part in the cultivation and patronage of cultural life in the district. The proliferation of male and female monastic establishments from Armagh to Drogheda was also part of the broader picture of cultivated learning in the region. The successive plantations in Ulster had a significant effect on the movement of people throughout the province...Many who were dispossessed of their lands, made their way to the less fertile regions of the province, including southeast Ulster. After the breakdown of the old Gaelic order at the beginning of the seventeenth century...the development and nurturing of Irish literature and musicianship was irrevocably arrested. Poets, scribes and harpers then continued to write and play under the sporadic patronage of some old remaining Irish aristocracy, some landed Anglo-Irish gentry and other culturally aware business people of various denominations.'

(Ní Uallacháin 2005, p.19).

Potential for tourism in Oriel

To date the richness of the Oriel music traditions is not reflected in cultural tourism initiatives in the region. Oriel has come to be defined today, by its unique history and cultural traditions, which include its literary traditions, its poets and harpers, its scribes and collectors and its song and dance music. The work of Ní Uallacháin, particularly, has drawn attention to the unique history and richness of the traditions of Oriel. From the point of view of cultural tourism, where local distinctiveness is an important feature, there is great potential for tourism in the Oriel region. But at what cost? Unesco warns of the effects of turning traditional music into a commodity, for the tourist market.

Music, dance and theatre are often key features of cultural promotion intended to attract tourists and regularly feature in the itineraries of tour operators. Although this may bring more visitors and increased revenue to a country or community and offer a window onto its culture, it may also result in the emergence of new ways of presenting the performing arts, which have been altered for the tourist market. While tourism can contribute to reviving traditional performing arts and give a 'market value' to intangible cultural heritage, it can also have a distorting effect, as the performances are often reduced to show adapted highlights in order to meet tourist demands. Often, traditional art forms are turned into commodities in the name of entertainment, with the loss of important forms of community expression.

(Unesco n.d.a)

Irish traditional music and song come under the intangible heritage domain of oral traditions and expressions, and must be protected. The Unesco website states:

In the spirit of the 2003 Convention, safeguarding measures should focus on oral heritage and expressions as processes, where communities are free to explore their cultural heritage, rather than as products.

(Unesco n.d.b)

But does this apply to the early Irish harp? There is an important difference between the early Irish wire-strung harp tradition and other music traditions. The song tradition, for example, although fragile, has survived, but as I explained in the introduction to this dissertation, the early Irish harp tradition did not. There is currently, in Ireland, a growing awareness, and a (minority) revivalist movement of the early Irish harp. There is an effort to rediscover and reconstruct the tradition through study of the surviving evidence, but the oral tradition that for centuries had passed from one person to another, came to an end. The same is true for the revival in harp building. Harp makers today of early Irish harps are not carrying on a continued tradition; the old harp making tradition also died out. It is now a subject of study, research, examination, measuring etc. to reconstruct copies of the old harps, housed in museums, but it is no longer a tradition that has been passed on from one generation to the next. Arguably therefore, the indigenous Irish harp tradition can no longer be described as 'intangible cultural heritage', according to Unesco's definition, for the very reason that it did

not survive in a continued unbroken tradition. Although it is now once again a living tradition, practised by a few, it is a revival and reconstruction of the old traditions, not a continuation of the tradition. It could follow then, that the cultural capital that can be gained (for the purpose of tourism), from commemoration of the old harpers at the end of the tradition, would not threaten the tradition, because it is already dead, but it may serve to increase awareness, and contribute to the revival of this forgotten instrument, once the pinnacle of Irish music. The early Irish harp has a particular draw and appeal (internationally) for those seeking out the *old* Irish harp, the indigenous instrument, the harp of Carolan, or the type of harp depicted on Irish euro coins.

A number of historical harpers from the Oriel region are identified in *A Hidden Ulster*. The stories of the harpers connected to the Oriel region are an integral part of the history and musical heritage of the region, and there is potential in this for tourism and for the broadening knowledge about the region's history, and the significant contribution of the Oriel region to the history of the harp in Ireland. (In Chapter 6, I discuss more fully the harpers from the Oriel region.)

Irish harping has received particular attention in recent years. In 2014, the Arts Council commissioned a special report on the harping tradition in Ireland, which was carried out by Toner Quinn, and made public in 2016. This was a comprehensive report on the state of all aspects of harping in Ireland, including the early Irish harp. He states:

There is still a great deal about early harpers and the early Irish harping tradition, and even the harp in the nineteenth and twentieth century, that we do not know, and which needs to be researched.

(Quinn 2014)

His final recommendation (4.11.1) reads:

The Arts Council should seek to support research and publication on the subject of the early Irish harpers, the early harping tradition, and the harp in Ireland in the nineteenth and twentieth century.

(Quinn 2014)

Notably, the Historical Harp Society of Ireland received special mention in the Arts Council report, for its work on reviving the early Irish harp and its role in the historical aspect of harping in Ireland.

Summary & Conclusion

This literature review began with an overview of cultural tourism and the rise of cultural tourism in Ireland. Part I discussed the diversity of music tourism, as a form of cultural tourism, and also the potential and scope for incorporating Irish traditional music into forms

of tourism, with specific examples. Local and regional studies in Ireland have shown that there needs to be an awareness by tourism organisers and promoters of the effect and impact on music, place and community. The need for tourism promoters to have a greater understanding of, and respect for, Irish musical heritage and traditions has also been demonstrated.

An important aspect of cultural tourism is the identification and focus on locally distinctive features of a region or place. Part II of this chapter has focussed on the richness of Oriel's musical heritage, history and traditions and the importance of safeguarding the living traditions. Attention has also been drawn to the growing interest in the harp in Ireland, and the recent Arts Council commissioned report on all aspects of harping in Ireland, past and present, which outlines the need for further research into historical aspects of the harping tradition. The harp tradition of Oriel has received some attention in *A Hidden Ulster*, but there is scope for more specific research to be carried out in this under-explored part of Oriel's musical history. In Chapter 5 of this dissertation, I address this, by focusing on an important but neglected eighteenth-century Oriel harper, Patrick Quin. Subsequent chapters will include examples of how this research has been applied in performance practice, and further suggestions for future cultural tourism initiatives in the Oriel region, based on my research.

Chapter 4

Ethnography

Discovering and Exploring the Oriel Region

In August 2014, while staying with a friend in Kilkenny, I remember seeing a book in her library, *A Hidden Ulster - People, songs and traditions of Oriel*. I was familiar with the name of the author, Pádraigín Ní Uallacháin, and knew her to be a well-known Irish language singer. I was aware too that she lived in the south Armagh area. The title of this book was my introduction to Oriel. Before then, Oriel had no significance to me. This book reminded me of having seen, a couple of years earlier, a CD, entitled *Oirialla*, featuring the fiddle player Gerry O'Connor. I knew Gerry O'Connor from having participated in fiddle workshops with him in the west of Ireland, and was aware that he came from County Louth. These two combined pieces of information unconsciously formed my introduction to Oriel, and geographically located Oriel, to me, at that time, as including both south Armagh and County Louth. I knew of the rich poetry tradition of south Armagh, and associated this area with traditional music, song and storytelling. I was aware too of a strong fiddle tradition in County Louth, but until recently, I had no consciousness of these places being defined as Oriel. It was therefore not surprising to me that, when I began this project, and spoke to various people about what I was doing, researching Irish traditional music and tourism in Oriel, the reaction in almost every instance was... 'where?'. This lack of awareness of Oriel as a name to signify this region is significant for this project, whose focus is on developing cultural tourism in the region. The reactions that I have observed when I mentioned Oriel to a variety of people, confirmed that my lack of awareness of Oriel was not unusual.

Just a few months before beginning this research project, by coincidence, I was invited by Pádraigín Ní Uallacháin, to accompany her on the early Irish (metal-strung) harp, for a series of concerts focusing on music and songs of Oriel. She was pleased to have found someone nearby who played an early Irish harp. I told her about my interest in the eighteenth-century harper, Patrick Quin, who I knew came from County Armagh, but I was unaware at the time that he was included in *A Hidden Ulster*, with poets and other harpers from Oriel. She very kindly presented me with a copy her book, along with a number of her recordings.

It is notable that it was first through a book, that my first impressions of Oriel were formed. Reading *A Hidden Ulster* opened up the region and its musical heritage to me. Now when I drive through the villages and townlands of Oriel, I recall anecdotes that I read, I recognise townlands and I feel connected to the place. *A Hidden Ulster* has enriched my experience of

Oriel; it has deepened my understanding of the social history, of the music and its people, and it has brought the region alive more than any tourist guide book could do. It has also inspired me to learn some of this music, to read more of the literature and poetry from the region, and has made me want to visit other places in the region and to discover it more fully.

What traditional music is available for tourists in the Oriel region?

Informed by what I had read on cultural tourism and on the music traditions of Oriel, the next stage of my research was to identify what the Oriel region actually offers to tourists during the summer months. The fieldwork was therefore planned to take place during the summer of 2016, to coincide with the tourist season. The objective was to gain as broad an overview as possible of the events and activities relating to Irish traditional music and music heritage in the Oriel region. I aimed to include a variety of concerts, festivals, cultural events, Irish traditional music sessions, heritage events, summer schools, places of cultural or musical interest and music-related memorabilia. It was beyond the scope of this research to include some of the more prominent festivals, for example the William Kennedy Piping Festival in Armagh, as this research has been so recently undertaken (Moley 2016). I wanted to include general Irish traditional music events that had no particular connection to the Oriel region, other than taking place in Oriel, but I also hoped to include events that celebrated the distinctive musical heritage of the Oriel region. It was my intention to include both historic and contemporary events, in towns and in villages. Through my involvement with Pádraigín Ní Uallacháin, I had been introduced to a small number of musicians in the Oriel region, but otherwise, my knowledge of the key people, cultural spaces and events was limited. This fieldwork therefore involved me engaging with the region as a tourist.

My preliminary research began on the internet, as it would have done if I was going on holiday elsewhere. I had two approaches to my online research. The first approach was to find out what traditional music was taking place, over the designated period, in south Armagh, north Monaghan and north Louth, without including the word Oriel in the searches. Through this, I discovered a series of Sunday afternoon traditional music concerts in Carlingford Heritage Centre, organised by Zoe Conway and John McIntyre, but I was unable to find out any information online about traditional music sessions in any of these places. The second approach to my online research was to include Oriel and traditional music in the search. Through this, I discovered the Oriel Cultural Centre in Dundalk Gaol, and I learned of the Seisiún – Evenings of Traditional Music, Song, Dance & Storytelling, taking place in the Oriel Centre throughout the summer months. I included the Oriel Cultural Centre and one of the Seisiún in my list of places to attend. There was information about Dundalk Institute of

Technology (DkIT) 'Ceol Oirghialla', but as this is connected to an academic institution, there were no performances taking place during the tourist season. It should be noted too that the tourist season is also the period when many professional musicians are away on tour or performing in other places. Although these preliminary internet searches brought up key people and projects relating to the Oriel region, I could find very little information about actual events taking place. At this point in my search I met a fiddle player who I knew. She was originally from County Monaghan, but no longer lived there. I told her about what I was doing during the summer, finding out about traditional music events in Oriel. She laughed and said: 'That'll not take long!' In the following weeks as it was becoming increasingly difficult to find information about events to attend, I often recalled her comment. I wanted to prove her wrong, but I began to realise that there was an element of truth in her comment.

Whilst online research provided some information, it was not enough to plan a calendar of events to attend throughout the summer months. My fieldwork began with visits to the tourist offices and main tourist places in the biggest urban centres (Armagh City, Monaghan and Dundalk) representing the three main counties of Oriel, (Armagh, Monaghan and Louth). Visits to tourist places (tourist offices, museums and heritage centres) are shaded dark grey in the table below. My intention was to collect information in the form of brochures, flyers and listings, assess what books and recordings relating to traditional music were available to buy in each place, and to ask the staff directly about information relating to traditional music. No tourist office was able to provide any information about traditional music sessions in any of the places I visited. This information was provided by talking to locals and asking about music sessions, and by telephone calls to some local pubs. Due to the difficulty I faced in finding traditional music in Oriel during the summer months, I included some events outside the normal tourist season, and events relating to Oriel music traditions, but that took place outside the region.

Table 1 Tourist places and events attended

Period	Tourist Place / Event / Activity	Locality	Category
Summer 2016	Monaghan Tourist Office	Monaghan	Tourist Information
Summer 2016	Dundalk Tourist Office	Dundalk	Tourist Information
Summer 2016	Armagh Visitor Information Centre	Armagh City	Tourist Information

Summer 2016	Monaghan County Museum	Monaghan	Museum / Cultural Heritage
Summer 2016	County Museum Dundalk	Dundalk	Museum / Cultural Heritage
Summer 2016	Armagh County Museum	Armagh City	Museum / Cultural Heritage
Summer 2016	Oriel Cultural Centre	Dundalk	Cultural Centre
Summer 2016	Cullyhanna Heritage Centre *	South Armagh / Cullyhanna	Heritage Centre
Summer 2016	Emain Mhacha – Navan Fort	Armagh City	Tourist Place / Information / Shop
Summer 2016	Irish and Local Studies Library	Armagh City	Library / Information
Summer 2016	Seisiún – Evenings of Traditional Music, Song, Dance & Storytelling (Oriel Cultural Centre)	Dundalk	Concert / Session, part of series
Summer 2016	Zoe Conway & John McIntyre with Special Guest Niall Vallely	Carlingford	Concert, part of series in Carlingford Heritage Centre
Summer 2016	Martyn Hayes & David Power Concert, Market Place Theatre	Armagh City	Concert of ITM, part of John Hewitt Summer School
Summer 2016	Traditional Music Session,	Forkhill	Traditional Music Session, weekly during summer months
Summer 2016	Poets' Trail / Creggan Graveyard / Poet's Glen	South Armagh / Creggan	Tourist Activity / cultural heritage
Summer 2016	Bicentenary Commemoration of Arthur O'Neill	Benburb	Conference (lectures and concert) / Cultural Heritage

Summer 2016	Scoil na gCláirseach – Arthur O'Neill theme, lecture with an Oriel focus	Kilkenny	Summer School
Autumn 2016	Éigse Oirialla	Omeath	Concerts, part of Oriel Festival
Spring 2017**	Féile Patrick Byrne – Gerry O'Connor Concert of Oriel Music	Carrickmacross	Concert, part of Traditional Music Festival

* I attempted to visit Cullyhanna Heritage Centre on two different days, but on both occasions it was closed, in spite of having checked the opening hours online.

** Féile Patrick Byrne 2016 had already taken place before my fieldwork commenced; I therefore attended this festival in Spring 2017.

The most significant observation was that there were no Oriel-specific events in Oriel, during the tourist season. Of the nine events that I attended, only three focused on Oriel music traditions specifically. Éigse Oirialla, which celebrated song, music and harp of Oriel, took place in October, and the Gerry O'Connor concert as part of Féile Patrick Byrne took place in April 2017. The Scoil na gCláirseach lecture which focused on Oriel was part of a summer school of early Irish harp, but this took place in Kilkenny. Of all the events I attended, it was the specialist events that attracted the most cultural tourists.

It is notable that all of the concerts that I attended were part of a larger event, either a festival, concert series, summer school or conference. This was not intentional, as I had hoped to also include once-off events. It is, however, more cost-effective for organisers to promote a festival or series of events than a once-off concert. A concert in a village is more likely to be promoted by posters and flyers distributed locally, than by the national advertising channels available to a festival. Word of mouth is also an important marketing tool for a small, local concert. I came across an example of this during my fieldwork. At the music session in Forkhill, flyers were distributed during the break, advertising a concert in commemoration of a local accordion player. I would not have known about this concert if I had not been there. This incident exposed a possible flaw with the methodology of my fieldwork. If I had decided instead to stay in one location for two weeks, I may have had more access to local knowledge, local music sessions, and more of an insider's view of what was going on. By looking at the region as a whole, and choosing where to go and what to attend, I have experienced the region

differently than if I had focused on one small locality. Both are valid approaches, but may have produced different results.

Most of my fieldwork took place in 2016 which was notable for being the centenary of The Easter Rising. This was the theme for the 2016 summer series of concerts in the Oriel Cultural Centre, *Seisiún – Evenings of Traditional Music, Song, Dance & Storytelling*. 2016 was also significant as the bicentenary of the death of Arthur O'Neill, a famous harper from County Tyrone. This full day of lectures and concerts merits special mention, even though it took place beyond the Oriel region. Arthur O'Neill had connections with Oriel and is mentioned in *A Hidden Ulster* on a number of occasions. This event was remarkable for a number of reasons. In spite of being a specialist event, it was full to capacity. The attendees included those with an interest in local history, members of the O'Neill family (including a group of young American tourists) and those with a particular interest in the harper Arthur O'Neill. The conference which took place in Benburb Priory, ended up with the unveiling of a newly-commissioned stone monument in English graveyard, marking the burial site of Arthur O'Neill.

One of the objectives of this fieldwork was to assess the availability of memorabilia relating to Irish traditional music in the Oriel region. Most of the tourist places and museums I visited had a retail section, but they were much under-used resources. Some displayed a small number of CDs of local musicians, but in most cases the CDs available for purchase were not representative of the region's music or musicians. The most comprehensive collection of CDs, books and tune collections was in the Oriel Cultural Centre, but noticeable by its absence was *A Hidden Ulster*. Information from this book is quoted on the information panels displayed around the building, but the book itself was not available for purchase. All of the concerts I attended had CDs and books for sale. Several copies of *A Hidden Ulster* were displayed at the Éigse Oirialla, but the only other place that I saw this book during my fieldwork, was in the Irish and Local Studies Library in Armagh. In the context of cultural tourism, books and recordings are important, not only for the authors and musicians as individuals, but for the region as a whole. They can affect how the region is perceived and experienced by outsiders. I began this chapter by describing how I was introduced to the Oriel region through a book and a CD, and how they informed my understanding of the region and brought me into contact with its music, traditions and people. This merits a future study, focusing on what is currently available, that can be placed in tourist places and utilised to its full potential to promote the region's music and cultural heritage.

Conclusion

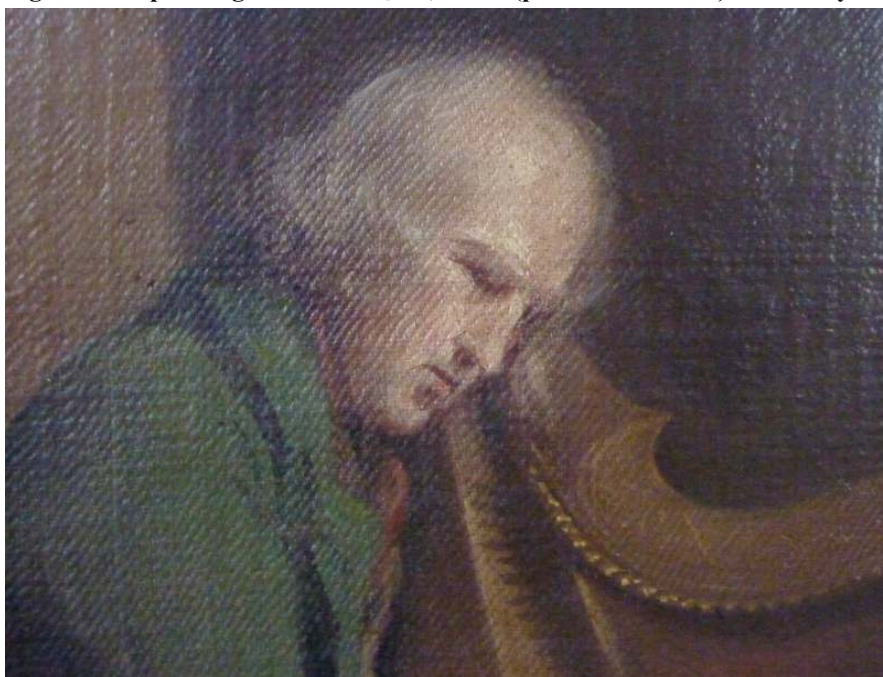
There is a stark contrast between the traditions presented in *A Hidden Ulster* and what is available for tourists, or anyone, in the Oriel region during the summer months. My fieldwork, during the tourist season of 2016, was not able to identify *any* event that celebrated Oriel's rich and distinct musical heritage and traditions. The only cultural space that pointed to this heritage was the Oriel Cultural Centre in Dundalk, but the traditions described in the information panels around the performance space, were not evident in the concert that I attended there. If there were events happening throughout the region, they were 'hidden' from view to an outsider. The three most significant events that I attended were Éigse Oirialla, Féile Patrick Byrne and the Bicentenary Commemoration of Arthur O'Neill. Éigse Oirialla, organised by Pádraigín Ní Uallacháin, is evidence of the living traditions in Oriel, and witness to the success of *A Hidden Ulster* for putting back into the canon of Irish traditional music, the songs and music of Oriel. Féile Patrick Byrne is named after an Oriel harper who was famous for being the first traditional musician ever to be photographed. Although Patrick Byrne (1794/1798-1863) is commemorated through the *title* of the festival, the festival is more general. However, in 2017, Gerry O'Connor's recital in this festival was advertised as 'concentrating on the music from the Oriel region'. In his introduction, he explained to the audience that this was, in fact, the first time he had ever been asked to present a purely Oriel programme. Neither of these events took place during the summer, but both attracted audiences beyond the region. The Bicentenary Commemoration of Arthur O'Neill in Benburb, although outside the region, could provide a model for a similar commemoration of an Oriel figure. I have recently learned that the harper Arthur O'Neill will soon feature in an exhibition in the newly-refurbished library at Benburb Priory.

Through the work of Pádraigín Ní Uallacháin, Gerry O'Connor, Zoe Conway and others, the song and fiddle traditions of Oriel are being revived and brought to public attention. The harp tradition is represented through the title of Féile Patrick Byrne, and through my personal involvement with Pádraigín Ní Uallacháin and Éigse Oirialla, but there is potential for further development of the harp tradition of Oriel.

Chapter 5

A Case Study - Patrick Quin

Figure 6 Oil painting of Patrick Quin, detail (private collection). Photo: Sylvia Crawford.



This chapter sets out to illuminate the life and legacy of Patrick Quin, an eighteenth-century harper with connections to the Oriel region. Previously known details about Patrick Quin, from a variety of sources, are presented together with newly uncovered information resulting from this research. This chapter is the most comprehensive account to date of the eighteenth-century harper, Patrick Quin. The political and social context of this period, along with changing fashions in music are the subject of much current research among harp scholars. These themes are central to the story of Patrick Quin and to the decline of the old Irish harp, but are beyond the scope of this chapter. A forthcoming publication by Nancy Hurrell (2019) on *The Egan Irish Harps* will also undoubtedly shed more light on this crucial period in the history of the harp.

Patrick Quin was one of the ten Irish harpers present at the famous assembly of harpers in 1792 in Belfast (later referred to as the Belfast harp 'festival'), which was to preserve the music of the last remaining harpers. Much has been written about this event, and two of the harpers who attended have received particular attention: Denis O'Hampsey stood out from the rest on account of him being the oldest harper present, and the only harper present who still played in the old style, with long crooked nails. Arthur O'Neill, has also been well documented, primarily because he dictated his autobiographical *Memoirs*. He was also well connected and was appointed teacher at the Belfast Harp Society. Bunting said:

...the conversation of Arthur O'Neill, who, although not so absolute a harper as Hempson, was more a man of the world, and had travelled in his calling over all parts of Ireland, won and delighted him.'

(Bunting 1840, p.3)

In 1809, a reviewer of James McHenry's *Bard of Erin* wrote: 'In the notes, Mr Arthur O'Neil is described as the only Harper in Ireland. Patrick Quin, of Portadown, has perhaps superior merit to O'Neil.' (Belfast Monthly Magazine 1809)

Patrick Quin's name features repeatedly in the litany of harpers that were at Belfast in 1792, and his name has been mentioned consistently in the literature of the harp, right up to the present. However, today he is less well-known than Denis O'Hampsey or Arthur O'Neill, and he has not received recognition or been commemorated in the places where he lived and performed. This may be due to a lack of information.

This chapter begins with a summary of my chronological analysis of nineteenth- and early twentieth-century harp-related literary sources. I have quoted below from the most significant sources that reveal new or different information about Quin. In the following section, I bring to light an important newspaper article written in 1946, which contains new biographical information, not previously mentioned in earlier sources. This article has particular significance for its mention of Quin's birth date, burial place, and connections to particular localities in the Armagh area, and people with whom Quin associated, along with places where he performed. I then focus on the year 1809 during which Quin was in Dublin and received a lot of public attention, illustrated by the numerous mentions of him in newspapers and journals, in Dublin and further afield. There are still a number of inconsistencies in the story of Patrick Quin, and many unanswered questions and incomplete details. My research is still ongoing. The main focus of my research to date has been to collate biographical information, from a variety of sources, and to present it together here, to begin to build a picture of Quin's life.

The second half of this chapter concentrates on collating information about Quin's music, his harp and his portraits. My research has uncovered new information in all of these areas. Consideration of Quin's music, particularly Bunting's field drafts directly from Quin's playing, alongside examination of Quin's harp, and portraits of him seated at his harp are all important in the reconstruction of a lost art and tradition. (The performance practice section of

Chapter 2 is based on the information presented below about Quin's music, harp and portraits).

Quin's life

Hardiman, (1831 p.181) in *Irish Minstrelsy or Bardic Remains of Ireland, Vol. 1*, makes a passing mention of Quin. 'The strains of Patrick Quin, an old Irish harper, who performed publicly in Dublin in 1809, are still remembered with delight'. However, most of what is known about Quin, until recent years, has come primarily from Bunting's *Ancient Music of Ireland*, published in 1840:

'Of those who attended at Belfast, the youngest, and consequently the last in this list, were PATRICK QUIN, of Portadown, in the county of Armagh, and WILLIAM CARR, of the same county; the former being born about 1745, the latter in 1777. Quin had been taught by PATRICK LINDEN, of the Fews, County Armagh, a distinguished performer and poet. He was selected to play at the meeting in commemoration of Carolan, held in the Rotunda at Dublin, in 1809, and was so elated by the commendations he received for his performance on that occasion, that, on his return to his own residence, he declined playing any longer on the violin, from which he had hitherto reaped a good harvest, by performing at wakes and merry weddings in his neighbourhood. It is worthy of remark, that Quin was the only harper at the Belfast Meeting who attempted to play "Patrick's Day," of which he was very proud, having set, or, as he expressed it, 'fixed it' for the harp.'

(Bunting 1840, p.82)

Bunting also tells us that Quin was blind, aged 47, and he gives the names of the tunes that Quin played at Belfast in 1792. 'PATRICK QUIN, (blind,) from the county of Armagh, aged 47, played "The rocks of pleasure," ancient; "Carolan's devotion," and "Grace Nugent," (Carolan.)'. (Bunting 1840, p.64).

A footnote on p.76 of Bunting (1840) mentions 'Quin's harp', in relation to a description of the harp owned by Denis Hempson (now known as the Downhill harp), which Bunting says 'was made by Cormac O'Kelly, about the year 1700, at Ballynascreen, in the county of Derry; a district long famous for the construction of such instruments...'. The footnote says:

Quin's harp was made by the same artist. The Editor saw it at Egan's, the late harp maker's, in Dublin. It was a handsomely formed instrument, and made, as usual, of red sallow from the bog. It bears date 1707.

(Bunting 1840, p.76)

Patrick Quin's name appears again, with new information, in 1873, in Eugene O'Curry's published lectures: *On The Manners And Customs Of The Ancient Irish. Vol. III. Lectures, Vol. II*. The section related to Quin is from an O'Curry lecture, delivered in 1862, in which O'Curry quotes from a letter from Petrie. In Petrie's description of the earliest harps of the eighteenth century that he had seen, he describes Denis Hampson's (*sic*) harp made by

Cormac Kelly at Ballynascreen. He then goes on to describe Quin's harp, giving its location at the time, at Castle Otway, County Tipperary:

“...A second, by the same maker, is preserved at Castle Otway, in the county of Tipperary, the seat of Captain Robert Jocelyn Otway, R.N. and D.L., and bears the date 1707. This harp was the property of the harper and fiddler, Patrick Quin...”

(O'Curry, quoting Petrie, 1873, pp. 294-295)

Petrie's letter continues with more information about Quin. His description may be paraphrasing Bunting's text, but it is inconsistent with Bunting. Petrie writes:

“...This harp was the property of the harper and fiddler, Patrick Quin, a native of Portadown, in the county of Armagh, and who was the youngest of the harpers who attended at the assembly in July, 1792, Hampson being the eldest. Quin was brought to Dublin in 1809, as the only survivor of the old harpers, by the unfortunate John Bernard Trotter, who had made a visionary and fruitless attempt to organize a Harp Society, through whose patronage a school for the instruction of a new race of harpers might be established, of which Quin was to be the teacher; and many Dublin septuagenarians like myself may remember his performance at a Commemoration of Handel at the Rotundo (*sic*) in that year, and which was got up with the view to promote this object...”

(O'Curry, quoting Petrie, 1873, pp.294-295)

Here, Quin is described as the ‘youngest of the harpers who attended at the assembly in July, 1792’; Bunting (1840, p.82), however, tells us that William Carr, also of County Armagh, was only 15, and born in 1777. Petrie described Quin as a ‘native’ of Portadown, implying that he was born there; Bunting described Quin as ‘of’ Portadown, which does not necessarily imply that he was born there. In Petrie's description of Quin being brought to Dublin by John Bernard Trotter in 1809, he describes Quin as ‘the only survivor of the old harpers’; there were other harpers still alive at this time. Petrie refers to a ‘Commemoration of Handel’; this was in fact a Commemoration of Carolan (which I will discuss later). I suspect that this source (i.e. Petrie's letter, included in O'Curry's lecture) has been responsible for many of the inaccuracies that have subsequently been quoted regarding Patrick Quin.

However, the value of this early literary source lies in the fact that O'Curry's lecture first mentions the location of Quin's harp at Castle Otway, in County Tipperary, and he tells us that Quin was brought to Dublin in 1809 by John Bernard Trotter, to be the teacher at the Dublin Harp Society. Petrie's letter (O'Curry 1873), therefore provides the clue that it is Patrick Quin who is the harper being described in the anonymous preface of an earlier source, John Bernard Trotter's (1819) biographical memoirs, *Walks Through Ireland*, published posthumously:

...he [Trotter] searched out one of the last of the Irish harpers, whom he found in the person of a blind old man, and taking the bard with his harp into a coach and four horses, he proceeded with his venerable companion to the metropolis...To display his bard and instrument, therefore, he took a house at Richmond, fitted it up in a style correspondent to his plan; and while he entertained numerous and successive companies with profuse

hospitality, his bard sat in his bower, or his hall, and delighted his guests with unheard-of strains of melody.

(Trotter 1819, Preface, p.xv)

Robert Bruce Armstrong's *The Irish And The Highland Harps*, published in 1904, confirms the association between Patrick Quin and the Castle Otway harp:

This Harp, which is still preserved at Castle Otway, Templemore, was no doubt made for a person of consequence. It must have been an old instrument when it came into the possession of Patrick Quin, a blind harper of note, and, as it has been associated with his name, the reader may care to know what has been recorded concerning him. He was born in 1745, and resided at Portadown, County Armagh, and had for his instructor Patrick Linden of the Fews, County Armagh, a distinguished harper and poet. He attended the Belfast meeting in 1792, upon which occasion he played besides other tunes "Patrick's Day," harmonised by himself, which tune had not been previously played upon the harp. He was appointed teacher to the Dublin Harp Society, and played at two concerts at the Rotunda in that city in 1809 in commemoration of Carolan, where his performance was so well received that he for the future declined playing upon the violin, which he had previously been accustomed to do. An engraved portrait of Quin was exhibited at the Musical Loan Exhibition, Feis Ceoil, 1899.

(Armstrong 1904, p.79)

Armstrong's most significant contribution in relation to Quin, is his descriptions and illustrations of the Castle Otway harp, which had once belonged to Quin. Most of what Armstrong actually says about Quin again appears to paraphrase Bunting's description. The only new information that Armstrong provides about Quin is that 'An engraved portrait of Quin was exhibited at the Musical Loan Exhibition, Feis Ceoil, 1899'.

In the year following Armstrong's *The Irish And The Highland Harps*, Francis Joseph Bigger (1905) wrote an article on Quin for the *Ulster Journal of Archaeology*, entitled *Patrick Quin – The Armagh Harper*. He quoted from Bunting (1840), Trotter (1819) and the programme of the 1792 assembly of harpers in Belfast. Bigger owned a copy of an engraving of Quin, (presumably the same engraved portrait that was exhibited at the 1899 Feis Ceoil). This engraving by Brocas, based on a painting by Miss Trotter, was printed with Bigger's article:

The portrait of Patrick Quin, given with the Journal, is from a rare engraving in the writer's possession, who does not remember even having seen another copy, but there must be some. It is signed "Miss Trotter Pinx[^] Brocas Sculp^V" the title being "Patrick Quin, Harper to the Irish Harp Society."

(Bigger 1905)

Bigger adds: 'The painter, Miss Trotter, was doubtless a relation of Quin's patron, John Bernard Trotter, and the portrait was probably painted at Richmond, near Dublin.' I believe that Bigger wrongly connects Miss Trotter, the painter, to John Bernard Trotter, Quin's patron. The Miss Trotter who painted the portrait of Quin was more likely to be the portrait artist, Eliza H. Trotter. (I will discuss this later in the chapter). Bigger also refers to the printed programme of 1792, which lists the harpers who attended, and the music that they

played. This gives Quin's age as 70 at the time of the Belfast harp gathering, but this same article gives a number of other dates and ages which are obviously incorrect, so this information cannot be trusted. Bigger says:

The appearance of Quin at this time (about 1809) would not bear out the statement that he was aged 70 in 1792; so Bunting is probably more correct in his statement that he was born about 1745. He died 1812.'

(Bigger 1905)

Bigger's article, in 1905, appears to be the first mention of Quin having died in 1812. Bigger remarks in his article: 'Very little is known of Quin, so any further details regarding him are very welcome'. He ends by saying: 'The writer would welcome any further information regarding Quin — his burial-place, etc. — so that the same might be suitably recorded.'

It would appear that Bigger had already written his article before Flood's 1905 publication, *The Story of the Harp*, in which new information relating to Quin and the brief existence of the Dublin Harp Society is given:

The Dublin Harp Society—due to the exertions of the unfortunate John Bernard Trotter, ex-secretary to Charles James Fox—was inaugurated on July 13th, 1809, and Patrick Quin, the famous blind harper of Portadown, was appointed teacher. The list of subscribers included "noblemen, gentlemen, and professors," and the names of Sir Walter Scott, Sir Henry Wilkinson, Tom Moore, Joseph Cooper Walker, and other literary personages appear as generous donors. Trotter himself subsidised the society to the extent of £200, and the Bishop of Kildare gave his house at Glasnevin for an academy. The only tangible work accomplished by this society was the giving of a Carolan Commemoration at the Private Theatre, Fishamble Street, on September 20th, 1809, which was repeated on the 27th of the same month. These performances realised £215, and Sir John Stevenson, Logier, Willman, Dr. Spray, Tom Cooke, Miss Cheese, and Dr. Weyman assisted, with harp solos by Patrick Quin.

The Rules and Regulations of the Dublin Harp Society were printed in 1810, at which date Patrick Quin had four blind boys under instruction. Alas! The society became defunct in 1812, and poor Trotter died a pauper, in Cork, in 1818.

(Flood 1905, pp.148 & 150)

Patrick Quin's name has been included in much of the harp literature of the twentieth century, but no new information is revealed in these sources. His name has also surfaced in newspaper articles of the twentieth century, (for example, Belfast Newsletter 1938, Belfast Newsletter 1940, The Northern Whig and Belfast Post 1940), but again, with no new information. In June 2016, while attending a bicentenary commemoration of Arthur O'Neill, in Benburb, County Tyrone, as part of my fieldwork for this research project, I met Frank Bunting, an Australian descendant of Edward Bunting. He told me about his genealogical research into his ancestor (Bunting 2017), and I told him of my interest in Patrick Quin. His investigations about Edward Bunting's mother, who was Mary Quin, had led him to investigate whether or not there may be any connection between Patrick Quin and Edward Bunting's mother. At the time

of writing, part two of his research has not yet been published, so this question remains unanswered. Frank Bunting sent me some information relevant to my research, in particular, a newspaper clipping of a recent (but undated) article in the *Irish News*, that I was previously unaware of. The author was Dr Eamon Phoenix, a well-known historian in Belfast. This article revealed information not contained in any of the other sources I had consulted. There were details relating to Quin's date of birth, place of birth, childhood, information which located Quin in Armagh and Portadown and in the Oriel region. There was mention of specific places where Quin performed, names of significant people with whom he was associated and his place of burial was also mentioned. However, the source of this information was unclear. Phoenix's article presented this information with the prefix 'According to one account...'; this could not be deemed as a reliable source, and yet it did suggest a source. I wrote to Dr Eamon Phoenix for more information. He informed me that the article he wrote, was based on a fuller article, which he was forced to condense due to lack of space. He informed me also that the original article, on which he had based his shorter article, had been published in 1946 'from the pen of a respected and prolific local historian and surveyor, Colin Johnston Robb', whom Phoenix described as having done 'painstaking research in Dublin Castle and the archives of the Ulster gentry'. With this information, I was able to trace the original article in the National Library in Dublin. The original article had been published in the *Irish News*, 1st August 1946. 'He Was Born Two Centuries Ago To-day, 1st August. PATRICK QUIN – A Bard of Armagh', by Colin Johnston Robb.

Robb begins with an introduction on the history of the harp, followed by a quotation from Bunting regarding Patrick Quin (quoted above). Robb continues:

'Mary Anne Trotter, of Downpatrick, Co. Down, the great friend of Quin, has left us in her own handwriting this account of the blind Harper...' This was the source described by Phoenix 'According to one account...'. Robb describes Mary Anne Trotter not only as a 'great friend' but also, at the end of the article, the 'patroness' of Quin. The following is a section of Robb's article quoting Mary Anne Trotter's account of Quin:

'Paddy Quin was born in Abbey Lane, Armagh, on the 1st day of August, 1746. His father was John Quin, a most respectable Chandler in that ancient city. At the age of 8 years Paddy became stone blind, but up to that time had been taught by Mr. Clarke to read and write. He played on the fiddle with one Simon Donnelly, who was an instructor to many fashionable young gentlemen of the City and County. He then went to live in the Fews with his father's cousin, Pat Linden, the poet and performer on the harp. In 1778 Paddy went to live with his uncle, Hugh Quin, a tenant on the estate of Colonel Blacker, who made much of him at his house gatherings of the Quality. He later moved into Portadown, and was engaged as performer at the wakes and weddings of the country around. I first met him at Castledillon, the beautiful seat of Sir Capel Molyneux. Sir Capel was a very vain gentleman, for he drove to Armagh every day in a coach covered with heraldic emblems, drawn by six horses, and three postillions, but he was partial to music, and played the fiddle

himself. Sir Capel attired Paddy in blue velvet breeches, white hose, buckled shoes, and scarlet coat with white frills. Though Paddy was a much devoted Roman Catholic, he was greatly respected by the nobility and gentry of County Armagh, who were for the most part very zealous Protestants and the clergy of the Established Church had him in their homes. He once performed at the Lord Primate's command in the choir of the Cathedral of Armagh, before a great company of Lords, Ladies and Gentlemen.' He was at Shane's Castle at the time of Mrs. Siddons' visit, and she did speak very highly of his talent on both harp and fiddle. 'I heard him perform at the Harp Festival in Belfast in 1792, and at the Rotunda, Dublin, and I did so admire his nimble skill. Poor Paddy died two years ago, and was laid to rest with his forefathers in Drumree churchyard.' This is what his patroness tells us...

(Robb 1946)

According to records, Mary Anne Trotter was born in October 1777 and died, unmarried, in December 1842. She was the sister of John Bernard Trotter. If this account is not a fabrication, and if it is possible in the future to locate this handwritten account, either through Johnston Robb's papers or in estate papers, we may have more information about Quin. Robb mentions that there are more details in Mary Anne Trotter's handwritten account than he had scope to include in his article, more places and other people connected to Quin. And if this account is dated, it would be possible to verify Quin's year of death.

It is not until recent years, with Mary Louise O'Donnell's (2009) article on *John Bernard Trotter and the Irish Harp Society of Dublin, 1809-1812*, and Frank Callery's chapter on the *Dublin Harp Society Jul. 1809 – Dec. 1812*, published online in 2015, that new information relating to Patrick Quin has surfaced, through critical study of the Dublin Harp Society. The story of 'the unfortunate' John Bernard Trotter and the Dublin Harp Society, as revealed through newspaper and journal articles of the period, is intrinsically linked to the fame and public attention of Quin at this latter stage of Quin's life. Flood's (1905) brief summary, quoted earlier, of the Dublin Harp Society is, for the most part, confirmed by notices, letters and articles published in newspapers of the period. Although the Dublin Harp Society was ill-fated, this was to be the peak of Quin's fame and public attention.

Patrick Quin would have been around sixty-four years of age when the Dublin Harp Society was inaugurated on the 13th July 1809; Quin performed at this first meeting of the Society:

On Thursday last, the first Meeting of the Subscribers of the Irish Harp Society, took place ...Patrick Quin, the Harper of Portadown, was brought forward on the stage, and played many old and striking Irish airs. A number of Ladies in the boxes graced the interesting scene, and appeared anxious to countenance the venerable Harper...

(Belfast Commercial Chronicle 1809, 17 July)

At another meeting of the Society, less than a week later, ‘the venerable harper, Quin’ performed again. His first pupil, who had only had one week’s tuition, was already showing promise:

This interesting institution is rapidly increasing in numbers. The subscriptions rise every day; we may now consider this plan, which at first met with several difficulties from various quarters, as nearly accomplished. At the last Meeting, on Saturday the 22nd inst. a great number of Ladies of rank and respectability crowded to hear the strains of the venerable harper, Quin, and were also gratified by the affecting incident of a young blind pupil, of considerable musical talents, who, though he had only received a week’s instruction, made a surprisingly good attempt on our old national instrument. It was impossible to behold the scene unmoved. General Vallancey, Dr. Smith, Mr. O’Donel, Mr. Trotter, Mr. Bagot, Mr. Swift, Mr. O’Neil, and many other Gentlemen, were present, and much pleased at the progress of Quin’s first pupil...

(Dublin Evening Post 1809, 25 July)

The July edition of *The Irish Magazine or Monthly Asylum for Neglected Biography* (1809, p.336) carried an article on the Dublin Harp Society’s intention to preserve Irish music and the Irish harp. Quin’s important role in this was singled out and his abilities were highlighted:

To forward the object of the Institution, Quinn, the harper, has been brought from Belfast to Dublin for the purpose of instructing the young Candidates. No man is better qualified. His taste for the music of his country is eminently conspicuous, and his execution breathes all the enthusiasm and spirit of Carolan.

(The Irish Magazine or Monthly Asylum for Neglected Biography 1809)

Interest and confidence in the Irish Harp Society was growing rapidly, and Quin was performing frequently, both at Society meetings and in the homes of the gentry around Dublin:

Several persons of distinction have given fashionable parties, with a view to promote the objects of the Society, and we now feel confident of its complete success.

...Yesterday, a very elegant and interesting *dejuene* was given by Sir Henry and Lady Wilkinson, at their beautiful seat of Corballis, near Swords...The venerable Irish Harper, Quin, added to the interest of the scene, by playing the national airs on the Harp...The day was fine, and every heart seemed inspired with honorable exultation at the cheering prospect of the revival of the ancient Harp of Erin.

How happy did this charming and plaintive instrument again resound in the halls of our gentry, chasing away inebriety, leading to more social intercourse with the fair sex, and harmonising the souls of the hearers.

(Dublin Evening Post 1809, 5 August)

An anonymous writer who was very familiar with the Irish harp, describes a visit to ‘the justly celebrated Patrick Quin, on his arrival being announced in Dublin.’ He wrote a lengthy letter to the editor of the *Freeman’s Journal*, in which he tells an anecdote about Quin. This short extract from the letter highlights Quin’s skill:

...the Harper was brought in, and he played directly one of the celebrated airs of the great Carolan, in a style and manner far superior to any thing I had heard for the last forty years, though I had entertained almost every itinerant Harper, who came within my reach for so

long a period back:-not since the death of the last dear relative did I hear the Irish harp so played!...Quin had not finished his first tune, when I once more felt the long dormant sensation of extatic delight, which the Irish Harp always produced, when touched by such a skilful hand! my heart melted-a thrilling sensation ran through every vein-and the sympathetic tear stole gently down my cheek...

(Freeman's Journal 1809, 31 August, p.2)

The Carolan Commemoration concert described by Flood (and mentioned previously by Armstrong and Bunting) was organised by the Dublin Harp Society. This was the first ever Commemoration of Carolan to take place in Ireland. Its purpose was to both celebrate the Irish Bard and to raise funds for the Irish Harp Society. The initial date was set for 6th September, then postponed until the following week. The concert was to include orchestral and chamber arrangements of favourite Irish airs by well-known and fashionable musicians in Dublin, with Quin playing on the Irish harp in the interval:

The first Commemoration of CAROLAN which has been unavoidably postponed from the 6th inst. will be held on the 13th, at the Private Theatre, Fishamble-street.

On this occasion will be performed, a CONCERT, in which the following Ladies and Gentlemen will take a part:-

Mrs. Cooke,	The Miss Cheeses,	Mrs. Willman
Sir J. Stevenson,	Mr. Spray,	Mr. Elliot,
Mr. Logier,	Mr. Weyman,	Mr. Willman &c.

And the Irish Harper, Patrick Quin, will play a number of old national Airs on the IRISH HARP.

The performance to begin at 9 o'clock exactly.-Ladies are requested to come dressed, and Gentlemen without boots...

(Dublin Evening Post 1809, 5 September)

The concert, having been postponed again, finally took place the following week, on 20th September. It was such a success that it was repeated a week later. A review in the *London Courier and Evening Gazette* on 26th September 1809, describes the scene of the first concert:

Before the doors opened, all the streets leading to the Theatre were thronged with carriages, and long before the performance commenced the house overflowed, although the pit and gallery were box price. There were more than a thousand persons who could not obtain admittance. We do not go beyond the mark when we declare, that upon no former occasion did we ever witness a greater display of beauty and fashion; our lovely countrywomen seemed to vie with each other in the elegance of their dress, and in a riveted and enraptured attention to the the sweet strains of the Bard...

(London Courier and Evening Gazette 1809, 26 September)

The same review ends with a description of Quin's performance:

Between the Acts, the venerable PATRICK QUIN performed on the Irish Harp some of the most ancient airs.-He had an almost indescribably interesting appearance, and threw his fingers across the strings with all the ability of a master.

(London Courier and Evening Gazette 1809, 26 September)

The second performance, a week later, met with mixed reviews, however. *The Dublin Satirist* (November 1809) was much less favourable about Quin's performance and behaviour. Nonetheless, the concerts were on the whole deemed a success.

In the following month, the seventeenth edition of *The Monthly Pantheon*, was 'embellished with a fine likeness of the venerable Patrick Quin, engraved by Brocas, from an exquisite Painting by Miss Trotter', (advertisement in Dublin Evening Post 1809, 7 October). This engraving of Quin, first published in the *Monthly Pantheon* in 1809, has since been reproduced in numerous publications. However, the October 1809 issue of the *Monthly Pantheon* also included a very important but much neglected three-page article on 'Patrick Quin, and the Irish Harp Society'. The first part of this article focuses on Quin, and gives some more information about him and his skill:

The subject of the annexed engraving, Patrick Quin, is one of the last, and is perhaps the best of those Harpers, who have survived the corroding decay of ages. He is a native of Portadown, in the Co. Armagh, and is nearly 70 years of age. He has become remarkable, from having been instrumental to the formation of the Irish Harp Society in Dublin. Quin was induced, on the representation of Mr. Trotter, to come to Dublin in June last, partly from the idea that his merit must be distinguished and rewarded, and partly from the desire of establishing, thro' his means, a school for the Irish Harp, similar to that of Belfast. He has been every where well received, and the inhabitants of the metropolis, after a long lapse of time, have again seen and heard with lively pleasure, the ancient instrument of Ireland, touched by a masterly hand.

The institution of the Irish Harp Society having in some time followed the arrival of Quin in Dublin, he has naturally become a very interesting object of public attention. His execution on the Harp is very good, and in several respects he recalls to mind and realizes the beautiful description of one of the first of modern Bards.

(Monthly Pantheon 1809, October)

The writer concludes the section on Quin by quoting lines from *The Lay of the Last Minstrel*, by Sir Walter Scott. Quin is not mentioned again in the remaining paragraphs. The article then moves in a different direction with a discussion and commentary on the work of the Irish Harp Society to revive the Irish harp, which had been met by mixed reactions. 'The revival of the Irish Harp has excited much observation in Dublin, and its vicinity. The advocates for it, and the enemies to it, have not been sparing of Eulogium or reprehension.' The article then continued with discussion about the 'improvement and perfection' of the harp. (Monthly Pantheon 1809, October). Attention, it seems, had already moved away from Quin and 'preserving' the old Irish harp.

Patrick Quin's iconic appearance in the *Monthly Pantheon* in October 1809 ironically appears to be the last mention of him. Future research may yet uncover other references. The Irish Harp Society in Dublin wound up its affairs on 31st December 1812. It is not currently known whether Quin remained in employment with the Dublin Harp Society, for the duration of its

brief existence, or if he returned to Portadown. Except for the pencil sketch mentioned below, dated 1811, I have not found any further reference to Quin, during his lifetime.

Inconsistencies

There are a number of inconsistencies in the accounts relating to Patrick Quin's life. I have already drawn attention to some inconsistencies in early texts. In Armagh County Museum, there is a framed copy of the Brocas engraving of Quin, with a typewritten note underneath, which states that Quin was born in Portadown. According to Robb (1946), Quin was born in Armagh, but he later moved to Portadown. On the National Museums of Northern Ireland website, the description of the Quin pencil/watercolour, says that Quin was the teacher of the Belfast Harp Society. This is incorrect information; Quin was the teacher at the Irish Harp Society in Dublin. Ní Uallacháin (2005) devotes a section of *A Hidden Ulster* to Patrick Quin, placing him as an important figure in the Oriel region. She raises suspicion about his year of death being given as 1812, citing Grainne Yeats (1992), that the Dublin Harp Society was still in existence in 1817. However, records prove that the Dublin Harp Society ceased to exist on 31st December 1812 (Callery 2015). Bigger (1905) gives Quin's dates as 1745-1812; Bunting (1840) tells us that Quin was born 'about 1745', according to his age (47) in 1792. If Robb's article is reliable, (and Mary Anne Trotter's account is accurate), and Quin was born 1st August 1746, Quin would have been 45 in July 1792, just weeks short of his 46th birthday. I have not yet been able to find any record of his death. Nor have I found any gravestone marking his supposed burial place in Drumcree graveyard, outside Portadown. Further research may or may not clarify some of these details.

Quin's music

Edward Bunting wrote down tunes from Patrick Quin in Belfast in 1792, and visited him in County Armagh on a number of occasions from c.1799-1806, collecting more tunes from him, including three tunes that Quin described as the first tunes taught to harpers. Simon Chadwick has in recent years been collating references that link specific tunes to specific harpers, and has published online (2013, last updated in 2017) a list of tunes associated with Patrick Quin. I am acknowledged there for adding details and contributing to the expansion of this list. This research is still ongoing. To date, twenty-seven tunes have been identified as having been played by Quin. While this list is likely not exhaustive or definitive, it provides information on at least some of the tunes in Quin's repertory. The titles given below are (for the most part) as they appear in Bunting, and are often phonetic spellings of the Irish.

Group 1: Field transcriptions*I'll Follow You Over the Mountain**Pretty Peggy / Quins Burns March**Marbhna no Cumha – Death Song**Lochaber**Wild Geese**Molly Vaun – Fair Molly**Sion Sios a Rod a dimigh Sí – That is the Road She Went**Port Gordon – Ballyhaunis (Quins 1st part)***Group 2: Piano arrangements (which include reference to Quin)***Patrick's Day**O Molly Dear**Do be Bean Uasal – There was a Young Lady**A Lundubh agus a Chiarsath – The Blackbird and the Thrush**Planxty McDermott**Fanny Dillon**Carolans Cap**Nancy Cooper**Staca an Margaidh – Market Stake**Feallagon – The Butterfly**Suisheen Buidhe – The Yellow Blanket**A Gradh Luighe Lamh Liom – Love Be Near Me**Planxty Reilly***Group 3: Titles only***The Rocks of Pleasure**Carolan's Devotion**Grace Nugent**Aileen a Roon**O'Rorke's Noble Feast**The Fairy Queen*

This tune list is derived from Chadwick (2013-2017), to which I contributed, and which also includes source details for each item. The list has relied heavily on Colette Moloney's (2000)

index and catalogue. For presentation here, I have categorised the tunes into three groups: 1). field transcriptions directly noted down from Quin's playing, 2). piano arrangements which include reference to Quin, and 3). tune titles associated with Quin.

The first group (except *Port Gordon*) is from Bunting's field notebook (Special Collections, Queen's University Belfast) MS 4/33/1. At the back of this notebook, upside down, is a group of tunes which are believed to be field transcriptions taken down directly from the playing of Patrick Quin, around 1800 (Moloney 2000). One of the tunes is entitled '*Quins Burns March*'. All of the other tunes in this group (except *Lochaber*) have been associated with Quin elsewhere. For example, *I'll follow you over the mountain* is not attributed to Quin in the field transcription (Figure 7), but is labelled 'from Quin' in a later piano arrangement (Figure 8).

Figure 7 Field transcription of *I'll follow you over the mountain / Pretty Peggy, Quin's Burns March*. Special Collections, Queen's University Belfast MS 4/33/1 p.72 (p.63 old pagination).



Figure 8 Manuscript piano arrangement of *I'll follow you over the mountain*, labelled: from Quin. Special Collections, Queen's University Belfast MS 4/12/2/15a.



For the purpose of studying Quin's manner of playing, the most important sources are the field transcriptions contained in Special Collections, Queen's University Belfast MS 4/33/1. Close comparative study of these settings can give important information and insight into historical playing technique and style. Two of the tunes in this group provide information about the first tunes taught to harpers ('*Molly Vaun* - 1st tune' and '*Quins Burns March* or 3rd tune'). I discuss these in more detail in Chapter 2 (performance practice). '*Quins Burns March*', for which there is also a second page, is important for its inclusion of a fully written out harp bass, as played by Quin. This is particularly valuable as a technical exercise and to teach bass hand position (see Figure 4, Chapter 2).

My transcriptions and discussion of two tunes from this group (*Lochaber* and *Marbhna no Cumha*) are included on the *Oriel Arts* website (Crawford 2017b and 2017c), and quoted in full in Chapter 6. A future project may include publication of transcriptions, including discussion and full analysis of all the tunes in this group.

Bunting's manuscripts (Special Collections, Queen's University Belfast MS 4) are incomplete, and some of Bunting's field notebooks have been lost. Some of the second group of tunes listed above only survive in modified piano arrangements, either as handwritten arrangements or as published editions, in some cases both. I have included in this second group all of the tunes that survive in piano arrangement and are noted as being from collected from Quin. Some of these tunes also appear as field transcriptions but Quin is not referenced, so the field transcriptions may or may not be from him.

Figure 9 Manuscript piano arrangement of *Fanny Dillon* - by Carolan, labelled: from Paddy Quin County Armagh. Special Collections, Queen's University Belfast MS 4/33/2 p.39.



Another source of information is the index of Bunting's *Ancient Music of Ireland* (1840) which includes the name of the informant from whom Bunting sourced the tune. Quin's name

appears beside four tunes. The information published does not always match the information contained in his notebooks. In some cases, Bunting collected the same tune from a number of different harpers. The index typically gives only one name for each tune.

New information has been brought to light by Dr Karen Loomis (2010b), who discovered Bunting's own copies of his 1796 and 1809 published volumes, which contain his handwritten annotations indicating from which harper he collected the tune, along with other information. Quin's name is written beside some of the tunes in these annotated volumes.

The third group of tunes are those for which we are simply given the title of a tune that Quin played, without any notation that is associated with Quin. Three of these come from the Programme of the harpers' assembly in Belfast in 1792, which lists the title of tunes played by each harper present. My research has also discovered a newspaper article which contains references to tunes that Quin performed in public. (This same article appeared in the *Belfast Commercial Chronicle* 17th July 1809). These tunes are included in the third group.

...Patrick Quin, the Harper of Portadown, was brought forward on the stage, and played many old and striking Irish airs.—A number of Ladies in the boxes graced the interesting scene, and appeared anxious to countenance the venerable Harper, who in playing “Aileen a Roon,” “O'Rorke's Noble Feast,” “The Fairy Queen, &c. &c. &c.” was heard to the greatest advantage.

(Dublin Evening Post 1809, 15 July)

The tune with which Quin is most associated is *Patrick's Day*. This tune does not originate in the harp tradition, but is likely a fiddle tune. Its adaptation for the harp is credited to Quin.

It is worthy of remark, that Quin was the only harper at the Belfast Meeting who attempted to play “Patrick's Day,” of which he was very proud, having set, or, as he expressed it, ‘fixed it’ for the harp.

(Bunting 1840, p.82)

A London review of the Commemoration of Carolan in Dublin, in 1809, describes Quin's performance:

Between the Acts, the venerable PATRICK QUIN performed on the Irish Harp some of the most ancient airs.—He had an almost indescribably interesting appearance, and threw his fingers across the strings with all the ability of a master. When he was about to retire, a gentleman asked him if he would play *Patrick's Day*? “Yes,” replied the venerable old Harper with great animation, “Yes I shall, for the honour of our Country.” This was crowned with several distinct peals of applause.

(London Courier and Evening Gazette 1809, 26 September)

Quin's portraits

Engraving of Patrick Quin, by Brocas, from a painting by Miss Trotter

On the 24th October, 1809, the seventeenth issue of *The Monthly Pantheon* published a portrait of Quin. This edition had been advertised in the *Freeman's Journal* in the weeks leading up to its publication. On the day that it was published the *Dublin Evening Post* carried the following notice:

This Day is Published, by GILBERT and HODGES, 27, Dame-street, price 2s. 2d. No. XVII. Of the MONTHLY PANTHEON, for October ; embellished with a striking Likeness, full-length, of the venerable PATRICK QUIN, HARPER to the IRISH HARP SOCIETY, finely engraved by BROCAS, from an exquisite Painting by Miss TROTTER. This Engraving has not, perhaps, ever been equalled in Ireland...

(Dublin Evening Post 1809, 24 October)

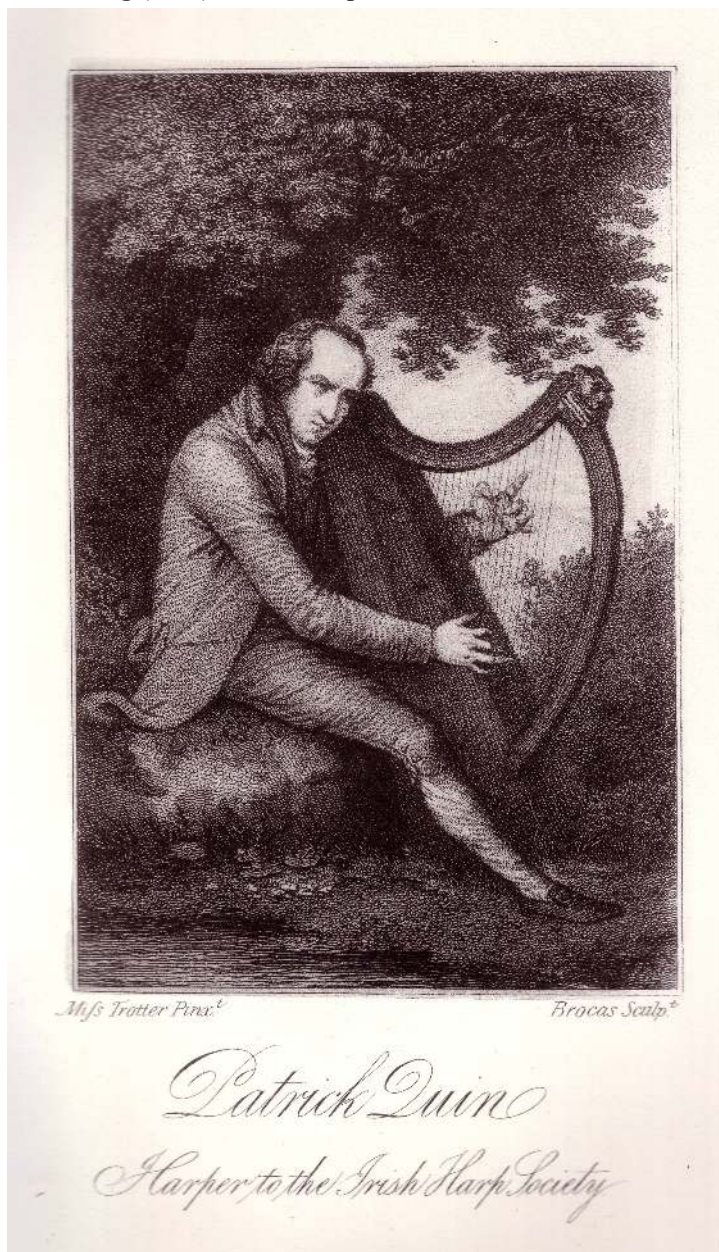
According to Armstrong (1904) 'An engraved portrait of Quin was exhibited at the Musical Loan Exhibition, Feis Ceoil, 1899', presumably the same engraving. In the year following Armstrong's publication, *The Irish and the Highland Harps*, two additional plates were made available; one of these was a portrait of Quin (shown below). The following notice appeared in a Scottish newspaper, *The Scotsman*:

Possessors of Mr. R. B. Armstrong's book, "The Irish and the Highland Harps." may now make their copies more complete by obtaining two additional plates, portraits of Patrick Quin and Byrne, Irish Harpers, and a supplement on Bryce. The Quin portrait is a facsimile of an engraving in the Voly (*sic*) collection...

(The Scotsman 1905, 6 March)

Armstrong's additional plate, shown below, is the same engraving as I saw in the bound collection of editions of the *Monthly Pantheon*, in the Joly Collection of the National Library Dublin. However, the *Monthly Pantheon* plate is cut off through the lettering at the bottom, and there are ink smudges. Armstrong's reproduction is the same engraving but from a cleaner impression.

Figure 10 Patrick Quin - Harper to the Irish Harp Society, (Miss Trotter pinxt, Brocas sculpt), from Armstrong (1904), additional plate made available in 1905.



Bigger also had a copy of this engraving, which was published in the *Ulster Journal of Archaeology* (1905), along with his article on Patrick Quin. Bigger's engraving is now owned by NMNI. Colin Johnston Robb also had a copy of the same engraving. Robb concludes his *Irish News* article (1946) about Quin with the statement: 'The writer has an old engraving of Paddy Quin bearing the name of his patroness.' This suggests that Robb believed Miss

Trotter, the artist, to be Mary Anne Trotter, who wrote the hand-written account on which Robb's article was based. I do not believe this to be correct. Nor do I believe that this Miss Trotter was a relation of John Bernard Trotter, as has been presumed by Bigger (1905) and Ní Uallacháin (2003). More likely, the Miss Trotter who painted the portrait of Patrick Quin, was Miss Eliza H. Trotter, who painted, in 1813, Lady Charlotte Lamb, the mistress of Lord Byron. Eliza Trotter came from a family of portrait painters. Her grandfather Robert Hunter and her father John Trotter were both renowned portrait painters, and her mother and sister were also portrait painters. This same Miss E.H. Trotter decorated with a painted bas-relief, the reception rooms in the house in Glasnevin which was donated to the Dublin Harp Society by the Bishop of Kildare (Library Ireland 2005-2018). The current whereabouts of the original painting by Miss Trotter is unknown.

My attention has recently been drawn (through correspondence with harpist, researcher and author, Caitriona Rowsome), to another possible portrait of Quin, in the National Museum of Ireland. This painting had previously been thought to be a lost portrait of Carolan. Simon Chadwick was familiar with this story and drew my attention to an article in *The Sphere* (Flood 1913) which includes a reproduction of the painting.

Figure 11 Portrait said to be of Carolan, from *The Sphere* (Flood 1913).



This portrait is also discussed by O’Sullivan (1958, vol I pp.115-116), who doubts that the portrait is of Carolan. O’Sullivan does not mention the possibility of it being Patrick Quin, and yet there is a likeness to the Brocas engraving of Quin, and to the other portraits. I have not yet seen the original of this painting. According to O’Sullivan, the painting is not in good condition and had been badly damaged and parts of it repainted. Further investigation of this still needs to be done, but it is possible that this is the original oil painting of Quin by Miss Trotter, on which the Brocas engraving was made, or it may be by another artist.

Until 1994, the engraving of Quin by Brocas, was the only known representation of the harper Patrick Quin.

Pencil/watercolour in NMNI

In 1994 another portrait of Quin was identified by Brian Audley (1994), and described in his article *A Newly Discovered Portrait of Patrick Quin, The Harper, c.1745-1812*. This pencil and watercolour portrait is owned by the National Museums Northern Ireland, Catalogue number BELUM.U1571 (Ulster Museum). It shows Quin playing what looks like the Otway harp.

Figure 12 BELUM.U1571 The Blind Harper, Patrick Quin c.1745-1812 (c.1800) © National Museums NI Collection Ulster Museum. (Caption provided by NMNI, includes unverified dates).



Newly discovered oil painting

The same day that I found a copy the important 1946 *Irish News* article in the National Library, I received an invitation to visit an old acquaintance, whom I had not seen for more than twenty years. During my visit, I was telling him about my work, and this research. He was reminded of having seen, many years previously, an old painting of a 'blind harper' in the home of a friend of his, who had since died. My curiosity and enthusiasm prompted him to follow it up. He subsequently visited the house where the painting is now kept. I was sent a photograph of it, which I recognised straightaway as Patrick Quin; the composition was the same as the pencil and watercolour painting of Quin (shown above), that is in the NMNI and described in Audley's article (1994).

Figure 13 Newly discovered oil painting of Patrick Quin (private collection). Photo: Sylvia Crawford.



I was invited to visit and view the painting, and given permission to photograph it. This was undoubtedly the highlight of my research. The detail of the oil painting is much clearer than the pencil/watercolour version, and I believe the oil painting to be the original version. The harp that Quin is shown playing, is undoubtedly the harp which is now owned by Trinity College Dublin and referred to as the Otway or Castle Otway harp. On close examination of the painting, it is possible to see the decoration, and hints of the paintwork. The painting shows clearly Quin's hand positions on the harp, which are confirmed by the wear marks on

the actual instrument. It shows the harp resting on Quin's left shoulder, his right hand spread in the bass, with a stretched fourth (ring) finger and the shape of his left hand in the treble, with a gap between the index and middle finger. It shows Quin's sitting position at the harp, seated low, with his right leg extended, and his ear leant in towards the harp. The image below is a comparison of details of Quin's hands in the two portraits, from the oil painting (left) and pencil/watercolour (right). The finger positions on the oil painting are much clearer and can be emulated on an early Irish harp, whereas the pencil/watercolour is more naïve. This information is useful for reconstructing methods of playing (see Chapter 2). The owner was not able to provide any information about the painting, and was unaware of its significance, and I was requested not to reveal the location of the painting or the identity of the owner.

Figure 14 Position of Quin's fingers on the strings. Comparison of oil painting (left) and pencil/watercolour BELUM.U1571 The Blind Harper, Patrick Quin c.1745-1812 (c.1800) © National Museums NI Collection Ulster Museum, detail (right). (Caption provided by NMNI, includes unverified dates).



The painting does not appear to be signed. (I did not have an opportunity to examine the back of the painting for a title or name of the artist). I have narrowed the name of the artist down to two possible artists. Reading Audley's 1994 article again, I noticed his mention of a note, which accompanies the pencil and watercolour portrait of Patrick Quin that is in the NMNI, which says, 'after Thomas Robinson'. It is most likely, then, that the painting that I viewed is the original oil painting by Thomas Robinson, if the accompanying note is correct. The other possibility is that the oil painting that I identified is the painting by Miss Trotter, on which the Henry Brocas engraving was based. Further research, and involvement of an art expert may determine which of these two artists (Thomas Robinson or Miss Eliza H. Trotter) painted this portrait of Quin, but both artists were of significant standing.

Thomas Robinson: A Group of Dilettanti at the Bishop's Palace, Dromore

I came across another painting by Thomas Robinson which, although badly damaged, appeared to have what looked like the shape of a harp, on close examination of the right-hand side of the painting. *A Group of Dilettanti at the Bishop's Palace, Dromore*, circa 1807, is now owned by the National Trust (The Bangor Collection) and is on display at Castle Ward, County Down.

Figure 15 *A Group of Dilettanti at the Bishop's Palace, Dromore* attributed to Thomas Robinson (Windermere before 1770-Dublin 1810). CMS_PCF_836215 © National Trust Images.



I went to Castle Ward to view this painting. The painting is badly deteriorated and the figure of the harper is no longer discernible. However, a close-up photograph of the harp shows a brass front plate, and the shape of the fore-pillar and neck of the harp, which are all remarkably similar to the distinctive shape of the Castle Otway harp.

Figure 16 Comparison between the harp in the painting and the Castle Otway harp. A Group of Dilettanti at the Bishop's Palace, Dromore attributed to Thomas Robinson (Windermere before 1770-Dublin 1810). CMS_PCF_836215 © National Trust Images, detail (left). The Castle Otway Harp, from Armstrong 1904 (right).



There is a watercolour copy of this painting with a key which lists all the members of the group. The names listed are Mr. Thomas Robinson (the artist), Dr Robinson (from Armagh, the artist's son), Rev. H.E. Boyd, Thomas Stott (poet), Mr. F. Burroughs, Dr Percy, Bishop of Dromore, Sir George Atkinson, Lord Downshire, Hon. Edward Ward, Lord Castlereagh, Mr. Chermiside, Rev. Archibald Boyd and an 'Old Irish Harper'. Looking at the watercolour copy together with the painting helps to work out which figure is the harper. The harper is the only figure not identified by name. With the watercolour is also a poem *Poetical Sketch of the Above Party*, by poet Thomas Stott, which is dated 1st October 1807.

Figure 17 Watercolour (of the above) with key and poetical sketch, dated 1st October 1807. By Thomas Stott (1755-1829). CMS_CWD03994 © National Trust / Alessandro Nasini.



There are a number of features that suggest that the harper in this painting may be Patrick Quin, in particular the likeness of the harp to the Castle Otway harp. There are other contributing factors that point to this possible being Quin, including his later association with the painter Thomas Robinson and his association with the ‘clergy of the Established Church’, according to Mary Anne Trotter’s account quoted by Robb (1946):

Though Paddy was a much devoted Roman Catholic, he was greatly respected by the nobility and gentry of County Armagh, who were for the most part very zealous Protestants and the clergy of the Established Church had him in their homes.

(Robb 1946)

Even the emerald green colour of his jacket (not evident in the damaged oil painting, but evident in the watercolour) resembles the colour of Quin’s coat in the oil painting that I discovered and in the ‘after Thomas Robinson’ pencil/watercolour portrait. Quin also had

associations with County Down through John Bernard Trotter, who had personal interaction with some of the named characters in this painting (Monthly Pantheon 1809, November).

The date of Robinson's painting at Dromore is given as circa 1807. Quin's period of greatest fame (in Dublin) came in 1809. This may be a reason why he is not mentioned by name.

Paddy Quin, July 1811

Just weeks before submitting this dissertation I discovered yet another portrait of Patrick Quin, in the online catalogue of the National Library of Ireland. This pencil sketch is listed in the NLI Holdings catalogue as 'Paddy Quinn, July 1811', Catalogue number: PD QUIN-PA (1) III. This portrait is significant for a number of reasons: the harper's name is written on the bottom right-hand corner, and it is dated. (The spelling on the actual sketch has 'Quin', with one 'n'). This sketch has not appeared in any of the harp-related literature that I have read or quoted from, so its inclusion here will draw attention to its existence. There is a resemblance to the other portraits of Quin, particularly in his manner of leaning his left ear to the harp neck, in his hand positions and in his dress. The artist seems to have focused more on the figure of the harper rather than the harp, which is not well drawn. There are some features that resemble Quin's harp, for example the pattern of the sound holes and the slender shape of the harp. However, if it is Quin's harp, the fore-pillar is too tall, the harp is too narrow in relation to Quin's body, and the position of the lower sound holes is different than on Quin's harp. The main difference between this portrait and the other portraits of Quin is the position of his right leg, which is bent at the knee and tucked under rather than extended, which may be due to the lowness of the seat. There is a second pencil rough sketch in the NLI holdings (PD QUIN-PA (2) III) which is not named. It may be a first draft sketch of Quin, or it may be another harper.

This pencil sketch portrait of Patrick (or 'Paddy') Quin, dated July 1811, carries a certain poignancy, as it is the latest dated piece of information about him, during his lifetime.

Figure 18 Paddy Quin, July 1811. PD QUIN-PA (1) III. Image Courtesy of the National Library of Ireland.



Quin's harp

Quin's harp (known as the Castle Otway, or Otway harp) is now owned by Trinity College. It is kept in storage and is not usually on public view. This harp is unusual in that it has an unambiguous association with a well-documented harper. Quin's harp is well-known in the literature of the Irish harp, appearing first in Bunting's 1809 publication (in a footnote on p.24), and subsequently in Bunting (1840), O'Curry (1873, quoting Petrie), Armstrong (1904), Rimmer (1969) and more recently, online by Chadwick (2004-2016) and Billinge (2014).

Figure 19 The Castle Otway harp (Armstrong 1904). Plate II, facing p.76.



I have had the opportunity to see this harp on a number of occasions. Visually, it is a very beautiful object. It is finely crafted and decorated, and there are still traces of pigment visible. But its value lies also in the fact that it was a working musical instrument, played by Patrick Quin, (and others), in the tradition of the old harpers. The harp still has visible wear marks,

where his wrists have worn away the wood. When I see these wear marks it is a direct connection to Quin's playing. Loomis explains:

...surviving instruments are a treasure trove of unique, direct and concrete information on construction philosophy, intended and actual use, and modifications that were made to the instrument.

(Loomis 2010a, pp.1-2)

The Otway harp embodies a lot of evidence of Quin's performance practice but this harp has not yet been fully studied or received the attention it deserves. An example of what could be done is the recent ground-breaking research by Loomis (2014 and Loomis et al. 2015) on the Queen Mary and Lamont harps, in Scotland. Her work can be summarised as follows:

This study has utilized CT-scanning to provide three-dimensional radiography of each harp; XRF and SEM-EDX analysis to identify woods, metals, and pigments; photography and microscopy to record the decorative work, visible damage, repairs, and modifications; and a visual examination to assess the current state of each harp and to identify areas of interest for further analysis.

(Loomis 2014, abstract)

Loomis's work has certainly raised standards for studying the old harps that survive in museums and private collections. If this work were to be carried out on the Otway harp, it would help to understand the object and its use, and it would also provide data for making an accurate copy.

I am currently exploring Patrick Quin's repertory, through the study of Bunting's field transcriptions from Quin's playing, on a HHSI Student Otway harp, made in the USA by David Kortier, on loan to me from the Historical Harp Society of Ireland. The combination of this simplified harp and the transcriptions from Quin's playing, alongside the portraits of Quin playing his harp, are giving me insights into Quin's technique and style of playing. To develop this work further, I have commissioned a more accurate and more detailed copy of the Otway harp than I am using at present; this project is ongoing and is described in the final chapter.

Quin's legacy

The fact that Bunting visited Quin on many occasions and collected a number of tunes from him, the many references to him in literature (from the early nineteenth century to the present), the number of portraits and the calibre of the artists who painted his portraits, and the finely crafted, carved, decorated and painted harp that is known to have been in his possession and played by him, all signify the importance of Patrick Quin. But most importantly, this evidence still exists today: Bunting's actual notebook containing field drafts

transcribed directly from Quin's playing is available to view and study at Queen's University Belfast (Special Collections MS 4), the actual instrument played by Patrick Quin survives and is available to view by special arrangement in Trinity College, Dublin. There are still original copies of the Brocas engraving that was first published in *The Monthly Pantheon* in 1809; one is in Armagh County Museum. The pencil and watercolour portrait of Patrick Quin 'after Thomas Robinson' is in the Ulster Museum, Belfast, and the original oil painting on which this was based, I have seen in a private house. Not only was Patrick Quin known to be a good performer on both harp and fiddle, but he was one of the last bearers of a rich and once highly respected harp tradition that had been passed down orally and had evolved over many centuries. He was actively involved (as a teacher and performer) in the first attempted revivals of this dying tradition. Some of the tunes known to have been part of Quin's repertory are still in the canon of Irish traditional music, others are in the repertories of early and modern harp players, others are still in the process of being studied and prepared for performance, and the first tunes taught to harpers have been taken up by revivalists, and once again form the curriculum of early Irish harp students. Bunting's field transcriptions of Quin's music, in particular the three tunes that Quin tells him were the first tunes, are important evidence of how the harp was played (and taught) at that time. Study of the field transcriptions from his playing have provided insights into his playing and therefore into early Irish harp performance, which is important for the rediscovery and reconstruction of the tradition. The identification of his repertory adds to the canon of music of Oriel, to the repertory of the harp and to the music of this period.

This case study on a much overlooked, yet significant musician has led to the unearthing of previously unknown biographical information about Patrick Quin, and brought to light two previously unknown portraits of him. It not only provides new details about Quin's life and music, but places Quin geographically and reveals more about the cultural context in which he lived and performed. This research has collated old and new information and sources and presented them together to provide an overview of the harper. Quin's lineage, as a bearer of the older and less recorded music traditions of the Gaelic poets and harpers of South Ulster, and his importance as a historical musical figure, make him worthy of commemoration and a place in the musical history of Armagh and the wider Oriel region.

Chapter 6

Projects and Events based on this Research

Over the past two years, I have been involved in a number of projects and public performances or events that have given me the opportunity to disseminate my research on Patrick Quin and perform, using a simplified copy of his harp, music that he played. In the literature review chapter, in the discussion of cultural tourism, I referred to the fact that not all events which could be categorised as cultural tourism are specifically designed for that purpose. In the following paragraphs, I discuss a selection of the events that I have participated in. This is representational of the type of events I have been engaged with; there are further plans in the future to replicate many of these events, through ongoing relationships with the Historical Harp Society of Ireland and other partner organisations and organisers, including Bunting Remembered Festival, Galway Early Music, Ulster Historical Foundation.

All of the events below either took place in the Oriel region, or were focused on the harper Patrick Quin or on the music of Oriel. None of these events were specifically designed as cultural tourism initiatives, or to attract tourists and yet all attracted visitors from outside the region or had reach beyond the region. Arguably, therefore, they could all be described as examples of cultural tourism. Some of the one-off events were filmed, and are available online. In the case of the *Oriel Arts* website (below), it has the potential to reach a worldwide audience. It also has the potential of being added to, and expanded. I have been invited, for example, to submit the chapter on Patrick Quin from this dissertation, for publishing on the *Oriel Arts* website.

Oriel Arts Website

In the summer of 2016, I was approached by Dr Pádraigín Ní Uallacháin, the author of *A Hidden Ulster – people, songs and traditions of Oriel* (2003); it was her intention to bring her published research on Oriel music traditions to an even wider audience, by renewing aspects of her research on song, harp and instrumental music collections, through live and recorded performance by contemporary musicians. This renewal would involve further research on Oriel harpers, harp repertoire, harp songs, interpretation and performance. I was invited by her to collaborate on this renewal project on the basis of my interest, knowledge and research into harp traditions, and, also, because I am local and one of the very few players of the early Irish wire strung harp in Ireland, which is the instrument played in the past by the harpers of Oriel.

Ní Uallacháin had earlier researched and compiled the Gaelic song tradition of Oriel, and had published her findings in *A Hidden Ulster - people, songs and traditions of Oriel*, which

revealed an extensive, comprehensive and multidimensional song and instrumental tradition in this relatively small region of north east Ireland. In the Oriel region, which had a distinguished and long scribal tradition of writing and transcribing manuscripts, men and women, academics and musicians, language enthusiasts and musicologists, continued to compile collections of song and literary material including lyrics, music notation - both in staff and tonic solfa, primitive field recordings and photographs of instrumental musicians and singers (pp. 357-89). Most of this latter collecting took place between 1895 and 1930. It was from this source material that Ní Uallacháin unravelled the story of the Gaelic song tradition in Oriel, and succeeded in reconnecting music sources and lyrics, to compile a significant body of song, giving sources, context and background, authors, tradition bearers and process of collecting (pp. 42-331).

An additional aspect of *A Hidden Ulster* research was the cataloguing of extensive collections of Oriel instrumental music listed in the appendices – collections which had been written down in music notation between 1817 and 1900 and, hitherto, unpublished. The sources of instrumental music were mainly from fiddle players and pipers but not from harpers (pp. 435-507). Ní Uallacháin had established that there was a continuous unbroken harp tradition in the Oriel region, at least from the middle of the seventeenth century, to the middle of the nineteenth century (pp 337-57). Poets, singers and harpers collaborated with each other, were ‘interdependent on each other: supported each other; held bardic and harp contentions with each other; lamented each other’s deaths in song and harp music, and socialised together.’ (Ní Uallacháin 2017a).

Ní Uallacháin gave the first comprehensive and chronological account of the harp tradition in Oriel, and one of her aims, in renewing the harp tradition on the *Oriel Arts* website, was to bring to public awareness the extent to which

Oriel musicians, composers and poets have contributed to the harp tradition, and also to inspire contemporary instrumental musicians and singers to revisit local repertoire, inherited through oral and manuscript transmission.

(Ní Uallacháin 2017a).

On the website are comprehensive accounts of poets and harpers of Oriel; the harper, Turlough Carolan’s association with Oriel in manuscript, place, people and composition. *A Hidden Ulster* had also established that many of the leading harp music collectors and players came from, or visited Oriel, including Carolan, Bunting, Arthur O’Neill and Patrick Quin. *Oriel Arts* took the work a step further by identifying the harpers and their repertoire where possible, and by giving comprehensive up-to-date research on Carolan’s connections with

Oriel, including harp songs and airs composed by him for Oriel patrons and the places where he played.

Although the information and research on the harpers of Oriel in *A Hidden Ulster* (Ní Uallacháin 2003) was significant and illuminating, there were only fragments of the music of the harpers published in the book and only one piece in its original manuscript form (pp. 217-27). The gap in harp music manuscript in the local collections of Oriel music was, mainly, as a result of the ending in the eighteenth century of the tradition of the oral transmission and teaching of the harp, and also with the reduction, over time, of the status of the harper employed by aristocracy, to that of an itinerant musician. The bulk of Ulster (including County Louth) harp music, which survives into present times, was collected orally from the harpers at the Belfast Harper's Assembly of 1792, and on subsequent visits to the harpers by Bunting.

In relation to the song tradition, *A Hidden Ulster* and *Oriel Arts* established that some of the poets were also harpers, and that poets sang their songs to harp accompaniment, that harpers sang in Irish to their own accompaniment and that there was an active Gaelic school of poetry and harp music along the borders of Louth and Armagh around the end of the seventeenth century. It also established that poets

wrote songs for harp accompaniment that were very different in style and metre from other categories of traditional songs of the people. There is evidence that one harper composed airs for the song-poems of another poet; that two harper-poets composed poems (probably sung to harp accompaniment), welcoming Carolan and Brigid Cruise to the Cooley peninsula; that airs of song-poems by well-known Oriel poets were written down at the Belfast Harpers Assembly in 1792.

(Ní Uallacháin 2017a)

At the initial meeting with Ní Uallacháin, I was invited to collaborate with her on extending harp research by identifying manuscript music sources and also by preparing pieces for performance. This involved identifying the music of named Oriel harpers in the Bunting Collection in Queen's University Belfast, learning selected pieces, and performing them for video recording and live performance on the early Irish wire strung harp. Finally, I was invited to prepare harp songs by identifiable Oriel harper poets for live and video performances with her. The named harpers and harper-poets I focused on were Patrick Quin (Ní Uallacháin 2003, pp.351-3), Patrick Byrne (pp.353-7), Patrick Linden (pp.346-8), Arthur O'Neill (p.347), and the seventeenth-century song *Ailí Gheal Chúin Ní Chearbhaill* (Ní Uallacháin 2017c) which was composed by the poet Seamus Dall Mac Cuarta (1640-1733)

from Omeath, County Louth. The air was collected from south Down harper James Duncan, in 1792.

I also collaborated with Ní Uallacháin in the vocal interpretation of some of Carolan's harp-song compositions for Oriel patrons including: Betty MacNeill, Captain O'Neill and Lord Louth (Ní Uallacháin 2017b), and I also helped elucidate, through discussion and rehearsal, the differences in vocal and instrumental notation and the interpretation of the above pieces. Our collaboration also helped to consolidate an Oriel category of song which is identifiable as harp-song. Written by recognised and anonymous poets, they are a song-type which were likely sung to harp accompaniment and are generally unlike the mainstream love songs of the people, in metre and content.

For the *Oriel Arts* website specifically, I was asked to contribute five tunes from the repertory of the Oriel harpers. These were video recorded in June 2016. In addition, I was commissioned to analyse and write about my interpretation of the source manuscripts, and to create transcriptions for publication on the *Oriel Arts* website. Below is my text for two of the five tunes that appear on the *Oriel Arts* website. I have chosen to include here, those with direct relevance to Patrick Quin, the subject of this dissertation. *Lochaber* and *Marbhna no Cumha* were collected from Patrick Quin. Also of relevance is *Saely Kelly* (Crawford 2017a), which was collected from Quin's teacher, Patrick Linden, who according to Robb (1946), was also Quin's father's cousin.

Lochaber

This piece of music is sourced from Oriel harper, Patrick Quin, by Edward Bunting.

My playing of this tune is based on a field transcription by Bunting. It appears under the title *Lochaber*, in a group of tunes, written upside down at the back of Bunting's MS 33(1). One of the tunes in this group is *Quin's Burns March* (or *Pretty Peggy*), and all of the other tunes in this group are cited elsewhere as having been collected from Patrick Quin, so it is likely that *Lochaber* was also collected from Quin, in County Armagh around 1800.

It is worthy of remark, that Quin was the only harper at the Belfast Meeting who attempted to play '*Patrick's Day*, of which he was very proud, having set, or, as he expressed it, 'fixed it' for the harp' (Bunting, 1840).

It is interesting that the title is given as *Lochaber*. This tune is usually known in Ireland as *Limerick's Lamentation* and in Scotland as *Lochaber*. The tune is said to have been composed by Miles Reilly (born c.1635) of Killincarra, County Cavan.

Bunting writes that Reilly 'was universally referred to by the harpers at Belfast as the composer of the original *Lochabar*. This air is supposed to have been carried into Scotland by Thomas Connallon, born five years later at Cloonmahon, in the county of Sligo' (Bunting 1840 p.69).

In a later piano arrangement, in Bunting's MS 12, book 2, p.58, Bunting gives the title as *Lochaber* or *Limerick's Lamentation*, but in the published version in 1809 (p.55), the title is given as *Marbhna na Luimneach – Limerick's Lamentation*; the Scottish title *Lochaber*, as collected from Quin, has been dropped. In Bunting's own annotated copy of the 1809

publication, there is a hand-written note, giving alternative titles: *Sarsfields Lamentation*, *Limerick's Lamentation*, *Teralyn*, *King James's Farewell to Ireland*, but Bunting does not mention the *Lochaber* title here.

There are two tunes in *A Hidden Ulster*, bearing the name *Lochaber*. One occurs on p.464, no. 96 of Patrick McGahon's collection. This tune air is related to *Lochaber* (as collected from Quin), but is more closely related to the tune called *Sarsfield's Lamentation*, in Bunting MS 33(3), p. 1. There is another song air called *Lochaber* mentioned on p.484 of *A Hidden Ulster*, in the 1912 collection of Song Airs published by Luke Donnellan. This air does not seem to be related, except in title. Donnellan compared Sarah McDonald's *Lochaber* with another local song called *Sliabh Féilim*. (Ní Uallacháin 2005 p.479).

It is clear that there are a number of different but related tunes, and that variants have been used for different sets of words, in different places. For more information, see Donal O'Sullivan (1927) who writes more on the possible origins, and early publications of this tune.

Notation

The MS 33(1) version has 3 sharps written in the key signature, with E as the final note. The 7th degree of the scale, which occurs in bar 17 is a D natural, suggesting an E Mixolydian mode. All the other tunes in this group are written in keys that would not be suitable for the early Irish harp, but they all work one note lower. (It is possible that Quin's harp may have been tuned a note higher.) This principle would set *Lochaber* in D Mixolydian.

The printed piano version is written in E flat major, with 3 flats in the key signature, but with a D flat being added in bar 17, to give the flattened 7th note. The key of E flat is appropriate for the piano, but not for an early Irish harp. The piano arrangement also contains chromatic notes in the bass which would not be possible on an early Irish harp. This is why reference to earlier manuscript versions, where available, is important.

In the manuscript version, the tune is written in $\frac{3}{4}$ time, but some bars contain only 2 beats. This occurs in other of Bunting's field transcriptions, where he writes a crotchet (or quarter note), but then realises it is longer, and either changes it to a minim or adds a rest to complete the bar. In this case he does neither, leaving an incomplete number of beats in some bars. There is no bass indicated in the manuscript version, and the arrangement is my own, based on my understanding of what could be appropriate for this instrument. The rhythm of the manuscript version is straight, compared to the more dotted rhythm of the printed version. I have taken liberty with the rhythm and ornamented as I felt was appropriate. In the video clip, I am playing it in G mixolydian.

My transcription is based on Bunting MS 33(1), p.66 (upside down), set a note lower, in D mixolydian. Minims have been added where necessary, to complete the bars.

(Crawford 2017b)

Figure 20 Lochaber, transcription Sylvia Crawford, based on Special Collections, Queen's University Belfast MS 4/33/1. Copyright Sylvia Crawford 2017. Courtesy of Pádraigín Ní Uallacháin.

Lochaber
Adapted from Bunting MS 33(1), f33v / p.66 (upside down)



Figure 21 Special Collections, Queen's University Belfast MS 4/33/1 p.66 upside down (old pagination).



Figure 22 *Marbhna na Luimneach / Limerick's Lamentation (Lochaber)*, Bunting 1809 p.55

Marbhna no Cumha

This piece of music came from the playing of Oriel harper, Patrick Quin. It was collected by Edward Bunting c.1800. Bunting's own annotated volume of his 1809 publication also contains a note written under the piano arrangement of *Marbhna no Cumha – A Death Song*. It reads 'Another of the old Caoinans sung at funerals'.

Marbhna no Cumha – A Death Song is not the title of the tune, but rather an indication of the tune type, as a lament. I have not yet come across any evidence to suggest that Quin also sang with the harp, as some of the harpers did, but we do know that he played the fiddle, and that he played in his locality for weddings and funerals (Bunting 1840). The fact that Bunting wrote 'Tune name unknown' in his notebook, may also suggest that Quin played the air only, and did not sing it.

I based my playing of this tune on an air entitled 'Tune name unknown', from Bunting's MS 33(1), f33r / p.65 (upside down). There are three pieces of information which link this tune to the Armagh harper, Patrick Quin. Like *Lochaber*, this tune belongs to a group of tunes, written upside down, at the back of MS 33(1). These tunes are believed to have been collected by Edward Bunting from Patrick Quin in County Armagh around 1800; one of the tunes in this group is *Quin's Burns March* (or *Pretty Peggy*), and all but one of the other tunes in this group are cited elsewhere as having been collected from Quin.

The second piece of evidence linking this tune to Quin is in a later manuscript (MS 12), which is Bunting's preparation for publication. It is again marked 'Tune Name Unknown', but is also marked 'death song' and 'from Quin'. The tune was published in *A General Collection of the Ancient Irish Music* (Bunting 1809) under the title *Marbhna no Cumha [Cumha] – A Death Song*.

The third confirmation that this tune came from the playing of Patrick Quin is in Bunting's own copy of his 1809 publication, discovered in the British Library (BL Addl 41508) in 2009 by Dr Karen Loomis, where Bunting has written 'Quin Harp' beside this tune.

Notation

The MS 33(1) draft, on which I base my transcription, appears in the treble only. On first glance, it appears to be relatively straightforward and legible. However, the lack of key

signature is problematic, and involves some detective work. The tune begins and ends on F, but there is no key signature indicated. Bunting's piano arrangement also begins and ends on F, but four flats are indicated. His harmonisation suggests F minor, and he includes E naturals on occasions in the accompaniment, whilst retaining E flats in the melody. It is not possible to alter the pitch of a string on an early Irish harp, therefore this is not a plausible key. Nor could this have been how Quin played the tune on his harp.

O'Sullivan's transcription of the tune also uses a key signature of four flats, with F as the first and last notes. Rather than this suggesting F minor, I think it suggests the B flat dorian mode. If we apply the same principle, as with the other tunes in this group, and set the tune down one note (or one tone), that would put it into A flat Dorian. But neither of these keys would be suitable for an early Irish harp.

I propose therefore that the missing key signature in MS 33(1), p.65 '*Tune name unknown*', is three sharps. This would suggest B Dorian mode. Following the principle of moving this down one tone, would put the tune in A Dorian, which has one sharp (F sharp). This is what the harpers described as the 'natural' key for the harp.

My transcription is adapted from MS 33(1), p.65. For the above reasons, I have set it in A Dorian, a note lower than the manuscript version. In bars 2 and 7 there are not enough beats. As a possible solution, I added a triplet symbol to the last three semiquavers, and made the third beat a dotted crotchet. Alternatively, the last three notes could be made into triplet quavers (rather than semiquavers), or two semiquavers followed by a quaver.

My playing of this tune (in the video) incorporates elements of the melody shape and rhythm from the printed piano version. Here I am playing the tune in D Dorian, which also works on an early Irish harp.

Unlike the song and fiddle traditions, the Irish harp does not survive in a continuous, unbroken tradition. The harp was a high-status instrument in Ireland for many centuries, with a highly developed oral tradition. However, by the end of the eighteenth century, the Irish harp, was dying out. Various attempts were made throughout the eighteenth and early nineteenth centuries to revive the old traditions, but these proved unsuccessful for a number of different reasons.

The early Irish harp, played by the harpers mentioned in *A Hidden Ulster*, was different in many ways from modern harps. The early Irish harp has metal strings, tuned diatonically, with no mechanisms for altering the pitch of a string, other than the tuning pegs. Two strings in the middle range of the harp are tuned to the same pitch, referred to as 'na comhluighe' (or 'sisters' or 'lying together'). It is traditionally played on the left shoulder, (the opposite to modern Irish harps), with the left hand in the treble and the right hand in the bass.

At the gathering of harpers in Belfast in 1792, only one harper, Dennis O'Hampsey, the oldest, played with the old fingernail style. All the other harpers played with their fingertips.

Because the oral tradition for the harp was lost, practitioners of this instrument rely on early manuscript sources and written accounts of the playing of the early harpers, for the reconstruction of this tradition, both for repertoire and for insight into playing techniques. The value of Edward Bunting's work lies primarily in his field transcriptions of tunes taken directly from the old harpers, and in his observations of their manner of playing.

Although incomplete and second hand, this is, nonetheless, a very valuable source. Other aspects that contribute to the process of reconstructing the harp tradition, include a knowledge of related traditions (particularly song and piping, which remain unbroken and which have archive recordings), examining the surviving harps that are housed in museums, making and playing replicas of these harps, examining the portraits of the old harpers with their instruments for indications of posture and hand position, etc.

(Crawford 2017c)

Figure 23 Marbhna no Cumha, transcription by Sylvia Crawford, adapted from Special Collections, Queen's University Belfast MS 4/33/1 p.65 (old pagination). Copyright Sylvia Crawford 2017. Courtesy of Pádraigín Ní Uallacháin.

Marbhna no Cumha - A Death Song
Adapted from Bunting MS 33(1), f33r / p.65 (upside down) 'Tune name unknown'

Figure 24 Special Collections, Queen's University Belfast MS 4/33/1 p.65 (old pagination) upside down.

Figure 25 Bunting 1809 p.25.

25

leanfás me tar an tsiabh t'r.

LEANFADH ME TAR AN THSIABH THU. — ILL. FOLLOW YOU OVER THE MOUNTAIN.

ALLEGRETTO

Mairbna no cumba.

MARBHNA NO CUMBA. — A DEATH SONG.

GRAVE

Drolien.

DROLIEN. — THE WREN.

ANDANTE
GRAZIOSO

The outcome of my collaboration with Pádraigín Ní Uallacháin, both for performances and for the *Oriel Arts* website, has been quite significant. It has brought recognition for my research, further performances of Oriel harp music, inclusion of the early Irish harp in the music of the Oriel region, and has contributed to public awareness and interest in the early Irish wire strung harp. The *Oriel Arts* website is not only a valuable resource for musicians and teachers, and a means of transmission, but it offers the opportunity to ‘experience’ the music and the region, albeit virtually (Gibson and Connell 2005). People who have an interest

in the music of the Oriel region will be attracted to the website. This in turn has the potential for bringing new visitors to the region.

Talks and performances

As my research has focused increasingly on Patrick Quin, I have been invited to present a number of talks about Quin, and performances of his music on the early Irish harp. In this section I discuss two of the events that I was involved with.

In June 2017, I participated in a Concert, *The Stories, Songs and Dance Music of the Ancient Kingdom of Oriel*, which took place in An Grianán, Termonfeekin, County Louth, as part of an international storyteller conference, organised by Storytellers of Ireland.

This concert involved approximately ten performers from the Oriel region, most of whom had been involved in the *Oriel Arts* website. Each of the performances represented some aspect of the living traditions or cultural heritage of the Oriel region. There were stories from the Táin, recited by well-known storytellers, and accompanied by music, and songs (old and new) in both Irish and English. There was dance music, taken from collections from the Oriel region, performed by the O'Connor family, along with their father, Gerry O'Connor, who had learned to play the fiddle from his mother. My contribution involved performing on the early Irish harp, and talking about its history. I contrasted the continuing song tradition, and the tradition of fiddle players in the O'Connor family, with that of the early Irish harp, where the passing down of an oral tradition did not survive. I talked about the centuries-long history of harp in Ireland, its changing role in society, its decline and current revival. I performed a number of tunes collected from Patrick Quin, and talked about the collecting and preservation of the music of the old harpers, and the reconstruction of the harp tradition. I also talked about differences between the early indigenous Irish harp and the modern instrument, which is more commonly played nowadays. The whole evening was powerful and poignant, and I felt honoured to be part of it, and to have the rarely heard early Irish wire strung harp represented as part of the rich cultural heritage of the region. The old and the new, the living traditions and the revival of lost traditions, demonstrated the richness and diversity of the culture of this relatively small Oriel region, and gave the audience the opportunity to experience the culture of the place where they were staying. There was a sense of pride of place, as the region was presented through stories and music to a largely international audience. The auditorium at An Grianán, Termonfeekin, was full, and mostly comprised of conference delegates and participants.

This international conference takes place in a different location (and different country) each year. In 2017, Storytellers of Ireland hosted the event. I found it interesting that the gala concert was not simply a concert of generic Irish traditional music, but that the organisers had the vision to present the music and stories of the very specific region in which the conference was taking place. The International Storytellers Conference is a very good example of cultural tourism, drawing a specialist audience from all over the world, and focusing on the local distinctiveness of the location in which the conference took place. In this instance, the small County Louth village of Termonfeckin, benefited from cultural tourism. There was also benefit for the visitors, performers of the gala concert, guest speakers and for tourist places in the region. In spite of these benefits, this conference was not intentionally designed with tourism in mind, and yet it is a very good example of cultural tourism. Unintentionally, the organisers have created a model, that could be repeated by other conference organisers in the region, that would mutually benefit both the visitors to the region, and the region itself.

The second event that I want to discuss here is an Illustrated Talk on Patrick Quin, that I presented to the harp students of Armagh Pipers Club, as part of the first ever National Harp Day. This event took place on 11th November 2017, in Armagh City. It was part of an all-island initiative, organised by the newly-formed umbrella organisation, Harp Ireland. On that day, a large number of events took place throughout Ireland (north and south), including concerts, informal performances, talks, exhibitions and interactive workshops.

I was invited by harpist Eilís Lavelle, who teaches in Armagh Pipers Club, to give an Illustrated Talk on Patrick Quin and the early Irish wire strung harp, to the students of modern Irish harp. Her invitation to me was to both introduce the harp students to the early Irish harp, and to talk about Patrick Quin, as a connection to the musical heritage of Armagh. I presented my talk on Patrick Quin, with slides and live performance, paying particular attention to references to his places, for this local audience.

This event not only provided me with an important opportunity to disseminate my research locally, but also gave to these young harp players and their families and teachers, stories and information about the musical heritage and the long history of Irish music in their town. My illustrated talk was followed by a public performance by the harp students of Armagh Pipers Club.

Workshops and teaching

Throughout this dissertation I have referred to the revival of the early Irish harp. For this to continue, and to safeguard its future, an important part of the process is building on the

research that has been done in the field in recent years, creating awareness, developing interest and passing on this knowledge. In 2002, the Historical Harp Society of Ireland (HHSI) was founded, by Siobhán Armstrong, to promote the early Irish harp.

The early Irish harp, wire-strung, with a melting, bell-like resonance, was the illustrious zenith of medieval Gaelic music culture, played in Ireland - and also in the Scottish Highlands & Islands - from the early Middle Ages until the years just after 1800, when it died out. By the early 16th century, the early Irish harp came to symbolise Ireland itself, and is still depicted in the national emblem. It has been eclipsed by the modern, nylon-strung, lever harp which now bears the name 'Irish harp'. The *Historical Harp Society of Ireland* exists to promote the older instrument.

(The Historical Harp Society of Ireland n.d.)

The HHSI organises an annual event, Scoil na gCláirseach—Festival of Early Irish Harp (formerly Summer School of Early Irish Harp), which takes place every August, in Kilkenny. It is a week of intensive teaching, workshops, masterclasses, lectures and concerts, finishing with a field trip to Dublin to visit surviving harps stored in museums. Scoil na gCláirseach, the only event of its kind, attracts participants from all over the world, including the United States, Japan, Australia, Russia, Europe, as well as national and local participants.

I have attended Scoil na gCláirseach annually since 2006, initially as a student of early Irish harp, and latterly have been involved in its organisation. Since 2015 I have had an active teaching role on Scoil na gCláirseach; this event has provided a platform and context for passing on my research on Patrick Quin to students of early Irish harp and festival goers. In 2016, I presented a class for advanced players, which focused on tunes collected from Patrick Quin. In 2017, I was invited to present a talk on Patrick Quin, which was filmed for archive purposes, and is available online (Crawford 2017d). My role on Scoil na gCláirseach 2017 was to teach a group of beginners over five mornings. I used the three beginner tunes collected from Patrick Quin by Bunting as the basis for these classes. This class included participants from Australia, Spain, U.K., Italy, Hungary and Japan. With the exception of one, who lived in Kilkenny, they all travelled to Ireland specifically to learn the early Irish harp and to attend this event. One of my students, who lives in Spain, has continued studying with me, via Skype, and returned to Ireland to attend Scoil na gCláirseach in 2018. During our discussions, she revealed that she was first drawn to the harp from hearing (via the internet) a performance on a wire strung harp of the tune, *Wild Geese*, a tune that had been collected from Patrick Quin by Bunting. My classes at Scoil na gCláirseach, which focused on Quin's

versions of the first tunes taught to harpers, therefore had special significance for her. She has since commissioned and received an early Irish harp.

Notably, although there are *some* local and national students who attend Scoil na gCláirseach, there were *no* Irish or local attendees in this beginners' class. This realisation led to the HHSI devising a new project for 2018, a series of Discovery weekends (*Discover the Early Irish Harp*), which took place in Galway, Dublin and Belfast. These included a lunchtime concert, an illustrated talk about the early Irish harp and an interactive 'Come & Try' workshop. It is hoped that in future years, this series will be repeated in other locations, including the Oriel region. For 2019, the HHSI has collaborated with the Bunting Remembered Festival in Belfast, to include these Discovery events as part of the festival programme.

Although Scoil na gCláirseach takes place outside the Oriel region, it is significant for inclusion here as it is the main event in Ireland which is dedicated to the early Irish harp. In addition, the Oriel region has received specific mention and attention at Scoil na gCláirseach in recent years. This is largely related to the research of Ní Uallacháin, and her work on the harpers from the Oriel region, as presented in *A Hidden Ulster*. Scoil na gCláirseach 2016 included an important talk presented by Éamonn Ó Bróithe, *Ciúl na dTéad agus Luas na Méar: the harper and the Gaelic literary tradition in 18th-century Ireland: An exploratory foray based on the memoirs of Arthur Ó Néill and the poetic tradition of south east Ulster* (Ó Bróithe 2016).

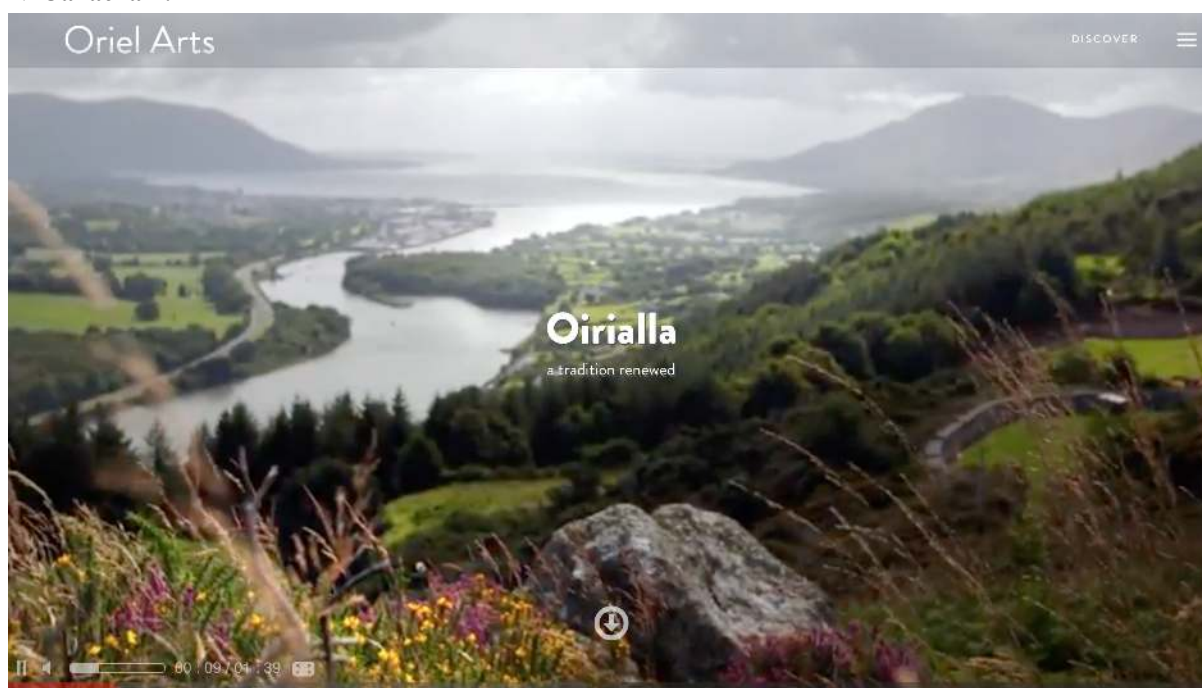
A slide from this talk showed, who Ó Bróithe described as, the most prominent poets, poet-harpers and harpers from the region. It is interesting to note that three of the four poet-harpers or harpers he includes on this list, are from the Liondáin family. According to Robb (1946), Patrick Quin (shown on Ó Bróithe's slide as Pádraig Ó Cuinne) is also related to this family; Patrick Linden is described in Robb's article as Patrick Quin's father's cousin.

Further attention was given to the Oriel region in Scoil na gCláirseach 2017, by my talk on Patrick Quin, and class discussions. In 2018, Scoil na gCláirseach–Festival of Early Irish Harp featured an entire public concert of Oriel music: *A Hidden Ireland–Music of Oriel*, with Pádraigín Ní Uallacháin (song), Darren Mag Aoidh (fiddle) and myself, playing music of the Oriel harpers and accompanying Pádraigín on harp-song repertoire. There was also a song workshop, led by Pádraigín Ní Uallacháin, who taught an Irish language song from the region to advanced harp students.

In this chapter I have outlined and described some of the projects and events that I have been involved in over the last two years, for the duration of this Masters project. Knowledge that I

have acquired as a result of my research has been practically applied in my carrying out of these, and other, activities. My work, as a teacher and performing musician, has provided a platform and access to channels for dissemination of my research on Patrick Quin, and for promotion of the Oriel region. This specialised research has simultaneously brought recognition and invitations to perform and share my knowledge. My organisational role within the Historical Harp Society of Ireland has perhaps also contributed to the Oriel region being represented in the early Irish harp community. Ní Uallacháin was the first to draw attention to the harpers and harp tradition in Oriel, but my inclusion on the *Oriel Arts* website has resulted in the early Irish wire strung harp being once again actually *heard* in the region, and associated with it. The opening three-minute atmospheric film on the homepage of the *Oriel Arts* website is of landscapes of Oriel, with wire strung harp accompaniment, as the ‘sound of Oriel’.

Figure 26 Home page of Oriel Arts (2017) website, ‘Oirialla, a tradition renewed’. Courtesy of Pádraigín Ní Uallacháin.



In a small but significant way, this research and these events have contributed to the knowledge about the musical heritage of the Oriel region. Patrick Quin, or the early Irish harp, or my contribution will not necessarily attract tourists to the Oriel region. That is not the purpose of this project. My intention is rather to have the harp that was played in the past, heard in the present. And for the forefathers and tradition bearers of this exquisite instrument, long associated with Ireland, to be *included* in the narratives and cultural heritage of the region.

Chapter 7

Recommendations

In the previous chapter I highlighted my involvement and collaboration with the *Oriel Arts* website, and a number of public events that I participated in and which featured Patrick Quin and other Oriel harpers. I made the point that all of these projects and events, whilst not touristic by intention, could nonetheless be described as forms of cultural tourism, but I also acknowledged that these things were particularly targeted at those with specialist interests.

In this chapter I turn my attention to the broader tourism potential of Patrick Quin, by identifying and discussing the viability of, and proposals for, specific cultural tourism initiatives, directly related to my research on Patrick Quin, and on commemoration of him in his birthplace, Armagh. The most ambitious of these proposals is for the erection of a sculpture of Patrick Quin in Armagh. I then go on to discuss commemorative plaques, a printed information brochure and finish with recommendations for a temporary and/or permanent exhibition in Armagh County Museum. Patrick Quin is an important part of the cultural and musical heritage of Armagh, and merits representation.

The only information relating to Patrick Quin, that I was able to find during my fieldwork in Armagh, is a small, mounted, black and white engraving of him, in Armagh County Museum. Any visitor reading the type-written caption, would not be aware that Patrick Quin was born in Armagh, nor of his fame throughout the country, during his lifetime, nor of the legacy that he left behind. They would be unaware of Patrick Quin's connection to the well-known seventeenth- and eighteenth-century Irish language poets of South Ulster, and how he brought this Gaelic tradition with him when he played in the houses of the gentry in Portadown and the County Armagh area.

Figure 27 Armagh County Museum display, Patrick Quin. Photo: Sylvia Crawford.



The lack of commemoration of Patrick Quin is in contrast with that of two other famous harpers who were contemporaries of Patrick Quin: Denis O'Hampsey and Arthur O'Neill. Of the harpers who attended the famous gathering of harpers in Belfast in 1792, these three were possibly the most famous, but by comparison, Patrick Quin has been the most neglected of the three, and has not been commemorated in the places where he lived. In Garvagh, County Derry, a large stone monument to Denis O'Hampsey was erected in 1992 by the Hampsey Harpers Festival Committee. Carved into the stone is an inscription: 'To commemorate the harper Denis O'Hampsey (Hempson). Born at Craigmore 1695. Died at Magilligan 1807.' There is also a hanging sign with an image of O'Hampsey playing his harp, amongst other notable historical figures from the locality. These are displayed on both sides of the main street. They provide a sense of history and demonstrate pride of place, but perhaps more importantly, in terms of the commerce of the town, they entice passersby to stop there. In a more remote area of County Tyrone, in the village of Eglishe, there is an old graveyard, with a wall plaque commemorating the harper Arthur O'Neill, who is buried there. In 2016, to mark the bicentenary of his year of death, a newly-commissioned stone sculpture was erected in the graveyard, to his memory. An exhibition of him is included in the new library at Benburb. For Patrick Quin, there is as yet no monument or statue to commemorate him, nor any plaque marking his place of birth, the places where he lived or his burial place.

Figure 28 Denis O'Hampsey monument outside Garvagh museum (top left). Hanging sign showing Denis O'Hampsey, Garvagh town centre (middle and right). Photos: Sylvia Crawford.



Figure 29 Plaque at St. Patrick's Church, Eglish, burial site of harper Arthur O'Neill (left). Siobhán Armstrong plays at the unveiling of a newly commissioned stone sculpture to Arthur O'Neill, on the bicentenary year of his death (right). Photos: Sylvia Crawford (left), Marie Burns (right).



A sculpture of Patrick Quin

The Regeneration and Development Strategy for Armagh City, Banbridge and Craigavon Borough Council, 2015-2020 (ACBCBC 2015b), outlines a number of areas of focus. The need for developing tourism in the council area is identified, and there is a commitment to developing 'a strong cultural and arts offering building on and celebrating the rich heritage of the Council Borough.' The musical heritage is mentioned specifically: 'The Council Borough has a strong and diverse cultural heritage, including rich Architectural, Industrial, Literary & Musical Heritage'. There is also recognition of the role and importance of public art.

Public Art has been and will continue to be a prominent manifestation of arts and cultural development in the Council Borough. A strong cultural and arts offering will contribute not only to the self-identity of the Council Borough but also to a positive external perception. Similarly a strong, confident and distinctive cultural and arts offering can make a contribution to the development of tourism revenue across the Council Borough.

(Armagh City, Banbridge and Craigavon Borough Council 2015b)

The most recent Tourism Strategy (ACBCBC 2017) states: 'Our vision is to be a market leading cultural tourism destination by 2022'. It aims to 'establish Armagh City as the centrepiece of the destination' (ACBCBC 2017, p.4). Given the Council's previous commitment (ACBCBC 2015b) to 'developing tourism' and 'celebrating the rich heritage', along with its specific mention of 'musical heritage' and recognition of the role of 'public art as a prominent manifestation of arts and cultural development', I recommend the

commissioning of a figurative sculpture of the eighteenth-century harper, Patrick Quin, for Armagh City.

Public art is a prominent feature in Armagh City. As part of my fieldwork for this research, I followed the Armagh Public Art Trail (ACBCBC 2015a). I counted twenty-nine examples of public art, ranging from large scale works to the twenty-two miniature sculptures of *Gargoyles and Angels* (Holger 2010), lurking in doorways and unexpected places. Many of these I had never noticed before following this trail and searching for each one.

Each artwork in some way captures an aspect of Armagh - its past or its present, and together they contribute to the creation of the cultural landscape of the city and its unique character. Armagh's musical heritage is an important aspect of Armagh's cultural identity but is underrepresented in the public art. I found only two representations of music; one is on the plaster frieze, in the centre of the city, where traditional musicians and rhymers are depicted at the market place.

Figure 30 Plaster frieze in Armagh City centre showing traditional musicians and rhymers. Photo: Sylvia Crawford.



The other is one of the miniature sculptures, situated high up on a ledge of a building on Russell Street, of an angel playing a horn. The description on the brochure reads: 'An angel calling the ancient sounds of the area with her famous Loughnashade Iron Age trumpet, originally found in a lake at nearby Navan Fort.' (Holger 2010).

Figure 31 Miniature sculpture, Russell Street, Armagh. An angel playing the Loughnashade Iron Age trumpet. Photo: Sylvia Crawford.



Patrick Quin is among the most important musicians to have come out of Armagh. There has been, until now, a lack of awareness and knowledge about him, and of his origins in this city. One of the values of this research has been the unearthing of previously unknown biographical details about Quin, including his place of birth, along with evidence of his importance and fame during his lifetime. The existence of both Quin's harp and the detail of the oil painting, discovered during the course of this research, which shows Quin playing this very same instrument, together make it possible to have a figurative sculpture, depicting Patrick Quin and his harp. Quin was also a fiddle player. I recommend that a fiddle also be included in the sculpture, possibly placed at his feet.

The value of this sculpture would go beyond the commemoration of Patrick Quin. It would put Armagh on future maps of monuments to Irish musicians, as mapped by Kearney (2011). Patrick Quin, his music and the revival of the early Irish harp are all specialist, niche areas of interest, for the 'few', but a sculpture can be appreciated by anyone. The symbolism and meaning of a sculpture can be interpreted in many ways, and be relevant in different contexts. A sculpture of a harper placed in Armagh would, on the most basic level, represent an association between Armagh and traditional music. This sculpture would also be a symbol of the heritage of Irish music in Armagh, and signify the importance of traditional music to the city's identity. Armagh, and the wider region, has had a significant, though much neglected, role in the preservation of the old harp music and the ancient music of Ireland. Edward Bunting, the famous music collector, was also born in Armagh. Such a prominent manifestation of a harper can provide a focus therefore for presenting the many narratives about the region's musical heritage (Commins 2015). For the wider Armagh community, such a statue has further relevance, beyond music; Armagh's Gaelic football club bears the name, *Armagh Harps*. A sculpture of a blind harper also has relevance for the history of blindness in Armagh and the history of the Macan family. Turner Macan (1792-1836), another famous Armagh figure is commemorated in Armagh Cathedral. Armagh was once home to the *Macan*

Asylum for the Blind, and the *Macan Trust for the Blind* continues to provide support for organisations who support the blind in Armagh. An important tourist attraction of Armagh is its Georgian festival; this is also the period of Patrick Quin. Perhaps the most celebrated part of Armagh's history is its association with St Patrick; the tune Patrick Quin is most associated with, is *Patrick's Day*.

Armagh, marketed as 'Ireland's Ancient Cathedral City', is a prominent place for church music and organists. The organist and classical composer, Charles Wood, is commemorated on a Blue Plaque, placed on the house where he lived on Vicar's Hill, behind St. Patrick's Church of Ireland Cathedral. There is also a memorial to Charles Wood inside the cathedral, (along with memorials to other past organists), and his name is carried on through the Charles Wood Festival of Music and Summer School for singers, organists and choir directors, which takes place annually in Armagh City. Another notable festival in Armagh is the William Kennedy Piping Festival, run by Armagh Pipers Club. This festival attracts 4,000 visitors to the city annually. It is named after William Kennedy (1763-1834?), a County Armagh blind piper and cabinet maker, who was a contemporary of Patrick Quin, and likely known by him. A Blue Plaque has just been erected to William Kennedy (on Friday 16th November 2018) in the town of Tandragee, where Kennedy lived and worked. The presence of the Armagh Pipers Club, now located in a prime position in Armagh city centre, shows the prominence of Irish traditional music activity in the city. In 2016, the Armagh Pipers Club, which celebrated its 50th anniversary in 2017, received funding from the Heritage Lottery Fund to document its 50-year heritage 'by researching the musical heritage of its past and present members, students and their families and help to raise awareness of this culture and its legacy' (Heritage Lottery Fund 2017b). There is, however, an opportunity for placing this 50-year heritage within a musical heritage which dates back much further in history. Patrick Quin, said to have been born in 1746, was one of the last harpers. He was a carrier of the centuries-long harp tradition, which was both dying out and being preserved during his lifetime. The piping tradition, in many ways, replaced the harping tradition, and the pipers' prominent role in Irish society replaced that of the harpers. Patrick Quin was also a fiddle player, which also points to a much longer history of Irish traditional music in Armagh. According to Mary Anne Trotter's account (Robb 1946), 'Simon Donnelly [Quin's teacher] was a music teacher [who] lived in English Street, and made fiddles, flutes, and music boxes.' A sculpture of Patrick Quin, whose life and music have many strands, would therefore complement, and give historical context to the very valuable work of the Armagh Pipers Club.

I recommend that this sculpture of Patrick Quin should be erected in Armagh City for a number of additional reasons: Armagh is the birthplace of Patrick Quin, and is a gateway to the Oriel region, which includes The Fews area of south Armagh, where Quin lived for a period of his life and where he learned to play the harp. As a County town, Armagh also represents south Armagh. It is appropriate too to work with Armagh City, Banbridge and Craigavon Borough Council, as the entire region covered by this council encompasses many of the geographical locations where Quin lived or played, (including Armagh, Portadown, Castledillon, Bluestone, Carrickblacker, Dromore, &c.). His burial place is said to be in Drumcree (Robb 1946), but there is no gravestone. The sculpture could be defined both as a commemorative monument and as a work of public art. In Armagh, there is already a strong presence of public art and a structure in place to guide visitors along the Public Art Trail. Patrick Quin and his harp and fiddle being set in stone (or bronze), would be a significant undertaking for the city, but it would be long-lasting and sustainable. It would represent not only the current importance of Irish traditional music in the city, but the musical heritage of Armagh and the region, and the long history of traditional music in Armagh. It would also give the harp a prominent place in Armagh, and highlight Armagh's role in the preservation of the music of the harp, and in its revival. Such a public and visual stimulus could also serve to inspire the more interested and culturally-curious tourist to discover more about the music and cultural heritage of Armagh and the wider region.

Possible locations for the erection of a sculpture of Patrick Quin could include the Mall, or near the back entrance to Armagh Pipers Club (at the back of Sainsbury's and Emerson's supermarkets) or near what is now Abbey Lane. Abbey Lane, however, may be more problematic, and I will discuss this option more fully in the next section.

Commemorative Plaque

Consideration of a Proposal to the Ulster History Circle for a Blue Plaque in honour of Patrick Quin in Armagh

When Blue Plaques were first introduced in England, it was to draw attention to specific buildings that were associated with famous people.

In 1867 William Ewart MP persuaded the Royal Society of Arts to erect plaques in London to draw attention to buildings of interest because of their association with famous people. The focus was on the buildings, rather than to the people themselves.

(Ulster History Circle, n.d.a)

In Northern Ireland, however, the emphasis appears to be more on honouring a *person* who has made a significant contribution to society, rather than on the *building* associated with that person. Blue Plaques in Northern Ireland are administered by the Ulster History Circle. The

Ulster History Circle 'places commemorative plaques in public places, in towns and villages all over Ulster, in honour of men and women who have contributed to the Province's history.' (Ulster History Circle, n.d.b.)

The information that can be presented on a Blue Plaque is limited by space. Usually the name of the person is stated, along with their dates, and a few words that both state the reason for their fame, or their contribution to society, and their association with the location or building on which the plaque is placed. In the case of Patrick Quin, there is as yet a lack of clarity about his year of birth and year of death.

The location of a Blue Plaque is important, as it links a particular location, usually a building, with the person celebrated. The difficulty, in the case of Quin, is that most of the actual buildings associated with him are now demolished, or there is a lack of clarification about exact locations. In the context of Armagh City and County, there are three notable buildings with which Quin was associated: Castledillon (near Armagh), Carrickblacker House (near Portadown) and St. Patrick's Cathedral in Armagh City. Trotter's account says, 'I first met him [Patrick Quin] at Castledillon, the beautiful seat of Sir Capel Molyneux.' (Robb 1946). Castledillon is in a rural location (between Armagh and Portadown), and is privately owned and not accessible to the general public. This is therefore not a suitable location for a Blue Plaque. Carrickblacker House, where Quin is also known to have performed, is now demolished. It is now the site of Portadown Golf Clubhouse. Trotter tells us:

In 1778 Paddy went to live with his uncle, Hugh Quin, a tenant on the estate of Colonel Blacker, who made much of him at his house gatherings of the Quality.

(Robb 1946)

Whilst Portadown Golf Club is a public place, it is arguably not a suitable place for commemoration of an Irish harper. The third building, which would be a possible location for a plaque is St. Patrick's Church of Ireland Cathedral, where Quin performed at the request of Primate Robinson. Trotter's account tells us: 'He once performed at the Lord Primate's command in the choir of the Cathedral of Armagh, before a great company of Lords, Ladies and Gentlemen.' (Robb, 1946). However, Quin having performed there on one occasion does not necessarily signify an ongoing relationship with the building.

Mary Anne Trotter's account states that Quin was born in Abbey Lane, Armagh. In order to find out if there might be a possible location for a Blue Plaque in Abbey Lane, it is important to first locate Abbey Lane. This is not straightforward. A relevant and interesting article in *History Armagh* (Quinn 2006), with the curious title *The School Lane Cow Doctor... ..and other forgotten eighteenth century occupations Armagh*, states that Abbey Lane, as mentioned

in Lodge's 1770 census of Armagh, no longer exists. He says that the Abbey Lane in present day Armagh is not the same location as the Abbey Lane in the 1770 census. *Armagh Conservation Area* (Armagh Regeneration Trust 1992) describes Abbey Lane as being in the Irish/Ogle/Thomas Streets Area.

[This area] is historically significant within the context of the historic centre of old Armagh dominated by the Church of Ireland Cathedral and these streets were clearly recognisable on the early maps of the city.

(Armagh Regeneration Trust 1992)

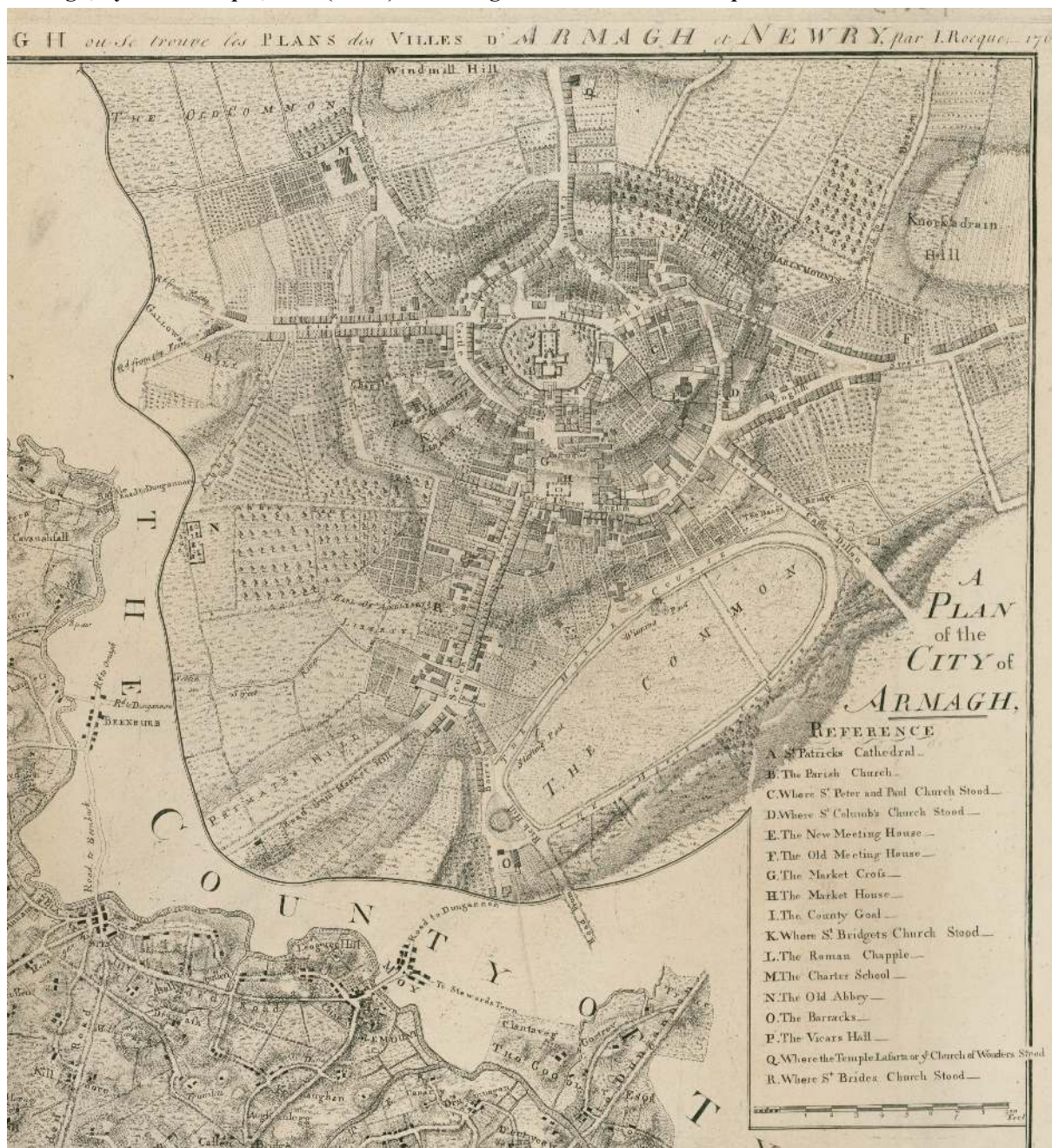
There is further information in the document about Abbey Lane, suggesting that there was more than one Abbey Lane.

This area incorporates Abbey Lane and Chapel Lane which date from the 1700s and are among the oldest streets in Armagh. Abbey Lane is significant as the only remaining fragment of the original Abbey Lanes which linked the Franciscan Friary to the various religious sites around the city and to both Thomas and Irish Streets.

(Armagh Regeneration Trust 1992)

The John Rocque map of 1760 (McCullough and Crawford 2007) shows two Abbey Lanes. The street known today as Abbey Lane is shown on Rocque's map, but is not named as Abbey Lane. Unlike Rocque's map, Livingston's map of 1766 (McCullough and Crawford 2007) does label the present-day Abbey Lane, as Abbey Lane, bringing to three the number of streets named Abbey Lane. Both maps show a long building on this lane. This is now the site of the carpark on Linenhall Street, opposite Abbey Lane Theatre.

Figure 32 A Topographical Map of the County of Armagh to which is anex'd the Plans of Newry and Armagh, by John Rocque, 1760 (detail). Source: gallica.bnf.fr / Bibliothèque nationale de France.



It is interesting to note that the two Abbey Lanes on Rocque's map show very few buildings. The area is dominated by trees and gardens, shown clearly on the map. There are, what appears to be, four buildings marked on the Abbey Lane that led to Irish Street, (on what is

now the site of the carpark at St Malachy's), near the friary. There also appear to be two long buildings, near the site of what is now St. Malachy's Church. This section of Abbey Lane no longer exists. However, the section from the friary towards what is the present-day Abbey Lane, does still exist. It is now known as Dobbin Street Lane, but the road now stops where it meets Dobbin Street. On Rocque's map (before Dobbin Street was built) it carried on to meet the present-day Abbey Lane. This area too, is mostly gardens and trees, but there is one long building shown on the map.

In fact, there is evidence for a fourth Abbey Lane (off Abbey Street/Dawson Street), mentioned in Livingston's map of 1766. Robb (1946) implies that *this* was the Abbey Lane where Quin was born: 'Abbey Lane, in Armagh, was what is now called Dawson Street, after the Dawson family, Earls of Dartrey.' Further research may or may not shed light on which of these four Abbey Lanes was the birthplace of Patrick Quin, and therefore a Blue Plaque marking Abbey Lane as his place of birth may not be plausible, or may be premature.

Interpretative Tourist Information Panel

As an alternative, an interpretative information panel could be erected, but the site for this installation may still pose a problem. If Quin's birthplace was on one of the three connecting Abbey Lanes in the Irish/Ogle/Thomas Streets area, a suitable location for an interpretative information panel could be to be at the corner of the Linenhall Street carpark, opposite Abbey Lane Theatre. This information panel could serve the multi-purpose of providing tourists and locals information about Patrick Quin, the musical heritage of Armagh, and provide information about the previously existing Abbey Lanes that connected the Friary with the Cathedral. However, if Quin's birthplace was, as Robb suggests, on the Abbey Lane that is now known as Dawson Street, this is at the opposite end of the city. Further research may be able to prove that it is in this area of the city that Quin was born, and if this is the case, it opens up more possibilities for placing either an interpretative information panel or a Blue Plaque in this area. A suitable location could be the Shambles Market area, which backs on to Dawson Street. A more obvious, and less location-specific site for an interpretative information panel, would be at the site of the Patrick Quin sculpture, if this recommendation is implemented.

Brochure / Information Booklet

Navan Fort (Emain Macha) is one of Armagh's most important tourist places. In the foyer of the interpretive centre, which also includes a shop and a café, there are a number of tourism brochures and tourism information leaflets on display. When I visited Emain Macha in April 2017, there was an entire stand filled with brochures produced by South Armagh Genealogy

Project (n.d.). Each brochure was devoted to a notable historical figure from the region; there were four different publications. One of the recommendations in my proposal to Armagh County Museum (below), is for an information brochure about Quin to be made available in the museum lobby. This series of brochures, published by South Armagh Genealogy Project, may provide a model for producing such a brochure on Patrick Quin.

I took an example of each brochure, to read and to analyse in terms of content and format, with the original intention of approaching SAGP with a proposal to publish one of these brochures on Patrick Quin. (Further investigation, however, revealed that the organisation appears to be no longer in existence). The brochures are in two distinctive publishing styles. One is a 5-panel card, which opens out and is printed on both sides. The other has 3 panels, which also open out, and is printed on both sides, but on coloured glossy paper. The four subjects represented are Sarah Makem (1900-1983), a singer and tradition bearer, Rev. Daniel Gunn Brown (1808-1892), who stood for social justice and the rights of the oppressed, and William Kirk (1795-1870), entrepreneur, landlord, magistrate and MP. The fourth brochure, on Redmond O'Hanlon, the notorious outlaw of south Armagh, is presented in a different format. The brochures of the first three listed are all of a similar house style. The front panel shows a greyscale image on a dark red background, each image depicting something distinctive about the person to whom the pamphlet relates. Inside is a brief synopsis of the subject, followed by five panels of text (approximately 1500 words) on the person's life and significance, written in a narrative style, interspersed with images, which are mostly colour photographs of commemorative monuments to the person described. For ease of reading, the text is broken up by quotations in larger print, in a contrasting colour. The format of the Redmond O'Hanlon brochure is somewhat different. There are more panels and the information is presented in a less narrative style. Where blocks of text are given, they are arranged in themes, and timelines are used to give a sense of chronology. He is located historically, but also geographically, in the local area, and a map is included to illustrate the locality and pinpoint the places where he was based. On this brochure, but not on the others, a list of references and a bibliography are included.

Either format could provide a model for a brochure on Patrick Quin. From the information that I have uncovered from my research, a timeline could be presented, showing the most significant events in Quin's life. Alternatively, his story and importance could be presented in a more narrative form. Quin's places, as mentioned in newspaper articles and in Bunting's manuscripts, could be illustrated on a line map of the region. Images could include portraits of Quin, the Brocas engraving, a photograph of Quin's harp (the Otway harp, now owned by

Trinity College, Dublin) and colour images of Bunting's field transcriptions of Quin's playing (with permission from Queen's University, Belfast). Images of places where Quin performed could be selected from a number of places in the locality, including The Fews, Castledillon, Carrickblacker House, Bluestone, Armagh Cathedral &c. A bibliography of the most significant sources could also be included. This could make an informative and visually interesting brochure, and would place Patrick Quin both historically and geographically.

Two proposals for Armagh County Museum

The first proposal is for a **temporary exhibition** on Patrick Quin, in Armagh County Museum. This would include four original artefacts: the Castle Otway harp (Quin's harp) on loan from Trinity College, Bunting's transcriptions from the playing of Quin (contained in Special Collections, Queen's University Belfast MS 4/33/1) on loan from Queen's University Belfast, the original oil painting on loan from the owner, and a copy of the *Monthly Pantheon* edition showing the first publication of the Brocas engraving of Quin, on loan from the National Library of Ireland.

These artefacts could be exhibited alongside a display panel showing a timeline of Quin's life, and a narrative placing him geographically and musically, interspersed with quotations and images of eighteenth century newspaper articles. Alongside these visual displays, there could be an audio of the sound world of Quin, with his tunes being played on a copy of his harp. Examples of eighteenth century fiddle music, played on a gut-strung fiddle could also form part of the audio experience, as Quin was also a fiddle player. The exhibition opening could involve a live performance on a copy of the Otway harp, of Quin's music, and an illustrated talk about his life and connections with both Armagh and the Oriel region.

Armagh County Museum is a suitable location to house such an exhibition, for a number of reasons. Armagh is the birthplace of Patrick Quin. It was south of Armagh city, in The Fews area, that Quin learned the harp. Armagh County Museum also represents the county, and therefore also represents The Fews areas of south Armagh, which is in the heart of the Oriel region. Armagh County Museum is also part of the National Museums of Northern Ireland (NMNI), and the exhibition that I propose would require installation in an official museum of this stature, due to the conservation and security issues relating to the original artefacts.

However, for such an exhibition to be possible, permission would need to be requested and granted, in the first case, by Trinity College, to have the Otway transported and temporarily housed in a display cabinet in a museum. Permission would also be required by Queen's University Belfast for the original manuscript notebook, by the owner of the oil painting, to

have it on temporary loan, and from the National Library of Ireland, for the original magazine. The audio track would need to be researched and recorded.

This would be an original but costly and ambitious project, which would require extensive planning and would of course be dependent on acquiring permission for the artefacts to be transported and housed temporarily in Armagh County Museum. There is no guarantee that this permission would be granted from the various contributors. The impact of displaying these artefacts together would be unique and powerful; each is important in its own right, but together they make a strong statement about the importance of Quin. Seeing first-hand the level of fine craftsmanship of his harp, alongside the original oil painting depicting Patrick Quin playing that same instrument would alone be very strong as an exhibition. But having these original artefacts presented together, along with Bunting's original notebook and the article announcing Quin's appearance in Dublin in 1809, would point to his important stance during his lifetime. Hearing the music he played, on a copy of his instrument, in this context, with his actual harp present along with Bunting's handwriting and the portrait of Quin, along with a narrative, has the potential to create a profound, multi-sensory experience of this important eighteenth-century, Armagh-born harper.

As an alternative and more modest solution, which could be done in stages, I suggest the following, as the second proposal:

A new, **permanent exhibition** of Patrick Quin in Armagh County Museum to include five elements (below) which could be utilised individually or in combination. This is a less ambitious project, and has the advantage of working as a single element or in combination, raising the profile of Patrick Quin, and giving 'ownership' of him back to the region.

1. A re-writing of the text attached to the Brocas engraving of Quin that the Armagh County Museum already has on display. The engraving looks to be an original. I would like to see, with permission from the museum, the removal the mount, to see if there is any hidden text underneath. I would also like to see the attached text re-written, to bring the description up to date with recent research.

2. An information panel, expanding the story of Patrick Quin, incorporating other visual representations, for example, the Quin watercolour, a photograph of the oil painting, a photograph of the pencil drawing, photographs of the Otway harp, images of eighteenth-century newspaper articles, and images of Bunting's field transcriptions of Quin's tunes.

3. An interactive audio station, which would be situated under the display panel, with headphones to allow visitors to hear examples of Quin's music, played on a replica of the harp that he played.

4. An information leaflet about Patrick Quin, based on the information presented on the display panel (as described above). This would be made available in the museum lobby.

5. Memorabilia - A postcard depicting Patrick Quin, which could be for sale in the museum shop. This could be printed by the museum, based on the Brocas engraving of Quin, owned by the museum. An alternative would be to request permission from the owner of the original oil painting, to have a postcard made from the oil painting, and to have this available for purchase in the museum shop (and in other tourist places in County Armagh). A third possibility would be to have the postcard printed from the pencil and watercolour portrait that is owned by the National Museum of Northern Ireland. A print of this image, by Media Storehouse and a jigsaw puzzle are already available online from Amazon (Media Storehouse, 2018).

Summary of recommendations

My recommendations for Armagh City incorporate four elements:

1. A bronze or stone figurative sculpture of Patrick Quin playing his harp, with a fiddle included at the base of the sculpture. The existence of both Quin's harp and the detail of the oil painting portrait showing Quin playing this same instrument, together make it possible to have a figurative sculpture depicting Quin and his instrument. The inclusion of the fiddle would further connect with the importance of Irish traditional music in Armagh. The sculpture would be included in Armagh City Centre Public Art Trail and be linked to other harp and music-related sculptures nationwide.
2. An information board, similar in style to those erected on The Mall, to be located close to the Patrick Quin sculpture. This would provide more information about Quin, his life and musical legacy, his places and the story of the harp in Ireland. The text for this panel could be drawn from the information presented in the Case Study chapter of this dissertation.
3. An information brochure about Patrick Quin, following the format of those produced by the South Armagh Genealogy Project, described above.
4. Two proposals for exhibitions in Armagh County Museum. The first is a proposal for an ambitious temporary exhibition, which would depend on permission being granted

for temporarily housing important original artefacts related to Patrick Quin. The second outlines more modest suggestions for a permanent exhibition.

Future research includes exploring opportunities to collaborate with Armagh City, Banbridge and Craigavon Borough Council and with Armagh County Museum on development of any of the proposals outlined in this chapter.

Chapter 8

Conclusion

I began this dissertation with the statement: ‘The Oriel region has a rich cultural and musical heritage, which has been receiving increasing attention in recent years.’ In my conclusion, I summarise how this dissertation, which has been the result of more than two years of research, has already added, and will further add to what is already known about the Oriel region’s musical heritage. I first describe how my research fulfils the expectations of Dundalk Institute of Technology’s broader research project 'Music and Tourism in the Oriel Region', of which my research is a part. I then restate the aims and objectives that specifically relate to my research, and assess how my research has fulfilled these. I also address the shortcomings of my research, with explanations of where I have not fulfilled the expected outcomes. I follow this with a list of those who may benefit from this research. This final chapter continues by outlining how my research has been disseminated to date, and further plans for dissemination in the future. I then describe how my research creates possibilities for further projects, and outline my future plans for continuing and developing this research.

Research questions

I quote again (in full) the description which states the motivation and expected outcomes of DkIT’s research project 'Music and Tourism in the Oriel Region', and which was the foundation of my research:

Motivated by recognition for the importance of cultural heritage to the Irish economy, this project explores the rich but largely unexploited musical heritage of the Oriel region and examines potential for the development of cultural tourism in the region. Linking music and place, the project will develop information and resources that will be of value to local communities, musicians and visitors to the region.

By engaging in archival research, fieldwork and performance practice in Counties Armagh, Louth and Meath, the project will develop a cross-border understanding related to the ancient kingdom of Oriel and provide a narrative to underpin further exploration in both the tangible and intangible heritage of the region. The project will include a performance practice element drawing upon and inspired by research. This will include interpretations and arrangements of archive material and/or the composition of new material, and audio-visual aspects that further enhance a sense of place and regional identity. Other research outcomes include an archive of music, songs and dances from the region and other documentation that contextualises the musical heritage of the region within the wider cultural context.

(Commins and Kearney 2014)

The context of my research and the focus has, from the initial phase, been on cultural tourism. Although my *personal* motivation (written about in Chapter 1) clearly states my background and prior interest in early Irish harp, I have aligned my personal motivation with that of this project, and explored the subject, in the context of cultural tourism in the Oriel region. I have

brought my knowledge, interest and expertise to this project by focusing on a neglected aspect of the rich cultural heritage of the Oriel region, and I have examined ‘potential for the development of cultural tourism initiatives in the region’, related to the harp tradition of the Oriel region. These are presented in Chapter 7. Inspired by my personal connection, through shared places, to the harper Patrick Quin, my research on this harper has revealed a number of significant details which locate Quin geographically, and point to his connections to the Oriel region. I have uncovered information that proves that this harper was famous in his lifetime, and merits commemoration in the places where he lived. This fulfils the requirement of ‘linking music and place...’, quoted above. Chapter 5 of this dissertation, presents biographical information about Quin. This chapter, along with the performances and talks that I have presented, my contribution to the Oriel Arts website, and my recommendations for Armagh, meet the expectation that this project will ‘develop information and resources that will be of value to local communities, musicians and visitors to the region’ (quoted above).

I have engaged in ‘archival research, fieldwork and performance practice’, particularly in Counties Armagh and Louth. I have addressed a ‘cross-border understanding related to the ancient kingdom of Oriel’, both by my participation in events north and south of the border, and by my focus on a musician who lived in different locations throughout his life (Armagh, The Fews in south Armagh, Portadown and Dublin), and brought the harp music which he had learned in the Oriel region, to neighbouring regions and further afield. I have carried out a ‘performance practice element drawing upon and inspired by research’. The Historically Informed Performance approach that I follow was described in detail in the performance practice section of Chapter 2, and descriptions of actual performances and events were given in Chapter 6. In this chapter, I also incorporated examples of my contributions to the Oriel Arts website, showing tune analysis and my transcriptions, adapted from manuscript sources. My inclusion on the opening film of the Oriel Arts website demonstrates an ‘audio-visual aspect[s] that further enhance[s] a sense of place and regional identity’. A list of the known repertory of Quin is presented in Chapter 5. Its inclusion in this dissertation, along with two musical examples from the *Oriel Arts* website (in Chapter 6), add to the canon of music from the region. My focus on Patrick Quin, in the context of the Oriel region, adds to ongoing research on Oriel harpers, and to the body of research on other eighteenth century harpers from other regions, thereby ‘contextualis[ing] the musical heritage of the region within the wider cultural context’. By addressing, in turn, each expected outcome of DkIT’s research project ‘Music and Tourism in the Oriel Region’, I have demonstrated how my dissertation fulfils the expectations of the project. Next, I will assess how I have met the aims and objectives of *my* research.

Aims & Objectives of my research

1. To identify the existing music heritage and traditions of the Oriel region, and to add to the knowledge of the music heritage of the region.

In the introductory chapter, and in the Literature Review, I have referred to other research, literature, performances and recordings of the musical heritage and traditions of Oriel, including recent work of Pádraigín Ní Uallacháin, Gerry O'Connor, DkIT and others, which are based on earlier collections and archive sources from the region. My research has added to this body of work, by focusing on an important but neglected Oriel musician, Patrick Quin. This eighteenth century harper was previously identified in *A Hidden Ulster* as having connections to the Oriel region, and as one of the Oriel harpers. My research has focused on uncovering previously unknown biographical information about him, from archival research, and on presenting this new information, together with previously published information from literary sources, to give a fuller picture of this historic musician from the region.

2. To assess if and how the Oriel region presents its music to tourists, and to address the gap between the music heritage of the region and its presentation to visitors to the region. To make this tangible by proposing specific tourism initiatives.

By engaging in ethnographic fieldwork in the summer tourist season of 2016, I observed how the Oriel region presented its music to tourists. My findings revealed that, in that particular season, there was very little of Oriel's distinct musical heritage or traditions presented to tourists. However, I discovered that more was presented to tourists outside of the typical tourist season; there were very specialised events that attracted visitors to the region. The fact that this phase of my fieldwork coincided with centenary commemorative events for the Easter Rising of 1916, may have distorted my findings. I also have observed significant increased awareness of the Oriel region over the two-year period of my research. There are a number of contributing factors for this. DkIT has had an influence in this, through the research project 'Music and Tourism in the Oriel Region', through other research that has taken place in DkIT, and online availability of Oriel-related articles. A very recent development has been the launch of the *Oriel Arts* website, in October 2017, and the acclaim with which it has been received and many reviews that have commented on Ní Uallacháin's contribution to the Oriel region. Pádraigín Ní Uallacháin was awarded a TG4 Gradam Award in 2018 for her outstanding contribution to Irish traditional music.

My inclusion on the *Oriel Arts* website, and my participation in a number of performances and events which focused on Patrick Quin, the harpers of Oriel or on the music of Oriel have

made a contribution to addressing the gap between the music heritage of the region and its presentation to visitors to the region. This has been described in Chapter 6. The recommendation of specific tourism initiatives was presented in Chapter 7, with the main focus being a sculpture of Patrick Quin, as a tangible way of representing Quin and the musical heritage of Armagh and the region.

3. To have the harp and harpers of the Oriel region represented in the narrative of the region, and to contribute to the knowledge about the harp tradition and the story of the harp in Ireland.

These points have been mostly covered by the previous two sections. But the story of Quin also extends beyond the boundaries of the Oriel region. He brought the Oriel tradition, that he had learned in The Fews (south Armagh), and represented it in Portadown and in the metropolis, Dublin. Patrick Quin is part of the musical history of the Oriel region, and of Armagh City, but he is also a harper of national significance, and there is further potential for commemoration of him in Portadown, the town where he lived for much of his life, and in Dublin, where he received much public attention in 1809, through his involvement with the Dublin Harp Society.

4. To have the music of the early Irish wire strung harp, the harp played by the harpers of the Oriel region, once again heard in the region, and to contribute to the revival of this instrument in Ireland.

This is perhaps the greatest significance of my research, as I am one of the few players of the early Irish harp in Ireland, and the only exponent of this instrument actively involved in research of the Oriel region. My research has been presented in the context of performances (including illustrated talks and lecture-recitals), and most notably by the video recordings on the Oriel Arts website, and by the opening film, which features the early Irish harp as the representative sound of Oriel. My research on Quin, the discovery of a previously unknown portrait of him, my focus on his repertoire and my role as a teacher of this instrument all contribute to its revival in Ireland.

5. To locate Patrick Quin geographically, historically, socially and musically, and to provide a model for other regions neglected by tourism, based on research, and focus on a historical musical figure, or other harpers in other regions.

I have found information in newspaper articles and archival sources which mention specific places and locations where Quin lived or performed, and names of people with whom he

associated. This dissertation included a list of his repertory and discussion of his musical legacy, in particular, his information about the first tunes taught to harpers, and his versions of these tunes, as noted down by Bunting. My research reveals newspaper articles that provide anecdotes about him, and about the society in which he lived, at the end of the eighteenth and early nineteenth century, and which prove his fame during his lifetime and the esteem in which he was held. The provision of this information, based on research, has created the possibility of placing a public statue of musical heritage in Armagh, as a sustainable and lasting memory. This has been further made possible by the discovery of an oil painting of Patrick Quin, which, along with the existence of his actual harp, makes a figurative sculpture of this harper a viable recommendation.

This research provides a model for other regions, to focus on a historical musical figure, or harper, as a way of exploring a region's distinctive musical heritage, and creating potential for cultural tourism. The existing harp festivals and summer schools throughout Ireland are proof that harp-related events attract audiences, and international visitors. There is potential in the future for creating a map of harp-related monuments and sculptures, or places of significance for the harp (past and present), as a way of encouraging these visitors to extend their stay. A sculpture of Patrick Quin in Armagh, could have the potential to connect to future trails of sculptures of Irish musicians, or of harp-related monuments nationwide.

Benefits of this research

As I stated in the Introductory chapter, the Oriel region can benefit from new information about the important but neglected historical figure, Patrick Quin, as it adds to what has already been uncovered about the Oriel region's distinctive musical and cultural heritage. This has value for those who live in the region, but also offers potential for the unique cultural history of the region to be presented to visitors and people outside the region. The Oriel region can draw cultural capital from the discovery of unknown artefacts and new information about the life and music of this significant harper, and his connections to the South Ulster poets and harpers of the seventeenth and eighteenth centuries. In the Introduction, I also stated that my research has importance in the context of the current revival of the early Irish harp, and has contributed new information to the field and therefore has benefit for those who play the early Irish harp, or are interested in the history of the harp or the history of Irish traditional music.

In Chapter 7 of this dissertation I focused particularly on Armagh, the birthplace of Patrick Quin and on cultural tourism initiatives that would benefit the city. Portadown, where Quin lived for much of his life, is beyond what is now considered as the Oriel region. I have

therefore excluded discussions about commemoration of Patrick Quin in Portadown, as it does not relate to this research project. However, the town of Portadown could also benefit from the research contained in the Case Study, and there is great potential for commemoration of Quin also in that town and surrounding area. Another benefit which has not previously been mentioned, is for harp builders. Below I will outline how my research into Patrick Quin has led to my commissioning of a replica of his harp, the Otway (or Castle Otway) harp. The measurements, and photographs (both external and internal) once published, will provide new, previously unknown data, which will be of benefit to makers of historical harps. Finally, this research has brought great benefit to me personally. It has brought recognition of my research in the field of early Irish harp, and has brought performance opportunities and association with Oriel music and musicians. It has also enabled me to contribute something to the knowledge about the musical heritage of where I live and work. It has also been beneficial to focus so specifically on one harper and his music, and this specificity has influenced my approach to playing the early Irish harp, in a way that I had not previously experienced. In turn, this affects my performances, choice of repertoire and my teaching.

As my research highlights, the rich cultural history of Ireland provides opportunities for tourism. Brian Graham (1997) notes how Ireland is a nation of regions and these regions have unique cultural legacies. Patrick Quin is a character in the narratives of the region of Oriel who deserves attention. Under-represented in the seminal histories of the harp in Ireland and Ireland's musical history, my research has shed new light on Quin's life, music, career and legacy. Given the interest in Irish harping nationally and internationally, there is an opportunity to celebrate Quin and his region that can both enhance the tourist profile of the region and inform current revivals of harping.

Dissemination of research

Chapter 6 of this dissertation included a number of events and examples of how my research has been disseminated to date. My involvement and collaboration on the *Oriel Arts* website was described, as well as a sample of performances, illustrated talks and teaching, including intensive teaching during Scoil na gCláirseach–Festival of Early Irish Harp, one-off workshops and private lessons, which are all ongoing. There will be further opportunity to disseminate my case study of Quin through the *Oriel Arts* website, and continued opportunities to perform the repertoire of Quin and of other Oriel harpers. My research has also contributed to the Patrick Quin pages on the *Early Gaelic Harp* website, with acknowledgements (Chadwick 2013-2017), and to the 3rd edition of Simon Chadwick's *Progressive Lessons* (Chadwick 2017 p.40). Following a paper that I presented at the ICTM

Ireland Annual Conference in Maynooth in February 2017, Fintan Vallely requested information from me regarding portraits of Patrick Quin, for a lecture, *Irish music in Irish art*, that he presented at Scoil Samhraidh Willie Clancy in 2017. He also requested that I contribute 500 words on Patrick Quin, for inclusion in the next edition of the *Companion to Irish Traditional Music*. I have also passed information to researcher, Verena Commins, who is compiling a database of monuments to musicians in Ireland, and have informed her about the monuments to two harpers, Denis O’Hampsey and Arthur O’Neill. If, in the future, the recommendations for a sculpture of Patrick Quin and an information plaque are implemented, these monuments will also figure on this database.

Future research and projects

As mentioned briefly above, in *Benefits of this research*, my interest in Patrick Quin has led to my commissioning of a replica of his harp. In June 2017, whilst still involved in this research project, permission was granted from Trinity College Dublin to photograph and measure the Castle Otway harp, once owned and played by Patrick Quin. This project is in collaboration with the Connemara-based historical harp maker, Natalie Surina (Ériú Harps) and early Gaelic harp scholar, Simon Chadwick, who is collaborating on this project, both in an advisory capacity, and in crafting the metal work. The commission is for a fully decorated and painted replica of the Otway harp, in its current state. Natalie Surina has experience of researching and measuring historical instruments and has previously measured harps that are in storage at Collin’s Barracks Museum. She has completed two commissions for the Historical Harp Society of Ireland, and is currently working on a third. For the first time, internal photographs of the Otway harp have been taken, using cameras developed for researchers and restorers of antique violins in Cremona, Italy. This research equipment allows photographs and videos to be taken through the front sound holes, without compromising the conservation of the instrument. This will provide information not previously available, for example, what construction methods were used, what tools were used, the number of string holes in the soundbox (which are not visible from the outside), changes to the harp over time and any internal repairs. This data, in conjunction with ongoing research of other harps at the National Museum of Ireland and the National Museum of Scotland, will provide a valuable insight into the development of harp construction technology and, more specifically, on the history of the Castle Otway harp and its significance in the development of the Irish harp. Once completed, a fully decorated and painted replica of Quin’s harp will make future performances more visually powerful. An instrument of this quality, carved and constructed like the original, will also make future recordings of Quin’s repertory more plausible, than on a simplified instrument. It is generally understood and accepted in the field of Historically Informed

Performance practice, that it is important to have as accurate a reproduction as possible. In the case of study of Quin's music, there is the rare possibility of having an exact copy of Quin's actual instrument.

To complement this, I want to further explore playing on a gut strung fiddle, and eighteenth-century fiddle repertory. Quin was also known as a fiddle player, and, at that time, would have played on a gut-strung fiddle. For this purpose, I have recently just had an old family heirloom fiddle restored, in a baroque setup with gut strings. I am particularly interested in how playing on a fiddle with gut strings affects the fingertips of the left hand. I have already noticed, for example, that playing on gut strings creates bigger callouses on the fingertips, than from playing on steel strings. This in turn has an effect on the sound of the harp, where the left hand plays the treble, and carries the tune.

The groundwork research which I have carried out for the case study element of this dissertation has made it apparent that research on the harper Patrick Quin is a much bigger undertaking than could be accommodated in one case study chapter, which is part of a broader research project. There are further avenues for exploration regarding this harper. I will continue to compile and collate sources, and disseminate my research. Plans are already underway to co-author a book, which will also include transcriptions of Quin's repertory, and recordings of these tunes. It is my intention to do this after my replica harp is completed.

Final words

When I began this research project, I did not expect that *I* would have had a role in the story of the music of Oriel. The opening page of the *Oriel Arts* website sets the tone of Oriel, not with poetry or song or a fiddle tune, but with the early Irish harp, to accompany the landscape of Oriel. This reconnects the harp to the region and signifies its importance. Patrick Quin may not have been the 'most' significant harper from the Oriel region, but he was one of the last in a line of harpers from this region, he was famous in his day, we have record of his music, and his portraits and instrument survive. He has therefore left a great legacy. He is arguably among the most important musicians to have come out of the Oriel region and Armagh.

One of the main recommendations that my research has made possible, is a sculpture of Patrick Quin, both as a commemoration of this harper and as a statement of the musical heritage of Armagh and the Oriel region. However, for the tradition to be renewed, and for the work that I have done, to have the early Irish harp and the music of Quin and the other Oriel harpers played once more on the type of instrument that it was originally played on, this knowledge needs to be passed on and added to. At the launch of the *Oriel Arts* website in

Omeath on 7th October 2017, there was a very poignant and memorable moment. Three generations of singers, Pádraigín Ní Uallacháin, Bláithín Mhic Cana and Piaras Ó Lorcáin, together sang a song in Irish which Pádraigín had taught to Bláithín, who in turn had taught it to Piaras.

Figure 33 Oriel Arts website launch, Omeath, October 2017. Three generations of singers. Photo: Brenda Malloy.



I was to play directly afterwards. I pointed out to the audience that I didn't have this lineage. The harp tradition, unlike the song tradition, did not survive. My work, and others like me, is an attempt to reconstruct, from surviving evidence, both the music and the way in which this instrument may have been played, or can now be played, in the present. It is a challenging instrument due to its highly resonant and temperamental metal strings. I have tried to get as close as I can to the music of the old tradition bearers, and to immerse myself in the living traditions, but for this process to continue, and for the tradition to be renewed, those, like me, who play and have studied the instrument and traditions have a responsibility to pass this on. Otherwise, the sound of the early Irish wire strung harp will once again fade from memory. It is not only a beautiful instrument, worth reviving, but it is an important part of the musical heritage of Ireland and the Oriel region.

For me, this research has been a journey of discovery, of the richness of Oriel, past and present, and of the harper Patrick Quin. It has also been a discovery of my role and responsibilities. I will continue to explore the riches of the landscape and the people, music

and stories that it has nurtured. I will also continue my research on the harpers of Oriel and on Patrick Quin and his music. I want to pay tribute to the tradition bearers of the past, and those of the present who have worked to renew and carry on the traditions, and to bring the Oriel region the recognition it deserves. I hope to have uncovered some more of the hidden gems of its history and to have brought to light some of the neglected aspects of the rich cultural heritage of the Oriel region.

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