The Legend of the Lughnasa Musician in Lowland Britain

DAVID BUCHAN

The subject of this paper is a legend as it has been recorded in Lowland Scotland, England and Wales, and the aim is to examine its constituent elements, transmission, and distribution in the light of the versions assembled in the Catalogue which follows on page 22. Briefly, the story of the legend is this: a musician, normally a piper, enters a cave or tunnel playing his instrument, is heard for some distance then is never seen or heard again, except perhaps for some ghostly music on special nights. That makes the first episode; the less common second, generally recorded as a separate story but really, as we shall see, integrally linked to the first, has an underground or underwater treasure guarded by a being who claims a treasure-seeker as victim. Baughman (1966) does not list the second episode in these terms (the nearest motif being N571, Devil/Demon as guardian of treasure) but he classifies the first under motif E402.1.3, and gives two references under E402.1.3(ca) ('Ghost of piper who died exploring underground cavern still plays pipes')—one British (Denham 1895) and one American (Randolph 1957)—and one English reference (Gutch 1901) under E402.1.3(da) ('Ghost of drummer who died exploring underground cavern still beats drum'). Since no motif rubric contains the fullness of the story, and since twenty to thirty versions occur in Lowland Britain alone, a case can be made out for granting it an individual ML number—say, ML8020.

The legend's appearances in Ireland and Highland Scotland have been recorded and discussed by Máire MacNeill (1962) and Daniel Melia (1967) respectively. From the recordings of the Irish Folklore Commission and other sources Máire MacNeill has made an exhaustive study of the festival of Lughnasa, the Celtic festival of the beginning of harvest, and there declares that

> a motif . . . has turned up at several sites [of the festival of Lughnasa], the disappearance of a piper, harper or fiddler into the underground realm. The anecdotes are brief, telling only of the non-return of the musician and of his music which is sometimes heard from within. It may be conjectured that the musician's role in the raid on the underground treasury was important in the old myth, and that the anecdotes which survive are but feeble echoes (MacNeill 1962:668).

The fullest of the Irish versions was recorded in 1836 about one of the most important Lughnasa sites, Teltown. A number of young men and women ventured into an

underground passage from a fort to the church of Donaghpatrick to find a treasure in the crypt; they entered this 'abode of gold and the fairies' with a piper and some whisky and were heard till the church was reached but nobody returned; all were choked by the fairies or smothered in foul air (*op. cit.* 668–9). Here the piper and the treasure clearly belong to the same narrative. This is also the case with the Highland Scottish stories and songs which have been investigated by Daniel Melia who remarks that in both Irish and Highland Scottish stories 'the musician is the chief actor in the story and his fate is terrible and very mysterious', and that the legends 'survive only as stories associated with something once regarded as . . . important—the invasion of the underground treasury. The stories do not exist independently of the underground treasury' (1967:369, 370). *Uamh an Oir*—the Cave of Gold—is the name for the treasury in most of the Highland Scottish legends. In these stories the two elements, of musician and of treasure, are obviously intertwined.

Versions of the legend are not confined to Ireland and Highland Scotland, however: they occur also in Lowland Scotland, England, and, not unexpectedly, Wales. These versions, the concern of this paper, are given in the Catalogue, where the A category consists of versions of the legend proper, and the B category consists of legends which are possibly vestiges of the legend proper. Of the legend proper there are 18 versions in Lowland Scotland, 4 in England, 3 in Wales: of the B category 6 in Lowland Scotland, 2 in England. Besides these, 2 versions, in a number of accounts, appear in the United States. Geographically the Scottish legend spreads quite extensively and does not adhere only to the Highland Line: 14 of the 18 versions belong to east coast counties from Caithness (1) in the north, south to Aberdeenshire (3), Kincardine (1), Angus (1), Fife (4), City of Edinburgh (3), and Berwickshire (1); the others occur in the central county of Perthshire (3) and the western Renfrewshire (1). The 4 English legends also describe a curve down the east side of the country, from Northumberland to Yorkshire to Lincolnshire to Cambridgeshire, while the 3 Welsh versions occur on the Welsh–English borders in a triangle of country that takes in Montgomery, Denbigh and Shropshire. The B versions would add to the distribution picture the northeast of Scotland (Banffshire), the southwest of Scotland (Kirkcudbright), and the southwest of England (Cornwall).

Elements of the Legend

The legends in lowland Britain lend themselves to comparative analysis most easily under the four topics of locale, main character, climax and treasure. Under locale, the most striking feature is the association of the legend with water, especially in Scotland. Many of the coastal versions set the story in a sea-cave while the inland versions often involve a loch or a river. Only 4 of the 18 Scottish versions have no noted connection with water at all (Edn 1, Edn 2, Per 1, Per 2), and 3 of these are thin accounts. In addition, 4 of the Scottish accounts (Abd 3i and iii, Ang B1, Ban B1)

have their treasure sunk in a river pool, three settings possess a special well or spring (Kir B1, Per 3, Ken 1), and the Missouri version has a decidedly watery ending for the fiddler and his music: 'On the third morning it sounded kind of muffled and ripply, like the fiddle was under water. Finally there came a kind of guggling noise, like a jug filling up in the spring'. Many of the Highland Scottish stories are situated too at water, on coast or by loch, and one legend attached to the MacCrimmons has the piping end at a well (Melia 1967:367), while for the Welsh–English borders Charlotte Burne stresses the association both of water and treasure and of treasure stories and underground passage stories, though without mentioning a musician (Burne and Jackson, 1883:83–9).

The caves in Scotland rejoice in a variety of names only one of which alludes to the piper: Seal's Cove, under the Wine Tower (Abd 2), Windielaw Cove (Ber 1), Pudding Gyoe (Cai 1), Kilrenny Caves (Fif 3), St Cuthbert's Cave (Per 3), the Piper's Co' o' Cowend (Kir B1); and in one case the tunnel is called the Piper's Walk (Edn 2ii).[1] In England the musician figures, relatively, more prominently, in, for example, the Scilly Isles where the passage runs from a Piper's Hole on one island to a Piper's Hole on another (Cor B1), in Castle Bytham's 'Swallow Hole, an underground passage . . . called Piper Hole' (Lin 1), and in the Grantchester field-name of Fiddler's Close (Cam 1), while the treasure motif turns up in the Richmond Gold Hole (Yor 1), which is the nearest name to the Highland Cave of Gold. In Northumberland the tunnel's entrance and exit are Eelin's Hole and Cateran's Hole, which would denote an association with another Border activity which began after Lammas; and in Wales Ogo Hole (Wal 3)—which has a certain resemblance to the Fugoe Hole at Land's End remarked on by Hunt (Cor Blii)—was reckoned the entrance to fairyland. Certain sites possess an interesting topographical characteristic in that the caves are set in a sheer cliff or rock face or bluff (Per 3, Nor 1, Wal 1, Ken 1; *cf.* MacNeill 1962:175). The underground passages seem for the most part to stretch in distance between half a mile and four miles. In some places the tunnels begin or end at localities associated with antiquities: caves with cuttings and chiselled crosses (Fif 3), a prehistoric site (Ang 1), and Roman camp and fort (Per B1), (*cf.* MacNeill 1962:175, 668–9).

The main character in all 18 Scottish versions is a piper, while in England the musician assumes the forms of piper (Lin 1—where he is also a Scotchman; Nor 1), a drummer (Yor 1), a fiddler (Cam 1), and a corporation-employed night-time violinist (Yor B1). In Wales and the USA the musician is a fiddler, named in Wal 1 and Wal 2 as Ned Pugh alias Iolo ap Huw and in Ken 1 as the 'famous' Joe Lane. The Abd 3iii piper descends into the pool in search of the treasure but most commonly the musicians enter the cave or tunnel to explore it. More original than most in the reason for entry is the Welsh version where Ned Pugh wagers he'll dance all the way down the hill keeping a tune, but fiddles and dances himself into the magic circle of the cave of baleful influence and disappears, viewed by a shepherd (Wal 2). In an

American version the fiddler retreats into the cave during the community dance when disappointed in love (Mis 1). Certain motifs connected with the entering that occur in the Gaelic stories sometimes appear in more shadowy fashion. The accompanying parties of many Gaelic versions have only a vestigial existence in the 'Highlanders who were anciently smothered in the cave' (Kir B1), and perhaps the brothers of Abd 3iii. The dog that figures frequently in Gaelic stories accompanying the piper and returning without any hair turns up only in the Scilly Isles (Cor B1), although two blind pipers are mentioned as having dogs (Fif 1, Kin 1), one of which dies with the piper. Another feature of the Gaelic material, the song of the piper, has only two records, one in England, where the tune ends, 'I doubt, I doubt I'll ne'er win out' (Nor 1), and one in Scotland where it ends similarly 'I doot, I doot, I'll ne'er come/get oot' (Edn 2i and ii), but in Wales there are the 'Ffarwel Ned Puw' tunes associated with the fiddler.

At the climax of the legend the music, after being heard for a spell, grows fainter into silence or suddenly ceases or ends quite specifically at water, a motif which has the Missouri variation of the third day submersion. Many versions just present the silence and subsequent disappearance as a mysterious fact, while others ascribe them to natural or unnatural causes. Although the Devil operates as the active agent of the musician's disappearance in only Abd 3iii and Yor B1, he turns up somewhere in various capacities in five other accounts (Abd 3i, Abd 3ii, Per 3, Abd B1, Kir B1). Most, in fact, of the Devil's appearances happen in localities featuring the treasure, the exceptions being Yor B1 and the unusual Kir B1 where 'some think the *piper the devil*, others fancy the musician to be some kind *carline*', which suggests a rich conflation of ideas. The final motif of this section is the one to which, strictly, E402.1.3(ca) refers: the music is heard after the disappearance—which can be for a short or a long time afterwards, or on occasions unspecified, or under certain climatic conditions such as storm or a hot night without wind. The place where the music is played may be quite particularly located: under a farmhouse hearthstone, or a laird's kitchen, or in the cellars of a village inn. Again it is a Welsh version which provides an original variation from the norm, whereby the shepherd who had seen Ned Pugh disappear attends, years afterwards, a church many miles away and hears with the congregation mysterious music, recognised by him as the tune played by Ned Pugh at the cave mouth (Wal 2).

The treasure episode prominent in the Highland Scottish stories and the Irish legend given earlier occurs only once in an integrated fashion in the lowland British legends, where instead the musician and treasure motifs are normally bound in tenuous and circumstantial relationship. The three accounts of the Gicht legend collectively present the strongest indication of their interconnection, with Abd 3iii actively intermixing the two motifs. In Abd 3i the piper enters a passage that 'runs from the Castle—nobody knows where, but supposed to lead to the Castle of Fedderate, according to tradition in that quarter', while the treasure episode happens

at the Hagberry Pot, a pool in the River Ythan a short distance below the Castle, where the Devil guards a hoard.[2] Abd 3ii, however, strengthens the link by stating that the passage ran from the Castle to the Ythan and that it was made by the Devil. Otherwise the closest Scottish version to a definite linking is the Weem legend (Per 3), where the passage in which the piper disappears is described specifically as the abode of the Devil who there guards a huge treasure. In England Yor 1, like Abd 3i, has the association of contiguity in that the musician and treasure episodes are attached to separate features of the same place. At Richmond Castle there are said to be two passages, one from a vault under the Keep to Easby Abbey in which the drummer disappeared, and the other to St Martin's Priory from the Golden Tower or Gold Hole, so called because of its association with treasure. Of the other legends proper, Fif 1 may have a faint trace of the treasure in its man 'seated on a golden chair', and one of the vestigial versions (Abd B1) contains, in a highly confused way, some central elements of the legend: the underground tunnel from the Castle of Deer to the burn, a hoard of gold and silver hidden when the Castle was attacked, and an attempt to raise the Devil to inform of the hoard's whereabouts which ends badly with the death soon after of the attempt's instigator. There exist of course many traditions of treasure some of which may or may not be related to this legend but all have been excluded from consideration unless, like three listed in the B category, they follow the quite particular pattern of Abd 3i by which the custodian (implicit or explicit in the telling) claims his treasure-seeking victim (Ang B1, Ban B1, Per B1). Altogether, there is sufficient evidence here, when taken in conjunction with the pattern of the Irish and Highland Scottish stories, to warrant the belief that the musician and treasure episodes once cohered in an integrated legend.

Transmission of the Legend

If that is taken as a premise and used as a starting point, then an examination of the extant versions could show us something of the processes at work shaping the legend in recent centuries. When the earlier versions bifurcated, which presumably happened after all memory of the story's former context had died out, the two episodes remained weakly associated or, in many cases, one episode survived at the expense of the other, leaving the musician episode on its own or vice versa. The lynch-pin holding together the two episodes is the Devil or demon who kills the musician because he guards the treasure, and once this figure no longer fulfils his dual purpose explanations have to be built into the story: elements of rationalisation bind the surviving parts into narrative sense. For example, the locale of many inland passages contains as entrance or exit, or both, castle dungeons or ecclesiastical establishment cellars or town vaults: if the notion of demon as guardian of the underground treasury died out, it would be understandable that the musician's tunnel be localised, at least for one end, where underground vaults were known to exist. This is not to suggest in

these cases importation of the story from outside but merely that, within an area where the story was extant, the location of the tale could alter somewhat over the years by rationalisation. Similarly with the main character: that the Lin 1 musician is emphatically described as a Scotchman may indicate a later explanation for the singular appearance of a piper in Lincolnshire; that two pipers are described as blind may rationalise the existence in the story of the dog which, though frequent in the Highland legends, does not occur in the other full Lowland versions. Again, rationalisations come into play to explain, in the absence of treasure and demon custodian, why the musician entered the passage, either active—to explore it—or passive—he was lost, trapped, drunk—and why he was killed—foul air, the roof fell. Where the treasure episode does exist, the underground hoard is rationalised into a real treasure whose origin is localised in place and historical time: sunk in the Hagberry Pot in the Covenanting Wars (Abd 3i) or a pool about 'Prince Charlie's time' (Abd 3iii), placed in a draw-well during an attack on the Castle of Deer at the time of the Cummins (Abd B1), cast in the Linn when the castle was destroyed (Ang B1). These localisations explain not only the nature of the treasure but also why it lies under water, a probably important fact, which is accounted for in Ban B1 by the collapse into the river pool of the projecting part of the castle that held the plate. And in Per B1 the treasure becomes, in response to local conditions, Roman antiquities in a military camp. The process, it would seem, took the general form of bifurcation, gradual loss of meaning, and consequent rationalisation to explain details.

'In Ireland', says Melia, 'the stories survived because of their connection with the continuing observance of Lughnasa; in Scotland [*i.e.* Scottish Gaeldom] they survived because they became attached to other legends of famous families of pipers' (p. 371). In lowland Britain, on the other hand, the stories seem to have survived as local legends attached to specific topographical or settlement features. This, however, was not the sole reason for their survival, since, in certain cases (Abd 2, Ang 1, Kin 1), the sea caves were actually employed by smugglers who, it is surmised, used the legends to keep unwanted visitors away. That one of the entrances in Nor 1 is called Cateran's Hole suggests a comparable use for a place just over the Border in prime reiving country, and possibly a comparable function for the legend. The legend of the disappearing musician and the raid on the underground treasury, then, began as a story associated in some way with the festival of Lughnasa and evolved into two place-legends, even declining into a verbal scarecrow for smugglers in the process: it has served more than one function.

Distribution of the Legend

The legend shows quite a widely scattered distribution in lowland Britain. 'Lowland Britain' is very broadly defined for our purposes as those parts of the British Isles and Ireland not dealt with by MacNeill and Melia, who concentrate, where the legend is

concerned, on Ireland and the Highlands and Islands of Scotland. Consequently and complementarily, this discussion concerns itself, in general, with areas which have not recently been Gaelic-speaking and with versions in Scots and English. These two guidelines, geographic and linguistic, can only be applied broadly and their joint operation on the hazy borderline areas can lead to the apparent anomaly whereby a version in Welsh is included for geographic completeness while two versions in English from the isle of Arran are excluded because one contains embedded Gaelic linking them to the Highland legends. It is, of course, impossible to draw a hard and fast line in the matter since probably all the versions will have been transmitted in a Celtic tongue at one time, ancient or recent.

Collected together here are 25 versions (where version is defined by place and a place may have more than one account)—18 from Lowland Scotland, 4 from England, and 3 from Wales—but I suspect that this list could be added to, on the grounds of the frequency of comment declaring, often deprecatingly, that 'it is a common tale', and such a statement as this about the Northeast of Scotland:

> It is told of many of the caves along the sea-coast that bagpipers had entered them and walked along them playing, sometimes for a short distance and sometimes for miles, according to the length of each cave, till they came below this and the next farm-kitchen, and this and the next rising ground, but that by some spell on them they could never return, and that at times they might still be heard discoursing music at the spots at which their progress inland underground was stopped.
>
> The same belief was entertained of many of the caves inland. (Gregor 1881:116)

It comes as little surprise that Scotland, Wales and Cornwall should harbour versions of the legend, since Celtic languages occupied dominant positions there in medieval centuries, but what about England? There, surely, apart from Cornwall, many centuries have elapsed since a Celtic tongue was spoken. This point raises the question of whether the legends in England are indigenous or imported. Could it be that the English distribution, the curve down the eastern counties, represents a crop broadcast by Scots travelling the high road to London, and that the Lincolnshire 'Scotchman' piper reflects such an importation? I think it unlikely, mainly because of the evidence of the locales' placenames, which are close to the story's events: the eighteenth century marking of the Fiddler's Close in Cambridgeshire, the Swallow Hole or Piper Hole in Lincolnshire, the Gold Hole in Yorkshire. It is unlikely that an incoming story would give a name to an extant feature, much more likely that the names are there because of the story and its rooting in former custom. The Lincolnshire Scotchman would, consequently, be a later rationalisation brought in once a piper became culturally alien as an alternative to the acculturative change to fiddler or drummer. The American versions of course add another dimension to the geographical distribution, and provide interesting examples of Old–New World transmission, particularly in the unusual transformation undergone in the Missouri version which incorporates the legend within the framework of a tragic love-story.

Mâire MacNeill makes this surmise: 'By analogy with what we know of the hill-sites in Ireland, in the Isle of Man, and in Cornwall, it can be deduced that the beginning of harvest was celebrated on the French heights, and if that was so in Gaul it must also have been the custom throughout Celtic Britain' (p. 429). And Daniel Melia suggests that the legend of the Lughnasa musician supplies a means of tracing the survival of the festival of Lughnasa outside Ireland (p. 372). If this assumption is correct, and I see no reason to doubt it, then Mâire MacNeill's surmise can be proved for a number of districts at least. The British versions of this legend connected with the Celtic festival of the beginnings of harvest show a distribution through three kinds of region: those regions that may be classed as Celtic; those that may be described as relatively recently uncelticised; and those whose Celtic period lies quite far back. The arresting point here is not that we have versions from Gaeldom or the Highland Line but that we have versions from regions that we do not nowadays readily associate with being Celtic at all; these versions come from some deep-down stratum of the region's cultural history. A time-span that in the case of the English versions must stretch back for the legend's Celtic roots to a time before the Saxon invasions of fifth century A.D. is really rather striking. Lammas, it should be remembered, is in origin a purely Celtic celebration which must have been taken over by the incoming Anglo-Saxons: there are no comparable festivals among the continental Teutons and the word 'Lammas' itself derives from the Anglo-Saxon 'hlafmæsse' (Loaf-mass), which is Christian in concept and thereby shows that the word was formed after the Saxons' arrival in Britain (MacNeill 1962:373–4). The legend's history and distribution bears out the belief that there exists a Celtic underlay to much more Scottish tradition than is normally recognised (Buchan 1968:262), and raises the possibility that this may also be true to an extent for English tradition as well.

Two final points remain. The legend of the disappearing musician and the underground treasury engenders a particular interest because it is connected in some way with the ancient Celtic festival of Lughnasa. The nature of the relationship to that festival and the associated mythology will be explored in a future paper. The Catalogue which follows contains a number of versions of the legend, although the story's existence is listed in index form only as three manifestations of one motif, a discrepancy which suggests the need for the compilation of British regional legend-indexes.

Catalogue

The A sections contain versions of the legend proper, defined minimally as the disappearance of a musician in an underground passage or cave. The B sections contain legends which are possibly vestigial versions of the legend proper. There are three kinds: first, there is the story that has a misty resemblance to the general pattern (Abd B1); second, there are those which centre on a musician and include related

details (Fif B1, Kir B1, Yor B1); third, there are those which centre on the treasure, and since there are innumerable treasure legends, only those following the pattern of Abd 3i are listed (Ang B1, Ban B1, Per B1).

Lowland Scotland

A

ABERDEENSHIRE

Abd 1i Francis Douglas, *A General Description of the East Coast of Scotland* (Edinburgh 1782), p. 294.

There is another remarkable cave at the Nethermill of Achmedden, narrow at the entry, but gradually widening as we go forward. After we had got a good way in, my conductor complimented me on my courage, 'Your honour,' said he, 'are not timriss; I hopes we sall hae better luck than the piper.' Stout as I am, I stood stock-still, and would know the fate of the piper, ere I proceeded a step further. 'Troth, sir, as the story's tauld, the poor man had gotten a soup o' drink, and wist to ken fou his pipes wad soun in this uncouth place. Naebody doubts o' his gaen in, but as few ever saw him come out. He was heard playing *Lochaber-no-more* about a mile farer ben than we are yet.' Well friend, as you say, I fear nothing; but we may meet the fellow, and as I heartily hate the noise of bagpipe, let us turn back in time.

Abd 1ii A. M. Adams, 'The Parish of Aberdour', *The Third Statistical Account of Scotland: The County of Aberdeen*, ed. Henry Hamilton (Glasgow 1960), pp. 345–6.

The Piper's Cave is at Nethermill, west of Pennan Bay. The old legend of the piper dies hard; it is said that he piped and marched into the cave and never returned, and that to this day, in a storm, the skirl of his pipes is heard.

Abd 2 John Mackie, *The Broch: Two Lectures* (Aberdeen 1877), p. 32.

Numerous traditions are handed down with regard to the Seals' Cove under the Wine Tower. It was long a great smuggling depot, and for this purpose was kept open for a considerable distance. One popular tradition was that no man had ever dared to venture beyond a certain distance within its gloomy precincts since a brave Highlander, with a pair of bagpipes, determined to trace its capacity. On a sunny afternoon, playing his pipes, he entered the Cove, the people following the sound of the music on *terra firma* till they had reached Tyronhill or Percyhorner, when the sounds died away. The poor piper never came out to detail the dimensions of the Cove; but our grandmothers many a time solemnly assured us that once and again for days was the sound of the bagpipes heard from the dark background of the Seals' Cove, but no one dared to enter in and save the poor piper.

Abd 3i J. B. Pratt, *Buchan*, 4th edn. (Aberdeen 1901), p. 420.

A little distance below the Castle (Gight) is the Hagberry Pot—a pool in the Ythan, supposed, of course, to be of 'unfathomable depth', though in reality only 12 feet deep by actual measurements made by Mr James Beaton, farmer, Ardieknowes, New Deer, who, on 21 July 1900, solved the 'mystery' as to the depth of the pot by a series of soundings. When

the Covenanting army was preparing to take up its quarters in the Castle—(so runs the story)—it was deemed prudent by the inmates to sink 'the iron yett', with the family plate upon it to the bottom of this pool. The unwelcome visitors fairly off the premises, a diver was sent down to recover the hidden treasure; but, either truthfully or deceitfully, he declared, on coming up, that the plate was safe, but, alas! safe in the keeping of 'the enemy of man!' The diver was sent back on his errand, but, this not being agreeable to the party below, he was returned—drowned! There is, too, the by no means uncommon story that a subterranean passage runs from the Castle—nobody knows exactly where, but supposed to lead to the Castle of Fedderate, according to tradition in that quarter—and that a piper sent along the passage never returned; the sound of his pipes was heard as far as the burn of Stonehouse of Gight, but was there hushed for ever![3]

Abd 3ii Geordie Stewart, Huntly, recorded by Hamish Henderson, School of Scottish Studies (SA/1961/40/A12).

There wis supposed to be a passage fae the Ythan up ti the castle an supposed to be made by the Deevil. The Deevil was supposed . . . Well, at that time there was supersteetious people, an they really thocht it wis true. And this lads 'at cam doon fae the north were MacAllisters, I think. Ay they were MacAllisters, so the leegend says. And they were both pipers. An the one brither gaed doon 'is passage, and he cam back and told them, says 'I'm afraid, I'm afraid ti gae doon there.' 'Afraid,' he says, 'a MacAllister afraid,' he says, 'if ye come back up here again', he says, 'I'll kill ye.' 'Well,' he says, 'I'll tell ye, I'll gae doon and I'll play the bagpipes,' he says, 'an for as lang as the bagpipes is goin ye'll ken that I'm all right,' he says, 'but if the bagpipes stop ye'll ken fine that there's something wrong.' So he gaed doon an he played for a lang lang time. He heard him playin goin ben aa the road an supposed ti come oot at Meg's Spot—they ca't Meg's Spot, 'at's the name o this spot 'at this passage was supposed ti come oot at, syne. But they've niver seen ony mark o where there wis a hole comin out o the ground or nithin. But, however, that's jist how it is, it goes, an the pipes stoppit, an of course he never cam oot. An the ither brither gaed doon to look for him but he coudna get far enough ben, so that he missed, so he commits suicide i the hinner en. He says, 'I pit my brother till his death.' He commits suicide. Well the leegend is, 't ye can hear the bagpipes—now an again. 'At could be possible, but I never heard it. I've been doon there at aa hours, aa times . . . an I never heard it.

Abd 3iii Robert Stewart, New Deer, recorded by Hamish Henderson, in Katharine M. Briggs, *A Dictionary of British Folk-Tales* (London 1970–1), BI, pp. 123–4.

This is the story my father told me too. It wis aboot—there wis a pool in Gicht, and it was very deep, and, long time ago, maybe jist after Prince Charlie's time, 1745, a treasure was supposed to be buried at the bottom of this pool, ye see. So, local clans at that time—there wis two rival clans, something like that, ye know, they dared one another to go doon in this pool. So one night they met, and there wis three brothers in one clan, and the father, like, and the first one always wantit to go doon and see what was in the pool.

So he jumped down in water, like, but underneath this water there wis been a stairway, maybe this castle, Castle of Gicht, and he dived down to see whit wis in the pool, like, and he could reach this treasure. But he dived doon—he was doon for maybe ten minutes or less; he came up and he was badly mauled, bleeding and in distress, and couldnae hardly speak, so the father got onto him, like, and tellt him to gaun doon again, so but he wadnae gaun doon, and he told him, he says, he wouldnae gaun doon, no for aathing in this world—gaun doon in this pool again.

So, the younger brother, he said, well, he would try it, so he gaed doon—the same thing happent tae him, so he told them it was the Devil that was doon there. They asked him, and he says it was the Devil, Satan.

So, the ither brother was left—he was a piper, and he says, 'Well, I'm goin' to go doon jist to see, jist to make ye scorns', like, if he cam up, there was naething in the pool, and they were feared to gaun doon, and aathing like that, but he says, 'I'll gae doon', and he says, 'if it is the Devil', he says, 'or something no-right', he says, 'I'll play a lament. And if everything's aa right', he says, 'I'll play a march-pipe march'.

So he went into the pool, and took his pipes wi' him. Of course, like, it's understood that when he went doon here, it wouldnae hae water aa the wey doon—there wir a passage-way—ye were in so far and there wir a passage-way led up this castle, it was an escape from the castle at one time, a gate, and when he jumped in he was doon for a good while, and they listened and they heard a lament—he never cam up again.

And there's been a lot o' people has heard those pipes, at certain times of the year, and it's not long ago since I met two young boys oot of Aberdeen—they knew nothing aboot this—and I met them—I was workin' at the harvest over there and I met them, and started newsin' to them, and they told me they were campit at the Hill of Gicht—they were lookin' for a campin' holiday at the side o't, from Aberdeen.

An' I says, 'How did ye enjoy it up there?' and they said, 'We're enjoyin' it fine',—but they couldnae get peace at night, and I says, 'Why?'

'Well', he says, 'it was all right for the first night, but the second night', he says, 'the pipes played aa night—a lament—played a lament the whole night', he says.

I told my father aboot it, and I naturally took it wi' a bit of salt, the story he used to tell, but it made ye think. An' he says, 'Look, I told ye, but ye wadnae believe me aboot this thing', an' he'd heard them himself, and a lot of different people's heard it. It's only at certain times of the year, like, that ye hear it, suppose, maybe when the deed happent, or that.

ANGUS

Ang 1 Colin Gibson, *Folk-lore of Tayside* (Dundee 1961), p. 14.

The tale of Tam Tyrie tells of a piper, accompanied by his wife and dog, taking shelter in a cave on the coast about three miles from Arbroath. He was never seen again, but the droning of his bagpipe music was heard for several days afterwards under the hearthstone of Dickmontlaw farmhouse, which lies well inland from the sea.

This may well have been a tale put about by smugglers for the purpose of frightening people away, for at one time there was a good deal of smuggling hereabouts, and no doubt the caves were used for hiding goods and as boat-houses.

BERWICKSHIRE

Ber 1 M. A. Denham, *The Denham Tracts*, ed. James Hardy (London 1891 and 1895), II, p. 220.

Such a legend [as Nor 1] we have attached to Windielaw Cove, near Redheugh, on the coast of Berwickshire; and also to some of the caverns near Montrose.

CAITHNESS

Cai 1 Samuel Smiles, *Robert Dick, Baker, of Thurso, Geologist and Botanist* (London 1878), p. 116. Here Smiles is quoting Dick.

Pudding Gyoe is a hollow cave, worn into the solid rock by the ceaseless grinding of the sea. The entrance can only be seen when the tide is at low ebb. The water from above percolates through the strata, highly charged with lime, so that, in creeping through the rocks underneath, it has formed a stalactitic covering, not unlike the entrails of a cow, or cow's puddings, and hence the name of Pudding Gyoe.

There is an old tradition of a piper who ventured 'too far ben', and ultimately lost himself; and many people, good people, heard him long long after, playing his pipes in a low hollow sound, some four miles up the country.

EDINBURGH

Edn 1i W. M. Mackenzie ed., *Book of Arran* (Glasgow 1914), II, p. 273.

This [two Arran versions of the legend] is a familiar piece of lore, of which perhaps the best-known example is connected with an alleged subterranean passage between Edinburgh Castle and Holyrood. But it has numerous other localities. Descending below the earth, the piper wanders into Fairyland, the Hades or underworld, and cannot return.

Edn 1ii Kenneth W. Laird, *Ghosts, Witches and Worthies of the Royal Mile* (Newtongrange 1973), [p. 2]. I owe this reference to Susan Smith and Nick Keir.

If during your journey down the Royal Mile, you hear the strains of pipe music coming from below the ground don't be too surprised.

In the early years of the last century a tunnel is supposed to have been discovered running from a castle dungeon to the Palace. A young piper agreed to explore it. He was told to keep playing so that the crowd above could follow. But half way down the music stopped and the man was never seen again.

Edn 2i Clement B. Gunn *et al.*, *George Heriot's Hospital* (Edinburgh n.d.—*c.* 1900?), p. 6. I owe this reference to Donald Mackenzie and Dr Alan Bruford.

Two mysteries enshrouded the Chapel—one a strange compound of the comic and the tragic; the other darkly and reverently whispered. A subterranean passage was fabled to pass underneath the precentor's box to the Castle. A rash piper is recorded to have volunteered to traverse this, but he seems to have repented when too late. Eerie and fitful wails from the pipes could be occasionally caught by the excited listeners above ground as they traced the piper's course. The last recognisable tune was 'I doot, I doot, I'll ne'er come oot', and the exhausted piper stopped to recover breath. The silence that followed never was broken; the piper never emerged; and the rash intrusion upon the peculiar domain of the rats was avenged by its owners. That piper has now become a fetish, the strains of whose requiem blown by himself could be heard by the credulous above the autumnal evening breezes.

Edn 2ii Jamieson Baillie, *Walter Crichton, or Reminiscences of George Heriot's Hospital* (Edinburgh n.d.—*c.* 1900?) pp. 15–16.

Ross now led Walter over to what he called 'Mammie's Connie'.

'Do you see that grating?' he enquired. Walter indicated that he did. 'Well, there's a hole down there wi' a secret passage leading between here an' the Castle. It's what we ca' the Piper's Walk. Long long ago there was a man said he wid walk along it an' see where he could get oot, an' jist to keep himsel' cheery, as weel as to fricht away the rats, he took his

bagpipes wi' him. They heard him till they couldna hear him ony longer, and he was never comin' oot at ony ither end, so efter a day or twa the garriers (nane wad gang but the garriers)* went wi' plenty o' caunles and cudgels and efter gawn a long way they came on the piper, at least a' that was left o' him, an' that was jist his chanter an' some clean banes mixed wi' twa or three bits o' rags. The rats had eaten baith him an' the blether o' his pipes.'

'Did they bring him out?' asked Walter.

'No likely. They turned and bolted as hard as they could and left a' thing lying as they had found it. They were a' like corpses themselves when they got back to the Wark. If you put your lug doon to the grating at nicht when a' thing's quiet ye'll hear his ghost playing the pipes yet. Sometimes he sings. Ye hear it quiet, like a soft wind—"I doot, I doot, I'll ne'er get oot".'

*garrier = boy in last six months at school.

Edn 3 J. Calder Ross and P. C. Robertson, 'Bits About Edinburgh. II. In Colinton Churchyard', *Scottish Notes and Queries* IV (1890), pp. 46–7.

Inside the church is the tombstone of Agnes Heriot, who is usually designated the 'heiress of Lumphoy', and whom we have failed to identify further. There is a local tradition that she was the daughter of George Heriot, the famous goldsmith to James VI. Through some temporary embarrassments of the owner the lands of Lumphoy had passed into the hands of Heriot, who bestowed them upon his daughter. To support this story, there is said to be an underground passage between Lennox Tower (variously called Lumphoy), in the parish of Currie, and the mansion of the Foulises at Colinton, over two miles distant. A piper tried to explore it, and was heard playing till he came below Currie Bridge, when the sounds ceased, nor has he been recovered since.

There can hardly be any truth in this alleged connection between Agnes Heriot and George Heriot . . . Whoever Agnes Heriot was, she married James Foulis, whose grandfather had acquired, by purchase, the lands of Colinton in 1519.

FIFE

Fif 1 J. E. Simpkins, *County Folklore 7: Fife, Clackmannan and Kinross* (London, 1914), p. 10; fr. David Beveridge, *Culross and Tulliallan* . . . (Edinburgh 1885), II, pp. 260.

Of *Culross Monastery* . . . the usual tale is recorded of mysterious subterranean passages and communications. In one of these a man is said to be seated on a golden chair, and has doubtless prizes of regal magnificence to present to the courageous adventurer who may succeed in penetrating to his secret retreat. The story is told of a BLIND PIPER and his dog who entered the vaults at the head of the Newgate, and was heard playing his pipes on his subterranean march as far as the West Kirk, three quarters of a mile distant. But gnomes or subterranean demons got hold of him, and he never again emerged to the upper air. His dog managed to effect his escape, but the faithful animal of course could tell no tales.

Fif 2 Simpkins, *op. cit.* p. 10; fr. *The People's Journal* 5/10/1907.

Kemback.—There is a tradition that a subterranean passage ran from the house (of Kemback) to Dairsie Castle, underneath the river . . . When the present laird was a boy there was a very old woman who said that her grandmother told her that when some alterations were being made, the mouth of this passage was discovered. A WANDERING PIPER

was induced to go into the hole and play his pipes, so that the direction in which the passage went might be discovered. The piping below ground led to the river's edge and ceased. The piper did not return, and after allowing what they considered a reasonable time, the people built up the mouth of the hole.

Fif 3 Simpkins, *op. cit.* pp. 10–11; fr. *New Statistical Account of Scotland* (Edinburgh 1843), IX, pp. 971.

Kilrenny.—There are some remarkable caves or coves, as they are sometimes called, situated in the eastern part of the parish and close by the shore. . . . They stand at present several feet above high-water mark, and rise to the height of 30 or 40 feet. There are likewise to be seen in the interior of the caves, artificial cuttings and chiselled crosses, which indicate that at some period they have been used as the abode of men. . . . There is no tradition regarding them, except that there is a communication below ground between them and the house of Barnsmuir, situated nearly half a mile from the shore, where it is said that A PIPER was heard playing beneath the hearth stone of the kitchen; but these days of delusion have passed away.

Fif 4 A. C. McKerracher, 'The Treasures of Wemyss', *The Scots Magazine* N.S. vol. 108 no. 2 (Nov. 1977), pp. 156–7.

Eastwards from the village of East Wemyss is the Court Cave, named after the medieval Baillie Courts at which landowners dispensed their own justice and summoned people to attend inside the cave by ringing a bell suspended from the roof. It also received its name from the visits of James IV [*sic*] who often came here incognito in his role of The Gudeman of Ballengeich. . . .

In recent years a visitor to the Court Cave took a flashlight photograph of the interior, and when the film was printed it revealed the seated figure of a woman although the cave had seemed completely empty at the time.

The cave is also known as the Barque Cave because fishermen used to tar their boats inside, and also as the Piper's Cave after a legend that a piper once entered it playing his pipes and never returned from the gloomy interior.

KINCARDINE

Kin 1 Duncan Fraser, *Portrait of a Parish* (Montrose 1970), p. 66.

People will still tell you confidentially that a narrow cleft beside it [a quarry at East Mathers] where a little stream comes running out, is the seaward end of a subterranean passage that led to Lauriston Castle in the olden days. It was not the only secret passage between the castle and the coast. Tradition tells of another one that brought you out on the shore a little to the east of Woodston fishing station, when the tide was low. At spring tides the sea covered the entrance and so, probably, it was then that a blind piper was trapped who had gone in one day with his dog. Day and night the kitchen staff in the castle could hear the sound of the pibroch and the plaintive howl of the dog, until at last there was silence. For a long time people talked about it and many years later it was remembered when some whitened bones were found. But even without the bones one might have known. Pipers were constantly marching into caverns and getting lost to the sound of their own music. It was happening all over Scotland. It was one of the hazards of piping in those olden days.

PERTHSHIRE

Per 1 (Balnaguard)

Per 2 (Schiehallion)

Per 3 (Weem) Norman D. Mackay, *Aberfeldy Past and Present* (Aberfeldy 1954), pp. 181–2.

In times past it [cave at Weem] was asserted to have subterranean communication with Loch Glassie, 1¾ miles distant and about 700 feet higher, where it was said to open at the bottom of a rugged crag on the north shore and to have within it many curious windings. This long tunnel had nine iron gates which opened and closed of their own accord, and at parts widened out into large roomy chambers with gem-studded roofs. One of these chambers contained treasure of untold value, guarded by the Devil in person.

A common legend attached to caves in the Highlands is that of the piper who entered the underground and marched away into the bowels of the earth playing his pipes; the sound of the music grew gradually fainter as he penetrated farther and farther and finally died out altogether. The piper never returned. The story is told of three caves in this district—one near Balnaguard, another on the slopes of Schiehallion, and that of the Rock of Weem.

RENFREWSHIRE

Ren 1 Recorded 5/12/68 from Dr R. B. McKean, a colleague born and brought up in the area.

I heard from an uncle the story of a piper who went into a tunnel from Paisley Abbey—playing his pipes—to Crookston Castle, and disappeared. The distance between them is two to three miles. . . . The River Cart lies in between.

B

ABERDEENSHIRE

Abd B1 'Legendary Lore', *Aberdeen Censor* I (1825), pp. 154, 156.

'Weel, ye see, they surrounded the castle, an' lang did they besiege it; but there was a vast o' meat in the castle, an' the Buchan fouk fought like the vera deevil. They took their horse through a miscellaneous passage, half a mile long, aneath the hill o' Saplinbrae, an' watered them in the burn o' Pulmer. But a' wadna do; they took the castle at last, and a terrible slaughter they made amo' them; but they were sair disappointed in ae partikler, for Cummin's fouk sank a' their goud an' siller in a draw-wall, an' syne filled it up wi' stanes. They gat naething in the way of spulzie, to speak o'; sae out o' spite they dang doon the castle, an' it's never been bigget to this day.'

. . . .

'But the well at the Abbey—did no one feel a desire to enrich himself with the gold and silver buried there?'

'Hoot ay;—many a ane tried to find out whare it was, and, for that matter, I've maybe done as foolish a thing mysel'; but nane ever made it out. There was a scholar, like yoursel', that gaed ae night down to the Abbey, an' ye see he summonsed up the deil.'

'The devil he did!' said I.

'Weel, weel, the *divle*, gin ye like it better,' said he; 'an' he was gaun to question him where the treasure was, but he had eneugh to do to get him laid, without deaving him wi' questions, for a' the deevils in hell, and mony thousands mair, cam about him like bees bizzin' out o' a byke. He never coured the fright he gat, but cried out, 'Help! help! till his very enemy wad hae been wae to see him; and sae he cried till he died, which was no that lang after. Fouk soudna middle wi' sic ploys!'

ANGUS

Ang B1 Crombie MSS (Folklore Society); collected by Dr Walter Gregor, 1892; transcript in School of Scottish Studies Archives, by R. Kerr.

In the Isla, beside the ruin of Castle Oliphant, there is The Linn, a deep pool. When the Castle was destroyed, the family plate was cast into this pool. In after times a diver was got to search for it. He dived, but in a short time came up in great fear without any of the treasure. He said that a being had appeared to him, and told him that if he came back his life would be forfeited. His story was disbelieved, and he was forced to go down again. In the course of a short time his lungs and heart floated to the surface. The Guardian spirit had torn them out.

BANFFSHIRE

Ban B1 quoted from *A Survey of the Province of Moray, Historical, Geographical, and Political* (printed for Isaac Forsyth, Bookseller, Elgin, 1798) by J. F. S. Gordon, *The Book of the Chronicles of Keith* . . . (Glasgow 1880), pp. 28–9.

There is a pretty Waterfall in the river of Isla, a little below the Village of Keith; it is only about 14 feet in height, but it spreads out in the shape of a fan to a considerable breadth, before it reaches a large circular deep Pool.

On its bank the Ruins of Lord Oliphant's Castle remain, of which there is a pretty, though merely imaginary, Drawing in *Cordiner's Scenery of Scotland*. Tradition relates, that a part of this Edifice projected over the Pool of the cascade, in which the Plate was deposited; the foundation failed, and the whole submerged to the bottom. His Lordship brought experienced Divers from England, the first of whom, having gone down, floated after a considerable time to the surface, his bowels torn out: none of the rest had resolution to make another essay, and the Plate was lost. Were this certain, a small sum could yet get the River dammed up between the rocks of the Fall, and the Pool wholly emptied.

FIFE

Fif B1 Simpkins *op. cit.*, pp. 9–10; fr. *Gardiner's Miscellany of Literature, Science, History and Antiquities* (Cupar 1842), p. 67, and Henry Farnie, *Handy Book of the Fife Coast from Queensferry to Fifeness* (Cupar, n.d.), p. 63.

CAVE IN THE BELL CRAIG, KIRKCALDY.—Tradition affirms that there issued from a cave in the Bell Crag 'an air from heaven or blast from hell' which enabled persons who imbibed it in proper measure to foresee future events. To this rock then the wizard (Sir Michael Scott) is believed to have resorted on particular occasions for inspiration. Within the memory of many, belated travellers, on passing the Crag, are reported to have experienced very peculiar sensations. All traces of the cave are now obliterated . . .

(UNDERGROUND MUSIC) About a century ago a drunken piper, returning from Lochgelly Fair, was arrested by the intoxicating vapour. Instead of availing himself of the propitious

moment to learn the probable duration of Christmas doles, penny weddings, and other customs in which it may be supposed a person of his calling would be especially interested, the infatuated mortal only testified his exhilaration by a tune upon the bagpipe. . . . A signal punishment, however, awaited him for the unhallowed use to which he had applied the divine *afflatus*. The instrument with which he had perpetrated the profanation was destined, alas! never more to pass from his lips. The night was stormy; but the louder the wind blew, the louder did the enchanted bagpipe sound along the strath. Such a piping was never heard either before or since. . . . Nor did the music cease till sunrise, when a peasant going to his work found the piper lying dead at the mouth of the cave, with the chanter between his lips. It rests on what the Ettrick Shepherd would have called excellent authority, that the SPECTRE PIPER is still heard, on very stormy nights, playing a coronach on the Bell Crag—

'In a wild unworldly tone,
To mortal minstrelsy unknown.'

KIRKCUDBRIGHT

Kir B1 John MacTaggart, *The Scottish Gallovidian Encyclopaedia* (London 1824), p. 382.

PIPER'S CO' O' COWEND—A very celebrated Gallovidian cave in the parish of Colvend; it is situated on a lonely shore, and frequently is heard the sound of the *bagpipe* therein; whiles the wild pibroch is a merry, but oftener a melancholy air; some think the *piper the devil*, others fancy the musician to be some kind *carline*, who reveres the memory of departed Highlanders, who were anciently smothered in the cave; there is also a bottomless well in it, at least one which lead and cord hath not yet sounded.

PERTHSHIRE

Per B1 Robert Chambers, *Popular Rhymes of Scotland*, 4th edn. (Edinburgh 1870), pp. 253–4.

At the distance of half a mile from the camp at Ardoch stands the Grinnan Hill (that is, Sunny Hill) of Keir, another Roman fortification of inferior importance, supposed to communicate with the former by a subterranean passage. This is not a popular tradition only, but a probable fact, countenanced by the opinions of antiquaries, and by the following circumstances: Till the year 1720, there existed, about six paces to the eastward of the praecentura, the aperture of a passage which went in a sloping direction downwards and towards the Hill of Keir. This, according to the rhyme, was supposed to contain vast treasures; and there is a tradition that this supposition received something like confirmation about two centuries ago. In order to ascertain the fact, a man who had been condemned by the baron-court of a neighbouring lord was proffered his life on condition that he would descend into the hole, and try what he could do in the way of treasure-finding. Being let down by a rope to a great depth, and then in a short time drawn up again to the surface, he brought with him some Roman helmets, spears, fragments of bridles, and other articles. On being let down a second time, he was killed by foul air; and though it was believed that, if he had lived, great discoveries would have been made, no one after that thought it prudent to make the attempt. The mouth of the hole was covered up with a millstone by an old gentleman who lived at the house of Ardoch while the family were in Russia, about the year 1720, to prevent hares from running into it when pursued by his dogs; and as earth to a considerable depth was laid over the millstone, the spot cannot now be found.

[Chambers gives two versions of the rhyme:]

Between the camp at Ardoch and the Greenan Hill o' Keir,
Lie seven kings' ransoms for seven hunder year.

From the Fort of Ardoch
 To the Grinnan Hill of Keir,
Are nine kings' rents
 For nine hundred year.

England

A

CAMBRIDGESHIRE

Cam 1 Enid Porter, *Cambridgeshire Customs and Folklore* (London 1969), p. 183.

Under the old Manor House of Grantchester are vast stone-walled cellars from which lead two passages or tunnels. One of these extends a very long way, the ceiling getting lower and lower as it does so, probably because of the accumulation on the floor of centuries of rubble. Tradition has it that the passage, the end of which has never been discovered, reaches as far as King's College Chapel.

A musician once announced his intention of exploring the tunnel to see how far it did indeed go. Bravely playing on his fiddle he set off, his music sounding loud and clear. Then it began to grow faint, then fainter still until at last it could be heard no longer. The foolhardy fiddler was never seen again.

[On a seventeenth-century map of Grantchester, now in King's College, Cambridge, an eighteenth-century bursar entered local field names one of which is *Fiddler's Close.*]

LINCOLNSHIRE

Lin 1 Eliza Gutch and Mabel Peacock, *County Folklore 5: Lincolnshire* (Lincoln 1908), p. 334; fr. *The Grantham Journal*, 20/4/1901.

Castle Bytham. *Piper Hole.*—The other day I came across an old newspaper cutting which said 'Let too adventurous youth be warned by the story of the Swallow Hole, an underground passage supposed to connect Park House and Castle Hill at Castle Bytham. The Bythamites, though keenly inquisitive, had not the courage of their inquisitiveness, but a Scotchman not restrained by any fear became their catspaw. It was arranged that he should play his bagpipes as he proceeded in the tunnel so that those of the upper world could trace his whereabouts in the lower regions. On a sudden the harmony ceased. Neither Scotchman nor bagpipes were ever seen or heard of afterwards: yet in honour of both the passage was henceforward called Piper Hole.'

NORTHUMBERLAND

Nor 1 M. A. Denham, *The Denham Tracts*, ed. James Hardy (London 1891 and 1895), II, pp. 219–20.

It is told of 'Eelin's Hole', which lies far up among the rocks on the east side of the Henhole Ravine [at the foot of Cheviot Hill] that a piper having once entered it to explore it, his

music continued to be heard for half-way across the interval betwixt it and Cateran's Hole, on Bewick Moor. Like other pipers in a similar predicament, his tune terminated in—

'I doubt, I doubt I'll ne'er win out.'

YORKSHIRE

Yor 1 Eliza Gutch, *County Folklore 2: North Riding of Yorkshire, York and the Ainsty* (London 1901), p. 396; fr. C. E. Cookes, *A Guide to Richmond and the Neighbourhood* (Richmond, n.d.), pp. 11–12, 14.

RICHMOND CASTLE. From (the vault of Potter Thompson's adventure, under the Keep) there runs a subterranean passage to Easby Abbey along the river side. A drummer boy, fully equipped, was sent along to explore and by his drumming was traced for about a quarter of a mile. There the music ceased and it was conjectured that the roof had fallen upon him. A stone marks the spot where he was last heard of (it is just at the entrance to the Grammar School Cricket Field, at the foot of Clink Bank) and at midnight, under certain conditions, the roll of his drum may yet be heard by those intent on hearing.

. . . .

The station of the Chamberlain, is the Golden Tower or Gold Hole, being so named from a story of treasure having been found under it. Tradition delights in giving the character of a dungeon or place of concealment to this tower, and in making it the entrance to a passage under the bed of the River to St Martin's Priory, through which the ladies of the Castle might escape in time of peril.

B

CORNWALL

Cor B1i Robert Heath, *An Account of the Isles of Scilly . . .* (London 1750), pp. 60–1.

Piper's Hole, the entrance of the subterraneous Passage aforesaid, has it's Situation under the high Banks of *Peninnis* (near the said Rocks) being about the South West Part of the Island next the Sea, which washes it's Orifice at High-Tide. This Passage is said to communicate under Ground with the Island of *Tresco*, as far as the North West Cliffs or Banks of it, next that Sea, where another Orifice is seen that goes by the same Name with the former.

Going in at the Orifice at *Peninnis* Banks in St Mary's, it is above Man's Height, and of as much Space in its Breadth; but grows lower and narrower farther in. A little beyond which Entrance appear rocky Basons, or Reservoirs, continually running over with fresh Water, descending, as it distills from the Sides of the rocky Passage: By the Fall of Water heard, farther in, it is probable there may be rocky Descents in the Passage: The Drippings from the Sides have worn the Passage, as far as it can be seen, into very various angular Surfaces. Strange Stories are related of this Passage, of Men going so far in that never returned; of Dogs going quite through and coming out at *Tresco*, with most of their Hair off, and such like Incredibles. But it's retired Situation, where Lovers retreat to indulge their mutual Passion, has made it almost as famous as the Cave wherein *Dido* and *AEneas* met of old. It's Water is exceeding Good.

Cor B1ii Robert Hunt, *Popular Romances of the West of England* (London 1865; rep. 1968), p. 185.

C

These stories of Piper's Hole are still told, and many of the ignorant inhabitants regard it with superstitious dread. The Fugoe Hole, at the Land's End, has yet to be spoken of in the Witch stories. Several who have attempted to penetrate this hole have escaped only by great luck—'by the skin of their teeth', as the saying is.

YORKSHIRE

Yor B1 Gutch, p. 116; fr. William Camidge, *From Ouse Bridge to Naborn Lock* (York 1890), pp. 127–8.

[In Skeldergate, York] there is a passage variously called 'Hagworm's Nest', 'The Devil's Entry', and 'Beedham's Court'. Its first name may have been derived from some form of worm existing in the locality. Its second and third names come from incidents associated with it. The second name came from a circumstance said to have occurred about a century ago, which was believed in, and held firm hold of the public mind at one time. Previous to the days of the policeman, the Corporation, somewhat with a view to terrorize the housebreaker, and also with a view to protect the city, kept a band of musicians, who during the winter months perambulated the streets of the city calling the hour, and with musical instruments, playing as they went, and occasionally standing to display their skill and charm the sleepless horde. . . . These men were five in number, and had salaries of £4 a year with livery, coats and hats once in six years. At the time to which the story refers they had an uncommon good violinist, and one night in their perambulations he played charmingly. Coming to the passage which is now called Beedham's Court, he rose to the height of his skill, but when his performance was completed, he suddenly disappeared. His companions deserted their duty, and sought for him all night, and sought for him next day, but all their seeking was in vain. He was never seen more, and all the evidence of his going was a strong smell of brimstone, from which it was inferred that his Satanic majesty needed a good violinist. . . . For many years afterwards, and even yet, this passage is called the 'Devil's Entry' by old people.

Wales

A

Wal 1 A. Martin Freeman, 'Ffarwel Ned Puw', *Journal of the Welsh Folk-Song Society* III, part 3, no. 2 (1937), p. 142; fr. Cynddelw, *Y Brython*, iii (1860), p. 57.

Ned Pugh (alias Iolo ap Huw) is the fiddler who disappeared into a mysterious cave and was never seen again. His story, localised near Shrewsbury is thus curtly related by Cynddelw . . .: 'Ogof ryfedd y cyfrifid "Ogof Tal Clegyr", sef *Ness Cliff*, yn agos i'r Mwythig. I honno yr aeth rhyw Ned Puw dan ganu, ac nis gwelwyd ef mwyach; ond cofiwyd y dôn a ganai, a galwyd hi yn "Ffarwel Ned Puw".'

(Translation, by courtesy of Dr Dillwyn Jenkins: Ogof Tal Clegyr,* namely Ness Cliff, close to Shrewsbury, was regarded as a remarkable cave. It was there that Ned Puw went, singing, and he was not seen again; but the song that he sang was remembered and it was called 'Farewell Ned Puw'.

* Ogof = cave, Tal Clegyr = high cliff).

Wal 2 Freeman, pp. 142–4; fr. Bueno, 'The Legend of Iolo ap Hugh', *Cambrian Quarterly* I (1829), pp. 40–5.

[There is] a localisation of the story on the Shropshire border . . . The substance of it is as follows: 'In the parish of Llan- - -, on the northern border of Cambria, there runs a long bare precipitous rugged hill, in the shadow of which the little village of Llan - - - stands. In the middle of this rock there is a cave. . . . The story runs that it reached from Llan - - -, under the Morda, the Ceirog and a thousand other streams . . . all the way to Chirk Castle'. The ground round the hole exerts a baleful influence and is dreaded by man and beast alike. Iolo ap Huw wagered that he 'would dance all the way down the hill and keep up a tune on his fiddle'. This feat he performed, but he danced too far, for he 'fiddled and capered himself within the magic circle', being seen to disappear into the hole by an old shepherd who was passing by on his way home. This event happened (of course) at twilight on Hallow-eve. Years afterwards the same shepherd was at church 'in a parish at a considerable distance amongst the hills from Llan - - - ', when the whole congregation was thrown into confusion by the sound of some mysterious music, which the shepherd immediately recognised to be 'the tune Iolo had played at the mouth of the cave, though . . . much less abrupt and mountainous than on the former occasion.'. . .

His [Bueno's] relation is prefaced by an editorial paragraph which, though it is written as if to introduce what follows, actually refers to a second form of the legend, according to which the fiddler deliberately ventured to enter the cave and explore. The two forms are wantonly confused by Wirt Sikes, *British Goblins* (1880), pp. 99–102 . . .

Wal 3 Freeman, pp. 144–5; fr. Charlotte Burne and Georgina Jackson, *Shropshire Folk-Lore* (London 1883), p. 56.

Yet a third form of the legend is found in Charlotte Sophia Burne . . . : 'But the entrance to fairyland is still pointed out . . . in Shropshire, namely, the Ogo Hole, a cavern on the English side of Llanymynech Hill, not far from Oswestry. . . . Old people tell that when they were young few dared venture to explore its mysterious passages, some of which are thought to lead directly under Llanymynech village. An old blind fiddler once wandered into them by accident, and journeyed on and on underground, playing his violin as he went, till the people in the cellars of the village inn at Llanymynech heard the strains of the instrument in the depths below'. . . . geographical considerations make it almost impossible not to identify Bueno's 'Llan - - -' with Llanymynech; for instance, a line drawn from Llanymynech to Chirk Castle passes well over (or under) both the Morda and the Ceirog.

References For Other Culture Areas (A)

KENTUCKY (U.S.A.)

Ken 1 Herbert Halpert, 'Fiddlers Lost in Caves', *Kentucky Folklore Record* II (1956), pp. 99–101; i) fr. *The Kentucky Standard* (Bardstown, Kentucky), 13 January 1955; ii) fr. Mattingly Spalding, *Bardstown, Town of Tradition* (Baltimore 1942), pp. 78–9. Professor Halpert and Professor D. K. Wilgus have further versions in their archives.

MISSOURI (U.S.A.)

Mis 1 Vance Randolph, *The Talking Turtle and Other Ozark Folk Tales*, with notes by Herbert Halpert (New York 1957), pp. 27–9: recorded from Mrs Jean Lightfoot Kappell, 1951, who heard it about 1930 in Greene County, Missouri. The story was common in

southwest Missouri and 'one version of it, without any mention of the girl, was published anonymously in the Springfield, Missouri, *News & Leader*, April 30, 1938'.

IRELAND

Máire MacNeill, *The Festival of Lughnasa* (London 1962), pp. 668–9, 175, 187.

HIGHLAND SCOTLAND

To the references of Daniel F. Melia, 'The Lughnasa Musician in Ireland and Scotland', *Journal of American Folklore* 80 (1967), pp. 365–73, one can add:

J. L. Campbell, ed., *Tales of Barra Told by the Coddy*, 2nd ed. (Edinburgh 1961), p. 191.

Duncan Fraser, *Highland Perthshire* (Montrose 1971), p. 103.

Symington Grieve, *The Book of Colonsay and Oronsay* II (1923), p. 288.

A. A. MacGregor, *The Peat-Fire Flame* (Edinburgh 1947), pp. 167–70.

William Mackenzie, *Skye: Iochdar-Trotternish* (Glasgow 1930), pp. 73–4.

W. Mackay Mackenzie, ed., *Book of Arran* II (Glasgow 1914), pp. 272–3.

John P. Maclean, *History of Mull* (Greenville, Ohio 1923), pp. 152–3.

J. W. Macphail, *Handbook to the Islands of Mull and Iona* (Glasgow 1938), p. 58.

C. M. Robertson, 'Folk-Lore from the West of Ross-shire', *Transactions of the Gaelic Society of Inverness* 26 (1904–7), pp. 289–90.

Alexander Stewart, *Nether Lochaber* (Edinburgh 1883), pp. 352–3.

School of Scottish Studies Archives.

NOTES

1 Near Crathie in Aberdeenshire there used to be a clachan called Piperhole, but I have been unable to trace any attached version of the legend (Michie 1922).

2 A Border couplet links hagberry and the Deil and reveals that hagberry was held to have the same anti-maleficence properties as the rowan:

'There is a Roxburghshire saying to this effect:
"Hagberry, hagberry, hang the deil,
Rowan-tree, rowan-tree, help it weel".
The hag-berry is the bird-cherry (*Primus padus*)' (Denham 1895:329).

3 This narrative is given versified rendering in Gibson 1916:25–9.

REFERENCES

BAUGHMAN, ERNEST W.
1966 *Type and Motif Index of the Folktales of England and North America.* The Hague.

BUCHAN, DAVID
1968 'A Lughnasa Piper in the Northeast of Scotland', *Journal of American Folklore* 81: 261–2.

BURNE, CHARLOTTE S. and GEORGINA JACKSON
1883 *Shropshire Folk-Lore.* London.

DENHAM, M. A.
1895 *The Denham Tracts.* Ed. J. Hardy. Vol. II. Folklore Society 35. London.

GIBSON, ALEXANDER
1916 *Under the Cruisie, or Saturday Nights at a Buchan Farm in the Middle of the Last Century*. Peterhead.

GREGOR, WALTER
1881 *Notes on the Folk-Lore of the North-East of Scotland.* Folklore Society 7. London.

GUTCH, ELIZA
1901 *County Folklore 2: The North Riding of Yorkshire, York and the Ainsty.* Folklore Society 45. London.

MACNEILL, MÁIRE
1962 *The Festival of Lughnasa.* London.

MELIA, DANIEL F.
1967 'The Lughnasa Musician in Ireland and Scotland', *Journal of American Folklore* 80: 365–73.

MICHIE, CHARLES
1922 'Piperhole', *Deeside Field* 1922: 28–9.

M L *The Migratory Legends* by R. Th. Christiansen. FF Communications No. 175, Helsinki 1958.