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to the

pronunciation

of

Irish



BY

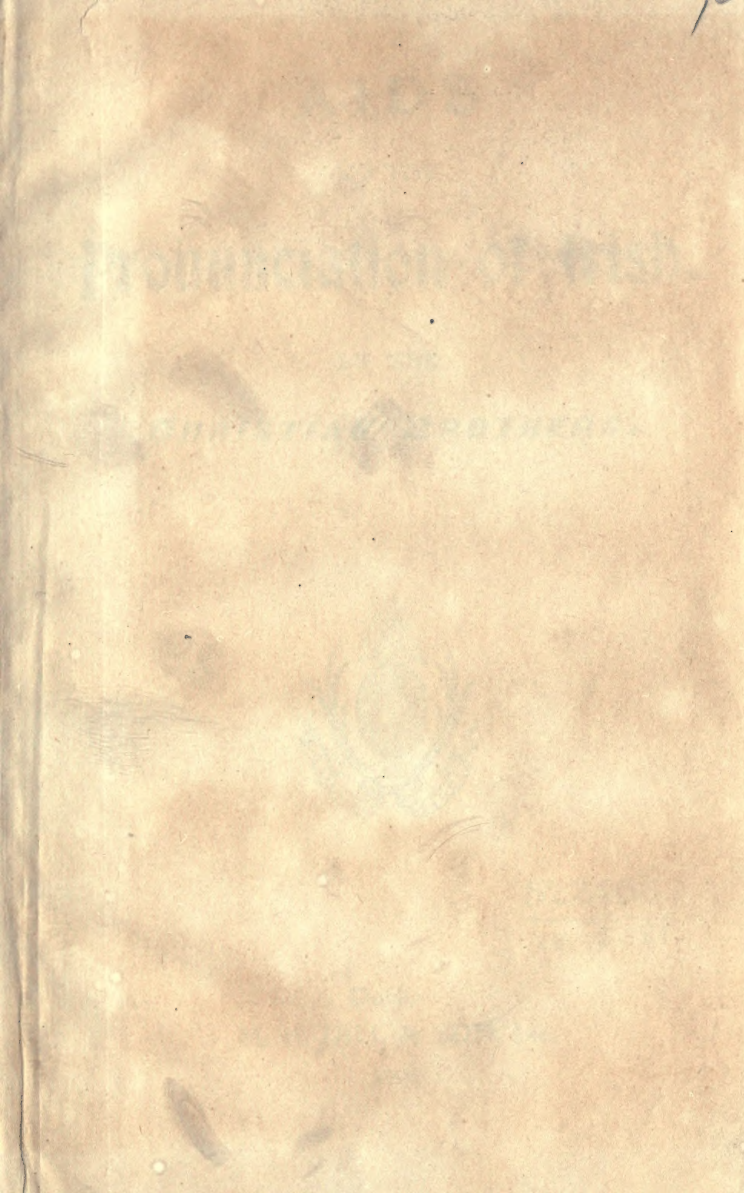
The Christian Brothers



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TO THE

## Pronunciation of Irish.

BY THE

**CHRISTIAN BROTHERS.**



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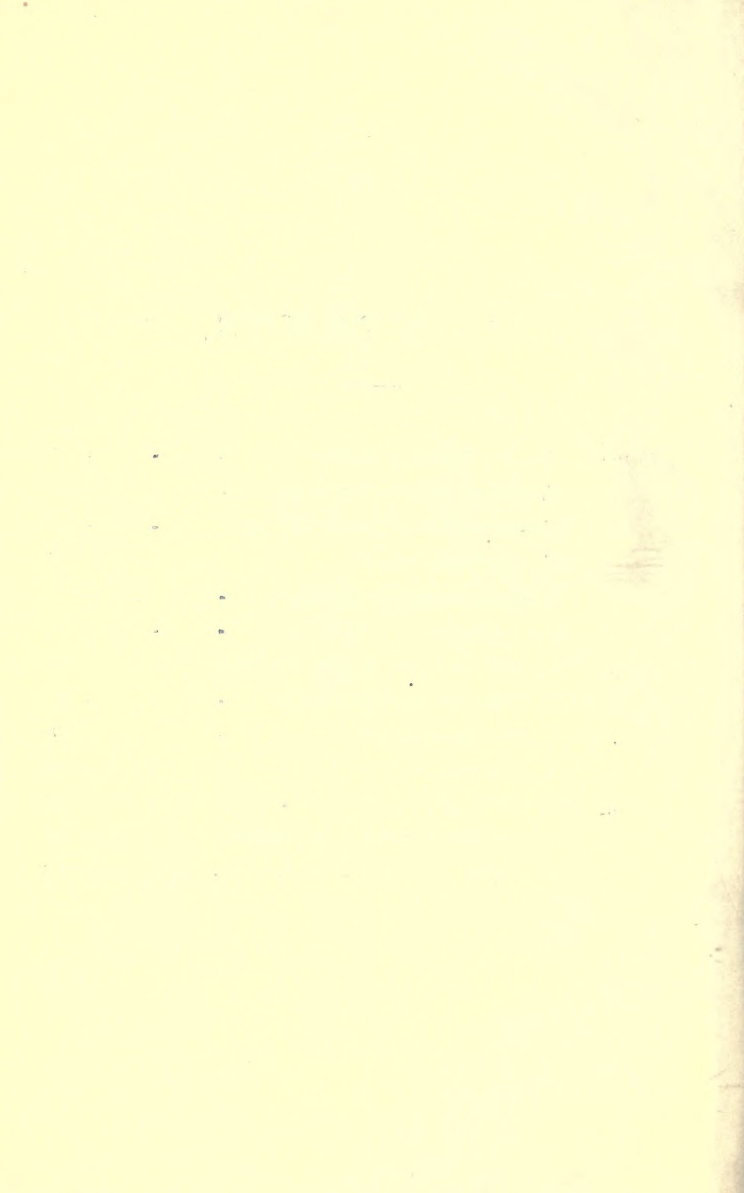
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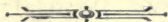


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## PREFACE.



**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. (ΔΑΝ Τ-ΔΤΔΙΠ ΡΕΔΤΔΡ); P. J. O'Shea (CΟΝΑΝ ΜΔΟΙ); Dermot Foley (ΡΕΔΡΨΥΡ ΡΙΝΝ ΘΕΙΙ); J. J. Doyle (ΘΕΙΡΤ ΡΕΔΡ).

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 CΔΟΙ τε CΔΟΙ 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.







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**.

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## 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 "*life*," 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** (CΛΟΤ), whilst for others it is **broad** (ΛΕΑΤΑΝ). We can now grasp the appropriateness of the two terms applied, for centuries back, by Irish Grammarians to the Irish vowels—viz., ΛΕΑΤΑΝ (*broad*), and CΛΟΤ (*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.

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## CHAPTER IV.

### The Irish Vowels.

#### Section I.—The $\text{tE}^{\Delta}\text{t}^{\Delta}\text{AN}$ or Broad Vowels.

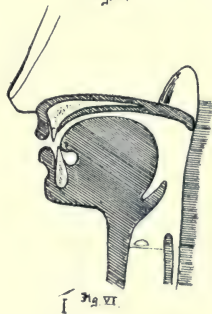
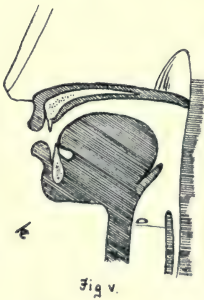
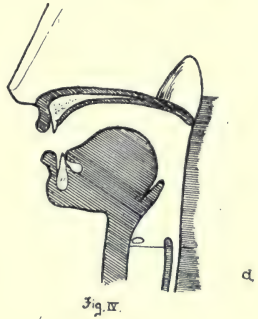
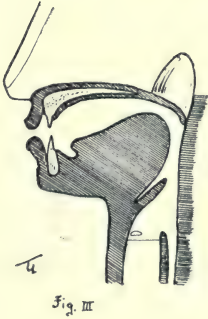
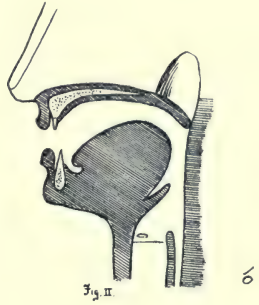
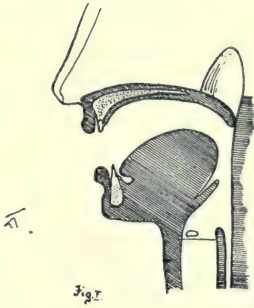
11. (a)  $\bar{\Delta}$  (long). This vowel is called the **first** or **low**  $\text{tE}^{\Delta}\text{t}^{\Delta}\text{AN}$  vowel. In producing this vowel sound the mouth is opened wide (but the opening between the lips is not so round, the lips being more drawn to the sides for the production of  $\bar{\Delta}$  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)  $\Delta$  (short). This vowel has the short sound of  $\bar{\Delta}$ , the mouth and tongue assuming the same positions for both. *It is only when under the tonic accent that  $\Delta$  (short) gets this sound.*

In Ulster  $\bar{\Delta}$  is pronounced like the “a” in the English words “*tar*,” “*far*,” &c., and  $\Delta$  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 ρίνεαὐ̇ (')†—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** τεατάν vowel. The jaws are not so far asunder in the production of this vowel as they are for á, 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 á, 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 ó is generally pronounced like the “o” in “lord” or “adorn”; but when followed by n, it is pronounced like ó 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 ð it has the sound of ó in the other dialects (Craig).

In Dési (Waterford) ó beside n is usually pronounced ú—e.g., nó, nóμα, ρτμόιηρε, mónα, ρρόνόζ, ρόναιηε, &c., also in the words μόμ, μό (Henebry).

In Desmond (Cork and Kerry) nó and μόμ are usually pronounced nú and μυαμ.

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\* 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**  $\tau\epsilon\alpha\zeta\alpha\eta$  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  $\tau\epsilon\alpha\zeta\alpha\eta$  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  $\tau\epsilon\alpha\zeta\alpha\eta$  vowels when unstressed have the same sound we frequently meet with variant spellings, such as— $\tau\omicron\mu\alpha\rho$ ,  $\tau\omicron\mu\upsilon\rho$ ;  $\rho\omicron\lambda\alpha\rho$ ,  $\rho\omicron\lambda\upsilon\rho$ ; &c.

## Section II.—The $\epsilon\alpha\omicron\tau$ or Slender Vowels.

12. (a)  $\bar{a}$  (long). There is not in the Irish alphabet a distinct character to represent the **first or low**  $\epsilon\alpha\omicron\tau$  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  $e\lambda\iota$  or by  $e\Delta$  when followed by a “*protected*  $\iota$ ” (§ 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*  $\iota$ ”) or by  $\Delta\iota$ , 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**  $c\Delta o\iota$  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**  $c\Delta o\iota$  vowel. The tongue is arched higher for this vowel than for  $\acute{e}$ ,

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\* 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) 1 (short). This vowel has the short sound of í. Even in unaccented positions the sound of the 1 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 *m* becomes a nasal vowel.** Listen carefully to an Irish speaker whilst he pronounces the words: *ṛclábuir̄e* and *ṛnámuir̄e*, *lá* and *láṛm̄a*.

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

Dési (Waterford) Irish is the richest in nasal vowels, for besides those developed by *m*, the diphthongs developed from *a*, *e**a*, and *io*, by a “protected liquid” (except *r*) (§ 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 “*caoc̄ṛṛónaiḡe*”). 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	f p̃	m̃ b̃	m	—	—
	) slender	p	b	f̃ p̃	m̃ b̃	m	—	—
Dentals	- broad -	t	ḃ	s	(No z in Irish)	n	l	—
Alveolar*	- slender	t	ḃ	r	—	n	l	R, r
Palatals	- slender	c	ḡ	ç ġ	ō ḡ	nḡ	—	—
Gutturals	- broad -	C	ḡ	Ĉ	ḃ ḡ	nḡ	—	—
Vocal chords	broad -	The various letters having the sound of h; ç, ś, ç, ġ.						

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 *teactan* (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 "bhoj" 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 *ū* (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.*, *uimhábú*, *uimhábáir*, &c. These are really cases of *eclipsis* (§ 139).

*f*, *f*, *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*, 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 *ʳ* is pronounced as an *h*, except the stem of the verb ends in a vowel or silent consonant (*ó, ǵ, é*), 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) *ʳ* 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, *ʳ* in the terminations of the future and conditional, *when pronounced as ʳ*, is usually *broad in sound*. This is not the case elsewhere.

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

(e) In the following words *ʳ* 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 *ʳ* becomes silent in aspirable positions).—*ʳan, ʳaill, ʳiolar, ʳačac, ʳaʳruig, ʳorcal, féiríuḡ, ʳoraim* (or *ʳoruigim*).

(f) The second *ʳ* in *ʳaʳruig* is *usually* silent; *anra* is pronounced *anaite*.

## ᵒ, ᵓ, s.

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

difference between  $\upsilon$  and  $\tau$  is that  $\upsilon$  IS VOICED (§ 3),  $\tau$  VOICELESS.

Throughout the most of Ireland the English sounds of "th" are never heard. The vast majority of Irishmen employ the broad sounds of  $\tau$  and  $\upsilon$ . 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  $\upsilon$  and  $\tau$  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  $\upsilon$  and  $\tau$  the tongue is put into position for the "N" of "Newry," and then a  $\tau$  or a  $\upsilon$  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  $\upsilon$  and  $\tau$ . This gradual breaking of the contact is necessary for the production of the true slender sounds. The incipient



spirant which is heard, we sometimes refer to as, “*a suggestive y sound.*” Learners should pay particular attention to these two consonants, because there is a great tendency at present, even with Irish speakers, to drop the true Irish sounds altogether. In Connaught the English sound of “ch” is being substituted for that of slender τ; and the sound of “j” for slender ρ; whilst in many places in Munster an opposite tendency prevails—viz., the substitution of the hard English “t” and “d” for the true Irish slender sounds. This arises from two causes: (1) the direct influence of the English language being spoken so generally throughout the country; (2) from slovenly pronunciation; just as we hear the words “*sun.*” “*dew,*” &c. pronounced by mutterers *chun.*, *jew,* &c.

(c) Slender ρ in Irish corresponds fairly well with the sound of “sh” in English: *shun*, *shine*.

Whenever ρ is followed immediately by p, m, μ or τρ, in the same word, it does not get its slender sound,\* but has a sound similar to the English hard “s”: (“*some,*” “*same,*” “*saw,*” &c.), e.g.—ρρεατ, ρρεαρ, ρρμιαη, ρρμιας, ρτρμιοσ, ρτρμειαννιαν.

In Clare ρ is pronounced slender in all these and similar words.

(d) There is a great tendency in the spoken language to add a ‘τ’ to verbal nouns ending in “n”—e.g., λεανδρμιαη(τ), καητλεαμιαη(τ), ρεαδρμιαη(τ), &c. In Munster it is often added to other words ending in “n,” e.g., εηζμιαη(τ) (or εηζμιαη).

\* The working of this law is quite evident in the difficulty experienced by Irish speakers (and country people generally) in pronouncing the “sh” in the English words—*shrill*, *shrink*, *shriek*, *shrimp*, *shrine*, &c.

(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 τΣάιτε, buiðean τρλυαξ, mílir τρέιν, caol τρμυτ.

(f) The o of “oo,” *thy*, becomes “τ” or “έ” before vowels or f, except in Ulster and N. Connaught: τ’άέαιη, τ’άινη, τ’άξάιό.

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

(h) In parts of Munster “τ” after “ι” is pronounced έ—e.g., ράιιτε (= ράιιέτε), οάιιτα (= οάιιέτα), &c.

(i) The combinations ρη and ηρ 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.

#### ι, m, η, ρ, ηξ.

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 “ι.” 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 ι, and it is always heard before the consonantal portion of the “ι sound.” Listen carefully to a person while he pronounces the word “ιά.” A short “u” is heard before the “ι.” Test in a similar

\* Similarly:—an τρύιι, τιξ an τρδαιητ, don τρμυη, &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 “nɣ”) is a short nasal neutral “u”—*i.e.*, a “u” formed by keeping the tongue *flat* in the mouth.

### ɫ and ʌ.

**23. Initial ɫ broad, and ʌ 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 ɫ slender, and ʌ 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 ɫ 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 ɫ following ɔ or τ has its full broad or slender sound according to the adjoining vowels—*e.g.*, ɔɫɫ, τɫɫ, ɔɫɔɫ, ɔɫɣ, τɫɣ.

## 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 n $\zeta$ , 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  $\Delta$ ,  $\text{oi}$ ,  $\text{ui}$ , single n is usually pronounced like the "n" in "Newry"—e.g.,  $\text{b}\Delta\text{in}$ ,  $\Delta\text{r}\Delta\text{in}$ ,  $\text{m}\text{óin}$   $\text{b}\text{r}\text{óin}$ ,  $\text{bun}$ ,  $\text{t}\text{óin}\Delta\text{in}$ .

The n in  $\text{mun}\Delta$  is pronounced (and now usually written)  $\text{p}$ .

n $\zeta$ .

**25. n $\zeta$**  is a simple consonantal sound, and all writers on phonetics assert that it should be represented by a single character. n $\zeta$  may be regarded as a nasalized "z," just as "n" is a nasalized  $\text{t}$ , and m a nasalized  $\text{b}$ . In the production of n $\zeta$  the tongue is not pressed so

firmly against the palate as for  $\zeta$ , 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,  $\Delta n\zeta o r t$  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 " $i$  sound," and pronounce " $n\zeta \acute{e}$ " by itself.

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

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

(d) In Munster a “*ɣ*” is heard after final *nɣ* broad—*e.g.*, *lonɣ*, *reanɣ*, &c. are pronounced *lúnɣ-ɣ*, *reanɣ-ɣ*, &c. This occurs only when the *nɣ* is *final*. A “*ɣ*” is heard after *final nɣ* slender in some parts of Munster.

(e) In Aran *nɣ* is pronounced *nɣ-ɣ*, except when it is *initial*.

(f) In the past tense of the verb “*τῑɣῑm*, *I come*”—*viz.*, *éánɣar*, *éánɣair*, &c., the *nɣ* is not sounded like the above. In Munster the *ɣ* is silent, hence the sound is broad *n*. In Connaught a vowel is pronounced between the *n* and the *ɣ*, thus—*éánaɣar*, *éánaɣair*, &c.

## R.

26. The sound of the Irish *ɾ* 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 *ɾ* broad and *ɾɾ* 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  $\mu$  is usually pronounced broad, except in aspirable positions, when it gets its slender sound.

(c) The slender sound of  $\mu$  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  $\mu$  in aspirable positions is pronounced slender—*e.g.*, το  $\mu\upsilon\zeta$   $\mu\acute{\epsilon}$  = το  $\mu\upsilon\zeta$   $\mu\acute{\epsilon}$ ; Ειβλίη  $\Delta$   $\mu\acute{\iota}\eta$  =  $\Delta$   $\mu\acute{\iota}\eta$ .

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

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

### ANALYSIS OF THE SOUNDS OF $\mu$ .

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

#### 1. Broad strong—

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

(b) Medial double  $\mu$  broad—*e.g.*,  $\tau\mu\mu\acute{\alpha}\zeta$ .

#### 2. Slender strong—

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

(b) Medial double  $\mu$  slender—*e.g.*,  $\tau\mu\mu\acute{\alpha}\zeta$ .

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  $\mu\acute{\alpha}\mu$  =  $\mu\acute{\epsilon}\acute{\alpha}\mu$ ,  $\mu\acute{\alpha}\mu\mu$  =  $\mu\acute{\epsilon}\acute{\alpha}\mu\mu$ .

3. Broad weak—*e.g.*, *cairiaro*.

4. Slender weak—*e.g.*, *rii*.

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

5. Prolonged *ri* broad—

(a) Before *o*—*e.g.*, *ceairio*.

(b) Before *l* or *n*—*e.g.*, *uirliáir*, *cáirnián*.

(c) In *rii* final—*e.g.*, *bairri* ( $\Delta = \acute{\Delta}$ ).

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

6. Prolonged *ri* slender. The same positions as for 5—(a), *ceirio*; (b), *uirliir*; *áirneán*; (c), *bairri* ( $\Delta = \acute{\Delta}$ ).

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

## C, Ś.

28. The Irish sounds of *c* AND *ś* (**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 *ś* (**broad**) are formed in the same position as the English gutturals “*c*” and “*g*” in “*coal*,” “*cow*,” “*call*,” “*po*,” “*coi*,” &c. The Irish sounds are more forcible than the English ones (§ 18).  
*e.g.*—*śuac*, *śac*, *śoiri*, *cao*, *coi*, *śá*, *śó*, *cá*, *cú*



### The Aspirate.

29. The consonant  $h$  ( $\tau$  and  $\rho$ ) 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.*,  $\rho\tau$ ,  $\rho\iota\tau$ ,  $\Delta\tau$ ; and also *between* vowels—*e.g.*,  $\rho\Delta\sigma\tau\Delta\rho$ ,  $\tau\iota\Delta\sigma\tau\Delta\iota$ . 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  $\xi$  (§ 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, ὄ, ῦ, ἒ, ῖ.

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

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

II.                      ᾰ, ο, u, e, ι.

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

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

33. The following are lists of simple words:—

(1) ᾶ		(2) ᾰ	
cpᾶs	oᾶ	ba	bac
cᾶp	lᾶ	oap	pac
oᾶn	mᾶ	pap	mac
sᾶs	bᾶn	so	pas
fᾶs	lᾶn	at	cat
tᾶ	fᾶn	sal	fan
fᾶp	ᾶp	ap	cap
lᾶn	nᾶ	sap	slac
pᾶn	rᾶl	cao	las
rᾶp	rᾶp	lap	slap
nᾶp	bᾶo	mab	map

## (1) ἄ

ἄρ	ρεἄρτο
ρῆἄρ	τεἄρ
ρῆἄλ	ρἄλἄν

## (2) Ἀ

ἄαν	βαρ
μαρ	μαμ
ραλ	ραρ
ρεαρ	ταρ
ταρτε	ρῆαδ
ρλατ	ρτασ

## (3) ὀ

οῖόν	εἰόν
φόσ	φόρ
ζό	λόν
μό	νόρ
μόμ	όζ
όλ	πόρ
πό	πόσ
πόζ	πόρ
τόζ	ρμόλ
ρτόλ	ρῆόν
ρπόρτε	τό
όρ	ρόρτε

## (4) ο

οορ	εορ
οοτε	εοτε
ελοζ	ζοοτε
τοορ	ετορ
ροορτε	ζολ
φορ	ζοβ
κορ	βοζ
μολ	οτε
ποε	τορ
ροε	ρορ
ρον	λορ

## (5) ū and u.

εὐβ	εὐ
εὐτό	ερῆβ
ρῆτε	τοῖν
τοῖμ	λῆβ
μερ	ρῆῆμ
ρῆντε	ῆσ
ρῆμ	ρῆν

## (6) í and i

ρῆ	νῆ
βῆ	βῆμ
βῆρ	βῆσ
ρῆ	τίρ
ῆν	μῆ
τερτο	ρῆ
μῆ	ρῆν

(5) $\bar{u}$ and u		(6) $\bar{i}$ and i	
úr	rúo	min	mit
cū	cúl	oíl	fir
τú	zlún	mic	clir
ouí	múc	zluc	rír
pluc	pup		
rut	bun		
rus	rus		

(7)  $\acute{e}$  and e.

The vowels  $\acute{e}$  and e never occur in modern Irish, except at the *end* of a word.  $\acute{e}_1$  and  $e_1$  are employed in every other position instead of  $\acute{e}$  and e, respectively.

re	me	$\acute{e}_1$ n	i $\acute{c}_1$ it
Ue	c $\acute{e}_1$	n $\acute{e}_1$ it	be $i_1$
z $\acute{e}_1$	te	l $\acute{e}_1$ m	p $\acute{e}_1$ m
le	me	c $\acute{e}_1$ m	m $\acute{e}_1$ r
		c $\acute{e}_1$ it	p $\acute{e}_1$ n
	$\acute{e}_1 = \acute{e}$ .	p $\acute{e}_1$ r	l $\acute{e}_1$ r
p $\acute{e}_1$ m	$\acute{e}_1$ r	z $\acute{e}_1$ m	z $\acute{e}_1$ it

## 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 “*r*” 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 *ḅ*), 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 *ḅ* (*in some positions*) is “*v*” (or better, the voiced sound of “*f*”).

(*a*) To produce *ḡ* (broad) the back of the tongue is raised so as to make contact with the soft palate; but for *ḡ* 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, *ḅ* BROAD has the same sound as *ḡ* 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 *ḑ* the teeth and the lower lip do not touch at all, and the result is an *inaudible* stream of air. Hence *ḑ* 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 *c̄* 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 *n*, 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.

### ḅ and ṁ.

**36.** WHEN SLENDER, ḅ AND ṁ ARE PRONOUNCED LIKE *v* or *f* (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.*, *lámhín*, *tauibhín*.

WHEN BROAD, ḅ AND ṁ (FINAL) ARE PRONOUNCED LIKE *v*; except in Ulster, where they are pronounced like *ú*—*e.g.*, *lám* in Ulster = *láv*.

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

AS A GENERAL RULE ḅ AND ṁ (BROAD) WHEN MEDIAL ARE SILENT, except in the termination *-mhair*. The consonantal sound is retained when they are followed by a long vowel sound: *Siuḅán*, *amám*.

EXAMPLES.—*lív*, *rív*, *bí*, *lámh*, *beo*, *ním*, *bó*, *máchtair*,

ὑάτ, ἡαίρε, ηἰῆνεάδ, ἡυἰῆνεάδ, κυῖθε, τуйθε, λάῆ, φολαῆ, τалаῆ, τουῖ.

(a) ḃ frequently resists aspiration after m—e.g., ἀμ βῆιαῖαρ; ἡά βί' ἀμ βοῖμαῖ.<sup>15]</sup>

(b) ḃ is generally unaspirated in τεανβυῖε (from τεανḃ, a *child*).

(c) ḃ in ḃυῖ\* is silent in Munster, but lengthens the “u” to ú.

(d) ḃ in εαῖβαιῖο βανḃα, βαῖḃ τεαῖβαιῖ, is pronounced unaspirated (i.e., as ḃ) in Munster.

(e) In Munster ḃ=ν in the following words:—ῖαιῖḃῖη, υῖῖḃῖη, υῖῖḃῖη, ϖῖῖḃῖη, ϖῖῖḃῖη, αῖḃῖη, αῖḃῖη, and a few other.

(f) ḃ=ϖ in ταιῖḃῖη.

## Ċ.

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

INITIAL ċ (SLENDER) has the soft sound already described (§ 35 (c)). Ċḡḡ, ċeol, ċḡm, ċéḡm, ċéite.

In all other positions ċ slender has this soft sound when followed by a vowel, except in Munster, where ċ slender (medial and final)=n. ῖῖċῖ, υῖῖċῖεαῖ, ḡḡċḡ, υῖῖċῖεαῖ.

(a) In the future and the conditional of verbs of the second conjugation “ċ” is usually silent—e.g., ḡῖῖḡḡḡ=ḡῖῖḡḡḡ, βαῖῖεḡḡḡ=βαῖῖεḡḡḡ; but the combination—ċċ—is pronounced ċḡ, or simply ῖ: ċεανḡḡḡḡ=ċεανḡḡḡḡ.

(b) ċ in ċεαḡḡ is pronounced as an ordinary n.

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



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

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

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

### ʰ and ζ.

**38. INITIAL :** ʰ and ζ broad have the guttural sound, already described (§ 35 (a)).

ʰ, slender, is like an English “y.”

ζ, slender, has not quite the sound of the English “y,” the colour of ζ is distinctly heard.

**MEDIAL :** both ʰ and ζ are silent.

**FINAL :** both ʰ and ζ (SLENDER) are silent, except in Munster, where final *slender* ʰ and ζ are pronounced like slender ζ\* (unaspirated).

(a) In Munster ʰ and ζ 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 ζ.

ζ at the end of Surnames—e.g.,  $\acute{o}$   $\upsilon\acute{\alpha}\lambda\Delta\iota\zeta$  is silent; except in the patronymic form in  $\Delta\acute{c}$ —e.g.,  $\Delta\pi\alpha\tau\iota\iota\Delta\eta\upsilon\pi\iota\Delta\eta\iota\zeta$  (=  $\upsilon\pi\iota\Delta\eta\iota\zeta$ ).

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

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

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\* ζ is silent in  $b\pi\iota\zeta$  and  $\pi\iota\zeta$ , and ʰ is silent in  $n\iota\acute{o}$ .

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

(e) **Ų** (BROAD) in some verbal nouns is sometimes pronounced **ń**—e.g., **łéiʒeΔŲ** or **łéiʒeΔń**, **ŲéΔnΔŲ**, or **ŲéΔnΔń**, **čaičeΔŲ** or **čaičeΔń**. When **Ų** in verbal nouns is not pronounced as **ń** it is silent, but in Ulster and Connaught it lengthens the **Δ** or **eΔ** to **oo**: **buΔΔŲ**, **mołΔŲ**.

(f) **ŲΔ** AS THE TERMINATION OF AN ADJECTIVE=**ʒΔ** in Munster; but **ʒΔ** in Connaught. **ČpŲŲΔ**, **ŲiΔŲΔ**; in **muinnŲeΔpŲŲΔ**, **ŲΔ=čΔ**.

EXAMPLES.—**ŲΔ**, **ŲΔń**, **ʒŲł**, **ʒuŲŲ**, **bΔŲ**, **łΔŲʒ**, **maŲʒΔŲ**, **ʒeΔłł**, **ʒiŲłłΔ**, **łΔŲiʒ**, **maŲčΔiʒ**, **Ų' imčiʒ pé**, **čuiŲŲ pé**, **beiŲŲ pé**.

### **Ų** and **ř**.

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

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

**řiŲŲ** (= **řiŲŲ**), **řΔiŲŲe** (= **řΔiŲŲe**), **řŲŲč**, **řŲŲ**, **řinʒinŲ**, **řŲńŲ**, **řŲŲ**, **ńi řuŲł** (= **ńił**), **m'řeΔŲ** (= **meΔŲ**), **čΔ řé in'řeΔŲ** (**ineΔŲ**).

### **č** and **š**.

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

ḱap, ḱáimig, ḱál, ḱúil, ḱóig, ḱuig, bíḱ, moḱ, ḱíḱ, ḱíol,  
ḱeapam, ḱeangad.

Ś = ś in Śeagadain, ḱeol, ḱiubáil, ḱiubáilpáinn, &c.

(a) ḱ (broad) when *final* is pronounced ś in Dési; bḱát = bḱác, gḱoḱ = gḱoóc, luḱ = luác, ḱaḱ = ḱaác, ḱḱuḱ = ḱḱuóc, &c., &c. In the genitive case, however, the ḱ is retained—e.g., ḱmoḱa, ḱaḱa (Henebry).

## CHAPTER VII.

Caoil te Caoil ḡ leatán te leatán.

41. We now come to the much abused, but little understood, law of Irish Phonetics, commonly called *caoil te caoil*. 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 “ $\text{b}\text{A}\text{T}\text{O}$ .” If we wish to get a diminutive from this word we add the termination  $\text{in}$ . If we write  $\text{b}\text{A}\text{T}\text{O}\text{in}$  we get a combination of letters which it is impossible to pronounce, as they stand, in *one* word. We could pronounce  $\text{b}\text{A}\text{T}\text{O in}$ , by making a pause after the “ $\text{O}$ ,” 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  $\text{b}\text{A}\text{T}\text{O}\text{u}\text{in}$ ,  $\text{b}\text{A}\text{T}\text{O}\text{a}\text{in}$ , or  $\text{b}\text{A}\text{T}\text{O}\text{i}\text{in}$ . 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 “ $\text{O}$ ” acts as a *glide* from the broad “ $\text{O}$ ” to the slender “ $\text{i}$ .” As a matter of fact the diminutive of the word  $\text{b}\text{A}\text{T}\text{O}$  is not written like the above, simply *because it is not so pronounced by Irish speakers*. All Irish speakers make the “ $\text{O}$ ” slender, on account of the influence of the slender  $\text{i}$ . Now, before this slender “ $\text{O}$ ” there is a broad “ $\text{A}$ ”; but we cannot pass from a broad vowel to a slender consonant without the aid of a slender glide, therefore the word is written  $\text{b}\text{A}\text{T}\text{O}\text{i}\text{in}$ .

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 “*ḡtún*.” There is, and

*must* be, a glide between the “ $\xi$ ” (a back consonant) and “ $\iota$ ” (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., “ $\xi\iota\acute{u}$ -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., “ $\xi\iota\acute{u}n$ .” 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 “*buaitear*” the “*i*” before the “*l*” shows that the “*l*” 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 *e* is written after **it** to show that it is so; although in this case it is not really necessary. If we tried to pronounce “*buaitear*,” (*i.e.*, broad *τ*), it would be necessary to slide the tongue down from the position for “*l*” (*slender*) to that for “*τ*” (*broad*) without producing any sound; the result would be the formation of *two distinct words*—*viz.*, *buait ear*. In such a word as *buaitear*, the *l* is again slender, whilst the *a* after the *p* shows that the *p* is broad; but since the *l* is formed with the tongue, and *p* with the lips, this word can easily be pronounced, because the lips move into position for a broad *p* even before the tongue is removed from the “*hard rim.*” As a matter of fact the *p* is pronounced *broad* in Munster, although the *l* is slender. The word *boict* is a good example of what we are explaining. The *c* is *broad*, and the *i* 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 *c*.

49. We mentioned above that *n* is an exception, and the reason for this is very plain. The hard sound of *n* 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  $\tau\acute{\iota}\tau\epsilon\alpha\iota\iota$  or  $\tau\acute{\iota}\tau\epsilon\alpha\iota$ ; but in Connaught the slender  $\acute{c}$  in this, and other like words, is not a mere  $n$  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  $\Delta\mu\acute{\alpha}\eta$  is pronounced  $\Delta' \mu\acute{\alpha}\eta$  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—

$\Delta\zeta\upsilon\rho$ ,  $\epsilon\alpha\rho\alpha\iota\iota$ ,  $\tau\omicron\beta\alpha\rho$ ,  $\tau\omicron\rho\mu\alpha\rho$ ,  $\beta\alpha\iota\iota\alpha$ ,  $\rho\omicron\lambda\alpha\eta$ ,  $\rho\alpha\tau\alpha$ .

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

bánuig, caillim, amanta, feireanna, maicaiḡ.

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

braoán, polláin, carán, fuireos, carúr, coróin,  
Tomár, oróos, ḡuirctín, báioín, máilín, oileán,  
ḡuinneos.

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

maicac̄, bacac̄, beannaac̄t, currac̄, peacac̄.

Notice the position of the accent in—

maicac̄ (2nd), maicaiḡ (1st); bacac̄ (2nd), bacaiḡ  
(1st); coileac̄, coiliḡ; peacac̄, peacaiḡ;  
beannaac̄t, beannuiḡ.

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

(1) laṭac̄, roiteac̄, faṭac̄, ṭac̄ac̄, caṭac̄, ṭaṭac̄.

(2) caiteiḡe, caṭaoir, maiteam̄nar, breiteam̄nar,  
laṭaiḡe.

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

ioimpaíl (=ioimpō in C), rṫreanncán, ṫrannṫán  
neannṫos̄.

(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: *ṽ*omb $\bar{e}$ ar, a $\bar{m}$ le $\bar{a}$ r, a $\bar{r}$ ios, a $\bar{n}$ ra (§ 20 (f)), f $\bar{o}$ irne $\bar{a}$ rt, a $\bar{n}$ b $\bar{r}$ uic $\bar{t}$ , co $\bar{m}$ ur $\bar{a}$ , co $\bar{m}$ a $\bar{r}$ le, co $\bar{m}$ a $\bar{r}$ e $\bar{a}$ m, a $\bar{c}$ t $\bar{u}$ ir $\bar{r}$ e, co $\bar{m}$ e $\bar{a}$ r $\bar{c}$ ar (= Kee-uss-gur), le $\bar{a}$ t $\bar{o}$ ra $\bar{r}$ , ba $\bar{n}$ ri $\bar{o}$ ga $\bar{n}$ .

The accent is drawn from the first syllable by the long vowel in: ne $\bar{a}$ m $\bar{r}$ uim (= na-heem), fo $\bar{r}$ c $\bar{e}$ al, le $\bar{a}$ t $\bar{t}$ ao $\bar{b}$ , le $\bar{i}$ r $\bar{c}$ e $\bar{a}$ l, co $\bar{i}$ g $\bar{c}$ ri $\bar{o}$ c, ea $\bar{r}$ c $\bar{a}$ ir $\bar{t}$ o $\bar{e}$ ar, fo $\bar{i}$ r $\bar{e}$ is $\bar{u}$ .

Both syllables are equally accented in ne $\bar{a}$ m $\bar{n}$ i $\bar{o}$  (nav'-nee), o $\bar{i}$ omb $\bar{a}$  $\bar{o}$  (oi-m $\bar{a}$ ), re $\bar{a}$ no $\bar{r}$ aoi, na $\bar{o}$ i $\bar{t}$ e $\bar{a}$ n $\bar{a}$ n.

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

co $\bar{m}$ me $\bar{a}$ r, co $\bar{m}$ a $\bar{i}$ m $\bar{r}$ ir, a $\bar{r}$ ei $\bar{r}$ ge, co $\bar{m}$ lo $\bar{r}$ ga $\bar{o}$ , re $\bar{a}$ -  
a $\bar{c}$ ai $\bar{r}$ , le $\bar{a}$ r-ai $\bar{n}$ m, o $\bar{o}$ -m $\bar{a}$ r $\bar{b}$ e $\bar{a}$ , io $\bar{n}$ t $\bar{u}$ i $\bar{s}$ re $\bar{a}$ na $\bar{c}$ ,  
in $\bar{c}$ rei $\bar{t}$ e, co $\bar{m}$ c $\bar{e}$ an $\bar{g}$ ai $\bar{l}$ , o $\bar{i}$ c $\bar{e}$ anna $\bar{i}$ m, ne $\bar{i}$ m-  
f $\bar{e}$ a $\bar{o}$  (= ne-f $\bar{a}$ ).

\* 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*, *na $\bar{c}$* , *ṽ*o, &c. For example—from the root “*ruim*,” a *number*, with the prefix “*a $\bar{o}$* ” was formed the uncontracted present, “*a $\bar{o}$ ruim $\bar{u}$* ,” *he counts*, but after *ní* the contracted form was used—viz., *ní a $\bar{i}$ ruim $\bar{u}$* , *he does not count* (These words were not aspirated in writing in Old Irish—viz., *a $\bar{o}$ ruim $\bar{u}$* , *a $\bar{i}$ ruim $\bar{u}$* , *ruim*). The accent was on the stem in *a $\bar{o}$ ruim $\bar{u}$* , but on the prefix in *a $\bar{i}$ ruim $\bar{u}$* .

The verbs which are called “*irregular*” in Modern Irish are only survivals of this double inflection—e.g., *o $\bar{o}$ -beirim*, I give (accent on *beir*); *ní t $\bar{a}$ b(ai)raim* = *ní t $\bar{a}$ b $\bar{r}$ a $\bar{i}$ m* I do not give (— *ní t $\bar{a}$ b(ei)raim*) 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.

ραλαέ = ρ'λαέ.	βακαέ = βῦκαέ.
φιοραέ = φ'ραέ.	κοροίν = κ'ροίν.
σιοτόζ = σ'ιτόζ.	ποροίρτε = π'ροίρτε.
αρᾶν = 'ρᾶν.	ταρῆρ = τ'ρῆρ.
εαρᾶν = εῦρᾶν.	ιοίρ = 'οίρ.
κυρραέ = κύρραέ.	βιορᾶν = β'ρῆᾶν.
βρατοᾶν = β'ρᾶτοᾶν	ρραρᾶν = ρ'ρᾶν.
βεαζᾶν = βῖζᾶν.	φυλάίρ = φ'λάίρ.
	ζαλάντα = ζ'λάντα.

54. There are some short words which are never *stressed* in ordinary conversation or reading ; such as— (1) the definite article αν, να ; (2) the possessive adjectives μο, το, α ; (3) the modern relative particle, as also the particles το- and α- used before some of the irregular verbs ; (4) all particles such as σο, συμ, νί, ναέ, νίορ, μυρα, &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 : αν φεαρ is pronounced as one word—viz., ιμφεαρ, with the accent on the second syllable ; αρ αν ζελάρ as one word of three syllables, with the tonic accent on the third syllable.

55. In Connaught and Munster *ann* is proclitic in *annro*, *annran*, *annrúto* (*i.e.*, *ann* is not accented, but throws its accent on to the following syllable) :

Munster	-	<i>annro'</i> ,	<i>annran'</i> ,	<i>annrúto'</i> .
Connaught	-	<i>inreo'</i> ,	<i>inrin'</i> ,	<i>in rúto'</i> .
Ulster	-	<i>ann'reo</i> ,	<i>ann'rin</i> ,	<i>ann'riúto</i> .

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

*ar an tobair* = *ar a' tobair*,  
*túin an doiriar* = *túin a' doiriar*;

but, *an oirde*, *tá an doiriar túintá* (= *tá 'n*, &c.), *so*  
*oí an áit*, &c.

When emphatic, however, the *n* is retained—

*an fear ro* = *in fear ro*,  
*an bean ran* = *in bean ran*.

57. The preposition *as* is usually pronounced *es* or *is*, though *se* (from *aise*) is common in Munster.

The *s* of *as* is not pronounced before verbal nouns beginning with a consonant :—

*as fáir* = *á fáir*; *as out* = *á out*;  
 but, *as ól*, *as imirt*.

If a vowel precedes and a consonant follows, the *as* is suppressed : *tá ré as out* = *tá ré 'out*.

*šá* or *óá* (before verbal nouns) = *á* (generally), the *á* being always *stressed*. The *a* of *as* on the contrary is *never* stressed.

In the compounds of *as* with the personal pronouns

the accent falls on the *second* syllable in Munster. The *á* in second syllable in *áḡam*, *áḡat*, *áca*, although stressed=second *á* in “*capall*.”

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) <i>capall</i>	<i>molpar</i>	<i>ólta</i>	<i>capa</i>
<i>balla</i>	<i>paða</i>	<i>púca</i>	<i>míle</i>
<i>ppóna</i>	<i>paça</i>	<i>ponap</i>	<i>túinann</i>
<i>ḡaða</i>	<i>tuḡann</i>	<i>cóta</i>	<i>tobap</i>
<i>nópa</i>	<i>pona</i>	<i>ólann</i>	<i>olann</i>
<i>ḡonap</i>	<i>píbe</i>	<i>mípe</i>	<i>mílte</i>
<i>cuma</i>	<i>rolap</i>	<i>Síle</i>	<i>peilting</i>
(2) <i>cipín</i>	<i>capóḡ</i>	<i>baipóḡ</i>	<i>apán</i>
<i>ḡaiprún</i>	<i>peaðán</i>	<i>capán</i>	<i>capúr</i>
<i>Tomár</i>	<i>opóḡ</i>	<i>braðán</i>	<i>pparían</i>
<i>maiceáç</i>	<i>baceáç</i>	<i>tobac</i>	<i>paçac</i>
<i>rólár</i>	<i>ḡólár</i>	<i>plámár</i>	<i>baḡún</i>
<i>píbín</i>	<i>púcóḡ</i>	<i>púḡán</i>	<i>bábóḡ</i>
<i>tóḡann</i>	<i>ápaðán</i>	<i>cupitap</i>	<i>ḡroma</i>
<i>puḡap</i>	<i>rola</i>	<i>ólpar</i>	<i>paḡann</i>
<i>óltap</i>	<i>panann</i>	<i>túnta</i>	<i>Éipe</i>
<i>pún̄ta</i>	<i>ḡála</i>	<i>mála</i>	<i>ḡáta</i>
(3) <i>copaanna</i>	<i>amaðán</i>	<i>puiphe</i>	
<i>báðopa</i>	<i>ḡromanna</i>	<i>Sapana</i>	
<i>amanna</i>	<i>ḡiḡitim</i>	<i>píbíní</i>	
<i>cipíní</i>	<i>peamall</i>	<i>paḡapte</i>	

peaball	τάβλα	mirte
amannτα	ερμόνάν	πλατα
lingim	palann	lúbrar
ptaðann	ðanar	ðólán
olear	peata	óúnta
(4) ðorpar	palann	lingir
bacann	bacacé	ptaðar
larτα	cora	bara
salari	robál	háfla
pápta	púra	taca
marla	cota	erortá
ðána	móna	tugta
bromadé	mála	óile
éirinn	roðar	clirte

#### READING EXERCISE.

- (5) (a) Τά (α)η capall ας óλ αρ\* αν τοβαρ.  
 (b) Níl αν τοβαρ ran slan, ac' tá tapc móρ αρ αν  
 zcapall. (pr. zapall (§ 139)).  
 (c) Cé h-é rin ας αν ðorpar.  
 (d) Τά αρτ ανηραν αςυρ é ας imirt.  
 (e) Tugann pé αν zalún το νόρα.  
 (f) Slacann nóρα αν zalún.  
 (g) Τά αν pót αρ αν uplár (m.u=ú (§ 73)).  
 (h) Níl αν olann αςam fóρ.  
 (i) Carpar ort peap αςυρ mála móρ φαοι (M=fé)  
 αν arcall αςε.  
 (j) Τά αν ðonar αρ αν lá.  
 (k) Τά im (m.=im (§ 72)) úρ αρ αν arán.

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

- (l) Μά τά να βρώσα ζταν αζατ, νίτ βρόν οπτ.  
 (m) Τά οεμαρ μόρι αρ αν αρατ.  
 (n) Τά αν πομαρ μόρι ζλαρ.  
 (o) Σταο ανηραη, τά αν πομαρ τούντα φόρ.

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## CHAPTER IX.

### Protected Liquids.

Most of this Chapter has reference to Munster pronunciation only.

**59. Double  $\iota$ ,  $n$ , and  $\mu$  (*i.e.*,  $\iota\iota$ ,  $nn$ ,  $\mu\mu$ ), and single  $m$  and  $n\zeta$ , when final, or when followed by a consonant, are called "protected liquids."**

Single  $\mu$  is protected when followed by  $\tau$  or  $\iota$ , by  $n$ , when the  $n$  is followed by a vowel, and by  $\tau$  + a consonant.

EXAMPLES: ζαιι, ζεαnn, ζαιια, ζεαnnα, cam, meαιαρατ, feαnζ, feαμμ, τeαμμα, ioμμιαζ. In the foregoing words the underlined liquids are protected. They are not protected in the following words: ζεαnnα, ζεαιιαm, caμα, τeαnζα, loνζα, feαμ, feαμμα, ζεαι, caμn, τoμn, &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  $camm$ , and still earlier  $camb$  (*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 o Connaught.



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

60. Whenever  $\Delta$  or  $e\Delta$  (BOTH SHORT), occurring in the first syllable of a word is followed by  $\ddot{U}\Delta$ ,  $\ddot{U}R$ ,  $\ddot{U}L$ ,  $\dot{m}\Delta$ ,  $\dot{m}R$ , or by a protected liquid (except  $\rho$ ), the  $\Delta$  or  $e\Delta$  is pronounced "ou"—i.e., like the "ou" in "house," or the "ow" in "how."

N.B.— $\dot{m}$  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.

$\Delta b\Delta$	<u><math>\Delta b\Delta c</math></u>	<u><math>\Delta b\Delta inn</math></u>	<u><math>\Delta b\dot{r}\Delta n</math></u>
$\Delta m$	$\Delta nn$	$\Delta nn\eta\Delta$	$\Delta nn\eta\Delta c\tau$
<u><math>\Delta \dot{m}\dot{r}\Delta n</math></u>	<u><math>\Delta \dot{m}\eta\eta c</math></u>	<u><math>\Delta \dot{m}\eta\eta</math></u>	<u><math>\Delta \dot{m}\eta\eta\tau\Delta\eta</math></u>
<u><math>\Delta \dot{m}l\Delta r\ddot{o}</math></u>	<u><math>\Delta \dot{m}\eta\eta\Delta\eta</math></u>	$b\Delta nn\tau\Delta\eta$	$c\Delta ll\tau\Delta\eta$
$b\Delta ll$	$b\Delta nn\tau\Delta c\tau$	$b\Delta nn$	$c\Delta nn$
<u><math>c\Delta b\Delta\eta</math></u>	$c\Delta m$	$c\Delta nn\tau\Delta c\tau$	<u><math>c\Delta b\eta\Delta</math></u>
$c\Delta nn\tau\Delta\eta$	$c\Delta nn\eta\Delta$	$\tau\Delta ll$	$\tau\eta\Delta nn\tau\Delta l$
$c\eta\Delta nn$	<u><math>\tau\Delta b\Delta c</math></u>	$\eta\Delta ll\eta$	$\eta\Delta ll\eta c\tau$
$\tau\eta\Delta nn\tau\Delta n$	$\tau\eta\Delta m$	$\eta\Delta ll\tau\Delta c$	$\eta\Delta nn\eta c\Delta$
$\eta\Delta nn$	$\eta\Delta ll$	<u><math>\zeta\Delta b\Delta im</math></u>	<u><math>\zeta\Delta b\Delta l</math></u>
<u><math>\zeta\Delta b\Delta</math></u>	<u><math>\zeta\Delta b\Delta nn</math></u>	$\zeta\Delta ll$	$\zeta\Delta ll\tau\Delta$
<u><math>\zeta\Delta b\Delta\eta</math></u>	<u><math>\zeta\Delta b\Delta l\ddot{o}\zeta</math></u>	$\zeta\Delta nn\tau\Delta l$	$\zeta\Delta nn\eta c\Delta$
<u><math>\zeta\Delta \dot{m}\Delta im</math></u>	$\zeta\Delta nn$	$\zeta\Delta ll\tau\Delta$	<u><math>\zeta\Delta \dot{m}\Delta\eta</math></u>
$\zeta\Delta ll$	$\zeta\Delta ll\eta\tau\ddot{o}$	<u><math>\Delta b\eta\Delta im</math></u>	<u><math>\Delta b\eta\Delta\eta</math></u>
<u><math>\Delta b\Delta\eta</math></u>	<u><math>\Delta b\Delta\eta\tau</math></u>	<u><math>\Delta e\Delta b\Delta\eta l\Delta nn</math></u>	$m\Delta ll$
<u><math>\Delta e\Delta b\Delta\eta</math></u>	<u><math>\Delta e\Delta b\Delta\eta l\Delta n</math></u>	<u><math>\Delta e\Delta b\eta\Delta n</math></u>	<u><math>m\Delta e\Delta b\Delta c</math></u>
$m\Delta nn\tau\Delta c$	<u><math>m\Delta e\Delta b\Delta\eta</math></u>	$m\Delta ll\eta\tau\ddot{o}$	$m\Delta ll\tau\Delta$
<u><math>m\Delta e\Delta b\eta\Delta c</math></u>	$m\Delta ll$		

meang	naíam	neanntós	paillós (or
paillós)	peann	pann	pannpáirteac
<u>naíam</u>	<u>peamam</u>	panntac	panntuig
<u>pebac</u>	peang	<u>plabrac</u>	rplanne
<u>peamain</u>	rpann	rpanntarraig	rpeanncán
rteall	teann	teannta	teampall

(a) In Ulster the group—ada (eada) is pronounced like ó—*e.g.*, adainn, sadad, odadac, leabar, abran, eadac, tabair.

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

(c) The “ou diphthong” is heard in peanta, peantaic, and peantais; but there is no diphthong in peantaine, peantain, &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>milteann</u> ,	<u>muileann</u>
annro (§ 55)	annran	annró	

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

<u>duilleabar</u>	<u>maiteammar</u>	<u>buiteammar</u>
<u>buiteamnac</u>	<u>ceatma</u>	<u>capall</u>
<u>cosubar</u>	<u>canamain</u>	<u>plaitemair</u>
<u>laiteamair</u>	<u>bóma</u>	<u>calabar</u>
<u>sraimeamlaic</u>	<u>maireamla</u>	<u>caiteamair</u>

(a) In *compound* words a diphthong may occur in the second syllable—*e.g.*,  $\text{ur}\underline{\text{t}}\text{a}\text{b}\text{r}\text{a}$  (pr. oor-loura).

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

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

**63.** When  $\text{b}$  or  $\text{m}$  is preceded by a liquid, and followed by a broad vowel, the  $-\text{b}$ , or  $-\text{m}$  and the following vowel is pronounced  $\text{ú}$ .

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

$\text{a}\text{r}\underline{\text{b}}\text{a}\text{r}$	$\text{c}\text{o}\underline{\text{l}}\text{b}\text{a}\text{r}$	$\text{t}\text{e}\text{a}\underline{\text{l}}\text{b}\text{a}\text{r}$	$\text{c}\text{a}\underline{\text{r}}\text{r}\text{b}\text{a}\text{r}$
$\text{c}\text{e}\underline{\text{a}}\text{r}\text{b}\text{a}\text{c}$	$\text{t}\text{e}\text{a}\text{r}\text{m}\text{a}\text{t}$	$\text{t}\text{o}\text{i}\text{t}\text{m}\text{a}\text{n}\text{a}\text{c}$	$\text{m}\text{a}\underline{\text{r}}\text{b}\text{a}\text{t}$
$\text{m}\text{i}\text{o}\underline{\text{r}}\text{b}\text{u}\text{i}\text{l}$	$\text{i}\text{o}\text{n}\text{m}\text{a}\text{r}$	$\text{t}\text{a}\text{l}\text{m}\text{a}\text{n}$	$\text{u}\text{l}\text{l}\text{m}\text{u}\text{g}(\text{a}\text{t})$

$\text{b}\text{e}\text{i}\underline{\text{r}}\text{b}\text{e}\text{a}\text{t} = \text{b}\text{e}\text{i}\text{r}\text{ú}.$

$\text{m}\text{e}\text{a}\text{r}\text{b}\text{a}\text{l}\text{l} = \text{m}\text{e}\text{a}\text{r}\text{a}\text{c}\text{a}\text{l}\text{l}; \text{b}\text{a}\text{n}\text{b}\text{a} = \text{b}\text{a}\text{n}\text{a}\text{b}\text{a}.$

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

**64.** A short “o” (accented) when followed by a protected  $\text{t}$  or  $\text{m}$ , or by  $\text{b}$ ,  $\text{d}$ ,  $\text{g}$ , or  $\text{m}$  + a vowel or liquid, gets the sound of the diphthong “ou.”

πολλ	coll	οριον
πο <u>ξ</u> α	το <u>ξ</u> α	φο <u>β</u> α
βο <u>ο</u> αρ	ειον	τιον
φο <u>ξ</u> λιον	φο <u>ξ</u> λα <u>ς</u>	το <u>ο</u> μαν
ο <u>ο</u> αρ	λο <u>ξ</u> α	

also: βιονη, βιονηταναρ.

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

φο <u>ξ</u> να <u>ν</u>	φο <u>ξ</u> αν <u>τα</u> ς	πο <u>μ</u> ρα	πο <u>μ</u> αν
πο <u>μ</u> α <u>τ</u>	πο <u>μ</u> αι <u>ον</u>	φο <u>ξ</u> μ <u>α</u> ρ	το <u>μ</u> αρ

and the prefix com-: *e.g.* κομηρα, κομαιτε, κομιας, κομιαςος, κομαιρεαν, κομηριος, &c. κομησαρ = (κόης-σαρ.)

'o' in κομαςτ and κομαςτας = ú or ó.

66. Whenever "o" or "io" (both short), accented, is followed by a protected n or ηξ, 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:—

αιονη	βονη	ειονη
ειονη <u>τα</u> ς	ειονη <u>τ</u> αι <u>ξ</u>	κοηη <u>ο</u> α <u>ς</u>
κοηη <u>τ</u> α <u>β</u> ια	κοηη <u>τ</u> α <u>β</u> αι <u>ρ</u> τ	κοηη <u>τ</u> α <u>β</u> α <u>ρ</u> τα <u>ς</u>
οριονη	φιονη	φοηη
φοηη <u>ρ</u> α	ιοηη <u>η</u> α (= úηα)	ιοηη <u>ρ</u> αι <u>ρ</u> τ*
ιοηη <u>η</u> α <u>ο</u> ξ <u>α</u> ρ	ιοηη <u>η</u> αι <u>ς</u>	ιοηη <u>η</u> αι <u>ξ</u>
ιοηη <u>η</u> α <u>ι</u> ο <u>τ</u> ε	ιοηη <u>η</u> α <u>β</u> α <u>ρ</u> τ <u>α</u>	ιοηη <u>η</u> α <u>ο</u> ι <u>β</u>
ιοηη	ιοηη <u>η</u> α <u>ς</u>	ιοηη <u>η</u> α <u>ο</u>
ριονη <u>τ</u>	ρριονη <u>ρ</u> α	Ó Σγονη <u>η</u> α <u>ι</u> ον
ρριονη <u>η</u> ο <u>ξ</u>	ρριονη <u>η</u> αι <u>ς</u> ε	φοηη <u>η</u> α <u>ο</u> α <u>ς</u>
τοηη	τοηη <u>τ</u> α	

\* Sometimes spelled úηαιρτ.

(a) bonn, fonn, fionn are also pronounced like boun, foun, fyoun. fonn, a *desire, inclination*=fúnn; fonn, a *tune*=foun. Cionntac is sometimes pronounced ciontac (=kyünthuk) in Desmond.

67. When ao or as (accented) is followed by a vowel or consonant the diphthong i is produced, likewise whenever ai accented is followed by a protected liquid, or by b, ö, š, m, + a vowel or liquid the same diphthong is produced.

i=the "i" in "high," "mine," &c., as pronounced in Ireland, except in the north.

<u>aoaint</u>	<u>aoaircín</u>	<u>aoairc</u>
<u>aoaircós</u>	<u>aoairc</u>	<u>aoairtar</u>
<u>aoainm</u>	aoimao (C. aoimao)	<u>aoilacaim</u>
<u>aoiraim</u>	<u>aoilacaim</u>	<u>aoimao</u>
aiöneaá	<u>asaitö</u>	aiöne
aimriš	<u>aišneap</u>	<u>aište</u>
aimleirceaimail	aimriř	aimleap
<u>baöb</u>	baaintreac	<u>blaöm</u>
<u>blaömannac</u>	caill, caöan,	caillreao
<u>caöain</u>	<u>caöal</u>	cainnt
caillte	caillteac	fašaim (C.
claoaire	fašairc	fašaim)
faill (C. aill)	řrainne	řrainncir
<u>šaöar</u>	<u>šaöraib</u>	šaöne
<u>maioim</u>	<u>řraioñ</u>	<u>laišin</u>
rašao (C. raáo)	maimreap	<u>raöairc</u>
	<u>ó Rašallaiš</u>	rašaimn

բա՛ննէ բա՛ծօն	բա՛ջտօն	Ե՛սոջ
Շա՛ծջ բա՛ծօրբար	Ե՛սոջրբար	Ե՛սոջրբար

բա՛ծօն = sev-ir in Desmond and sîr in Dēsi : բա՛ջտօն (= māj-տիր), ա՛ծօն (= aw-war or our).

(a) In Ulster, ա՛ո and ա՛ջ are pronounced like é (sometimes like the German ö)—*e.g.*, ա՛ջա՛ = é-î ; ա՛ծար = é-ÿr ; շա՛ծար, շա՛ծար, բա՛ջտօն, բա՛ծար, ա՛ծարտար, &c.

(b) In Connaught ա՛ծն = av-ne, շա՛ծն = gav-ne, &c. Ա՛մրիր = am-shir, Ե՛սոն = kant.

(c) N.B.—When “ա՛” occurring in the *genitive sing.* or *nom. pl.* is followed by a protected liquid the diphthong î is not developed. The sound is î, except in Dēsi and Clare—*e.g.*, Ե՛սոն (Ե՛սոն) : Ե՛սոն (Ե՛սոն) ; շա՛ն (շա՛ն) ; Ե՛սոն (Ե՛սոն), &c. ; բա՛ն = բա՛ն.

(d) IN SURNAMING—ա՛ո = u : Ó Donn<sup>é</sup>ա՛ո, Ó Fogla<sup>o</sup>ա՛ո, Ó M<sup>ur</sup>éա՛ո : also in the words, bun<sup>u</sup>ա՛ո and bun<sup>u</sup>ա՛ո (= bunúr, bunúr) ; Ե՛սոն = bú-ն ; Ե՛սոն = ա՛ն.

ա՛ո the old termination of the plural of nouns of the fourth declension—î. The termination î or ա՛ն is now almost universally adopted—*e.g.*, մա՛ն instead of մա՛ո.

(e) There is no diphthong in such words as : ա՛ն, բա՛ն, Ե՛սոն, &c., in which one of the ա՛s is long.

**68. When ei (SHORT), in a stressed syllable, is followed by ո, չ, ւ + a vowel or liquid ; or by a protected liquid, the diphthong Ei is produced. Ei differs from î in having a little more of an é colour in the beginning of it.**

Ειβλίν	ει <u>θε</u> αν	φει <u>οι</u>
φειλλ	ξει <u>θε</u> αν	ξει <u>θε</u> αν
ξειβίμ	ξει <u>βι</u>	ξει <u>βλε</u> αέ
ξειβλιζίμ	ξει <u>μι</u>	λει <u>ζε</u> αρ
λει <u>ζε</u> αρ <u>αέ</u>	μει <u>οι</u>	μει <u>ο</u> ς
μει <u>ο</u> ρ <u>ε</u> αέ	τει <u>ν</u> (= τιν)	

(a) The same diphthong occurs in :—είμις, είμιζιμ, είμιζε, &c.; δεινιν, δεινινρεαέ, δεινινιζε, &c.; and sometimes in είρτ, είρτρεαέτ.

(b) Except when final, ειν is usually pronounced i in Desmond, but Ei in Dēsi.

δει <u>ν</u> ρ	ξει <u>ν</u> ρ	δει <u>ν</u> ρ <u>ε</u> αέ
μει <u>ν</u> ρ	μει <u>ν</u> ρ	μει <u>ν</u> ρ <u>ε</u> αέ
ρει <u>ν</u> τ	τει <u>ν</u> ρ	

(c) In Connaught the υ and ι in the above words are pronounced like “v”—*e.g.*, Ειβλίν (*ev-e-leen*), ξειβίμ (like *yevim*), δεινιν (*dēvin*), δεινινρεαέ (*dēvass*), ξεινινρεαέ (*gev-roo*), &c.

69. When “u” accented is followed by υ, ο, ζ, η, τ, or by a protected liquid, it is lengthened in sound to ú.

á <u>ρ</u> ου <u>ζ</u> (αó)	cu <u>ú</u> μ <u>α</u> ρ	éu <u>ζ</u> am (C. éu <u>ζ</u> am)
éu <u>ζ</u> α <u>τ</u> (C. éu <u>ζ</u> α <u>τ</u> )	cu <u>ú</u> μ <u>α</u>	cu <u>ú</u> μ <u>α</u> η <u>ζ</u>
cu <u>ú</u> μ <u>ο</u> α <u>έ</u>	cu <u>ú</u> μ <u>ο</u> ι <u>ζ</u>	cu <u>ú</u> τ <u>α</u> έ
ου <u>υ</u> α	ου <u>υ</u> α <u>ρ</u> τ	ου <u>υ</u> ρ <u>α</u> ρ
ου <u>υ</u> τ <u>α</u> έ <u>ρ</u>	ου <u>υ</u> τ <u>α</u> ι <u>ζ</u>	ου <u>υ</u> τ <u>α</u> έ <u>τ</u>
ο <u>υ</u> τ	λυ <u>ζ</u> α	μά <u>ε</u> Cu <u>ú</u> μ <u>α</u> ι <u>λλ</u>
μ <u>ι</u> ν <u>υ</u> ζ(αó)	ι μ <u>υ</u> ο <u>α</u>	ρ <u>ι</u> υ <u>β</u> α <u>ι</u> λ
ι <u>υ</u> β <u>α</u> ρ	ρ <u>υ</u> ζ <u>α</u>	υ <u>β</u> α <u>ι</u> λ
υ <u>β</u> λ <u>α</u>	υ <u>ο</u> α <u>έ</u> τ	υ <u>ζ</u> ο <u>α</u> ρ

u <u>ḡ</u> oap <u>é</u> ár	u <u>ḡ</u> mu <u>ḡ</u> im	u <u>ḡ</u> á
u <u>ḡ</u> á <u>l</u>	u <u>ḡ</u> á <u>l</u> ó <u>o</u>	u <u>ḡ</u> á <u>l</u> á <u>l</u> á <u>l</u>
u <u>ḡ</u> á <u>l</u> á <u>l</u>	u <u>ḡ</u> á <u>l</u> á <u>l</u>	u <u>ḡ</u> á <u>l</u> á <u>l</u> á <u>l</u> á <u>l</u>

The “u” is short in ḡué, ḡmué, ḡál, (m. = ḡmué).

70. ḡ and ḡ sometimes cause lengthening of o. A ḡoé ought not to be written because the “o” is not long naturally, and is not pronounced as ó in some places—*e.g.*. ḡoéuḡál, ḡoéuḡálál, ḡoéuḡálál, ḡoéuḡálál. See list given in § 65. In Dési the “o” in these words = á; and the “o” in ḡoéuḡál, ḡoéuḡálál, &c., = diphthong “a—ou.”

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

á <u>l</u> o <u>ḡ</u> á <u>l</u>	á <u>l</u> o <u>ḡ</u> á <u>l</u>	á <u>l</u> o <u>ḡ</u> á <u>l</u> á <u>l</u>
ó <u>ḡ</u> o <u>ḡ</u> á <u>l</u> á <u>l</u>	ó <u>ḡ</u> o <u>ḡ</u> á <u>l</u> á <u>l</u>	é <u>ḡ</u> á <u>l</u> á <u>l</u>
ḡ <u>ḡ</u> á <u>l</u> á <u>l</u>	ḡ <u>ḡ</u> á <u>l</u> á <u>l</u>	ó <u>ḡ</u> á <u>l</u> á <u>l</u> á <u>l</u>
ḡá <u>l</u> á <u>l</u>	ḡá <u>l</u> á <u>l</u>	ḡá <u>l</u> á <u>l</u> á <u>l</u>
u <u>ḡ</u> á <u>l</u>	u <u>ḡ</u> á <u>l</u>	u <u>ḡ</u> á <u>l</u> á <u>l</u>
u <u>ḡ</u> á <u>l</u> á <u>l</u>	u <u>ḡ</u> á <u>l</u> á <u>l</u>	

ḡálálál = ḡálál

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

á <u>l</u>	á <u>l</u>	á <u>l</u> á <u>l</u>
á <u>l</u>	á <u>l</u>	á <u>l</u> á <u>l</u> á <u>l</u>
á <u>l</u>	á <u>l</u>	á <u>l</u> á <u>l</u>



Cuinn	cuibearac	cuibreadc
cpuinn	cuige	cpuim
cuinn	cuide	Ó Cuibir
fuinn	fuigleadc	fuideac
fuigeall	fuinnreos	fuil
fuinn	fuide	im
impig	innuin	lunn (a pool)
luim	luige	luigeac
Muinneadc	muinnuir	nime
nuinneadc	puimp	puince
ruige	ruide	Mac Suibne
roigeac	timceall	tuinn
uompe	uim	muil

(a) In the following words “oi” is pronounced í :—  
 puinn, puinnt, puimín (dhing), puinne (fing-e).

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

**73. Protected  $\mu$  never produces a diphthong, but lengthens the preceding vowel.**

The following table shows the vowels which are lengthened :—

	$\Delta$ is lengthened to $\acute{\Delta}$	
o	”	ó
u	”	ú
e $\Delta$	”	é (first $\epsilon\Delta\sigma\tau$ vowel)
e $\iota$	”	é $\iota$
oi*	”	ó $\iota$
ui*	”	ú $\iota$
$\Delta\iota$	”	$\acute{\Delta}\iota$

\* 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> r	be <u>ar</u> r <u>ta</u>
ba <u>ar</u>	bo <u>ar</u>	bu <u>ar</u>
ca <u>ar</u> na <u>o</u>	ce <u>ar</u>	ca <u>ar</u> oe
ce <u>ar</u> oe	co <u>ar</u> o <u>a</u>	ca <u>ar</u> na <u>im</u>
o <u>ar</u> na	fe <u>ar</u> r	fe <u>ar</u> oe
fo <u>ar</u> ne	fo <u>ar</u> ne <u>ar</u> t	se <u>ar</u> r
se <u>ar</u> na <u>o</u>	me <u>ar</u> le <u>a</u> <u>a</u>	me <u>ar</u> le <u>a</u> <u>a</u> <u>ar</u>
o <u>ar</u>	o <u>ar</u> oi <u>g</u>	pa <u>ar</u> o <u>in</u>
ta <u>ar</u>	u <u>ar</u>	u <u>ar</u> ta
u <u>ar</u> lar	u <u>ar</u> oi <u>g</u> te	u <u>ar</u> lar

oarne = oarne in Munster, but not in Connaught.

74. The *a* and *o* in *taar* and *oar* (from *tar*) are long; we have written a *rineao* over the vowels because they are long in Munster and Connaught, and *r* does not usually protect *u*—*e.g.*, *pearna*, *tuarne*, *uarna*, *foarne*, &c.

A *rineao* ought not to be written over a vowel that is long by position (especially when long in only one dialect)—*e.g.*, *boar*, *cear*, *baar*, *oar*, ought not to be written *boar*, *cear*, *baar*, *oar*, because the genitives of *boar* and *oar* are *buar* and *uar* (*cf.* *enoc*, *enuic*; *poar*, *puar*; *soar*, *suar*. &c.), whilst the genitives of *boar*, *oar* should be *boar*, *oar* (*cf.* *rroar*, *rroar*; *bro*, *bro*; *bro*, *bro*; *rro*, *rro*, &c.). Similarly the genitive of *cear* is *cearoe*, not *cearoe*. Again, the

“ $\Delta$ ” in  $\text{b}\Delta\text{r}\text{r}$  is short when a termination beginning with a vowel is added—*e.g.*,  $\text{b}\Delta\text{r}\text{r}\Delta\text{i}\text{b}$ ,  $\text{b}\Delta\text{r}\text{r}\Delta$ , showing that the “ $\Delta$ ” is not naturally long in  $\text{b}\Delta\text{r}\text{r}$ .

A still stronger reason for not writing a  $\text{r}\text{i}\text{n}\epsilon\Delta\text{o}$  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:  $\text{u}\text{r}\Delta\text{r}$  is pronounced  $\text{u}\text{r}\Delta\text{r}$  in Munster, but the “ $u$ ” is *not* long in Connaught or Ulster; hence Munster writers ought not to *mark* the “ $u$ ” 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  $\text{r}\Delta\text{i}\text{n}\text{n}\text{t}$ ,  $\text{c}\Delta\text{i}\text{n}\text{n}\text{t}$ ,  $\text{m}\text{u}\text{i}\text{n}\text{n}\text{-t}\text{i}\text{r}$ ,  $\text{m}\text{u}\text{i}\text{n}\text{n}\text{t}\epsilon\Delta\text{r}\text{o}\Delta$ ,  $\text{c}\text{i}\text{o}\text{n}\text{n}\text{t}\Delta\text{c}$ ,  $\text{c}\text{i}\text{o}\text{n}\text{n}\text{t}\text{u}\text{i}\text{z}$ ,  $\text{i}\text{o}\text{n}\text{n}\text{t}\Delta\text{o}\text{i}\text{b}$ ,  $\text{c}\text{o}\text{n}\text{n}\text{t}\Delta\text{b}\Delta\text{i}\text{r}\text{t}$ ,  $\text{i}\text{o}\text{n}\text{n}\text{t}\Delta$ , &c. This practice ought not to be followed, because “ $\tau$ ” *does not protect single* “ $n$ ”—*e.g.*  $\text{c}\text{u}\text{i}\text{n}\text{t}\epsilon\Delta\text{r}$ ,  $\text{c}\Delta\text{n}\text{t}\Delta\text{i}\text{n}$ ,  $\text{z}\epsilon\text{i}\text{n}\text{t}\epsilon$ ,  $\text{z}\text{r}\epsilon\Delta\text{n}\text{t}\Delta$ , &c. The first syllable in  $\text{c}\text{i}\text{o}\text{n}\text{n}\text{t}\Delta$ ,  $\text{c}\text{i}\text{o}\text{n}\text{n}\text{t}\Delta\text{c}$ ,  $\text{m}\text{u}\text{i}\text{n}\text{n}\text{t}\text{i}\text{r}$ ,  $\text{i}\text{o}\text{n}\text{n}\text{t}\Delta$ ,  $\text{c}\text{o}\text{n}\text{n}\text{t}\Delta\text{b}\Delta\text{i}\text{r}\text{t}$ , &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
cail	cailim	cailte
criom	criomann	criomta
poll	pollar	pollta
am	amanta	
cam	camaim	campao
geall	geallaim	gealltao
LONG.	SHORT.	LONG.
gearr	gearraim	gearrta
bearr	bearrao	bearrta
fearr	fearra	fearrtae
tuings	tuingsear	tuingsreoir
coill	coille	coillte
fill	fillim	filltao
oinn	binne	
tonn	tuinne	tonnta

76. The development of a helping vowel (§ 124) will prevent a diphthong, or a long vowel, being produced,

Donn<sup>o</sup>ao (=Donna<sup>o</sup>ao); toir<sup>o</sup>ta (=toira<sup>o</sup>ta); bois  
 (=bois<sup>o</sup>); suim (=suim<sup>o</sup>); luimni<sup>o</sup>  
 (=luimni<sup>o</sup>); cairn (=cairn<sup>o</sup>), &c.

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

Ḑiaḑa, biaḑa, riaḑa, riaḑa, riaḑa.

N.B.—The i of ia is always long, = i.

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

tú, turá

ré, reirean

rí, rire

ní, neite

tuige, tuigte

reálaróe, reálaróte

reírreálaróe, reírreálaróte

ruige, ruigte

reírreálaróe, reírreálaróte

Likewise with the verbal adjectives of verbs ending in ig: baúigte, maúigte, &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, áí, úí, ae, áí, ia, ío, ói, ui, eá, ai, iu, and ei. If one of the vowels of the digraph carries a ríneá—*e.g.*, áí, iú, ói, &c., there is no difficulty in recognising which is the vowel and which the glide; but when there is not a ríneá the matter is not quite so easy—*e.g.*, in

uom, “o” is the vowel and “i” the glide, whilst in fioi, “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	DÓ
Óḡ	ÓR	DeÓ
CeÓ	beÓ	ÓR
Óiḡ	ÓiR	ÓiR
CÓḡ	bOR	DÓR
CeÓḡ	beÓR	DeÓR
CÓiḡ	bÓiR	DÓiR
CeÓiḡ	beÓiR	DeÓiR
(4)   ú	(5)   ó	(6)   ó
ḡú	ól	fó
úS	fó	feO
ḡúS	ól	fól
úiS	seÓ	feól
ḡúiS	seól	fól
ḡúiS	seól	feól
ḡúiSe	seólτΔ	feólΔ

(7) Ó	(8) Δη	(9) Δη
ηÓ	Δηη	Δηη
Όη	ηΔηη	ΔηηΔ
ηΌη	ηΔηηη	ΔηηηΔ
ηεΌη	τηΔηηη	ΔηηηΔε
ηΌηη	ττηΔηηη	ΔηηηΔεΔηη
ηεΌηη	ττηΔηηηε	ΔηηηΔεΔηηΔ
ηΌηηη	ττηΔηηηεΔη	εΔτΔηηηΔε
	ττηΔηηηεΔη	εΔτΔηηηΔεΔηη

## εΔ.

82. It has been already pointed out in § 12 that there is no single character to represent the first or low εαοι 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 εΔ and Δι denote the short sound of this vowel when there are no disturbing influences due to the consonants. εΔ is preceded by a slender consonant and followed by a broad one, whilst Δι is preceded by a broad consonant and followed by a slender one.

βεΔη	εεΔο	φεΔη	πεΔτα
εεΔηε	μεΔηη	νεΔητ	ζεΔεμα
ζεΔτα	μεΔηΔ	ζεΔτ	ττρεΔο
ζεΔηηαδ	τεΔτ	φεΔηηα	τρεΔτ
τεΔη	πεΔτα	φεΔη	ερεΔηα
τεΔηα	ζεΔη	φεΔηα	ζεΔτ
τεΔη			

83. In the following cases disturbing influences exist :—

(a)  $e_{\Delta}$ , 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).

peabac	teabap	meabap
teamnac	cteamnap	seamap
ceann	peann	steann
geall	meall	ceanntap

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

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

tuilleabap	laeteamail	plaiteamail
biteamnac	cpoitteamail	bpeiteamnap

For longer list refer to § 62.

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

easla	easal	easlaip
easlaipre	easlaip	teactaipre
teas	ceac	cpreac
beac	teac	imteac
peacain	teansa	peac
peac	ceansa	preansa

(d) beas=beos, peacap (*i.e.*, Seac)=peoap (eo in *veoc* § 100 (a)), In beao (C. béao), “e” is the vowel, and “a” the glide; eala = ala, ealaúa = alaí,



(e)  $e_{\Delta} = i +$  broad glide in:  $in_{\zeta}e_{\Delta}n$ ,\*  $uoi_{\zeta}e_{\Delta}r$ ,  $r_{\Delta}i_{\zeta}e_{\Delta}r$ ,  $in_{\zeta}e_{\Delta}r$ ,  $coi_{\zeta}e_{\Delta}nn(\tau_{\Delta})$ . Refer to § 71.

84.  $e_{\Delta}$  (*unaccented*). The e is a glide, and the  $\Delta =$  the *second*  $\Delta$  in “ $\epsilon\alpha\rho\Delta\iota$ ” (Ulster, Munster and Connaught).

$\Delta i_{\zeta}e_{\Delta}r$	$r_{\zeta}i_{\zeta}e_{\Delta}n$	$r_{\zeta}i_{\zeta}e_{\Delta}n\Delta$
$\epsilon\rho i_{\zeta}o_{\zeta}e_{\Delta}n$	$\Delta in_{\zeta}e_{\Delta}l$	$\epsilon\Delta i_{\zeta}r_{\zeta}o_{\zeta}e_{\Delta}r$
$r_{\Delta}i_{\zeta}r_{\zeta}e_{\Delta}n\Delta$	$\Delta i_{\zeta}e_{\Delta}\Delta\epsilon$	$n_{\zeta}i_{\zeta}l_{\zeta}l_{\zeta}e_{\Delta}r$

### $\Delta i$ .

85. Except in the cases mentioned below,  $\Delta i$ , accented, has the short sound of the first  $\epsilon\Delta o_{\zeta}$  vowel, preceded by a broad consonant and, followed by a slender one (Ulster, Munster, and Connaught).

$\Delta i_{\zeta}n_{\zeta}e_{\Delta}\epsilon$	$\Delta i_{\zeta}r$	$\Delta i_{\zeta}\epsilon$
$\Delta i_{\zeta}e_{\Delta}r$	$\Delta in_{\zeta}n$	$\Delta i_{\zeta}r_{\zeta}e_{\Delta}r$
$r_{\Delta}i_{\zeta}\epsilon$	$\tau_{\Delta}i_{\zeta}r$	$\Delta i_{\zeta}b_{\zeta}i_{\zeta}$
$r_{\Delta}i_{\zeta}\epsilon$	$\Delta in_{\zeta}n_{\zeta}i_{\zeta}r$	$\tau_{\Delta}i_{\zeta}n_{\zeta}e_{\Delta}n$
$\Delta in_{\zeta}e_{\Delta}l$	$\Delta i_{\zeta}r_{\zeta}e$	$\tau_{\Delta}i_{\zeta}r_{\zeta}e$

(a) In Ulster, Munster, and Connaught  $\Delta i = e$  in  $\Delta i_{\zeta}r$ ,  $\Delta i_{\zeta}e$ ,  $\Delta i_{\zeta}i$ ; (and in  $r_{\Delta}i_{\zeta}\epsilon$  in Munster and Connaught).

(b) In Ulster  $\Delta i$  in the following words := “e” in “*error*,” “*enter* :”  $\Delta i_{\zeta}r_{\zeta}e$ ,  $r_{\Delta}i_{\zeta}r_{\zeta}e$ ,  $\Delta i_{\zeta}r_{\zeta}e_{\Delta}\epsilon$ ,  $b_{\Delta}i_{\zeta}l_{\zeta}e$ ,  $\Delta in_{\zeta}n$ ,  $\Delta i_{\zeta}n_{\zeta}e$ ,  $\Delta i_{\zeta}n_{\zeta}i_{\zeta}r$ ,  $\epsilon_{\Delta}i_{\zeta}n_{\zeta}\epsilon$  (Craig).

\* In these words it is not really the  $e_{\Delta}$  which =  $i$ , but the “*helping vowel*” (§ 124) which develops between the two consonants; thus— $uoi_{\zeta}i_{\zeta}e_{\Delta}r$ ,  $in_{\zeta}i_{\zeta}e_{\Delta}n$ ,  $r_{\Delta}i_{\zeta}i_{\zeta}e_{\Delta}r$ , &c. The *helping vowel* is lengthened by the absorbed silent consonant, and the  $e_{\Delta}$  is really the broad glide.

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

βαιν, λαιγε, ραιθε, ζλαιρε, ζλαινε, καιμε αζαιθ.

Δι = *i* in εραινν, ζαιλλ, βαλλ, θαλλ. Refer to § 67 (c).

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

βαιλ	βλαιρ	βαιinne
βαιτε	καιβριθ	καιθρεαίν
καιρε	καιρεαλ	καιρμιρτ
καιρρζεαδ	ραιρε	ραιρρζε
ραιρρρρζ	ρλαιτ*	ρλαιτρεαρ*
ραιτρεαρ	ζαιρπθ	ζαιρρε
ζαιλλιν	μαιρ	μαιρζ
μαιρθιν	μαιθε	μαιρθ
μαιρεαμαιλ	μαιτ*	μαιτρεαρ*
ραιρπρ	ραιρτε	καιτ*

87. Δι followed by a protected liquid or by *ϑ*, *ζ*, *υ* + a vowel or liquid is pronounced *î* = “*i*” in “*high*.”

Διζνεαρ	λαιζιν	Διθνε
μαιζθεαν	ραιθβιρ	τΔιθζ
Διμρπρ	καλλ	καинт
βαιнтρεαδ	ραιнт	ζαιθне

For longer list of words refer to § 67.

(a) In Ulster Δι followed by *τ* or *ζ* = *î*.

(b) In Desmond, Δι = *i* in ρηαιθм, ραιζεαθ, κλαιθεαίν.

ραιθβιρ and ραιθβιρεαρ = sever and seviruss.

In Dési ραιθβιρ = *sîr*.

\* In Desmond these are pronounced ρλατ, ρλατρεαρ, ματ, κατ.  
See § 138.

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

obair	éonnaic	féadair
capall	ladair	leadair
rocair	ṡobnait	reardaim

UI.

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

buite	buitte	cluis
cuirte	cuic	cuiltm
curo	cluité	cuir
fuil	fuinneos	ṡuiró
ṡuir	ṡuirm	ṡuirpe
muin	muir	muirṡin
muileann	ṡuirp	luirne
ṡuib	ṡuine	ṡuir
ruip	tuir	uirce

(a) In Ulster “u” of the digraph “ui” is often the vowel, and “i” the glide : muinntir, fuinneos, fuinnreos, fuireos, curo, cuirte, buideal, buinim, &c. In the following words “i” is the vowel : uirce, uilis, tuile, ṡuim, fuibe, ṡuine, cuinne, cuinn, tuis, uilleos, &c. (Craig).

90. When ui is followed by a protected liquid, or by b, m, ṡ, Ó, + a vowel or liquid, the “u” remains a mere glide, but the “i” is lengthened to í.

ṡuimneac	buiré	ṡuige
ṡuim	ruige	ruim
luibeanna	ruiré	luige

buiréan	bhuigéan	fuigléad
ḡuiré	muinntir	fuinnreog
cumhne	chíortuiré	rcéaluiré

For longer list refer to § 72.

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

(a)            buiréad = bdaó    } Munster.  
                 buiréadár = bdaóár

Amuig = amui 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):—

ḡiolla	fionna	Sionainn
chíor	lior	fior
rlior	bior	mion
ḡiota	miorcáir	pionna
riortáil		

riolla = r i o lla.

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	liobárnad	rioc
riopa	rioc	iomáire
liom	rlióct	rióct
tiocfao	tiobfao	míocáir
rciob	ḡliosáir	

Also biolár and (r)iolár.

ḡliocár = ḡliocár.

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

ioṃṗuiz	ṑionn	ioṃc̄ar
ioṃṇṭaoiḃ	cioṃṇṭuiz	ioṃḡna (= úna)
ioṃṇṑaic	(óṑ)cioṃṇ	ṑṑioṃṇṑa

Refer to § 66.

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

ioðna	cioðlaic	ioðbairc
ioðal	oioḡalcar	oioḡrair
oioḡla	ṑioḡar	bioðḡ
bioðba	ṑioð	bioðḡac̄

The “*i*” is naturally long in *ṑioḡain* and *oioḡbáil*.

95. In *io* UNSTRESSED, “*i*” is the vowel and “*o*” the glide—*e.g.*, *ciotóḡ*, *ṑiotóḡ*, *ṑcioból*, *cionól*, *iománuirde*, *ḡiobóḡac̄*, &c. *Ciomáin* = *tomáin* (*i.e.*, broad *τ*).

*ionad* = *inead* (old Ir. *inad*); *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 *ṭ*), or when followed by

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

ῥcoil	coiῖṛe	coiῖ	ṽoiῖṛ
loil	ῥoiῖḃte	coiṽcḃeann	ṽoiṽḡeap
loirḃ	ῥoiṽḃiῖ	ṽoiṽḃiῖ	boiḃc

(b) When followed by ῖ 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).

ῥoineann	coiῖ	oiῖ	ῥoiῖeann
coinne	ῥoiṽḡ	ṽoineann	oiṽe
coiῖ	oiṽeannaint	ῥoiῖ	ῥoiṽiῖ

(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 :—

ḡoite (o or i)	croiῖe (i, e)	croiṽḃe (i)
oiῖḡ (o, e)	ḡoiṽ (i, e)	toiṽe (o, e)
ṽoiṽ (o, e)	ṽoiḡ (i)	ḡoiṽe (i)
croiṽeann (e)	coiṽ (i)	ῥoiṽeac (o)
toiṽ (o, e)	coiṽle (i)	boiḃṽe (o)
boiῖ (o)	ṽoiῖe (e)	coiῖcḃeim (i)
oiṽeac (i, e)	oiṽῖe (e)	ῥoiṽḡ (e); C
ῥoiṽiṽ (o)	coiῖce (o)	ῥoiṽ (i); M

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

coiṽ	coiṽῖḡ	ῥoiṽῖe	cloiṽn	moiṽ
------	--------	--------	--------	------

Refer to § 72.

(a) οι = î, in ποινητ, ποιμήν,\* φοίσηε, φοίσιο, τελεσ-οιόρε, κοιτσιόεαρ.

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

οιοίθε	οιόθε	οιόεαν
κοιόθε	ιρτοιόθε	ξιοιόθε

99. οι UNSTRESSED = unstressed e, or i.

οιτεάν	οιτεάναιπ	οιρεάνηαδ
οιτεαδάρ (§ 52 (4))	οιρεαδάρ	

### 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 r. In Ulster “e” is likewise the glide, but the “o” = “o” in “*lord*,” “*adorn*,” &c. (§ 12 (c)).

ceo	beo	teo
veo	τεορα	εοξαν
εοταρ	ρεοσ	ceol
ρεοτ	τεορ	ρεομρα
ρεοτα	τεορ	ρειρεος
ορειρεος	eol	ξεοβαο

(a) The “o” is short in τεοδ, εοδαιρ, ρεο, 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 bn and mn often produce the sound of nɣ—*e.g.*, Suiðne = Suínge; ποιμήν, quasi ποιμήν = dhíng; αιθνή = íngí; ξαιθνή = ξίνγí.

## 11.

101. In this digraph the “i” is always a glide, and “u” in the vowel; so that its sound is simply u (short) preceded by a slender consonant (Ulster, Munster and Connaught).

piuc	riuéaó	riuéaim
riué	riué	riué (é = é in m.)
iuóiu	{ pr. iuuuó, m. } { pr. iuuú, C. }	iuéaim

## ao.

102. This digraph has simply the sound of é *preceded and followed by a broad consonant*. After labials the sound resembles “wé.”

aoi	baoi	aoiaí
aoe	cae	raoi
oaoi	aoé	cae
maoi	baoéai (= bae)	maoi
raoéai (= raoi)	aoó	raoi
aoe	cae	raoéai
aoi	aoiaé	aoiá
ae	oae	ae
bae	caoi	caoiá

but caoiá = cuíre.

In Ulster ao is pronounced like ö in German, but ú is also frequently heard.

## eá.

103. This digraph has not quite so open a sound as the “á” in “láin,” “báin,” &c., nor so flat a sound as



the "a" in *Maggie* (*i.e.*, the long sound of the first  $\text{caol}$  vowel, § 12 (a)). The "e" shows that the preceding consonant must be slender.

pteán	oiteán	mitteán
cipeán	cairpteán	cineál
mitreán (§ 144)	Seán	
coimeádo = cimáto (§ 12).		

104. When  $\text{eá}$  is followed by  $\text{ó}$  or  $\text{g}$  it is pronounced á (§ 12) or á.

bpeáḡ	bpeáḡtáct	meátoon
meátoáint	rpteátoar	cneáto

### ÉA or EU.

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

(a) In Munster the sound is generally  $\text{i-ea}$ —*i.e.*, the long sound of  $\text{i}$  followed by the sound of  $\text{ea}$  in  $\text{peap}$ ,  $\text{tean}$ ,  $\text{bean}$ , &c. There is practically *equal stress* on the two vowels  $\text{i-ea}$ .

méap	féap	téap
éatoac	oéan	éatoan
féao	béap	bpeán

(b) Before gutturals, labials, and  $\text{t}$ , the sound varies between  $\text{i-ea}$  and  $\text{i-a}$  (second  $\text{a}$  in  $\text{capall}$ ), while there

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

rcéal	féad	béal
bréas		Séamar

Éadomonn (Éamon); often pronounced yamon.

In *véas* and *céal* the stress on the second vowel is very marked.

(c) When grammatical inflections are added the sound usually = *é*—*e.g.*, *méar* (= *mí-eár*), but *méaranna* (= *mé-ranna*), also spelled *méireanna* *féarfaó* (= *fé-tad*), &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 *rínead* on it.

lae	traen	Ṣaeóeal
laete	Ṣaeóitig(e) (C.)	Ṣaeluinn (M.)
Ṣaeóealac (Ṣaoóalac)		aer (broad r)

### ei.

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

WHEN *eí* (STRESSED) IS FOLLOWED BY *ó, ś, ð, +* 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.

ειῶεαν	φειῶιλ	λειῶεαρ
λειῶεαραῶ	μειῶιρ	μειῶς
μειῶρεῶ	Ειβλῖν	ῤρειῶ
ῶειῶεαρ	ῤειῶρεῶ	

For longer list refer to § 68.

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

ῶειριρ	ῶεινεαρ	τεινε
νειῶ	ρμειῶ	ρμειῶιν
φειριριτ	ῤειν	μειῶιλ
ῶειῶνεαρ	μειρινεῶ,	φειῶεῶν
λειῶ=λῖῶ or λενῶ.		

λειῶιριτ=λῖῶιριτ or λειῶῶιριτ (eo short, § 100 (a)).

(a) In Ulster ει=i in the following words: μειριε, ῤρειμ, ειτε βειριτ, ειῶριε, λειῶιμ, ῶειῶεαρ, ῤειῶρεῶ (Craig).

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

λῖριρ (=λειριρ), λῖρινεῶ, λῖτεριῶ, τῖνεαρ, ϕῖτε.

### 1Δ.

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

բիւ	ցիւ	շիւ
քիւ	օքիւ	քիւ
քիւ	քիւ	իւ
քիւ	քիւ	իւ
քիւ	քիւ	իւ
քիւ	քիւ	իւ

- (a) քիւ (used with կիւ, միւ, &c.) = քի.  
 (b) In the phrase “ քիւ եւթիւ-քիւ,” քիւ = քի.  
 (c) ցիւ is pronounced (and now usually written) քի.

### իւ.

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

քիւ	քիւ	քիւ
քիւ	քիւ	քիւ
քիւ	քիւ	քիւ
քիւ	քիւ	քիւ
քիւ	քիւ	քիւ
քիւ	քիւ	քիւ
քիւ	քիւ	քիւ

(a) քիւ in surnames = քի (í in Kerry, sometimes) :  
 քի քիւքիւ.

(b) In Munster քիւ in the words քիւ and քիւքիւ is pronounced քի : քիւ քիւ քիւ ( = քի ) քիւ ?

112. The digraphs քի, քի, քի, քի, քի, and քի present no difficulty as the vowel carrying the քիւ 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., eáí, eáí, íáí, uáí, eóí, íúí, áeí, and uío.

## eáí.

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

rteáin (rteáigáin).	cairteáin	oiteáin
tinnteáin	cirteáin	mitteáin
mitreáin (§ 144)	Šeáin (Šeáigáin)	

## eáí.

115. This trigraph represents the short sound of the previous one. It differs from eá and áí (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.

Šeáitíre, meáig, teáir (gen. of teáir, lit. form = teáirá); eáirc (gen. of eáirc), reáic (gen. of reáic).

## íáí.

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

value. The only function of the  $\Delta$  seems to be to denote in writing the separation of the two distinct sounds of “ $\text{í}$ .”

r $\mu$ \Delta $\mu$ n	r $\mu$ \Delta $\mu$ n	r $\mu$ \Delta $\mu$ n
b $\mu$ \Delta $\mu$ n	'l $\mu$ \Delta $\mu$ m $\acute{\mu}$ n	

(a) In Munster,  $\text{r}\mu\Delta\mu\text{r}$ , and all the phrases got from this word, are usually pronounced  $\text{r}\acute{\mu}\text{-e}\xi$ —*e.g.*,  $\text{r}\mu\Delta\mu\text{r} = \text{r}\acute{\mu}\text{-e}\xi$ .

#### u $\Delta$ i.

117. The sound of this trigraph is usually “ $\acute{\mu}\text{-i}$ ,” the  $\text{í}$  getting its unstressed value; but the sound “ $\acute{\mu}\text{-e}$ ” is also heard.

c $\mu$ \Delta $\mu$ n	r $\mu$ \Delta $\mu$ r	r $\mu$ \Delta $\mu$ m
u $\Delta$ i $\mu$	n $\mu$ \Delta $\mu$ r	r $\mu$ \Delta $\mu$ n

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

c $\mu$ \Delta $\mu$ r, u $\Delta$ i $\xi$ , n $\mu$ \Delta $\mu$ r, b $\mu$ \Delta $\mu$ r, c $\mu$ \Delta $\mu$ r.

(b) In the words r $\mu$ \Delta $\mu$ n, r $\mu$ \Delta $\mu$ n $\text{te}$ , r $\mu$ \Delta $\mu$ n $\text{im}$ , &c., the u $\Delta$ i =  $\acute{\mu}\text{-i}$  (u being a mere glide). They are now usually written r $\mu$ \Delta $\mu$ n, r $\mu$ \Delta $\mu$ n $\text{te}$ , &c.

#### e $\Delta$ i.

118. This trigraph in Connaught and Munster has always the sound of  $\text{ó}$  preceded and followed by a

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

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

beoir	peoir	ceoir
peoir	neoin	inneoin
deoir	gleoite	fuinneois
oipeois	peoir	bpeoite

#### 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	raoiriomin
aoir	aoine	aoirfe
taoide	taoine	caoim
caṭaoir	maoir	ṣaoiṭe
raoirfe	taoirfe	aoirde

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

naoi	caoí	raoiréamh
naoimh	raoi (slender r)	raoi
taoi		

## 111.

121. This trigraph = *í* preceded and followed by a slender consonant (Connaught, Ulster and Munster).

ῥῑῑῑῑ

Ḡῑῑῑ

ḡῑῑῑḡ

ḡῑῑῑῥῑ

ḡῑῑῑ

ῥῑῑῑḡῑ

## ΔΕΙ.

122. This *trigraph* occurs in only one or two words—*e.g.*, ΔΕΙῖ (= *é* + slender *ῑ*), the gen. of ΔΕῖ (broad *ῑ*).

## UÍO.

123. This trigraph has been introduced into Irish writing only very recently. The Literary spelling of this trigraph is ḡΔΙῑ (ΔΟῖ being employed later). The sound is *í* preceded by a broad consonant (§ 71). The final *ῑ* is broad in Desmond (hence the spelling *uío*), but slender everywhere else, consequently the literary spelling ḡΔΙῑ had better be retained.

It may not be out of place to mention here that the termination -ḡΔΙῑ is employed to form verbal nouns from many verbs expressing sounds made by the mouth and speech organs; also from verbs expressing sudden actions.

ḡḤΔῑḡΔΙῑ

ῥῑΔḡḡΔΙῑ

ῥḡΔῑḡΔΙῑ

ῥῑῑḡḡΔΙῑ

ῥḡῥḡΔῑḡΔΙῑ

ḡΔḡḡΔΙῑ

ῥῑῥḡΔΙῑ

ḡῥΔḡḡΔΙῑ

ḡῥΔḡḡΔΙῑ

ḡῥῥῑῑḡΔΙῑ

ḡḡḡΔΙῑ

ῥḤΔῑḡΔΙῑ



## 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	lb
tz	tm	tn	pb
pb	ps	pn	pm
pn	pc	nm	tn
tr	zn		
ζοpm (=ζοpom)	colm (=colom)	θεαρz (θεαριοz)	
ζuipm (=ζuipum)	cuilm (=cuilim)	θειpz (=θειμz)	
οpm	αpm	Coρmac	
αιnm	εαpn	copn	
οοpn	αlβα	βοpb	
ρεαρb	ρειpb	φεαρz	
ρειpzε	εnoc	εnear	
znό	βαlb	Ῥονncάb	
οοpca	μαpb	αιtne	
αtμzαb* (=αtαpύ)	αιpzεαb	μαpzαb	

\* αtμzαb before the words ιnoé, and αμάμαc is always pronounced αpύ, this spelling might be adopted with advantage.

125. There is always a helping vowel between  $\rho$  and  $n$  when the  $n$  is final—*e.g.*,  $\text{κορν}$ ,  $\text{καρν}$ ,  $\text{τορν}$ , &c.; but when the  $n$  is not final the helping vowel does not usually occur. In this case the  $\rho$  is *protected*, and the preceding vowel is lengthened—*e.g.*,  $\text{τοαρνα}$ ,  $\text{βεαρνα}$ ,  $\text{καρναο}$ , &c. See § 73.

126. A very short helping vowel is heard between all the consonants and slender  $\rho$ :  $\text{κρέ}$ ,  $\text{βρεάζ}$ ,  $\text{βμρ}$ ,  $\text{κμρ}$ ,  $\text{τρί}$ ,  $\text{πρεαβ}$ ,  $\text{ζμραν}$ ,  $\text{ζρεαρ}$ ,  $\text{ομρεοζ}$ .

127. In Munster the termination ( $\text{τα}$  or  $\text{τε}$ ) of the verbal adjective (past participle) is often joined to the stem in verbs of the first conjugation ending in  $c$ ,  $\zeta$ ,  $\tau$ , and  $\rho$ , 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.

$\text{αττα}$ (= $\text{αττιτε}$ )	$\text{εαρτα}$ (= $\text{εαρπιτε}$ )
$\text{μεαρτα}$ (= $\text{μεαρζιτε}$ )	$\text{ταζτα}$ (= $\text{ταζιτε}$ )
$\text{νεαρτα}$	$\text{ράρτα}$
$\text{ταττα}$	$\text{βατα}$
$\text{ζατα}$	$\text{λεζτα}$

The “ $u$ ,” which we have written with the helping vowel “ $i$ ,” is a mere glide.

(a) There is usually no helping vowel in  $\text{τυτα}$  and  $\text{τόζτα}$ , but there is in  $\text{εαυτα}$  (usually spelled  $\text{εαυπιζε}$ ).

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, maíone.

οι = ι : coúlaó, coúlaím, fáúla, noúlaig.

ιη = ι : oúna, coúna, áúne, áúneacú.

ηgn = n : congnam, iongná.

ιης = ι or n : Cuáιιης (in Co. Meath), pr. cuáιe or cuáιne.

**129.** When a word ends in ο, the ο is silent before an inflection beginning with τ—*e.g.*, crieúte, crieútear, céaúta, úruíútear, úoíúte, úeapúúáúta, réíútear, íméíúte, tríoíútear.

**130.** In Ulster, υ or ñ final following a liquid (or vowel) in monosyllables is silent, but it lengthens the helping vowel to ú : tapú (tapú), leañ (leanú), úapú (úapú), mapú (mapú), reañ (reapú), láñ (lá-ú), cnáñ (cná-ú), rúañ (rú-ú).

#### ASSIMILATION OF L AND N.

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

rcannrañ (= rcaðrañ or rcaðn-raó).

úeallrañ (= úeaðrañ or úeá-rañ).

úainríúúain (= baðríon).

úeallrañac (= úeaðrúac).

úanlrañ (= baðlrañ).

úranraó (= braðra).

## n̄.

**132.** As already explained the combination n̄ in such words lon̄, tin̄, rean̄, &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:—*éān̄gar* (= *éānar* in Munster, *éānagasar* in Connaught); *ion̄gha* (M.= *úna*, C.= *íona*); *ion̄gantar* (M.= *úntar*, C.= *íontar*); *ion̄gantac* (M.= *úntac*, C.= *íontac*); *rair̄inḡ* (Des.= *rair̄reas* or *rair̄rinḡ*); *con̄gham̄* (= *cúnam̄*); *con̄gantac* (= *cúntac*); *tar̄rainḡ* (Des.= *tar̄ras*, *tar̄rac*); *átcuin̄sim* (= *átcuin̄im*); *túir̄inḡ* (Des.= *túir̄inḡ*).

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

<i>don</i>	<i>tuine</i>	is pronounced	<i>don</i>	<i>nuine</i>
<i>rean-</i>	<i>tuine</i>	,,	,,	<i>rean-nuine</i>
<i>don</i>	<i>neor̄</i>	,,	,,	<i>don neor̄</i>

*rc*, *rp*, and *rt*.

**134.** *C*, *p*, and *t* are always voiced (*i.e.*, are pronounced *ç*, *b*, *v*) 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:—*rcéal*, *rtól*, *rpapán*, &c., or the words *school* (*rçúil*), *speak* (*rbic*), &c. The vocal chords will be felt to vibrate for the consonant after *r*.

As, however, *rc*, *rp*, *rt* is the usual\* spelling, as no

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

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>	<i>á</i>
<i>cnoc</i>	"	"	<i>c̄r</i> <i>oc</i>
<i>cnó</i>	"	"	<i>c̄r</i> <i>ó</i>
<i>cnám</i>	"	"	<i>c̄r</i> <i>ám</i>

### Effects of the sound of *n*.

136. The various aspirated consonants, which get the sound of *n*—viz., *t̄*, *f̄*, *r̄* in terminations of verbs, and slender *c̄*, unvoice\* the consonant beside them—i.e., they change the sound of *b* into that of *p*, *v* (*b*, *m*) into *f*, *s* into *c*, and *o* into *τ*; they also unvoice the liquids—e.g., *naom̄* is pronounced *naov̄*, but if *-t̄a* be added, the *t̄* (= *n*) unvoices the *m̄*, and *naom̄t̄a* is pronounced *naof̄a*.

*ζαοτ̄m̄ar* (= *ζαοf̄ar*).

*λεδτ̄a* (= *λεap̄a*).

*l̄iom̄t̄a* (= *l̄iof̄a*).

*οειr̄b̄r̄iúr* (= *οpe-r̄úr*).

\* 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.

ράμητάς (=ράφας).      ράξφατ\* (=ράσατ).  
 ρμειτοφρατ (=ρμειτεατ).    ρρμιοβφατ (=ρρμιοφρατ).  
                          ρρμιοβτα (=ρρμιοφρα).

137. In such words as τμή, τμιοξ, ρμιαρ, &c., the liquids are voiced; but they are *not voiced* in α τμή, α τμιοξ, α ρμιαρ, αϊτμιοξε, &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, φλαιτ = φλατ, φλαιτεαρ = φλαταρ, υμιοιέατ = υμιοατ, υοιέατ = υοατ, υοιέατ = υοατ, υοιέατ = υοατ, υοιέατ = υοατ, υοιέατ = υοατ.

Ατμιαρ is pronounced αϊτμιαρ.

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 καοιτε καοι. See § 49.

‡ The literary spelling is υά ρμιοτ—*i.e.*, slender υ; but the υ is broad in both Munster and Ulster.

eclipsing one, is pronounced—*e.g.*,  $\zeta\sigma\alpha\pi\alpha\tau\tau$  is pronounced  $\zeta\alpha\pi\alpha\tau\tau$ .

$\rho$	is eclipsed by	$\mathfrak{b}$
$\tau$	„	$\mathfrak{o}$
$c$	„	$\zeta$
$\mathfrak{f}$	„	$\mathfrak{b}$
$\mathfrak{b}$	„	$m$
$\mathfrak{o}$	„	$n$
$\zeta$	„	$n\zeta$ (only $\bar{n}\zeta$ is written.)

140. In the Table of Consonants given in Chapter V. the letters  $\rho$ ,  $\tau$ , and  $c$  occur in the first column, under the heading “Voiceless Stops,” whilst  $\mathfrak{b}$ ,  $\mathfrak{o}$ , and  $\zeta$  are found in the second column—the “Voiced Stops.”  $\mathfrak{f}$  occurs in the third column under the heading “Voiceless Spirants,” while  $\mathfrak{b}$  is in the fourth column—“Voiced Spirants.”

The eclipsing letters for  $\mathfrak{b}$ ,  $\mathfrak{o}$ , and  $\zeta$  (*viz.*,  $m$ ,  $n$ ,  $n\zeta$ ) 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 “ $\mathfrak{r}$ ” 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  $\mathfrak{r}$ , should occur. The voiced sound of “ $\mathfrak{r}$ ”

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

maidin	gen. sing.	=	maidne	(pr. mainne)
caitir	„	=	caitac	(pr. caitarac)
olann	„	=	olna	(pr. olla)
obair	„	=	oibre	(pr. oibire)
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.	= roítre (pr. roítre, M.)
úoirar	,,	= úoirre (pr. úoirre, M.)
innir	pres. tense	= innrim (pr. innrim, M.)
coṡair	,,	= coṡaim (pr. collaim)
labair	,,	= labraim
orṡair	,,	= orṡaim
ṡearṡair	abs. noun	= ṡearṡair
ṡoirinn	,,	= ṡoirneap

### 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.

tuigint (pr. tuirgint).	tuigionnac (pr. tuirgion- nac).
ṡairgint (pr. ṡairgint).	ṡairgionnac (pr. ṡairgion- nac).
ṡairgint (pr. ṡairgint).	ṡairgionnac (pr. ṡairgion- nac).
ṡairgint (pr. ṡairgint).	ṡairgionnac (pr. ṡairgion- nac).
ṡairgint (pr. ṡairgint).	ṡairgionnac (pr. ṡairgion- nac).
ṡairgint (pr. ṡairgint).	ṡairgionnac (pr. ṡairgion- nac).
ṡairgint (pr. ṡairgint).	ṡairgionnac (pr. ṡairgion- nac).
ṡairgint (pr. ṡairgint).	ṡairgionnac (pr. ṡairgion- nac).
ṡairgint (pr. ṡairgint).	ṡairgionnac (pr. ṡairgion- nac).
ṡairgint (pr. ṡairgint).	ṡairgionnac (pr. ṡairgion- nac).

\* ṡairgint, in Dési; ṡairgint in Kerry.



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- Ἀβα, river, 60.  
 ἄβας, dwarf, 60.  
 ἄβαινον, dat. of ἄβα, 60.  
 ἄβριάν, song, 14, 60.  
 ἄσα, at them, 57.  
 ἄσαιντ, kindling, 67.  
 ἄσαντα, kindled, 67.  
 ἄσας, a horn, 67.  
 ἄσασός, a cornicle, 67.  
 ἄσαστ, a pillow, 67.  
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 ἄσασαίμ, I bury, 67.  
 ἄσασ, timber, 67.  
 ἄσασαίμ, I bury, 67.  
 ἄσασίμ, I enkindle, 67.  
 ἄσασό, adoration, 67.  
 ἄσασίμ, I adore, 67.  
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 ἄσασί, at ye, 85 (c).  
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 ἄσασεσά, mind, 85.  
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 ἄσασί, procure, aim at, 67.  
 ἄσασί, time, weather, 67.  
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 ἄσασί, a song, 14, 60.  
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 ἄσασά, astray, 69.  
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 ἄσασί, broth, 52 (6).  
 ἄσασ, terror, 20 (e).  
 ἄσ, in it, 60.  
 ἄσασ, beloved, 60.  
 ἄσασεσ, dearness, 60.  
 ἄσασί, there, 55.  
 ἄσασ, here, 55.  
 ἄσασί, yonder, 55.



bí, be, 33, 36.  
 βιάσ, food, 110.  
 βίνν, melodious, 72.  
 βιοῦδα, a foe, 94.  
 βιοῦς, start, 94.  
 βιοῦζαδ, sprightly, 94.  
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 βοης, a belly, 76.  
 bonn, sole of the foot, 66.  
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 βηεán, foul-smelling, 105.  
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 O'Brien.  
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 βηηηηηη, I break, 12 (g).  
 βηηός, a shoe, 33.  
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βηηόηη, gen. of βηηόη, sorrow, 24.  
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 βηηονηηαηη, a present, 64.  
 βηηηηζεαη, fight, 90.  
 βηηαδαιη, a boy, 111.  
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 βηηασ, victory, 117 (a).  
 βηηαη, strike (v).  
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 48.  
 βηηαηηεαηη, some one strikes, 48.  
 βηηαλασ, act of striking, 38 (e).  
 βηηησ, yellow, 72.  
 βηηησεαδ, thankful, 90 (a).  
 βηηησεαδαι, thanks, 90 (a).  
 βηηησεαη, a company, 72.  
 βηηησεαη ηηηηας, a host, 21 (e).  
 βηηηε, madness, 89.  
 βηηηηε, a blow, 89.  
 βηηηη, dat. sing. of βό, a cow, 24.  
 βηηησ, gen. of βοησ, a table, 73.  
 βηηη, charge of; a foundation, 33.  
 βηηηασδαι, foundation, 67 (d).  
 βηηηασδαιαδ, original, substan-  
 tial, 67 (d).  
 βηηηη, your, 36 (c).

Βαδαιη, help, 60.  
 βαβζαη, babbling, 123.  
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 βασδαιη, a mug, 67.  
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 βαηηηηε, crookedness, 85 (c).  
 βαηηηηη, talk, 67.  
 βαηηηησ, friends, respite, 73.  
 βαηηηησεαη, friendship, 84.  
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 βαηηηη, a stream, 86.  
 βαηηηηαη, a pile, 86.

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 cairleán, castle, 103.  
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 calltar, coultter, 60.  
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 caoi, a way, 120.  
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 caol trruic, a slender stream,  
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 cairnao, slaughter, 73.  
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 céaoia, hundreds, 129.  
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 ceana, already, 37 (*b*).  
 ceanraic, bind, 83 (*c*).  
 ceann, a head, 60.  
 ceannóctá, you would buy,  
 37 (*n*).  
 ceannra, meek, 60.  
 ceanntar, district, 60.  
 Ceann tsáite, Kinsale, 21 (*c*).  
 ceapta, thought, 127.  
 ceapic, a hen, 82.  
 ceapio, a trade, 73.  
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 ceapraia, a quarter, 62.  
 céile, a spouse, 37.  
 céill, sense (dat.), 33.  
 céim, a step, 33, 37.  
 ceirme, of a trade, 73.  
 ceitme, 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.  
 cineát, kind, sort, 103.  
 cinn, of a head, 37, 72.  
 (or) cionn, over, above, 66.  
 cionnar, how, 95.  
 cionnta, crimes, 66.  
 cionntac, guilty, 66.  
 cionntuiz, offend, 66.  
 ciotós, a left hand, 53, 95.  
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 cipéán, a basket, 103.  
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 ciúin, quiet, 121.  
 ciuáir, an edge, 69.  
 clabra, a mantelpiece, 60.  
 claoáire, a rogue, 67.  
 claoáeam, a sword, 87 (*b*).  
 cleamnar, a marriage alliance,  
 60.  
 cluir, a start, 33.  
 cluirce, clever, 58.  
 cloz, a bell, 33.  
 claoáeam, 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.  
 κλυξ, of a clock, 89.  
 κλυϊτέ, a game, 89.  
 κνάμ, a bone, 130, 135.  
 κνεάο, a wound, 104.  
 κνεαρ, skin, 124.  
 κνός, a hill, 124, 135.  
 κνυϊ, hills, 89.  
 κνó, a nut, 135.  
 κοσά, gen. of κυρσ, portion, 58.  
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 κοσάιλτα, slept, 144.  
 κοσάινα, plu. of κυρσ, portion, 58.  
 κοσάιμ, I sleep, 128.  
 κοζυβάρ, conscience, 62.  
 κοϊκτῶεαρ, a fortnight, 97 (a).  
 κοϊρότε, ever, 98.  
 κοϊτεάκ, a cock, 52 (4).  
 κοϊλιξ, cocks, 52 (4).  
 κοϊλλ, a wood, 72, 75.  
 κοϊλλε, of a wood, 75, 96 (c).  
 κοϊλλτε, woods, 75.  
 κοϊνκέανζαϊτ, a bond, 52 (6).  
 κοϊμεάο, keep, 103.  
 κοϊμεαρσαμ, a conflict, 52 (6).  
 κοϊμμέαρ, comparison, 52 (6).  
 κοϊμριξ, limit, v., 97.  
 κοϊμ, hounds, 96 (c).  
 κοϊμζεατ, condition, 71.  
 κοϊμνε, expectation, 96 (b).  
 κοϊμ, a crime, 96 (b).  
 κοϊμρε, oats, 96 (c).  
 κοϊμ, dat. of κομ, a foot, 96 (a).  
 κοϊμρέϊμ, step, 96 (c).  
 κοϊμρε, a jury, 96 (a).  
 κοϊμτέανν, usual, 83 (e), 96 (a).  
 κοϊμν, the body, 143.  
 κοϊμδάρ, dove, 63.  
 κοϊλλ, a hazel, 64.  
 κοϊμ, a dove, 124.  
 κοϊμνα, of the body, 128.  
 κοϊμάκτ, power, 65.  
 († ζ)κοϊμáιμριμ, contemporaneously, 52 (6).  
 κοϊμáιμεάμ, counting, 52 (6), 65.  
 κοϊμáιμτε, advice, 52 (6), 65.  
 κοϊμζαμ, near, 65.  
 κοϊμλορσαό, a conflagration, 52 (6).
- κοϊμνυῶε, a dwelling, 65.  
 κοϊμριακ, a fight, 65.  
 κοϊμριάο, conversation, 65.  
 κοϊμυμρια, neighbour, 52 (6), 65.  
 κοϊμζαντακ, helpful, 132.  
 κοϊμζναμ, help, 128, 132.  
 κοϊμναικ, saw (3rd sing.), 88.  
 κοϊμναικ, I saw, 144.  
 κοϊμνναε, county, 66.  
 κοϊμνναδαμριτ, danger, 66.  
 κοϊμνναδαμριτακ, dangerous, 66.  
 κοϊμριτάβια, a constable, 66.  
 κομ, a stir, 33.  
 κομóμ, a crown, 52 (3), 53.  
 κομν, a goblet, 124.  
 κομ, a foot, 33.  
 κομ, plu. of κομ, 58.  
 κότα, a coat, 58.  
 κμάξ, a talon, 33.  
 κμáιμν, trees, 85 (c).  
 κμáιμν, tree, 60.  
 κμέ, soil, earth, 126.  
 κμεάκ, plunder, 83 (c).  
 κμεαμ, of a belt, 82.  
 κμειτεάμáιμ, believing, 62.  
 κμειτεáιμν, (he) believes, 84.  
 κμειτερεáο, I shall believe, 136.  
 κμειτετε, believed (p. part.), 129.  
 κμειτετεμ, people believe, 129.  
 κμιορ, a girdle, 91, 126.  
 κμίορτυῶε, a christian, 77, 90.  
 κμίοδα, valiant, 38 (f).  
 κμιοεáιμν, skin, 96 (c).  
 κμιοῶε, a heart, 72, 98.  
 κμιοῶτε, hearts, 77.  
 κμιοιρε, of a cross, 96 (c).  
 κμιομ, bent, 64.  
 κμión, swarthy, 33.  
 κμiónάμ, humming, 58.  
 κμιορ, a cross, 33.  
 κμιορτα, perverse, 58.  
 κμιοτ, shape, beauty, 33.  
 κμύβ, paw, 33.  
 κμυáο, hard, 117 (a).  
 κμυáιμν, round, exact, 72.  
 κυάκ, a stack, 111.  
 κύαλαμ, I heard, 111.  
 κυáμ, a harbour, 111.  
 κύ, a hound, 33.

cúairé, went, 117 (a).  
 cúb, a hen-coop, 33.  
 cúḡairb, towards ye, 69.  
 cúḡam, towards me (C.), 37 (d).  
 cúḡam, towards me (M.), 69.  
 cúḡat, towards you, 69.  
 cuibe, becoming, 36, 72.  
 cuibeapac, middling, 72.  
 cuio, a portion, 89, 72.  
 cuilm, of a dove, 89.  
 cuimne, recollection, 90.  
 Cunn, of Con, 72.  
 cuir, put, 89.  
 cuiréaló, an invitation, 38 (d).  
 cuirle, vein, 89.  
 cúl, the poll of the head, 33.  
 cumá, sorrow, 69.  
 cuma, a shape, a way, 58.  
 Cumáil (Finn Mac), Cumhaill, 69.  
 cumánḡ, narrow, 69.  
 cumóac, covering, 69.  
 cumóuiḡ, cover (v.), 69.  
 curmac, a bog, 53.  
 curtar, put (auton. pres.), 58.  
 cutac, fierce, 69.

DÁ, two, 33.  
 dabac, vat, 60.  
 dasa, a jot, 58.  
 daill, blind (gen. masc.), 85 (c).  
 daingean, firm, 85.  
 Ó Dálaḡ, O'Daly, 38 (a).  
 dall, blind, 60.  
 dálda, as for, 21 (h).  
 dán, poem, 33.  
 dáná, bold, 58.  
 Danar, Dane, 58.  
 daoi, fool, 120.  
 daoine, people, 119.  
 daoinre, slavery, 119.  
 daol, beetle, 102.  
 daor, dear, 102.  
 dar, by (in swearing), 33.  
 dat, a colour, 40 (a).  
 datac, comely, 52 (a).  
 data, date, 58.  
 Dé, of God, 33.  
 déas, . . . teen (ten), 105 (b).

dealbar, poverty, 63.  
 deallam, appearance, 131.  
 deallamac, apparent, 131.  
 deaman, spirit, demon, 60.  
 déan, do, make, 105.  
 déanam, act of making, 38 (e).  
 deapḡ, red, 124.  
 dearmas, forget, 63.  
 dearmasota, forgotten, 129.  
 dearna, palm of hand, 73.  
 dearbmadair, brother, 144.  
 deap, pretty, right hand.  
 deirir, hurry (n.), 103.  
 deimeap, shears, scissors, 68 (b), 107.  
 deimín, certainty, 68 (a).  
 deimneac, certain, 68 (a).  
 deimniḡce, certain, 68 (a).  
 déineap, I did, 108.  
 deirbriúr, sister, 136, 144.  
 deirḡ, gen. masc. of deapḡ, 124.  
 deireap, hurry, 108.  
 (ḡo) deo, for ever, 100.  
 deoc, a drink, 100 (a).  
 deor, a tear, 100.  
 Dia, God, 110, 110 (a).  
 diabal, devil, 77.  
 diaóá, divine, 38 (f).  
 diaió, 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.  
 dioḡaltar, revenge, 94.  
 díoḡbáit, injury, 94.  
 dioḡla, indignation, 94.  
 dioḡmar, ardour, 94.  
 díolmanac, a hireling, 63.  
 díombáó, sorrow, 19 (b) 52 (6).  
 dlaoi, a curl, 23.  
 dlatac, curly, 52 (a),  
 dlige, law, 23, 72.  
 dlige, laws, 77.  
 dlut, compact, 23, 69.  
 dó, to or for him, 33.  
 doiceall, a grudge, inhospitableness, 37, 138.



σοιλιβη, gloomy, sad, 36 (e),  
 96 (a).  
 σοιλιξαρ, affliction, 71, 83 (e),  
 96 (a).  
 σοιμιν, deep, 72 (a), 97 (a).  
 σοιμνε, depth, 97 (a), note.  
 σοιμεανη, bad weather, 96 (b).  
 σοιμη, a wood, 96 (c).  
 σοιμηε, doors, 73, 143.  
 σοιμηт, pour, 96 (a).  
 солάν, small creek, 58.  
 солάρ, sorrow, 58.  
 со-μαρβѣта, immortal, 52 (6).  
 сомайн, gen. of соман, 24.  
 соман, world, 64.  
 сомблар, gall, 19 (b), 52 (6).  
 сона, unfortunate, 58.  
 сонар, misfortune, 58.  
 сонн, brown, 64.  
 сомар, door, 11 (i), 52 (1).  
 сомѣд, dark, 70, 124.  
 сорин, fist, 124.  
 сор, tuft, 33.  
 соманноал, the gum, 60.  
 сомантѣн, a humming, snarl,  
 52 (5), 60.  
 сомантѣзил, snarling, 123.  
 сомам, tribe, 60.  
 сомреос, a briar, 100, 126.  
 сомоѣ, bad, 37 (e).  
 сомоиѣао, bridge, 37, 138.  
 сомом, a back, 64.  
 сомомѣ, of a back, 58.  
 сомоманна, backs, 58.  
 сомонн, hump on the back, 66.  
 сомуоте, closed, 129.  
 сомуим, a back, 72.  
 соуб, black, 36.  
 соубѣ, pl. of соуб, 69.  
 соубайт, said, 69.  
 соубарт, I said, 69.  
 соубмар, I said, 69.  
 соубѣ, blackness, 36, 72.  
 соуилеабар, foliage, 62.  
 соуилеос, a leaf, 89 (a).  
 соуине, person, 89.  
 соуинн, gen. masc. of соонн,  
 brown, 72.  
 соул, act of going, 33.  
 соун, shut, a fort, 33.

соунанн, (he) shuts, 58.  
 соунта, closed, 58.  
 соур, hard, 33.  
 соутѣаар, hereditary instinct, 69.  
 соутѣаиз, a country, estate, 69.  
 соутѣаѣт, zeal, 69.  
 соутѣаѣтѣд, zealous, 69.  
 Соудѣ, cloth, 105.  
 соудѣан, forehead, 105.  
 еазар, arrangement, 83 (c).  
 еазла, fear, 83 (c).  
 еазлар, church, 83 (c).  
 еазларѣ, of a church, 144.  
 еала, a swan, 83 (d).  
 еалаѣа, science, 67 (d).  
 еамс, any animal of the cow  
 kind, 115.  
 еарбарѣ, want, 36 (d).  
 еарѣамѣеар, unfriendliness, 52  
 (6).  
 еиблин, Eileen, 68.  
 еиѣеан, ivy, 68, 107.  
 еизин (a.), certain, 21 (d).  
 еиле, other, 108 (a).  
 еин, birds, 33.  
 еире, Ireland, 58.  
 еиризим, I arise, 68 (a).  
 еиризе, rising, 68 (a), 70.  
 еириинн, dat. of еире, 58.  
 еирт, listen, 68 (a).  
 еиртеѣѣт, act of listening, 68 (a).  
 еоѣар, a key, 100 (a).  
 еол, knowledge, 100.  
 еолар, knowledge, 100.  
 Фаѣа, saw (dep. past), 58.  
 фѣо, length, 33.  
 фѣоѣ, long, 52 (1).  
 фѣазаит, fire in the eyes, 67.  
 фѣоѣ, a knot of wood, a diffi-  
 culty, 67; рин и ан фѣоѣ,  
 that's the rub.  
 фѣз, leave, 33.  
 фѣзѣаил, finding, 67 (e).  
 фѣзѣаим, I get, 67.  
 фѣзѣаѣо, I shall leave, 136.  
 фѣѣ, a scrap, 85.



φοιρη, crews, 73.  
 φοιρη, harrowing, 74.  
 φοιτη, shelter, 96 (c).  
 φολα, of blood, 58.  
 φολαμ, empty, 52 (1).  
 φολλαμ, wholesome, 52 (3).  
 ρονν, desire, 66.  
 ρονν, a tune, 66 (a).  
 ροννμαρ, desirous, 63 (a).  
 ροννρα, a hoop, 66.  
 ρορ, a prop, 33.  
 ρορ, yet, 33.  
 ροραμ, I desist from, 20 (e).  
 ρορκατ, open, 20 (e).  
 ρραινν, France, 67.  
 ρραιννσιρ, French language, 67.  
 ρραιννκαδ, a Frenchman, 60.  
 ρραρ, a shower, 33.  
 ρραεζηα, an answer, 83 (c).  
 ρυαδτ, cold, 111.  
 ρυαμ, a sound, 117.  
 ρυαμ, found, 117.  
 ρυαρ, cold, 111.  
 ρυοεαδ, copious, 72.  
 ρυιζεατ, remnants, 72.  
 ρυιζεαδ, a remainder, 72.  
 ρυιλ, blood, 89.  
 ρυινν, gen. of ρονν, a desire,  
 tune, 72.  
 ρυιννεοζ, a window, 52 (3), 89.  
 ρυιρσοζ, a lark, 52 (3), 100.  
 ρυιννρσοζ, an ash tree, 72.  
 ρυλαμ, optional, 53.  
 ρυτ, under you, 33.

Ξά, at its, 57.

Ξαθα, a smith, 60.  
 Ξαβανν, of a smith, 60.  
 Ξαβαιμ, I take, go, 60.  
 Ξαβατ, a fork, 60.  
 Ξαβαρ, goat, 60.  
 Ξαβλοζ, a little fork, 60.  
 Ξαο, an osier, a gad, 33.  
 Ξαοδμ, a hound, 67.  
 Ξαορματβ, dat. pl. of Ξαοδμ, 67.  
 Ξαεοεατ, an Irishman, 106.  
 Ξαεοεαταδ, Irish, 106.  
 Ξαεοιτιζ, the Irish language,  
 106.

Ξαετινν, the Irish language,  
 106.

Ξαζ, a chink, 33.  
 Ξαιβνε, smiths, 67.  
 Ξαιττ, foreigners, 85 (c).  
 Ξαιττιμ, Galway, 86.  
 Ξαιττινε, gen. Ξαιττιμ, 71.  
 Ξαινμι, of sand, 70.  
 Ξαμμο, short, 86.  
 Ξαμρce, valour, 86.  
 Ξατ, smoke, 33.  
 Ξαλα, a gale, 58.  
 Ξαλαντα, genteel, 53.  
 Ξαλαρ, disease, 58.  
 Ξαττ, foreigner, 60.  
 Ξαττοα, foreign, 60.  
 Ξαττιν, a gallon, 58 (5).  
 Ξαμμαιν, calf, 60.  
 Ξαν, without, 33.  
 Ξανν, scarce, 60.  
 Ξαννοατ, gander, 60.  
 Ξαοοατ, an Irishman, 102.  
 Ξαοιτε, of wind, 119.  
 Ξαοτ, a relation, 102.  
 Ξαοτ, wind, 40 (a), 102.  
 Ξαοτμαρ, windy, 136.  
 Ξαρβ, rough, 130.  
 Ξαρρουν, a young boy, 58.  
 Ξαρ, a stern, 33.  
 Ξε, a goose, 25 (b).  
 Ξεατιρνε, a torch, 115.  
 Ξεατ, bright, 82.  
 Ξεαττ, a promise, bet, 60.  
 Ξεαττραο, I shall promise, 60.  
 Ξεατταμ, I promise, 75.  
 Ξεατττα, promised (p.p.), 60.  
 Ξεαττ, madman, 82.  
 Ξεαμμαρ, corn in blade, 60.  
 Ξεαν, affection, 82.  
 Ξεαννκαδ, snub-nosed, 60.  
 Ξεαρρ, cut, short, 73.  
 Ξεαρρκαο, act of cutting, 82.  
 Ξεαρρμαμ, I cut, 75.  
 Ξεαρρρετα, cut (p.p.), 75.  
 Ξεατα, a gate, 82.  
 Ξεαεανν, (he) finds, 63.  
 Ξεαβιμ, I find, 68.  
 Ξεαβιρ, you find, 68.  
 Ξεαβλεαδ, a captive, 68.  
 Ξεαβλιζιμ, I fetter, 68.

ζειν, beget, 108.  
 ζείν, yield, 33.  
 ζέιν, lowing, 33.  
 ζείμεαλ, a fether, 68 (b).  
 ζείμλεαδ, fettered, 68 (b).  
 ζείμπεαδ, winter, 68 (b).  
 ζεοβαδ, I shall find, 100.  
 ζιζιτιμ, I tickle, 58.  
 ζιοβόζαδ, ragged, 95.  
 ζιολλα, youth, attendant, 91.  
 ζιοτα, a piece, 91.  
 ζιυιρτίρ, justice of the peace, 121.  
 ζιυιρε, bog-deal, 121.  
 ζλαδ, take, 33.  
 ζλαδτα, taken, 127.  
 ζλαιρε, greenness, 85 (c).  
 ζλαμζαιλ, 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.  
 ζλιεοαρ, cunningness, 92.  
 ζλιοςζαρ, 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.  
 ζοζζαιλ, cackling, 123.  
 ζοιρ, steal, 96 (c).  
 ζοιρτε, stolen, 129.  
 ζοιτε, appetite, stomach, 96 (c).  
 ζοι, cry, weep, 33.  
 ζορμ, blue, 124.  
 ζορτε, field, 33.  
 ζορζαιλ, clucking, 123.  
 ζορζαιλ, ugliness, 62.  
 ζορμα, of a piece, 82.  
 ζορμιαρ, funny, 63 (a).  
 ζορμιαρ, a spell, turn, 126.  
 ζορμιαρ, { affection, 67.  
 ζορμιαρ, }  
 ζορμιαρ, a grip, piece, 68.  
 ζορμιαρ, sun, 110, 126.

ζορμιαρ, pleasant, 72.  
 ζορμιαρ, valiant, 98.  
 ζορμιαρ, coal, 111.  
 ζορμιαρ, gen. of ζοβ, a beak, 89.  
 ζορμιαρ, pray, 89.  
 ζορμιαρ, praying, 72.  
 ζορμιαρ, gen. masc. of ζορμιαρ, blue, 76, 89, 124.  
 ζορμιαρ, of a field, 89.  
 ζορμιαρ, a little field, 52 (3).  
 ζορμιαρ, that (before past tense), 54.  
 ζορμιαρ, a voice, 69.

Ϊ, she, her.  
 ιαδ, them, 110.  
 ιοιρ, between, 53.  
 ιοιρ, butter, 72.  
 ιοριζ, beseech, 72.  
 ιορτεαδ, departing, 83 (c).  
 ιορτεαρ, a harbour, 71, 83 (e).  
 ιορμιαρ, credible, 52 (6).  
 ιορμιαρ, to-day, 101.  
 ιορμιαρ, daughter, 71, 83 (e).  
 ιορμιαρ, an anvil, 118.  
 ιορμιαρ, tell, 143.  
 ιορμιαρ, people tell, 21 (g).  
 ιορμιαρ, a mind, 72.  
 ιοδ, idol, 94.  
 ιοδμιαρ, sacrifice, 94.  
 ιοδμιαρ, pangs, 94.  
 ιομιαρ, an image, 36 (e).  
 ιομιαρ, a hurler, 95.  
 ιομιαρ, a ridge, 92.  
 ιομιαρ, carrying, 37 (c), 93.  
 ιομιαρ, turning, 52 (5).  
 ιομιαρ, turning, 52 (5).  
 ιομιαρ, turn, 93.  
 ιομιαρ, a place, 95.  
 ιομιαρ, wonderful, 132.  
 ιομιαρ, wonder, 132.  
 ιομιαρ, wonder, 66, 93, 128, 132.  
 ιομιαρ, wallowing, stirring, 66.  
 ιομιαρ, being in calf, 66.  
 ιομιαρ, wealth, 63.  
 ιομιαρ, a just man, 66, 93.  
 ιομιαρ, fit to be said, 66.  
 ιομιαρ, approach, 66.  
 ιομιαρ, confidence, 66, 93.

ιοντιγρεναδ, inferable, 52 (6).  
 ιρτοιρθε, at night, 98.  
 ιυδαρ, a yew tree, 69.  
 ιυδαρ, spawm, 101.  
 ιονταδαρτα, fit to be given, 66.

Ἰά, a day, 14.

λαβαιρ, speak, 60, 88, 143.  
 λαβαιρτ, speaking, 60.  
 λαβραιμ, I speak, 60, 143.  
 λαβραρ, a laurel tree, 60.  
 λαδαρ, a fork, 67.  
 λαε, of a day, 106.  
 λαεθε, days, 106.  
 λαεθεαματ, daily, 62.  
 λαζ, weak, 33.  
 λαζαδ, obliging, pleasant, 67 (e).  
 λαζε, weakness, 85 (c).  
 λαζιν, Leinster, 67.  
 λαμιν, a little hand, 36.  
 λαμ, a hand, 36.  
 λαμα, hands, 14.  
 λαν, full, 33.  
 λαοιζ, gen. of λαοζ, 38 (ex).  
 λαοζ, calf, 102.  
 λαρ, light, 33.  
 λαρτα, lighted, 58.  
 λαταδ, mud, 52 (a).  
 λαταζε, gen. of λαταδ, 52 (a).  
 λε, with, 33.  
 леаβар, book, 60.  
 леаβар, of a book, 88.  
 леаβартann, a library, 60.  
 леаβрián, pamphlet, 60.  
 леаβта, bed, 136.  
 леасороре, ice, 97 (a).  
 леаз, throw down, 83 (c).  
 леазта, thrown down, 127.  
 леан, follow, 82.  
 леанамант, act of following,  
 21 (d).  
 леанб, child, 123.  
 леанбуире, childlike, 36 (b).  
 леар, sea, 82.  
 леар, improvement, 82.  
 леар, a ray, 105.  
 леар-аим, a nickname, 52 (6).  
 леат, with you.  
 леат-доар, a half-door, 52 (6).

леат-таоб, one side, 52 (6).  
 леiзеам, act of reading, 38 (e).  
 леiзеар, cure, 68.  
 леiзеард, medicinal, 68.  
 леiзинт, letting, allowing, 108.  
 леim, a leap, 33.  
 леimb, of a child, 108.  
 леiр, clear, 33.  
 леiрсеат, an excuse, 52 (6).  
 леiam, William, 110.  
 лeнзир, you sprang, 58.  
 лinn, with us, 72 (b).  
 лinn, a pool, 72.  
 лиобар, an untidy person, 92.  
 лиобарнад, untidy, 92.  
 лиом, with me, 92.  
 лиомта, polished, 136.  
 лиор, a fort, 91.  
 лиеаррда, literature, 109.  
 литир, a letter, 109.  
 литиреад, lettered, 109.  
 ложа, an indulgence, 64.  
 лoиz, dat. of лoиz, 75.  
 лoиzеар, shipping, 75.  
 лoиzреoirи, a mariner, 75.  
 лоирс, burn, 96 (a).  
 лоит, spoil, destroy, 96 (a).  
 лон, provisions, 33.  
 лонз, a ship, 25 (d), 66.  
 лоннiад, shining, 66.  
 лоннiад, brilliancy, 66.  
 лор, an herb, 33.  
 луд, a price, 111.  
 луд, quick, 40 (a), 111.  
 луб, a loop, 33.  
 лубрар (people), will bend, 58.  
 луза, smaller, 69.  
 лубеанна, herbs, 90.  
 луize, lying, 72.  
 луizeав (at), least, 72.  
 лум, gen. of лом, bare, 72.  
 луирне, a flame, 89.

Мá, if, 33.

маб, tassel, 33.

маc, son, 33.

маиве, a stick, 36, 86.

маирин, morning, 86.

маиром, defeat, rout, 67.

- maíone, of morning, 128.  
 maíḡoean, maiden, 67.  
 maíḡiḡḡi, a master, 67.  
 maílin, a little bag, 52 (3).  
 maínnḡeap, a manger, 67.  
 maíḡb, gen. of maíḡb, dead, 86.  
 maíḡe, Mary, 26 (e).  
 maíḡḡ, woe, 86.  
 maíḡ, exist, 86.  
 maíḡeaḡaí, comely, 86.  
 maíḡeaḡla, more comely, 62.  
 maíḡ, good, 86.  
 maíḡeap, goodness, 86.  
 maíḡeapḡnaḡ, forgiveness, 52 (a),  
 62.  
 maíla, eyebrow, 58.  
 maíla, a bag, 58.  
 maíll, slow, 60.  
 maíllḡḡe, cursed, wicked, 77.  
 maí, mother, 33.  
 maínnḡaḡ, gapped teeth, 60.  
 maol, bald, 102.  
 maol, steward, 102.  
 maí, as, 33.  
 maíḡb, dead, 124.  
 maíḡbaḡ, killing, 63.  
 maíḡcaḡ, a horseman, 52 (4).  
 maíḡcaíḡ, of a horseman, 52 (2  
 and 4).  
 maíḡḡaḡ, market, 124.  
 maíḡ, ox, 33.  
 maíḡla, insult, 58.  
 maíḡaí, mother, 36.  
 mé, me, I, me, 33.  
 meabáí, memory, 60.  
 meabá, treachery, 60.  
 meablaḡ, treacherous, 60.  
 meáḡcaí, weighing, 104.  
 meáḡon, middle, 104.  
 meáḡ, a magpie, 115.  
 meala, of honey, 82.  
 meall, deceive, 60.  
 meallḡa, deceived, 60.  
 meáḡ, fraud, 60.  
 meap, active, 82.  
 meáḡ, a finger, 105 (a).  
 meáḡanna, fingers, 105 (c).  
 meapbaíll, mistake, 63.  
 meapḡḡa, mixed, 127.  
 meíḡḡ, whey, 68.  
 meíḡiḡ, mirth, 68.  
 meíḡḡeap, mirthful, 68.  
 meíḡ, finger (dat.) 33.  
 meíḡleap, a rebel, 73.  
 meíḡleap, rebellion, 73.  
 meíḡeap, courage, 108.  
 meíḡḡ, a band of workmen, 108.  
 mí, a month, 33.  
 mícít, gen. of míceá, Michael,  
 37.  
 mían, desire, 110.  
 mic, of a son, 33.  
 míl, honey, 33.  
 míle, a mile, a thousand, 58.  
 mílḡe, pl. of míle.  
 míll, destroy, 72.  
 mílleap, act of destroying, 38 (b).  
 mílleán, blame, 103.  
 mílleán, of blame, 114.  
 mílleann (he) destroys, 61.  
 mílleap, I destroyed, 84.  
 míḡeapḡ, sweetness, 144.  
 míḡeán, gen. of míḡeán.  
 míḡeán, sweets, 103, 144.  
 mí, meal, 33.  
 mí, smooth, 33.  
 mínuḡaḡ, explaining, 69.  
 míocáí, affable, 92.  
 míon, small, 91.  
 míoḡbaí, miracle, 63.  
 míoḡcaí, spite, 91.  
 míoḡóḡ, a pinch, 95.  
 míḡe, madness, 58.  
 míḡe, myself, 77.  
 míḡḡe, worse of it, 58.  
 mná, women, 135.  
 mó, greater, bigger, 11 (e), note.  
 moíll, delay, 97.  
 móin, turf, 24.  
 mó, praise, 33.  
 moílaḡ, act of praising, 38 (e).  
 moíann (he) praises, 61.  
 moíḡap, will praise (auton.), 38.  
 móna, of turf, 11 (e), note, 58.  
 móḡ, big, 11 (e), note.  
 muc, a pig, 33.  
 (a)muḡa, astray, 69.  
 muíteann, a mill, 61, 89.  
 muíḡneap, a Munster man, 72.  
 muí, back of the neck, 89.

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

ΝΔ, the (pl.), 54.  
 νά, than, 33.  
 ναμάη, enemy, 60.  
 ναιοι, nine, 120.  
 ναοιόεαηάη, an infant, 52, (6).  
 ναοιή, gen. of ναοή, 120.  
 ναοή, holy, saint, 136.  
 ναοήτα, holy, 136.  
 νεαή-νιύ, † nought, nonentity,  
 52 (6).  
 νεη, of a nest, 108.  
 νεαή-ηυη, indifference, 52 (6).  
 νεαηηόζ, nettle, 52 (5), 60.  
 νεαηετα, tied, 127.  
 νεαηη, strength, 82.  
 (Ο)νέηη, (O)Neill, 33.  
 νεηήηεαύ, contempt, 52 (6).  
 νεηηε, things, 77.  
 νή, not, 33.  
 νηη, poison, 36.  
 νηηε, gen. of νηη, 72.  
 νηηηεαύ, poisonous, 36, 72.  
 νό, or, 11 (e), note.  
 ηουλαηζ, Xmas, 128.  
 ηόηα, Nora, 11 (e), note.  
 ηυαύαύτ, news, 111 (b).  
 ηυαηη, when, 117.

Οβαηη, work, 143.  
 ούαηη, pale, 64.  
 οηβηε, of work, 96 (c).  
 οηόε, night, 98.  
 οηοε, a teacher, 96 (b).  
 οηόεαη, a pan, 98.  
 οηοεαύ, teaching, 99.  
 οηηζ, office, situation, 96 (c).  
 οηεαήαηητ, rearing, 96 (b), 98.  
 οηεάη, island, 52 (3), 99, 103.  
 οηη, suit (v.), 96 (b).

οηηεαύτ, assembly, 99.  
 οηηεαυ, an amount, 96 (c).  
 οηηεαήηαύ, suitable, 99.  
 όη, drink, 33.  
 όηαηη, wool, 58, 143.  
 όηαηη, he drinks, 58.  
 οηε, bad, 33.  
 οηεαη, badness, 58.  
 οηηα, of wool, 143.  
 όηετα, drunk (p.p. of όη), 58.  
 όηεταη, auton. pres. of όη, 58.  
 όηηαηη, auton. fut. of όη, 58.  
 όηη, gold, 33.  
 οηη, sledge-hammer, 73.  
 οηηόζ, a thumb, 52 (3).  
 οηηοηηζ, order (v.), 73.  
 οηηη, on me, 124.  
 οηη, on you, 33.  
 οηηαηη, I desist from, 20 (e).  
 οηηεαηη, open, 143.

ηαηοηηη, a Paternoster, 86.  
 ηάηηεαηηα, fields, 84.  
 ηαηηηε, a patch, 86.  
 ηαηηόζ, a thump, 60.  
 ηαοηη, Power, 102.  
 ηαηηόύηη, pardon, 73.  
 ηαηηόηηηε, parish, 53.  
 ηέ, whatever, 33.  
 ηεααύ, a sinner, 52 (4).  
 ηεαηη, a pen, 60.  
 ηεαηηα, a person, 74.  
 ηεατα, a pet, 82.  
 ηέηη, (dat.) pain, 33.  
 ηηαη, pain, 110.  
 ηίβηε, of a pipe, 58.  
 ηίβηη, a little pipe, 58.  
 ηίβηηη, pl. of ηίβηη, 58.  
 ηηο, a piece, 92.  
 ηηοηηα, a peg, 91.  
 ηηοηηητ, a pint, 66.  
 ηηοηηετα, a pistol, 91.  
 ηηάηηαηη, flattery, 58.  
 ηηυε, cheek, 33.  
 ηηύηη, flower, 33.  
 ηοβαη, people, 58.  
 ηοε, a he-goat, 33.  
 ηόζ, a kiss, 33.  
 ηοηη, a hole, 64.  
 ηόηαηηηε, a beam, 11 (e), note.

πόρ, a race, 33.  
 πορόριτε, a parish, 53.  
 πορτ, a tune, 33.  
 ριάρ, brass, 33.  
 ρρεαβ, a start, 126.  
 ρριονηρα, prince, 66.  
 ρύκα, "pooka," 58.  
 ρύκόζ, blind-man's-buff, 58.  
 ρυμπ, pomp, 72.  
 ρυιριτ, of a tune, 89.  
 ρύντ, a pound, 33.  
 ρύντα, pl. of ρύντ, 58.  
 ρυρ, a lip, 33.  
 ρυρζαιλ, pouting, 123.

Ραόδαρι, sight, 67.  
 ράρτα, rumour, 58.  
 ραζαο, I shall go, 67.  
 ραζαινν, I would go, 67.  
 ραιθ, was, 85 (a).  
 ραμάρι, fat, 60.  
 ράν, spade, 33.  
 ρανν, division, 60.  
 ρανν-ράριτεαέ, participating,  
 60.  
 ρεάμαρ, fat, 60.  
 ρεατα, of running, 82.  
 ρέιμ, a course, 33.  
 ρείμη, gen. masc. of ρεάμαρ,  
 68 (b).  
 ρείμη, fatness, 68 (b).  
 ριαμ, ever (past), 110.  
 ριαρ, track, trace, 110.  
 ριαρ, of a track, 116.  
 ριοιμη, knight, 58.  
 ριννσε, dance, 72.  
 ριοετ, a state, 92.  
 ριοζαιν, a queen, 94.  
 ριτ, running, 29.  
 ρό, very, 33.  
 ρόο, road, 33.  
 ροζα, choice, 64.  
 ροιλζ, a graveyard, 96 (b).  
 ροιμ, before, 96 (c).  
 ροιμ, before, 96 (c).  
 ροιμρι, before him, 96 (b).  
 ροιμπε, before her, 72.  
 ροινν, divide, 72 (a).  
 ροινντ, portion, 72 (a).

ροιμαινν, before us, 65.  
 ροιμαμ, before me, 65.  
 ροιματ, before you, 65.  
 ροιμπα, before them, 65.  
 ριόρ, a rose, 33.  
 ριοτ, a wheel, 29.  
 ριυζ, carried, 26 (d).  
 ριυζαρ, I carried, 58.  
 ριυβε, a hair, 89 (a).  
 ριύμ, room, 33.  
 ριύν, secret, 26 (d).

Σαο, a sack, 33.  
 ραζαρτ, priest, 58.  
 ραιο, of a sack, 85.  
 ραιόβιρ, rich, 36 (e), 67.  
 ραιόβρεαρ, riches, 67.  
 ραιζοιυρι, soldier, 67.  
 ραιζεαο, dart, arrow 87 (b).  
 ραιλλ, fat meat, 67 (c).  
 ραινντ, avarice, 67.  
 ραλ, dirt, 33.  
 ράλ, heel, 33.  
 ραλαέ, dirty, 53.  
 ραλαν, salt, 58.  
 ράμηταέ, a handle, 136.  
 ραννταέ, covetous, 60.  
 ραννταιζ, covet, 60.  
 ραοι, a wise man, 120.  
 ραοιριτε, freedom, 119.  
 ραορι, free, 102.  
 ραοταρ, labour, 102.  
 ράρ, very, 33.  
 ραρ, before, 33.  
 ράρ, contrivance, 33.  
 Σαρανα, England, 58.  
 ράρτα, satisfied, 58.  
 ραβαλλ, breast-plate, 58.  
 ραοάιν, herring, 58.  
 ραματ, cloud, 58.  
 ρααννμαο, terror, 131.  
 ρααρ, separate, 33.  
 ραάρο, terror, 33.  
 ραοοιτ, loose (verb).  
 ρατα, flock, 58.  
 ρρεαέ, hawthorn, 83 (c).  
 ρρέαλ, a story, 105 (b).  
 ρρέαλυριε, a story-teller, 90.  
 ρρέιλ, of a story, 33.



rceimle, a fright, 68 (b).  
 rciain, dat. of rcián, a knife, 116.  
 rciúing, a shilling, 58.  
 rciob, snatch, 92.  
 rcioból, a barn, 95.  
 rclábuíóe, a labourer, 14.  
 rcoil, a school, 96 (a).  
 rcreao, a scream, 82.  
 rcreaozáil, screaming, 123.  
 rcrióófao, I shall write, 136.  
 rcrióóta, written, 136.  
 rcuab, a brush, 111.  
 ré, he, six, 33.  
 reabac, a hawk, 60.  
 reac, a pipe-full, a smoke, 115.  
 reac, gen. of reac, 115.  
 reacain, avoid, 83 (c).  
 reacar, beyond, 83 (d).  
 reac̄t, seven, 83 (c).  
 Seaḡán, John, 40, 67 (e), 103.  
 rean-aḡaim, a grandfather, 52 (6).  
 reanua, ancient, 60 (c).  
 reanuaḡt, antiquity, 60 (c).  
 reanuaoi, an ancient poet, 52 (6), 60 (c).  
 reanuaime, an old man, 60 (c).  
 reanuaín, an old fort, Shandon, 60 (c).  
 reang, slender, 24 (d), 60.  
 rearb, bitter, 63, 124.  
 rearb̄ar, bitterness, 63.  
 rear, stand, 82.  
 rearam, standing.  
 réirtear, (people), blow, 129.  
 reir̄be, gen. of rearb, possession, 36 (e).  
 reir̄be, gen. fem. of rearb, 36 (e).  
 reir̄ean, himself, 77.  
 reo, this, 100 (a).  
 reoo, a jewel, 100.  
 reom̄a, a room, 100.  
 rí, she, 33.  
 riav, they, 110.  
 riap, westward, 110.  
 rib, you, ye, 36.  
 rít, think, 33.  
 rin, that, 33.  
 rin, stretch, 33.  
 rinn, we, 72 (b).  
 ríoc, frost, 92.

riotta, a syllable, 91.  
 ripe, herself, 77.  
 Sionainn, Shannon, 91.  
 riopa, a shop, 92.  
 riubal, walking, 40, 69.  
 Siubán, Johanna, 36, 101.  
 riuinéim, a joiner, 121.  
 rlad̄máó, a chain, 60.  
 rlaḡóán, a cold, 67.  
 rlán, safe, 33.  
 rlat, a rod, 33.  
 rlat̄a, pl. of rlat, 58.  
 rleán, a turf-spade, 103.  
 rleam̄ain, slippery, 60.  
 rliab, a mountain, 130.  
 rliḡe, a way, 72.  
 rliḡte, ways, 77.  
 rlioḡt, tribe, race, 92.  
 rliop, a side, border, 91.  
 rliop, a beetle, 33.  
 rmal, a stain, 33.  
 rmeir̄te, beckoned, 129.  
 rmeis } chin, 21 (c), 108.  
 rmis }  
 rmól, a thrush, 33.  
 rmuam, think, 117 (b).  
 rmuazáil, snuffing, 123.  
 rnaḡ, hiccough, 33.  
 rnaḡzáil, hiccoughing, 123.  
 rnaíom, a knot, 87 (b).  
 rnaímuíóe, a swimmer, 14.  
 roc, a ploughshare, a snout, 33.  
 rocain, easy, 88.  
 rooam, a trot, 58.  
 roiz̄eao, a dart, 72.  
 roib̄im, cheerful, 36 (e), 96 (a).  
 roil̄re, brightness, lights, 143.  
 roineann, fine weather, 96 (b).  
 roim, eastwards, 96 (b).  
 roirc̄eal, gospel, 52 (6).  
 roir̄eac, a vessel, 52 (a), 96 (c).  
 rólar, comfort, 58.  
 rotar, light, 11 (i), 58, 143.  
 rotarta, radiant, 58.  
 ron, sake, 33.  
 rona, happy, 58.  
 ronap, happiness, 58.  
 ron̄maóac, special, 66.  
 rop, a wish, 33.  
 róip̄t, sort, 33.

ρραμάν, a purse, 53.  
 ρρεαλ, a scythe, 21 (c), 82.  
 ρρέαρ, the sky, 21 (c).  
 ρριομασ, a spirit, 144.  
 ρϩλανν, a flash, 60.  
 ρρόνός, a spoon, 11 (e), note.  
 ρρόρτ, sport, 33.  
 ρρμιοηνλόηη, a miser, 66.  
 ρρμιοηηλνιγίηε, miserly, 66.  
 ρρμην, snore, 60.  
 ρρμηνταρμναδ, snoring, 60.  
 ρρμην, a bridle, 21 (c).  
 ρρμην, of a bridle, 116.  
 ρρμιοδ, reach, (v.), 96 (a).  
 ρρμην, nose, 33.  
 ρρμηνα, pl. of ρρμην, 58.  
 ρρμντ, a stream, 40 (a), 69.  
 ρρμν, stop (v.), 33.  
 ρρμνν, stops, 58.  
 ρρμναρ, I stopped, 58.  
 ρρμνλλ, splash, 60.  
 ρρμνιδ, yield, 21 (c).  
 ρρμνηη, a rudder, 121.  
 ρρμννκνν, a tune, 52 (5), 60.  
 ρρμν, a stool, 33.  
 ρρμννηη, a good-for-nothing  
 person, 11 (e), note.  
 ρρμν, of rest, 117.  
 ρρμν, upwards, 111.  
 ρρμν, yonder, 33.  
 ρρμν, juice, 69.  
 ρρμνζην, a hay or straw rope, 58.  
 ρρμν, sitting, 72.  
 ρρμν, attention, 72.  
 ρρμν, gen. of ρρμν, a wish, 89.  
 ρρμνγίηε, wooing, 71.  
 ρρμν, merriment, 33.  
 ρρμν, rug, 58.

Τά, is, 33.

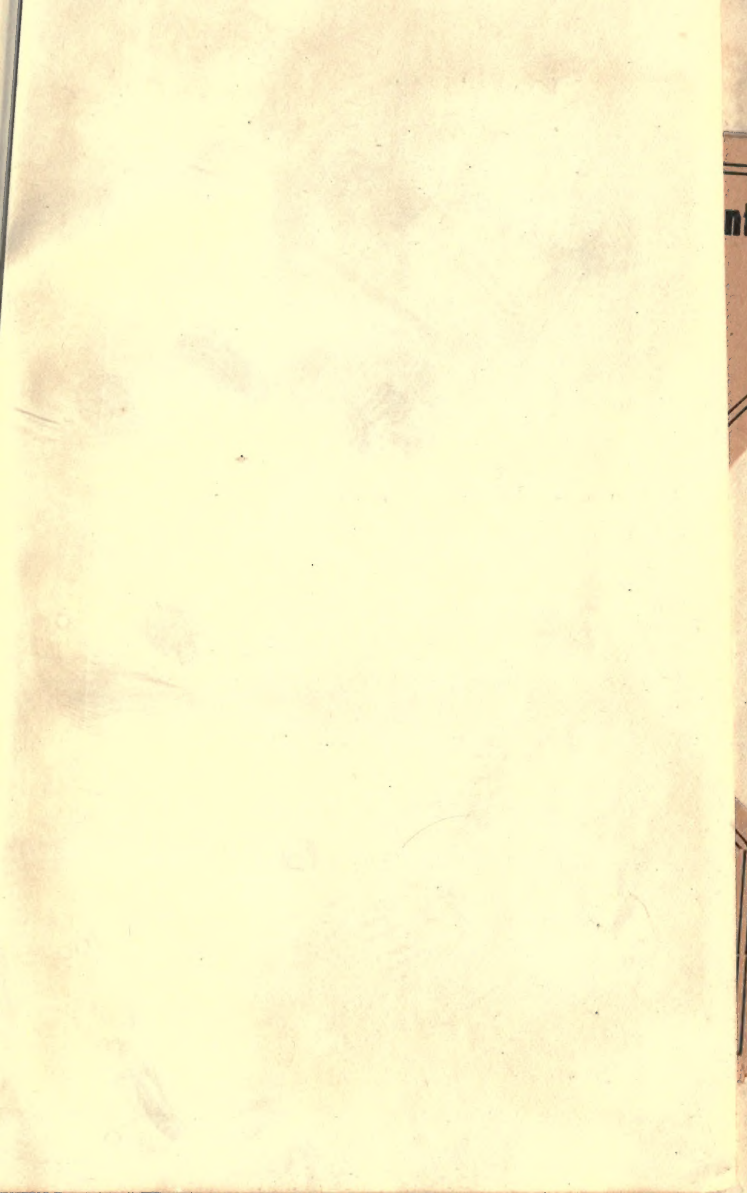
ταδδην, give, 60 (b).  
 ταδδμην, I give, 60 (b).  
 ταδα, support, 58.  
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 ταδτα, rope, cable, 58.  
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 ταδνν, saw, 85 (b).  
 ταδρη, profit, 36 (f).  
 ταδρηντ, offering, 144.  
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 ταδρηντ, acquaintance, custom,  
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 ταδμν, land, 36.  
 ταδμν, of land, 63.  
 ταδνζαρ, I came, 132.  
 ταδν, side, 102.  
 ταδνν, a patch, 36.  
 ταδνν, a tide, 119.  
 ταδν, come, 33.  
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 ταδν, a bull, 130.  
 ταδν, happened, 73.  
 ταδνν, pulling, 132.  
 ταδνν, pulling, 132.  
 ταδν, over them, 74.  
 ταδν, thirst, 33.  
 τε, hot, warm, 33.  
 τεαδταρη, messenger, 83 (c).  
 τεαδτ, coming, 83 (e).  
 τεαδρ, of heat, 115.  
 τεαδμνλλ, church, 60.  
 τεαδνζα, tongue, 83 (c).  
 τεαδνν, stiff, firm, 60.  
 τεαδνντα, a fix, difficulty, 60.  
 τεαδρβαδ, warmth, 36 (d).  
 τεημεαλ, stain, 68 (b).  
 τεημε, fire, 108.  
 τεημεαδ, gen. of τεημε, 38 (b).  
 τεηνν, sore, 68.  
 τεηννναρ, soreness, sickness.  
 τεο, warmer, 100.  
 τεορμν, a boundary, 100.  
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 τμνν, sick, 72.  
 τμννναρ, sickness, 109.  
 τμννταην, hearths, 114.  
 τμννμνν, a fountain, spring, 92.  
 τμννμνν, I shall come, 92.  
 τμννν, bestow, 94.  
 τμννμνν, drive, 95.  
 τμνννλ, gathering, 95.  
 τμννμνν, dry (v.), 144.  
 τμν, country, 33.  
 τμνζ, thick, fast, 69, 101.

τλάρ, weakness, 23.  
 τλυζ, a tongs, 23.  
 τοβας, tobacco, 58.  
 τοβαρ, a well, 52 (1).  
 τοζα, choice, 64.  
 τόζ, lift, 33.  
 τόζανν, (he) lifts, 58.  
 τόζτα, lifted, raised, 127 (a).  
 τοιце, a hussy, 96 (c).  
 τοι, will, 96 (c).  
 τοιρ, in the east, 96 (b).  
 Τομάρ, Thomas, 52 (3).  
 τομάρ, measure, 65.  
 tonn, a wave, 66, 75.  
 τονντα, waves, 66, 75.  
 τορ, bush, 33.  
 τόρρα, over them, 74.  
 τραιν, a train, 106.  
 τράτνόνα, evening, 144.  
 τρί, three, 126.  
 τριαλλ, travelling, 110.  
 τρίο, through (the), 33.  
 τριуц, whooping cough, the club  
 (in cards), 101.  
 τριο, fight, 96 (c).  
 τριοιρτεар, people fight, 129.  
 τριοιζ, a foot, 96 (c).  
 τром, heavy, 64.  
 тү, thou, 33.  
 τυайым, conjecture, 12 (g).  
 τυз, gave, 33.  
 τυзанн (he) gives, 58.  
 τυзта, given, 127 (a).  
 τυиз, understand, 89 (a).  
 τυизринт, understanding, 144.  
 τυизрионас, intelligent, 144.  
 τυи, a flood, 89 (a).

τυиnn, dat. of тонн, a wave, 72.  
 τυinne, of a wave, 75.  
 τυиrинз, descend, 132.  
 τυиrре, weariness, 74.  
 τυиr, fall, 89.  
 τυрa, thyself, 77.

Уаcтaр, surface, cream, 111.  
 уаиζ, a grave, 117 (a).  
 уаиr, an hour, a time, 117.  
 уаpаt, noble, 111.  
 уаbаll, an apple, 69.  
 уаbа, apples, 69.  
 үо, that, yonder, 33.  
 уоаcт, testament, 69.  
 уζοар, an author, 69.  
 уζοартар, authority, 69.  
 уζмуйζим, I harness, 69.  
 уиrо, of a sledge-hammer, 73.  
 уиrце, water, 89.  
 уllмyζао, preparing, 63.  
 умa, copper, brass, 69.  
 умaт, submissive, 69.  
 умaлoиo, submission, humility,  
 69.  
 умлаcт, submission, humility,  
 69.  
 umpa, about them.  
 үр, fresh, 33.  
 урcар, a shot, hurling of a  
 stone, 144.  
 урта, hair of the head, 73.  
 уртабpа, speech, 62 (a).  
 уртаиr, an implement, 69, 73.  
 уртар, a floor, 69, 73.  
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