

**THE IRISH POEMS:
SONGS OF THE GAEL, A
GAELIC STORY-TELLING**

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The Irish Poems: Songs of the Gael, a Gaelic Story-Telling by Alfred Perceval Graves

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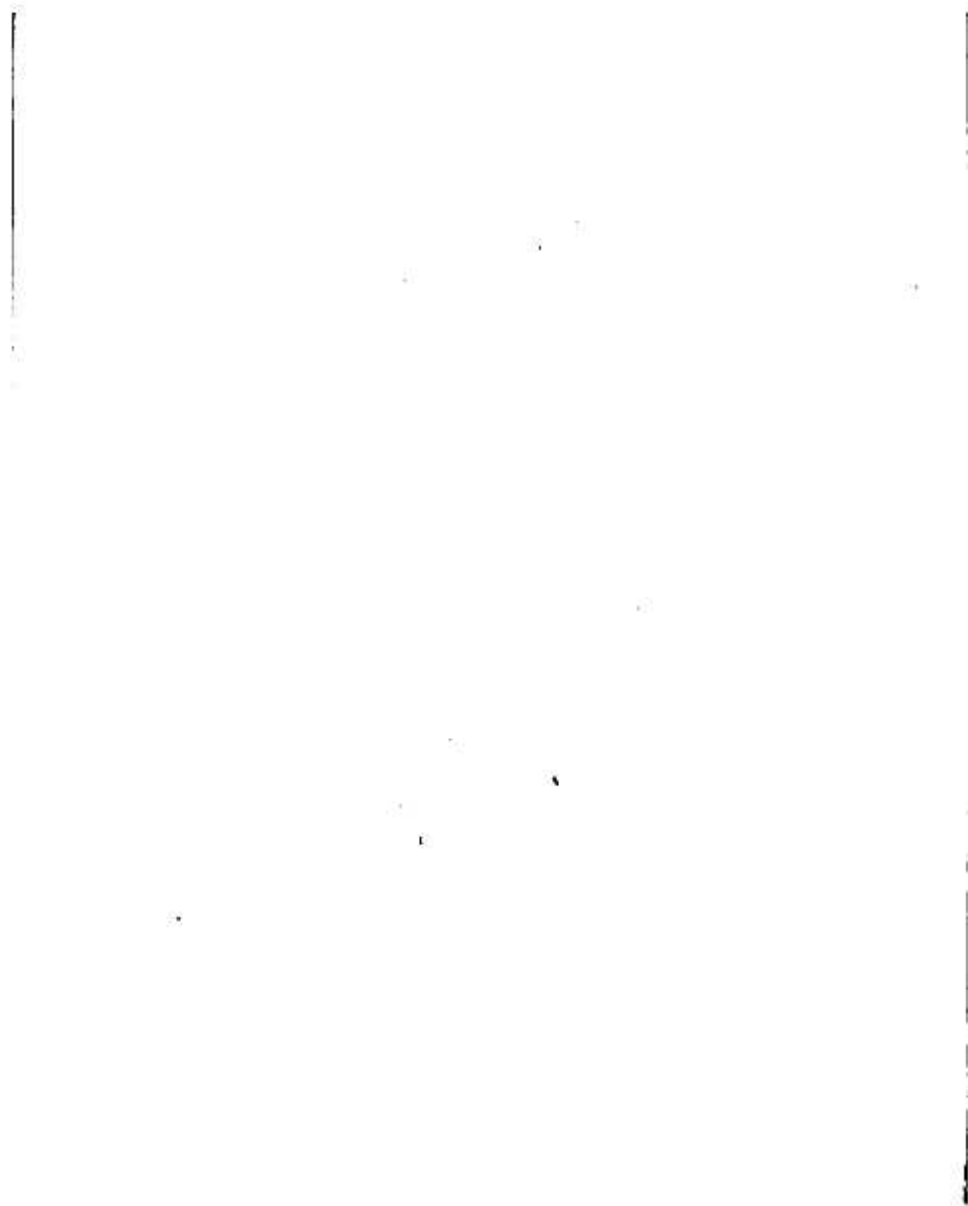
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12036 PREFATORY NOTE

This volume contains all those of my poems written under the influence of the Gaelic Revival that I care to preserve. They comprise lays, laments, lullabies, and love songs and ballads, many of them reproducing the old Irish measures and rhyme-schemes, besides a collection of narrative poems set in a Shenachus frame, the story-tellers having fore-gathered over a good turf fire at a Gaelic League meeting.

I have here to acknowledge my indebtedness to Boosey & Co. for the use of lyrics published to music in "Songs of Old Ireland," "Irish Folk Songs," and "Songs of Erin," to Novello & Co. for like leave to republish songs and ballads in their musical collection of "Irish Songs and Ballads," and finally to Messrs. Breitkopf & Haertel for permission to reprint all the words of "Roseen Dhu," which they publish in musical form.

ALFRED PERCEVAL GRAVES.

RED BRANCH HOUSE,
WIMBLEDON, 6th May, 1908.

PREFACE

Is there anyone who has any acquaintance with Anglo-Irish literature who is ignorant of the immortalizer of the never-to-be-forgotten Father O'Flynn. Who that has ever heard that brilliant song but has desired a closer acquaintance with the other lyrics of its author. For a lyrist by nature is Alfred Perceval Graves; his verses seem to come to him unsought or inspired by the national music of which he is so enthusiastic a devotee. In this respect he resembles, to my thinking, Samuel Lover more than any of our Anglo-Irish poets. I never used to open Lover that I was not reminded more or less of Graves, nor opened Graves that I was not reminded of Lover.

But this was in time gone by. Of late years there has come over much of Graves' poetry a change, and to my mind a highly significant and suggestive change, which differentiates the Songs of the Gael from his preceding poems—from its predecessors in a manner which is quite unmistakable. I call the change significant and suggestive because it marks, in a manner that all may read, the effect of the Gaelic Revival upon one who does not know Gaelic, but who, being an Irishman and a scholar, has felt bound to keep in touch with the modern development of his country and her literature. Indeed, this new note in Mr. Graves' poetry follows, I should think, almost naturally from the surroundings into which his manifold services to the Irish race abroad