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AIDS
TO THE
Pronunciation of Irish.

BY THE
CHRISTIAN BROTHERS.



Dublin:
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1905.

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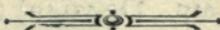
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PREFACE.



A KNOWLEDGE of Phonetics is now regarded by educationalists as an indispensable foundation for the scientific study of all the Modern Languages. As very little has been yet done to elucidate the Laws of Irish Speech, an endeavour has been made in the following pages to explain in the simplest language the most salient features of Irish Phonetics.

As difference of pronunciation is one of the chief factors in developing dialects, it has been deemed essential to adopt the pronunciation current in one district as a basis for the work, and then to refer, as occasion required, to the general pronunciation current in other districts. We have chosen the pronunciation current in Desmond as our basis, and we have been induced to do so for the following reasons:—

- (1) The Irish of Desmond has retained a very large number of the older grammatical inflections, and as regards its verbal system it has quite a literary aspect.
- (2) The greatest poets of modern times have been natives of Desmond—*e.g.*, Aodhagan O'Rathaille, Eoghan Ruadh O'Sullivan, Pierec

Ferriter, and others. A knowledge of Desmond pronunciation is essential to the just appreciation of their poems.

- (3) The best living Irish writers are likewise natives of Desmond—*e.g.*, Rev. Fr. O'Leary, P.P. (Δη τ-ΔτΔιη ρεΔουΔη); P. J. O'Shea (Conán maol); Dermot Foley (φεΔηξυρ ριnn θείη); J. J. Doyle (θειητ φεΔη).

The following is a brief outline of the scope of the book, and of the method which has been adopted therein :—

- (1) After a short introductory description of the vocal organs, the shape, position, and movements of them required for the production of the various vowels and consonants in Irish are described in detail.
- (2) Having treated of the sounds of the vowels and consonants, a number of drill exercises on the joining of a vowel to a consonant are introduced, and then words of one syllable.
- (3) As soon as the principles which govern the position of the tonic accent have been explained, the student is introduced to words of two, three, and four syllables containing simple vowel sounds.
- (4) The aspirated consonants, and a completely new treatment of the Law *Caol te Caol* are next introduced.
- (5) The disturbing influences of the aspirated consonants and of the "protected liquids" are treated of in great detail.

- (6) The Combinations of the Consonants, the Laws of Eclipsis and of Syncope, and, finally, Metathesis are explained.

By following out this method, pronunciation is reduced to a science, and science in this matter, as in all others, holds supremacy.

There is one point to which we desire to direct the attention of teachers, especially those teachers who are native speakers of Irish—*viz.*, *that differences of pronunciation do and must exist in every living language.* In a living language pronunciation is ever changing, and hence differences of pronunciation between the older and younger generations are not merely possible, but *inevitable*. Consequently individuals ought not to set up the pronunciation of any particular district as a standard to be followed by the rest of the country.

The Christian Brothers beg to acknowledge their indebtedness to the Rev. Peter O'Leary, P.P., to Messrs. O. J. Bergin, B.A.; John MacNeill, B.A.; Joseph Lloyd, and τΑΘΞ O'Donoghue, for their kindness in revising the manuscript of the present work, and for the many valuable suggestions offered by them, also to Mr. Ernest Clarke for his drawing of the diagrams, and they take this opportunity of tendering to them their best thanks.

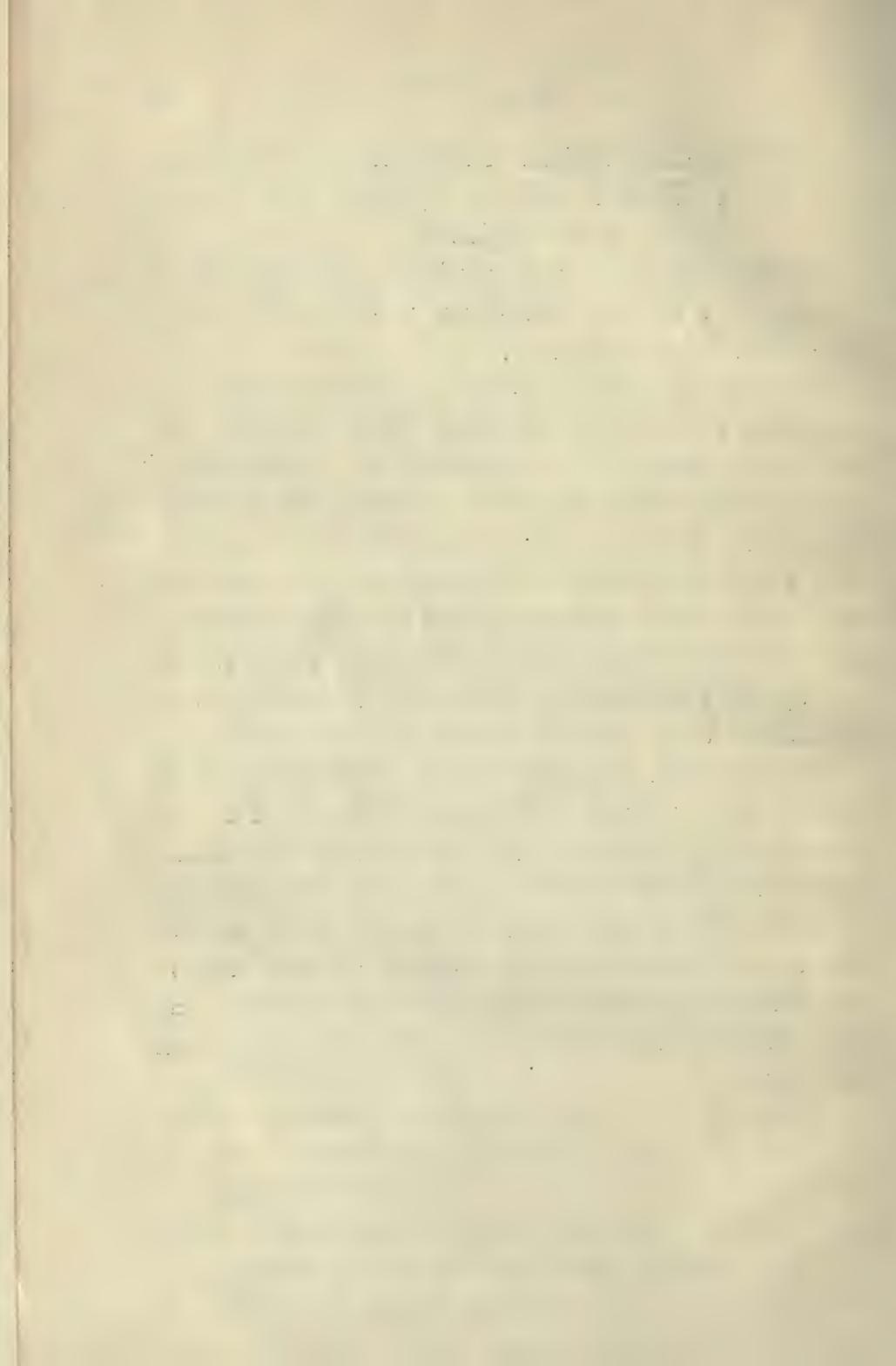




PLATE I.



Fig. I.

a The larynx (Adam's Apple); *b* vocal chords; *c* pharynx; *d* soft palate; *e* hard palate; *f* uvula; *g* hard rim; *h* upper teeth; *i* lower teeth; *j* tongue; *k* passage to nasal cavity; *l* nasal cavity; *m m m* windpipe.

Figs. II. and III. show the vocal chords as viewed from above:—
a the glottis; *b* the cartilage to which the chords are fastened.



CHAPTER I.

The Organs of Speech.

1. Air is driven by the lungs through the windpipe (m, m, m, in Fig. I.) into the **larynx** (A), popularly known in a man as "Adam's apple." Across the interior of the larynx are stretched two elastic ligaments (b), called the **vocal chords**. (Fig. II. shows the chords open; Fig. III. shows them shut.) These are firmly fixed in the front portion of the larynx, and are attached at their other extremities to two pieces of cartilage (b, b, Fig. II.), by means of which the opening between the chords—called the **glottis** (a, Fig. II.) can be narrowed or completely closed at pleasure. The chords themselves can be tightened or relaxed by means of the muscles attached to them. Having passed the larynx, the air enters the **pharynx** (c, c, Fig. I.), which is the cavity between the larynx and the mouth. From the pharynx the air enters the mouth, passes over the tongue (J), between it and the palate, and then escapes between the lips; or it passes up behind the soft palate (d) into the nasal cavity (K, L), and then out by the nostrils.

2. The roof of the mouth consists of two portions, **the hard and the soft palate**. The two parts may be easily felt by pressing the finger on the palate just inside the teeth, and then sliding it back until the palate yields to the pressure. The pendulous portion of the palate at the back of the mouth is called the **uvula (F)**. When the uvula is pressed back the passage from the pharynx to the nasal cavity is closed and the air is forced to escape by the mouth.

Just above the inside of the upper teeth there is a hard rim (g) which can easily be felt with the point of the tongue. We shall frequently refer to this as the **hard rim**.

CHAPTER II.

Voiced and Voiceless Sounds.

3. Whenever a sound is said to be **voiced**, all that is intended to be conveyed is that *the vocal chords take part in the production of the sound*. When a sound is said to be **voiceless**, we mean that the vocal chords take no part in its production.

4. Press the forefinger on the pharynx, just above the larynx, and pronounce the word "*bus*" (*omnibus*), prolonging the hissing sound of the "s" for, at least, five or six seconds. The finger feels no vibration during the sounding of the "s," though a short trill is felt at the commencement of the word. Now pronounce

the word "*buzz*," prolonging the "z" for five or six seconds. During the whole time the finger feels a distinct trilling sensation, shewing that the **vocal chords vibrate whilst we are sounding "z,"** though they do not vibrate for the sound of "s." Notice also that the tongue is in exactly the same position for "z" as for "s." Hence the only difference between the sounds of "s" and of "z" is that **"z" is voiced whilst "s" is voiceless;** nevertheless we distinctly hear the "s" sound.

Pronounce the word "*live*," maintaining the sound of the "f" for five or six seconds. No vibration is felt by the finger when pressed on the pharynx during the sounding of "f." Next pronounce the word "*live*," prolonging the "v." The vocal chords are felt vibrating, just as in the case of "z." Since the lips and tongue are in precisely the same position for "v" as for "f," the only difference between these two consonants is that *the vocal chords vibrate for "v," whilst they do not for "f."* Thus, **"v" is voiced, "f" is voiceless.**

Repeat with the words "*cape*" and "*cabe*." A marked difference is now perceived. We cannot prolong the sound of "p" or "b" as we prolonged that of "f," "v," "s" and "z." Nevertheless a short vibration is felt during the formation of the "b," whilst the vocal chords are at rest in the case of "p." Thus, **"b" is voiced, "p" is voiceless.**

5. The student is recommended to test thus each pair of consonants given in the table in Chapter V. Pro-

gress is impossible without a constant and careful study of the way in which we ourselves pronounce the various sounds.

To sum up :—

z	is	the	voiced	sound	of	s
v	”	”	”	”	”	f
b	”	”	”	”	”	p
d	”	”	”	”	”	t
g	”	”	”	”	”	k

CHAPTER III.

The Movements of the Tongue and the Lips.

6. Having fully mastered the idea that is meant to be conveyed by the terms *voiced sound* and *voiceless sound*, the next step is to study the movements of our own tongue and lips in the production of the various vowels and consonants.

7. Pronounce the word “*feel*,” prolonging the vowel sound “e” for several seconds. Observe that the front of the tongue is brought very close to, but does not touch, the upper teeth and “*hard rim*” (§ 2), whilst the tip of the tongue rests against the inside of the lower teeth. Notice also the tension in the muscles of the tongue, the sides of the tongue being pressed pretty firmly against some of the side teeth in the upper jaw. The passage left for the escape of the air is *very narrow*, just wide enough to prevent audible friction. By

placing the finger on the pharynx, observe that “e” is *voiced*. **All vowels and diphthongs are voiced.**

Next pronounce for some seconds the sound of “a” in “fall.” The mouth is now wide open, the *back* of the tongue is slightly arched towards the soft palate, the tip is just below the lower teeth, and there is practically no tension felt in the tongue itself. The air passage for this vowel is much larger than for “e.”

8. We learn from the preceding that some vowels are formed in the **FRONT** of the mouth, others at the **BACK**; that the air passage for some is **narrow** or **slender** (CΛΟΙ), whilst for others it is **broad** (εΑΤΑΝ). We can now grasp the appropriateness of the two terms applied, for centuries back, by Irish Grammarians to the Irish vowels—viz., εΑΤΑΝ (*broad*), and CΛΟΙ (*slender*). These are not mere arbitrary terms, but they exactly indicate the nature of the air passage needed for the production of those vowels.

9. Pronounce the words “be” and “me” several times, until the real difference between “b” and “m” is felt. The lips are completely closed for both, and both are *voiced* (§ 3). The essential difference is that the air passes *through the nose* for “m,” but not for “b.” Thus whilst “b” is labial, “m” is labial and nasal.

10. In the foregoing paragraphs we have dealt with English words and English sounds, as these are probably more familiar to the student, and it is always desirable

to proceed from the *known* to the *unknown*, but it must be remembered that there is scarcely a single consonant or vowel sound in Irish that is identical with the corresponding consonant or vowel sound in English.

CHAPTER IV.

The Irish Vowels.

Section I.—The *leatán* or Broad Vowels.

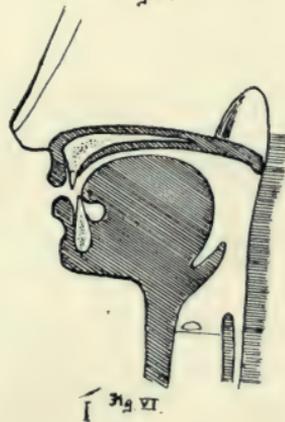
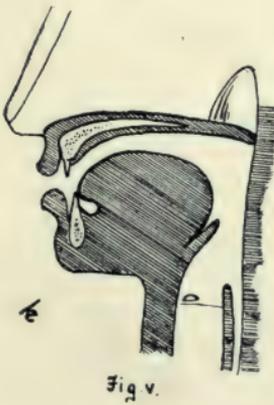
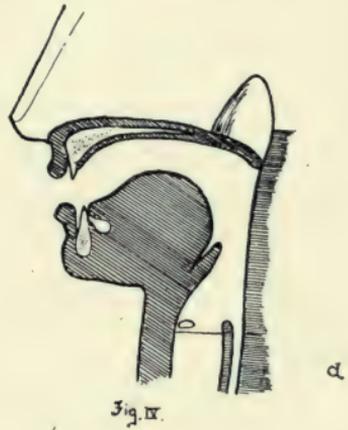
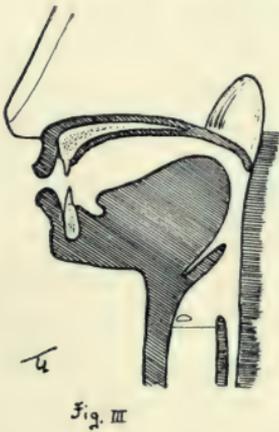
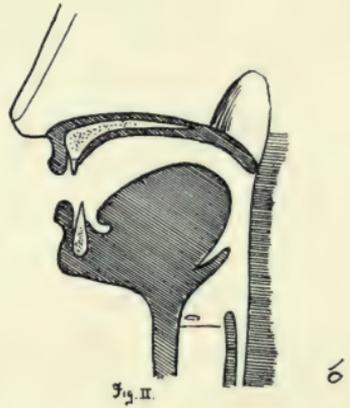
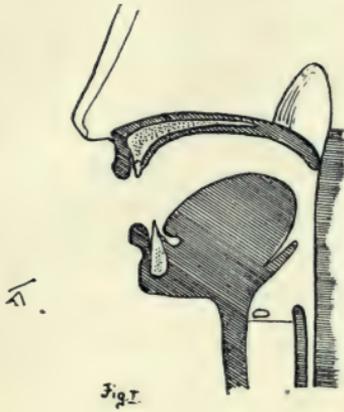
11. (a) \bar{a} (long). This vowel is called the **first** or **low** *leatán* vowel. In producing this vowel sound the mouth is opened wide (but the opening between the lips is not so round, the lips being more drawn to the sides for the production of \bar{a} than for the “a” in the English word “*fall*”). The back of the tongue is slightly arched towards the soft palate, and slopes down in front towards the teeth, whilst the point of the tongue is just below the lower teeth (Fig. I.) Plate II.

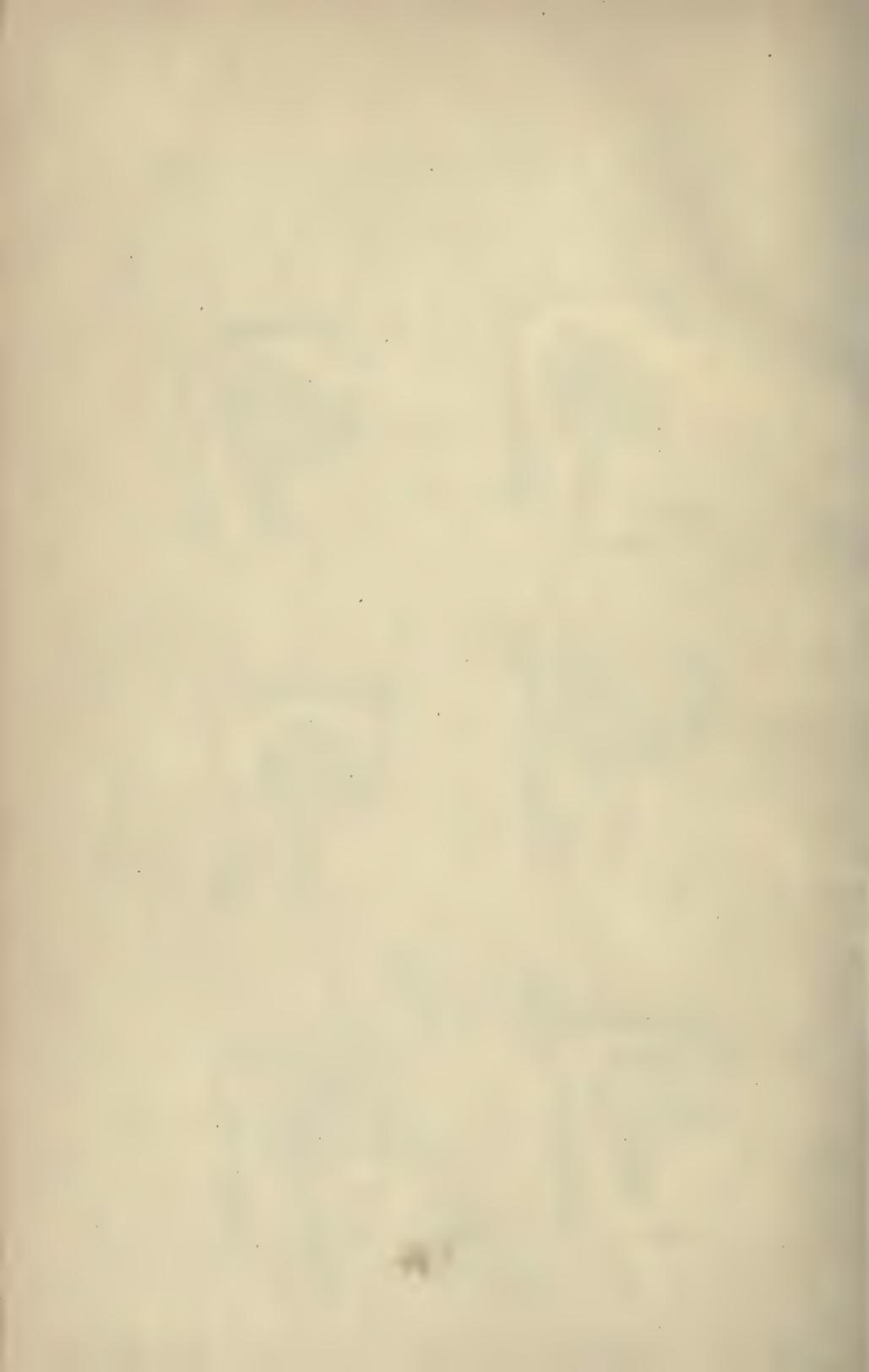
(b) Δ (short). This vowel has the short sound of \bar{a} , the mouth and tongue assuming the same positions for both. *It is only when under the tonic accent that Δ (short) gets this sound.*

In Ulster \acute{a} is pronounced like the “a” in the English words “*tar*,” “*far*,” &c., and Δ is pronounced like the “a” in “*fat*,” “*ram*,” &c. (Craig.)

(c) All the short vowels in Irish when stressed (*i.e.*, under the tonic accent) get the short sound of the

PLATE II.





corresponding long vowel.* If we remove the *quantity mark*—the $\rho\acute{\iota}\nu\epsilon\Delta\theta$ (')†—from any long vowel we immediately denote the short sound of that vowel, if there are no disturbing influences present.

(d) Ó (long). This vowel is called the **second** or **mid** $\tau\epsilon\Delta\tau\Delta\eta\eta$ vowel. The jaws are not so far asunder in the production of this vowel as they are for $\acute{\alpha}$, the lips are rounded, but not protruded; the back of the tongue is arched more towards the soft palate, and consequently the point of the tongue is drawn a little farther back than for $\acute{\alpha}$, but is kept close to the bottom of the mouth (Fig. II.).

(e) O (short). When stressed this vowel has the short sound of the previous vowel—the tongue and lips assuming the same positions for both; so that this short sound does not correspond with the sound of “u” in the word “*but*.”

In Ulster \acute{o} is generally pronounced like the “o” in “*lord*” or “*adorn*”; but when followed by n , it is pronounced like \acute{o} in Connaught and Munster as described in (c.). Short “o” is like the “o” in “*for*,” but when the “o” is followed by m or ξ it has the sound of \acute{o} in the other dialects (Craig).

In Dési (Waterford) \acute{o} beside n is usually pronounced \acute{u} —*e.g.*, $\acute{n}\acute{o}$, $\acute{n}\acute{o}\mu\Delta$, $\rho\tau\mu\acute{o}\eta\eta\eta\eta$, $\acute{m}\acute{o}\eta\Delta$, $\rho\rho\acute{o}\eta\acute{o}\xi$, $\rho\acute{o}\eta\Delta\eta\eta\eta$, &c., also in the words $\acute{m}\acute{o}\eta$, $\acute{m}\acute{o}$ (Henebry).

In Desmond (Cork and Kerry) $\acute{n}\acute{o}$ and $\acute{m}\acute{o}\eta$ are usually pronounced $\acute{n}\acute{u}$ and $\mu\eta\Delta\eta$.

* For the “Disturbing Influences of the Consonants” refer to Chapter X.

† This mark ought not to be called an “accent mark.” The word *accent* should be used only to express *tonic accent*, or stress of the voice. Whenever we shall use the word *accent* (or *accented*), we shall always mean the stress of the voice.

(f) \bar{u} (long). This is the **THIRD OR HIGH** $\tau\epsilon\alpha\tau\alpha\eta$ vowel. The back of the tongue is arched up very much towards the soft palate, but at the same time the passage between the tongue and palate must be wide enough to prevent audible friction. The point of the tongue is drawn back as far as possible, but is nevertheless close to the bottom of the mouth. The lips are brought much closer together than for \acute{o} , and are protruded as far as possible (Fig. III.).

(g) u (short). When accented this vowel gets the short sound of \bar{u} . This sound corresponds fairly with the "u" in the English words "*bull*," "*pull*," "*full*."

(h) **When unstressed the three $\tau\epsilon\alpha\tau\alpha\eta$ vowels have the same sound.** This sound resembles the irrational sound of "o" in the words "*conceive*," "*commence*," "*continue*," or the second "o" in "*doctor*."

(i) As the three $\tau\epsilon\alpha\tau\alpha\eta$ vowels when unstressed have the same sound we frequently meet with variant spellings, such as— $\tau\omicron\mu\alpha\rho$, $\tau\omicron\mu\mu\rho$; $\rho\acute{o}\lambda\alpha\rho$, $\rho\acute{o}\lambda\mu\rho$; &c.

Section II.—The $\mathcal{C}\alpha\omicron\tau$ or Slender Vowels.

12. (a) \bar{a} (long). There is not in the Irish alphabet a distinct character to represent the **first or low** $\mathcal{C}\alpha\omicron\tau$ vowel sound. The sound of this vowel is heard in the "a" of the words "*Maggie*," "*father*," "*rather*," "*farther*" (*i.e.*, in the low flat sound given to these words by country people in the south of Ireland). In the production of this sound the point of the tongue is pressed firmly against the lower teeth, the centre of the tongue is slightly arched towards the front portion of

the hard palate, whilst the sides of the tongue touch the back teeth in the upper jaw, thus forming a hollow in the front portion of the tongue (Fig. IV.).

This sound is represented by the trigraph $e\Delta_1$ or by $e\Delta$ when followed by a “*protected* \uparrow ” (§ 59).

(b) \check{a} (short). This sound is the short sound of the vowel described in the preceding paragraph. It is represented by $e\Delta$ (not followed by “*protected* \uparrow ”) or by Δ_1 , when these digraphs are stressed and there are no disturbing influences due to the consonants.*

(c) \acute{e} (long). This is the **second or mid** $c\Delta o\uparrow$ vowel. The tongue assumes a position similar to that required for the production of “a,” but the centre of the tongue is more arched up in front, thus leaving a narrower passage between the centre of the tongue and the front of the hard palate for the escape of the air. The mouth is not quite so open as for “a” (Fig. V.).

(d) e (short). This vowel when stressed has the short sound of \acute{e} , the tongue being in the same position for both. Hence e (short) does *not* correspond to “ e ” in the words “*bed*,” “*let*,” “*bet*.” For the production of the English “ e ” the tongue is quite relaxed, and is not arched in front.

(e) e unstressed has a more relaxed sound than the preceding vowel, and resembles the second “ e ” in the word “*meshes*.”

(f) \bar{i} (long). This is the **third or high** $c\Delta o\uparrow$ vowel. The tongue is arched higher for this vowel than for \acute{e} ,

* See Chapter X.

and leaves only a very small passage for the air, but the passage must be wide enough to prevent audible friction. The mouth is not quite so open as for *é* (Fig. VI.).

There is a marked difference between the sound of *í* in Irish and that of “*i*” in the word “*machine*,” or the “*e*” in “*deep*.” Professor Sweet says that for the production of “*i*” the front of the tongue is raised as high and as close to the palate as possible, without causing audible friction or buzz, so that *the main body of the tongue slopes down from the front of the mouth backwards*. For the production of “*í*” the *centre* of the tongue is arched as high as possible towards the front of the hard palate, whilst the tip of the tongue rests against the lower teeth: the tongue therefore slopes down both towards the back and the front of the mouth.

(*g*) *í* (short). This vowel has the short sound of *i*. Even in unaccented positions the sound of the *í* is distinctly heard—*e.g.*, *Ṭuairim, bṫirim*.

Section III.—Nasal Vowels.

This section may be omitted until the first nine chapters have been read.

13. In the formation of nasal vowels VOICED BREATH FLOWS THROUGH THE NOSE as well as through the mouth. Nasal vowels are common in Irish, as well as in other European languages (especially French). These sounds are very rich and sonorous; and those who neglect them will never acquire the correct Irish *ṫar*.

(*a*) PRACTICE. Pronounce *ó*, sustaining the sound for

several seconds. It will be noticed that the sound is not affected if we close the nostrils by pressing the sides of the nose with the fingers—provided the hand does not come in front of the mouth. This proves that air is not passing through the nose. Pronounce the *ó* again, and, whilst maintaining the sound, try to force the breath through the nose. When we succeed in producing a nasal *ó*, the sound is almost destroyed by closing the nostrils with the fingers. If we tap the side of the nostril with the finger whilst pronouncing a nasal vowel we get an intermittent sound similar to that produced by bringing the hand up to and away from the mouth whilst sounding an ordinary vowel.

14. Any vowel followed by *n̄* becomes a nasal vowel. Listen carefully to an Irish speaker whilst he pronounces the words: *ṛctábuir̄e* and *ṛnámur̄e*, *l̄á* and *l̄ám̄a*.

The nasality is very slight in some districts, for we find such variant spellings as *ám̄án* and *áb̄mán*.

Dēsi (Waterford) Irish is the richest in nasal vowels, for besides those developed by *n̄*, the diphthongs developed from *a*, *e*, and *io*, by a “protected liquid” (except *ṛ*) (§ 59), are always strongly nasal.

Nasal Vowel and Twang.

15. When the passage at the back of the mouth which leads to the nasal cavity is kept only slightly open, we hear the nasal twang so common in American speech (the Irish word for it is “*caoc̄ṛṛónaige*”). This twang affects all the vowels, but is, of course, more audible in the broad than in the slender vowels. In the

pure nasal vowels, the passage to the nose is much more open than in the production of twang.

CHAPTER V.

16. Table of Irish Consonants.

NAME		STOPS		SPIRANTS		LIQUIDS		
		Voiceless	Voiced	Voiceless	Voiced	Nasal		
Labials	broad -	p	b	p̃ p̃	m̃ b̃	m̃	—	—
	slender	p	b	p̃ p̃	m̃ b̃	m	—	—
Dentals	broad -	t	ð	s	(No z in Irish)	n	l	—
Alveolar*	slender	t	ð	r	—	n	l	R, r
Palatals	slender	c	ç	ç ĩ	ó ç	nç	—	—
Gutturals	broad -	c	ç	ç	ó ç	nç	—	—
Vocal chords	broad -	The various letters having the sound of h; ç, ç, ç, ĩ.						

17. Every consonant in Irish has, at least, two distinct natural† sounds—the one **broad**, the other **slender**. An Irish consonant gets its *broad* sound whenever it immediately precedes or follows a *teac̃an* (broad) vowel in the same word. An Irish consonant

* The consonants formed by placing the tongue on or close to the *hard rim* (§ 2) are called “Alveolars.”

† They have also *aspirated* sounds—Chap. VI.

is *slender* whenever it is immediately preceded or followed by e or i in the same word.

In the above table the large letters denote the broad, and the small the slender, consonants.

18. All the Irish consonants, except the aspirated ones, require a much stronger contact than the English consonants. Likewise all the Irish long vowels are about half as long again as the normal long vowels in English.

Voiceless stops, such as p, t, c have no sound whatever in themselves, and are rendered audible only by the puff of breath or explosion which accompanies them.

The Irish mutes (*i.e.*, the voiceless stops) are pronounced with much greater force than the corresponding consonants in English; hence such spellings as "bhoy" by Englishmen, who wish to mimic our Anglo-Irish pronunciation.

p, b, and m.

19. In pronouncing p, b, or m (**broad**) the lips are protruded as far as possible, and are rounded as in the production of a long ú (the lips then making contact in order to produce a *stop*). The only difference between p and b (broad and slender) is that b IS VOICED, p IS VOICELESS. As already explained (§ 9) the difference between b and m is the passing of the voiced air through of the nose for m, but not for b.

When pronouncing p, b, or m (**slender**) the lips are

drawn tight, and consequently become broader than usual ; they are resting against the teeth and are slightly inturned.

In pronouncing the English labials the lips are in their normal position—*i.e.*, *between* the two positions of the lips for the broad and the slender labials in Irish.

(a) p seldom occurs as the final letter of an Irish word and never occurs as the initial letter except (1) in loan words from other languages ; (2) in slang words, and those of onomatopœic origin ; (3) in metamorphosed words which formerly had some other initial.

(b) b is sometimes *silent* after m in the body of a word—*e.g.*, óíombáó , óombáar , &c. These are really cases of *eclipsis* (§ 139).

f , f^{b} , m , b .

20. For the production of the sound of an Irish f the *inside* (not the edge) of the lower lip is pressed against the edges of the upper teeth (thus necessitating a slight pursing out of the lips), and then air is forced between the lip and the teeth. If the f is to be **broad** the lower lip is removed from the teeth with a slight forward motion ; for a slender f the lip is drawn slightly backward (*i.e.*, into its natural position).

f^{b} , broad, has the same sound as f broad, and f slender has that of f slender.

There is no separate character in Irish to denote the *voiced* sound of f (*i.e.*, the sound corresponding to the English “ v ”).

m and b when **slender** get the *voiced* sound of f slender (*i.e.*, “ v ”), whenever they are initial or final. When **BROAD** they sometimes get the *voiced* sound of f

broad (*i.e.*, “v”), and sometimes they get a sound corresponding to English “w.”

The sounds are treated more fully in Chapter VI.

(a) In the terminations of the future and the conditional of verbs (except the 2nd pers. sing. of the conditional) the *ɸ* is pronounced as an *h*, except the stem of the verb ends in a vowel or silent consonant (*ó, ś, t*), in which case it retains its own sound.

For the effect of this *h* sound on the final consonant of the stem refer to § 136.

(b) *ɸ* in the termination of the 2nd pers. sing. of the conditional, also in the autonomous forms of the future and the conditional (except in Ulster) retains its own sound.

(c) In Munster, *ɸ* in the terminations of the future and conditional, *when pronounced as ɸ*, is usually *broad in sound*. This is not the case elsewhere.

(d) *ɸ* is sometimes pronounced as *h* besides in the termination of the future and conditional of verbs—*e.g.*, *ní féiríur* is *sometimes* pronounced *ní h-éiríur*; *mé féin* = *me héin* (sometimes). *Cf. haith* instead of *faith*.

(e) In the following words *ɸ* is prosthetic—(*i.e.*, it did not formerly belong to the words, and its presence is due to false reconstruction, on the analogy of words in which initial *ɸ* becomes silent in aspirable positions).—*ɸau, ɸaill, ɸiolair, ɸačac, ɸaɸruiz, ɸorcal, féiríur, ɸoraim* (or *ɸoruzim*).

(f) The second *ɸ* in *ɸaɸruiz* is *usually* silent; *anɸa* is pronounced *anaiɸe*.

Ɔ, Ƨ, S.

21. For the production of the broad sounds of Ɔ and Ƨ the tongue is pressed against the upper teeth (the tongue does not touch the gums). The only

difference between υ and τ is that υ IS VOICED (§ 3),
 τ VOICELESS.

Throughout the most of Ireland the English sounds of "th" are never heard. The vast majority of Irishmen employ the broad sounds of τ and υ . In English "th" is not a "stop," it is a spirant, the tongue being placed between the teeth in such a way that the breath is not completely stopped.

(a) **Broad S** in Irish has not quite so hissing a sound as the English "s." The tongue is placed on the "*hard rim*" for the production of the English "s," whilst it is placed between the slightly opened teeth for the Irish broad S, and a softer sound is the result.

(b) The sounds of slender υ and τ are perhaps the most difficult sounds for a learner to acquire. Pronounce several times the English words "no," "now," "new," and "Newry." For the "n" in the first two words (*i.e.*, hard "n") the *point* of the tongue is pressed straight against the "*hard rim*," whilst for the "n" in "new" and "Newry" it is the *front* of the tongue that is pressed against the "*hard rim*," the point of the tongue touching the inside of the upper teeth.

To produce the slender sound of υ and τ the tongue is put into position for the "N" of "Newry," and then a τ or a υ is pronounced. The contact between the *front* of the tongue and the "*hard rim*" is broken gradually, and consequently an incipient spirant is heard with the slender υ and τ . This gradual breaking of the contact is necessary for the production of the true slender sounds. The incipient

(e) τ is often inserted to separate and thus keep distinct two identical, or two like sounds. This usually occurs between “n” and “r,”* and, sometimes between l, r, and r—e.g., Ceann τSáile, buíðean τrlyΔξ, mílir τréin, caol τrmyt.

(f) The o of “oo,” *thy*, becomes “τ” or “ṫ” before vowels or ð, except in Ulster and N. Connaught: τ’ΔṫΔir, τ’Δinm, τ’ΔξΔið.

(g) In Munster the “τ” in the termination of the autonomous present is *usually* broad—e.g., innrτeΔr, is pronounced ínnrτΔr.

(h) In parts of Munster “τ” after “l” is pronounced ṫ—e.g., fáilte (= fáilṫte), váltΔ (= válṫṫΔ), &c.

(i) The combinations rr and rr slender have never the normal slender values of the letters except in Munster. They often become quite broad. The two consonants are often pronounced almost simultaneously, so that it is difficult to know which consonant is pronounced the first.

The Liquids.

l, m, n, R, nξ.

22. The liquids are called semi-vowels, because they have each a distinct sonant component part. To observe this, place the tongue against the upper teeth in position for broad “l.” Drive out a current of voiced air and a loud humming noise is produced. The breath can be felt escaping between the sides of the tongue and the cheeks. By tapping the cheek with the forefinger an intermittent hum is produced. This hum is the sonant part of the l, and it is always heard before the consonantal portion of the “l sound.” Listen carefully to a person while he pronounces the word “lΔ.” A short “u” is heard before the “l.” Test in a similar

* Similarly:—an τrúil, τiξ an τrΔξΔirτ, Δon τrúim, &c., but these are cases of *aspiration*.

manner the sound of “n.” Whilst the tongue is pressed against the upper teeth send a current of voiced air *through the nose* (because “n” is a nasal consonant). A distinct hum is again produced. Notice the effect of tapping the side of the nose with the finger. No effect is produced if we tap the cheek, because all the air is passing out through the nostrils.

The sonant portion of “n” (also of “m” and “n̄”) is a short nasal neutral “u”—*i.e.*, a “u” formed by keeping the tongue *flat* in the mouth.

ι and ιι.

23. Initial ι broad, and ιι broad have a strong sound not heard in English. To produce this sound the tongue is pressed firmly against the inside of the upper teeth, whilst for the English “l” the tongue is pressed against the “*hard rim*.”

Initial ι slender, and ιι slender have a sound resembling the “l” in the words “*valiant*,” “*William*,” “*million*”: the point of the tongue presses against the lower teeth, and the front of the tongue touches the upper teeth and the “*hard rim*.”

Single ι when between vowels, or at the end of words, has the sound of the English “l” in “*well*,” “*will*,” “*wall*,” &c. The point of the tongue is pressed against the “*hard rim*.”

Single ι following ο or τ has its full broad or slender sound according to the adjoining vowels—*e.g.*, οιύτ, τιάτ, οιαοι, οιγε, τιύξ.

n and nn.

24. Initial *n* broad and *nn* broad are formed by pressing the tongue against the inside of the upper teeth and sending a current of voiced air through the nose.

In Munster *nn* broad when final has not quite such a broad sound as that indicated in the previous paragraph. The *n* sound is produced by placing the point of the tongue on the "hard rim" nearer to the teeth than for the English "n" in "no," yet without touching them.

(a) Initial *n* slender and *nn* slender have the sound of the "n" in "Newry," "new," "news"—the front of the tongue presses against the "hard rim."

The incipient spirant is very marked after slender *n* when initial.

In Munster, generally, *nn* slender when medial is pronounced as slender *n̄*, but when final it often gets the sound of slender *nn* elsewhere.

Single *n* between vowels, or at the end of words, is usually pronounced like the English "n."

After *ai*, *oi*, *ui*, single *n* is usually pronounced like the "n" in "Newry"—e.g., *báin*, *áirín*, *móin* *bróin*, *buin*, *roimín*.

The *n* in *muna* is pronounced (and now usually written) *ɲ*.

n̄.

25. *n̄* is a simple consonantal sound, and all writers on phonetics assert that it should be represented by a single character. *n̄* may be regarded as a nasalized "ɣ," just as "n" is a nasalized *ɔ*, and *m* a nasalized *b*. In the production of *n̄* the tongue is not pressed so

firmly against the palate as for ζ , just as the lips are not pressed together so tightly for m as for b .

(a) $n\zeta$ slender corresponds to “ng” in “sing” “wing,” &c., and $n\zeta$ broad to “ng” in “song,” “long,” &c. The slender $n\zeta$ is formed with the centre of the tongue, the broad $n\zeta$ with the back of it.

(b) The only difficulty about this sound in Irish is that it sometimes occurs at the beginning of words, but this difficulty is more apparent than real, because in actual speech the *phrase*, not the word, is the *unit*—i.e., we pronounce a whole phrase with one breath, just as if it were one long word. For example, $\Delta n\zeta o\iota\tau$ is pronounced as one word with the tonic accent on the *second* syllable. The only difficulty, then, consists in placing the tonic accent, or stress of the voice, on the syllable after the $n\zeta$, which never happens in English. However, constant practice with such phrases as “sing-on,” “bring-in,” “hang-up,” “hung-up,” accenting the *second* word in each phrase, will be of great assistance.

The student ought not to rest satisfied until he can pronounce such a word as “ $n\zeta\acute{e}$ ” with facility. The following method will assist in acquiring this facility. Pronounce several times in succession “ $n\zeta\acute{e}$,” putting the tonic accent on the “ \acute{e} .” Then, without altering the position of the tongue, omit the “ n sound,” and pronounce “ $n\zeta\acute{e}$ ” by itself.

(c) N.B.—When practising this sound be careful not to pronounce a “ ζ ” after the “ $n\zeta$.” For example,



the English words “*longer*,” “*finger*,” &c., are pronounced as if written “long-ger,” “fing-ger,” &c.

(d) In Munster a “ ζ ” is heard after final $n\zeta$ broad—*e.g.*, $\text{lon}\zeta$, $\text{rean}\zeta$, &c. are pronounced $\text{lún}\zeta\text{-}\zeta$, $\text{rean}\zeta\text{-}\zeta$, &c. This occurs only when the $n\zeta$ is *final*. A “ ζ ” is heard after *final* $n\zeta$ slender in some parts of Munster.

(e) In Aran $n\zeta$ is pronounced $n\zeta\text{-}\zeta$, except when it is *initial*.

(f) In the past tense of the verb “ $\text{tí}\zeta\text{im}$, *I come*”—*viz.*, $\text{tán}\zeta\text{a}\text{r}$, $\text{tán}\zeta\text{a}\text{r}$, &c., the $n\zeta$ is not sounded like the above. In Munster the ζ is silent, hence the sound is broad n. In Connaught a vowel is pronounced between the n and the ζ , thus— $\text{tán}\zeta\text{a}\text{r}$, $\text{tán}\zeta\text{a}\text{r}$, &c.

R.

26. The sound of the Irish r is a great stumbling block to those who have been accustomed to speak only English. In his book on Phonetics, Professor Sweet, speaking of the English “r” says:—“This consonant is practically a vowel, there being no buzz in it even when emphasized or lengthened. Trilling—‘rolling one’s r’s’—is a defect of pronunciation.” R is always a *pure consonant* in Irish, and *is always trilled*.

R is the most variable and adaptable of all the Irish consonants, and has consequently several pronunciations, or variations of timbre, which can be learned by carefully listening to native speakers pronouncing them.

[(a) **Initial r broad and rr broad** are produced by placing the edge of the tongue very close to the “*hard rim*,” and causing the tongue to vibrate rapidly in a stream of voiced air. The sound resembles initial “r” in English (*e.g.*, row, road, &c.), but is more trilled (*i.e.*, is stronger), and is more prolonged.

(b) INITIAL SLENDER μ is usually pronounced broad, except in aspirable positions, when it gets its slender sound.

(c) The slender sound of μ is produced by spread in the tongue and forming a small hollow in the front portion of it. The point of the tongue is brought close to the gum just above the upper teeth (*i.e.*, below the "hard rim"). The stream of voiced breath is directed into the hollow in the front of the tongue, and can be felt striking the lower lip.

(d) Initial broad μ in aspirable positions is pronounced slender—*e.g.*, $\tau\omicron \mu\zeta \rho\acute{e} = \tau\omicron \mu\zeta \rho\acute{e}$; $\text{Ei}\beta\lambda\acute{\iota}\nu \Delta \mu\acute{\iota}\nu = \Delta \mu\acute{\iota}\nu$.

(e) In N. Connaught and Clare a "y sound" (§ 21(b)) is heard after slender μ between vowels—*e.g.*, $\mu\acute{\alpha}\mu\epsilon$ is pronounced like mawiryé.

(f) In Kilkenny slender μ becomes "zh" or "sh"; hence we hear $\text{b}\acute{\omicron}\acute{\iota}\acute{\tau}\mu\acute{\iota}\nu$ pronounced like bōsheen, and $\mu\acute{\alpha}\mu\epsilon$ like mau-zhe, &c.

ANALYSIS OF THE SOUNDS OF μ .

(g) The difference in sound between single μ and double μ is not at all so marked in Munster as in Connaught, hence the following sounds of μ had best be learned by hearing a native of Connaught pronounce them.

1. Broad strong—

(a) Initial broad μ unaspirated—*e.g.*, $\mu\acute{\omicron}\rho$.

(b) Medial double μ broad—*e.g.*, $\text{c}\mu\mu\mu\mu\mu\zeta$.

2. Slender strong—

(a) Initial slender μ unaspirated—*e.g.*, $\mu\acute{\iota}$.

(b) Medial double μ slender—*e.g.*, $\text{f}\mu\mu\mu\mu\zeta$.

These sounds hardly differ from the broad strong sounds (1) and often pass into the broad sounds both in modern and ancient Irish; hence such spelling as $\mu\alpha\omicron\beta = \mu\acute{\epsilon}\alpha\beta$, $\mu\alpha\mu\mu\mu\mu = \mu\acute{\epsilon}\alpha\mu\mu\mu\mu$.

3. Broad weak—*e.g.*, *caimio*.

4. Slender weak—*e.g.*, *fiu*. = *ɿ*

In Munster, aspirations of initial broad *ɿ* often produces (4). This is false reconstruction owing to the similarity or identity of (1) and (2).

5. Prolonged *ɿ* broad—

(a) Before *o*—*e.g.*, *ceaimo*.

(b) Before *l* or *n*—*e.g.*, *uirlám*, *cáimán*.

(c) In *ɿu* final—*e.g.*, *baim* (*a* = *á*).

(d) Before *r* sometimes in Munster—*e.g.*, *áimrú*.

6. Prolonged *ɿ* slender. The same positions as for 5—(a), *ceimio*; (b), *uirlir*; *áimneán*; (c), *baim* (*a* = *á*).

27. The sound of *m* has been described in § 19.

C, ɿ.

28. The Irish sounds of *c* AND ɿ (**slender**) are formed a little farther back in the mouth, and with slightly greater tension in the tongue than the slender palatals in English—*e.g.*, the “*c*,” “*k*,” and “*g*” in the words “*cave*,” “*king*,” “*give*,” &c. The English palatals are formed by bringing the centre of the tongue into contact with the palate just in front of the boundary between the hard and the soft palate. For the Irish palatals the point of the tongue is pressed pretty firmly against the inside of the lower teeth, the sides of the tongue are pressed against the upper back teeth, thus forming a hollow in the front portion of the tongue. The sounds of *c* AND ɿ (**broad**) are formed in the same position as the English gutturals “*c*” and “*g*” in “*coal*,” “*cool*,” “*call*,” “*go*,” “*cog*,” &c. The Irish sounds are more forcible than the English ones (§ 18).
e.g.—*ɿuál*, *ɿá*, *ɿoirt*, *ca*, *coi*, *ɿá*, *ɿó*, *cá*, *cú*

The Aspirate.

29. The consonant h (\dot{c} and \dot{r}) is the only one FORMED BY THE VOCAL CHORDS THEMSELVES. If, when air is being driven from the lungs over the relaxed vocal chords, the latter are suddenly drawn into position for vibration, the *sudden* transition from a silent to a voiced current of air gives the sound of h . Similarly, if the vocal chords are vibrating and we *suddenly* relax them, we send off the voiced portion of the breath with a jerk, and thus get the sound of h *after* a vowel.

(a) It is quite *easy* to sound an h *on to* a vowel—*e.g.*, “*ate*,” “*hate*”; “*is*,” “*his*”; “*at*,” “*hat*,” &c.; but in English we never sound an h *off* a vowel, although the h is written—*e.g.*, “*Oh*,” “*Ah*.” These words simply get the sounds of the two vowels “*o*” and “*a*.” In Irish we must pronounce an h *off* a vowel—*e.g.*, $\mu\dot{c}$, $\mu\dot{c}$, $\Delta\dot{c}$; and also *between* vowels—*e.g.*, $\rho\Delta\dot{c}\Delta\rho$, $\tau\mu\Delta\dot{c}\Delta\tau$. No difficulty will be experienced with the sound of h between vowels, if the student thinks of such names as “*Sheehy*,” “*Tuohy*,” “*Fahy*,” &c. In English, h does not occur between vowels except in borrowed words—*e.g.*, “*tomahawk*.”

(b) The sound of h is a most important one in Irish on account of the influence it exerts over the other consonants, and also over slender glides. This point is treated in § 136.

Relation of Consonants to Vowels.

30. We have already pointed out in explaining the formation of the liquids (§ 22) the indistinct vowel

which forms an inherent component of them. There is besides a very close relation between the voiced spirants and the vowels. Pronounce ζ (§ 35 (a)), broad, maintaining the sound for several seconds. Now slowly move the tongue forward so as to widen the distance between the back of the tongue and the soft palate; the result will be a pure vowel sound. Try a like experiment with the English "z," in this case *lowering* the front of the tongue, the result will likewise be a pure vowel sound: Thus we see that the ONLY DIFFERENCE BETWEEN A VOICED SPIRANT AND A VOWEL is the fact that for the former the air passage is narrow, and audible friction is the result, whilst for the latter the passage is wide, and audible friction is not produced.

Drill Exercises, I.-VII.

31. Having carefully studied the directions given in the previous chapters for the positions of the organs required for the production of the various vowel and consonant sounds, the student should frequently be exercised on the following lists. The first step is to join a vowel and a consonant together, making sure that the BROAD CONSONANTS ARE USED WITH THE BROAD VOWELS, and the SLENDER CONSONANTS WITH THE SLENDER VOWELS. A mere passable pronunciation is not sufficient. It is quite possible for any student, with care and practice, to pronounce these combinations with the accuracy and *blat* of a native speaker.

As soon as the chapter on Aspiration has been mastered, the student should come back to these drill-

exercises, and pronounce each of the words aspirating the initial letter where possible.

32. I. ᾶ, ὀ, ῠ, ἒ, ῑ.

b, c, o, p, s, l, m, n, r, v, r, t.

Pronounce each of the consonants in succession before the ᾶ, thus bᾶ, cᾶ, oᾶ, ῗc. Then pronounce the vowel before the consonants, thus ᾶb, ᾶc, ᾶo, ῗc. Repeat this exercise with each of the five vowels given in the first line.

II. ᾐ, ο, υ, ε, ι.

b, c, o, p, s, l, m, n, r, v, r, t.

This exercise is similar to I., except that we have the short sounds of the vowels. Pay great attention to the vowel υ (§ 7 (f)).

33. The following are lists of simple words:—

(1) ᾶ		(2) ᾐ	
cpᾶs	oᾶ	ba	bac
cᾶp	lᾶ	oap	pac
oᾶn	mᾶ	pap	mac
sᾶs	bᾶn	soo	pas
pᾶs	lᾶn	at	cat
ta	pᾶn	sal	pan
pᾶp	ᾶpo	apt	cap
lᾶn	na	sap	slac
pᾶn	pᾶl	cao	las
pᾶp	pᾶp	lap	slap
na	ba	map	mapc

(1) ᾶ		(2) ἄ	
ᾶρ	ρεᾶρο	ῥαν	βαρ
ρηᾶρ	τεᾶρ	μαρ	μαμ
ρμᾶλ	ρῆᾶν	ρᾶλ	ρᾶρ
		ρε ρ	ταρ
		ταρτ	ρῆαῤ
		ρῆατ	ρῆαο

(3) ὀ		(4) ο	
ερὸν	εὐὸρ	ορ	ερορ
ρὸο	ρὸρ	ορτ	εροτ
ῥὸ	ῆον	ελοῤ	ῥορτ
μὸ	νὸρ	οορ	ελορ
μὸρ	ὀῤ	ρορτ	ῥοῖ
ὀλ	ρὸρ	ρορ	ῥοβ
μὸ	μὸο	οορ	βοῤ
ρὸῤ	μὸρ	μολ	οῖε
τὸῤ	ρμὸλ	ροε	τορ
ρτὸλ	ρρὸν	ροε	ρορ
ρρὸρτ	οὸ	ρον	λορ
ὀρ	ρὸρτ		

(5) ū and u.		(6) í and i	
εὐβ	εὐῦ	ρῖ	νῖ
εὐῦο	ερῦβ	βῖ	βῖμ
ρῦτ	οῦν	βῖρ	βῖο
οῦρ	ῆυβ	ρῖ	τῖρ
μῦρ	ρῆυρ	ρῖν	μῖν
ρῦντ	ῦο	τρῖο	ρῖλ
ρῦμ	μῦν	μῖ	ρῖν

(5) *ú* and *u*

úᵐ	ᵠúᵐ
cú	cúᵐ
ᵠú	ᵠúᵐ
ᵠul	muc
ᵠluc	ᵠur
ᵠulᵠ	bun
ᵠuᵠ	ᵠuᵠ

(6) *í* and *i*

mín	míᵐ
ᵠil	ᵠíᵐ
míe	cíᵠ
ᵠíe	ᵠíᵠ

(7) *é* and *e*.

The vowels *é* and *e* never occur in modern Irish, except at the *end* of a word. *éí* and *eí* are employed in every other position instead of *é* and *e*, respectively.

ᵠé	mé	éin	ᵠcéil
ᵠé	cé	ᵠéilᵐ	béim
ᵠé	ᵠe	léim	ᵠéim
ᵠe	me	céim	méim
		céilᵐ	ᵠéim
	éí = é.	ᵠéim	léim
ᵠéim	éimᵠ	ᵠéim	ᵠéilᵐ

CHAPTER VI.

Aspiration.

34. The word "*aspiration*" comes from the Latin word "*aspirare*," which means "*to breathe*;" hence when we say a consonant is aspirated, we mean that the BREATH IS NOT COMPLETELY STOPPED IN THE FORMA-

TION OF THE CONSONANT, and hence the consonant becomes a continuous sound or spirant.

From the table of consonants given in the last chapter it will be seen that “*f*” and “*ɸ*” are the only pure consonants (the liquids are semi-vowels) which are spirants. It will be also seen that all the aspirated letters come under the heading “Spirants.”

35. The following examples will show how the aspirated consonants are formed. To produce the sound of the consonant “*b*,” the lips are pressed firmly together for an instant, and voiced breath is forced out on separating them. If we wish to produce the sound of *b* aspirated (or *ɸ*), we must breathe the whole time whilst trying to form the sound of *b*—*i.e.*, we must not close the lips entirely, and the resulting sound is like the English consonant “*v*.” Hence we say the sound of *ɸ* (*in some positions*) is “*v*” (or better, the voiced sound of “*f*”).

(*a*) To produce ξ (broad) the back of the tongue is raised so as to make contact with the soft palate; but for ξ the back of the tongue is brought very close to the soft palate, *but does not touch it*, so as to leave a small passage for the *continuous* stream of voiced breath.

When initial, ɸ BROAD has the same sound as ξ broad.

(*b*) For the sound of “*f*” the inside of the lower lip is pressed against the edge of the upper teeth, and the breath is forced out between them. For ɸ the teeth and the lower lip do not touch at all, and the result is an *inaudible* stream of air. Hence ɸ is silent.

(c) For “c” slender contact is made with the centre of the tongue and the palate just behind the boundary between the hard and the soft palate. For *ċ* slender the tongue is brought very close to the palate, but does not touch it, and whilst the tongue is in this position we pronounce an *h*, and a very soft sound is the result. The sound may be described as “*a voiceless English y.*”

From the rules which follow, the formation of the remaining aspirated sounds can be easily learned. In a later chapter we shall treat of the effects of the aspirated consonants on the vowels.

Ů and ĩn.

36. WHEN SLENDER, Ů AND ĩn ARE PRONOUNCED LIKE *v* or *r* (slender) voiced. In Munster they are usually *silent* when they occur medially (*i.e.*, in the body of a word), unless when followed by a long vowel sound, in which case they retain their consonantal sound “*v*”—*e.g.*, *lámĭn*, *tauĭbĭn*.

WHEN BROAD, Ů AND ĩn (FINAL) ARE PRONOUNCED LIKE *v*; except in Ulster, where they are pronounced like *ú*—*e.g.*, *lámĭn* in Ulster = *láu*.

INITIAL Ů AND ĩn (BROAD) ARE PRONOUNCED LIKE “*w*”; except in Munster, where they are like “*vw*” before a broad vowel.

AS A GENERAL RULE Ů AND ĩn (BROAD) WHEN MEDIAL ARE SILENT, except in the termination *-ĭnĭn*. The consonantal sound is retained when they are followed by a long vowel sound: *SiuŮán*, *amĭn*.

EXAMPLES.—*lĭb*, *rĭb*, *bĭ*, *lámĭn*, *beo*, *nĭn*, *bó*, *ĭnĭnĭn*,

βᾶτο, ἡαίτοε, νιῖννεαδ̄, Μυιῖννεαδ̄, κυῖβε, τῶιβε, λᾶῖν, ρολαῖν, ταλαῖν, τῶβ.

(a) *b* frequently resists aspiration after *m*—*e.g.*, ἀμ βριατ̄αρ; |
 νᾶ βί 'ἀμ βοτόραδ̄.

(b) *b* is generally unaspirated in τεανβυῖοε (from τεανβ, a *child*).

(c) *b* in βυῖ* is silent in Munster, but lengthens the “*u*” to *ú*.

(d) *b* in εαρβαιῖό βανβᾶ, βαῖβ̄ τεαρβᾶδ̄, is pronounced unaspirated (*i.e.*, as *b*) in Munster.

(e) In Munster *b*=*v* in the following words:—ραῖῖόβῖν, ροῖῖβῖν, ροῖῖβῖν, ρεῖῖβε, ρεῖῖβε, δοῖῖινν, διῖνεαρ, and a few other.

(f) *b*=*f* in ταιῖβε.

Ĉ.

37. When *broad*, *ĉ* has a guttural sound not heard in English. This sound is produced in the same position as *ξ* (§ 35 (a)), the only difference between the two sounds is that *ξ* is voiced, *ĉ* voiceless.

INITIAL *ĉ* (SLENDER) has the soft sound already described (§ 35 (e)). Ĉinn, ĉeot, ĉim, ĉeim, ĉeite.

In all other positions *ĉ* slender has this soft sound when followed by a vowel, except in Munster, where *ĉ* slender (medial and final)=*n*. ρῖĉε, τῖῖοεαο, μῖĉῖλ, τῖῖοεαλλ.

(a) In the future and the conditional of verbs of the second conjugation “*ĉ*” is usually silent—*e.g.*, ᾶρτοδ̄εαο=ᾶρτοδο, βαῖτεοδ̄αιρ=βαῖτεοιρ; but the combination—*ĉt*—is pronounced *ξf*, or simply *f*: ĉεαννοδ̄ετ̄ᾶ=ĉεαννοδ̄ῖῖᾶ.

(b) *ĉ* in ĉεανᾶ is pronounced as an ordinary *n*.

* βῖᾶν is the correct spelling, but βυῖν has come into general use during the last few years.

(c) \acute{c} = p in $\iota\omicron m\acute{c}\lambda\eta$ and $\tau\iota m\acute{c}e\lambda\lambda$.

(d) \acute{c} = n in $\acute{c}u\zeta\lambda m$, $\acute{c}u\zeta\lambda\tau$, &c. (Ulster and Connaught).

(e) In Munster \acute{c} is silent in $\upsilon\eta\omicron\acute{c}$.

Ò and Ś.

38. INITIAL: \acute{o} and \acute{s} broad have the guttural sound, already described (§ 35 (a)).

\acute{o} , slender, is like an English “y.”

\acute{s} , slender, has not quite the sound of the English “y,” the colour of \acute{s} is distinctly heard.

MEDIAL: both \acute{o} and \acute{s} are silent.

FINAL: both \acute{o} and \acute{s} (SLENDER) are silent, except in Munster, where final *slender* \acute{o} and \acute{s} are pronounced like slender \acute{s}^* (unaspirated).

(a) In Munster \acute{o} and \acute{s} slender at the end of the verb-stem, or verb inflection, are silent (just as in Connaught) *when a personal pronoun immediately follows*, otherwise they are like \acute{s} .

\acute{s} at the end of Surnames—*e.g.*, \acute{o} $\acute{\sigma}\acute{\alpha}\lambda\acute{\alpha}\acute{s}$ is silent; except in the patronymic form in $\acute{\alpha}\acute{c}$ —*e.g.*, $\acute{c}\lambda\lambda\acute{\alpha}\eta\acute{\alpha}\eta\acute{\sigma}$ ($=\acute{\sigma}\eta\mu\acute{\alpha}\eta\acute{\alpha}\eta\acute{s}$).

In Connaught and Ulster final \acute{o} BROAD has the sound of a very light “w” in all words ending in $\acute{\alpha}\acute{o}$ or $\acute{e}\acute{\alpha}\acute{o}$, whether verbs, nouns, verbal nouns, or genitives—*e.g.*, $m\acute{i}\lambda\lambda\acute{e}\acute{\alpha}\acute{o}$ (mill-oo), $\tau\acute{e}\eta\eta\acute{e}\acute{\alpha}\acute{o}$ (ten-oo), $\acute{c}\mu\eta\eta\acute{e}\acute{\alpha}\acute{o}$ (Kir-oo), &c. In Munster (and in Aran) final \acute{o} broad is entirely silent, except in the cases mentioned below.

(c) $\acute{\sigma}$ (BROAD) in the termination of the 3rd pers. sing. of the Imperative and the Imperfect Indicative is pronounced like \acute{c} (broad).

* \acute{s} is silent in $\eta\mu\acute{i}\acute{s}$ and $\mu\acute{i}\acute{s}$, and \acute{o} is silent in $n\acute{i}\acute{o}$.

(d) **Ū** (BROAD) in the termination of the past tense, autonomous form, gets a variety of pronunciations—viz., **ū** in W. Cork, Kerry, and Galway; **ɤ** in E. Cork, Waterford, and Kerry; **é** in N. and W. Kerry, Corkaguiney and Clare.

(e) **Ū** (BROAD) in some verbal nouns is sometimes pronounced **m̄**—e.g., **léiḡeasŭ** or **léiḡeam̄**, **ŭéanaŭ**, or **ŭéanam̄**, **caiteasŭ** or **caiteam̄**. When **ŭ** in verbal nouns is not pronounced as **m̄** it is silent, but in Ulster and Connaught it lengthens the **a** or **ea** to **oo**: **buasŭ**, **moasŭ**.

(f) **Ū_a** AS THE TERMINATION OF AN ADJECTIVE=**ɤ_a** in Munster; but **ɤ_a** in Connaught. **Cróŭ_a**, **ŭiasŭ_a**; in **muinntearŭ_a**, **ŭ_a=**č_a****.

EXAMPLES.—**Ū_a**, **ŭán**, **ḡol**, **ḡuioŭ**, **báŭ**, **laosḡ**, **marḡasŭ**, **ḡeall**, **ḡiolla**, **laosḡ**, **maricaisḡ**, **ŭ' imčis ré**, **čuaiŭ ré**, **beioŭ ré**.

ř and **ř**.

39. **ř** slender is pronounced like slender **ř**; **ř** broad like broad **ř**.

ř, broad and slender, is silent (§ 35 (b))—

řioŭ (= **řioŭ**), **řáirŭe** (= **řáirŭe**), **řorŭ**, **řóř**, **řinginn**, **řúnt**, **řóř**, **ní řuít** (= **níít**), **m' řear** (= **mear**), **čá řé in' řear** (**imear**).

č and **š**.

40. **č** and **š** are pronounced like **h** (§ 29). When **ř** slender is followed by a long **teac_an** vowel sound it is pronounced like initial **č** slender (§ 35 (c))—

ḑap, ḑáimig, ḑál, ḑúil, ḑóg, ḑug, bit, mot, rit, ríol,
ḑearaḑ, ḑeangḑa.

Ś = ḑ in Śeagḑain, ḑeol, ḑiubḑail, ḑiubḑalḑainn, &c.

(a) ḑ (broad) when *final* is pronounced ḑ in Dēsi; bḑát = bḑác, ḑagot = ḑagóc, luat = luac, dat = dac, rmut = rmuć, &c., &c. In the genitive case, however, the ḑ is retained—*e.g.*, rmoḑa, doḑa (Henebry).

CHAPTER VII.

caol te caol ḡ leatán te leatán.

41. We now come to the much abused, but little understood, law of Irish Phonetics, commonly called caol te caol. We have already learned that in Irish there exist two sets of consonants—the *broad* and the *slender*, formed in very different, and easily distinguishable, positions. We shall show in this chapter that it is in most cases *impossible* to pass from a broad consonant to a slender vowel, or from a slender consonant to a broad vowel, or *vice versa* without the aid of a “*glide*.” These glides are organic necessities, and exist, to a greater or less extent, in all languages that possess front and back vowels and consonants. The law for Irish pronunciation and spelling may be stated as follows:—

42. Whenever a single consonant (except *h*), or two consonants that easily blend (*i.e.*, formed in the same position) come between two vowels, in the same word, both the vowels must be slender or both must be broad.

¶ 43. $\text{C}\text{A}\text{O}\text{t te c}\text{A}\text{O}\text{t}$ is not a *spelling rule*. It is absurd to treat it as such. It is a *law of speech*.

Take for example the word “ bAO .” If we wish to get a diminutive from this word we add the termination in . If we write $\text{b}\text{A}\text{O}\text{in}$ we get a combination of letters which it is impossible to pronounce, as they stand, in *one* word. We could pronounce $\text{b}\text{A}\text{O in}$, by making a pause after the “ o ,” but then we get two words. If $\text{C}\text{A}\text{O}\text{t te c}\text{A}\text{O}\text{t}$ were a mere spelling rule, then the word would be appropriately written $\text{b}\text{A}\text{O}\text{u}\text{in}$, $\text{b}\text{A}\text{O}\text{a}\text{in}$, or $\text{b}\text{A}\text{O}\text{o}\text{in}$. Any of these spellings satisfies the so-called *rule*, and has, moreover, the advantage of *preserving the original spelling of the stem*. The three spellings just given are easily pronounced, because the broad vowel after the “ o ” acts as a *glide* from the broad “ o ” to the slender “ i .” As a matter of fact the diminutive of the word bAO is not written like the above, simply *because it is not so pronounced by Irish speakers*. All Irish speakers make the “ o ” slender, on account of the influence of the slender i . Now, before this slender “ o ” there is a broad “ a ”; but we cannot pass from a broad vowel to a slender consonant without the aid of a slender glide, therefore the word is written $\text{b}\text{A}\text{r}\text{o}\text{in}$.

44. We shall now enter more fully into this very important subject of “*glides*,” and endeavour to show how they are formed. We shall first take a few English words—*e.g.*, “*awkward*,” “*oak*,” “*cool*,” and show that glides really exist in English, although most persons are unaware of the fact. Take the first syllable of the word “*awkward*”—*i.e.*, *awk*. To pronounce the “*aw*”

the tongue is slightly arched up at the back (§ 11 (a)), and a current of *voiced* air is driven from the lungs (of course it is not voiced whilst actually in the lungs, it is voiced by the vocal chords (§ 1)). The tongue is then raised so as to make contact with the soft palate in order to produce the consonant "k," but in doing so it passes through the positions for the English vowels "o" and "u." This latter vowel is quite audible, so that we really hear the two sounds "*aw—uk*." THE "u" IS A BROAD GLIDE. It *must* be formed, therefore there is no necessity for indicating it in writing. With regard to the second word—viz., "*oak*," the first remark we have to make is that the "a" has no function whatever in this word, and if English was spelled phonetically, this "a" would not be written. In pronouncing the word the tongue is first put into position for the mid back vowel—i.e., "o" (§ 11 (d)), and is then raised to make contact for the "k," and thus produces a short "u," consequently we actually pronounce "*o—uk*." In pronouncing "*cool*," no glide is formed between the k and the u, because in lowering the tongue from the position for "k" to that for "oo" we do not pass through the position for any other vowel, therefore a glide is *not* formed. But immediately after the sounding of the "oo" the tongue has to move bodily forward in the mouth in order to make contact for the "l," and whilst the tongue is making this movement *voiced* air is passing through the mouth, and consequently an undefinable (as regards position) vowel *must be produced*, and the sound of the word is *like*

“coo—el.” The “e” which we have written must not be confounded with the sound of “e” in the word “*cruel*.” In this latter word both the “u” and the “e” are *distinct vowels*—viz., the long, high, back vowel, and the short mid front vowel; whilst the “e” in “coo—el” is a mere *glide*.

45. Thus we see that glides do, and must, exist in English as well as in Irish, but the important point which we wish to emphasise is, that it is **not necessary to write the glides in English** (nor is it done), **but it is absolutely necessary to write them in Irish**. This arises from the fact that in Irish we have two distinct sets of consonants—the BROAD and the SLENDER. In English there are not two sets of consonants. There are only three consonants which have both broad and slender sounds—viz., “k,” “g,” and “ng”—e.g., “*king*,” “*call*,” “*give*,” “*go*,” “*longing*,” “*gong*.” Observe that the English broad consonants are always beside a back or broad vowel, whilst the three slender ones are used with the slender or front vowels. In Irish a broad consonant may be used with a slender vowel, or a slender consonant with a broad vowel. In this case we must write a glide, not to help pronunciation, for the glide must exist, **but to show that the consonant is broad or slender as the case may be**.

46. The real function of glides, then, in Irish writing is to indicate the broadness or slenderness of the adjacent consonant.

Take for example the word “*ḡlún*.” There is, and

must be, a glide between the “ ζ ” (a back consonant) and “ ι ” (a front consonant). We shall pass over this glide. In pronouncing the \acute{u} the point of the tongue is drawn back as far as possible, and the back of the tongue is arched up (§ 11 (f)). Whilst bringing the tongue forward to the upper teeth in order to produce the “ n ” (§ 14), a broad *glide* is formed and is distinctly heard—viz., “ $\zeta\acute{u}$ -un.”—As the n is broad and the \acute{u} broad, it is unnecessary to write this glide. Take, however, the dative case of this word—viz., “ $\zeta\acute{u}in$.” Again the tongue in moving forward from the position for “ \acute{u} ” to that of “ n ” must produce a glide, as in the former case, but IN THIS CASE THE GLIDE IS WRITTEN, not because it is actually formed, BUT TO SHOW US THAT WE ARE TO PRONOUNCE A SLENDER n (§ 24 (a))—i.e., the tongue must touch the “*hard rim*” (§ 2). The tongue in passing up to the “*hard rim*” actually produces a *slender glide*. If we possessed distinct characters for the broad and slender sounds of the same letter, the writing of glides could be dispensed with; but we have not separate characters, therefore *the glides are written to show whether the broad or the slender sound of the consonant is to be produced.*

47. Sometimes the slender glide introduced affects the vowels already in the word. This matter is fully treated under the heading “Digraphs”—Chapter X.

48. It is quite evident from what has been already said that the *spoken* vowels (one or both may be only glides) surrounding a single consonant *must* be either

both slender or both broad. This also happens with consonants that easily blend. In the word “*buaitεΔρ*” the “*ι*” before the “*ι*” shows that the “*ι*” is slender, therefore the tongue makes contact for the consonant just above the hard gums; but this is exactly the position of a slender “*τ*” (for they are both *alveolar*), therefore the *τ* is also slender, and the *ε* is written after **it** to show that it is so; although in this case it is not really necessary. If we tried to pronounce “*buaitτΔρ*,” (*i.e.*, broad *τ*), it would be necessary to slide the tongue down from the position for “*ι*” (*slender*) to that for “*τ*” (*broad*) without producing any sound; the result would be the formation of *two distinct words*—*viz.*, *buait τΔρ*. In such a word as *buaitρΔρ*, the *ι* is again slender, whilst the *Δ* after the *ρ* shows that the *ρ* is broad; but since the *ι* is formed with the tongue, and *ρ* with the lips, this word can easily be pronounced, because the lips move into position for a broad *ρ* even before the tongue is removed from the “*hard rim*.” As a matter of fact the *ρ* is pronounced *broad* in Munster, although the *ι* is slender. The word *boicετ* is a good example of what we are explaining. The *ε* is *broad*, and the *ι* is written before it to indicate that the *τ* is *slender*; it is a defect in Irish orthography that it has no other way of indicating a slender *τ* after a broad *ε*.

49. We mentioned above that *h* is an exception, and the reason for this is very plain. The hard sound of *h* is always formed by the vocal chords themselves, and therefore can be quite independent of the vowels which

precede or follow. For instance, the spelling $\tau\acute{\iota}\tau\alpha\iota$ is quite pronounceable, and fully represents the Munster sound of the word that is usually written $\tau\acute{\iota}\tau\acute{\epsilon}\epsilon\alpha\iota\iota$ or $\tau\acute{\iota}\tau\epsilon\alpha\iota\iota$; but in Connaught the slender \acute{c} in this, and other like words, is not a mere η sound, but the real sound of initial slender \acute{c} (§ 37).

CHAPTER VIII.

Rules for the Tonic Accent.

50. The position of the stress of the voice in the pronunciation of words is one of the main factors in producing differences of dialect. The position of the stress is greatly influenced by the *pitch* of the voice. In Ulster the “falling inflection” is prevalent, whilst in the south of Ireland the “rising inflection” is general—*i.e.*, in Munster the pitch of the voice in the second syllable is higher than in the first; in Ulster it is lower than in the first. Between the two extremes of the country every shade of variety exists.

51. In Ulster both pitch and stress are highest on the first syllable, and to this there is no exception. In Munster, the general rule of stress on the first syllable is often counteracted by the universal one of pitch on the second. Hence the word $\mu\acute{\rho}\acute{\alpha}\eta$ is pronounced $\acute{\alpha}'\mu\alpha\eta$ in Ulster, in Munster, $\acute{\mu}\acute{\alpha}\eta$.

52. (1) In simple words the tonic accent or stress of the voice falls on the first syllable—

$\acute{\alpha}\zeta\upsilon\rho$, $\acute{c}\alpha\rho\alpha\iota\iota$, $\tau\acute{o}\beta\alpha\rho$, $\tau\acute{o}\rho\mu\alpha\rho$, $\beta\alpha\lambda\lambda\alpha$, $\rho\acute{o}\tau\alpha\mu$, $\rho\acute{\alpha}\tau\alpha$.

(2) In derived words the first syllable retains the tonic accent, unless a long vowel occurs in the second syllable—

βάννις, κάλλιμ, ἀμαντα, πέπεισθα, μαρκαίς.

(3) When a long vowel occurs in the second syllable the tonic accent is drawn on to that syllable in Connaught and in Munster—

βραδᾶν, πολλάν, καρᾶν, φύρεος, καρύμ, κορόν,
τομάρ, ορθός, ζυριτίν, βάιθίν, μάιλίν, οίλεᾶν,
φuinneος.

(4) In Munster (but not in Connaught or in Clare) the terminations -αέ or αέτ (εαέτ), occurring in the second syllable will draw the tonic accent to themselves, except when there is a long vowel in the first syllable—

μαρκαέ, βακαέ, βεανναέτ, κυρκαέ, πεκαέ.

Notice the position of the accent in—

μαρκαέ (2nd), μαρκαίς (1st); βακαέ (2nd), βακαίς
(1st); κοίλεαέ, κοίλις; πεκαέ, πεκαίς;
βεανναέτ, βεαννίς.

(a) The termination (e)αέ does not draw the tonic accent over ε, but a long vowel sound does.

(1) λαταέ, ροίτεαε, φαταέ, θαταέ, καταέ, οίλαταέ.

(2) ταιτίγε, κατδοίρ, μαιτεαίναρ, βρειτεαίναρ,
λαταίγε.

(5) A long vowel in the second syllable cannot attract the tonic accent over a “protected liquid” (§ 59)—

ιομπάιλ (=ιομπόθ in C), ρτρεαννᾶν, θρανντᾶν
νεανντός.

(6) In compound words the accent sometimes falls on the prefix, sometimes on the stem.

(a) When the component parts are fused together the accent falls on the prefix,* unless a long vowel in the *second* syllable draws the accent to itself: *ṡomblar*, *ṡimleap*, *ṡirios*, *ṡirpa* (§ 20 (f)), *ṡóirneapc*, *ṡnḃruic*, *comurpa*, *comairle*, *comairiam*, *acṡuirpe*, *comearcar* (= Kee-uss-gur), *leacṡorap*, *banríogaim*.

The accent is drawn from the first syllable by the long vowel in: *neamḃuim* (= na-heem), *roircéal*, *leacṡaob*, *leircéal*, *coiscríoc*, *earcáirdeap*, *roiréigin*.

Both syllables are equally accented in *neamḃnío* (*nav'-nee*), *ṡíombáṡ* (*ṡí-má*), *reanṡraoi*, *naoiṡeanaḃ*.

(b) In those words in which the component parts are still regarded as separable, the accent falls on the stem.

commeap, *comaimrip*, *airiurce*, *comlorṡaṡ*, *rean-
acṡair*, *leap-aimm*, *ṡo-mairḃca*, *ionṡuirreanaṡ*,
inṡreirce, *comḃeanaṡaim*, *ṡíceannaaim*, *neimḃ-
ḃeacṡ* (= ne-fá).

* This passing of the accent from the stem to the prefix has had the peculiar effect of giving *compound* verbs a double conjugation in Old Irish—an *uncontracted* and a *contracted* inflection. The latter was used after such particles as *ní*, *naṡ*, *ṡo*, &c. For example—from the root “*ṡuim*,” a *number*, with the prefix “*ṡó*” was formed the uncontracted present, “*ṡóṡuim*,” *he counts*, but after *ní* the contracted form was used—viz., *ní áirim*, *he does not count* (These words were not aspirated in writing in Old Irish—viz., *ṡoṡuim*, *áirim*, *ṡuim*). The accent was on the stem in *ṡóṡuim*, but on the prefix in *áirim*.

The verbs which are called “*irregular*” in Modern Irish are only survivals of this double inflection—e.g., *ṡo-ḃeim*, I give (accent on *ḃeim*); *ní acṡaim* = *ní acḃaim*. I do not give (= *ní ṡo-ḃeim*) with accent on the prefix.

53. The vowels in the syllable immediately preceding the accented syllable are shortened, and in many cases are almost entirely lost.

ῤαλαῶ = ῤ'λαῶ.

ῤιοῤαῶ = ῤιῤαῶ.

κιοῤόῤ = κιῤόῤ.

ἀῤᾶν = 'ῤᾶν.

καῤᾶν = κυῤᾶν.

κυῤῤαῶ = κυῤᾶῶ.

βῤαῤᾶν = βῤᾶῤᾶν

βεαῤᾶν = βῤᾶῤᾶν.

βακαῶ = βῤκαῶ.

κοῤόῤιν = κῤόῤιν.

ῤοῤόῤῤτε = ῤῤόῤῤτε.

ταῤᾶ ἔῤῤ = τῤῤῤῤ.

ῤῤῤῤ = 'ῤῤῤ.

βιοῤᾶν = βῤῤῤᾶν.

ῤῤῤᾶν = ῤῤῤᾶν.

ῤυῤᾶῤῤ = ῤ'ῤᾶῤῤ.

ῤαῤᾶντα = ῤ'ῤᾶντα.

54. There are some short words which are never *stressed* in ordinary conversation or reading ; such as— (1) the definite article ᾶν, ἡᾶ ; (2) the possessive adjectives μο, ῤο, ᾶ ; (3) the modern relative particle, as also the particles ῤο- and ᾶ- used before some of the irregular verbs ; (4) all particles such as ῤο, ῤυῤ, ἡ, ἡᾶ, ἡῖοῤ, μῤῤᾶ, &c., &c., used with verbs ; (5) monosyllabic prepositions, &c.

These words are sometimes spoken of as *proclitics*, because they throw their accent on to the following noun or verb.

For example : ᾶν ῤεᾶῤ is pronounced as one word— viz., ἡῤεᾶῤ, with the accent on the second syllable ; ᾶῤ ᾶν ῤεῤᾶῤ as one word of three syllables, with the tonic accent on the third syllable,

55. In Connaught and Munster Δn is proclitic in $\Delta n n r o$, $\Delta n n r a n$, $\Delta n n r \acute{u} t o$ (*i.e.*, $\Delta n n$ is not accented, but throws its accent on to the following syllable):

Munster	-	$\Delta n n r o'$,	$\Delta n n r a n'$,	$\Delta n n r \acute{u} t o'$.
Connaught	-	$i n n r e o'$,	$i n n r i n'$,	$i n n r \acute{u} t o'$.
Ulster	-	$\Delta n n' r e o$,	$\Delta n n' r i n$,	$\Delta n n' r \acute{u} t o$.

56. The n of the singular article (Δn) is usually omitted (in pronunciation), unless a vowel immediately precedes or follows, *e.g.*—

$\Delta r \Delta n t o b \Delta r = \Delta r \Delta' t o b \Delta r$,
 $\acute{u} n \Delta n t o r \Delta r = \acute{u} n \Delta' t o r \Delta r$;

but, $\Delta n o i \acute{d} e$, $\tau \acute{a} \Delta n t o r \Delta r \acute{u} n t a$ (= $\tau \acute{a}$ 'n, &c.), ξo
 $\tau \acute{a} \Delta n \acute{a} i t$, &c.

When emphatic, however, the n is retained—

$\Delta n r e \Delta r r o = i n r e \Delta r r o$,
 $\Delta n b e \Delta n r a n = i n b e \Delta n r a n$.

57. The preposition $\Delta \xi$ is usually pronounced $e \xi$ or $i \xi$, though ξe (from $\Delta i \xi e$) is common in Munster.

The ξ of $\Delta \xi$ is not pronounced before verbal nouns beginning with a consonant:—

$\Delta \xi r \acute{a} r = \acute{a} r \acute{a} r$; $\Delta \xi t u t = \acute{a} t u t$;
 but, $\Delta \xi \acute{o} t$, $\Delta \xi i m i r t$.

If a vowel precedes and a consonant follows, the $\Delta \xi$ is suppressed: $\tau \acute{a} r e \Delta \xi t u t = \tau \acute{a} r e' t u t$.

$\xi \acute{a}$ or $\acute{d} \acute{a}$ (before verbal nouns) = \acute{a} (generally), the \acute{a} being always *stressed*. The Δ of $\Delta \xi$ on the contrary is *never* stressed.

In the compounds of $\Delta \xi$ with the personal pronouns

the accent falls on the *second* syllable in Munster. The Δ in second syllable in $\Delta\zeta\Delta\mu$, $\Delta\zeta\Delta\tau$, $\Delta\epsilon\Delta$, although stressed=second Δ in “ $\epsilon\Delta\mu\Delta$.”

58. As the student has now learned the rules which govern the position of the tonic accent, we shall introduce words of more than one syllable. In these exercises the words are not classified according to the vowel sounds, as in the first set of exercises.

(1) $\epsilon\Delta\mu\Delta$	$\mu\omicron\tau\epsilon\Delta\tau$	$\omicron\lambda\tau\Delta$	$\epsilon\Delta\mu\Delta$
$\beta\Delta\lambda\Delta$	$\tau\epsilon\Delta\omicron\Delta$	$\mu\acute{\epsilon}\mu\epsilon\Delta$	$\mu\acute{\iota}\lambda\epsilon$
$\tau\tau\omicron\lambda\Delta$	$\tau\epsilon\Delta\epsilon\Delta$	$\tau\omicron\lambda\Delta\tau$	$\tau\acute{\omicron}\lambda\Delta\mu\Delta$
$\tau\omicron\Delta\omicron\Delta$	$\tau\epsilon\zeta\Delta\mu\Delta$	$\epsilon\omicron\tau\Delta$	$\tau\omicron\beta\Delta\tau$
$\lambda\omicron\tau\mu\Delta$	$\tau\omicron\lambda\Delta$	$\omicron\lambda\Delta\mu\Delta$	$\omicron\lambda\Delta\mu\Delta$
$\tau\omicron\lambda\Delta\tau$	$\mu\acute{\iota}\beta\epsilon$	$\mu\acute{\iota}\mu\epsilon$	$\mu\acute{\iota}\lambda\tau\epsilon$
$\epsilon\mu\Delta\mu\Delta$	$\tau\omicron\lambda\Delta\tau$	Site	$\tau\epsilon\epsilon\lambda\lambda\mu\Delta\zeta$

(2) $\epsilon\mu\acute{\iota}\lambda\Delta$	$\epsilon\Delta\tau\omicron\zeta$	$\beta\Delta\mu\tau\omicron\zeta$	$\Delta\mu\acute{\lambda}\Delta$
$\zeta\Delta\mu\tau\mu\Delta$	$\tau\epsilon\Delta\omicron\Delta\lambda\Delta$	$\epsilon\Delta\mu\acute{\lambda}\Delta$	$\epsilon\Delta\mu\acute{\mu}\tau$
$\tau\omicron\mu\acute{\lambda}\tau$	$\omicron\mu\tau\omicron\zeta$	$\beta\mu\Delta\omicron\Delta\lambda\Delta$	$\tau\tau\Delta\mu\acute{\lambda}\Delta$
$\mu\Delta\tau\epsilon\Delta\epsilon$	$\beta\Delta\epsilon\Delta\epsilon$	$\tau\omicron\beta\Delta\epsilon$	$\tau\Delta\lambda\Delta\epsilon$
$\tau\omicron\lambda\Delta\tau$	$\tau\omicron\lambda\Delta\tau$	$\mu\lambda\Delta\mu\acute{\lambda}\tau$	$\beta\Delta\zeta\acute{\mu}\Delta$
$\mu\acute{\iota}\beta\acute{\iota}\Delta$	$\mu\acute{\epsilon}\mu\epsilon\omicron\zeta$	$\mu\acute{\acute{\epsilon}}\zeta\Delta\lambda\Delta$	$\beta\Delta\acute{\alpha}\beta\omicron\zeta$
$\tau\omicron\zeta\Delta\mu\Delta$	$\Delta\mu\tau\omicron\Delta\lambda\Delta$	$\epsilon\mu\tau\epsilon\Delta\tau$	$\tau\omicron\mu\omicron\mu\Delta$
$\mu\mu\zeta\Delta\tau$	$\tau\omicron\lambda\Delta$	$\omicron\lambda\tau\epsilon\Delta\tau$	$\tau\Delta\mu\acute{\lambda}\Delta\mu\Delta$
$\omicron\lambda\tau\Delta\tau$	$\tau\Delta\mu\Delta\mu\Delta$	$\tau\acute{\omicron}\lambda\Delta\tau\Delta$	$\acute{\epsilon}\mu\tau\epsilon$
$\mu\acute{\acute{\epsilon}}\lambda\Delta\tau\Delta$	$\zeta\acute{\lambda}\Delta\lambda\Delta$	$\mu\acute{\acute{\lambda}}\Delta\lambda\Delta$	$\tau\omicron\Delta\tau\Delta$

(3) $\epsilon\omicron\tau\Delta\mu\Delta\Delta\Delta$	$\Delta\mu\Delta\omicron\Delta\lambda\Delta$	$\mu\acute{\iota}\tau\omicron\mu\tau\epsilon$
$\beta\Delta\tau\omicron\tau\omicron\mu\Delta$	$\tau\omicron\mu\omicron\mu\Delta\mu\Delta\Delta\Delta$	$\text{S}\Delta\mu\Delta\mu\Delta$
$\Delta\mu\Delta\mu\Delta\Delta\Delta$	$\zeta\acute{\iota}\zeta\acute{\iota}\lambda\Delta\mu\Delta$	$\mu\acute{\iota}\beta\acute{\iota}\mu\acute{\iota}$
$\epsilon\mu\acute{\acute{\epsilon}}\mu\acute{\iota}$	$\tau\epsilon\Delta\mu\Delta\mu\Delta\Delta\Delta$	$\tau\Delta\zeta\Delta\mu\tau\epsilon$

reaball	τάβλα	mirte
amanneta	ερώνάν	πλατα
lingim	ρalann	lúbrar
ptaðann	ðanar	ðólán
olcar	peata	ðúnta
(4) ðorpar	ρalann	lingir
ðacann	ðacé	ptaðar
larpa	copa	ðara
ðalar	poðal	ράπλα
ράρτα	ρúpa	ταca
mapla	coða	epopta
ðána	móna	tugta
ðromacé	mála	óile
éirinn	poðar	elirte

READING EXERCISE.

- (5) (a) Τά (α)η capall ας όλ αρ* αν toðar.
 (b) Nit an toðar ran ðlan, ac' tá tapc móp ar an
 ðcapall. (pr. ðapall (§ 139)).
 (c) Cé h-é rin ας an ðorpar.
 (d) Τά αρτ annpan αςup é ας imirte.
 (e) Tugann pé an ðalún ðo Nópa.
 (f) ðlacann Nópa an ðalún.
 (g) Τά an ptoł ar an upłar (m.u=ú (§ 73)).
 (h) Nit an olann αςam póp.
 (i) Cappar opt peap αςup mála móp paoi (m=pe)
 an arcall aige.
 (j) Τά an ðonar ar an lá.
 (k) Τά im (m.=ím (§ 72)) úp ar an arán.

* αρ, out of, is pronounced *ass.*
 αρ or ιρ, and, „ *iss.*

- (l) *má* *tá* *na* *bhó* *sa* *slan* *asat*, *níl* *bhón* *ort*.
 (m) *Tá* *o* *car* *mó* *ar* *an* *aral*.
 (n) *Tá* *an* *do* *car* *mó* *slar*.
 (o) *Stao* *ann* *ran*, *tá* *an* *do* *car* *dúnta* *pór*.

CHAPTER IX.

Protected Liquids.

Most of this Chapter has reference to Munster pronunciation only.

59. Double *l*, *n*, and *ri* (*i.e.*, *ll*, *nn*, *ri*), and single *m* and *ns*, when final, or when followed by a consonant, are called "protected liquids."

Single *ri* is protected when followed by *o* or *l*, by *n*, when the *n* is followed by a vowel, and by *τ* + a consonant.

EXAMPLES: *sal*l, *sléan*n, *sal*l*o*, *sléan*n*t**a*, *cam*m, *meall*ra*o*, *rean*s, *rearin, *deari*n*a*, *io*mpu*is*. In the foregoing words the underlined liquids are protected. They are not protected in the following words: *sléan*n*a*, *seal*l*aim*, *cam*a, *tean*s*a*, *lon*s*a*, *reari*n, *reari*n*a*, *seal*a, *car*n, *doirin, &c.**

Single *m* at the *end* of a word is protected, because our modern single *m* in such a position was formerly written *mm*—*e.g.*, *cam* was formerly written *cam**m*, and still earlier *cam**b* (*cf.* English "*comb*" = *cóm*).

In the remainder of the book the rules, or portion of rules, printed in heavy type, apply both to Munster and to Connaught.

In the following examples the words underlined are pronounced alike in Munster and Connaught.

60. Whenever Δ or $e\Delta$ (BOTH SHORT), occurring in the first syllable of a word is followed by $\Upsilon\Delta$, ΥR , ΥL , $m\Delta$, mR , or by a protected liquid (except r), the Δ or $e\Delta$ is pronounced "ou"—i.e., like the "ou" in "house," or the "ow" in "how."

N.B.— m PRODUCES A NASAL DIPHTHONG.

In Dési the protected liquids produce a strongly nasal diphthong in the above cases, and the diphthong itself is somewhat like a—ou.

$\Delta\delta\Delta$	<u>$\Delta\delta\Delta\acute{c}$</u>	<u>$\Delta\delta\Delta\text{inn}$</u>	<u>$\Delta\delta\text{r}\acute{\Delta}\text{n}$</u>
Δm	Δnn	$\Delta nn\text{r}\Delta$	$\Delta nn\text{r}\Delta\acute{c}\text{T}$
<u>$\Delta m\text{r}\acute{\Delta}\text{n}$</u>	<u>$\Delta m\Delta\text{r}\text{c}$</u>	<u>$\Delta m\Delta\text{r}$</u>	<u>$\Delta m\Delta\text{r}\text{T}\Delta\text{r}$</u>
<u>$\Delta m\text{L}\Delta\text{r}\acute{\Delta}$</u>	<u>$\Delta m\text{r}\Delta\text{r}$</u>	$\text{blann}\text{T}\Delta\text{r}$	$\text{call}\text{T}\Delta\text{r}$
ball	$\text{bant}\text{r}\Delta\acute{c}\text{T}$	beann	$\text{cann}\text{c}\Delta\text{r}$
ceann	$\text{ceann}\text{T}\Delta\acute{c}\text{T}$	$\text{cann}\text{c}\Delta\text{r}$	ceann
<u>$\text{c}\Delta\delta\Delta\text{r}$</u>	cam	<u>$\text{cann}\text{T}\Delta\acute{c}\text{T}$</u>	<u>$\text{cl}\Delta\delta\text{r}\Delta$</u>
$\text{ceann}\text{T}\Delta\text{r}$	$\text{ceann}\text{r}\Delta$	<u>$\text{cl}\Delta\delta\text{r}\Delta$</u>	<u>$\text{cleam}\text{r}\Delta\text{r}$</u>
crann	<u>$\text{T}\Delta\delta\Delta\acute{c}$</u>	$\text{T}\Delta\text{ll}\text{r}\Delta$	$\text{T}\text{rann}\text{T}\Delta\text{L}$
$\text{T}\text{rann}\text{T}\acute{\Delta}\text{n}$	$\text{T}\text{r}\text{e}\Delta m$	$\text{f}\Delta\text{ll}\text{r}\Delta$	$\text{f}\Delta\text{ll}\text{r}\Delta\acute{c}\text{T}$
fann	feall	$\text{feall}\text{T}\Delta\acute{c}$	$\text{f}\text{rann}\text{c}\Delta\acute{c}$
<u>$\text{f}\Delta\delta\Delta$</u>	<u>$\text{f}\Delta\delta\Delta\text{nn}$</u>	<u>$\text{f}\Delta\delta\Delta\text{im}$</u>	<u>$\text{f}\Delta\delta\Delta\text{l}$</u>
<u>$\text{f}\Delta\delta\Delta\text{r}$</u>	<u>$\text{f}\Delta\delta\text{bl}\acute{\Delta}\text{S}$</u>	$\text{f}\Delta\text{ll}$	$\text{f}\Delta\text{ll}\text{T}\Delta$
<u>$\text{f}\Delta m\Delta\text{in}$</u>	$\text{f}\Delta nn$	$\text{f}\Delta\text{nn}\text{T}\Delta\text{L}$	$\text{f}\Delta\text{ann}\text{c}\Delta\acute{c}$
geall	$\text{geall}\text{T}\Delta\text{r}$	$\text{geall}\text{T}\Delta$	<u>$\text{geam}\Delta\text{r}$</u>
<u>$\text{L}\Delta\delta\Delta\text{r}$</u>	<u>$\text{L}\Delta\delta\Delta\text{r}\text{T}$</u>	<u>$\text{L}\Delta\text{br}\Delta\text{im}$</u>	<u>$\text{L}\Delta\text{br}\Delta\text{r}$</u>
<u>$\text{L}\Delta\delta\Delta\text{r}$</u>	<u>$\text{L}\Delta\delta\Delta\text{r}\text{T}$</u>	<u>$\text{L}\Delta\delta\Delta\text{r}\text{T}\Delta\text{nn}$</u>	mall
<u>$\text{L}\Delta\delta\Delta\text{r}$</u>	<u>$\text{L}\Delta\delta\Delta\text{r}\text{T}\Delta\text{n}$</u>	<u>$\text{L}\Delta\delta\Delta\text{r}\text{T}\Delta\text{n}$</u>	<u>$\text{me}\Delta\delta\Delta\text{l}$</u>
$\text{mann}\text{T}\Delta\acute{c}$	<u>$\text{me}\Delta\delta\Delta\text{r}$</u>	$\text{meall}\text{T}\Delta\text{r}$	<u>$\text{me}\Delta\delta\Delta\text{c}$</u>
<u>$\text{me}\Delta\delta\Delta\text{c}$</u>	meall		

meang	naímar	neanntós	railltós (or
railltós)	peann	rann	rannpáirtéac
<u>raímar</u>	<u>peámar</u>	rannac	ranncuig
<u>reabac</u>	reang	<u>rlabrad</u>	rplanne
<u>reámain</u>	rpann	rpanntarraig	rreanncán
rteall	teann	teannta	teampall

(a) In Ulster the group—ada (eada) is pronounced like ó—e.g., adainn, sada, odadac, leabar, abrán, reabac, tabair.

(b) In Desmond tabair is pronounced túir; so also all parts of this verb—e.g., tabairim=túirim, &c.; but the phrase tabair óom (*give me*) is pronounced like *thrum*.

(c) The “ou diphthong” is heard in reanoda, reanodact, and reanodaoi; but there is no diphthong in reanouine, reanóin, &c.

61. It is only when the a or ea occurs in the accented syllable that the diphthong is produced; hence there is no diphthong in

<u>capall</u> ,	<u>molann</u>	<u>milleann</u> ,	<u>muileann</u>
annro (§ 55)	annran	annró	

62. It is only in the first syllable that ùa, ína, ínn can produce a diphthong. If they occur in any other syllable they produce a long “ú” sound, even though that syllable may get a tonic accent:

<u>duilleabar</u>	<u>maíteámar</u>	<u>breíteámar</u>
<u>bíteámar</u>	<u>ceátráma</u>	carbail
<u>cosubar</u>	<u>canaímain</u>	<u>flaíteámail</u>
<u>laíteámail</u>	<u>bórama</u>	<u>calabar</u>
<u>sráimeámlact</u>	<u>maipeámla</u>	<u>cailleámainc</u>

(a) In *compound* words a diphthong may occur in the second syllable—*e.g.*, $\text{u}\rho\tau\alpha\upsilon\mu\alpha$ (pr. oor-loura).

(b) In Munster the υ in the termination of the 2nd pers. pl. of the past tense—*viz.*, $\alpha\upsilon\alpha\mu$ is usually pronounced like a “w,” hence the long \acute{u} sound is not developed. The final μ of this termination, as likewise of that of the 1st pers. pl.—*viz.*, $\alpha\mu\alpha\mu$ is pronounced slender.

(c) In Connaught the adjectival termination, $-\acute{m}\alpha\iota$ is frequently pronounced in two syllables (like, u-wil), but the pronunciation given above is also used.

63. When \ddot{u} or \acute{m} is preceded by a liquid, and followed by a broad vowel, the $-\ddot{u}$, or $-\acute{m}$ and the following vowel is pronounced \acute{u} .

This really arises from the development of a “helping vowel” between the liquid and the \ddot{u} or \acute{m} , so that the aspirated letter comes between two vowels, and the resulting sound is \acute{u} as in the previous rule. For example— $\text{r}\epsilon\alpha\mu\ddot{u}$ is pronounced $\text{r}\epsilon\alpha\mu\acute{u}$; so that $\text{r}\epsilon\alpha\mu\ddot{u}\alpha$ is practically $\text{r}\epsilon\alpha\mu\acute{u}\alpha$, *i.e.*, $\text{r}\epsilon\alpha\mu\acute{u}\alpha$.

$\alpha\mu\ddot{u}\alpha$	$\text{c}\ddot{o}\ddot{u}\alpha$	$\text{d}\epsilon\alpha\ddot{u}\alpha$	$\text{c}\alpha\mu\ddot{u}\alpha$
$\text{c}\epsilon\alpha\mu\ddot{u}\acute{c}$	$\text{d}\epsilon\alpha\mu\ddot{u}\alpha\text{d}$	$\text{d}\acute{o}\text{i}\text{o}\text{l}\acute{m}\alpha\text{n}\acute{c}$	$\mu\alpha\mu\ddot{u}\alpha\text{d}$
$\mu\acute{o}\rho\ddot{u}\alpha$	$\text{i}\text{o}\text{n}\acute{m}\alpha$	$\tau\alpha\text{l}\acute{m}\alpha$	$\text{u}\text{l}\acute{m}\acute{u}\xi(\alpha\text{d})$

$\text{b}\epsilon\mu\ddot{u}\alpha\text{d} = \text{b}\epsilon\mu\acute{u}\alpha$.

$\text{m}\epsilon\alpha\mu\ddot{u}\alpha\text{l} = \text{m}\epsilon\alpha\mu\acute{u}\alpha\text{l}$; $\text{b}\alpha\text{n}\ddot{u}\alpha = \text{b}\alpha\text{n}\acute{u}\alpha$.

(a) $\text{z}\mu\epsilon\alpha\text{n}\acute{m}\alpha$ = $\text{z}\mu\epsilon\alpha\text{n}\acute{u}\alpha$, but this is irregular because $-\acute{m}\alpha$ as a termination of an adjective is pronounced like “WAR” or “U-WAR”—*e.g.*, $\text{c}\epsilon\text{o}\text{l}\acute{m}\alpha$, $\text{f}\text{o}\text{n}\acute{m}\alpha$, &c.

64. A short “o” (accented) when followed by a protected t or m , or by \ddot{u} , \acute{o} , ξ , or \acute{m} + a vowel or liquid, gets the sound of the diphthong “ou.”

po <u>ll</u>	co <u>ll</u>	o <u>rom</u>
po <u>ḡ</u> ḡa	co <u>ḡ</u> ḡa	fo <u>ba</u>
bo <u>o</u> ḡar	co <u>rom</u>	co <u>rom</u>
po <u>ḡ</u> luim	po <u>ḡ</u> laḡ	o <u>rom</u> an
o <u>o</u> ḡar	lo <u>ḡ</u> ḡa	

also: borom, boromntanar.

65. The “o” in the following words = ó:—

po <u>ḡ</u> naim	po <u>ḡ</u> antaḡ	po <u>mp</u> a	po <u>ma</u> m
po <u>ma</u> t	po <u>ma</u> inn	po <u>ḡ</u> mar	co <u>ma</u> r

and the prefix com-: e.g., comurra, comairte, comraḡ, comraḡo, comaiream, comnuire, &c. comḡar=(conḡ-ḡar.)

‘o’ in comaḡt and comaḡtaḡ=ú or ó.

66. Whenever “o” or “io” (both short), accented, is followed by a protected n or nḡ, the “o” or “io” is pronounced ú or iú in Desmond, and “ou” in Dēsi.

In Connaught the ordinary short sound of “o” or “io” is heard in these words:—

ano <u>nn</u>	bo <u>nn</u>	co <u>nn</u>
co <u>nn</u> taḡ	co <u>nn</u> tu <u>i</u> ḡ	co <u>nn</u> tae
co <u>nn</u> taḡbla	co <u>nn</u> taḡairt	co <u>nn</u> taḡairtaḡ
o <u>rom</u>	fo <u>nn</u>	fo <u>nn</u>
fo <u>nn</u> ra	io <u>n</u> ḡna (=úna)	io <u>nn</u> ra <u>ir</u> t*
io <u>nn</u> taoḡar	io <u>nn</u> raic	io <u>nn</u> ra <u>i</u> ḡ
io <u>nn</u> ra <u>ir</u> o <u>te</u>	io <u>nn</u> taḡairtḡ	io <u>nn</u> tao <u>ir</u> b
lo <u>n</u> ḡ	lo <u>nn</u> raḡ	lo <u>nn</u> raḡo
po <u>nn</u> t	po <u>nn</u> ra	Ó ḡo <u>nn</u> la <u>ir</u> n
po <u>nn</u> taoḡ	po <u>nn</u> ra <u>ir</u> te	po <u>nn</u> raḡaḡ
to <u>nn</u>	to <u>nn</u> ta	

* Sometimes spelled únnrairt.

u <u>ḡ</u> ṑa <u>ṛ</u> ḑá <u>ṛ</u>	u <u>ḡ</u> mu <u>ḡ</u> im	u <u>ḡ</u> na
u <u>ḡ</u> na <u>l</u>	u <u>ḡ</u> na <u>l</u> o <u>ṑ</u>	u <u>ḡ</u> na <u>l</u> ḑ <u>ṑ</u>
u <u>ḡ</u> na <u>ṛ</u>	u <u>ḡ</u> na <u>ṛ</u>	u <u>ḡ</u> na <u>ḡ</u> ṑe

The “u” is short in ḡuṑ, ṛṛuṑ, ṑiuḡ, (m. = ṑiuḡ).

70. m̄ and ḡ sometimes cause lengthening of o. A ṛineḑo ought not to be written because the “o” is not long naturally, and is not pronounced as o in some places—e.g., ṑomnall, comnuroe, ṛoḡnam, comaṛṑe. See list given in § 65. In Dēsi the “o” in these words = ú; and the “o” in ṛomam, ṛomaṑ, &c., = diphthong “a—ou.”

71. When ḡ, or slender ṑ or m̄, + a vowel comes immediately after t, n, or ṛ, the aspirated consonant is silent, but produces the sound of i.

ḑo <u>ṑ</u> ṑ <u>ṛ</u>	ca <u>ṛ</u> ṛ <u>ḡ</u> ṑa <u>ṛ</u>	co <u>ḡ</u> ṑe <u>ḑ</u> all
ó <u>Co</u> na <u>ṑ</u> ḡe	ṑo <u>ṑ</u> ḡe <u>ṑ</u> a <u>ṛ</u>	é <u>ṛ</u> ḡe
ṑe <u>ḑ</u> o <u>ḡ</u> ṑa <u>ṑ</u>	ṑe <u>ṑ</u> ḡe <u>ṑ</u> a <u>ṛ</u>	ó <u>ṑe</u> ṑe <u>ḡ</u> ṑa <u>ṑ</u>
ḡa <u>ṑ</u> ṑ <u>ṑ</u> e	ḡa <u>ṑ</u> ṑ <u>ṑ</u> e	ḡ <u>ḡ</u> ṑe <u>ḡ</u> ṑa <u>ṑ</u>
ṑ <u>ṑ</u> e <u>ṑ</u> a <u>ṛ</u>	ṑ <u>ṑ</u> e <u>ḡ</u> a <u>ṑ</u>	mu <u>ḡ</u> ṑe <u>ḡ</u> ṑa <u>ṑ</u>
mu <u>ṑ</u> ṑe <u>ḡ</u> ṑa <u>ṑ</u>	ṑ <u>ṑ</u> e <u>ḡ</u> a <u>ṑ</u>	

beṑeḡṑaṑ = beṑeṑṑaṑ

72. When i, ui or oi (all short), under tonic accent, is followed by a protected liquid, or by ṑ, ṑ, ḡ + a vowel or liquid, the i is lengthened to í; the “o” and “u” are merely broad glides in Desmond. In Dēsi the pronunciation is usually í (§ 67).

ṑ <u>ṑ</u> ṑ	ṑ <u>ṑ</u> e	ṑ <u>ṑ</u> e <u>ḡ</u> a <u>ṑ</u>
ṑ <u>ṑ</u>	ṑ <u>ṑ</u>	ṑ <u>ṑ</u> e <u>ḡ</u> a <u>ṑ</u>
ṑ <u>ṑ</u>	ṑ <u>ṑ</u> e	ṑ <u>ṑ</u> e

Cuinn	cuibearac	cuibread
cpuinn	cuige	cpuim
cuinn	cuide	Ó Cuibir
fuinn	fuiglead	fuidead
fuigeall	fuinnreos	fill
fuinn	fuide	im
imrig	inninn	lunn (a pool)
luim	luige	luigead
Muimnead	muinnnir	nime
muimnead	puimp	puince
ruige	ruide	Mac Suibne
roigead	timceall	tinn
riompe	ruim	mill

(a) In the following words "oi" is pronounced î :—
 puinn, puinnt, cuimín (dhîng), cuimíne (fîng-e).

(b) The following pronouns are not lengthened except in poetry :—ruinn, lunn, aḡuinn (accent on second syllable).

73. Protected μ never produces a diphthong, but lengthens the preceding vowel.

The following table shows the vowels which are lengthened :—

	Δ	is lengthened to	$\bar{\Delta}$
	o	„	ó
	u	„	ú
	eA	„	á (first caot vowel)
	eí	„	éí
	oi*	„	óí
	ui*	„	úí
	Δí	„	$\bar{\Delta}$ í

* Note that the other liquids when protected lengthen the "i" in "oi" and "ui" to í. (§ 72).

be <u>ar</u> na	be <u>ar</u> ri	be <u>ar</u> ri <u>ca</u>
ba <u>ar</u> i	bo <u>ar</u> o	bu <u>ar</u> o
ca <u>ar</u> na <u>o</u>	ce <u>ar</u> o	ca <u>ar</u> o <u>e</u>
ce <u>ar</u> o <u>e</u>	co <u>ar</u> o <u>a</u>	ca <u>ar</u> naim
o <u>ar</u> na	fe <u>ar</u> ri	fe <u>ar</u> ri <u>o</u> e
fo <u>ar</u> ne	fo <u>ar</u> ne <u>ar</u> o	ze <u>ar</u> ri
ze <u>ar</u> ri <u>ra</u> o	me <u>ar</u> le <u>a</u> o	me <u>ar</u> le <u>a</u> o <u>ar</u>
o <u>ar</u> o	o <u>ar</u> o <u>is</u>	pa <u>ar</u> o <u>in</u>
ta <u>ar</u> la	u <u>ar</u> o	u <u>ar</u> la
u <u>ar</u> la <u>ar</u>	u <u>ar</u> no <u>is</u> te	u <u>ar</u> la <u>ar</u>

oarne = oarne in Munster, but not in Connaught.

74. The *a* and *o* in *tárra* and *tórra* (from *tar*) are long; we have written a *ríneao* over the vowels because they are long in Munster and Connaught, and *r* does not usually protect *r*—*e.g.*, *pearra*, *tuirre*, *uira*, *foirre*, &c.

A *ríneao* ought not to be written over a vowel that is long by position (especially when long in only one dialect)—*e.g.*, *boaro*, *cearo*, *baari*, *oaro*, ought not to be written *bóaro*, *ceáaro*, *báari*, *óaro*, because the genitives of *boaro* and *oaro* are *buaro* and *uaro* (*cf.* *cnoc*, *cnuic*; *porc*, *puiric*; *zorc*, *zuiric*, &c.), whilst the genitives of *bóaro*, *óaro* should be *bóaro*, *óaro* (*cf.* *rróaro*, *rróaro*; *brón*, *bróin*; *bróo*, *bróo*; *rróel*, *rróel*, &c.). Similarly the genitive of *cearo* is *cearoe*, not *ceáaroe*. Again, the

“*Δ*” in *βαρρ* is short when a termination beginning with a vowel is added—*e.g.*, *βαρραϊθ*, *βαρρα*, showing that the “*Δ*” is not naturally long in *βαρρ*.

A still stronger reason for not writing a *ρῖνεαὐ* on a vowel that is long by position is that this vowel may not be pronounced long in other parts of the country. For example: *υρτάρ* is pronounced *úrτάρ* in Munster, but the “*υ*” is *not* long in Connaught or Ulster; hence Munster writers ought not to *mark* the “*υ*” long. It may be well to remark here that the spelling of some of the words given in the preceding lists is slightly different from the way in which the words are usually spelled *at present*. For example: it is now a common practice to omit one of the *n*'s in *ραινντ*, *καινντ*, *μυινντιρ*, *μυινντεαρῶδ*, *κιοννταῶ*, *κιονντιυῖξ*, *ιοννταοῖθ*, *κοννταῶαιρτ*, *ιονντα*, &c. This practice ought not to be followed, because “*τ*” *does not protect single “n”*—*e.g.* *κλυιντεαρ*, *κανταιν*, *ζειντε*, *ζεραντα*, &c. The first syllable in *κιονντα*, *κιοννταῶ*, *μυινντιρ*, *ιονντα*, *κοννταῶαιρτ*, &c., is pronounced *short* in some places, but this should not furnish writers with an excuse for omitting one of the *n*'s, since the *nn* is the *correct* spelling, and moreover the words are pronounced long in other places.

If every writer is to spell his words in accordance with the pronunciation of his own little district, the inevitable result will be that in a few years instead of having a modern literature we shall have a few hundred parochial scrips and scraps that will be read by no one outside the writer's own parish.

75. The addition of any inflection beginning with a vowel will hinder the formation of a diphthong, or the lengthening of a vowel.

DIPHTHONG.	NO DIPHTHONG.	DIPHTHONG.
meall	meallaim	meallta
gleann	gleanna	gleannta
gall	gallaib	gallta
caill	caillim	caillte
cróm	crómáin	crómta
poll	pollar	pollta
am	amanta	
cám	cámáin	cámrao
geall	geallaim	geallrao
LONG.	SHORT.	LONG.
gearr	gearraim	gearra
bearr	bearrao	bearra
fearr	fearra	fearrae
luing	luingear	luingrao
coill	coille	coillte
fill	fillim	fillrao
oinn	binne	
tonn	tuinne	tonnta

76. The development of a helping vowel (§ 124) will prevent a diphthong, or a long vowel, being produced, Donnádo (=Donnaáa); roiréa (=roiraáa); bois (=boisáa); suirm (=suirma); luimniú (=luimniúá); carra (=carraa), &c.

77. A diphthong cannot be developed immediately beside a long vowel.

Θιαβαι, βιαδοαιη, ριαβραρ, ριαδοαιη, τοιαμαιη.

N.B.—The ι of ια is always long, = ι.

78. A long vowel sound at the end of a word is usually shortened by the addition of a grammatical inflection beginning with a consonant.

mé, mire

τοιξε, τοιξτε

τú, τupa

ρεαιουοε, ρεαιουοτε

ré, ρειρεαν

ριορτουοε, ριορτουοτε

ρi, ρire

ριξε, ριξτε

ní, neite

ροιοε, ροιοτε

Likewise with the verbal adjectives of verbs ending in ιξ : βαιξτε, μαλλιξτε, &c.

CHAPTER X.

Digraphs.

79. We have already shown in Chapter VIII. how glides are formed, and we have also explained why it is not necessary to write the glides in English, whilst it is necessary to do so in Irish; consequently there are a large number of digraphs in Irish, for it is frequently necessary to join a slender consonant to a broad vowel, and *vice versa*. The digraphs used in Modern Irish are eá, eo, iú, ái, úí, ae, aí, ia, ío, ói, ui, eá, ai, iu, and ei. If one of the vowels of the digraph carries a ρíνεαδ—*e.g.*, ái, iú, ói, &c., there is no difficulty in recognising which is the vowel and which the glide; but when there is not a ρíνεαδ the matter is not quite so easy—*e.g.*, in

tion, "o" is the vowel and "i" the glide, whilst in rior, "i" is the vowel and "o" the glide.

80. Before dealing with the sounds of the digraphs and trigraphs in detail it is well to give some drill exercises in joining a slender consonant to a broad vowel, and *vice versa*.

Examples similar to the following should be frequently written on the blackboard by the teacher.

The glides are printed in small type, and the student is not to pronounce them. As previously explained their sole function is to indicate the broadness or slenderness of the consonants.

81. (1) Ó	(2) Ó	(3) Ó
cÓ	bÓ	ᵹÓ
óᶜ	óR	ᵹeÓ
ceÓ	beÓ	óR
óᶜ	óR	óR
cóᶜ	boR	ᵹóR
ceóᶜ	beóR	ᵹeóR
cóᶜ	bóR	ᵹóR
ceóᶜ	beóR	ᵹeóR

(4) ū	(5) Ó	(6) Ó
ᶜū	ól	ᶜó
ūs	ró	ᶜeó
ᶜūs	ól	ᶜól
ūs	seÓ	ᶜeól
ᶜūs	seól	ᶜól
ᶜūs	seól	ᶜeól
ᶜūs	seólτΔ	ᶜeóτΔ

(7) Ǫ	(8) ǻn	(9) ǻr
nǪ	ǻnn	ǻra
Ǫn	rǻnn	ǻra
nǪn	rǻnn	ǻrte
neǪn	rǻnn	ǻrtear
nǪn	rǻnn	ǻrteamǻil
neǪn	rǻnne	ǻrteamǻlǻct
nǪmǻn	rǻnncǻn	ǻrǻrtear
	rǻnncǻn ceoil	ǻrǻrteamǻil

eǻ.

82. It has been already pointed out in § 12 that there is no single character to represent the first or low ǻoʊ vowel. The long sound of this vowel is heard in the words “*father*,” “*rather*” “*farther*,” as pronounced by country people. The position and shape of the tongue necessary for the production of this vowel have been already described. The digraphs eǻ and ǻr denote the short sound of this vowel when there are no disturbing influences due to the consonants. eǻ is preceded by a slender consonant and followed by a broad one, whilst ǻr is preceded by a broad consonant and followed by a slender one.

beǻn	ceǻo	feǻr	peǻta
ceǻrte	meǻr	neǻrt	ʒreǻma
ʒeǻta	meǻta	ʒeǻl	rǻreǻo
ʒeǻrrǻo	leǻt	feǻrrǻ	rǻreǻl
leǻr	peǻta	reǻr	creǻra
leǻra	ʒeǻn	feǻra	ʒeǻt
lean			

83. In the following cases disturbing influences exist :—

(a) e_{Δ} , accented, and in first syllable, followed by a protected liquid, or by b , m , and a vowel or liquid is pronounced like ou in “house.” m produces a nasal diphthong (§ 14).

reabac	leabap	meabap
leamnac	cleamnap	seamnap
ceann	peann	seann
geall	meall	ceanntap

For a long list of words refer to § 60 also to § 75.

(b) When *not in first syllable*, e_{Δ} followed by b , m , &c., = u .

duilleabap	laeteamail	flaiteamail
biteamnac	croibeamail	bpeiteamnap

For longer list refer to § 62.

(c) When e_{Δ} accented is followed by the broad gutturals c , s , ns (the ns not being final—Munster), the e is a mere glide and the Δ , *if the e_{Δ} be initial*, gets the sound of the first Δ in “capall,” otherwise it gets a slightly flatter sound (Ulster, Munster, and Connaught).

easla	easal	easlaip
easlaire	easair	teactaire
leas	ceact	creac
beac	teact	imteact
reacain	teansa	ieact
rceac	ceansail	preasra

(d) $beas$ = $beos$, $reacap$ (*i.e.*, $Seac$)= $reoap$ (eo in $veoc$ § 100 (a)), In $beao$ (C. $beav$), “ e ” is the vowel, and “ Δ ” the glide; $eala$ = Δla , $eala\ddot{u}$ = $\Delta la\acute{i}$.

(c) In the following words “*Δ*” is a mere glide, and “*i*” is the vowel in Munster :—

bain, laige, faide, glaire, glaine, caime Δgaib.

Δi = *i* in cμainn, gaill, baill, daill. Refer to § 67 (c).

86. Δi following a labial (b, p, m, f), or a guttural gets the sound of the first Δ in capall, and the “*i*” is a mere glide.

bail	blair	bainne
baite	caibroid	cairpeam
caire	caireal	cairmire
cairpgead	faire	fairpge
fairpings	flait*	flaitear*
faitcear	gaipio	gaipce
gaillim	maip	maipg
maidin	maide	maipb
maireamail	maic*	maicear*
paipir	paipce	caic*

87. Δi followed by a protected liquid or by *Ö*, *ξ*, *b* + a vowel or liquid is pronounced *i* = “*i*” in “*high*.”

Δigear	laigin	Δibne
maigean	paibip	Δaiob
aimpim	caill	cainnt
baintpead	painnt	gaibne

For longer list of words refer to § 67.

(a) In Ulster Δi followed by *t* or *ξ* = *i*.

(b) In Desmond, Δi = *i* in pnaidm, faigean, claidiam.

paib ip and paibpear = sever and seviruss.

In Déisi paibip = *sír*.

*In Desmond these are pronounced flait, flaitar, maic, caic.
See §138.

88. ΔΙ, UNACCENTED : Δ is a glide, and ι the vowel (in Ulster, Munster and Connaught).

οδαιρ	έονναιε	ρεσθαιρ
καραιλ	λαδαιρ	λεδδαιρ
ροδαιρ	ζοβηαιτ	ρεαραιμ

υι.

89. In this digraph the “u” is always the glide and the “ι” the vowel (in Connaught and Munster).

buife	buille	cluis
cuirte	cuic <i>“hills”</i>	cuiltm
curo	cluitce	cuir
fuil	fuinneos	zuir
zuirτ	zuirm	Muirpe
muin	muir	muirgin
muileann	Muirur	uirne
zuib	uine	puirτ
ruip	tuic	uirce

(a) In Ulster “u” of the digraph “υι” is often the vowel, and “ι” the glide : muinntur, fuinneos, fuinneos, fuirios, cuirte, buirdeat, buinim, &c. In the following words “ι” is the vowel : uirce. uilis, tuite, uruim, ruibe, uine, cuirne, cruinn, tuis, tuilleos, &c. (Craig).

90. When υι is followed by a protected liquid, or by ð, m, ζ, ʰ, + a vowel or liquid, the “u” remains a mere glide, but the “ι” is lengthened to ī.

Muirneac	buirde	uise
uruim	ruise	ruim
uirdeanna	ruirde	uise

buidéan	bpuigéan	puigléad
gúide	muinntir	fuinnreos
cúinne	críortuibe	rcéaluibé

For longer list refer to § 72.

The “i” of “ui” is short in rcéaluibé, críortuibé, &c., the é not being a vowel or liquid.

(a) buidéal = bAOÉ } Munster.
 buidéalár = bAOÉár }

Amuig = amuí in Connaught, but amu in Munster.
 (Second syllable stressed in both cases).

10.

91. In the digraph io, when under tonic accent, “i” is the vowel, o the glide, except in the cases mentioned below (Ulster, Munster, Connaught):—

Siolla	pioanna	Sionainn
críor	lior	ríor
ríor	bíor	míon
Siota	míorcáir	pioanna
ríortal		

pioanna = p i o na.

92. When io, under tonic accent, is followed by a labial or a guttural, the “i” becomes a glide, and “o” the vowel (Ulster, Munster, Connaught).

liobár	liobárnac	ríoc
ríora	ríoc	íomáire
liom	rlióct	muóct
tiocfao	tiobráio	míocáir
rcíob	gíioḡar	

Also bíolar and (f)íolar.

gíiocár = gíioacár.

93. *io*, under tonic accent, followed by a protected liquid = *iú* in Desmond, and *ou* in Dési.

ioμπυιζ	ϕioηη	ioμέαρ
ioηητσοιβ	cioηητυιζ	ioηζηα (= úηα)
ioηηηαιε	(όρ)cioηη	ρϕioηηηα

Refer to § 66.

94. *ioð* and *ioξ* = *i* + “*o*” glide (Connaught and Munster).

ioðηα	τioðλαιε	ioðβαιρτ
ioðαι	οioξαιταρ	οioξηαιρ
οioξηα	ϕioξαρ	bioðζ
bioðβα	ϕioð	bioðζαέ

The “*i*” is naturally long in *ϕioξαιηη* and *οioξβαίηη*.

95. In *io* UNSTRESSED, “*i*” is the vowel and “*o*” the glide—*e.g.*, *ciotóξ*, *miotóξ*, *ϕcioból*, *τcioból*, *iománuiré*, *ζiobóξαέ*, &c. *τiomáηη* = *tomáηη* (*i.e.*, broad *τ*).

ionav = *ineav* (old Ir. *inav*); *cionnur* = *conur* (*cá* + *ionnur*).

Oi.

96. The digraph *oi* has three distinct sounds, viz. :—

- (1) *o* followed by a slender consonant.
- (2) *i* preceded by a broad consonant.
- (3) *e* preceded by a broad consonant.

It is very difficult to formulate definite rules to direct the student which pronunciation is to be given in a particular case. The following, however, may be of some assistance :—

(a) After gutturals (including *ι*), or when followed by

two different consonants (one *may* be silent owing to aspiration) the pronunciation is generally o.

roil	coirde	coir	doirt
toit	foirbte	coitceann	doitgear
toirc	foirbir	doitbir	boict

(b) When followed by r or another consonant and slender vowel the sound is usually i in Munster, but in Connaught the pronunciation is e in almost all cases, excepting rule (a).

roineann	coir	oir	foirneann
coinne	foirlis	doineann	oide
toir	oileannaint	foir	foimuir

(c) In many words rules (a) and (b) will conflict, the pronunciation is then variable. In the following list the letters in brackets give the sound of the oi:—

goite (o or i)	croire (i, e)	croitte (i)
oifis (o, e)	goit (i, e)	toice (o, e)
troit (o, e)	trois (i)	sloine (i)
croiceann (e)	coim (i)	roitelc (o)
toil (o, e)	coille (i)	boicte (o)
boir (o)	toire (e)	coircéim (i)
oiread (i, e)	oibre (e)	foim (e); C
roitin (o)	coirce (o)	foim (i); M

97. oi followed by a protected liquid = i in Desmond, but í in Dési.

coill	coimris	foimpe	cloinn	moill
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Refer to § 72.

(a) οι = î, in ποινητ, τοιμήν,* φοίξνε, φοίξιο, λεαδ-οιόμε, κοικτιόεαρ.

98. οιό and οιξ (not final)=í (usually).

ομοιόε	οιόέε	οιόεαν
έοιόέε	ιρτοιόέε	ξμοιόε

99. οι UNSTRESSED = unstressed e, or i.

οιεάν	οιεαμήαιντ	οιμεαμήναέ
οιθεαέαρ (§ 52 (4))	οιμεαέταρ	

EO

100. In this digraph the “o” is *always* the vowel, and, except in a very small number of words, gets its long sound—*i.e.*, ó (except in Ulster). The e is a very audible glide (resembling the English sound of “y”). The “e” is not heard when initial, or when it follows ρ. In Ulster “e” is likewise the glide, but the “o” = “o” in “lord,” “adorn,” &c. (§ 12 (c)).

ceo	beo	teo
veo	τεορα	εοζαν
εοταρ	ρεοο	ceol
ρεοτ	veop	ρεομρα
ρεοτα	λεορ	φuireos
οριρεος	eol	ξεοβαο

(a) The “o” is short in veoc, εocαιρ, ρeo, and in Connaught, ρεομρα. As there are very few words in which the digraph eo is pronounced short, it is not necessary to mark the “o” long.

* In Desmond ðn and ðn often produce the sound of n̄—*e.g.*, Suibne = Suinge; τοιμήν, quasi τοιμήν = dhing; αιθní = ingí; ζαιθní = žingí.

the “a” in *Maggie* (*i.e.*, the long sound of the first $\epsilon\alpha\omicron$ vowel, § 12 (a)). The “e” shows that the preceding consonant must be slender.

pleán	oileán	mitteán
cipeán	cairpeán	cineál
mitreán (§ 144)	Seán	
coimeáto = cimáto (§ 12).		

104. When $e\acute{\alpha}$ is followed by \omicron or ξ it is pronounced \acute{a} (§ 12) or $\acute{\alpha}$.

bpeáξ	bpeáξtáct	meátoon
meátoáint	rppeátoáir	cneáto

ÉΔ or eu.

105. Both these digraphs represent the same sound, and the first one (*i.e.*, $\acute{e}\Delta$) has been adopted by the Gaelic League as it represents the sound of the digraph in Connaught and in Ulster—viz., \acute{e} followed by a broad glide; and as eu does not denote the Munster sound better than $\acute{e}\Delta$, $\acute{e}\Delta$ should be accepted as the standard spelling.

(a) In Munster the sound is generally $i\text{-}e\Delta$ —*i.e.*, the long sound of i followed by the sound of $e\Delta$ in $pe\Delta r$, $te\Delta n$, $be\Delta n$, &c. There is practically *equal stress* on the two vowels $i\text{-}e\Delta$.

méap	péap	téap
éatoáct	toéan	éatōan
péato	béap	bpeán

(b) Before gutturals, labials, and t , the sound varies between $i\text{-}e\Delta$ and $i\text{-}\Delta$ (second Δ in $cap\Delta t$), while there

is a tendency to put the tonic accent on the second vowel.

r ^é ál	r ^é ác	b ^é ál
b ^r éás		S ^é amap

Éadómonn (Éámon); often pronounced yámon.

In r^éás and c^éáó the stress on the second vowel is very marked.

(c) When grammatical inflections are added the sound usually = é—*e.g.*, méap (= mí-eap), but méapanna (= mé-panna), also spelled méipeanna r^éáópaó (= r^é-taó), &c.

ae.

106. ae = é preceded by a broad consonant; as the e in this digraph is always long it is unnecessary to write a ríneáó on it.

lae	traen	Ǿaeóeal
laete	Ǿaeóitig(e) (C.)	Ǿaeluinn (M.)
Ǿaeóealac (Ǿaóóalac)		aep (broad p)

ei.

107. In Modern Irish the vowel e occurs only at the end of words—*e.g.*, baite, mé, tite, reamrógie, &c.: in all other positions the digraph e₁ is used instead of é, and e₁ instead of e. The normal sounds of e₁ and e are exactly those of é and e respectively (§ 12, c, d, e).

WHEN e₁ (STRESSED) IS FOLLOWED BY ó, ś, ũ, + a vowel or liquid; or by a protected liquid THE DIPHTHONG

Ei IS PRODUCED (§ 68). In Dēsi ṁ, in addition to the above, produces this diphthong.

eiðean	peiðil	leiðear
leiðearác	meiðir	meiðs
meiðreác	Eiðlín	ʒpeim
ðeiðear	ʒeiðreác	

For longer list refer to § 68.

108. In the following words ei is pronounced “i” in Munster.

ðeiri	ðeinear	teine
neio	rmeis	rmeisín
peircint	ʒein	meiçil
ðeiçnear	meirneác,	peiteam
leinb = linb or lenb.		

leiçint = liçint or leoçaint (eo short, § 100 (a)).

(a) In Ulster ei = i in the following words: meirce, ʒpeim, eile beirt, ceitpe, leisim, ðeiðear, ʒeiðreác (Craig).

109. In the following words “i” is pronounced like “e,” in Munster:—

liçir (= leiçir), liçreác, liçearða, çinnear, pile.

1A.

110. In the digraph 1A, i is always the stressed vowel, and gets the full sound of i (§ 12), whilst the A is always unstressed, and consequently equals the second A in “capall.” (M. U. & C.).

բիւ	ցիւլլ	տբիւլլ
քիւն	ժբիւն	բիւն
բիւն	բիւօ	իւօ
բիւր	բիւրն	լիւրն
ժիւ	բիւօ	բիւն

(a) ժիւ (used with լիւն, մայր, &c.) = ժե.

(b) In the phrase “ ժիւ Եւթա-բձ,” ժիւ = ժե.

(c) ցիւ is pronounced (and now usually written) շե.

իւ.

111. In this digraph, as in the last, both vowels are distinctly heard, but “ u ” gets the stress of the voice, and has its long sound—viz., \bar{u} ; Δ has its unstressed value (M. U. and C.).

ցիւն	քիւլ	բիւր
բիւր	նիւր	լիւթ
լիւթ	բիւթ	իւրլ
ցիւր	իւթար	բիւթլլ
ցիւթ	բիւթ	ցիւր
քիւթ		

(a) $\text{իւ}\Delta$ in surnames = \bar{O} (\bar{u} in Kerry, sometimes):
իւ ժիւլլ.

(b) In Munster $\text{իւ}\Delta$ in the words $\text{նիւ}\bar{\theta}$ and $\text{նիւ}\bar{\theta}\Delta\bar{\theta}$ is pronounced \bar{o} : քիւլ ձոն բիւլ լիւթ (= $\bar{n}\bar{o}$) ձիւթ?

112. The digraphs $\Delta\bar{i}$, $\Delta\bar{i}$, $\bar{o}\bar{i}$, $\bar{i}\bar{o}$, $\bar{u}\bar{i}$, and $\bar{i}\bar{u}$ present no difficulty as the vowel carrying the \bar{r} ine $\bar{\theta}$ always gets its full long value, and the other vowel is a mere glide.

CHAPTER XI.

Trigraphs.

113. The following trigraphs are employed in Modern Irish—viz., eá1, eΔ1, 1Δ1, uΔ1, eο1, 1u1, Δe1, and uío.

eá1.

114. This trigraph is employed to denote the long sound of the first cΔo1 vowel—i.e., the “a” in “Maggie” (§ 12). As the “e” and “1” shew, it is both preceded and followed by a slender consonant.

pteáin (pteáǵáin)	cairteáin	oiteáin
tinteáin	cipeáin	mitteáin
mitreáin (§ 144)	ṡeáin (ṡeáǵáin)	

eΔ1.

115. This trigraph represents the short sound of the previous one. It differs from eΔ and Δ1 (both of which also represent this sound) in the fact that it is both preceded and followed by a slender consonant. It occurs in very few words.

ṡeΔ1tipe, meΔ1ṡ, teΔ1p (gen. of teΔp, lit. form = teΔpa); eΔ1pc (gen. of eΔpc), peΔ1c (gen. of peΔc).

1Δ1.

116. In this combination the first “1” has its full value of 1, whilst the second “1” has its unstressed

value. The only function of the Δ seems to be to denote in writing the separation of the two distinct sounds of “ í .”

$\text{rpu}\Delta\text{in}$

$\text{pu}\Delta\text{in}$

$\text{rci}\Delta\text{in}$

$\text{bpu}\Delta\text{in}$

$\text{'u}\Delta\text{im}\text{in}$

(a) In Munster, $\text{v}\Delta\text{iv}\text{ó}$, and all the phrases got from this word, are usually pronounced $\text{v}\text{í-e}\zeta$ —*e.g.*, $\text{í n}\text{v}\Delta\text{iv}\text{ó} = \text{í n}\text{í-e}\zeta$.

u Δ i.

117. The sound of this trigraph is usually “ ú-í ,” the í getting its unstressed value; but the sound “ ú-e ” is also heard.

$\text{cu}\Delta\text{in}$

$\text{pu}\Delta\text{ir}$

$\text{pu}\Delta\text{im}$

$\text{u}\Delta\text{ir}$

$\text{nu}\Delta\text{ir}$

$\text{pu}\Delta\text{in}$

(a) In Ulster and Connaught $\text{u}\Delta\text{i}$ followed by ó or ζ is pronounced ú-í (like “*ewy*” in “*dewy*”). In Munster the í would not be usually lengthened in such a case, but the ó or ζ would be sounded as ζ .

$\text{cru}\Delta\text{iv}\text{ó}$, $\text{u}\Delta\text{i}\zeta$, $\text{nu}\Delta\text{iv}\text{ó}$, $\text{bu}\Delta\text{iv}\text{ó}$, $\text{cu}\Delta\text{iv}\text{ó}$.

(b) In the words $\text{rpu}\Delta\text{in}$, $\text{rpu}\Delta\text{inte}$, $\text{rpu}\Delta\text{inim}$, &c., the $\text{u}\Delta\text{i} = \text{uí}$ (u being a mere glide). They are now usually written $\text{rpu}\Delta\text{oin}$, $\text{rpu}\Delta\text{ointe}$, &c.

eoí.

118. This trigraph in Connaught and Munster has always the sound of ó preceded and followed by a

slender consonant. The “e” glide is very marked, except when it is initial or follows *r*.

In Ulster *eo* is pronounced like the “o” in “*lord*,” “*adorn*,” &c., preceded and followed by a slender consonant.

beoir	feoil	ceoil
feoir	neoin	inneoin
deoir	gleoite	fuinneois
oirfeois	feoil	bfeoite

AOI.

119. This trigraph gets the sound of *i*, preceded by a broad consonant, in Connaught and Munster. After a labial the sound is like “wee.”

In Ulster, the sound is that of *ao* in that province (viz., German *ö*) followed by a slender consonant.

raoirl	caoil	raoirtoin
aoir	aoine	aoife
taoide	taoine	caoil
caṭaoir	maoir	ḡaoite
raoirfe	taoirfe	aoirde

120. In Munster, *aoi* in the following words = *é*, preceded by a broad consonant.

naoi	caoil	raoirḡaí
naoim	raoi (slender <i>r</i>)	raoi
taoi		

CHAPTER XII.

Combination of the Consonants.

THE HELPING VOWEL.

124. There are certain combinations of consonants which do not coalesce, so that a short vowel (broad or slender, according as the consonants are broad or slender) must be pronounced between them.

The following are the combinations which do not coalesce :—

cn	nc	nb	nb
tz	tm	tn	tb
pb	ps	pn	pm
pn	pc	nm	tn
tr	zn		
ζοpm (=ζοpom)	colm (=colom)	θεαρz (θεαρoς)	
ζuipm (=ζuipum)	cuiltm (=cuiltim)	θειρz (=θειρμz)	
οpm	apm	Coρmac	
αιnm	capm	coρn	
οοpm	αlβα	βορb	
ρεαρb	ρειρb	ρεαρz	
ρειρze	cnoc	cnear	
ζno	βαlβ	Donnέαθ	
οοpα	μαρb	αιrne	
ατρμζαθ* (=αταρύ)	αιρζεαθ	μαρζαθ	

* ατρμζαθ before the words ιnoé, and αμάμαc is always pronounced αρύ, this spelling might be adopted with advantage.

125. There is always a helping vowel between μ and n when the n is final—*e.g.*, $\text{κο}\mu\eta\eta$, $\text{κα}\mu\eta\eta$, $\text{το}\mu\eta\eta$, &c.; but when the n is not final the helping vowel does not usually occur. In this case the μ is *protected*, and the preceding vowel is lengthened—*e.g.*, $\text{τοε}\mu\eta\eta\alpha$, $\text{βε}\mu\eta\eta\alpha$, $\text{κα}\mu\eta\eta\alpha\upsilon$, &c. See § 73.

126. A very short helping vowel is heard between all the consonants and slender μ : $\text{κ}\mu\acute{\epsilon}$, $\text{β}\mu\epsilon\acute{\alpha}\xi$, $\text{β}\mu\eta\mu$, $\text{κ}\mu\eta\mu$, $\text{τ}\mu\acute{\iota}$, $\text{ρ}\mu\epsilon\alpha\upsilon$, $\text{ξ}\mu\eta\alpha\eta$, $\text{ξ}\mu\epsilon\alpha\mu$, $\text{ο}\mu\eta\mu\epsilon\omicron\varsigma$.

127. In Munster the termination (τα or τε) of the verbal adjective (past participle) is often joined to the stem in verbs of the first conjugation ending in c , ξ , τ , and ρ , by means of a helping vowel. The helping vowel in these cases is invariably slender.

The reason for this peculiarity is that the verbal adjective in these cases is formed on analogy with verbs belonging to the second conjugation.

$\alpha\tau\acute{\epsilon}\alpha$ (= $\alpha\tau\mu\eta\acute{\iota}\epsilon$)	$\epsilon\alpha\rho\acute{\epsilon}\alpha$ (= $\epsilon\alpha\rho\mu\eta\acute{\iota}\epsilon$)
$\mu\epsilon\alpha\mu\acute{\epsilon}\alpha$ (= $\mu\epsilon\alpha\mu\eta\acute{\iota}\epsilon$)	$\tau\alpha\xi\acute{\epsilon}\alpha$ (= $\tau\alpha\xi\mu\eta\acute{\iota}\epsilon$)
$\eta\epsilon\alpha\mu\acute{\epsilon}\alpha$	$\mu\acute{\alpha}\mu\acute{\epsilon}\epsilon$
$\tau\alpha\acute{\alpha}\tau\acute{\epsilon}\alpha$	$\beta\alpha\acute{\alpha}\tau\acute{\epsilon}\alpha$
$\xi\alpha\acute{\alpha}\tau\acute{\epsilon}\alpha$	$\lambda\epsilon\alpha\xi\acute{\epsilon}\alpha$

The “ μ ,” which we have written with the helping vowel “ $\acute{\iota}$,” is a mere glide.

(a) There is usually no helping vowel in $\text{τ}\mu\eta\tau\alpha$ and $\text{τ}\acute{\omicron}\xi\tau\alpha$, but there is in $\text{ε}\alpha\upsilon\tau\alpha$ (usually spelled $\text{ε}\alpha\upsilon\mu\eta\acute{\iota}\xi\tau\epsilon$).

128. In the following combinations one of the consonants is absorbed by the other, and a single con-

sonantal sound results. This must not be confounded with eclipsis, which happens only to the initial consonant of a word.

ον = nn : céanna, Séanna, mairne.

ολ = ll : cōlla, cōllaím, fōlla, noōllaig.

ln = ll : olna, colna, áilne, áilneac̄t.

ηgn = n : congnam̄, iongná.

ln̄g = l or n : Cuailn̄ge (in Co. Meath), pr. cuailte or cuaine.

129. When a word ends in *o*, the *o* is silent before an inflection beginning with *τ*—*e.g.*, *creiote*, *creioteap*, *céotta*, *oṛmuoteap*, *ḡoite*, *oearmáotta*, *réioteap*, *ṛméiote*, *ṛmoiteap*.

130. In Ulster, *b* or *m̄* final following a liquid (or vowel) in monosyllables is silent, but it lengthens the helping vowel to *ú* : *tapb̄* (*tapú*), *leanb̄* (*leanú*), *ḡapb̄* (*ḡapú*), *mapb̄* (*mapú*), *reapb̄* (*reapú*), *lám̄* (*lá-ú*), *cnám̄* (*cná-ú*), *ṛliab̄* (*ṛlí-ú*).

ASSIMILATION OF *l* AND *n*.

131. In Munster when *l* and *n* are followed by *ṛ*, they are usually assimilated and become silent, but, nevertheless, a diphthong is developed in the preceding vowel.

ṛcannṛam̄ (= *ṛcabṛam̄* or *ṛcabn-ṛaó*).

oelṛam̄ (= *oebṛam̄* or *oé-ṛam̄*).

bainṛioḡain (= *babṛion*).

oelṛam̄ac̄ (= *oebṛúc̄*).

banlam̄ (= *bablam̄*).

bṛanṛaó (= *bṛabṛa*).

n̄.

132. As already explained the combination n̄ in such words t̄ong, t̄ing, r̄eang, &c., is a simple consonantal sound, and should therefore be represented by a single character. In the following words, however, n̄ does not get its ordinary sound:—t̄án̄gar (=t̄án̄ar in Munster, t̄án̄aḡar in Connaught); ion̄gh̄a (M.=úna, C.=íona); ion̄gant̄ar (M.=únt̄ar, C.=íont̄ar); ion̄gant̄ac̄ (M.=únt̄ac̄, C.=íont̄ac̄); r̄air̄inḡ (Des.=r̄air̄eaḡ or r̄air̄inḡ); conḡnam̄ (=cún̄am̄); conḡant̄ac̄ (=cúnt̄ac̄); t̄air̄inḡ (Des.=t̄air̄eaḡ, t̄air̄eac̄); átc̄uin̄ḡim̄ (=átc̄uin̄im̄); t̄úir̄inḡ (Des.=t̄úir̄inḡ).

133. In Ulster when a word ends in “n” and the following word begins with o, the o is pronounced n.

don	duine	is pronounced	don	nuine
r̄eanḡ-	duine	„	„	r̄eanḡ-nuine
don	deor̄	„	„	don neor̄

r̄c, r̄p, and r̄t.

134. C, p, and t are always voiced (*i.e.*, are pronounced ̄, b, o) after r, except when they are final. The student may convince himself of this by placing the forefinger on the pharynx while pronouncing such words as:—r̄céat, r̄tót, r̄p̄am̄án, &c., or the words *school* (r̄gh̄úl), *speak* (r̄b̄ic), &c. The vocal chords will be felt to vibrate for the consonant after r.

As, however, r̄c, r̄p, r̄t is the usual* spelling, as no

* Except in the case of r̄gh̄, which for some time has been the accepted spelling. As, however, r̄o and r̄b̄ have never been usual it is illogical to insist on retaining r̄gh̄, while rejecting r̄b̄ and r̄o.

mistake can possibly arise by using them, (for the consonant after *r* can be kept unvoiced only by a strong effort), and as they have been adopted as the standard spelling in "The Irish Text Society's Dictionary," it is better to let them stand, than to alter them to *r̄s*, *r̄b*, *r̄o*.

mn and *Cn*.

135. In Connaught and Ulster the combinations *mn* and *cn* are always pronounced *m̄r* and *c̄r*.

<i>mná</i> is pronounced in Connaught and Ulster <i>m̄r</i> á		
<i>cnoc</i>	„	<i>c̄roc</i>
<i>cnó</i>	„	<i>c̄r</i> ó
<i>cnám</i>	„	<i>c̄r</i> ám

Effects of the sound of *n*.

136. The various aspirated consonants, which get the sound of *n*—viz., *č*, *ř*, *ř* in terminations of verbs, and slender *č*, unvoice* the consonant beside them—i.e., they change the sound of *b* into that of *p*, *v* (*ḃ*, *m̄*) into *ř*, *ř* into *c*, and *o* into *τ*; they also unvoice the liquids—e.g., *naom̄* is pronounced *naov*, but if *-č*Δ be added, the *č* (= *n*) unvoices the *m̄*, and *naom̄č*Δ is pronounced *naoř*Δ.

*ř*Δočm̄Δř (= řΔořΔř).

*le*ΔbčΔ (= leΔpΔ).

*li*o m̄čΔ (= liořΔ).

*o*e i m̄ḃ ř i ř i ř (= o i e-ř i ř i ř).

* When we say that a letter is *unvoiced*, we mean that the vocal chords *do not vibrate* for its production, and consequently the corresponding voiceless letter is the result. See § 16.

ράμτᾶδ (=ράραδ). ράστραο* (=ράσαο).
 ρρειορεαο (=ρρειτεαο). ρρμίοβραο (=ρρμίοραο).
 ρρμίοβτα (=ρρμίορα).

137. In such words as τρῖ, τρμιοξ, ρρεαρ, &c., the liquids are voiced; but they are *not voiced* in Δ τρῖ, Δ τρμιοξ, Δ ρρεαρ, Διτμιοξε, &c.

138. A peculiar feature of DESMOND Irish is that the letters which get the sound of *h* suppress the *slender* vowels beside them, provided the slender vowel is part of a digraph or trigraph—*e.g.*, μαιτ is pronounced ματ, and consequently the plural form μαιτε is pronounced ματα, καιτ = κατ, ρλαιτ = ρλατ, ρλαιτεαρ = ρλαταρ, ρρμιοεαο = ρρμιοταο, ροιεαλλ = ροταλλ, ροιεαλλ = ροιτολ, † ρά ριεαο ‡ = ραταο.

Δταιρ is pronounced Διτμρ.

These words ought not to be spelled as they are pronounced in Desmond, because the Desmond pronunciation of these words is very different from that of the rest of the country.

Eclipsis.

139. Eclipsis is the term used in Irish Grammar to denote the suppression of the sound of certain Irish consonants (when initial) by prefixing others; both, consonants are *written*, but only the first—*i.e.*, the

* It is *only* when the ρ is sounded as *h* that it unvoices the preceding consonant.

† The sound of *h* is independent of the law *caol te caol*. See § 49.

‡ The literary spelling is ρά ριεο—*i.e.*, slender ρ; but the ρ is broad in both Munster and Ulster.

eclipsing one, is pronounced—*e.g.*, ζcapatt is pronounced ζapatt.

p	is eclipsed by	b
τ	„	ο
c	„	ζ
ƿ	„	b̥
b	„	m
ο	„	n
ζ	„	nζ (only ṇζ is written.)

140. In the Table of Consonants given in Chapter V. the letters p, τ, and c occur in the first column, under the heading “Voiceless Stops,” whilst b, ο, and ζ are found in the second column—the “Voiced Stops.” ƿ occurs in the third column under the heading “Voiceless Spirants,” while b̥ is in the fourth column—“Voiced Spirants.”

The eclipsing letters for b, ο, and ζ (*viz.*, m, n, nζ) all occur in the fifth column—the “Nasal Liquids.”

141. Eclipsis may, therefore, be more scientifically defined as “The voicing of the initial consonant of an Irish word, if it be voiceless, or the nasalising of it, if it be already voiced.”

142. It has been already pointed out in the Irish Grammar that the letter “r” cannot be eclipsed—a fact that is still questioned by some writers. A glance at the Table of Consonants will show that there is a gap in column 4, where the sound of “z,”—*i.e.*, the voiced sound of “r,” should occur. The voiced sound of “r”

does not occur in Irish, therefore the letter “r” cannot be eclipsed.* We likewise stated in the Grammar that “s” is eclipsed by “ns,” although “n” is the letter used *in writing* (both letters then getting the sound of “ns”). A glance at the Table drawn up on phonetic principles shews that s is eclipsed by ns, not by n.

Syncope.

143. One of the characteristics of *spoken* Irish is the shortness of the words. Words of more than four or five syllables are seldom met with. The two methods employed in Irish for keeping the words short are Syncope and Metathesis.

Syncope may be described as the telescoping of a word, whenever a grammatical inflection or a suffix *commencing with a vowel* is added. A short vowel or digraph in the last syllable of a word of *more than one* syllable is usually elided and the consonants brought together whenever the word is lengthened. The bringing together of the consonants frequently results in one of them becoming silent (§ 128), or else a short helping vowel may develop.

maíoin	gen. sing.	= maíone	(pr. maíne)
caṭair	,,	= caṭraṅ	(pr. caṭaraṅ)
olann	,,	= olna	(pr. olla)
obair	,,	= oibre	(pr. oibre)
colann	,,	= colna	(pr. colla)

* The sound of r is sometimes suppressed and τ is prefixed; but τ cannot be the *eclipsing* letter of r, and moreover, this replacing of the sound of r does not follow the rules for Eclipsis (Irish Grammar § 26).

roíair	nom. pl.	= roitre (pr. roître, M.)
roíar	„	= roitre (pr. roître, M.)
innir	pres. tense	= innrim (pr. innrim, M.)
coíair	„	= coíair (pr. coíair)
laíair	„	= laíair
oíair	„	= oíair
feair	abs. noun	= feair
doíair	„	= doíair

Metathesis.

144. Metathesis is the transposition of letters or syllables in a word. Such transposition is common in Munster Irish, either to facilitate pronunciation, or else to prevent the development of a “helping vowel,” and thus the words are kept short.

tuíair (pr. tuíair).	tuíair (pr. tuíair).
feair (pr. feair).	feair (pr. feair).
tuíair (pr. tuíair).	tuíair (pr. tuíair).
tuíair (pr. tuíair).	tuíair (pr. tuíair).
tuíair (pr. tuíair).	tuíair (pr. tuíair).
tuíair (pr. tuíair).	tuíair (pr. tuíair).
tuíair (pr. tuíair).	tuíair (pr. tuíair).
tuíair (pr. tuíair).	tuíair (pr. tuíair).
tuíair (pr. tuíair).	tuíair (pr. tuíair).
tuíair (pr. tuíair).	tuíair (pr. tuíair).

* Tuíair, in Dési; tuíair in Kerry.

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- Ἀβα, river, 60.
 ἀβάς, dwarf, 60.
 ἀβαινον, dat. of ἀβα, 60.
 ἀβράν, song, 14, 60.
 ἀσα, at them, 57.
 ἀσάιντ, kindling, 67.
 ἀσάντα, kindled, 67.
 ἀσάρις, a horn, 67.
 ἀσάριος, a cornicle, 67.
 ἀσάρις, a pillow, 67.
 ἀσάρταρ, a halter, 67.
 ἀσάρι, cause, 67 (note).
 ἀσάλαίμ, I bury, 67.
 ἀσάμα, timber, 67.
 ἀσάλαίμ, I bury, 67.
 ἀσάναίμ, I enkindle, 67.
 ἀσάμα, adoration, 67.
 ἀσάμαίμ, I adore, 67.
 ἀερί, air, 106.
 ἀς, at, 57.
 ἀζαίβ, at ye, 85 (c).
 ἀζαίβ, face, 67.
 ἀζαίμ, at us, 72 (b).
 ἀζυρ, and, 52 (1).
 ἀιβίξ, ripe, 85.
 ἀίβνε, rivers, 67.
 ἀίβνεαδά, rivers, 67.
 ἀίσι, at her, 85 (a).
 ἀίσε, at him, 85 (a).
 ἀίσηναό, mind, 85.
 ἀίσηναρ, argument, 67.
 ἀίσητε, of a face, 67.
 ἀίβνε, beauty, 128.
 ἀίβνεατέ, beauty, 128.
 ἀίβνεαρ, disadvantage, 52 (6), 67.
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 ἀίβριξ, procure, aim at, 67.
 ἀίβριμ, time, weather, 67.
 ἀίβσεαλ angel, 84.
 ἀίμ, name, 85, 124.
 ἀίμνι, a maiden, 85.
 ἀίμ, on, on him, 85 (a).
 ἀίμε, attention, 85 (b).
 ἀίμζεαο, money, 124.
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 ἀίρειμζε, resurrection, 52 (6).
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 ἀίτεαδά, places, 84.
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 ἀμασάν, fool, 58.
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 ἀμάρις, sight, 60.
 ἀμάρ, a mercenary, 60.
 ἀμάρταρ, bark (of a dog), 60.
 ἀμάλαίβ, thus, 60.
 ἀμάράν, a song, 14, 60.
 ἀμάμαρ, doubt, 60.
 ἀμασά, astray, 69.
 ἀμαίξ, outside, 69 (a).
 ἀη, the, 56.
 ἀναλλ, over (to this side), 60.
 ἀνβμυιτέ, broth, 52 (6).
 ἀνρα, terror, 20 (e).
 ἀν, in it, 60.
 ἀνρα, beloved, 60.
 ἀνρατέ, dearness, 60.
 ἀνριμ, there, 55.
 ἀνρο, here, 55.
 ἀνρούο, yonder, 55.

bí, be, 33, 36.
 βιάσ, food, 110.
 βίηη, melodious, 72.
 βιοῦδα, a foe, 94.
 βιοῦς, start, 94.
 βιοῦζαέ, sprightly, 94.
 βιολαη, water cress, 92.
 βιοη, a spit, stake, 91.
 βιομάν, a pin, 53, 144.
 βίσ, they are, 33.
 βίη, I am, 33.
 βίη. you are, 33.
 βίτεάμναέ, rascal, 62.
 βλαόη, flame, blaze, 67.
 βλαόμannaέ, boastful, 67.
 βλαη, of taste, 86
 βλανηηαη, flattery, 60.
 βλιαόαη, year, 77.
 βό, cow, 33.
 βούαη, deaf, 64.
 βούηαό, deafening, "bother-
 ing," 36 (a).
 βος, soft, 33.
 βοίεη, poor, 48, 96 (a).
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 βόίηηίη, a little road, 26 (f).
 βοης, a belly, 76.
 βοηη, sole of the foot, 66.
 Βόηαηηα, Boru, 62.
 βοηηβ, violent, 124.
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 βηαούαη, a salmon, 52 (3), 53.
 βηαηηηαό, tripod, 131.
 (ζσ) βηάέ, for ever, 40 (a).
 βηέας, a lie, 105 (b).
 βηέαζ, fine, 104, 126.
 βηέαζέαέη, fineness, beauty, 104.
 βηέαη, foul-smelling, 105.
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 62.
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 O'Brien.
 βηηαέαη, a word, 36 (a).
 βηηίς, substance, vigour, 38.
 βηηη, break, 126.
 βηηηηη, I break, 12 (g).
 βηηός, a shoe, 33.
 βηηομαέ, a colt, 58.

βηηόηη. gen. of βηηόηη, sorrow, 24.
 βηηοηηη, bestow, 64.
 βηηοηηηαηαη a present, 64.
 βηηηηζεαη, fight, 90.
 βηαέαηηη, a boy, 111.
 βηαόα. of victory, 67 (d).
 βηαίό, victory, 117 (a).
 βηαη, strike (v).
 βηαηηεαη, some one will strike,
 48.
 βηαηηηεαη, some one strikes, 48.
 βηαλαό, act of striking, 38 (e).
 βηηόηε, yellow, 72.
 βηηόηεαέ, thankful, 90 (a).
 βηηόηεαέαη, thanks, 90 (a).
 βηηόηεαη, a company, 72.
 βηηόηεαη ηεηηαέζ, a host, 21 (e).
 βηηηε, madness, 89.
 βηηηηε, a blow, 89.
 βηηη, dat. sing. of βό, a cow, 24.
 βηηησ, gen. of βοηησ, a table, 73.
 βηη, charge of; a foundation, 33.
 βηηαόαη, foundation, 67 (d).
 βηηαόαηαέ, original, substan-
 tial, 67 (d).
 βηηη, your, 36 (c).

Βαδαηη, help, 60.
 βαδζαη, babbling, 123.
 βασ, what, 33.
 βασάηη, a mug, 67.
 βασάη, a rind, 67.
 βασάη, a wild goose, 67.
 βαηηβηση, a chapter, 86.
 βαηηηεαηη, acquaintance, 86.
 ααηηη, lose, 67.
 ααηηηεάμναη, lose (verbal noun),
 21 (d), 62.
 ααηηηηη, I lose, 52 (2).
 ααηηηηεασ, I shall lose, 67.
 ααηηηε, lost, 67.
 ααηηηηεαέ, destructive, 67.
 ααηηηε, crookedness, 85 (c).
 ααηηηη, talk, 67.
 ααηηηοηε, friends, respite, 73.
 ααηηηοηεαη, friendship, 84.
 ααηηηζεαέ, rocky, 86.
 ααηηηε, a stream, 86.
 ααηηηεαη, a pile, 86.

cairleán, castles, 114.
 cairleán, castle, 103.
 cairmire, combat, 86.
 caic, throw, 86.
 caiteam, act of throwing, 38 (b).
 calabair, mantel-piece, 62.
 calltar, coultter, 60.
 cam, crooked, 60.
 canámain, dialect, 62.
 canncar, anger, 60.
 canntlaó cranky, 60.
 caoc, blind, 102.
 caoórrónaige, nasal twang, 75.
 caoi, a way, 120.
 caoin, lament, 119.
 caol, slender, 102.
 caol trruic, a slender stream,
 21 (e).
 caoir, a berry, 102.
 caora, a sheep, 102.
 caoraó, of a sheep, 102.
 capall, a horse, 52 (1).
 capail, of a horse, 88.
 cáir, where (before past tense), 33
 cara, a friend, 58.
 carball, a carol, 62.
 carin, a heap, 76.
 carinaim, I slaughter, 73.
 carinaó, slaughter, 73.
 carraic, a rock, 26 (g).
 carraic, a carouse, 63.
 Carraic, Lent, 71.
 car, turn, 33.
 cár, a case, 33.
 carán, a path, 52 (3), 53.
 caróis, a coat, 58.
 carúim, a hammer, 52 (3).
 cat, a cat, 33.
 cataó, warlike, 52 (a).
 cataoir, a city, 143.
 cataoir, a chair, 52 (a), 119.
 cé, who, 33.
 ceac, a lesson, 83 (c).
 céas, first, hundred, 82, 105 (b).
 céasna, same, 128.
 céasna, hundreds, 129.
 ceasna, permitted, 127 (a).
 céana, already, 37 (b).
 ceangail, bind, 83 (c).
 ceann, a head, 60.

ceannóctá, you would buy,
 37 (a).
 ceannra, meek, 60.
 ceanntar, district, 60.
 Ceann tsáile, Kinsale, 21 (e).
 ceapta, thought, 127.
 ceapc, a hen, 82.
 ceapc, a trade, 73.
 ceapraó, a gambler, 63.
 ceapraína, a quarter, 62.
 céile, a spouse, 37.
 céill, sense (dat.), 33.
 céim, a step, 33, 37.
 ceirce, of a trade, 73.
 ceirce, four, 108 (a).
 ceo, fog, 100.
 ceol, music, 37, 100.
 ceolmar, musical, 63 (a).
 cia, who, 110 (e).
 ciail, sense, 110.
 cill, a church, 72.
 cím, I see, 37.
 cineál, kind, sort, 103.
 cinn, of a head, 37, 72.
 (or) cionn, over, above, 66.
 cionnar, how, 95.
 cionnta, crimes, 66.
 cionntaó, guilty, 66.
 cionntuis, offend, 66.
 ciotóis, a left hand, 53, 95.
 cipín, a chip of wood, 58.
 cipeán, a basket, 103.
 cipeáin, of a basket, 114.
 ciúin, quiet, 121.
 ciúmar, an edge, 69.
 clabha, a mantelpiece, 60.
 cladaire, a rogue, 67.
 claióeam, a sword, 87 (b).
 cleáinnar, a marriage alliance,
 60.
 cluir, a start, 33.
 cluirce, clever, 58.
 clois, a bell, 33.
 claióeam, a sword, 72.
 cloinn, dat. of clann, children
 72.
 corra, a cord, 73.
 clóir, a close, 33.
 clú, fame, 33.
 cluar, an ear, 111.

- κλύο, a covering, 33.
 κλυζ, of a clock, 89.
 κλυϊτζε, a game, 89.
 κνάμ, a bone, 130, 135.
 κνεαò, a wound, 104.
 κνεαρ, skin, 124.
 κnoc, a hill, 124, 135.
 κnuic, hills, 89.
 κnó, a nut, 135.
 κουα, gen. of κυρο, portion, 58.
 κουαι, sleep (v.), 143.
 κουατα, slept, 144.
 κουαanna, plu. of κυρο, portion, 58.
 κουλαim, I sleep, 128.
 κοζυбар, conscience, 62.
 κοικτιòεαρ, a fortnight, 97 (a).
 κοιòε, ever, 98.
 κοιτεαc, a cock, 52 (4).
 κοιλιζ, cocks, 52 (4).
 κοιλ, a wood, 72, 75.
 κοилle, of a wood, 75, 96 (c).
 κοилle, woods, 75.
 κοимcεангаит, a bond, 52 (6).
 κοимεаò, keep, 103.
 κοимεарцаp, a conflict, 52 (6).
 κοиммеар, comparison, 52 (6).
 κοимриζ, limit, v., 97.
 κοim, hounds, 96 (c).
 κοингеалl, condition, 71.
 κοinne, expectation, 96 (b).
 κοиp, a crime, 96 (b).
 κοиpce, oats, 96 (c).
 κοиp, dat. of cop, a foot, 96 (a).
 κοиpцéim, step, 96 (c).
 κοиpòе, a jury, 96 (a).
 κοитcεаnn, usual, 83 (e), 96 (a).
 колан, the body, 143.
 колбар, dove, 63.
 coll, a hazel, 64.
 colm, a dove, 124.
 colna, of the body, 128.
 κοмаcт, power, 65.
 (†) з|κομαимрпп, contemporaneously, 52 (6).
 κοмаимеам, counting, 52 (6), 65.
 κοмаимле, advice, 52 (6), 65.
 κοмзаp, near, 65.
 κοмлорцаò, a conflagration, 52 (6).
- κομнуιòе, a dwelling, 65.
 κομпιαc, a fight, 65.
 κομпιαò, conversation, 65.
 κομυppa, neighbour, 52 (6), 65.
 конзантаc, helpful, 132.
 конзнам, help, 128, 132.
 коннаиc, saw (3rd sing.), 83.
 коннас, I saw, 144.
 конноде, county, 66.
 контадаимт, danger, 66.
 контадартаc, dangerous, 66.
 конртábla, a constable, 66.
 коп, a stir, 33.
 корóim, a crown, 52 (3), 53.
 корп, a goblet, 124.
 коп, a foot, 33.
 кора, plu. of cop, 58.
 còта, a coat, 58.
 cрáз, a talon, 33.
 cрáinn, trees, 85 (c).
 cрánn, tree, 60.
 cрé, soil, earth, 126.
 cрeаc, plunder, 83 (c).
 cрeара, of a belt, 82.
 cрeиpеамáim, believing, 62.
 cрeиpеаnn, (he) believes, 84.
 cрeиpеаво, I shall believe, 136.
 cрeиpтe, believed (p. part.), 129.
 cрeиpтeар, people believe, 129.
 cрюp, a girdle, 91, 126.
 cрiòpтyиòе, a christian, 77, 90.
 cрiòòа, valiant, 38 (f).
 cрiоiceаnn, skin, 96 (c).
 cрiоиòе, a heart, 72, 98.
 cрiоиòтe, hearts, 77.
 cрiоиpе, of a cross, 96 (c).
 cрiом, bent, 64.
 cрión, swarthy, 33.
 cрiónáп, humming, 58.
 cрiор, a cross, 33.
 cрiорта, perverse, 58.
 cрiот, shape, beauty, 33.
 cрiúb, paw, 33.
 cрyаиò, hard, 117 (a).
 cрyаinn, round, exact, 72.
 cyaс, a stack, 111.
 cyaлар, I heard, 111.
 cyaп, a harbour, 111.
 cú, a hound, 33.

cúaró, went, 117 (a).
 cúb, a hen-coop, 33.
 cúḡaib, towards ye, 69.
 cúḡam, towards me (C.), 37 (d).
 cúḡam, towards me (M.), 69.
 cúḡat, towards you, 69.
 curbe, becoming, 36, 72.
 curbearac, middling, 72.
 curu, a portion, 89, 72.
 curlm, of a dove, 89.
 curinne, recollection, 90.
 Curinn, of Con, 72.
 curp, put, 89.
 curpeacó, an invitation, 38 (d).
 curple, vein, 89.
 cúl, the poll of the head, 33.
 cúma, sorrow, 69.
 cuma, a shape, a way, 58.
 Cumaitl (Finn Mac), Cumhaill,
 69.
 cumang, narrow, 69.
 cumoac, covering, 69.
 cumtouiḡ, cover (v.), 69.
 curpac, a bog, 53.
 curpar, put (auton. pres.), 58.
 curac, fierce, 69.

Dá, two, 33.
 dabac, vat, 60.
 dasa, a jot, 58.
 dail, blind (gen. masc.), 85 (c).
 daingean, firm, 85.
 Ó Dálaiḡ, O'Daly, 38 (a).
 dail, blind, 60.
 dátta, as for, 21 (h).
 dán, poem, 33.
 dána, bold, 58.
 Danar, Dane, 58.
 daoi, fool, 120.
 daoine, people, 119.
 daoinne, slavery, 119.
 daol, beetle, 102.
 daor, dear, 102.
 dar, by (in swearing), 33.
 dac, a colour, 40 (a).
 dacac, comely, 52 (a).
 dáta, date, 58.
 Dé, of God, 33.
 déas, . . . teen (ten), 105 (b).

dealbar, poverty, 63.
 deallam, appearance, 131.
 deallamac, apparent, 131.
 dealman, spirit. demon, 60.
 déan, do. make, 105.
 déanam, act of making, 38 (e).
 deap, red, 124.
 deapmab, forget, 63.
 deapmabta, forgotten, 129.
 deapna, palm of hand, 73.
 deapbácair, brother, 144.
 deap, pretty, right hand.
 deipir, hurry (n.), 108.
 deimeap, shears, scissors, 68 (b),
 107.
 deimin, certainty, 68 (a).
 deimneac, certain, 68 (a).
 deimniḡce, certain, 68 (a).
 deimeap, I did, 108.
 deipbriúr, sister, 136, 144.
 deip, gen. masc. of deap, 124.
 deitneap, hurry, 108.
 (ḡo) deo, for ever, 100.
 deoc, a drink, 100 (a).
 deor, a tear, 100.
 Dia, God, 110, 110 (a).
 diabat, devil, 77.
 diasá, divine, 38 (f).
 diairó, after, 116 (a).
 diaimair, obscurity, 77.
 díceall, one's best endeavour,
 49, 138.
 dí-ceannaim, I behead, 52 (6).
 dil, fond, 33.
 díle, deluge, 58.
 díoḡaltar, revenge, 94.
 díoḡbáil, injury, 94.
 díoḡla, indignation, 94.
 díoḡmar, ardour, 94.
 díolmanaac, a hireling, 63.
 díombáb, sorrow, 19 (b) 52 (6).
 dilaoi, a curl, 23.
 dilacac, curly, 52 (a).
 dilige, law, 23, 72.
 diligece, laws, 77.
 diluc, compact, 23, 69.
 dó, to or for him, 33.
 díiceall, a grudge, inhospitableness, 37, 138.

- τοῖβιμ, gloomy, sad, 36 (e),
 96 (a).
 τοῖζεαρ, affliction, 71, 83 (e),
 96 (a).
 τοῖμιν, deep, 72 (a), 97 (a).
 τοῖμνε, depth, 97 (a), note.
 τοῖνεαν, bad weather, 96 (b).
 τοῖρε, a wood, 96 (c).
 τοῖρε, doors, 73, 143.
 τοῖρε, pour, 96 (a).
 τόλάν, small creek, 58.
 τόλάρ, sorrow, 58.
 το-ἰμάρβτα, immortal, 52 (6).
 τοῖμιν, gen. of τοῖμαν, 24.
 τοῖμαν, world, 64.
 τοῖμβιαρ, gall, 19 (b), 52 (6).
 τοῖνα, unfortunate, 58.
 τοῖναρ, misfortune, 58.
 τοῖνν, brown, 64.
 τοῖνιαρ, door, 11 (i), 52 (1).
 τοῖντά, dark, 76, 124.
 τοῖνν, fist, 124.
 τοῖρ, tuft, 33.
 τοῖννοατ, the gum, 60.
 τοῖνντάν, a humming, snarl,
 52 (5), 60.
 τοῖνντζαίτ, snarling, 123.
 τοῖρεαμ, tribe, 60.
 τοῖρεοζ, a briar, 100, 126.
 τοῖροό, bad, 37 (e).
 τοῖροίεαυ, bridge, 37, 138.
 τοῖρομ, a back, 64.
 τοῖρομα, of a back, 58.
 τοῖρομννα, backs, 58.
 τοῖρομν, hump on the back, 66.
 τοῖρουτε, closed, 129.
 τοῖρουμ, a back, 72.
 τοῖυβ, black, 36.
 τοῖυβ, pl. of τοῖυβ, 69.
 τοῖυβιρετ, said, 69.
 τοῖυβιρετ, I said, 69.
 τοῖυβιριαρ, I said, 69.
 τοῖυιβε, blackness, 36, 72.
 τοῖυιτλεαβιρι, foliage, 62.
 τοῖυιτλεοζ, a leaf, 89 (a).
 τοῖυινε, person, 89.
 τοῖυινν, gen. masc. of τοῖνν,
 brown, 72.
 τοῖυιτ, act of going, 33.
 τοῖύν, shut, a fort, 33.
- τούναν, (he) shuts, 58.
 τούντα, closed, 58.
 τούμ, hard, 33.
 τυταδαρ, hereditary instinct, 69.
 τυταίξ, a country, estate, 69.
 τυτμαότ, zeal, 69.
 τυτμαόταό, zealous, 69.
- Έαυαό, cloth, 105.
 έαυαν, forehead, 105.
 εαζαρ, arrangement, 83 (c).
 εαζλα, fear, 83 (c).
 εαζλαρι, church, 83 (c).
 εαζλαριρε, of a church, 144.
 εαλα, a swan, 83 (d).
 εαλαού, science, 67 (d).
 εαρι, any animal of the cow
 kind, 115.
 εαριβαυ, want, 36 (d).
 εαριλάριρεαρ, unfriendliness, 52
 (6).
 ειβλίν, Eileen, 68.
 ειροεαν, ivy, 68, 107.
 ειζιν (a.), certain, 21 (d).
 ειλε, other, 108 (a).
 ειμ, birds, 33.
 ειμε, Ireland, 58.
 ειμιζιμ, I arise, 68 (a).
 ειμιζε, rising, 68 (a), 70.
 ειμιν, dat. of ειμε, 58.
 ειριτ, listen, 68 (a).
 ειριτεαότ, act of listening, 68 (a).
 εοόαρι, a key, 100 (a).
 εοτ, knowledge, 100.
 εοταρ, knowledge, 100.
- φαα, saw (dep. past), 58.
 φαυ, length, 33.
 φαυα, long, 52 (1).
 φαζαριτ, fire in the eyes, 67.
 φαούβ, a knot of wood, a diffi-
 culty, 67; ριν ι αν φαούβ,
 that's the rub.
 φάζ, leave, 33.
 φάζαίτ, finding, 67 (e).
 φάζαιμ, I get, 67.
 φάζφαυ, I shall leave, 136.
 φαυι, a scrap, 85.

- φαροε, longer, 85 (e).
 φαλλ, a cliff, 20 (e), 67.
 φάιλτε, welcome, 21 (h).
 φαίμε, act of watching, 86.
 φαίμηζε, the sea, 86.
 φαίμηζε, extensive, 86, 132.
 φαίμηρεας, extensive, 132.
 φάιρτε, squeezed, tightened,
 127.
 φαίτσεαρ, fear, 83 (e), 86.
 φαίλλα, lazy, 60.
 φαίλλατ, falsehood, 60.
 φαίλλτός, a heavy blow, 60.
 φάν, wandering, 33.
 φαν, wait, 33, 20 (e).
 φαναμάντ, act of waiting.
 φαναν, (he) waits, 58.
 φανн, feeble, 60.
 φανнтаар, weakness, 60.
 φαοβар, edge, sharpness, 102.
 φаοи, under, 120.
 φаοиρрои, confession, 119.
 φаοиρεам, cessation recovery
 120.
 φάρ, growing, 33.
 φάραν, (he) grows, 58.
 φατάс, a giant, 20 (e), 52 (a).
 φεαβар, excellence, 60.
 φεαβар, February, 60.
 φεαβмуз, improve, 60.
 фεас, look (v.), 105 (b).
 фεасaint, looking, 21 (d).
 фεаυ, be able, 105.
 φεаυаи, know, 88.
 фεаυраυ, I shall be able, 105 (c).
 123.
 φεаυζаи, act of whistling, 71.
 φεаυт, deceit, 60.
 φεаυттас, a treacherous one, 60.
 φεар, a man, 82.
 феар, grass, 105.
 φεарамтласт, manliness, 143.
 φεарз, anger, 124.
 φεарзур, Fergus, 71.
 φεарн, better, 73.
 φεарн, better, 75, 82.
 φεара, of knowledge, 82.
 φεаринт, act of seeing, 108, 144.
 фёиои, possible, 20 (d).
 фёиом, business, 68.
 фезит, looking after, 68.
 фёиле, generosity.
 фёит, treachery, 68.
 фём, self, 33, 20 (d).
 фёи, of grass, 33.
 фёиζε, of anger, 124.
 фёиρροε, better of it, 73.
 фёиρ, festival, a feis.
 фёиρεанна, pl. of фёиρ, 52 (2), 84.
 фёиτεам, waiting, 108.
 фёит, flesh, meat, 118.
 фёии, The Nore, 118.
 фёиола, gen. of фёит, 100.
 фиабвар, fever, 77.
 фиабан, wild, 77.
 фиаρмуз, enquire, ask, 20 (j).
 фиат, generous, 110.
 фиче, twenty, 37.
 филе, a poet, 109.
 фил, return, 72.
 фиоү, a wood, 94.
 фиоζаи, a sign, 94.
 фиолар, an eagle, 20 (e), 92.
 фионн, fair haired, 66.
 фионна, hair of an animal, 91.
 фиор, knowledge, 91.
 фиорас, intelligent, 53.
 фии, men, 33.
 фиуао, boiling, 101.
 фиуаим, I boil, simmer, 101.
 флайт, a prince, 86.
 флаитеамат, princely, 62.
 флаитеар, kingdom, Heaven, 86.
 флаρρζаи, smacking the lips,
 123.
 флиус, wet, 101.
 фóола, a name for Ireland, 128.
 роζа }
 роба } an attack, 64.
 роζантас, useful, 65.
 роζлас, a plunderer, 64.
 роζлуи, learning, 64.
 роζмар, autumn, 65.
 роζнам, act of serving, 65.
 роизро, patience, 97 (a).
 роизне, patience, 72, 97 (a).
 роибте, aged, 96 (a).
 роиρεанн, a band, a crew, 96 (b).
 роириζεан, violence, 52 (6).
 роиρнеарт, violence, 52 (6), 73.

ποίηνη, crews, 73.
 ποίηρη, harrowing, 74.
 ποίτην, shelter, 96 (c).
 ποτα, of blood, 58.
 ποταμή, empty, 52 (1).
 πολλάιν, wholesome, 52 (3).
 πονή, desire, 66.
 πονή, a tune, 66 (a).
 πονήματι, desirous, 63 (a).
 πονήρα, a hoop, 66.
 πορ, a prop, 33.
 πόρ, yet, 33.
 ποραίμ, I desist from, 20 (e).
 πορκαί, open, 20 (e).
 φραίνε, France, 67.
 φραίνε, French language, 67.
 φραίνε, a Frenchman, 60.
 φραίν, a shower, 33.
 φραίνε, an answer, 83 (c).
 φραίνε, cold, 111.
 φραίν, a sound, 117.
 φραίν, found, 117.
 φραίν, cold, 111.
 φραίνε, copious, 72.
 φραίνε, remnants, 72.
 φραίνε, a remainder, 72.
 φραίν, blood, 89.
 φραίν, gen. of πονή, a desire,
 tune, 72.
 φραίνε, a window, 52 (3), 89.
 φραίνε, a lark, 52 (3), 100.
 φραίνε, an ash tree, 72.
 φραίν, optional, 53.
 φραίν, under you, 33.

ῥά, at its, 57.

ῥά, a smith, 60.
 ῥά, of a smith, 60.
 ῥά, I take, go, 60.
 ῥά, a fork, 60.
 ῥά, goat, 60.
 ῥά, a little fork, 60.
 ῥά, an osier, a gad, 33.
 ῥά, a hound, 67.
 ῥά, dat. pl. of ῥά, 67.
 ῥά, an Irishman, 106.
 ῥά, Irish, 106.
 ῥά, the Irish language,
 106.

ῥά, the Irish language,
 106.

ῥά, a chink, 33.
 ῥά, smiths, 67.
 ῥά, foreigners, 85 (c).
 ῥά, Galway, 86.
 ῥά, gen. ῥά, 71.
 ῥά, of sand, 70.
 ῥά, short, 86.
 ῥά, valour, 86.
 ῥά, smoke, 33.
 ῥά, a gale, 58.
 ῥά, genteel, 53.
 ῥά, disease, 58.
 ῥά, foreigner, 60.
 ῥά, foreign, 60.
 ῥά, a gallon, 58 (5).
 ῥά, calf, 60.
 ῥά, without, 33.
 ῥά, scarce, 60.
 ῥά, gander, 60.
 ῥά, an Irishman, 102.
 ῥά, of wind, 119.
 ῥά, a relation, 102.
 ῥά, wind, 40 (a), 102.
 ῥά, windy, 136.
 ῥά, rough, 130.
 ῥά, a young boy, 58.
 ῥά, a stern, 33.
 ῥά, a goose, 25 (b).
 ῥά, a torch, 115.
 ῥά, bright, 82.
 ῥά, a promise, bet, 60.
 ῥά, I shall promise, 60.
 ῥά, I promise, 75.
 ῥά, promised (p.p.), 60.
 ῥά, madman, 82.
 ῥά, corn in blade, 60.
 ῥά, affection, 82.
 ῥά, snub-nosed, 60.
 ῥά, cut, short, 73.
 ῥά, act of cutting, 82.
 ῥά, I cut, 75.
 ῥά, cut (p.p.), 75.
 ῥά, a gate, 82.
 ῥά, (he) finds, 68.
 ῥά, I find, 68.
 ῥά, you find, 68.
 ῥά, a captive, 68.
 ῥά, I fetter, 68.

ζειν, beget, 108.
 ζείν, yield, 33.
 ζέιν, lowing, 33.
 ζειμεα, a fetter, 68 (b).
 ζειμλεαδ, fettered, 68 (b).
 ζειμηεαδ, winter, 68 (b).
 ζεοβασ, I shall find, 100.
 ζιζιτιμ, I tickle, 58.
 ζιοβόζαδ, ragged, 95.
 ζιολλα, youth, attendant, 91.
 ζιοτα, a piece, 91.
 ζιιριτιρ, justice of the peace, 121.
 ζιιριε, bog-deal, 121.
 ζλαδ, take, 33.
 ζλαδα, taken, 127.
 ζλαριε, greenness, 85 (c).
 ζλαμζατ, howling, 71, 123.
 ζλαινε, brightness, 85 (c).
 ζλαοδ, call (v.), 102.
 ζλαρ, green, 33.
 ζλεανν, valley, glen, 60.
 ζλεανντα, valleys, 60.
 ζλεοιτε, neat, 118.
 ζλιε, cunning, 33.
 ζλιοσαρ, cunningness, 92.
 ζλιοζαρ, empty noise, prattle, 92.
 ζλοινε, glass, 96 (c).
 ζλύν, dat. of ζλύν, 46.
 ζλύν, a knee, 33, 46.
 ζνό, work, 124.
 ζο, to, 54.
 ζό, deceit, 33.
 ζοβ, a beak, 33.
 ζοζζατ, cackling, 123.
 ζορο, steal, 96 (c).
 ζοροτε, stolen, 129.
 ζοιτε, appetite, stomach, 96 (c).
 ζοτ, cry, weep, 33.
 ζοημ, blue, 124.
 ζοητ, field, 33.
 ζηάζζατ, clucking, 123.
 ζηάινεαμλεαδ, ugliness, 62.
 ζηεαμα, of a piece, 82.
 ζηεαννημαρ, funny, 63 (a).
 ζηεαρ, a spell, turn, 126.
 ζηιερόιν, } affection, 67.
 ζηιαρόιν, }
 ζηειμ, a grip, piece, 68.
 ζηιαν, sun, 110, 126.

ζηιιιν, pleasant, 72.
 ζηιοιόε, valiant, 98.
 ζυατ, coal, 111.
 ζυιβ, gen. of ζοβ, a beak, 89.
 ζυιό, pray, 89.
 ζυιόε, praying, 72.
 ζυιημ, gen. masc. of ζοημ, blue, 76, 89, 124.
 ζυιητ, of a field, 89.
 ζυιητιν, a little field, 52 (3).
 ζυη, that (before past tense), 54.
 ζυτ, a voice, 69.

ἴ, she, her.
 ιαο, them, 110.
 ιοιρ, between, 53.
 ιμ, butter, 72.
 ιμριζ, beseech, 72.
 ιμτεαδτ, departing, 83 (c).
 ινθεαρ, a harbour, 71, 83 (e).
 ινόμεροτε, credible, 52 (6).
 ινοιυ, to-day, 101.
 ινζεαν, daughter, 71, 83 (e).
 ιννεοιν, an anvil, 118.
 ιννιρ, tell, 143.
 ιννητεαρ, people tell, 21 (g).
 ινντιν, a mind, 72.
 ιοδατ, idol, 94.
 ιοδβαιητ, sacrifice, 94.
 ιοδνα, pangs, 94.
 ιομάιζ, an image, 36 (e).
 ιομάιυιόε, a hurler, 95.
 ιομαηε, a ridge, 92.
 ιομσαρ, carrying, 37 (c), 93.
 ιομπατ, turning, 52 (5).
 ιομπόδ, turning, 52 (5).
 ιομπυιζ, turn, 93.
 ιοηαο, a place, 95.
 ιοηζανταδ, wonderful, 132.
 ιοηζανταρ, wonder, 132.
 ιοηζηα, wonder, 66, 93, 128, 132.
 ιοηηηαηητ, wallowing, stirring, 66.
 ιοηηηλοζαρ, being in calf, 66.
 ιοηηαρ, wealth, 63.
 ιοηημαιε, a just man, 66, 93.
 ιοηηηαίροτε, fit to be said, 66.
 ιοηηηυιζ, approach, 66.
 ιοηηηαοιβ, confidence, 66, 93.

- ἰοντιυγρεανάς, inferable, 52 (6).
 ἰρτοῖόε, at night, 98.
 ἰυθάρι, a yew tree, 69.
 ἰυθάρι, spawn, 101.
 ἰονηταδαριτά, fit to be given, 66.
- Ἰ**ά, a day, 14.
 ἰαδαρι, speak, 60, 88, 143.
 ἰαδαριτ, speaking, 60.
 ἰαδῆαμ, I speak, 60, 143.
 ἰαδῆαρ, a laurel tree, 60.
 ἰαῦαρι, a fork, 67.
 ἰαε, of a day, 106.
 ἰαεῖε, days, 106.
 ἰαεῖεαμαῖλ, daily, 62.
 ἰαζ, weak, 33.
 ἰάζαδ, obliging, pleasant, 67 (e).
 ἰαιζε, weakness, 85 (c).
 ἰαιζιμ, Leinster, 67.
 ἰάμιν, a little hand, 36.
 ἰάμ, a hand, 36.
 ἰάμα, hands, 14.
 ἰάν, full, 33.
 ἰαοιζ, gen. of ἰαοζ, 38 (ex).
 ἰαοζ, calf, 102.
 ἰαρ, light, 33.
 ἰαρτα, lighted, 58.
 ἰατάδ, mud, 52 (a).
 ἰαταῖζε, gen. of ἰατάδ, 52 (a).
 ἰε, with, 33.
 ἰεαβאר, book, 60.
 ἰεαβαρι, of a book, 88.
 ἰεαβαριλανν, a library, 60.
 ἰεαβῆάν, pamphlet, 60.
 ἰεαβῆα, bed, 136.
 ἰεακοῖόηε, ice, 97 (a).
 ἰεαζ, throw down, 83 (c).
 ἰεαζῆα, thrown down, 127.
 ἰεαν, follow, 82.
 ἰεαναμῆαντ, act of following,
 21 (d).
 ἰεανῆ, child, 123.
 ἰεανῆυῖοε, childlike, 36 (b).
 ἰεαρ, sea, 82.
 ἰεαρ, improvement, 82.
 ἰεαρ, a ray, 105.
 ἰεαρ-αἰμμ, a nickname, 52 (6).
 ἰεατ, with you.
 ἰεατ-ῶομαρ, a half-door, 52 (6).
- ἰεατ-ταοῦ, one side, 52 (6).
 ἰεῖζεαῖμ, act of reading, 38 (e).
 ἰεῖζεαρ, cure, 68.
 ἰεῖζεαριάδ, medicinal, 68.
 ἰεῖζιπτ, letting, allowing, 108.
 ἰέμ, a leap, 33.
 ἰεμῆ, of a child, 108.
 ἰέηη, clear, 33.
 ἰεῖτερεάτ, an excuse, 52 (6).
 ἰιαμ, William, 110.
 ἰιηζιρ, you sprang, 58.
 ἰιηη, with us, 72 (b).
 ἰιηη, a pool, 72.
 ἰιοβαρι, an untidy person, 92.
 ἰιοβαρινάδ, untidy, 92.
 ἰιομ, with me, 92.
 ἰιομῆα, polished, 136.
 ἰιορ, a fort, 91.
 ἰιτεαριῶα, literature, 109.
 ἰιτιρ, a letter, 109.
 ἰιτιηεαδ, lettered, 109.
 ἰοζα, an indulgence, 64.
 ἰοηηζ, dat. of ἰοηηζ, 75.
 ἰοηηζεαρ, shipping, 75.
 ἰοηηζεοιηη, a mariner, 75.
 ἰοιρ, burn, 96 (a).
 ἰοιτ, spoil, destroy, 96 (a).
 ἰόν, provisions, 33.
 ἰοηηζ, a ship, 25 (d), 66.
 ἰοηηηαδ, shining, 66.
 ἰοηηηαῦ, brilliancy, 66.
 ἰορ, an herb, 33.
 ἰυαδ, a price, 111.
 ἰυατ, quick, 40 (a), 111.
 ἰύβ, a loop, 33.
 ἰύβφαρ (people), will bend, 58.
 ἰυζα, smaller, 69.
 ἰυῖεαμμα, herbs, 90.
 ἰυῖε, lying, 72.
 ἰυῖεαο (at), least, 72.
 ἰυμ, gen. of ἰομ, bare, 72.
 ἰυιρηε, a flame, 89.
- Μ**ά, if, 33.
 μαβ, tassel, 33.
 μαδ, son, 33.
 μαῖοε, a stick, 36, 86.
 μαῖοηη, morning, 86.
 μαῖοηη, defeat, rout, 67.

μαρone, of morning, 128.
 μαῖσθεαν, maiden, 67.
 μαῖστρη, a master, 67.
 μάλιν, a little bag, 52 (3).
 μαινηρέαμ, a manger, 67.
 μαμῖ, gen. of μαρῖ, dead, 86.
 Μάιη, Mary, 26 (e).
 μαμῖς, woe, 86.
 μαμ, exist, 86.
 μαρεαῖαι, comely, 86.
 μαρεαῖα, more comely, 62.
 μαῖτ, good, 86.
 μαῖτεαρ, goodness, 86.
 μαῖτεαῖναρ, forgiveness, 52 (a),
 62.
 μάλα, eyebrow, 58.
 μάλα, a bag, 58.
 μάλλ, slow, 60.
 μάλλυζῖτε, cursed, wicked, 77.
 μάμ, mother, 33.
 μάμταῖ, gapped teeth, 60.
 μάοι, bald, 102.
 μάομ, steward, 102.
 μάμ, as, 33.
 μαρῖ, dead, 124.
 μαρῖαῖ, killing, 63.
 μαρῖαῖ, a horseman, 52 (4).
 μαρῖαῖς, of a horseman, 52 (2
 and 4).
 μαρῖαῖ, market, 124.
 μαρῖ, ox, 33.
 μαρῖα, insult, 58.
 μάτμ, mother, 36.
 μέ, me, I, me, 33.
 μεαβμ, memory, 60.
 μεαβατ, treachery, 60.
 μεαβλαῖ, treacherous, 60.
 μεάῖαῖντ, weighing, 104.
 μεάῖον, middle, 104.
 μεαῖς, a magpie, 115.
 μεαλα, of honey, 82.
 μεαττ, deceive, 60.
 μεατττα, deceived, 60.
 μεανῖς, fraud, 60.
 μεαμ, active, 82.
 μέαμ, a finger, 105 (a).
 μέαμanna, fingers, 105 (c).
 μεαμῖαττ, mistake, 63.
 μεαμῖαττα, mixed, 127.
 μεῖῖς, whey, 68.

μεῖῖμ, mirth, 68.
 μεῖῖμεαῖ, mirthful, 68.
 μέμ, finger (dat.) 33.
 μεμῖεαῖ, a rebel, 73.
 μεμῖεαῖαρ, rebellion, 73.
 μεμῖνεαῖ, courage, 108.
 μεῖῖτ, a band of workmen, 108.
 μῖ, a month, 33.
 μῖῖῖῖ, gen. of μῖῖεαῖ, Michael,
 37.
 μῖαν, desire, 110.
 μῖc, of a son, 33.
 μῖλ, honey, 33.
 μῖλε, a mile, a thousand, 58.
 μῖλτε, pl. of μῖλε.
 μῖλλ, destroy, 72.
 μῖλλεαῖ, act of destroying, 38 (b).
 μῖλλεάν, blame, 103.
 μῖλλεάν, of blame, 114.
 μῖλλεαν (he) destroys, 61.
 μῖλλεαρ, I destroyed, 84.
 μῖλρεαῖτ, sweetness, 144.
 μῖλρεάν, gen. of μῖλρεάν.
 μῖλρεάν, sweets, 103, 144.
 μῖν, meal, 33.
 μῖν, smooth, 33.
 μῖνμυζαῖ, explaining, 69.
 μῖοαῖμ, affable, 92.
 μῖον, small, 91.
 μῖομῖαῖ, miracle, 63.
 μῖομῖαῖμ, spite, 91.
 μῖοτῖς, a pinch, 95.
 μῖμ, madness, 58.
 μῖμ, myself, 77.
 μῖμτε, worse of it, 58.
 μῖά, women, 135.
 μῖ, greater, bigger, 11 (e), note.
 μῖττ, delay, 97.
 μῖν, turf, 24.
 μῖ, praise, 33.
 μῖαῖ, act of praising, 38 (e).
 μῖλann (he) praises, 61.
 μῖμῖμ, will praise (auton.), 58.
 μῖνα, of turf, 11 (e), note, 58.
 μῖμ, big, 11 (e), note.
 μῖc, a pig, 33.
 (Δ)μῖῖα, astray, 69.
 μῖτεαν, a mill, 61, 89.
 μῖμῖνεαῖ, a Munster man, 72.
 μῖν, back of the neck, 89.

μυινητεαρῶδα, friendly, 38 (b).
 μυινητι, people, 72.
 μυιη, sea, 89.
 μυιηζῖη, confidence, 71.
 μυιηζῖη, a family, burden, 71,
 89.
 μυηα, unless, 24, 54.
 μύη, a rampart, 33.

ἦα, the (pl.), 54.
 ἦα, than, 33.
 ἡμῆα, enemy, 60.
 ἡοι, nine, 120.
 ἡοιῦεανῆν, an infant, 52, (6).
 ἡοιῆ, gen. of ἡοῆ, 120.
 ἡοῆ, holy, saint, 136.
 ἡοῆῦα, holy, 136.
 ἡεῆν-ἡῖῦ, nought, nonentity,
 52 (6).
 ηεῖῦ, of a nest, 108.
 ἡεῆν-ἡῖῖ, indifference, 52 (6).
 ἡεανῖῶς, nettle, 52 (5), 60.
 ἡεαρεῦα, tied, 127.
 ἡεαρε, strength, 82.
 (ὀ)ἡεῖη, (O)Neill, 33.
 ἡεῖῖῖῖῖ, contempt, 52 (6).
 ηεῖῖ, things, 77.
 ἡῖ, not, 33.
 ἡῖῖ, poison, 36.
 ἡῖῖῖ, gen. of ἡῖῖ, 72.
 ἡῖῖῖῖῖ, poisonous, 36, 72.
 ἡῖ, or, 11 (e), note.
 ἡοῖῖῖ, Xmas, 128.
 ἡῖῖῖ, Nora, 11 (e), note.
 ἡαῖῖῖῖ, news, 111 (b).
 ἡαῖῖῖ, when, 117.

Οβαιη, work, 143.
 οῖαη, pale, 64.
 οῖηη, of work, 96 (c).
 οῖῖῖ, night, 98.
 οῖῖ, a teacher, 96 (b).
 οῖῖῖῖῖ, a pan, 98.
 οῖῖῖῖῖῖ, teaching, 99.
 οῖῖῖ, office, situation, 96 (e).
 οῖῖῖῖῖῖῖ, rearing, 96 (b), 98.
 οῖῖῖῖῖ, island, 52 (3), 99, 103.
 οῖη, suit (v.), 96 (b).

οῖῖῖῖῖῖῖ, assembly, 99.
 οῖῖῖῖῖ, an amount, 96 (c).
 οῖῖῖῖῖῖῖ, suitable, 99.
 ὀῖ, drink, 33.
 ὀῖῖῖ, wool, 58, 143.
 ὀῖῖῖ, he drinks, 58.
 ὀῖ, bad, 33.
 ὀῖῖῖ, badness, 58.
 ὀῖῖῖ, of wool, 143.
 ὀῖῖῖῖ, drunk (p.p. of ὀῖ), 58.
 ὀῖῖῖῖ, auton. pres. of ὀῖ, 58.
 ὀῖῖῖῖῖ, auton. fut. of ὀῖ, 58.
 ὀῖῖ, gold, 33.
 οῖῖῖ, sledge-hammer, 73.
 οῖῖῖῖῖ, a thumb, 52 (3).
 οῖῖῖῖῖ, order (v.), 73.
 οῖῖῖ, on me, 124.
 οῖῖ, on you, 33.
 οῖῖῖῖ, I desist from, 20 (e).
 οῖῖῖῖῖ, open, 143.

ῖῖῖῖῖῖ, a Paternoster, 86.
 ῖῖῖῖῖῖῖ, fields, 84.
 ῖῖῖῖῖ, a patch, 86.
 ῖῖῖῖῖῖ, a thump, 60.
 ῖῖῖῖ, Power, 102.
 ῖῖῖῖῖῖ, pardon, 73.
 ῖῖῖῖῖῖ, parish, 53.
 ῖῖ, whatever, 33.
 ῖῖῖῖῖ, a sinner, 52 (4).
 ῖῖῖῖ, a pen, 60.
 ῖῖῖῖῖ, a person, 74.
 ῖῖῖῖ, a pet, 82.
 ῖῖῖῖ, (dat.) pain, 33.
 ῖῖῖ, pain, 110.
 ῖῖῖῖ, of a pipe, 58.
 ῖῖῖῖῖ, a little pipe, 58.
 ῖῖῖῖῖῖ, pl. of ῖῖῖῖῖ, 58.
 ῖῖῖ, a piece, 92.
 ῖῖῖῖῖ, a peg, 91.
 ῖῖῖῖῖ, a pint, 66.
 ῖῖῖῖῖῖ, a pistol, 91.
 ῖῖῖῖῖῖ, flattery, 58.
 ῖῖῖῖ, cheek, 33.
 ῖῖῖῖ, flower, 33.
 ῖῖῖῖ, people, 58.
 ῖῖῖ, a he-goat, 33.
 ῖῖῖῖ, a kiss, 33.
 ῖῖῖῖ, a hole, 64.
 ῖῖῖῖῖῖ, a beam, 11 (e), note.

ρόμ, a race, 33.
 ποριόμτε, a parish, 53.
 πομτ, a tune, 33.
 ρηάρ, brass, 33.
 ρρεαδ, a start, 126.
 ρρμονηρα, prince, 66.
 ρύκα, "pooka," 58.
 ρύκόζ, blind-man's-buff, 58.
 ρυμμ, pomp, 72.
 ρυμτ, of a tune, 89.
 ρύντ, a pound, 33.
 ρύντα, pl. of ρύντ, 58.
 ρυρ, a lip, 33.
 ρυρζαιλ, pouting, 123.

Ραόδμ, sight, 67.
 ράρτα, rumour, 58.
 ραζαο, I shall go, 67.
 ραζαμν, I would go, 67.
 ραιδ, was, 85 (a).
 ραμμ, fat, 60.
 ράν, spade, 33.
 ρανν, division, 60.
 ρανν-ράμτεαδ, participating,
 60.
 ρεαμμ, fat, 60.
 ρεατα, of running, 82.
 ρέμ, a course, 33.
 ρεμμ, gen. masc. of ρεαμμ,
 68 (b).
 ρεμμε, fatness, 68 (b).
 ριαμ, ever (past), 110.
 ριαμ, track, trace, 110.
 ριαμ, of a track, 116.
 ριουμ, knight, 58.
 ριμν, dance, 72.
 ριοτ, a state, 92.
 ριόζαμ, a queen, 94.
 ριτ, running, 29.
 ρό, very, 33.
 ρόο, road, 33.
 ροζα, choice, 64.
 ροιλιζ, a graveyard, 96 (b).
 ρομ, before, 96 (c).
 ρομ, before, 96 (c).
 ρομμ, before him, 96 (b).
 ρομπε, before her, 72.
 ρομν, divide, 72 (a).
 ρομντ, portion, 72 (a).

ρομμν, before us, 65.
 ρομμ, before me, 65.
 ρομμτ, before you, 65.
 ρομπα, before them, 65.
 ρόρ, a rose, 33.
 ροτ, a wheel, 29.
 ρυζ, carried, 26 (d).
 ρυζαρ, I carried, 58.
 ρυμ, a hair, 89 (a).
 ρύμ, room, 33.
 ρύν, secret, 26 (d).

Σαο, a sack, 33.
 ραζαρτ, priest, 58.
 ραιο, of a sack, 85.
 ραιδμ, rich, 36 (e), 67.
 ραιδμρεαρ, riches, 67.
 ραιζομμ, soldier, 67.
 ραιζεο, dart, arrow 87 (b).
 ραιιλ, fat meat, 67 (c).
 ραιμντ, avarice, 67.
 ρατ, dirt, 33.
 ράλ, heel, 33.
 ραταδ, dirty, 53.
 ραταμν, salt, 58.
 ράμταδ, a handle, 136.
 ραννταδ, covetous, 60.
 ρανντμιζ, covet, 60.
 ραοι, a wise man, 120.
 ραομρε, freedom, 119.
 ραομ, free, 102.
 ραοταμ, labour, 102.
 ράρ, very, 33.
 ραρ, before, 33.
 ράρ, contrivance, 33.
 Σαρανα, England, 58.
 ράρτα, satisfied, 58.
 ραβαιλ, breast-plate, 58.
 ρεαοάν, herring, 58.
 ρεαματ, cloud, 58.
 ρεαννμιατ, terror, 131.
 ρεαρ, separate, 33.
 ρεάμ, terror, 33.
 ρεαοιλ, loose (verb).
 ρεατα, flock, 58.
 ρεαδ, hawthorn, 83 (c).
 ρεέατ, a story, 105 (b).
 ρεέατμυρο, a story-teller, 90.
 ρεείλ, of a story, 33.

ρεῖντε, a fright, 68 (b).
 ρεῖαν, dat. of ρεῖαν, a knife, 116.
 ρεῖλλινγ, a shilling, 58.
 ρεῖοβ, snatch, 92.
 ρεῖοβόλ, a barn, 95.
 ρεῖλάβουε, a labourer, 14.
 ρεῖοτ, a school, 96 (a).
 ρεῖρεαο, a scream, 82.
 ρεῖρεαοζάιτ, screaming, 123.
 ρεῖρῖοβραο, I shall write, 136.
 ρεῖρῖοβέτα, written, 136.
 ρεῖυαβ, a brush, 111.
 ρέ, he, six, 33.
 ρεαβαο, a hawk, 60.
 ρεαο, a pipe-full, a smoke, 115.
 ρεαοί, gen. of ρεαοί, 115.
 ρεαοάιν, avoid, 83 (c).
 ρεαοάιρ, beyond, 83 (d).
 ρεαοτ, seven, 83 (c).
 Σεαζάν, John, 40, 67 (e), 103.
 ρεαν-ατάιρ, a grandfather, 52 (6).
 ρεανουα, ancient, 60 (c).
 ρεανουαοτ, antiquity, 60 (c).
 ρεανουαοι, an ancient poet, 52 (6), 60 (c).
 ρεανουινε, an old man, 60 (c).
 ρεανούιν, an old fort, Shandon, 60 (c).
 ρεανγ, slender, 24 (d), 60.
 ρεαριβ, bitter, 63, 124.
 ρεαριβαρ, bitterness, 63.
 ρεαρ, stand, 82.
 ρεαραμ, standing.
 ρεῖρτεαιρ, (people), blow, 129.
 ρεῖρτε, gen. of ρεαριβ, possession, 36 (e).
 ρεῖρτε, gen. fem. of ρεαριβ, 36 (e).
 ρεῖρεαν, himself, 77.
 ρεο, this, 100 (a).
 ρεοο, a jewel, 100.
 ρεομμια, a room, 100.
 ρί, she, 33.
 ριαο, they, 110.
 ριαιρ, westward, 110.
 ριβ, you, ye, 36.
 ρίλ, think, 33.
 ριν, that, 33.
 ρίν, stretch, 33.
 ριιν, we, 72 (b).
 ριοο, frost, 92.

ριολα, a syllable, 91.
 ριρε, herself, 77.
 Σιοναίν, Shannon, 91.
 ριορα, a shop, 92.
 ριυβαλ, walking, 40, 69.
 Σιυβάν, Johanna, 36, 101.
 ριυνέιρ, a joiner, 121.
 ρλαβμαο, a chain, 60.
 ρλαζοάν, a cold, 67.
 ρλάν, safe, 33.
 ρλατ, a rod, 33.
 ρλατα, pl. of ρλατ, 58.
 ρλεάν, a turf-spade, 103.
 ρλεαμáιν, slippery, 60.
 ρλιαβ, a mountain, 130.
 ρλιζε, a way, 72.
 ρλιζετε, ways, 77.
 ρλιοοτ, tribe, race, 92.
 ρλιορ, a side, border, 91.
 ρλιρ, a beetle, 33.
 ρμαλ, a stain, 33.
 ρμεῖρτε, beckoned, 129.
 ρμειγ } chin, 21 (c), 108.
 ρμιγ }
 ρμóλ, a thrush, 33.
 ρμυαίν, think, 117 (b).
 ρμυζζάιτ, snuffing, 123.
 ρναγ, hiccough, 33.
 ρναζζάιτ, hiccoughing, 123.
 ρναῖομ, a knot, 87 (b).
 ρνάμυῖρε, a swimmer, 14.
 ροο, a ploughshare, a snout, 33.
 ροοαιρ, easy, 88.
 ροοαιρ, a trot, 58.
 ροιζεαο, a dart, 72.
 ροιλιβιρ, cheerful, 36 (e), 96 (a).
 ροιλλιρε, brightness, lights, 143.
 ροινεαν, fine weather, 96 (b).
 ροιρ, eastwards, 96 (b).
 ροιρσέατ, gospel, 52 (6).
 ροιτεαο, a vessel, 52 (a), 96 (c).
 ρóλαρ, comfort, 58.
 ρολαρ, light, 11 (i), 58, 143.
 ρολαρτα, radiant, 58.
 ρον, sake, 33.
 ρονα, happy, 58.
 ροναρ, happiness, 58.
 ρονημιαοάο, special, 66.
 ρορ, a wish, 33.
 ρóριτ, sort, 33.

ρραμάν, a purse, 53.
 ρρεαλ, a scythe, 21 (c), 82.
 ρρέαρ, the sky, 21 (c).
 ρριομαο, a spirit, 144.
 ρπλανnc, a flash, 60.
 ρρόνος, a spoon, 11 (e), note.
 ρρόμτ, sport, 33.
 ρρμιοηηλόμ, a miser, 66.
 ρρμιοηηλνιζτε, miserly, 66.
 ρρμnn, snore, 60.
 ρρμnnτμρnac, snoring, 60.
 ρρμn, a bridle, 21 (c).
 ρρμn, of a bridle, 116.
 ρρμoic, reach, (v.), 96 (a).
 ρρón, nose, 33.
 ρρóna, pl. of ρρón, 58.
 ρρμτ, a stream, 40 (a), 69.
 ρτaο, stop (v.), 33.
 ρτaοann, stops, 58.
 ρτaοαρ, I stopped, 58.
 ρτeαλλ, splash, 60.
 ρτμoic, yield, 21 (c).
 ρτμμ, a rudder, 121.
 ρτμeanncán, a tune, 52 (5), 60.
 ρτόλ, a stool, 33.
 ρτρómμe, a good-for-nothing
 person, 11 (e), note.
 ρυan, of rest, 117.
 ρυαρ, upwards, 111.
 ρύo, yonder, 33.
 ρυζ, juice, 69.
 ρύζán, a hay or straw rope, 58.
 ρυoic, sitting, 72.
 ρυm, attention, 72.
 ρυμ, gen. of ρορ, a wish, 89.
 ρύμμe, wooing, 71.
 ρυлт, merriment, 33.
 ρύρa, rug, 58.

Τά, is, 33.

ταδμμ, give, 60 (b).
 ταδμμm, I give, 60 (b).
 τaca, support, 58.
 τactta, choked, 127.
 τάcta, rope, cable, 58.
 τaζta, come (p.p.), 127.
 τaός, Tim, 67.
 ταιoδμe, a ghost, 67.
 ταιoδμeac, showy, 67.

ταιoός, of Tim, 67.
 τaμnc, saw, 85 (b).
 τaμμe, profit, 36 (f).
 τaμμμμμτ, offering, 144.
 τaμ, damp, 85.
 τaμμe, treasure, 85.
 τaμμμe, acquaintance, custom,
 52 (a).
 τaτaμ, land, 36.
 τaτaμn, of land, 63.
 τánζαρ, I came, 132.
 τaοb. side, 102.
 τaοbín, a patch, 36.
 τaομe, a tide, 119.
 τaμ, come, 33.
 τaμ éμ, after, 53.
 τaμb, a bull, 130.
 τaμτa, happened, 73.
 τaμμac, pulling, 132.
 τaμμμμμμ. pulling, 132.
 τáμμa, over them, 74.
 τaμτ, thirst, 33.
 τe, hot, warm, 33.
 τeαctμe, messenger, 83 (c).
 τeαct, coming, 83 (c).
 τeμμ, of heat, 115.
 τeampαλλ, church, 60.
 τeangα, tongue, 83 (c).
 τeann, stiff, firm, 60.
 τeannτa, a fix, difficulty, 60.
 τeapμac, warmth, 36 (d).
 τeμmeαλ, stain, 68 (b).
 τeμe, fire, 108.
 τeμmeαo, gen. of τeμe, 38 (b).
 τeμnn, sore, 68.
 τeμnnep, soreness, sickness.
 τeο, warmer, 100.
 τeομa, a boundary, 100.
 τμmceαλλ, around, 37 (e), 72.
 τμnn, sick, 72.
 τμnnep, sickness, 109.
 τμnnτeáμ, hearths, 114.
 τμoμμaμ, a fountain, spring, 92.
 τμoμμaο, I shall come, 92.
 τμoóτac, bestow, 94.
 τμoμáμ, drive, 95.
 τμoηoóλ, gathering, 95.
 τμoμμμμμμ, dry (v.), 144.
 τμμ, country, 33.
 τμμζ, thick, fast, 69, 101.

τλάρ, weakness, 23.
 τλυξ, a tongs, 23.
 τοβας, tobacco, 58.
 τοβαι, a well, 52 (1).
 τοξας, choice, 64.
 τόξ, lift, 33.
 τόξανν, (he) lifts, 58.
 τόξτα, lifted, raised, 127 (a).
 τοις, a hussy, 96 (c).
 τοιτ, will, 96 (c).
 τοιτ, in the east, 96 (b).
 Τομάρ, Thomas, 52 (3).
 τομάρ, measure, 65.
 τονν, a wave, 66, 75.
 τονντα, waves, 66, 75.
 τον, bush, 33.
 τόμρα, over them, 74.
 τραιν, a train, 106.
 τράκτονά, evening, 144.
 τρί, three, 126.
 τριαιτ, travelling, 110.
 τριό, through (the), 33.
 τριου, whooping cough, the club
 (in cards), 101.
 τριου, fight, 96 (c).
 τριουτεαι, people fight, 129.
 τριουξ, a foot, 96 (c).
 τριου, heavy, 64.
 τύ, thou, 33.
 τυαιου, conjecture, 12 (g).
 τυξ, gave, 33.
 τυξανν (he) gives, 58.
 τυξτα, given, 127 (a).
 τυιξ, understand, 89 (a).
 τυιξριντ, understanding, 144.
 τυιξριονά, intelligent, 144.
 τυιτε, a flood, 89 (a).

τυνν, dat. of τονν, a wave, 72.
 τυννε, of a wave, 75.
 τυριπινξ, descend, 132.
 τυριπτε, weariness, 74.
 τυιτ, fall, 89.
 τυρα, thyself, 77.

Υάκταμ, surface, cream, 111.
 υαιξ, a grave, 117 (a).
 υαιρ, an hour, a time, 117.
 υαριαι, noble, 111.
 υβαλλ, an apple, 69.
 υβλα, apples, 69.
 ύο, that, yonder, 33.
 υόάκτ, testament, 69.
 υξουαι, an author, 69.
 υξουαιτάρ, authority, 69.
 υξμουξιμ, I harness, 69.
 υιρο, of a sledge-hammer, 73.
 υιρτε, water, 89.
 υλλμουξάο, preparing, 63.
 υμά, copper, brass, 69.
 υμάι, submissive, 69.
 υμάιόιτ, submission, humility,
 69.
 υμάάκτ, submission, humility,
 69.
 υπα, about them.
 ύρ, fresh, 33.
 υριαι, a shot, hurling of a
 stone, 144.
 υριαι, hair of the head, 73.
 υριαιβρα, speech, 62 (a).
 υριαιρι, an implement, 69, 73.
 υριαιρι, a floor, 69, 73.
 υριαιριξε, a prayer, 69, 73.
 υριαιρι, a door jamb, 74.



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