

greatest seeming indignation, he charges Moore with plagiarism, alleging that the Irish melodies are simply translations of songs written originally in Latin, Greek and other languages. In proof of his charge he produces what he claims to be originals of many of Moore's poems, such as *Charming Judy Callaghan*, some of which he says he discovered in old continental libraries. The alleged original of "*Lesbia hath a Beaming Eye*" he admits to be his own—or rather, Prout's youthful production, having been smitten with the charms of an Irish milk-maid. "Tommy," he says "saw it, grasped it with avidity and I find he has given it word for word in an English shape in his Irish melodies."

The charge against Moore was supported by such a show of research and such an array of authorities, and the so-called originals were such faithful renderings of the melodies, that the literary world was staggered. It took time for the excitement occasioned by Mahony's paper to subside. Many a reader of this marvellous paper, who has taken it up without warning, has been carried away by the apparently overwhelming evidence it contains of Moore's plagiarism. In a later paper he attack Burns in the same manner, producing a Latin "original" of "*John Anderson, my Jo*," which he says was written by the Admiral Crichton, and of which Burns was a mere translator.

It is in the form of a charge of plagiarism against Moore that he ushered his own *Bells of Shandon* before the public alleging that Moore's *Evening Bells* was inspired by a glimpse which Moore got from the manuscript of the *Shandon Bells* while it was still in Prout's possession. But it is safe to say that no writer in our language has glorified the music of bells, as Mahony has those of his native city:—

“ With deep affection
And recollection
I often think of
Those Shandon bells,