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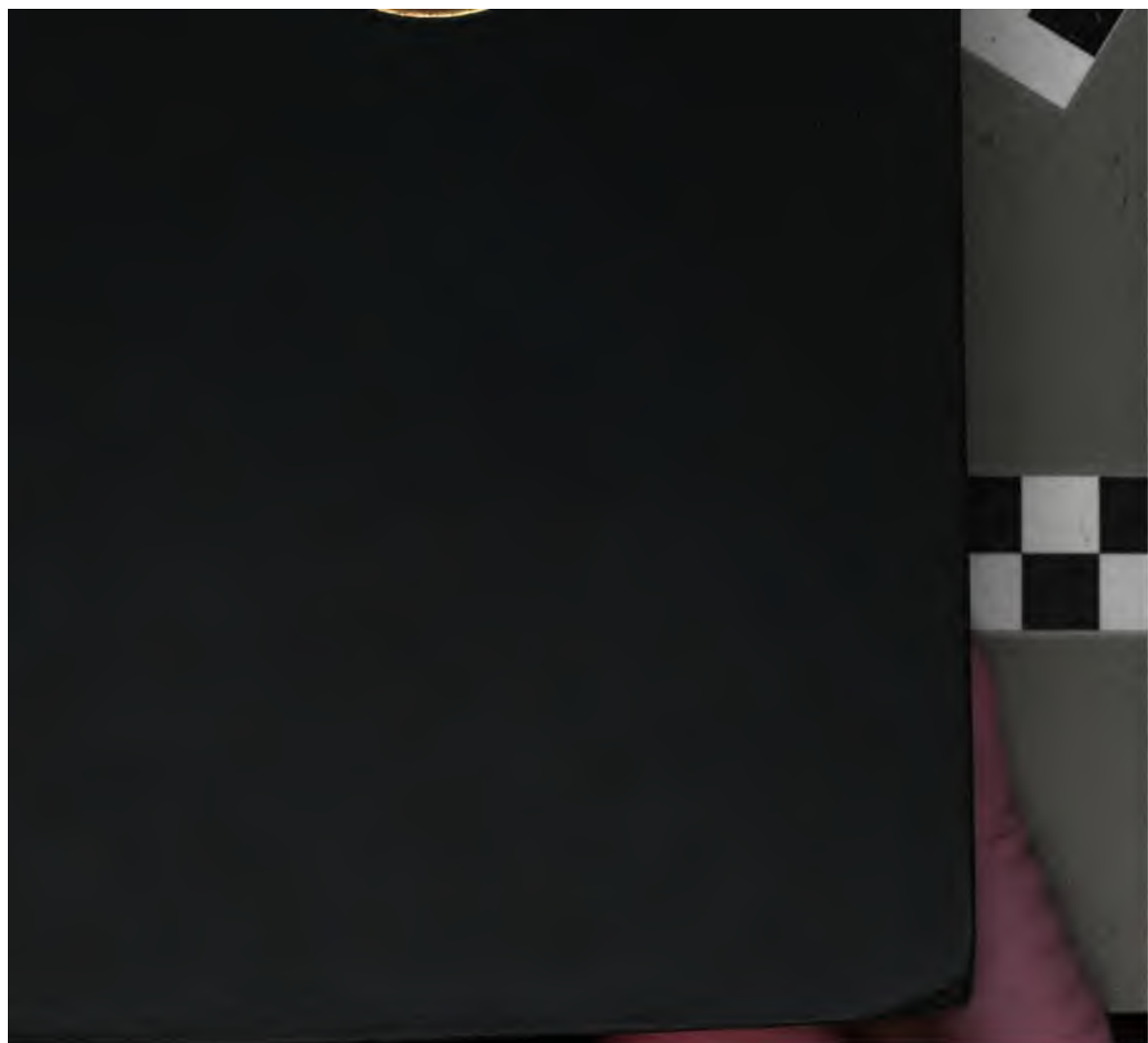
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Comann na Sgríbeann Gaeilge.



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PREFACE.

IN this volume are collected all that could be found of the poetical remains of Egan O'Rahilly, a poet whose verse gives unmistakable expression to the state of feeling in Ireland during the forty years that followed the Revolution. It would be difficult to select a poet more genuinely Irish. Nor are there many poets gifted with a more subduing pathos or a more enchanting melody. The Editor feels confident that, in spite of the general decline of the language in which he wrote, his accents after two centuries of oblivion will win the public ear as those of no Irish writer have won it since his death.

An account is given elsewhere of the sources whence these "disjecti membra poetæ" have been taken. The translation accompanying the poems is line for line and literal, and is intended to assist the learner to read the original in a language which has, as yet, no satisfactory dictionary.

The first edition of a work like the present can hardly fail to be very imperfect. The Editor hopes that, when these poems have attained that popularity to which he believes them destined, much new light may be thrown on the life and writings of the poet. He therefore invites all who have any fresh information on the poet's career, or on his writings, to communicate with him on the subject.

A few miscellaneous poems have been added, partly to

elucidate some of the subjects treated of by the poet, and partly as specimens of the language in which he wrote.

Mr. Osborn J. Bergin of the Queen's College, Cork, corrected the proofs of the poems, and read the translations in manuscript, and the Editor takes great pleasure in acknowledging his indebtedness to his sound judgment and accurate knowledge. He has also had the opinion of the Very Rev. Peter O'Leary, of Castlelyons, on difficult points, and begs to thank him for his kind encouragement. He is also under obligation to Miss Edith Drury of London, and to Miss Norma Borthwick of Dublin, who furnished him with transcripts of one or two important poems in the collection. To the Committee of the Irish Texts Society he desires to express his thanks for their encouragement in the performance of a difficult undertaking. To the Chairman, Professor York Powell, and to the Hon. Secretary, Miss Eleanor Hull, he owes many valuable suggestions.

The Editor desires, moreover, to thank the authorities of Maynooth College, and especially the Librarian, Dr. Walter MacDonald, and the Vice-President, Very Rev. Dr. O'Dea, for the facilities afforded him for consulting the interesting collection of MSS. preserved in the College Library. He also wishes to place on record his sense of the courtesy he received at the hands of the Officials of the Royal Irish Academy. He begs, also, to thank Mr. Michael Warren, of Killarney, for refreshing his memory on stories connected with the poet. Finally, he must not omit to record his appreciation of the efficiency and intelligence displayed by the staff of the Dublin University Press in the production of this work.

July, 1900.

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INTRODUCTION.

I.—THE POET AND HIS TIMES.

EDWARD O'REILLY in his "Irish Writers," under the year 1726, treats briefly of the subject of this sketch. He tells us that he was the son of John Mor O'Reilly, a native of Cavan ; and under the year 1700, he says that this John Mor O'Reilly had been intended for the priesthood, and went to study in the classical schools of Kerry with this profession in view ; but, an impediment intervening during a vacation spent in his native Cavan, he returned to Kerry, where he married a woman of the name of Egan, and from their union sprang "Owen O'Reilly, the poet."

According to O'Reilly, then, our poet was descended from the Cavan branch of the O'Reillys, and his real name was O'Reilly and not O'Rahilly. There is, however, much reason to doubt this descent. O'Curry, in his "Catalogue of Manuscripts for the Royal Irish Academy," speaking of O'Rahilly, says :—" It is very singular, if this man's real name was Reilly, that he should write himself O'Rahilly, and that it should continue to be written and known in the same manner down to the present day, in the very place of his birth. There are many of the name of O'Reilly in the county of Kerry, and a great many of the name of O'Rahilly, too, looking on each other as distinct families and without the remotest recollection of any ancestral affinities or identity." Nay, there are

families of O'Rahilly that claim direct descent from the poet, and yet who never dream of considering that their name is the same as O'Reilly. Our poet was a learned genealogist, and would be certain in his works to mention his Cavan descent if it were a fact ; but in none of his writings that we have been able to examine is there the remotest allusion to such ancestry.

His own account of his ancestors seems, indeed, to upset completely the statement of Edward O'Reilly. In the last stanza of the last poem he ever composed (XXI.), he tells us that the MacCarthys were chieftains over his ancestors from time immemorial :—

I will cease now ; death is nigh unto me without delay ;
 Since the warriors of the Laune, of Lein, and of the Lee have been
 laid low,
 I will go under their protection—with the beloved among heroes—
 to the graveyard,
 Those princes under whom were my ancestors since before the death
 of Christ.

If his descent from a Cavan father had been obvious to all around him, as it must have been, if O'Reilly's narrative be authentic, the poet would never have written this stanza. If he were a mere intruder from Cavan, such sentimental loyalty on his death-bed would be ridiculous, and he had as keen a sense of the ridiculous as most men. Again, if he knew that his father was a Cavan man he could scarcely have written his pathetic attack on Valentine Brown (VIII.), in which he speaks of him as an intruder, and laments the ruin of the old nobility, though the intrusion of an Englishman would probably have appeared to him in a different light from that of a native Celt. In the splendid poem (XXXV.) he addressed to the son of Cormac Riabhach MacCarthy he informs us that his ancestors dwelt for a time in Iveleary. In his prose satire on Cronin there is a very singular reference to the O'Rahilly

family. Richard og Stac replies to Mathghamhuin O'Cronin thus :—

“Cá b-*fuair*ir ionnac féin dul a *g-comórad* le Riocardh óg Mac Riocardh Stac a*gus* ba*o* dá*o*ir buic a *féir* do *beir* a*gus* *gum*ab é céim ir aoi*rb*e do *bí* a*g* do *féan* a*gus* do *í*ir*re*arai*b*, do *í*uincir Scannláin a*gus* do *í*uincir Ra*ca*ille bua*ca*ill*g*ea*o*c c*li*abáin Uí *Ch*aoimh .i. buine uaral bo*o*c ná rai*b* do *be*a*ta* a*g*se ne *re*a*o*c *g*-c*é*ab bliabain a*o*c o*o*c b-*re*arainn dea*g* do *ru*ab-*í*liab ná*o* *fé*ir *fé*ur na *í*oir*be* *ru*aí*o* a*ir*. A*gus* do *é*uala-*ra* *g*o *ng*eur*re*a*ir*e *com*ba mo*ir*-*do*ba*ig* ó *í*obul Uí *Ch*aoimh *er*í *er*o*ig*e *o*í *é*ionn *com*ba *í*í*u*c *Ch*ar*é*a *í*í*u*ir a *ma*in*ir*ir *Lo*da *L*éin.”

“How dare you compare yourself with Richard og son of Richard Stack, as you should know that the highest distinction ever gained by your forefathers, by the O'Scanlans and the O'Rahillys, was to mind the cradle for O'Keeffe, a poor gentleman, the only property in whose family for seven hundred years was eighteen allotments of a wild mountain which never produced grass or wealth; yet I heard that the tomb of the proud bodachs from Pobal Uí Chaoimh used to be elevated three feet above that of MacCarthy Mor in the Abbey of Lough Lein.”

This passage is of course satire; but, as far as it goes, it tends to disprove O'Reilly's statement. Though the poet does not assert here that he himself sprang from the O'Rahillys of O'Keeffe's country, he seems to imply that the race he sprang from was closely allied to them.

The precise locality of O'Rahilly's birth is uncertain. O'Reilly says that he resided at Sliabh Luachra, and the expression has been repeated by all who have written of him since. But Sliabh Luachra is applied in modern times, not only to the mountain anciently so called, but to a vast tract of country extending southward as far as the Paps, eastward to the borders of Cork county, and westward to within a few miles of Killarney. It was this Sliabh Luachra that Eoghan Ruadh O'Sullivan meant when he addressed

E*ig*re ir *ru*aba *S*l*é*ibe *L*ua*o*ra.

To say, then, that a man resided at Sliabh Luachra is as indefinite as to say that he lived in Meath or Upper Ossory.

Tradition has fixed the place of his residence for a considerable time at Cnoc an Chorfhaidh, or, as it is now called, Stagmount, some ten miles to the east of Killarney, and close to the Great Southern and Western Railway, on the north side of that line. Here there is a well, still pointed out as *tobar Aodhagain*, or "Egan's well." In the Elegy on Diarmuid O'Leary (XXII.), many of the places mentioned are such as would strike a resident at Stagmount; and the Elegy on Cronin's children (XII.), as well as some passages in the Satire on Cronin, suggest a close neighbourhood to Rathmore. There can be little doubt that a considerable portion of the poet's life was passed in this locality. Nothing but a protracted residence could impress his personality so vividly on the minds of the people.

But he did not reside always at Stagmount. His writings show a marked intimacy with Killarney and places to the west of Killarney, and one of his most touching lyrics is a vehement outburst of feeling on changing his residence to Dunneacha, beside Tonn Toime (VII.). He appears to have made periodical excursions to the houses of the Irish nobility, broken and scattered as they then were, to whom his reputation as an *ollamh* gave him an easy introduction. But he had fallen upon evil days. The nobles introduced into Ireland by the Cromwellian and Williamite usurpations, in the room of the old "Milesian" chieftains, cared little for letters, much less for Irish history or legend. In the manuscript remains of the Irish bards of the seventeenth and eighteenth centuries, few themes are more persistently dwelt on than the indifference of the new nobles to history or poetry. The hereditary *ollamh* of Lord Clancarty winds up a pathetic lament (XLVII.) for the ruined chieftains of the Gael, after the disaster of the Boyne, by a declaration that his occupation is gone, and that he must henceforth take to brewing. Andrew M'Curtain, in moody melancholy, complains to Donn that the noblemen of his time show him the door almost as soon as he

has entered their houses, that they care nothing for his verses or genealogies. In the many laments for dead Irish chieftains produced during this period, none of their virtues is so much insisted on as their hospitality, especially to the bardic tribe. The professional *ollamh* was practically a thing of the past in the opening years of the eighteenth century.

The date of our poet's birth has not been ascertained with certainty. If we may trust a manuscript of this century, his elegy on Diarmuid O'Leary (XXII.) was composed in the year 1696, and a short elegy on Justin MacCarthy (Lord Mountcashel), who died in 1694, is probably from his pen; and it is certain that he had reached the fullness of his powers before the close of the seventeenth century; further, it would seem that most of his works, which have reached us, were written between the years 1700 and 1726. We can fix the dates of some more definitely. His lines on the banishment of Dr. Sleyne, Bishop of Cork (IX.), were written in 1703. John Brown, the subject of a most beautiful and touching elegy (XIII.), died on the 15th of August, 1706. And this elegy clearly proves that, at this date, O'Rahilly took a most intense interest in the social war that raged in Killarney, in connexion with the Kenmare estate, and had been watching with an intelligent eye the events of the previous decade of years. In October, 1709, he appeals to Donogh O'Hickey, of Limerick, to leave his native country rather than take "approbation oaths" (XXIV.). The "Assembly of Munstermen" (XX.) must have been written after 1714, from the allusion it contains to King George, and the same is to be said of the few stanzas on "Death" (XXXIX.). In his satire on Cronin, he mentions the year 1713 as the date at which the strange parliament there described was convened. Hence, we may conclude that this satire was written after that date. The "Eachtra Chloinne Thomáis" was unquestionably written before the satire on Cronin. The Epithalamium, written for Valentine Brown, on the occasion of his marriage with

Honoriam Butler, of Kilcash, was composed in 1720. To this same date is ascribed a MS. of poem II., according to the catalogue drawn up for the British Museum. In 1722, we find the poet making a copy of Keating's "History of Ireland" for Mac Sheehy. This copy is now in the National Library, Kildare-street, Dublin. In a manuscript copy of his great elegy on O'Callaghan (XV.), in the Maynooth collection, the death of that chieftain is said to have taken place on the 24th of August, 1724. In a copy of the poem on the "Shoes" (XVIII.), preserved in the Royal Irish Academy, it is stated that it was written about 1724. The beautiful reverie which begins "Gile na Gile" (IV.) is found in a British Museum manuscript of the year 1725; and as this is in some other manuscripts regarded as a binding poem to the "Merchant's Son" (III.), the latter may not improbably belong to the same period. The poem on Valentine Brown (VIII.) must have been written in old age, when want had pressed heavily upon him. Though we cannot determine the date of the last poem he ever penned, the circumstances attending its composition are of painful interest. It is certain that despondency weighed down that great soul as his end approached. He had met with bitter disappointments. The nobles whom he immortalized had treated him with cold neglect. He was pressed hard by poverty. But neither disappointment nor poverty could quench the fire of genius that burned within him, and seemed to blaze ever more brightly, as the clouds of sorrow thickened above his head. On his bed of sickness (from which he never rose), his hand trembling in death, he penned an epistle to a friend (XXI.) which must rank among the most interesting poems in literature. He describes his want, his loneliness, his grief, with unapproachable pathos; and passes on to the ruin of his country despoiled of her chieftains, "since the knave had won the game from the crowned king."

In the barony of Magonihy, whose centre is Killarney, was fought out on a smaller scale the struggle between the races

which ended in the confiscation of Irish land, and in this struggle we find O'Rahilly actively engaged. Nicholas Brown, the second Viscount Kenmare, was attainted for his participation in the Jacobite war, and his estates vested in the Crown. As his children were inheritable under the marriage settlement, the commissioners entrusted with the management and sale of the forfeited estates were directed, by a Royal letter in 1696, not to let the Kenmare estate for a term exceeding twenty-one years. But, contrary to this order, the estate was let privately for sixty-one years, far below its value, to John Blennerhasset, of Ballyseedy, and George Rogers, of Ashgrove, county Cork, his brother-in-law, two members of the Irish Parliament. This contract, no less illegal than unjust, had it been ratified, would have been fraught with the most serious consequences. Blennerhasset and Rogers had intended to plant the estate with Protestant settlers, and to elbow the Catholic Celt to crags and barren moorlands. Their aim may be gathered from a memorial which they addressed to the Lord Lieutenant, when the validity of their lease was called in question by the English Commission in 1699. We quote from that document the following :—

“ We have lett some farmes to English tenants that doe advance some thinge, and wee hope when the estate is settled, and the Protestant tenants may think themselves safe in setting down there, that wee shall be able to raise the king's rent, and reserve a farme to ourselves, which wee think wee well deserve for so considerable an undertaking ; for wee could without losses, trouble, or hazard, manage two Protestant counties near Dublin sooner than this estate among so many ungovernable and disingenuous people.”

The memorial goes on to show what a great loss his Majesty would incur by the invalidation of the contract, and continues :—

“ So that were it not on a publique account more than a private interest wee would not undertake the trouble of communication with so wicked and barbarous a people for even the profit we expect. Truly

it is not so valuable but wee would surrender it, but that we have engaged so many Protestants, and wee have other considerable interests of our own estates and leased lands that do adjoyne it, that makes it agree with our interest and inclination to have that country planted with Protestants." "In playne English," it continues, "this is no more than a tryall of skill whether Kerry shall be a Protestant or an Irish plantation or not. Their priest Connellan, the other day, told his parishioners at Mass that nowe they may with cheerfulness repair their Mass house, for that their old master, the Lord Kenmare, meaning Sir Nicholas Browne, would soon have the estate again." (See Miss Hickson's "Old Kerry Records," 2nd series, pp. 122-124.)

The contract was quashed ; and in 1703, at the sale of the forfeited estates, at Chichester House, Dublin, the estate was sold to John Asgill, during the lifetime of Sir Nicholas Brown. The official entry is as follows :—

"All the estates of the Lord Kenmare in the province of Munster vested in the trustees were sold to Mr. John Asgill, April 13th, 1703, the buyer to pay all the incumbrances and to have all arrears of rent and Sir Michael Creagh's judgment due to the Trustees for £1000, and the woods, as per particulars affixed, lying in the counties of Cork and Kerry."

John Asgill, the purchaser, had a strange career. An Englishman bred to the law, he scented from afar the litigation that arose from the confiscations that followed the Revolution. He had married a daughter of Sir Nicholas Brown, and, in 1703, had obtained a seat in the Irish Parliament. But that pious body, shocked at an absurd pamphlet he had published, voted it a blasphemous libel, and he was expelled from the House. A few years later he entered the English House of Commons ; but his unlucky pamphlet was not forgotten. The Commons ordered it to be publicly burnt, and the author was expelled.

In the confusion that ensued, consequent on a change of landlords over so important an estate, some Irishmen sought to enrich themselves, and rise on the ruin of the Catholic and Jacobite Viscount. Among these, two are singled out by

obvious from the mock elegy with which he soothed his *manes* (XVII.).

Mention has been made of the woods in this estate as becoming the property of Asgill. It would seem that some of his under-agents were interested in cutting them down before the property passed into the hands of the Browns, and a complaint was made that £20,000 worth of timber was destroyed. Trees newly felled were sold at sixpence each.

On the 15th of August, 1706, soon after the estate had changed hands, and when the inhabitants of the barony were ablaze with indignation at the attempted introduction of Protestant planters, and at the ruin of the woods, brought about for selfish ends by designing upstarts, died Captain Brown of Ardagh, who had long been manager of the estate, and had been a member of Parliament for Tralee in 1689. In the course of a beautiful elegy on the deceased (XIII.), O'Rahilly pours out his wrath, like lava, on the heads of the plunderers of the people. Captain Brown's connexion with Lord Muskery and his wife's relation to the Duke of Ormond were not likely to be lost sight of by the poet.

In the second stanza he hints at the undue violence of the new masters :—

Α δάρι, πο μέλλαιρ λεατ άρ λόόρηνν,
Ράλ άρ η-αρδαν άρ η-βαίλετ 'ρ άρ η-τόρηραή,
Ϊάρδα άρ η-τεαδ αρ η-βαν 'ρ άρ η-βολαόετ,
'Αρ ρζάε ποιή ρζεανναδ ρεαντα ρόρηε.

XIII. 5-8.

The same idea is developed in two or three succeeding stanzas. The people have now no lord but the God of glory ; the woods are cut down, a pitiable sight. Then the high military genius of the deceased is dwelt on, and a company of rivers chant a melancholy chorus at his death. But the poet turns from these, more pained at the weeping of Brown, now in servitude abroad, and the weeping of the widow of high lineage. Then, with withering sarcasm, he describes the

sad plight to which the estate of the Browns had been reduced :—

Aððar uaðar buaiðearða 'r bjonðoil,
 Aétuas luit ir uile ðan tétora,
 Méabuðað ðian air ðiac 'ran óóige
 Cior ður ð-ferann ag Arðill dá óóirþearð.

An ðara cár ðo óráð an óóige :
 Þriofa ir Taðð a ð-þeiðm 'ra mórtur,
 Lér ðfþreað ár þaoite móðað
 Ar a ð-ferannaib cairte ir óðra.

Ir ðit-óþeac ðúr ð-coillte air þeóðað,
 Ir maiur Çaiðð ag aðaint map þmól ðuð,
 Ðan aðþar tð a ð-ceann 'r a ð-cóin leir,
 Ón lá ð'iméiz þðiat uarþaib na rliððte.

XIII. 81-92.

Asgill, the new proprietor, had troubles of his own. While he was the cause of angry scenes in the Legislatures of both England and Ireland, his underlings in Kerry, men of the stamp of Cronin and Griffin, got what they could by the destruction of the woods, or by the extortion of hearth-money. The years went by in sorrow and suffering for the Catholic Celt, whom the law never recognised except for purposes of insult and plunder. Men driven from their homes throughout the country retired to the fastnesses of the woods and mountains, and there offered a desultory resistance to the execution of the laws framed by a faction to plunder and insult them.

In 1720, Lord Kenmare (Sir Nicholas Brown) died, and his son Valentine was now undisputed owner of the estate. In this year, O'Rahilly voiced the public joy in a beautiful epithalamium for his marriage with Colonel Butler's daughter (XXX.). Twenty years of anxiety and fear and suffering had passed ; and the dream of Blennerhasset and Rogers—a Protestant plantation in Magonihy—had vanished into thin air.

Froude, referring to this period, or a little later, declared Killarney to be the Catholic University of Ireland. The classics were taught, and aspirants to Holy Orders were trained in scholastic discipline, and the intricate laws of Gaelic poetry were carefully studied there. The cause of Sir Nicholas Brown was the cause of enlightened freedom, and true toleration ; but there were others of the local gentry who favoured the progress of the Catholic Celt. O'Rahilly, in the tract from which we have already quoted, mentions four as the only ones who had the true spirit of fairmindedness. Cronin, in the speech to which we have referred above, declares that if four traitors who were in the country were in his power he could sleep sound ; they are Lavellin, Colonel White, Ned Herbert, and William Crosby. Of these, Lavellin and Colonel White had married sisters to Helen, wife of Sir Nicholas Brown. In the intended depositions of Sylvester O'Sullivan, the informer, we have the names of several popish school-masters in Killarney whom he declares to have been "well versed in the liberal sciences." One of these, indeed his own partner in academic labours, he accused before Lord Fitzmaurice, of Ross Castle, "of carrying arms, school-teaching, and other heavy crimes." But the scholastic services of Sylvester were dispensed with after he had, on the 23rd of February, 1729, "publicly renounced the errors of the Church of Rome" in the Protestant church at Killarney.

Sylvester O'Sullivan states in a memorial, which he styles "depositions ready to be sworn," that Archdeacon Lauder who sat among other magistrates to hear his complaint, spoke as follows, in a great "huff and fury" :—

"How now, you rogue ! Do you think to get any justice against the county Kerry gentlemen who are all in a knot, and even baffle the very judges on the circuit ? Nay, you are mistaken ; our bare words are taken and preferred before the Government before the depositions of a thousand such evidences who have no friends to back 'em. This is not France, that severe country where the king's interest is so strictly maintained.

No! this is Kerry, where we do what we please. We'll teach you some Kerry law, my friend, which is to give no right and take no wrong."¹

In spite of any arguments that may be founded on this speech, it is certain that, though many of the Protestant gentry sided with the Catholics against the Government, racial and religious animosities ran high, as the story told in XLIII. sufficiently proves.

The Catholic Celt of Magonihy, however, had something more substantial to rely on than the good will of time-serving magistrates. There were true hearts and stout arms in the fastnesses of the mountains to defend his cause. Glenflesk is a valley bounded by mountains of savage grandeur, and watered by the Flesk, a river celebrated in song and story. Near the entrance of the glen stands the castle of Killaha, which was for generations inhabited by the O'Donoghues of the Glen. Perhaps no Irish chieftain so successfully preserved his clan from the ravages of the freebooter. No Irish chieftain was served with more devoted loyalty. Nature had done much—she had reared lofty walls of rock on either side; she had indented the mountains with convenient recesses, whither the outlaw might betake him till the storm he had raised had blown over. But it was in the strong arm of the indomitable race that acknowledged him as lord, as well as in his own uprightness and courage, that O'Donoghue found his chief strength. He was not wealthy; but he lived ever among his people—their cause was his cause. He hated Castle proclamations and decrees with a traditional hatred. It was in vain that his estate was declared forfeit under Cromwell. The undertakers, in all probability, never even beheld the slopes of Derrynasaggart or the lake of Foiladown. One of the sweetest and most vigorous of Gaelic poets reigned at Killaha during

¹ For a full account of this remarkable document, see "Old Kerry Records," 2nd series, pp. 177-186.

the Restoration and Revolution periods. His poems breathe the spirit of manly independence (XLVIII.—XLIX.) In the stress of the penal days, when unjust forfeitures had forced many a good Irishman from the home of his ancestors, the hospitable chieftain of the Glen welcomed them with open arms. O'Donoghue's house was a safe haven for persecuted bards, and the chieftain himself a generous patron of the Muses. A grateful poet has left a vivid picture of life in Killaha Castle during the days of the Revolution, when Geoffrey O'Donoghue, himself a poet and wit of a high order, extended an open-hearted welcome to his brother bards:—

Múr Séarraó le céabaib ír gairrib oibé,
Múr tréiteas le téabaib 'na g-cantair laoióce,
Múr féarbaó ír féile 'na g-caiteagar fionta,
Múr d'éarbaó na h-éigre le taca ósolaó.

Dún cléipe 'na léigtear an Laidin lóiméa,
Dún béite le g'éarraig air b'raicib ríoba,
Dún éarbaó rá feuduib do macaib ríoga,
Dún g'éigre nár téarbaó a d-tadairt d' aoiéaduib.

Cúirt laóirbaó gan traobáó do bagair bfoéba,
Cúirt éacáó an tréim-fir nár óisill miona,
Cúirt d'éarbaó 'na réim-ríé ag f'earcail raóite,
Cúirt aorbaó an D'aoáil-bhog ír f'airring aóibinn.

The house of Geoffrey—short seems the night to hundreds ;
House of accomplishments, in which songs are sung to harps ;
House of festivity and hospitality, in which wines are drunk ;
House of bestowing, in which bards are rewarded substantially.

Stronghold of the clergy, where Latin is fluently read ;
Stronghold, where the maidens embroider silken robes ;
Stronghold, liberal in dispensing gems to sons of princes ;
Stronghold of gifts unceasingly given to guests.

Mansion of heroes, unsubdued by wicked threats ;
Mansion of wonders, of the valiant man who stored not jewels ;
Mansion of verses freely running to honour nobles ;
Mansion of airiness is the Gaelic dwelling, roomy and delightful.

The Glen became the home of "Tories, Robbers, and Rapparees, Persons of the Romish Religion, out in arms and upon their keeping." It was these tories that made it secure to carry on the crime of school teaching in Killarney. A few extracts from the correspondence with Dublin Castle, of some Kerry magistrates and others, will give some idea of the part played by Glenflesk and its Chieftain, in the social struggle, whose centre was Killarney, and in whose vortex the years of our poet's manhood were passed.

Colonel Maurice Hussey, himself a Jacobite, writes on the 26th of December, 1702, from Flesk Bridge:—"The Tories in the province are lately grown highwaymen, that is, most of them horsemen; I find there are now about fifteen or sixteen." In the same year he writes again to the Castle secretary, Joshua Dawson:—"Tories are skulking up and down in couples, but I have taken good care to prevent their getting into the mountains—the chief of the Rapparees were twice sett by twice their own number of soldiers from Rosse, yet they escaped, a shameful thing to be related. I do not care to be the author of it, but 'tis true." Hussey, who was a Catholic, further asserts that he had "an English heart still, though born and miserably bred in Ireland."

In 1708, it was expected, on all sides, that the Pretender would visit the west coast of Ireland, and Colonel Hedges, of Macroom (II. 45), who had been appointed governor of Ross Castle, proceeded to administer the oath of abjuration to Catholics in the various towns. Many Catholic gentlemen, on refusing it, were imprisoned. Colonel Hedges, writing to Dawson, says:—"Some Irish gentlemen have very freely taken the oath, and others will, but the proprietors and idle persons, and such as served King James and are poor, and all the priests, are the persons who are universally and entirely disposed to assist the Pretender or any Popish interest." The Pretender scare blew over for the time, but many gentlemen and the great bulk of the people had openly taken their side.

We can easily understand our poet's rage against the Cronins, father and son, from such recommendations as the following:—"I take leave to ask," wrote Hedges to Dawson, in 1711, "for a license (to carry arms) for Darby Cronine, who, though a papist, has been employed by me for several years past, and took the oath of abjuration."

In a letter, dated the 28th of February, 1712, addressed to Murtoth Griffin, Hussey says:—"The Rapps of Glenflesk, the sure refuge of all the thieves and tories of the country, are up by night and are guilty of all the violence and villanies imaginable, and it will be always so, till nine parts of ten of O'Donoghue's followers are proclaimed and hanged on gibbets upon the spott." The untamable spirit of Timothy and Finneen O'Donoghue was a source of constant alarm to such time-servers as Hedges. To these were joined now, Francis Eagar, a Protestant, who had married their sister. On June the 8th, 1714, Hedges writes:—"Timothy and Florence (Finneen) O'Donoghue and Philip O'Sullivan, of Glenflesk, papists, have fire-arms and swords, as I am credibly informed."

The death of Queen Anne did not by any means diminish the strain to which Castle law was subject in Kerry. Hedges, as yet unaware of the important event, writes on August 4th, 1714, to Dawson:—

"The Protestants of Killarney, besides those which are linked with the O'Donoghue, do not exceed a dozen; there are but four in the county adjacent."

He means no doubt families. In a census taken by Philip Anderson, Clerk of the Commissioners of Array, in 1692, the number of Protestants in Magonihy is given as 82, while the Catholics number 1587. Hedges goes on to say that the magistrates are in terror of their persons, and far from putting the laws in force, and adds:—

"Old O'Donoghue told Mr. Griffin (a magistrate) to his face that he hoped soon to see the time when he and his would pull out his throat, and he often bragged that he had 500 men at his command."

On the 23rd of August, the accession of George I. having become known, Hedges writes an account of his exertions to proclaim the new Sovereign. "The court leet began last Saturday at Killarney, and I hear the papists are taking the oaths of fidelity and allegiance to his majesty with seeming cheerfulness." But he has only two names to mention. "Timothy Croneen and his son Darby Croneen, took the oath of allegiance, and took and subscribed the adjuracon oath the first day of the sessions." Finneen O'Donoghue, he says, was the person he feared to be most troublesome, but it was satisfactory to learn from this formidable opponent of unjust laws, that "about a dozen gun barrels were lately wrought into reap-hooks by a smith in Glenflesk, which he was told were rusty old barrels found in a hollow tree." O'Rahilly addresses one of his sweetest odes (XI.) to this Finneen O'Donoghue, and describes graphically the part he played in resisting the execution of the penal laws.

Another power in the county at this period, but one of whom O'Rahilly speaks with distrust, was Domhnall O'Mahony, of Dunloe, with his formidable band of *faïresses*. In 1706, the poet had soothed the ghost of John O'Mahony, Domhnall's father, with one of his splendid elegies (XIV.); but in Domhnall himself he reposed no confidence. He represents Cronin in the "Eachtra Thaidhg Dhuibh," as empanelling a jury of the upstarts, and the first name of the twelve is Domhnall O'Mahony, of Dunloe. This personage seems to have been a real power in the county. He was a Catholic and tenant to the Earl of Shelbourne, but he had abjured the Pretender, and the number of his own subjects was estimated at "three thousand persons, all of the Pope's religion." He had disciplined his dependents as an army, ready at a moment's notice, to swoop down on the objects of his displeasure. If we may believe the evidence of Kennedy, quit-rent collector, only a dozen of Mahony's tenants were Leinster Protestants. "So may it please your Excie and

Lopps," adds Kennedy, "the said Mahony and his mobb of Faireesses are so dreaded by his mighty power that noe Papist in the kingdom of Ireland hath the like."¹

Such were the scenes amid which our poet lived and sang. He watched his country, all torn and blood-stained, entering within the shadow of an inhuman persecution, and did not live to see her even partially emerge. He often connected his own hardships—notwithstanding his profession as *ollamh*—with those of his country, and traced both to the same source, and in his deathbed poem he bewails both together. He is beyond all others the poet of the ancient Irish Nobility, who despises upstarts, and gives no quarter to any man who sacrificed honour and faith for wealth and power.

O'Rahilly was without question well educated ; and his knowledge of the classics is sufficiently attested by the classical quotations, and the allusions to classical topics to be found in his writings. He translated St. Donatus's Latin poem on Ireland into Irish verse, but we regret that we have been unable to procure his version for this volume. The extent of his knowledge of English we cannot accurately ascertain ; but from allusions and quotations in his prose works, it would seem that he was at home in that language. His knowledge of Irish*was unquestionably profound. His command of that tongue was such as natural genius alone, without extensive study, could not give, and has rarely if ever been equalled. A deep and intimate acquaintance with the Irish language is, O'Curry testifies, evinced by the "Eachtra Chloinne Thomáis." Nor can less be said of the lyrics and elegies printed in this volume. His familiarity with all the legendary lore that illumines the dawn of Irish history is

¹For a fuller picture of life in Kerry the reader is referred to the chapter entitled "Kerry in the Eighteenth Century," in Miss Hickson's *Old Kerry Records*, Second Series, on which the writer of the preceding account has largely drawn.

shown in his elegies, and must have been the result of wide reading and a tenacious memory. He had an ardent passion for genealogy, but differed from ordinary genealogists in this, that he quickened the dry bones of a pedigree with the life of poetry. We have already seen how an education could be procured in Kerry, even when school teaching was a serious crime against the law. Indeed Egan seems to have been the most learned *ollamh* of his day. His quaint account of the learned meetings in O'Callaghan's house (XV.), where every great name in Europe came under discussion, cannot be considered as exaggerated, if we remember that men like the poet himself were of the company. Indeed, so highly did the popular voice esteem his genealogical talents, that even in our own days a quotation from one of his elegies has been regarded as proving a kinship between families.

There is reason to believe that he was at first in good circumstances ; but his poverty at the end of his life was extreme. It is hardly possible to read his death-bed poem (XXI.), to which allusion has been already made, without tears. Here he appears as one wanting help, and yet too proud to beg. He will not be seen at the doors of the new nobility. He laments the loss of the true chieftains in terms of matchless pathos. He had tried Sir Valentine Brown (VIII.), but he was repulsed ; his "r̄eana-r̄or̄ḡ l̄iat̄" must henceforth vainly weep for the generous nobles of the "Cap̄t̄'-p̄uil̄." In the poem on the "Shoes," with which he was presented by O'Donoghue Dubh (XVIII.), his soul appears overcast with the shadow of dire poverty. The tone is subdued ; the humour is grim ; and in the concluding lines he expresses openly his distress and desolateness. It was probably one of his latest poems. It is remarkable in this great poet that the verses he produced in an old age of sorrow and poverty are more fiery and vigorous than his earlier productions.

After the lapse of nearly 200 years, Egan's memory is fresh to-day in many parts of Munster, and would have been

far fresher and more vivid were it not that the language in which he wrote, and in which his witty sayings were recorded, has decayed throughout almost the entire province.

Though little of biographical value has reached us concerning him, still certain traits of his character have been placed in a strong light by oral tradition. It appears that affected simplicity formed a strong feature of his character. He delighted in acting as a simpleton until he had secured his object, and then in impressing on the bystanders the success of his practical joke by making a display of his learning. On one occasion he entered a book-shop in Cork, and asked the price of the books that lay on the counter in a tone of voice and with a gesture that led the bookseller to imagine he was dealing with a fool. At length he asked with much timidity the price of a large expensive classical work exhibited there. The bookseller, with a look of pitying contempt, handed him the book, and said, "You will get it for nothing if you can only read it." The poet took the book, and to confirm the seller in his error opened it, and held it before him with the pages inverted; and, when the bargain had been duly ratified, set it properly before him and read it aloud with a facility that amazed the bystanders and confounded the bookseller, who perceived he had been made the victim of a practical joke.

When he attended fairs, and on such public occasions, it is said that he usually wore a "sugan" round his waist. Indeed, in one of his prose satires, when describing the dress adopted by Clan Thomas, he appears to allude to this cincture. He delighted in passing for a foolish clown amongst the buyers from Cork and Limerick who frequented the fairs, and to whom he was known only by reputation. His constant reply to such strangers, if they happened to price his cattle, was, "dubairt mo maear liom gan iab do ófol gan an méab ro," and thus they were led to imagine that he was a mere instrument in the hands of an absent mother.

On one occasion a certain Limerick stranger, named Shink-

win, was completely deceived by his language and manner. Shinkwin, it seems, bought some cattle from the poet, whom he regarded as a fool, and imagined from the replies to some questions he asked that the cattle were in calf. Afterwards, as he passed along the street, he observed this "fool" discussing with great volubility and vehemence some questions of history with a local gentleman. He inquired who that man was, and was told that he was Egan O'Rahilly. On hearing this—for the poet was well known by reputation throughout Munster—he exclaimed, *o'páð ran ba ðan óáir að Sinnicín*, "that leaves Shinkwin with cows not in calf." This expression has passed into a proverb.

O'Rahilly is also popularly remembered as an unrivalled satirist. He belonged to what Eoghan Ruadh O'Sullivan called "Muintir Chainte." In a period of Irish history anterior to that we are considering, satirists were supposed to be able to raise three blisters on the individual whom they abused if he deserved the satire; stories are told of our poet which attribute to his satire still greater power. It is said that, like Archilochus of old, he killed a man by the venom of his satire, and that a fierce attempt was made to satirize himself; that he laboured the livelong night to neutralize its effects; and that when morning came he asked his daughter to look out and reconnoitre. The daughter brought word that some of his cattle had perished during the night. The poet, on hearing this, said, *ðunðeáðar le Ðia an lá a ðul oppa ip nað oim-ða ðo éuað pé.* "Thank God! the victory was gained over them and not over me." This story is worth recording, as it proves how genuinely our poet represents the ancient spirit of Irish literature. On reading the legend, one is carried in imagination to the days of Cuchulainn and Ferdiad, or of Cairbre and Breas. There can be no doubt that Egan's power of vituperation was unrivalled. In his day, personal satire among Irish bards was nothing better than eloquent rhythmical bargaining, often indulged in for the sake of displaying the scolding

powers of the satirist. In the case of our poet, we need rest his claim as a master of abusive language on my stories; an interesting specimen of his personal satire exists. A poet of the MacCarthy family called Domhnall Tuille, or "Domhnall of the Flood," whose patron was Tán Duna, wrote a bitter attack on him, on what provoke we cannot say. O'Rahilly replied in a satire of great bitterness still. We give O'Rahilly's reply in this volume (XXXVIII.). We believe it will be found interesting, as throwing some light on what our annalists say of Irish satire certainly displays unbounded command of language. Whether this fierce encounter was purely a trial of strength between the poets, we cannot determine. MacCarthy's attack, which is somewhat coarse, dwells on O'Rahilly's mercenary spirit; how he will not write a poem without a large sum of money—but it is chiefly an attack on his person, so vaguely exaggerated, however, that it is impossible to draw any conclusions from it regarding his appearance.

II.—HIS WORKS.

O'Rahilly's works may be divided into three classes: Lyrics, Elegies, and Satires. As a lyric poet he deserves a very high place. His pieces are short, often without regular order or sequence of parts; often, too, with a line or a couplet thrown in to fill up space and keep the metre going, but the main thoughts come from the heart, and throw themselves without apparent effort into language of great beauty and precision. No idea foreign to the subject is obtruded on the reader's attention; the whole seems produced by direct inspiration. The rhythm is perfect without being pedantic. The poet's very soul seems to be in his metre. Most of his lyrical pieces that

with his country's sufferings and wounds then bleeding fresh, the decay of her strength, the usurpation of her lands by foreigners, and the expulsion of the old nobility. His mind is never off this theme. The energies which other poets devoted to the praise of wine or woman, he spent in recounting the past glories and mourning over the present sorrows of his beloved land, whose history he had studied as few men have ever done, and whose miseries he beheld with the keen eye of genius, and felt for with the warmth and sensibility of the most ardent of natures.

His power as a lyric poet consists mainly in the strength of his passion, and in his unequalled pathos. One gets the idea from some of the shorter pieces, in which he depicts the bleeding and tortured condition of his country, that a very tempest of passion swept through the poet's soul. His paroxysms are fierce, vehement, and fitful. In such gusts he is often taken so far beyond himself, that when the storm is over he seems to forget the links that bound his thoughts together. He takes little trouble to present the reader with a finished whole, in which the various parts are joined together by easy natural links. He is only anxious to fix our attention on what is great and striking, leaving minor matters to care for themselves. We can imagine a poet like Gray counting with scrupulous care the number of his lines, labouring his rhymes, and linking one verse to another, so as to form a homogeneous whole. Our poet seems to care little about the number of his lines, or such minor points. He is conscious that his thoughts, glowing hot, deserve attention, and he compels it.

There are few pictures in poetry more pathetic than that drawn in "The Merchant's Son" (III.). The frequency with which visions of Ireland, cast into stereotyped form, were produced at a later date is calculated to create a prejudice in the mind of the reader against this poem. But the vision here described is altogether different from the common poetic

reveries of the later poets. The loveliness and grace of the maiden, her misfortunes, her trust in her absent deliverer and lover, her belief in his speedy arrival, the fidelity with which she clings to his love—all these create in our minds an intense interest in the distressed queen. But our hearts melt to pity when she is described as looking, day after day, across the main, "over wild, sand-mingled waves," in the hope of catching a glimpse of the promised fleet. Then the poet has a sudden and painful surprise in store for her and for us. The hero she loved is dead. He died in Spain, and there is no one to pity her. It is more than she can bear. Her soul is wrenched from her body in terror at the word. It is impossible to describe adequately the power of this poem. It is ablaze with passion, while the sudden terror of the concluding stanza belongs to the sublime.

O'Rahilly, as we have seen, lived at a time of supreme crisis in Irish history. The pent-up passion of a suffering people finds expression in every line of that magnificent threnody, which stands second in this collection. Never, perhaps, since Jeremias sat by the wayside and chanted a mournful dirge over the ruin of Jerusalem, never were a nation's woes depicted with such vivid anguish and such passionate bursts of grief. We have no reason to suppose that the poet made a special study of Biblical literature; yet it is impossible to read this outburst of fierce, intense passion without being reminded of passages in the writings of the Hebrew prophets, and especially of the Lamentations. The similarity in thought, in intensity of feeling, in vigour of expression, in variety and simplicity of imagery, between this poem and the Lamentations is, we think, not due to conscious imitation. It is rather to be ascribed to the brooding of kindred spirits over subjects that had much in common.

"How doth the city sit solitary that was full of people! how is the mistress of the gentiles become a widow: the prince of provinces made tributary!"—LAM. i. 1.

“ Weeping she hath wept in the night, and her tears are on her cheeks: there is none to comfort her among all them that were dear to her.”—LAM. i. 2.

“ My eyes have failed with weeping, my bowels are troubled: my liver is poured out upon the earth, for the destruction of the daughter of my people, when the children, and the sucklings, fainted away in the streets of the city.”—LAM. ii. 11.

“ And from the daughter of Sion all her beauty is departed: her princes are become like rams that find no pastures: and they are gone away without strength before the face of the pursuer.”—LAM. i. 6.

Let these well-known verses be compared with the first three poems and the twenty-first of this collection, as well as with many passages in the elegies, and we think it will appear that our poet in vigour of expression, in majesty and simplicity of imagery, in melting pathos, may claim kinship with the greatest writers of all time.

The Elegies differ in style and metre from the Lyrics. They are death-songs for distinguished persons. The poet soothes every sorrow. He remembers every friend; the wife, the sister, the helpless orphan, the weeping father and mother, the famished poor mourning at the gate with no one to break them bread. He brings before our eyes the house, wont to be so gay, now cold and comfortless and still with the melancholy silence of death.

There is something exquisitely affecting in the tender names which O’Rahilly applies to the deceased: a fountain of milk to the weak, their Cuchulainn in a hostile gathering, the guard of their houses and flocks. But, in spite of their tenderness, too-frequent repetition palls. There is too much sameness in the drapery of his grief. Nature mourns, the hills are rent asunder, there is a dull mist in the heavens. Such are “ the trappings and the suits of woe ” that he constantly employs.

The use made of the Greek and Roman deities is, however, to modern critics, the greatest blemish in these compositions. Pan and Jupiter, Juno and Pallas, give the renowned infant *at baptism* the gifts peculiar to themselves. The elegy on Captain

O'Leary (XXII.), in spite of these faults, is a beautiful poem. The elegy on O'Callaghan (XV. and XVI.) is, perhaps, the most finished production of the author. But the least faulty and most affecting of all the elegies is, without doubt, that on Cronin's three children, who were drowned (XII.). The rhythm is exquisite, and the beautiful metre is that employed in O'Neaghtan's lament for Mary of Modena.

As a prose satirist, O'Rahilly belongs to the same school as Swift. His invention is daring; he indulges in minute descriptions, and delights in the most harassing and disgusting details, provided they serve his purpose. He is the author of three coarse, fierce prose satires—the "Eachtra Chloinne Thomáis," the "Parliament Chloinne Thomáis," and the "Eachtra Thaidg Dhuibh." The two former are given anonymously in the manuscripts; but their similarity in thought and language to the latter, and the allusions to them to be found in the lyrics, leave no doubt that O'Rahilly was the author; and they were attributed to him by the universal belief in Munster as late as 1840, as O'Curry testifies. In execution, in plot, in the management of details, in strength of expression, in command of language, these works stand high; and the strong light they throw on Irish history gives them peculiar importance. "Clan Thomas," a breed of semi-satanic origin, full of pride and avarice, whose morals and language do justice to their parentage, are doomed for generations to be the slaves of the nobles in Ireland; but they watch every opportunity of throwing off the yoke. They are essentially a *gens rustica*. In reading their squabbles, their foolish conflicts on questions of ancestry, down through the ages, we feel that we are getting a vivid glimpse of the brawls, the disunion, the traitorism of a certain species of Irishman that has ever been a foul stain on the pages of Irish history. The poet, with peculiar pleasure, ridicules their love of lispng in an English accent, and of being taken notice of by English nobles. The author takes us through the minutest particulars of a scolding

match, or a meeting, or a feast, taking care that we in the meantime conceive a perfect loathing for the actors in these petty dramas. We stand and look on as they devour their meals, we hear the noise made by the fluids they drink as they descend their throats, we listen to their low oaths and foolish swagger about their high lineage, and we turn away in disgust. Surely the upstart or the snob was never elsewhere delineated in such vivid colours.

With a literature such as this, there was little danger that the Irish people as a whole, much less the people of the southern province, would suffer the canker of slavery to eat into their souls. This literature, ever appealing to the glories of the past, ever stinging with keen sarcasm those who attempted to supplant the rightful heirs of Irish soil, ever taunting the oppressor with his cruelty and treachery, kept alive in the Irish heart, to use the words of Burke, "even in servitude itself, the spirit of an exalted freedom." The mission of the Irish *ollamh* in those troubled days, and in the dark night of the penal times which followed, was to proclaim in words of fire the injustice that was being committed, to divert the people's attention from present troubles by pointing to a glorious past, and, lest they should fall into despair, to kindle hopes of future deliverance. Our *ollamh's* strain is sad, and infinitely tender, but withal bold and uncompromising. He is an ardent admirer of the great Irish families that stretch back through our history into the twilight of legend; he is a believer in aristocracy; but his fiercest invectives are poured out against those who in the stress of a national crisis purchase a vulgar upstart nobility at the cost of honour and virtue.

In estimating O'Rahilly's place in literature it must be remembered that Irish literature continued in a state of almost complete isolation down to its total extinction at the beginning of the present century. It imitated no foreign models. It did not compete for the ear of Europe with any neighbouring literature. It was little influenced by the invention of printing, or by the

revival of learning in Europe. The number of books printed in the Irish language from the middle of the sixteenth to the middle of the nineteenth century would hardly more than fill a school-boy's box ; and of these none were on general literature. The desire for learning for which the Irish race was proverbial, during these centuries of strain, operated as by a kind of instinct mainly in two directions : the attainment of priestly orders, and the cultivation of national history and poetry. Even writers learned in classical and foreign literature showed little inclination to adopt a foreign style. Keating was undoubtedly a man of broad learning, and gifted with a vivid imagination ; but he wrote poetry not in the style of Virgil or Dante, nor yet of Ronsard or Spenser, but as the Irish poets who preceded him. O'Rahilly, though some eighty years later than Keating, is more truly Irish still, in style, in thought, in metre.

The reader must not, therefore, be surprised to find in our author's poems a freshness, a simplicity, a vigour, that savour of the Homeric age. The descriptions of life in O'Callaghan's house (XV.), or in that of Warner (X.), have something of the old-world charm of the *Odyssey*. It would be uncritical to judge this poet according to the canons of taste accepted by the nations of modern Europe. He is a survival of the antique, in thought, in style, in metre, in spirit. His spirit is as strong, as fresh, as vigorous, and olden, as the language in which he wrote, as the race whose oppression he depicted ; it is soft and glowing as the summer verdure of his native lake-lands ; it is melancholy as the voice of the storm-vexed Tonn Tóime that disturbed his rest on that night when in poverty and loneliness he lay in bed weaving verses destined to be immortal (VII.).

III.—METRIC.

In the poems we are considering (with few exceptions) *stress and similarity of vowel sounds in corresponding stressed syllables are the fundamental metrical principle*. Certain root syllables receive a *stress* as each line is pronounced, and *corresponding* lines have a like number of stresses. We call the set of stressed vowel sounds in a line, or stanza, or poem, the *stress-frame* of that line, or stanza, or poem. We understand the stress-frame to consist of *vowel sounds in their unmodified state*. We call each stressed vowel sound a *stress-bearer*. It is convenient sometimes to speak of a *syllable containing a stressed vowel* as a *stress-bearer*. A diphthong or triphthong is similar to a single vowel when the sound of that vowel is the *prevailing sound* of the diphthong or triphthong. Syllables that contain identical or similar vowel sounds are *similar*; thus ζλεó and ζó are similar, also ναοι and λí; thus, too, ρεóμπα and εóιπυι (XX. 13) have their first syllables similar, ο being attenuated or thinned in both; also ρíολ and ελαίδιον (XVI. 36–38) where the common vowel sound is *ee* as in *free*. Stresses and stress-bearers *correspond* in two lines when they occur in the same order, beginning with the first stress in each. Lines are similar when their corresponding stresses fall upon similar syllables, or when their corresponding stress-bearers are identical. When all the lines in a stanza, or poem, are similar, the stanza or poem is said to be *homogeneous*. A stress is said to *rule* the syllables which are pronounced with dependence on it, and these may be taken to be the syllable on which it falls, and the *succeeding* syllables as far as the next stress, or to the end of the line in the case of the final stress. The *initial stress* of a line may also rule one or more antecedent syllables.

The final stress-bearer plays an important part in the melody of a line, and in the case of certain metres, the penultimate stress-bearer also.

For purposes of analysis we use the following notation :—

ǎ	represents	a	in	caτ,	sounded	like	o	in	coτ	(nearly).
ā	„	éi	„	féin,	„	„	a	„	name.	
au	„	á	„	ca,	„	„	aw	„	awl.	
ě	„	ei	„	beit,	„	„	e	„	get.	
ē	„	í	„	bí,	„	„	ee	„	free.	
ī	„	ı	„	rié,	„	„	i	„	sin.	
ī	„	ei	„	peibm,	„	„	i	„	line (nearly).	
ia	„	ia	„	riai,	„	„	ea	„	near.	
ō	„	o	„	cop,	„	„	u	„	cur.	
ou	„	o	„	lom,*	„	„	ow	„	how.	
ū	„	u	„	cup,	„	„	u	„	pull.	
ū	„	ú	„	cúl,	„	„	oo	„	school.	
ua	„	ua	„	puap,	„	„	ua	„	truant (but shorter).	

These are the chief unattenuated or otherwise unmodified stress-bearing vowel sounds met with in Irish poetry, some of them, such as ī, ě, etc., cannot be attenuated or thinned.

In all the poems we are considering similar lines in the same stanza, and generally throughout the same poem, have their final stress-bearers identical. We speak of an \bar{A} -poem, or an \bar{E} -poem, etc., according as any of these vowel sounds is the final stress-bearer throughout a homogeneous poem. Not every vowel sound in the table given above is used as the final stress-bearer for a homogeneous poem, and the most common final stress-bearers are ā, ē, ō, ua. In our analysis we mark final stress-bearers by capitals. In poems in which alternate lines are similar, it is convenient to regard the final stress-bearer of the even lines only as characterising the poem. The penultimate stress in poems, in which it rules but one

* Munster.

syllable, becomes as important as the final stress. The initial stress of a line often falls on an undecided vowel-sound, and often rules the greatest number of syllables. In the following analysis we place a horizontal stroke above the vowel, or combination of vowels, on which the stress falls, and use a slanting accent-mark, pointing, as far as is possible, to the vowel whose sound prevails in the stressed syllable. Ordinary accent marks are omitted to avoid confusion.

The metres we are considering may be divided into Elegiac and Lyrical metres.

Elegiac Metres.

We begin with the Elegiac stanza which is the metrical type of a large number of poems in this volume. It consists of four verses or lines. Each verse normally contains nine syllables, ruled by four stresses. The even syllables contain stress-bearers. The second and third stress-bearers, at least, are similar. There are often only eight syllables, in which case the odd syllables contain stress-bearers. Frequently one or more of the stresses rule an extra syllable. The final stress always rules two only. Hence the number of syllables varies from eight to eleven. The following lines illustrate the variation in the number of syllables:—

- (1) $\overset{\prime}{\text{C}}\overset{\prime}{\text{u}}\overset{\prime}{\text{i}}\overset{\prime}{\text{r}}\overset{\prime}{\text{r}}\overset{\prime}{\text{e}} \overset{\prime}{\text{c}}\overset{\prime}{\text{r}}\overset{\prime}{\text{o}}\overset{\prime}{\text{i}}\overset{\prime}{\text{d}}\overset{\prime}{\text{e}} \overset{\prime}{\text{d}}\overset{\prime}{\text{o}}\overset{\prime}{\text{n}} \overset{\prime}{\text{c}}\overset{\prime}{\text{i}}\overset{\prime}{\text{r}} \overset{\prime}{\text{c}}\overset{\prime}{\text{u}} \overset{\prime}{\text{a}}\overset{\prime}{\text{i}}\overset{\prime}{\text{r}} \overset{\prime}{\text{p}}\overset{\prime}{\text{e}}\overset{\prime}{\text{o}}\overset{\prime}{\text{c}}\overset{\prime}{\text{a}}\overset{\prime}{\text{d}}. \quad 8 \text{ syllables.}$
- (2) $\overset{\prime}{\text{A}}\overset{\prime}{\text{i}}\overset{\prime}{\text{c}}\overset{\prime}{\text{e}}\overset{\prime}{\text{i}}\overset{\prime}{\text{m}} \overset{\prime}{\text{D}}\overset{\prime}{\text{i}}\overset{\prime}{\text{a}} \overset{\prime}{\text{z}}\overset{\prime}{\text{o}} \overset{\prime}{\text{d}}\overset{\prime}{\text{i}}\overset{\prime}{\text{a}}\overset{\prime}{\text{n}} \overset{\prime}{\text{a}}\overset{\prime}{\text{v}} \overset{\prime}{\text{c}}\overset{\prime}{\text{o}}\overset{\prime}{\text{m}}\overset{\prime}{\text{a}}\overset{\prime}{\text{i}}\overset{\prime}{\text{r}}\overset{\prime}{\text{-}}\overset{\prime}{\text{r}}\overset{\prime}{\text{i}}. \quad 8 \text{ syllables.}$
- (3) $\overset{\prime}{\text{A}}\overset{\prime}{\text{n}} \overset{\prime}{\text{v}}\overset{\prime}{\text{a}}\overset{\prime}{\text{r}}\overset{\prime}{\text{a}} \overset{\prime}{\text{c}}\overset{\prime}{\text{a}}\overset{\prime}{\text{r}} \overset{\prime}{\text{v}}\overset{\prime}{\text{o}} \overset{\prime}{\text{e}}\overset{\prime}{\text{r}}\overset{\prime}{\text{a}}\overset{\prime}{\text{i}}\overset{\prime}{\text{d}} \overset{\prime}{\text{a}}\overset{\prime}{\text{n}} \overset{\prime}{\text{c}}\overset{\prime}{\text{o}}\overset{\prime}{\text{i}}\overset{\prime}{\text{z}}\overset{\prime}{\text{e}}. \quad 9 \text{ syllables.}$
- (4) $\overset{\prime}{\text{D}}\overset{\prime}{\text{o}}\overset{\prime}{\text{l}} \overset{\prime}{\text{n}}\overset{\prime}{\text{a}} \overset{\prime}{\text{v}}\overset{\prime}{\text{r}}\overset{\prime}{\text{u}}\overset{\prime}{\text{i}}\overset{\prime}{\text{n}}\overset{\prime}{\text{z}}\overset{\prime}{\text{e}} \overset{\prime}{\text{l}}\overset{\prime}{\text{e}}\overset{\prime}{\text{a}}\overset{\prime}{\text{r}} \overset{\prime}{\text{h}}\overset{\prime}{\text{-}}\overset{\prime}{\text{o}}\overset{\prime}{\text{i}}\overset{\prime}{\text{l}}\overset{\prime}{\text{e}}\overset{\prime}{\text{a}}\overset{\prime}{\text{d}} \overset{\prime}{\text{c}}\overset{\prime}{\text{u}}\overset{\prime}{\text{a}}\overset{\prime}{\text{v}} \overset{\prime}{\text{o}}\overset{\prime}{\text{i}}\overset{\prime}{\text{z}}\overset{\prime}{\text{e}}. \quad 10 \text{ syllables.}$
- (5) $\overset{\prime}{\text{C}}\overset{\prime}{\text{a}} \overset{\prime}{\text{r}}\overset{\prime}{\text{z}}\overset{\prime}{\text{e}}\overset{\prime}{\text{i}}\overset{\prime}{\text{m}} \overset{\prime}{\text{n}}\overset{\prime}{\text{a}} \overset{\prime}{\text{v}}\overset{\prime}{\text{-}}\overset{\prime}{\text{p}}\overset{\prime}{\text{l}}\overset{\prime}{\text{a}}\overset{\prime}{\text{i}}\overset{\prime}{\text{c}}\overset{\prime}{\text{e}}\overset{\prime}{\text{a}}\overset{\prime}{\text{r}} \overset{\prime}{\text{a}}\overset{\prime}{\text{i}}\overset{\prime}{\text{r}} \overset{\prime}{\text{l}}\overset{\prime}{\text{a}}\overset{\prime}{\text{r}}\overset{\prime}{\text{a}}\overset{\prime}{\text{d}} \overset{\prime}{\text{m}}\overset{\prime}{\text{a}}\overset{\prime}{\text{r}} \overset{\prime}{\text{l}}\overset{\prime}{\text{o}}\overset{\prime}{\text{c}}\overset{\prime}{\text{r}}\overset{\prime}{\text{a}}\overset{\prime}{\text{n}}\overset{\prime}{\text{n}}. \quad 11 \text{ syllables.}$
- (6) $\overset{\prime}{\text{M}}\overset{\prime}{\text{o}}\overset{\prime}{\text{n}}\overset{\prime}{\text{u}}\overset{\prime}{\text{a}}\overset{\prime}{\text{r}} \overset{\prime}{\text{a}} \overset{\prime}{\text{e}}\overset{\prime}{\text{i}}\overset{\prime}{\text{z}}\overset{\prime}{\text{e}} \overset{\prime}{\text{z}}\overset{\prime}{\text{o}} \overset{\prime}{\text{r}}\overset{\prime}{\text{i}}\overset{\prime}{\text{z}}\overset{\prime}{\text{i}}\overset{\prime}{\text{l}} \overset{\prime}{\text{'}}\overset{\prime}{\text{r}}\overset{\prime}{\text{a}}\overset{\prime}{\text{n}} \overset{\prime}{\text{v}}\overset{\prime}{\text{-}}\overset{\prime}{\text{p}}\overset{\prime}{\text{o}}\overset{\prime}{\text{z}}\overset{\prime}{\text{m}}\overset{\prime}{\text{a}}\overset{\prime}{\text{r}}. \quad 11 \text{ syllables.}$

Marking by a short horizontal stroke the unstressed syllables, the stress-frames of these lines are :—

- (1) ŭ - ē - ē - \bar{O} -
 (2) ǎ - ia - ia - \bar{O} -
 (3) - ǎ - ā - ā - \bar{O} -
 (4) ǒ - ı - - ı - - \bar{O} -
 (5) - ā - ǎ - - ǎ - - \bar{O} -
 (6) - ua - ı - - ı - - \bar{O} -

The following stanza is in regular Elegiac metre, and is a faint imitation of the poet's manner :—

I wéep my héro pléasing, pátient,
 The friénd of péace, the glée of the nátion,
 Whose vóice was swéet, whose chéek was rádiant,
 Whose sóul was fréé, whose féats were fámous.

The *stress-frame* is,

(\bar{e} \bar{e} \bar{e} \bar{A})₄,

with the first stress-bearer variable.

In the Elegiac stanza different lines are not necessarily similar, but have always their final stress-bearers similar. The final stress-bearers of the lines in different stanzas must be similar, and are similar in all the poems in Elegiac metre in this volume.

Lyrical Metres.

The five-stressed verse in which I. is composed is typical of a large amount of the poetry in this volume. It is suited to serious and meditative subjects. In it are composed I., IV., XXI., XLVII., L., LIII., LIV. Each poem in this metre is divided into stanzas of four verses each. Each verse has five stresses. The final stress rules two syllables, the penultimate but one. Each stanza is homogeneous; and, though this be not essential, each poem is also homogeneous.

The first stanza of I. bears its stresses thus :

$\overset{\cdot}{\text{I}}\overset{\cdot}{\text{r}} \overset{\cdot}{\text{a}}\overset{\cdot}{\text{t}}\overset{\cdot}{\text{u}}\overset{\cdot}{\text{i}}\overset{\cdot}{\text{r}}\overset{\cdot}{\text{r}}\overset{\cdot}{\text{e}}\overset{\cdot}{\text{a}}\overset{\cdot}{\text{c}} \overset{\cdot}{\text{z}}\overset{\cdot}{\text{e}}\overset{\cdot}{\text{a}}\overset{\cdot}{\text{r}} \overset{\cdot}{\text{l}}\overset{\cdot}{\text{i}}\overset{\cdot}{\text{o}}\overset{\cdot}{\text{m}} \overset{\cdot}{\text{c}}\overset{\cdot}{\text{r}}\overset{\cdot}{\text{e}}\overset{\cdot}{\text{a}}\overset{\cdot}{\text{c}}\overset{\cdot}{\text{t}}\overset{\cdot}{\text{a}} \overset{\cdot}{\text{c}}\overset{\cdot}{\text{r}}\overset{\cdot}{\text{i}}\overset{\cdot}{\text{c}} \overset{\cdot}{\text{F}}\overset{\cdot}{\text{o}}\overset{\cdot}{\text{d}}\overset{\cdot}{\text{l}}\overset{\cdot}{\text{a}}$
 $\overset{\cdot}{\text{F}}\overset{\cdot}{\text{a}} \overset{\cdot}{\text{r}}\overset{\cdot}{\text{z}}\overset{\cdot}{\text{a}}\overset{\cdot}{\text{m}}\overset{\cdot}{\text{a}}\overset{\cdot}{\text{l}} \overset{\cdot}{\text{z}}\overset{\cdot}{\text{o}} \overset{\cdot}{\text{v}}\overset{\cdot}{\text{a}}\overset{\cdot}{\text{o}}\overset{\cdot}{\text{r}} \overset{\cdot}{\text{r}}\overset{\cdot}{\text{a}} \overset{\cdot}{\text{z}}\overset{\cdot}{\text{a}}\overset{\cdot}{\text{o}}\overset{\cdot}{\text{l}}\overset{\cdot}{\text{c}}\overset{\cdot}{\text{a}} \overset{\cdot}{\text{c}}\overset{\cdot}{\text{l}}\overset{\cdot}{\text{i}}\overset{\cdot}{\text{-}}\overset{\cdot}{\text{b}}\overset{\cdot}{\text{r}}\overset{\cdot}{\text{e}}\overset{\cdot}{\text{o}}\overset{\cdot}{\text{i}}\overset{\cdot}{\text{z}}\overset{\cdot}{\text{t}}\overset{\cdot}{\text{e}}$
 $\overset{\cdot}{\text{N}}\overset{\cdot}{\text{a}} \overset{\cdot}{\text{c}}\overset{\cdot}{\text{r}}\overset{\cdot}{\text{a}}\overset{\cdot}{\text{n}}\overset{\cdot}{\text{n}}\overset{\cdot}{\text{a}} \overset{\cdot}{\text{b}}\overset{\cdot}{\text{a}} \overset{\cdot}{\text{e}}\overset{\cdot}{\text{r}}\overset{\cdot}{\text{e}}\overset{\cdot}{\text{i}}\overset{\cdot}{\text{n}}\overset{\cdot}{\text{e}} \overset{\cdot}{\text{a}}\overset{\cdot}{\text{z}} \overset{\cdot}{\text{v}}\overset{\cdot}{\text{e}}\overset{\cdot}{\text{u}}\overset{\cdot}{\text{n}}\overset{\cdot}{\text{a}}\overset{\cdot}{\text{n}} \overset{\cdot}{\text{d}}\overset{\cdot}{\text{i}}\overset{\cdot}{\text{n}} \overset{\cdot}{\text{v}}\overset{\cdot}{\text{o}}\overset{\cdot}{\text{i}}\overset{\cdot}{\text{b}}\overset{\cdot}{\text{-}}\overset{\cdot}{\text{r}}\overset{\cdot}{\text{i}}\overset{\cdot}{\text{n}}$
 $\overset{\cdot}{\text{D}}\overset{\cdot}{\text{o}} \overset{\cdot}{\text{z}}\overset{\cdot}{\text{e}}\overset{\cdot}{\text{a}}\overset{\cdot}{\text{r}}\overset{\cdot}{\text{r}}\overset{\cdot}{\text{a}}\overset{\cdot}{\text{v}} \overset{\cdot}{\text{a}} \overset{\cdot}{\text{n}}\overset{\cdot}{\text{-}}\overset{\cdot}{\text{z}}\overset{\cdot}{\text{e}}\overset{\cdot}{\text{a}}\overset{\cdot}{\text{z}}\overset{\cdot}{\text{a}} \overset{\cdot}{\text{r}}\overset{\cdot}{\text{a}} \overset{\cdot}{\text{b}}\overset{\cdot}{\text{-}}\overset{\cdot}{\text{r}}\overset{\cdot}{\text{r}}\overset{\cdot}{\text{e}}\overset{\cdot}{\text{a}}\overset{\cdot}{\text{n}}\overset{\cdot}{\text{a}} \overset{\cdot}{\text{c}}\overset{\cdot}{\text{r}}\overset{\cdot}{\text{i}}\overset{\cdot}{\text{n}}\overset{\cdot}{\text{-}}\overset{\cdot}{\text{r}}\overset{\cdot}{\text{e}}\overset{\cdot}{\text{o}}\overset{\cdot}{\text{i}}\overset{\cdot}{\text{z}}\overset{\cdot}{\text{t}}\overset{\cdot}{\text{e}}.$

The stress-frame is,

(\check{a} \bar{a} \bar{a} \bar{e} \bar{O}) 4;

marking the unstressed syllables as above, we have

(- \check{a} - - \bar{a} - \bar{a} - \bar{e} \bar{O} -) 4.

The following English stanza has been composed to illustrate this metre. It is constructed on the stress-frame of I., and follows much the same line of thought :—

In sórrow and cháins we pláin like Gréce ólden,
 By fóreigners sláin in gráves our chéifs móulder,
 Misfórtune and cáre awáit each frée sóldier,
 While cóffin-ships béar our bráve the séas óver.

I. is, then, a five-stressed homogeneous \bar{O} -poem.

IV. is in the same metre, but with a different stress-frame

It is a five-stressed homogeneous UA-poem thus :

$\overset{\cdot}{\text{Z}}\overset{\cdot}{\text{i}}\overset{\cdot}{\text{l}}\overset{\cdot}{\text{e}} \overset{\cdot}{\text{n}}\overset{\cdot}{\text{a}} \overset{\cdot}{\text{z}}\overset{\cdot}{\text{i}}\overset{\cdot}{\text{l}}\overset{\cdot}{\text{e}} \overset{\cdot}{\text{v}}\overset{\cdot}{\text{o}} \overset{\cdot}{\text{c}}\overset{\cdot}{\text{o}}\overset{\cdot}{\text{n}}\overset{\cdot}{\text{n}}\overset{\cdot}{\text{a}}\overset{\cdot}{\text{r}}\overset{\cdot}{\text{c}}\overset{\cdot}{\text{-}}\overset{\cdot}{\text{r}}\overset{\cdot}{\text{a}} \overset{\cdot}{\text{a}}\overset{\cdot}{\text{i}}\overset{\cdot}{\text{r}} \overset{\cdot}{\text{r}}\overset{\cdot}{\text{l}}\overset{\cdot}{\text{i}}\overset{\cdot}{\text{z}}\overset{\cdot}{\text{e}} \overset{\cdot}{\text{a}} \overset{\cdot}{\text{n}}\overset{\cdot}{\text{-}}\overset{\cdot}{\text{u}}\overset{\cdot}{\text{a}}\overset{\cdot}{\text{i}}\overset{\cdot}{\text{z}}\overset{\cdot}{\text{n}}\overset{\cdot}{\text{e}}\overset{\cdot}{\text{a}}\overset{\cdot}{\text{r}},$
 $\overset{\cdot}{\text{b}}\overset{\cdot}{\text{i}}\overset{\cdot}{\text{n}}\overset{\cdot}{\text{n}}\overset{\cdot}{\text{i}}\overset{\cdot}{\text{r}} \overset{\cdot}{\text{a}}\overset{\cdot}{\text{n}} \overset{\cdot}{\text{b}}\overset{\cdot}{\text{i}}\overset{\cdot}{\text{n}}\overset{\cdot}{\text{n}}\overset{\cdot}{\text{i}}\overset{\cdot}{\text{r}} \overset{\cdot}{\text{a}} \overset{\cdot}{\text{r}}\overset{\cdot}{\text{r}}\overset{\cdot}{\text{i}}\overset{\cdot}{\text{o}}\overset{\cdot}{\text{c}}\overset{\cdot}{\text{a}}\overset{\cdot}{\text{l}} \overset{\cdot}{\text{n}}\overset{\cdot}{\text{á}}\overset{\cdot}{\text{r}} \overset{\cdot}{\text{e}}\overset{\cdot}{\text{r}}\overset{\cdot}{\text{i}}\overset{\cdot}{\text{o}}\overset{\cdot}{\text{n}}\overset{\cdot}{\text{-}}\overset{\cdot}{\text{z}}\overset{\cdot}{\text{r}}\overset{\cdot}{\text{u}}\overset{\cdot}{\text{a}}\overset{\cdot}{\text{m}}\overset{\cdot}{\text{d}}\overset{\cdot}{\text{a}},$
 $\overset{\cdot}{\text{C}}\overset{\cdot}{\text{r}}\overset{\cdot}{\text{i}}\overset{\cdot}{\text{o}}\overset{\cdot}{\text{r}}\overset{\cdot}{\text{v}}\overset{\cdot}{\text{a}}\overset{\cdot}{\text{l}} \overset{\cdot}{\text{a}}\overset{\cdot}{\text{n}} \overset{\cdot}{\text{e}}\overset{\cdot}{\text{r}}\overset{\cdot}{\text{i}}\overset{\cdot}{\text{o}}\overset{\cdot}{\text{r}}\overset{\cdot}{\text{v}}\overset{\cdot}{\text{a}}\overset{\cdot}{\text{l}} \overset{\cdot}{\text{a}} \overset{\cdot}{\text{z}}\overset{\cdot}{\text{o}}\overset{\cdot}{\text{r}}\overset{\cdot}{\text{m}}\overset{\cdot}{\text{-}}\overset{\cdot}{\text{r}}\overset{\cdot}{\text{o}}\overset{\cdot}{\text{r}}\overset{\cdot}{\text{z}} \overset{\cdot}{\text{r}}\overset{\cdot}{\text{i}}\overset{\cdot}{\text{n}}\overset{\cdot}{\text{n}}\overset{\cdot}{\text{-}}\overset{\cdot}{\text{u}}\overset{\cdot}{\text{a}}\overset{\cdot}{\text{i}}\overset{\cdot}{\text{n}}\overset{\cdot}{\text{e}},$
 $\overset{\cdot}{\text{D}}\overset{\cdot}{\text{e}}\overset{\cdot}{\text{i}}\overset{\cdot}{\text{r}}\overset{\cdot}{\text{z}}\overset{\cdot}{\text{e}} \overset{\cdot}{\text{i}}\overset{\cdot}{\text{r}} \overset{\cdot}{\text{r}}\overset{\cdot}{\text{i}}\overset{\cdot}{\text{n}}\overset{\cdot}{\text{n}}\overset{\cdot}{\text{e}} \overset{\cdot}{\text{a}}\overset{\cdot}{\text{z}} \overset{\cdot}{\text{r}}\overset{\cdot}{\text{i}}\overset{\cdot}{\text{o}}\overset{\cdot}{\text{n}}\overset{\cdot}{\text{n}}\overset{\cdot}{\text{a}}\overset{\cdot}{\text{v}} \overset{\cdot}{\text{r}}\overset{\cdot}{\text{a}} \overset{\cdot}{\text{z}}\overset{\cdot}{\text{r}}\overset{\cdot}{\text{i}}\overset{\cdot}{\text{o}}\overset{\cdot}{\text{r}}\overset{\cdot}{\text{-}}\overset{\cdot}{\text{z}}\overset{\cdot}{\text{r}}\overset{\cdot}{\text{u}}\overset{\cdot}{\text{a}}\overset{\cdot}{\text{d}}\overset{\cdot}{\text{n}}\overset{\cdot}{\text{a}}\overset{\cdot}{\text{i}}\overset{\cdot}{\text{v}}.$

The stress-frame is,

($\overset{\cdot}{\text{I}}$ $\overset{\cdot}{\text{I}}$ \check{o} \bar{e} UA) 4,

or marking the unstressed syllables as before,

($\overset{\cdot}{\text{I}}$ - - $\overset{\cdot}{\text{I}}$ - - \check{o} - - \bar{e} UA -) 4.

Here, it will be noted, the first three stresses rule each three syllables, the fourth one, and the final two. The other metres we have to examine are less frequently employed.

VI. is quite a miracle of sound. It is a homogeneous nine-stressed \bar{A} -poem. The last three syllables of each line have a stress each. The first line bears its stresses as follows:—

\acute{A} ir \bar{h} ing me \bar{a} buil v' \acute{a} icill m' \acute{a} nam re \bar{a} l gan ca \bar{p} a re \bar{a} ng
 \acute{c} im ce \bar{r} it.

The stress frame is,

(ǎ ǎ, ǎ ǎ, ǎ ǎ, ou ē \bar{A}) 4,

or marking the unstressed syllables,

(ǎ - ǎ - ǎ - ǎ - ǎ - ǎ - ou ē \bar{A}) 4.

In each line we have the system ǎ ǎ thrice repeated, and three other distinct stress-bearers to close the line. It should be observed that the eighth stress is slight, but falls on syllables that are similar.

In XII. the alternate lines are similar. The first two lines bear their stresses thus—

Do \acute{g} oir an Ra \bar{i} t M \bar{h} or vo ra \bar{o} ba \bar{o} a re \bar{o} l
 Do le \bar{u} na \bar{o} a re \bar{u} n r \bar{i} n vo ple \bar{a} ng \bar{c} ig an b \bar{p} oin

The stress-frame for the first stanza is,

{ \bar{a} \bar{o} \bar{a} \bar{o} \bar{O} } 2,

or marking unstressed syllables,

{ - \bar{a} - - \bar{o} - \bar{a} - - \bar{o} - \bar{O} } 2.

The beauty of this system consists partly in the alternation of the similar lines, and partly in the division of all the

odd lines into two equal parts ; besides there are only two stress-bearing sounds in the entire stanza (\bar{a} and \bar{o}), while in the even lines the \bar{a} sound predominates. It is a four-stressed \bar{O} -poem.

In III. each stanza ends with the same word except the last, which, however, ends in a word having a similar syllable to the final stress-bearer of the others. It is a seven-stressed \check{A} -poem, but each line has its own separate stress-frame, and no two consecutive lines have the same stress-frame, with but few exceptions, such as the first two lines. The first line runs :—

\acute{A} ir \acute{h} ing \acute{z} eur do \acute{d} earcar \acute{p} ein am' \acute{l} ebabid 'r \acute{m} e \acute{z} o \acute{l} ag-
 brio \acute{g} ac.

Thus, there are seven stresses in each line ; the stress-frame is

\check{a} \bar{a} , \check{a} \bar{a} , \check{a} \bar{a} , \check{A} ,

or marking the unstressed syllables,

\check{a} - \bar{a} - \check{a} - \bar{a} - \check{a} - \bar{a} - \check{A} -

The stress-frame of each line is divided into three equal parts, omitting the final stress-bearer. In this sense only is the poem homogeneous. Each long line may thus be divided into four short ones, the three first *similar*, and the fourth similar to the fourth of the next long line. Thus divided the first line would stand,

\acute{A} ir \acute{h} ing \acute{z} eur
 Do \acute{d} earcar \acute{p} ein
 Am' \acute{l} ebabid 'r \acute{m} e
 \acute{z} o \acute{l} ag-brio \acute{g} ac.

The “binding” stanza is generally in a different metre from the poem it concludes. It is supposed to summarise the chief ideas of the poem. The metaphor is taken from the

binding of a sheaf of corn. The "binding" stanza to II. deserves a separate analysis.

Μο [˘]ἤραβαῦ [˘]βροῖν [˘]να [˘]βράζαιν [˘]ἐρόβα [˘]ῤζαίντε [˘]ον [˘]ζ-αιῆ
 Ἰρ [˘]να [˘]ἄλλα [˘]μόρα [˘]α [˘]λεάβαιῦ [˘]αν [˘]λεόζαιν [˘]ῥαν [˘]μ-διάρηαιν [˘]ἄιλ
 Ἐὰ [˘]αῖμε [˘]ῥαν [˘]έοιρ [˘]λερ [˘]ἡαίε [˘]μο [˘]ῥόρῦ [˘]μαρ [˘]ταῖῦ [˘]ζαν [˘]έιον
 Ἐυζ [˘]δεαῖῦ [˘]ῥόρ [˘]με [˘]αιρ [˘]εάρβαιῦ [˘]βρόζ [˘]ῥαν [˘]ῥραῖῦ [˘]αῖοζ.

The stress-frame is,

(ǎ ǫ, ǎ ǫ, ai Ĩ) 4,

or marking the unstressed syllables, •

(- ǎ - ǫ - ǎ - ǫ - ai - Ĩ) 4

This is a six-stressed homogeneous Ĩ-stanza. The system ǎ ǫ (containing two sounds in sharp contrast) is repeated in each line, and each line closes with two vowel sounds also in sharp contrast, but in reversed order. In the beginning of the line the long vowel follows the short; at the end the short vowel follows the long. The result is, apart from words, most pathetic.

XXXVIII. has a remarkable metrical arrangement. The lines are seven-stressed. The first stanza is a seven-stressed homogeneous Ē-stanza. The final stress rules three syllables as do also the second, fourth, and sixth stresses.

The first line runs :—

δεάρρηαῦ [˘]ῥιορζαῖζε [˘]ζεάρρηαῦ [˘]ἰρῖοννα [˘]αν [˘]ἐνάραῖζ
 ῥμῦλκαῖρε [˘]ἐρεῖτεαρταῖζ ;

and the stress-frame is,

(au ĩ, au ĩ, au ů, Ā) 4,

or taking account of the unstressed syllables,

(au - ĩ - - au - ĩ - - au - ů - - Ā - -) 4

or taking account of the unstressed syllables,

(- ǎ - ē ē - - ē - Ū) 4.

In the last line of the poem,

Ḫáir̄ḫ a liōḡ páoīo' éliaḅ 'r̄ir̄ méala ḅúinn,

the third stress falls on a preposition, while the word *cliaḅ* is passed lightly over.

The "Binding" to LIV. is a complete lyric in itself. It is a six-stressed homogeneous \bar{A} -poem.

The first line runs :—

α ḅáir̄pioḡain na m-báir̄pioḡain 'ra máir̄e na m-bé.

The stress-frame is,

(ou ē, ou ē, ǎ \bar{A}) 4,

or taking account of the unstressed syllables,

(- ou ē - ou ē - ǎ - - \bar{A}) 4.

The system *ou ē*, is repeated in each line ; but it should be observed that the second and fourth stresses are slight.

XLVIII. is a seven-stressed homogeneous \check{A} -poem. The first line is,

Ni p̄uil̄inḡio ḡáil̄l ḅúinn r̄ioḡéḡḡḡ a n-éir̄inn p̄éal.

The stress-frame is,

(i, ē ū, ē ū, ā \check{A}) 4,

or taking account of unstressed syllables,

(- i - - ē ū ē ū ā \check{A}) 4.

Here, it will be observed, seven out of ten syllables are stressed, and of these stresses the last six are on consecutive syllables ; besides, the system *ē ū* is repeated.

The two first lines of XXIX. are,

α p̄éar̄la ḡan r̄ḡámal ḅo léir̄-éur̄ me a ḡ-cáḡaib
 éir̄o liom ḡan p̄éar̄ḡ ḡo n-in̄riob mo r̄ḡeol̄.

It consists of stanzas of eight lines each. The stress-frame, therefore, is,

$$\left\{ \begin{array}{cccc} \bar{a} & \check{a}, & \bar{a} & \check{a}, \\ \bar{a} & \check{a}, & \bar{e} & \bar{O} \end{array} \right\} 4,$$

or marking the unstressed syllables,

$$\left\{ \begin{array}{cccccc} - & \bar{a} & - & \check{a} & - & \bar{a} & - & \check{a} & - & \bar{O} \\ & \bar{a} & - & - & \check{a} & - & \bar{e} & - & - & \bar{O} \end{array} \right\} 4$$

It will be observed that the system $\bar{a} \check{a}$ occurs three times in succession in each typical pair of lines. In systems like this, it is convenient to regard the final stress-bearer of the even lines as charactering the poem.

XXX. closely resembles XXIX. in metrical structure, but the even lines are shorter. The stress-frame is,

$$\left\{ \begin{array}{ccc} \bar{e} & \bar{u}, & \bar{e} \\ \bar{e} & \bar{u}, & \check{I} \end{array} \right\} 4 ;$$

here the system $\bar{e} \bar{u}$ occurs thrice in succession, and together with the sharp sound \check{I} as final stress-bearer, constitute the entire stress-frame.

LI. consists of stanzas of eleven lines each. The third, sixth, and eleventh lines are similar, as are the eight others. There are four stresses in each line. The stress-frame for the eight similar lines is,

$$(\check{a} \bar{a} \bar{a} \check{A}) 8,$$

and for the three other similar lines,

$$(\bar{o} \bar{o} \check{a} \bar{O}) 3.$$

These systems alternate regularly throughout.

Alliteration.

In these poems alliteration—so much used by the eighteenth-century poets—is by no means conspicuous. It occurs in phrases like $\text{com}\bar{\theta}\alpha\lambda\tau\alpha \text{cl}\acute{\epsilon}\iota\bar{\theta}$ (XIII. 61), $\text{br}\acute{\alpha}\iota\tau\epsilon\rho\epsilon \text{br}\epsilon\alpha\alpha$ (III. 25), $\text{p}\iota\text{or} \text{p}\iota\text{or}\acute{\alpha}\acute{\epsilon}$ (IV. 9), $\text{ca}\iota\rho\epsilon \text{ca}\text{om} \text{c}\iota\bar{\iota}\bar{\eta}\bar{\eta}$

(VIII. 2). In the lyrics we do not often come upon couplets like :—

Α δ-εεαναρ να δ-εριοδ δ-εαοιν δ-ελυεαρ δ-εουαναδ δ-εαμ
 Δο θεαδ α ο-εαρ ο-εαινεαδ ντορ βuan mo ελann (VII. 7, 8).

In the Elegiacs there are not many lines like the following :—

Αρ ρδαε ροim ρδεαναιδ ρεαντα ροipne (XIII. 9).
 Αρ m-βαδ αρ m-βαpc αρ μαipε αρ m-θεδδαετ (XIII. 16).
 Αn οαpa εαρ οο εραδ an εδige (XIII. 85).

We have now analysed the principal metrical systems used in this volume, and though our analysis is not exhaustive, it will, we trust, prove sufficient to direct the reader's attention to what will prove a fascinating study. A few poems in this volume are composed in what are called Classical metres, but as the structure of these metres is well known, we need not dwell on them here.*

IV.—THE ELEGY AND MOURNING FOR THE DEAD.

As many poems in this collection are Elegies or death-songs for persons of distinction, it may be well to give some account of this species of composition, and of the mourning for the dead, as practised from time immemorial in Ireland.

At the wakes of the well-to-do classes a professional mourner was employed to chant the virtues of the dead as well as to console the surviving friends. The mourner seems to have been generally a woman, gifted with a plaintive voice, and able to put her thoughts into verse without much pre-

* The reader will find a short account of some of the metres discussed here, in O'Mulloy's *Grammatica Latino-Hibernica*, A.D. 1667.

meditation. The *bean chaointe*, as she was called in Munster, was in constant attendance during the time that elapsed between the formal laying-out of the corpse for waking and the burial. Other mourners came and went in groups. Some came from a distance, and, on entering the house of death, set up a loud wail, which they continued all together over the corpse for some time. It is not easy to imagine anything more solemn and plaintive than this wail. Some, indeed, joined in it who felt no natural sorrow for the dead ; but even these had griefs of their own which gave sincerity to their mourning once the flood-gates of sorrow were open. The men seldom joined in the funeral chorus, and only those whose near connexion with the dead inspired real sorrow, or who were specially gifted with a wailing voice. The *bean chaointe* often filled up the interval between successive wailings by chanting an extempore dirge in praise of the dead, or of his living relations, or in denunciation of his enemies. These dirges, which not unfrequently reached a high pitch of pathos and eloquence, were eagerly listened to, and treasured in the memory. Sometimes there were two such mourners, each introduced by one of the factions into which a family was too often divided. They used to pour forth their mutual recriminations in verse, often of great point and satire, on behalf of the faction they represented ; so that sometimes the *bean chaointe* became a *bean chdinte*. The following snatch of dialogue will illustrate the brilliancy of extempore repartee that these mutual recriminations sometimes attained. A young husband, intensely disliked by his wife's relations, is dead. There is a *bean chaointe* on each side. The husband's *bean chaointe* begins thus :—

Mo dháid tu ar mo caiteoirí,
 A gaoil na b-pear ná maireann,
 Do éuala féin ar n'féaca
 Dó m-bádaíde muc a m-bainne,
 'Duir dá ceabaoin earraig
 A b-eig do mháear agur c'áear.

The opposing *bean chaointe* on behalf of the wife's kinsfolk
 replies :

Níor muc é aóe band,
 'S ní raib fe d'aoir aóe reáctmáin,
 'S ní raib an ciléir fairrínig,
 'S ní raib an rcalpán daingíon.

These verses are thus translated :—

My love art thou and my delight,
 Thou kinsman of the dead men,
 I myself heard, though I did not see,
 That a pig would be drowned in milk,
 Between two Wednesdays in Spring,
 In the home of thy father and thy mother.

To which the reply is :—

It was not a pig, but a *band*.
 And it was only a week old,
 And it was not wide—the *ceeler*,
 And it was not fastened—the hurdle-door.

The first mourner dwells on the affluence that existed in the parental home of the deceased, and quotes an instance to prove it. In the spring, when milk is scarce, so abundant was that fluid that a pig was drowned in it. The representative of the other side does not deny the fact, but so extenuates it as to make any boast about it ridiculous; even the *scalpán*—a bundle of rods as a substitute for a door—was not well fastened. Sometimes a near relative of the deceased was *bean chaointe*; and here genuine sorrow would often produce a strain of great pathos. Similes like the following would be thrown out in the ecstasy of grief :—

Aca mó órhoibé pá rmaib,
 Mar a deaó glar air rcorú,
 'S go raóab an eócair amúgab,
 'S ná léigearraó oileán na d-Éionn.

My heart is oppressed with grief,
 As a lock in screw (that is, a spring-lock)
 When the key has been lost,
 And the Island of the Fianna could not cure it.

The lamentation of the *bean chaointe* was called a *caoine*,

or keene. It was generally in a short metre, as the above specimens.

Of the same nature as the *caoine*, but far more dignified as a species of composition, was the *Marbhna*, or Elegy. It generally supposed the burial to have already taken place, and was usually composed by a poet in some way connected with the family of the deceased. The *Marbhna* was cultivated in every age of Irish Literature of which we have any record. The Lament attributed to Olliol Olum for his seven sons who fell in the battle of Magh Macroimhe, and Lament of King Niall, and the famous Lament of Deirdre over the sons of Usnach, are early examples. In "Cormac's Glossary," under the word *Gamh* is a citation from a *marbhna* composed by Colman for Cuimine Fota, the Patron Saint of Cloyne, whose death took place in 661 A.D. It is translated by O'Donovan as follows:—

He was not more bishop than king,
My Cuimin was son of a lord,
Lamp of Erin for his learning,
He was beautiful, as all have heard,
Good his kindred, good his shape,
Extensive were his relatives,
Descendant of Coirpri, descendant of Corc,
He was learned, noble, illustrious,
Alas he is dead in the month of Gam,
But 'tis no cause of grief! 'Tis not to death he has gone.

This extract runs on the same lines as the modern Elegies.

In Hardiman's "Irish Minstrelsy" several beautiful Elegies are given, such as Torna's Lament for Corc and Niall, and Seanchan's Lament over the dead body of Dallam. During the sixteenth and seventeenth centuries, both in Ireland and Scotland, the Elegy became one of the most extensive and important species of verse. Indeed, the trouble and sorrow of these ages were calculated to foster its plaintive melody, and almost every distinguished Irish poet during this period had composed elegies. There is an almost inevitable sameness

about the structure of those that have been preserved ; for, as the idea is ancient, so is the machinery employed. The great heroes of Irish history are marshalled afresh as kinsmen of the deceased : Conn, Cuchulainn, Feargus, Niall, and Cairbre ; the great Norman families and the older Celtic chieftains are also enumerated. But one peculiar charm of this species of composition, all over Ireland, comes from the *mná sidhe*, fairy women, who have "a local habitation and a name," and are wont to lament the Milesian families in sweet and doleful numbers. Thus, in several accounts of the battle of Clontarf, Aoibhill, the fairy lady of Carrigliath, near Killaloe, the *banshee* of the Dalcassians, is made to wrap Dunlaing O'Hartigan in a fairy cloud, to hinder him going to the battle. Dunlaing, however, succeeds in joining Murchadh, whose attendant he was. His explanation of his delay leads to an interview between Aoibhill and Murchadh, in which the fairy predicted, in verse, the fall of Brian, of Murchadh, and of many of the chiefs of the Dalcassian army.

But the most celebrated of all such fairy ladies is Cliodhna, whose principal palace was situated at Carrig Cliodhna, or Cliodhna's Rock, in the parish of Kilshanick and barony of Duhallow. In Glandore Harbour she is supposed to wail for the demise of her favourite chieftains. In this harbour there is still a very remarkable moan heard in the caverns of the rocks, when the wind is north-east off the shore. It is slow, continuous, and mournful, and can be heard at a great distance ; it is the prelude to an approaching storm, and is called Tonn Cliodhna, or Cliodhna's Wave. Swift gives us a description of the storm in this harbour :—

Sed cum saevit hyems et venti, carcere rupto,
 Immensos volvunt fluctus ad culmina montis,
 Non obsessae arces non fulmina vindice dextra
 Missa Iovis quoties inimicas saevit in urbes,
 Exaequunt sonitum undarum veniente procella,
 Littora littoribus reboant.

Swift's Works, vol. xvi., p. 302.

There are two other natural mourners on our Irish coasts : Tonn Tuaithe, off the coast of Antrim, and Tonn Rudhraighe, in Dundrum Bay, Co. Down. Indeed, most of the Irish rivers are pressed into the chorus of lamentation by the Elegiac poets. Besides Aoibhill and Cliodhna, there are Aine of Cnoc Aine, Una of Durlus Eilge, Grian of Cnoc Greine, Eibhlinn of Sliabh Fuaidh. In our poem XXXV. there is given a list of these amiable beings. In Keating's Elegy for the Lord of the Decies (A.D. 1626), Cliodhna, the chief mourner, is made to perform a most extraordinary circuit, which takes a week to accomplish. She visits all the fairy palaces in the country and weeps afresh at each. In some of O'Rahilly's elegies the various local fairy ladies are set lamenting all at once, Cliodhna leading off, and giving information about the kindred of the deceased. In poems XV. and XVI. there is a strange combination of the native and the classical mythologies not uncommon in the poetics of the last two centuries, while Jupiter asks Cliodhna to draw up the pedigree of O'Callaghan.

But the banshee is not content to await the death of her favourite chieftains ; she gives them warning when any great sickness is to end in death. "No doubt can for a moment be entertained," says Dr. O'Donovan, "of the fact, that a most piteous wailing is heard shortly before the dissolution of the members of some families."—*Kilkenny Archæological Journal*, 1856, p. 129. It is remarkable that in poem XXXV., which is elegiac in form, O'Rahilly represents the *mna sidhe* as lamenting, not the death of a chieftain, but his being deprived of his lands, and banished.

V. — THE MANUSCRIPTS AND LANGUAGE OF THE POEMS.

The principal sources of the text of the poems in this volume are the MSS. in the Libraries of the Royal Irish Academy (R.I.A.), Maynooth College, British Museum (B.M.), King's Inns, and the O'Curry Collection, Clonliffe College (C). The Maynooth Collection consists of the Murphy (M) and the Renehan (R) MSS. The following list gives most of the MSS. consulted for the various poems. These are indicated by Roman numerals:—

- I. R.I.A. 23, N, 11. p. 27; 23, G, 20. p. 133; M, vol. 9. p. 218; vol. 12. p. 59; vol. 57. p. 1; C.
- II. R.I.A. 23, M, 49. p. 259; B.M. Eger. 158. pp. 58–60; *Ibid.* 64–66.
- III. R.I.A. 23, G, 21. p. 366; *Ibid.* p. 489; M, vol. 6. p. 229.
- IV. R.I.A. 23, L, 13. p. 22; 23, Q, 2. p. 123; 23, G, 21. p. 356; 23, M, 16. p. 209; M, vol. 12. p. 341; vol. 57. p. 28; vol. 95. p. 14; R. vol. 69; C.
- V. R.I.A. 23, G, 20. p. 368; 23, G, 21. p. 367; M, vol. 12. p. 65; C.
- VI. R.I.A. 23, G, 21. p. 368; 23, G, 20. p. 134; M, vol. 12. p. 69.
- VII. R.I.A. 23, G, 20. p. 391; 23, G, 20. p. 133; 23, G, 21. p. 364; 23, N, 15. p. 35; M, vol. 5. p. 49; vol. 12. p. 343.
- VIII. R.I.A. 23, G, 20. p. 183; 23, G, 21. p. 368; M, vol. 10. p. 251; vol. 12. p. 86.
- IX. R.I.A. 23, G, 24. p. 357; M, vol. 12. p. 308.
- X. R.I.A. 23, N, 11; M, vol. 6. p. 156.
- XI. R.I.A.; M, vol. 6. p. 356.
- XII. R.I.A. 23, Q, 2. p. 124; 23, M, 16. p. 217; R, vol. 69; C.
- XIII. 23, L, 24. p. 255; 23, L, 13. p. 134; 23, N, 12. p. 39; M, vol. 4. p. 28; vol. 5. p. 27; vol. 5. p. 131; C.
- XIV. M, vol. 10. p. 80.
- XV. R.I.A. 23, G, 20. p. 294; 23, M, 44. p. 169; 23, O, 15. p. 35; M, vol. 4. p. 86; vol. 10. p. 278; C.
- XVI. R.I.A. 23, G, 20, p. 297; 23, M, 44. p. 172; M, vol. 10. p. 394; C.
- XVII. R.I.A. 23, B, 37. p. 53; 23, M, 16. p. 216; M, vol. 10. p. 54; C.
- XVIII. R.I.A. 23, E, 15. p. 238; M, vol. 11. p. 169; vol. 7. p. 89; vol. 57. p. 31.

- XIX. M, vol. 10. p. 93.
- XX. R.I.A. 23, A, 18. and O'Kearney's MS.
- XXI. R.I.A. 23, M, 16. p. 219, and another copy; B.M. Eg. 150. p. 443; C.
- XXII. R.I.A. 23, E, 16. p. 359; 23, N, 13. p. 285; 23, L, 24. p. 539; 23, I, 39. p. 59; 23, L, 37. p. 8; M, vol. 8. p. 400 (incomplete); B.M. Add. 33567. p. 36; C; and numerous private copies.
- XXIII. M, vol. 12. p. 61.
- XXIV. R.I.A. 23, G, 3. p. 241 et seq.
- XXV. 23, I, 39. p. 57.
- XXVI. King's Inns, Ir. MSS. No. 6; M. vol. 54. p. 171 (incomplete).
- XXVII. R.I.A. 23, A, 18. p. 11.
- XXVIII. 23. G. 3. p. 240; B.M. Eg. 133. p. 124; Hardiman's "Minstrelsy," vol. 2.
- XXIX. R, vol. 69; O'Daly's "Poets and Poetry of Munster."
- XXX. R.I.A. and O'Daly's "Poets and Poetry of Munster."
- XXXI.-II. R.I.A. 23, L, 39; A, 5. 2 (Stowe Collection); M, vol. 53; a copy made by Mr. P. Stanton.
- XXXIII. R, vol. 69; B.M. Eg. 110. p. 143; Eg. 160. p. 273.
- XXXIV. R.I.A. 23, L. 13. p. 42; 23, N, 11. p. 134; R, vol. 69; M, vol. 2; C.
- XXXV. B.M. Eg. 94. art. 2. p. 177.
- XXXVI. R.I.A. M, vol. 2. p. 34.
- XXXVII. R.I.A. M, vol. 1. p. 333.
- XXXVIII. R.I.A. 23, C, 32. p. 25; 23, L, 24. p. 395.
- XXXIX. R.I.A. 23, E, 16. p. 283; M, vol. 12. pp. 261, 265, 280.
- XL. O'Reilly's "Irish Writers," sub an. 1726.
- XLI. R.I.A. 23, L, 13. p. 78.
- XLII. R.I.A. 23, G, 21. p. 358; 23, L, 38. p. 81; M, vol. 2. p. 233.
- XLIII. R.I.A. O'Kearney's MS.; 23, G, 21. p. 362 (partial).
- XLIV.-VI. R.I.A. 23, K, 20; A. 5. 2 (Stowe Collection); M, vol. 53; a copy by Mr. P. Stanton.
- XLVII. M, xcvi. and two other copies.
- XLVIII.-IX. R.I.A. 23, E, 15. pp. 231-232; M, vol. 12. pp. 74-76.
- L. R.I.A. M, vol. 12. p. 306.
- LI. M, vol. 43, p. 1.
- LII. R.I.A. M, vol. 5, p. 67.
- LIII. R.I.A. 23, O, 39. p. 36; M, vol. 72, p. 222; vol. 96. p. 434.
- LIV. R.I.A. 23, O, 39; M, vol. 72. p. 224; vol. 96. p. 438.

In the notes to these poems separate symbols are not given for the various MSS. Thus, A stands for one of the copies in the R.I.A., M for one of those in the Murphy Collection, and R for one of those in the Renahan Collection, Maynooth. Wherever more detailed information is considered useful, it is supplied. As some good MSS. came into the editor's hands after the text had been in type, a few important variants will be given at end of volume.

In addition to the above list, copies of several of the poems in private hands were examined. Where the Maynooth Collection supplied a good copy, this has been generally made the basis of the text. The Murphy MSS. (M) are a collection of Irish poems and tales, made by Dr. Murphy, bishop of Cork, in the early years of the nineteenth century. The greater part of them were transcribed from older MSS. between the years 1800 and 1820; the scribes being the O'Longans, Michael óg, Paul, and Peter; John O'Nolan, and others of inferior merit. There are some MSS. in this collection of an earlier date. Of the Renahan MSS. vol. 69 contains a vast body of modern Irish poetry. The date of compilation is 1853, and the scribe is inclined to the phonetic method of spelling. The R.I.A. MSS. consulted are very numerous; but in their general features they resemble the Maynooth MSS. Many of them are a decade or two older, and they are on the whole more accurate.

One MS. in the R. I. Academy (23, G, 3) is of considerable interest in connexion with O'Rahilly. It is a MS. copy of "Keating's History." The scribe is Dermot O'Connor; and it is from this copy that his much-abused translation of "Keating" was made. At the end of the History the date 1715 is given. Then follow twelve pages of miscellaneous poems by Keating and others. Here is to be found poem XXVIII., without its author's name, and on the same page twelve lines to Donogh O'Hickey, composed in 1709 (last twelve lines of XXIV.), with our poet's name at the end. Between them is a short

piece on the vanity of the world. On the opposite page, at the top, is a poem on the son of Richard Rice, in O'Rahilly's manner; and, following this, a short elegy on Justin MacCarthy, Lord Mountcashel, who died abroad in 1794, which is probably from our poet's hand. A few pages further is found the first part of XXIV. Although the MS. is dated 1715, it does not follow that the twelve extra pages of poems are of the same date; but they appear to be by the same scribe, and, no doubt, were written not long after that date. It would seem, then, that, while still living, Egan had such a reputation as a poet, that a scribe of some consequence, like O'Connor, found in his poetry matter suitable for filling up the blank pages of his "Keating."

A yet more interesting MS. is a copy of "Keating's History," made by Egan himself in 1722, which is now in the National Library, Kildare-street, Dublin.

On the first spare page is a portion of a tract on prosody, in O'Rahilly's handwriting; and, at the end, the following:—
 Ar na rḡriob le hAobagan Ua Raḡaillaḡ do Ruiḡri mic Sean
 oig mic Siḡe a n-Ḍrom Coluḡair 'ran m-bliabain ḡ'aoir Ḍriob
 mile reatḡ (ḡ-ceud) aḡur an ḡara bliabain rḡḡeab. July an
 reatḡmab lā. "Written by Egan O'Rahilly for Roger óg, son
 of John, MacSheehy, at Dromcullagher, in the year of the age
 of Christ, one thousand seven (hundred) and twenty-two. July
 the seventh." On the opposite page there is a poem of eight
 quatrains on a priest called William O'Kelliher, whose depart-
 ure for Connaught the poet bewails; the writing resembles
 O'Rahilly's, but is, I think, not his. At the end of this poem
 there is a stanza, in a different hand, signed Seaḡan Ó Tuabma,
 with the date 1731. At page 83 we have the signature Aobagan
 Ua Raḡailla, and at the end—

"Finis Libri Secundi 7^{br} the 9th, 1722.

"Aobagan Ua Raḡailla."

This last signature gives the form of the poet's name adopted

in this volume, viz. *Goðagán Ua Raéaile*, and seems to be that used by the poet himself; though even in this he is not quite consistent, while Peter O'Connell, in one place, R.I.A. 23, M, 16, corrects it to *Raégaile*. The MS. is written clearly throughout in a bold hand, very little use is made of accents, and initial letters are sometimes written in a slightly ornamental style. From the dates given above, it seems that the entire MS. was written in two months. In 1842, O'Curry gives his opinion of this MS. thus: *Ar loécaé an leabar é ro: "this is a faulty book."*

Among the British Museum MSS., Egerton 94, which contains XXXV., is of interest as being written by Finneen O'Scannell, Hardiman's scribe. The paper bears the watermark date of 1816. This Finneen was probably the same as the distinguished poet of that name, who may be regarded as Egan's legitimate successor as poet of the Killarney Lakes. Of another MS. in that collection (Additional 29,614), which contains a copy of IV., *Seaghan na Rathaineach* is the scribe. The date is 1725.

It will readily appear that the MSS. employed in preparing the text of these poems presented a wide range of orthographical variations, and it was found impracticable to print them as they stood. Often the same word was spelled variously in the same poem, or stanza, or even line. Some spellings, however, in which the MSS. were practically unanimous, were retained. The preposition *a* for *í* was found constantly; *ar* instead of *ap*, though not universal, was found to be the prevailing spelling. The Munster *ḡ*, unaspirated in verbs and in certain nouns and adjectives, has not been disturbed. It has been held by good authority (see *Gaelic Journal*, No. 11) that the Munster development of *ḡ* in verbs should be recognized as a characteristic of the language, leaving those of other provinces to soften the sound at will. The present writer is of opinion that poems such as those in this volume lose much of their flavour unless the *ḡ* is pronounced without

aspiration. At any rate it is obvious that the poet is entitled to have the ğ unaspirated, and the MSS. in general so write it. Although the passive forms, like cuiread , are generally pronounced in Munster as if d were ğ ; yet the MSS. generally write d , and it is used in this volume. The diphthongs eu and ea are in the MSS. written indiscriminately, and their example is followed in our text. Nouns like píg bpiğ are in the MSS. undeclined in the singular, and they have been in general so treated in text. As n does not silence ğ in eclipsis they are not separated by a hyphen. For the rest, though many anomalies of spelling still remain, the text is, as a whole, as consistent as the present state of the language demands.

Poem XXIII. is obviously only a fragment, and XL. is a stanza quoted by O'Reilly from a poem on a shipwreck which the poet witnessed off the coast of Kerry, and of which there was an imperfect copy among the O'Reilly MSS. ; but I have been unable to find it. Another piece, a translation of St. Donatus' Latin poem on Ireland, referred to by O'Reilly, is also missing. Besides these there is an elegy on MacCarthy of Ballea, ascribed to the poet in the Renehan MSS. This elegy is printed in "Hardiman's Minstrelsy," and is there ascribed to Tadhg Gaodhalac, to whom it is also attributed in another MS. copy. As it has appeared already in print, and as its authorship is disputed, it is not given here. On the other hand, poems XXV. and XXXIV. are probably not genuine. The latter appears to be the work of Pierse Ferriter.

In these poems the elaborate metre employed requires a considerable variation in the vowels, in declensions, and verbal terminations. Every language has to modify its ordinary prose forms to some extent to meet the exigencies of metre.

The poet goes back to an earlier pronunciation of certain words, which colloquial usage had shortened by a syllable. Thus labairt , peabac , etc., generally form two syllables in verse, but only one in conversation ; while in XXI. 19, peabac

is sounded as one syllable. Again, not only is a word expanded according to earlier pronunciation, but aspiration is removed from a middle consonant, as *leoḡan* for *leoḡan*, *raoḡal* for *raoḡal*. It often happens that such pronunciations survive in provincial dialects. Thus *ḡuḡainn* is pronounced as two syllables in XX. 36, but never nowadays in conversation in Munster; while in Connaught the two syllables are still heard, though the initial *ḡ* becomes *ḡ*. The diphthong *ao*, as in *aon*, *taoḃ*, etc., is pronounced in Connaught as *aoi* is pronounced in Munster (that is, as *ee* in *steel*). The poet often uses this sound for metrical purposes, and the scribes generally spell it *aoi* in such cases; thus *ḡaoil* XXI., etc. Again, the same word is pronounced in three or four different ways to suit the metre: thus *naḡaib* may be taken as a monosyllable pronounced in two or three ways, or as a dissyllable having similar variations. There is sometimes an internal vowel change in verbs, as *ḡo pḡinn* for *ḡo pinne*; also in pronouns combined with prepositions, as *ḡaib* for *ḡaib*. Frequently, also, the singular of a noun is used for the plural, and adjectives are sometimes not declined.

As regards the value of these poems as specimens of the language, it will suffice to quote the opinion expressed by the Very Rev. P. O'Leary, P.P. of Castleryons, who yields to no one in appreciation of the subtleties of Irish syntax. When he had read the first twenty poems in proof, he wrote—"The pieces you are putting together are splendid; they are veritable classics in the language. The constructions in them will always stand as true models of the syntax of the Irish language."

Óá ð-íuil Áoðazán éigíor iaréair Fál,
Ná tigeann a íaoéar tréan nó a íianí 'nár n-óáil.

Where is Egan, bard of Western Fál,
That his powerful work and his melody come not to our aid.

REV. CORMAC MAC CARTAIN, "To the Bards."

11

12

ὅλντα αοθαζάιν υἱ ραθαίλλε.

THE POEMS OF EGAN O'RAHILLY.

ΔΑΝΤΑ ΑΟΘΗΖΑΙΝ ΥΪ ΡΑΘΗΛΛΕ.

I.

ΚΡΕΑΪΤΑ ΚΡΙΪ ΡΪΔΛΑ.

Ιρ ατυρρεαΪ ζευρ λιομ κρεαΪτα κριΪ ΡΪδλα
 Ρά ρζαμλλ ζο βαορ 'ρα ζαοιτα κλι-βρεδιζτε ;
 Να κρanna βαδ ερεινε αζ δεαναη δην δοιβ ριν
 Οο ζεαρραδ α ηζεαζα 'ρα b-ρρεαηα κριν-ρεοιζτε.

Κε ραδα δυιτ, Ειρε, μαορδα, μιν-νορμαρ,
 Αδ' αναλερραιν τ-ρειη λε ρειλε ιρ ριορ-εδλυρ,
 Δειρ ρεαρδα αδ' ηειρδριζ ρε ζαδ κριον-δδριρ,
 'S ζαδ λαδρann κομαιοεαδ δ'ειρ βο ελι δεδλεταδ.

Ιρ μαρ βαρρα αιρ μο ηεαλα, ρευε ζυρ διοι δεδρα,
 10 Ζο ηζαδανν ζαδ ρεερ von ρειμ ριν ροιων Κορυιρ
 Α βαιρρβιωνν ταιρ ρειμ ζο ραοζαλτα ριτεοιιτε,
 Αετ δανβα α b-ρειν ζαν εειλε ιρ ι ρορβα !

I.—Of this poem there are several partial copies. There is a copy containing all the stanzas given here in vol. 69 of the Renehan MSS. in Maynooth College. The piece, however, seems naturally to end with the sixth stanza. The idea expressed in the fifth stanza is more fully developed in XXXIV., which is an argument in favour of O'Rahilly's authorship of the latter poem.

1. κριΪ, Μ κριτ, monosyllabic gen. of κριϪ, as if the word were masc. R κριεε. 3. na κρanna, metaphorical for 'great families.'

4. ζεαζα, Μ ζεαδα. Most MSS. have ζεαζα, which gives an extra syllable. In XXXVI. 36, MS. gives a ζεαδ ζεινεαλλαιδ. The word seems a poetical softening down of ζεαζα. 5. 'Ειρε = α 'Ειρε, the α being absorbed by

THE POEMS OF EGAN O'RAHILLY.

I.

THE WOUNDS OF THE LAND OF FODLA.

Woful and bitter to me are the wounds of the land of Fodla,
 Who is sorely under a cloud whilst her kinsfolk are heartsick ;
 The trees that were strongest in affording them shelter
 Have their branches lopped off and their roots withering in
 decay.

Long though thou hast been, O majestic, gentle-mannered Erin,
 A fair nursing-mother with hospitality and true knowledge ;
 Henceforth shalt thou be an unwilling handmaid to every
 withered band,
 While every foreign boor shall have sucked thy breasts.

And to crown my sorrow, behold it is a fit subject for tears,
 10 That every king of the dynasties who divide Europe amongst
 them
 Possesses his own fair, gentle spouse in prosperity and peace,
 While Banba is in pain without a consort, wedded though she be.

the initial vowel. 7. *beip*, so in MS. It is a better form historically, as well as phonetically, than the *beip* of many modern writers.

8. *comaitéac*, M *coimtéac*, generally pronounced as if written *caoitéac*, here for assonance as if written *caotéac*.

9. *beópa*, for *beóp*, gen. pl. 10. *poimn Coip*. I have taken *poimn* as pf. tense of *poimim*, 'I divide,' and *Coip* as acc. case. It would be better perhaps to take *poimn Coip* for *poimne Coipa*: "of the continent of Europe."

Ὀλλεαμαρ πρῆιμ-ῖλιότ Νέιλλ ἱρ ρίολ Εογαμ,
 ἱρ να περαδοιν ερέαα, λαοδραδ ρίοζατ δόιρθε,
 Ὅον Ἐρατ' ῥυιλ ῥέιλ, μο λέυν, νί'λ ρυιωνν βεδ αζυιωνν !
 ἱρ παδα ριωνν ερέιτ πα λέιρ-ῖγριορ βυιδιωνν λέοραδ.

ἱρ θεαρδ ζυρ β'έ ζατ εἶγιον ἱοζεόρα,
 Ζανζυιδ ἱρ εἶτεαδ, ελαον ἱρ ὄφοτ-δὸμᾶλλ,
 Ζαν εεανζαλ λε δέιλε, αττ παοβαδ ρῖνν-ῖγδὸρραδ,
 20 Ὅο εαρραινζ ζο παοδραδ ῥραοδ αν Ρίοζ δὸμαάτταιζ.

Ὁ Ὀλλεαμαρ Ἐιρε ἱρ μέαδ ἀρ μῖο-δὸμῆρομ,
 ἱρ ερεαρζαιρτ να λαοδ μεαρ, ερευν, νάρ ἡί-ερεδραδ,
 Αἱρ Αραδ-Ἰῆακ Ὁέ 'ῖρ αιρ ερευν να Ἐρσονόιδε
 Ζο μαἱρριδ δά η-εἱρ αν μέαδ ρο ὄφοδ βεδ αζυιωνν.

Ὀλλεαδαρ Ζαοδαἱλ α ὄ-ερέιτε εαοιν εόραδ,
 Καρῆααττ, ῥέιλε, βευρα, ἱρ δῖνν-έοδῆτα ;
 Αἱλα-τσιρτ ελαον ὄο εραοδ ριωνν ῥαοι ἡόρ-ῖμαάττ ;
 Αζαλλαιμ Αον-Ἰῆακ Ὁέ αιρ Ζαοιδἱλ ὄ'ῥόιρῆιωνν.

14. περαδου = περαδου: cf. XXII. 16. Ib. ρίοζαττ for ρίοζαδτα; MS. δοιρθε. In XX. 11, MS. has δοιρθε. 15. Καρατ-ῥυιλ. MS. καραιδ-ῥυιλ, but see II. 1. Καρῆαδ is sometimes a trisyllable, and then often written Καρῆαδ; sometimes a dissyllable when the first syllable is lengthened, Καρῆαδ. 20. ζο παοδραδ. One MS. has αιρ 'Εἱριωνν. 23-24. Supply a verb like ἱαρραμαοιδ. It would be too harsh to take αιρ Αραδ-Ἰῆακ Ὁε = "for the sake of the Noble Son of God &c." 27. αἱλα-τσιρτ = αἱλ-τσιρτ. 28. Ζαοιδἱλ, nom. for dat.

We have lost the root-stock of Niall and the seed of Eoghan,
And the bold champions, the warriors of the kingdom of
Borumha ;
Of the hospitable race of Carthach, woe is me ! we have not
many alive,
And long have we been helpless under the devastation of
Leopold's band.

In sooth it is every violence of injustice on our part,
Deceit and falsehood and treachery and dishonesty,
Our want of union, and, instead, the tearing of each other's
throats,
20 That have drawn down on us keenly the rage of the Mighty
King.

Since we have lost Erin, and because of the extent of our
misfortunes,
And because of the overthrow of the nimble, strong warriors,
who were not wanting in vigour,
We entreat the noble Son of God and the Might of the Trinity,
That those of them who are alive with us may thrive after
them.

The Gaels have lost their gentle, comely qualities :
Charity, hospitality, manners, and sweet music ;
Wicked, alien boars it was that forced us under great oppression ;
I beseech the Only Son of God to grant relief to the Gaels.

II.

AN milleaḍ ὀϊμῆιζ αἰρ ἠὸρ-ḥleaḍταιḍ
NA h-ÉIRIONN.

Monuar-ῥa an Óaré' fúil epáige, epéte-lag!
 Ἰαν píg aἰρ an ḡ-cóip ná epépaḍ epéan-méar!
 Ἰαν pεap copnaiḥ ná eoḍuir éum péιtιζ!
 Ip ḡan pḡiaḗ ḍín aἰρ éip na paop-ḥlaie!

Ἰip ḡan epiaḗ ḍo ḡpian-fúil éiḍip!
 Ἰip pá anpmaḗḗ Ḥall ḍo epaḗḗḗ!
 Ἰip ḍo ḍoirteaḗ pá éopaiḗ na méipleaḗ!
 Ἰip na ḡḡaiḗne—ip epéigeḗ ḡo h-euz liom!

Ἰip ḍoḗḗ ḍuaἰḗepéa, ip uaigeaḗ céapaḗ!
 10 Ἰip ḡan pεap ḡan mac ḡan céile!
 Ἰip ḡan líḗ ḡan ponn ḡan éipḗeaḗ!
 Ἰip ḡan éoméipom ḍo ḍoḗḗaiḗ le ḍéanaiḥ!

Ἰip ḡan eaḡlaip éneapḗa ná cléipige!
 Ἰip le miopḡuir noḗ ḍ'íteapap paoléoin!
 Ἰip ḍo cuipeaḗ ḡo tubaipteaḗ, epaḗḗḗ,
 Pá pmaḗḗ naḥaiḗ ip aḥap ip méipleaḗ!

Ἰip ḡan topaḗ ḡan tapḗḗ a n-Éiponn!
 Ἰip ḡan tupa ḡan ḍuinne ḡan péiltean!
 Ἰip ḍo noḗḗḗḗ ḡan pḗḗain ḡan ḡeuzḡa!
 20 Ἰip ḍo ḗpḗpeaḗ le pḡiponn an ḗéapla!

II.—For remarks on this threnody see Introduction. The version here given is taken from a MS. in the Royal Irish Academy marked 23. M. 45, page 259 *et seq.*, collated with a copy of the poem in the British Museum. The latter copy gives the "binding" stanza, which is omitted in the former. The compiler of the British Museum catalogue describes the poem as an "Elegy on MacCarthy," but it is elegiac only in metre.

II.

THE RUIN THAT BEFELL THE GREAT FAMILIES
OF ERIN.

Woe is me! weak and exhausted is the race of Carthach,
Without a prince over the hosts, or a strong, nimble leader!
Without a man to defend, without a key to liberate!
Without a shield of protection for the land of noble chieftains!

A land without a prince of the sun-bright race of Eibhear!
A land made helpless beneath the oppression of the stranger!
A land poured out beneath the feet of miscreants!
A land of fetters—it is sickness to me unto death!

A land poor, afflicted, lonely, and tortured!
10 A land without a husband, without a son, without a spouse!
A land without vigour, or spirit, or hearing!
A land in which is no justice to be done to the poor!

A land without a meek church or clergy!
A land which wolves have spitefully devoured!
A land placed in misfortune and subjection
Beneath the tyranny of enemies and mercenaries and robbers!

A land without produce or thing of worth of any kind!
A land without plenty, without a stream, without a star!
A land stripped naked, without shelter or boughs!
20 A land broken down by the English-prating band!

1. *εραδγτε*, MS. *εραδτε*.
ε-ρρατ, VIII. 11.
MSS. have *γαδνε*, which form the metre requires,
apparently for *ναηαδ*, gen. pl.
we say in English, "without any use in the world." MS. reads *εορτα* and
εορδτε.

5. *γρην-φαιλ*: cf. *γρην*
8. *να ηγαδνε* = *να ηγεδνε*. Both
MSS. have *γαδνε*, which form the metre requires.
16. *ναηαδ*,
17. *γαν εαρηδε* a *η-εορρη*, as

Մըր րը քրճիժե քրճիժե քրճան-քըր !
 Մըր աջ բըր-ջօլ ք յօ հ-ճածմար !
 Ծանքեճճ ճեճրճճ ճեօնե ճեանմար
 Տալեժե քրճիժե ճճեալ ճրճեճեճճ !

Իր բլիճճ ճ յրսճճ յօ քսան ճե ճեարճիճ !
 յրսճճ ճ մսլալճ ճ ճ ճուճիճ 'նա ճրճան-քըր !
 Տրօճաննա բօլա քր ճ ճրճճիճ յօ ճաօճճ !
 Ա հ-ճճիճ ճըր բնսճճ ճն ճսճ-ճսալ ճե ճեօլե !

Ա քալլ քրարսիժե ճեանճալե ճեարճա !
 30 յըր ճ ճսլմ ճըր մն-ճլ ճլճճլ
 Լարնսիժե ճսմճճ ճ ճ-քրթոնն մաօլ-քսճ
 Լե ճեճրքսճճ ճսլճճնսր ճրճարճլճ.

Բսլ ճ քրօլժե 'նա ճնքքեճճ ճեօլքար !
 Իր ճսճըր ճըրքճճ ճա հ-ճլ ճե ճըք-քըր !
 Ա հ-ճլճճ ճճ ճճ ճրքճճճ քր ճ ճեօլե
 Աճ մաքրճիճ Տաճրճ յօ ճեալճճ ճ'աօն ճըրճ.

Օ'քեճիճ ճ ճսլլե, ճ'լ բսլննոճճ 'նա ճեճճիճ,
 Օճ քարճ ճ հ-սրճճ ճե ճսրքե ճա քքըրքե,
 'Տա ճրճն ճ'լ ճալեճոճճ ճր քարճնճիճ, քեճճիճ,
 40 Իր ճեճ ճա ճեճրքճճն ճճճ քր ճ ճլեօլքսճ.

Ա մսանճճ քրօճճ ճ ճսլլ 'րա հ-աօլճճ
 Օճ ճօլճեճճ ճօ քրքեճճ, ճ քրճնճ 'րա ճաօլճճ,
 Ա քլաճ քճըր յօ քճճնե քաօլճճ,
 Ա ճ-քրթօճիճ ճաճքրճն քճըրքե ճ ճեօլե !

23. քանքեճճ = քանքեճճճ, but the word is now always dissyllabic.

24. ճճեալ. O'R. gives 'bashful,' but the meaning is often much stronger, as in several passages of these poems.

26. MS. ճ ճուճիճ. I have always supplied the ճ in such omissions.

27. Cf. "քրճանճճ բօլա քր ճ ճրճճիճ ճ ճ ճօրքըր," XXII. 164. յօ ճաօճճ I translate 'in torrents'; the more precise meaning is 'in flakes or layers,' which will hardly suit 'blood.' O'R. only gives ճաօճճ, 'clodded': cf. the use of քլաօ, which is often applied to 'blood.'

A land in anguish, drained of her brave men !
 A land ever lamenting her children enviously !
 A widow, weeping, wounded, woful !
 Torn, bruised, humbled, full of wounds !

Ever wet is her cheek from tears !
 The hair of her head falls down in heavy showers !
 Streams of blood gush forth in torrents from her eyes !
 Her whole visage is of the appearance of black coal !

Her limbs are shrunken, bound, and tortured !
 30 The fastenings of her tender, smooth, fair waist
 Irons framed in hell, bleak, and gloomy,
 By the craftsmen of greedy Vulcan.

Her heart's blood spurts forth in pools,
 While the dogs of Bristol drink it with keen greed ;
 Her carcass is being torn asunder
 By Saxon curs, treacherously, and with deliberate intent.

Her leaves have decayed, there is no vigour in her boughs ;
 Her waters have been dried up by the frosts of heaven ;
 Behold ! there is no brightness in her sun over the lands,
 40 And the fog of the smithy is upon her mountains.

Her princely mines, her woods, her lime quarries
 Are burnt or broken down ; her trees, her osier plantations,
 Her growing rods, scattered and torn,
 In foreign countries severed from one another.

34. *δριπτό* is mentioned again in XX. 25 ; and Dover is used similarly, XXI. 8. The Bristol merchants were great transporters of slaves. In the course of four years they shipped upwards of 6000 youths and maidens from the Irish shores ; these included criminals, prisoners of war and the destitute.

41-42. *αολδαό* seems to mean 'limestone quarries' ; *καολδαό*, probably same as *caollaó*, or more properly *caolaó* ; for *caolaó* see XXII. 222, note, and cf. XXVI. 87.

Ճրօթա իր հեծցըր, չան ցելց ամ' րջուլաւծ,
 Ա լեաբաւծ ան լարլա, իր քան 'րիր օճարձա !
 Ան ծնարնա չան ատրեաճ ատ քաօլօւոն !
 Իր Բա՛ւ Լարլա րճրօրձաւցէ՛ս ոճտաւցէ՛ս ա ո-ձար-ձրաւծ !

Ծօ էւտ ան լեամաւն չան արա, ոճ ճար-ճօն !
 50 Ան Ինարց 'ր ան Ե-Տօնարն 'ր ան Լարլա քա՛ ճրեաճտաւծ ;
 Եամար նա Բիօց չան սրա քիօճ Լեւոն Ծաւոն,
 Իր ո՛ր քա՛ արաճ ան արեաճ Բարլեան.

Ն'լ Աա Ծօարա ա ճ-արեաճ 'նա՛ ա ճարլեոճ !
 Ն'լ Տօլ Ինարա արեոն քաճ արեաճար !
 Ն'լ Աա Բարա ա ճ-արաճ 'նա՛ ա ճարա
 Տօլ ճրարն արաճ նա ոճարաւծ լե արեաճ !

Ար Աա Բարա ո՛ր լաճ, ոճ ճար-ճօն !
 Նա՛ ար Աա Ծօնար թօր ա ո-արոն !
 Նա Ծարաւց ար չան արա չան րարեաճ,
 60 ճրարաճ արարաճ իր արեաճ նա ճ-ար-ար.

Ճարն ան Երօնոն քօր-ար նարա
 Ան ար քա՛ ճօ ար արար ար լե արե,
 Ծօ արեաճտաւծ Իր իր արոն իր արար,
 Իր արար ճօ արար նա ո-արաճ ճօ արար.

Արար ճօ արար ճօն, ա արար, ա ո-ար,
 Նա ո-արաճ ճօ ար ար ար-արաւծ արար ար.
 Տարաճտաւծ նա արար, քաճ ար ճ-ար ճօ արոն
 Իր արաճ նա ո-արոն արոն լաճ արարաճ ար.

ԱՆ ԱՅԾԱԼ.

Ոճ արարաճ արոն նա արարաճ արաճ արարաճ ճօ ար,
 70 Իր նա արաճ արաճ ա լեաբաւծ ան լեոգարն 'րան ո-արարաճ ար :
 Ծաճ արաճ 'ան ճօ ար լար արաճ ոճ արար ար ար ճօն
 Ծար արաճ ար ոճ ար արարաճ արաճ 'ան արար արաճ.

45. For Griffin see XVIII.; Colonel Hedges, of Macroom, see Introd.

46. Both A and B read, as in text, իր քան 'րիր օճարձա. The Earl is either Lord Clancarty, called "լարլա նա արար արար արար" in VIII. 14, or Lord Kenmare.

52. Բարլեան, in MSS. The metre requires a word of three syllables. It is possible that Բարլեան is meant: see

Griffin and Hedges—without deceit is my tale—
 In the place of the Earl, it is pain and torture ;
 Blarney, without a dwelling save for the wolves ;
 And Rathluirc plundered, stripped naked, and in durance dire.

The Laune has fallen without vigour, my sharp stroke !
 50 The Maine, the Shannon, the Liffey, are wounded !
 Tara of the Kings is without a prop of the race of Niall Dubh !
 And no hero of the race of Raighleann is alive.

O'Doherty is not holding sway, nor his noble race,
 The O'Moore's are not strong, that once were brave,
 O'Flaherty is not in power, nor his kinsfolk,
 And sooth to say, the O'Briens have long since become English.

Of O'Rourke there is no mention—my sharp wounding !
 Nor yet of O'Donnell in Erin ;
 The Geraldines they are without vigour, without a nod,
 60 And the Burkes, the Barrys, the Walshes of the slender ships.

I beseech the Trinity, most august, holy,
 To banish this sorrow from them altogether—
 From the descendants of Ir, of Conn, of Eibhear—
 And to restore the Gaels to their estates.

O Christ, restore betimes to the Gaels
 All their estates, rescued from the dire bondage of foreign churls ;
 Chastise the vile horde, behold, our country is faint,
 And Erin's nursling, weak, feeble, subdued, beyond the sea !

THE BINDING.

My torment of sorrow, the brave champions scattered by the shower,
 70 And the gross foreigners in the hero's place in bright Blarney,
 Every family of the tribe that loved my class, how they are scorned ;
 This has brought me still poor, lacking shoes, to town to-day.

VI. 6, note. 55. 'nd a ḡaolta. MS. nd ḡaolta.

64. beata, 'means of living,' 'estate': *cf.*—

Արիօց ա beata Ե՞ տաճարտ Ե՞ ար առ Ես
 Օ Տուրք Բրն չօ բորսօւն Տե՛ւն Մր.—XXXV. 231-2.

III.

MAC AN ĆEANNUIḠE.

Airliḡ ḡéap do ḡearcap féin am' leabaib ip mé ḡo laḡ-
briḡaḡ:

Ainḡip féim, bar b'ainm éipe, aḡ teaḡt am ḡaop air
marcuḡeaḡt;

A rúil reamap ḡlar, a cúl epom cap, a com reanḡ ḡeal 'r
a malaibé,

D'á maoidéam ḡo raib aḡ tiaoḡaḡt 'na ḡap, le bíḡḡraip, Mac
an Ćeannuiḡe.

A beól baḡ binn, a ḡlór baḡ áaoin, ip ró-ḡearc linn an
cailín

Céile ḡriain d'ár ḡéill an ḡiann, mo léip-épeaḡ brian a haicfo
Rá rúirce ḡall, dá bpiḡaḡ ḡo ceann, mo cúilféionn t-peanḡ
do rlab ronn;

Ní'l paopream peal le tiaoḡaḡt 'na ḡap ḡo b-pillpib Mac an
Ćeannuiḡe.

Na céabta atá a b-pein do ḡráb le ḡéap-ḡearc ráim dá
cneap-élf;

10 Clanna ríḡé maca Míleaḡ bpaḡuin rfoḡda ip ḡairḡibíḡ,
Tá ḡnúip 'na ḡnaoi, ní níurḡlann rí; cé dubaḡ pa rḡḡor
an cailín,

Ní'l paopream peal le tiaoḡaḡt 'na ḡap ḡo b-pillpib Mac an
Ćeannuiḡe.

III.—Of this splendid poem, on which I have commented in the Introduction, there are several copies extant, all agreeing in every point of importance. In XXVIII. the Pretender is called the Bricklayer from his reputed origin; and in the present poem a similar idea appears to be suggested by the "Merchant's Son." In some MS. copies IV. is placed after III. as a "binding," and as IV. seems to have been composed before 1725, III. may also be referred to the same date. Hence it can scarcely be meant to represent the death of James II., who did not die in Spain, and must be regarded as pure fancy.

1. ḡéap. A paon.

3. ḡlar, as a colour, means green like grass, or

III.

THE MERCHANT'S SON.

I beheld a clear vision as I lay in my bed bereft of strength!
 A gentle maiden, whose name was Erin, approached me on
 horseback—
 Full and bright were her eyes, her hair was heavy and ringletted;
 fair and slender her waist, and her eyebrows—
 Proclaiming that the Merchant's Son was coming to her with
 zeal.

Her mouth was melodious, her voice was beautiful—great is my
 love for the maiden—
 The spouse of Brian, whom the warriors obeyed; my utter
 complete ruin is her affliction.
 Crushed heavily beneath the flail of the foreigners, this slender
 maiden that stole my heart;
 There is no relief ever to draw near her until the Merchant's
 Son come back.

Hundreds are pining in love through earnest, pleasing devotion
 to her complexion,
 10 Children of kings, sons of Milesius, fierce warriors, and champions
 Sorrow is in her face, she does not arouse herself; sad and weary
 though the maiden be,
 There is no relief ever to draw near to her till the Merchant's
 Son come back.

grey as a horse; when applied to the eye, as here, it cannot conveniently be translated either 'green' or 'grey,' as neither word implies a compliment. Its meaning here, as in the many passages where it is applied to the eye, is 'fresh, bright, sparkling': thus, XI. 9, *ṛúil in ḡluire na bṛúct air ṛéór*, where the comparison is between the eye and the dew. But, the natural quality of dew is to be fresh, bright, sparkling—it is not its *greenness* that is admired. *Ib.* MS. *maileóe*.

4. *maoibearn* very often simply means 'to announce or mention,' like *luab*. It sometimes means 'to announce or mention in a boastful manner.'

7. M *ṛúirceaba*. A *ṛúirce*. 9. M *cneir-óileóe*. 11. M has simply *ṛá ṛḡior í*. A completes the line as in the text. *Ib.* *ḡnúir* = sorrow (?).

A ráidte féin, ir epáidte an rḑeal, mo lán-épeac ḑeap a h-aiḑo!

Ḑo b-ḑuil rí ḑan ceól aḑ caoi na n-ḑeór, 'r a buidhean ḑan ḑó baḑ máit ḑnfoim,

Ḑan cléir, ḑan órb, a b-ḑéin ḑo mór, 'na h-iarḑma ḑó ḑac mabaoui;

'S ḑo m-beiḑ rí 'na rḑpeap ḑan luidḑe le ḑeap ḑo b-ḑillḑiḑ Mac an Óeannuidḑe.

Aoubairte aríḑ an búid-ḑean mionla, ó éúḑnaḑ ríḑte éleacḑe rí,

Conn ir Arḑ, baḑ lonḑnac ḑeacḑe, ir b' ḑoḑlac ḑlac a nḑleacuidḑeacḑe;

Críomḑean epéan, tap eúinn éuḑ ḑéill, ir laoiḑeac mac Céin an ḑeap ḑnoiḑe,

20 Ḑo m-beiḑ rí 'na rḑpeap, ḑan luidḑe le ḑeap, ḑo b-ḑillḑiḑ Mac an Óeannuidḑe.

Ḑo beir ríil ó ḑeap, ḑac ló ḑó ḑeac, air epáidḑ na m-bapc, an caillín;

Ir ríil ḑeap ríir, ḑo bliḑe tap muiḑ, mo éuḑna anoir a h-aiḑo;

A ríile ríar, aḑ ríil le Ḑia, tap tonḑtaib ríara ḑainḑe;

Ir ḑo m-beiḑ rí 'na rḑpeap, ḑan luidḑe le ḑeap, ḑo b-ḑillḑiḑ Mac an Óeannuidḑe.

A bḑáitḑe bḑeaca acáid tap leap—na cáinte ḑeapc an caillín;
Ní'l ḑleac le ḑaḑáil, ní'l ḑean ná ḑḑáḑ aḑ neac ḑá cáirḑib, adḑuim;

A ḑḑuaḑna ḑliuḑ, ḑan ḑuan, ḑan ḑulḑ, ḑá ḑḑuaim, ir buḑ a n-aiḑo.

Ní'l ḑaoirḑaḑ ḑeal le eiḑeacḑe 'na ḑap ḑo bḑillḑiḑ Mac an Óeannuidḑe!

16. rḑpeap. The idea conveyed by *éá ḑe 'na rḑpeap*, or *éá ḑe ríḑte 'na rḑpeap* is, "he is lying down, useless or helpless." Cf. the lines from the "Arachtach Sean":—

"beid claiḑeam air ḑac ḑeacac náḑ óeanḑail le bḑiḑeac
'S an ḑeandúine epíona ríḑte 'na rḑpeap."

Her own words, distressing is their tale,—her affliction is my complete, sharp ruin !

How that she is without melody, shedding tears, and her troops, who, without falsehood, had performed great deeds,

Without clergy, without friars, deep in suffering, a remnant subject to every dog ;

And that she will lie alone, nor admit a lover until the Merchant's Son come back.

The kindly, mild woman added, that since the kings she had cherished were brought low—

Conn and Art, whose reigns were illustrious, and whose hands were strong to spoil in fight,

Criomhthan the strong, who brought hostages from across the sea, and Luigheadh, son of Cian, the man of might—

20 She would lie alone, nor admit a lover until the Merchant's Son come back.

Daily the maiden looks southward by turns to the shore of the ships, Eastward she looks wistfully across the main,

Hoping in God, she looks westward over wild, sand-mingled waves, And she will lie alone, nor admit a lover until the Merchant's

Son come back.

Her speckled friars, they are over the sea, the troops whom the maiden loved ;

Nor feast, nor affection, nor love is to be got by any of her friends, I avow it ;

Her cheeks wet, without repose or pleasure, in sorrow, black is their covering ;

There is no relief to draw near her till the Merchant's Son come back.

“Every warrior who did not unite with a bride, will wear a sword,
While the aged old man will be in bed, uselessly (or helplessly).”

17. cleaóτ, ‘to be habituated to,’ hence ‘to cherish.’ *Ið.* τύρναθ. *MS.* τυρναθ.

21. αἰρ τυράθ. *MS.* αἰρ τυραθῖθ. 26. ἀρνύμ = ἀρνύμ.

MS. ἀβαοιμ. 27. α n-αἰβθ, ‘their covering’: that is, the covering of her cheeks; the ἔρνυ she displayed, as said in line 11, *supra*.

On hearing her story, I told her the lover she cherished was
dead,
30 In Spain in the south he died, and her affliction was pitied of no
one ;
As she heard my voice close to her, her frame trembled, she
shrieked,
And the soul fled from her in an instant; oh woe! the woman
bereft of strength.

30. *cdó*, with a negative = 'no one.'

IV.

ՃԻԼԵ ՈՒ ՃԻԼԵ.

Ճիլե ու Ճիլե ծօ ճօնոսր-րա ար րևիջե ա ո-սուշնար;
 Ծոնոսր ան Ծոնոսր ա բրօտալ ոճր ճրօն-ճրսառծա;
 Շրօրծալ ան ճրօրծալ ա ճօրո-րօրջ րօն-սուշ;
 Ծօրջօ րօ բոննե աջ բոնոնաճ 'ոն ճրօր-ճրսառծալ.

Շարօ ու Շարօ ան ճաճ րուշե ծաճ արօ-ճուճալ;
 Ծուշար ան ճրսոննե ծաճ րուշե լե րօն-րջսառծալ;
 Լորրաճ ար ճլաշնե ոճ ճլաշնե ար ա արսոնն արսառծալ;
 Ծօ ճօնոնաճ ար ճօնոնաճ ար 'րան ճրօր սաճարալ.

Քրօր քրօրաճ ծան ծ'ոնոսր, րօ րօ ճօ քրօր-սուշնար;
 10 Քրօր քրօրաճ ծոն ծուշնե ծոն րօնաճ ար րօ-ճուշար;
 Քրօր քրօրաճ ու ծրսոննե ճար արօն ար րօն-րսառծալ;
 'Տ քրօր արօ ու ճարօնաճ ան արօնն լե քրօր-սառծալ.

Լարօն ու Լարօն ծան ծրսոնն 'ոն արսոնն-արսոնն!
 Ան ճարօն աջ ան ճարօն ծօ րօնաճ ճօ քրօր-արսառծալ մե;
 Ար ճօրոն արօն արօնն ծան արօնն ծօ ճօնն սարօն;
 'Տ արօնն ան արօննն ճօնն 'ոն արօնն ճօ արօնն արսառծալ.

IV.—If we may judge by the number of copies of this poem extant in the MSS. of the eighteenth century it must have been very highly prized by the Irish public. And justly was it prized. It is unsurpassed for subtlety of rhythm and beauty of expression, but it saddens the heart by its sounds “most musical, most melancholy.” It has been printed by O'Daly in the “Poets and Poetry of Munster.” The best copy that I know to exist is to be found in an autograph volume by John Murphy, “Seaghan na Rathoinneach,” bearing date 1754–1755. I use S to represent this copy in the notes. The text I give here is from a copy by O'Longan, with a few emendations from other copies. It should be observed that in many MSS. this poem is given as a “binding” to III. It is found in a MS. of 1725.

2-3. These lines are third and second, respectively, in O'Daly's printed copy, and also in Murphy's copy, which we denote by S. 3. S ան ճարօնն արօնն.

IV.

GILE NA GILE.

The Brightness of Brightness I saw in a lonely path,
Melody of melody, her speech not morose with age,
Crystal of crystal, her blue eye tinged with green,
The white and ruddy struggled in her glowing cheeks.

Plaiting of plaiting in every hair of her yellow locks,
That robbed the earth of its dew by their full sweeping,
An ornament brighter than glass on her swelling breast,
Which was fashioned at her creation in the world above.

A tale of knowledge she told me, all lonely as she was,
10 News of the return of Hm̄ to the place which is his by kingly
descent,
News of the destruction of the bands who expelled him,
And other tidings which, through sheer fear, I will not put in
my lays.

Oh, folly of follies for me to go up close to her!
By the captive I was bound fast a captive;
As I implored the Son of Mary to aid me, she bounded
from me,
And the maiden fled, blushing, to the fairy mansion of Luachair.

5. S cuire na cuire.

6. S co b̄uim̄or an̄ óruinne don̄ ruinne.

7. S glúine.

9. S b̄'im̄or me, as if the poet were the informant.

12. eile, pronounced as if written uile.

14. S am̄ óinne aḡ an̄

ḡ-cuime. R am̄ óūheab̄ aḡ an̄ ḡ-cime. O'Daly prints: 'S me am̄ óoinḡe aḡ an̄ óuime. Reading in text is, on the whole, the most satisfactory and the most common by far; cime = cim̄b̄ið, 'a captive.' Text gives sense required by context: He approached the maiden, but in doing so was detained a captive; when he sought for release in prayer he was released, indeed, but she had fled. There are other copies of this poem which I have not collated, and which may give this line more accurately.

Րիւտիւն ԼԵ ՄԻՔԵ ԱՄ ՐԻՒԵԻՆ ԾՕ ՇՐՈՒԹԵ-ԼՍԱՅՈՒՆԵԱԾ ;
 ԵՐԵ ԻՄԵՂԼԱԻՆ ԸՍՐՐԱՅԶ, ԵՐԵ ՄՈՆԾԱԻՆ, ԵՐԵ ՔԼԻՄ-ՔԱՅԻԾԵԻՆ ;
 ԾՈՆ ՔԻՆՆԵ-ԾՐՈԶ ԵՂԻՄ, ՈՒ ԵՂԻՄ ԵՂԱ ԱՆ Ե-ՔԼԻԶԵ ՔԱՐԱՐ,

20 ԾՕ Ի-ՈՆԱԾ ՆԱ Ո-ՈՆԱԾ ԾՕ ԸՄԱԾ ԼԵ ԾՐԱՅԻԾԵԱԾԵ ԾՐԱԾԱԳԱԶ.

ԾՐԻՍ ԲՃ ՔԶԻԶԵ ԾՕ ՔԶԻԶԵՄԱԻԼ ԲԱԻԾԵԱՆ ԾՐԱԾԱԳԸ
 ԻՐ ՔԱՅԵԱՆՆ ԾՕ ԾՐԱՅՈՒՆԴԻՈՒԼԱԻՆ ՔԻՐԾԱԳԱԻԹԵ ԾԼԱՅԻ-ԸՍԱԾԱԾ ;
 Ա ՆԾԵՄԵՂԼԱԻՆ ԶԵՄԵՂ ՄԵ ԸՍՐԻՍ ԾԱՆ ՔԱՅՈՒՆ ՔԱՅԻՄՈՒՐ ;
 'Տ ՄՕ ԾՐԱՅՈՒՆԴԻՈՒ ԵՂ ԾՐԱՅՈՒՆԻՆ ԱԶ ԾՐԱՅՈՒՆԻՔԵ ԾՐԱՅՈՒՆ-ՔԵՍԱԾԱԾ.

Ծ'ՈՒՆՈՒՔԱՐ ԾՐԻ, 'ՐԱՆ Ծ-ՔՐՈՒՇԱԼ ԲԱԾ ՔՅՐ ՍԱՅՄ-ՐԻ,
 ՆՃՐ ԸՍԻԵ ԾԻ ՔՆԱԻԾՄԵԱԾ ԼԵ ՔԼԻԲՈՒՔ ՔԼԻՄ-ԾԱՅԻԾԵԱՐԵՂԱ ;
 'Տ ԱՆ ԾԱՅՆԵ ԲԱԾ ԶԻԼԵ ԵՂ ԸՆԵ ՏԵՄԵ ԵՂԻ Ի-ՍԱՅԻՔ,
 ԱԶ ՔԵԻԾԻՈՒՆ ԵՂ ԻՐԻ ԵՅԻԾ ԵՂԵ ՄԱՐ ԸՅՈՒՆ-ՆԱԾԱՐ.

ԸՂ ՔԼՈՒՐԾԻՆ ՄՕ ԶՕԹԱ ԾԻ ԶՕԼԵԱՆՆ ԾՕ ՔՅՐ-ՍԱԻԾՔԵԱԾ ;
 30 ՐԻԵԱՆՆ ԱՆ ՔԼԻԾԵ ԾՕ ԼՒՔԵ ԱՐ Ա ԶՐՅՐ-ԾՐԱԾՈՒՆԱԻՆ
 ԸՍՐԵԱՆՆ ԼՍՈՄ ԶԻՂԼԱ ԾՈՄ ԸՈՄԱՅԻՔ ՈՆ Մ-ԾՐԱԻԾԻՆ ՍԱԻԾԵ ;
 'Տ Ի ԶԻԼԵ ՆԱ ԶԻԼԵ ԾՕ ԸՈՆՆԱՐԵ-ՔԱ ԵՂ ՔԼԻԶԵ Ա Ո-ՍԱՅՈՒՆԱՐ.

ԱՆ ՇԵՂՈՒՆ.

ՄՕ ԵՐԵՂԻՍ ! ՄՕ ԸԾԱՅԻՐԵ ! ՄՕ ԸՍՐՐԱՅՈՒՆ ! ՄՕ ԾՐՈՆ ! ՄՕ ԾԳԵ !
 ՄՕ ՔՅՈՒՆԵԱԾ ՄԱՅՐՆԵԱԾ, ՄՅՈՒՇԱՅԻՐ-ԶԵՂ, ԵՅԸԼ-ԵՂԱՐ, ԸՅՈՒՆ,
 ԱԶ ԱԾԱՐԵԱԾ ՔԱՅՐՈՒՆՆ-ԾԱԾ ՄՅՐԾԱՅԻՐԵԱԾ ԸՈՐՆԵԱԾ ԲԱԻԾԵ ;
 'Տ ԾԱՆ ԼԵՂՔԱՐ 'ՆԱ ԶՕՒՔ ԾՕ Ծ-ՔԻՂԻՆ ՆԱ ԼԵՂՅԱՆ ԵՂԱ ԸՄՈՒՆ.

17. Տ ՔԻՒՏԻՄ ԼԵ ՔԻԵ ՄՈՒՔԵ. 18. ՔԼԻՄ-ՔԱՅԻԾԵԻՆ. It is difficult to determine the exact force of ՔԼԻՄ in compounds; it is of frequent occurrence, thus *infra* 26: ՔԼԻՄ-ԾԱՅԻԾԵԱՐԵՂԱ. Its primary meaning seems to be, 'thin, spare, slender.' Cf. ՔԼԻՄ-ԱՐՈՆ, 'unleavened bread.' A ՔԱՅԻԾԵԱԾ is a rough uneven moorland, interspersed with ԵՂՐԵՂՅԱ, or little holms.

20. Տ ԾՐՈՒԶԵԱԾԵ ԾՐԱԾԱԻՆ. O'Daly, ԾՐԱԾԱԻՆ ; text is that of O'Longan's copy. 26. ԸՍԻԵ, two syllables here.

29. ՔՅՐ-ՍԱԻԾՔԵԱԾ. սաԾար means 'pride,' in general, often also *wounded pride*. A person subjected to a keen insult, under which he smarted, would say, ԸՅՈՒՆՑ սաԾար օրն, "a sense of wounded pride came on me." Cf. XIII. 81 :

ԱԾԾԱՐ սաԾար ԲԱՅԻԾԵԱՐԵՂԱ ԻՐ ԾՐՈՆ-ԶՅՈՒՆ,
 where the meaning 'pride' would be ridiculous.

I rush in mad race with a bounding heart,
 Through margins of morasses, through meads, through barren
 moorlands,
 I reach the fair mansion—the way I came I know not—
 20 That dwelling of dwellings, reared by the sorcery of a wizard.

They burst into laughter, mockingly—a troop of wizards
 And a band of maidens, trim, with plaited locks;
 In the bondage of fetters they put me without much respite,
 While to my maiden clung a clumsy, lubberly clown.

I told her then, in words the sincerest,
 How it ill became her to be united to an awkward, sorry churl,
 While the fairest thrice over of all the Scotie race
 Was waiting to receive her as his beauteous bride.

As she hears my voice she weeps through wounded pride,
 30 The streams run down plenteously from her glowing cheeks,
 She sends me with a guide for my safe conduct from the
 mansion,
 She is the Brightness of Brightness I saw upon a lonely path.

THE BINDING.

O my sickness, my misfortune, my fall, my sorrow, my loss!
 My bright, fond, kind, fair, soft-lipped, gentle maiden,
 Held by a horned, malicious, croaking, yellow clown, with a
 black troop!
 While no relief can reach her until the heroes come back across
 the main.

30. S ríle aḡ an tḡrúice ḡo lípe. It seems too extravagant to take lípe as the river here; besides, that river is too remote from Luachair.

35. O'Daly prints:—

“Aḡr aḡairic aḡ fúirceannaib miorḡairicéac, eḡón-ḡub, buíde.”

But, there is an obvious slur on the maiden, so lovingly described, in saying she was held by a horn. The text follows S, which transfers the horn to her tyrant.

V.

AN AIBHILL.

Maidion ful rmaoin Titan a éora do luadhail
 Air nulloac énuic aoibh do lobamar ruar;
 Carrarcar linn rḡaoé bhuinnḡiol foilbh ruairc
 ḡarrad bí a Síð Seanab folar-bhuig éuab.

Feararcar rḡim bhuibeaéta ná r bopca ruab,
 O ḡailm na líog lí-ḡeal ḡo Corcaig na ḡ-cuan,
 Banna ḡac craim fíor-éuirear corad aḡur cnuar,
 Mear buire air ḡac coill, fíor-mil air éloéab ḡo buan.

Larab rin craf coinnle ḡo folar naé luabim
 10 Air nulloac énuic aoibh Fírinne Conallaiḡ ruab,
 Leanar car tuinn rḡaoé na m-ban ḡ-coéail ḡo Tuamum,
 Ir faétaim-re díob díograir a n-oirige air cuairb.

D'fíreazair an bhuig Aibill, ná r bopca ruab,
 Faéain na b-craf ḡ-coinnle do larab air ḡac cuan,
 A n-aum an ríḡ díograir bea aḡuinn ḡo luac.
 A ḡ-ceannar na b-craf ríogáéta, ir ba ḡ-cornaím ḡo buan.

Air m'airling do rím-bíodḡar ḡo h-aéúmar ruar,
 Ir do mearar ḡur b-fíor d' Aibill ḡac ronar dá ruab;
 Ir amlab bíor cím cpeáétaé, doilbh, buairc,
 20 Maidion ful rmaoin Titan a éora do luadhail.

V.—This delightful little piece seems to have been very popular. It describes the fairy woman Aibhill and her companions lighting up the harbours of the country with three candles. Aibhill explains to the poet that they are welcoming the rightful king of the *three kingdoms* who is soon to come and long to stay. But alas! it was only a vision, and the poet starts up from his reverie sad and disconsolate.

1. MS. gives Typhon; the Sun is meant, of course. 2. MS. mullac; though, 9 *infra*, air nulloac.
 10. Cnoc Fírinne, in the county of Limerick, is a classic ground of fairies. On it is a heap of stones, said to be a monument to Donn Fírinne. See XXVIII.
 11. coéall means 'a hood or cloak,' and often implies power of enchantment. 12. Tuamum, for Tuamhúam.

V.

THE REVERIE.

One morning, ere yet Titan thought of stirring his feet,
 I went up to the summit of a high pleasant hill,
 I met a band of charming, playful maidens—
 A host who dwelt in Sidh Seanaibh of the bright mansion in
 the north.

A magic prosperity of hue not dark spread itself around,
 From Galway, of the bright coloured stones, to Cork of the
 harbours ;
 The top of every tree ever bears fruit and produce ;
 In every wood are acorns, and sweet honey continually on stones.

They light three candles with a blaze I cannot describe
 10 On the top of high Cnoc Firinne in Red Conollo ;
 I followed the band of hooded women over the waves to
 Thomond,
 And ask the secret of the function they were performing in their
 rounds.

The maiden Aoibhill, not dark of aspect, gave in reply
 The reason for lighting the three candles over every harbour :
 In the name of the king for whom we yearn, and who will soon
 be with us
 Ruling the three kingdoms and defending them long.

I started up from my reverie without delay,
 And I fancied that Aoibhill had spoken truth in all she had said ;
 The way with me was that I felt weak, oppressed, sad, and
 troubled
 20 One morning ere yet Titan thought of stirring his feet.

13. *nár ðorða rnuab*, 'not dark of aspect,' but of brightest hue.' Cf. *naó*
fríol méin, XI. 2 ; and *gan earnam air biaó*, XXXIII. 31.

17. *rítm-bíotógar*: see IV. 18, note.

20. MS. reads Titan, which must be true reading in line 1, *supra*.

VI.

AISLING MEABUIL.

Airling meabuil d'aicill m'anam, real gan capa feang
 cím tréit;
 Ffara carb farra mara ag teacht andear go ceann
 faoi réim;
 Draigain méara a d-coraó caeta a n-airm gheanta an
 t-feang t-ríol Céim,
 Leagad air gallaib aca ir barḡad, ir fearann fairring
 a ḡ-ceann crioó Néill.

Marf gan banna dearcaim, reabac leabair lannaó
 leabair-ḡnfoim tréan,
 Dpacaó arḡnaim, coilead caeta, d'aicme Raiteleann fean
 ḡrís ḡaebeal;
 Crioib plaitir, bailte, daingin, panna, mara, ir campaoi
 a ḡ-céim,
 D'fearcaib arm-ḡairḡe an aicil ḡeallar ceart an t-fean-
 ríḡ pléid.

VI.—This brief little lyric displays the poet's great command of language and rhyme. It seems clearly to refer to the Pretender, and not improbably at a time when rumours were rife of his endeavour to regain his father's crown. It is not unlikely that it was written about 1714 or 1715. The poet lived to see how far the event was from justifying this glowing dream. I have collated the Maynooth copy of the poem with two others in the Royal Irish Academy.

1. m'anam. This aspiration is common in the spoken language. aicill, from aicilliam, 'I vex.' O'B. writes it aicilliam: d'aicill m'anam gan capa,

VI.

AN ILLUSIVE VISION.

An illusive vision troubled my soul for a time, leaving me
 without vigour, lean, spiritless, and prostrate :
 Showers of ships crossing the sea from the south, mightily and
 in due order,
 Nimble soldiers in the battle-front, in splendid arms—the grace-
 ful race of Cian—
 Upsetting and wounding the foreigners, and wide their plains at
 the extremity of the regions of Niall.

I beheld a Mars without censure, a warrior of the sword, of
 nimble deeds, mighty,
 A marching banner, a battle cock, of the race of Raithlean,
 parent of the warriors of the Gael ;
 The heavens tremble, towns, strongholds, continents, seas, and
 camps in the distance
 At the feats of martial valour of the hero who undertook to fight
 for the rights of the old king.

'vexed my soul, leaving it, or rather me, without vigour.' 2. aḡ. In MSS. frequently a1ḡ. 3. c-peanḡ c-ḡfol. A c-peanḡ-ḡfol.

6. bḡacaḡ aḡḡnaim, 'banner of progress or marching.' aḡḡnaim, from aḡḡnaim, 'I go, march.' M, bḡocaḡ aḡḡnaim. A, also, aḡḡnaim. Ib. Raic-leann was foster-mother of Corc of Cashel, and daughter of Dathe the strong. Corc being the first king of Cashel, descent from the Cashel kings is spoken of as descent from Raithleann.

8. pléib generally means 'to litigate, to contend'; here it is used of battle.

VII.

AN TÁN D'AISTRIG ZO DUINNEACÁIB LÁIN LE TONN
TÓIME A G-CIARRUIÐE.

Ir raba liom oíðe féir-félué gan ruan, gan rpann,
Gan ceatpa, gan maoin, caoirpe, ná buaib na m-beann ;
Anrað air tuinn taoib liom do buaibir mo éeann,
Ir nár éleaéatp am naoidean fioduiz ná ruacéan abann.

Dá mairead an ríð d'ionmar ó bpuac na leamann
'S an garrad bí ag roinn leir léir éruağ mo éall,
A g-ceannar na g-epioé g-caoin g-cluétair g-cuanaé g-cam,
Zo dealb a d-éir d-toinnead níop buan mo élann.

An Capatad groidé fíodmar le'r ruadad an meang,
10 Ir Capatad laoi a n-daoirpe gan ruarğlad pann,
Capatad ríð Cinn Tuirp a n-uairğ 'ra élann
'S ir acuirpe epíom' éroidé gan a d-tuairpiz ann.

Do fcarğ mo éroidé am élice do buaibir mo leann ;
Na reabaic nár ppié cinnce, ag ap dual an eang,
O éairiol zo tuinn éfíodna 'r zo Tuamuin éall,
A m-bailce 'ra maoin bíé-éreaéta ag rluairğtib g'all.

VII.—In this very beautiful and pathetic poem the author gives us what may be called a biographical snap-shot of himself. Pressed apparently by dire poverty, he had changed his residence, and found himself in a land of surpassing loveliness. Duinneacha, where the poem was composed, must be near the great cascade that rushes impetuously down the slopes of the Tomies Mountain into the lake beneath. It is night, and a storm rages on land and wave. Tonn Toime thunders with deafening noise. His sleep is disturbed, and he breaks forth into a lament for the chieftains who, if they lived, would relieve his distress. In his impatience he chides the waves for their angry clamour.

5. The MacCarthys built their castles on the edge of Lough Lein and the River Laune, as Carew says, "to stop all the passages of Desmond."

7. A very graphic description of the district around the Killarney Lakes.

9. Refers to MacCarthy Mor.

10. Capatad laoi, the Earl of Clancarty, also called Baron of Blarney, whose chief residence was at

VII.

ON HIS REMOVING TO DUINNEACHA, BESIDE TONN
TOIME IN KERRY.

The truly wet night seems long to me, without sleep, without snore,
Without cattle, or wealth, or sheep, or horned cows ;
A storm on the wave beside me has troubled my head,
Unused in my childhood to the noise or the roaring of rivers.

If the protecting prince from the bank of the Laune were alive,
And the band who were sharers with him,—who would pity my
misfortune,—
Ruling over the fair, sheltered regions, rich in havens, and curved,
My children should not long remain in poverty in a watery land.

The great, valiant MacCarthy, to whom baseness was hateful,
10 And MacCarthy from the Lee, enfeebled, in captivity, without
release,
MacCarthy, prince of Kanturk, with his children in the grave—
It is bitter grief through my heart that no trace of them is left.

My heart has withered up within my breast, the humours of my
body are troubled,
Because the warriors who were not found niggardly, and who
inherited the land
From Cashel to the waves of Cliodhna and across to Thomond,
Have their dwellings and their possessions ravaged by foreign
hosts.

Blarney until 1688. For an account of the Earl mentioned here see XLVII.

11. The branch of the MacCarthys, called MacDonogh, owned Kanturk. In Queen Elizabeth's time they erected a magnificent building, the walls of which remain entire. It was a parallelogram 120 feet in length and 80 feet in breadth, flanked with four square buildings; the structure was four stories high, and the flankers five, but Elizabeth ordered the building to be stopped lest it might afford a stronghold for rebels. This family forfeited their estates by taking part in the rebellion of 1641.

Thou wave below, which dashest from such a height,
The senses of my head are overpowered with thy bellowing,
Were help to come again to fair Erin,
20 I would thrust thy discordant clamour down thy throat.

VIII.

ḐAILINTEḐN ḐRÚN.

Do leatnais an ciad diacrach fá m' íean-éroidhe dúr
Iar-d-cairdeol nandialaparacta a b-peapann Cúinn éugainn;
Sgámall air ḡrian iaréair dár deartaí ríogaete Ínuhan
Fá deara ḏam triall riam orc, a Ḑailintcín Ḑrún.

Cairiol gan éiar, fialtcaé, ná maréiride air d-cúir,
Ír beanna Ḑruiz Ḑriain ciaréuille maḏraois ḡirḡ,
Ealla gan trian triacta do macaib ríḡ Muhan
Fá deara ḏam triall riam orc, a Ḑailintcín Ḑrún.

D'airceiriz fiaḏ an fiaéruie do éleactairí rí air d-cúir,
10 Ó neabairḡ an fiaé iaracta a n-dainḡean-éoil Ráir;
Seacnaid iarḡ ḡrian-t-rpuie ír cairc caoin ciuin
Fá deara ḏam triall riam orc a Ḑailintcín Ḑrún.

VIII.—The subject of this pathetic, if bitter poem, was Sir Valentine Brown, the fifth baronet of that name and the third Viscount Kenmare. He was born in 1695. During his youth he was an outlaw owing to the attainder of his father. In November, 1720, he married Honora Butler of Kilcash, in the County of Tipperary, who died of smallpox in 1730. He married secondly Mary, daughter of Maurice Fitzgerald, Esq., of Castle Ishin, in the County of Cork, the relict of Justin, fifth Earl of Fingall. He died on the 30th of June, 1736. See Archdall's "Lodge," vol. vii., p. 57.

From numerous allusions throughout his works, both prose and verse, it is obvious that our poet cherished a peculiar affection for the Brown family. Indeed some of his prose satires seem to have been inspired by his indignation at their having been made outlaws while their lands became the prey of adventurers. We do not know what request of his was refused by Brown which called forth these bitter verses. That he was in his old age when they were composed is certain from internal evidence. It is also certain that they cannot have been written later than 1734, for in that year the Earl of Clancarty died at Prals-Hoff in the territory of Hamburg. It is difficult to exaggerate the pathos of this poem. The poet represents himself as weeping in his old age for the banished nobles of the Gael, and in his need turning to one of the usurpers by whom he is repelled.

VIII.

VALENTINE BROWN.

A distressing sorrow has spread over my old hardened heart
 Since the foreign demons have come amongst us in the land of
 Conn,
 A cloud upon the sun of the west to whom the kingship of
 Munster was due ;
 It is this which has caused me ever to have recourse to thee,
 Valentine Brown.

First, Cashel without society, guest-house, or horsemen,
 And the turrets of Brian's mansion black-flooded with otters,
 Ealla without a third of the chiefs descended from the kings of
 Munster ;
 It is this which has made me ever to have recourse to thee,
 Valentine Brown.

The wild deer has lost the noble shape that was her wont before,
 10 Since the foreign raven nestled in the thick wood of Ross ;
 The fishes shun the sun-lit stream and the calm, delightful rivulet ;
 It is this that has caused me ever to have recourse to thee,
 Valentine Brown.

1. CIAÓ. Disease in general, and the names of diseases in particular, are often used figuratively to denote sorrow, distress, or anguish. CIAÓ is a feeling of smothering on the chest caused by cold, and its application here to sorrow, that, as it were, spreads over the heart, is singularly apt. *Ib.* DÚP: hardened, senseless, passionless from age, as the trunk of an old tree may be called DÚP. 6. The full expression is DO MABPAIOIB; the preposition is omitted, leaving the aspiration. Ó could not be the preposition here. *Ib.* ÚIPĠ', for ÚIPĠE, to suit the metre.

7. EALLA. The district of Ealla, or Duballow, had a great many minor chieftains under the clan system. Corc was the first king of Cashel.

10. IAPÁCCA: MS. IAPÁCCAĆ, but metre requires the Ć elided. *Ib.* PIAĆ: M PIAĆAC, but which does not read well with NEABAIĠĠ.

Dairínir tiar Iarla níl aice 'on éioinn úir,
 A hamburḡ, mo éiac! Iarla na reabac ríobac rúḡac;
 Seanarorḡ liaé aḡ dian-ḡol pé éeac̄tar díob rúb
 Fá deapa dam epiall riam̄ ort a dáilneín dḡán.

Clám̄ na n-ealc̄an meapa f̄nd̄mar pe ḡaoié
 Mar lúipeac̄ dealb̄ caic̄ air f̄árac̄ p̄raoiḡ,
 Dúilcaib̄ ceac̄ra a laéca éál dá laoiḡ,
 20 Ó f̄iubail ríor dáil a ḡ-earc̄ na ḡ-Cáréac̄ ḡ-caoin.

Do rciúraiḡ Pan a deapca a n-áirbe epíoc̄,
 Aḡ enúé cár ḡaib̄ an Marf̄ do b̄araiḡ rínn;
 Múrḡlaib̄ aic̄iḡ ḡearraó lán an epír,
 Aḡ brúḡac̄ na marb̄ epap̄na ó f̄áil ḡo rínn.

13. Dairínir is Valentia Island; Domhnall MacCarthy More was made Earl of Clancare and Baron of Valentia by Elizabeth; the poet laments that a MacCarthy no longer holds the title.

14. hamburḡ: see XLVII. 16, note. 17-18. ḡlaím̄ in M. I read clám̄ in 17, which suits the metre, and lúipeac̄ in 18 should be understood to mean 'covering' or 'fur.'

20. Sir Valentine Brown rendered some services to the Elizabethan government in connexion with the surveying of escheated lands, for which he was rewarded with "all those manors, castles, lordships, lands, and hereditaments whatever, in the counties of Cosmainge and Onaght O'Donoghue, in the counties of Desmond, Kerry, and Cork, late or sometime being in the possession of Teige

Dairinis in the west—it has no lord of the noble race ;
 Woe is me ! in Hamburg is the lord of the gentle, merry heroes ;
 Aged, grey-browed eyes, bitterly weeping for each of these,
 Have caused me ever to have recourse to thee, Valentine Brown.

The feathers of the swift flocks that fly adown the wind
 Like the wretched fur of a cat on a waste of heather ;
 Cattle refuse to yield their milk to their calves
 20 Since Valentine usurped the rights of the noble MacCarthy.

Pan directed his eyes high over the lands,
 Wondering whither the Mars had gone whose departure brought
 us to death ;
 Dwarfish churls ply the sword of the three fates,
 Hacking the dead crosswise from head to foot.

macDermot macCormac, and Rorie O'Donoghue Mare." *Ib.* For *ῥῥορ ὄαιτ*
M has an *Uait*.

22. There can be no doubt that the Mars is the Pretender, so "Μαρρ ᾄαν ὀanna," VI. 5. *ἄο ὀάραῖῃ ῥῖnn* = *ἄο οῦῖῃ ῥῖnn*
ὄum ὀδῖῃ, or rather *ἄο λέῖῃ ὀύῖnn ὀδῖ ὀ'ῥαῃῃ*.

23. The MSS. practically all agree as to the text. One MS. in the Royal Irish Academy has *μῖῖῃῃ ἄῖῃῃ ᾄῃῃ ῥῖnn ἄn ῥῖῃῃ*, but none other that I have seen aspirates the *ῃ* of *ᾄῃῃῃ* ; for an *ῥῖῃῃ* : *cf.* XVIII. 40—

ἄῃ ὀmaῃῃῃ ὀῃῃῃῃῃῃῃ ἄn ῥῖῃῃ ὀan ὀῃῃῃ,

ῥῖnn = *ῥῖnn* (?). The *ἄῖῃῃ* alluded to are, no doubt, men of the stamp of Cronin and Griffin : see *Introd.*

IX.

NUAIR DO CUIR NA H-EIRICIŹ EASBOŹ CŌRCAIŹE
TAR LEAR.

Μο θρόν ! μο μίλλεαδ ανοιρ μο leun le luad !
Αη ργεδλ ζυιρτ ελυνομ εϋζ με θεαρας, θυαιρς ;
Μο ργεοιρ δο ρζυιρ, δο θροιρ μο ρθαν, μο ρϋαν,
Εθιο δο εϋρ ταρ μυιρ αιρ εϋζιοη υαινο.

Μο ρτορ, μο εϋρθε ρυζ α η-εηρθεαδτ υαιμ
Μο εοιρ, μο ειοη, μο εϋοθ δο'η ελεριρ ζαν εϋραιρ ;
Νιορ λεορ leiρ ρινη ζαν ρϋυετ να ρεϋλε ρυαιρ ;
Ταρ θδενα α μθρϋοθ ε κυρθεαδ ε monuar !

IX.—John Baptist Sleyne was appointed Bishop of Cork on the 13th April, 1693. In 1694 he was put in charge of Cloyne also. He was then 55 years of age, and was well known in Rome as a Professor of Moral Theology in the College of the Propaganda. In the list of unrolled parish priests of the year 1704 he is mentioned as an ordaining bishop up to the year 1698. In that year he was taken prisoner at Cork. On the 27th March, 1703, he wrote a letter, in French, to Cardinal de Giamone from which we translate a few extracts:—"God at last permitted that I should be taken prisoner in my episcopal city, where I remained in this state for five years, being the most part of the time in bed ; until, at the close of last month, the mayor and aldermen of Cork made me rise up from my bed by means of a troop of soldiers, who, without having regard either to my advanced age, or to the state to which frequent pains of gout and gravel have reduced me, carried me off in the sight of all the people in a little boat which landed me a few days ago a league from Lisbon, where I had the consolation of being immediately visited by the French Ambassador, who, as a worthy minister of so great and so pious a monarch, has offered me his lodgings and everything that he could do to aid me." Translated from *Spicilegium Ossoriense*, vol. ii., p. 369. The Nuncio in Lisbon, writing on the 24th of April, 1703, about this new arrival, says:—"Notwithstanding the Act of

IX.

WHEN THE BISHOP OF CORK WAS SENT OVER THE SEA
BY THE HERETICS.

My grief, my undoing now, my anguish to be related!
 The bitter tidings I hear has made me tearful and troubled,
 It has upset my mind, it has shattered my happiness and my
 rest,
 The sending of John across the main from us by force.

My store, my treasure, he has taken from me all at once,
 My justice, my affection, my favourite among the clergy without
 harshness,
 He was not content that I should lack the stream of refreshing
 generosity;
 Since he is put in bondage beyond the main, woe is me!

Parliament banishing all the Prelates and the Religious from that kingdom, he would not abandon the flock entrusted to him; for which reason he was thrown into prison, and kept there many years in such rigorous confinement that he was not permitted to converse with any one. Nevertheless some Catholics found means to penetrate into his cell, and he exercised his sacred ministry as best he could. The Protestant ministers being enraged at this, compelled him, so to say, to embark naked, on a sudden, in a little vessel that was sailing for Portugal."—*Ib.*

The Sovereign Pontif, in a letter, *in forma brevis*, to the King of Portugal, on behalf of the Irish Catholics, dated September, 1709, makes honourable mention of Dr. Sleyne. Dr. Sleyne died at the convent of Buon Successo, February 16th, 1712.

The departure of Dr. Sleyne in a little boat from Cork is the subject of the above lyric as well as that by Mac Cartain (L).

7. $\rho\alpha\sigma\iota\rho = \rho\alpha\sigma\iota\rho\epsilon$, 'refreshing.' Perhaps $\eta\alpha \rho\acute{\epsilon}\iota\lambda\epsilon \rho\alpha\sigma\iota\rho =$ 'the hospitality which he had got,' that is, with which he was endowed. Perhaps for $\rho\iota\eta\eta$ we should read $\rho\iota\eta$.

8. The last line stands by itself (?), "Alas, that he was sent across the sea into captivity."

X.

ԱՆ ԲԻԵ Ա Ծ-ՇԱՅԼԵԱՆ ԱՆ ԵՃՇԱՐ.

Սօ քիսձալ ուրքե աՆ Մնումաճ մն,
 'Տօ ճնմնե աՆ Սօրքե յօ Սնն յա Քիօճ,
 Մօ ճնմնա յօր Երկրեձ ճար քնձձ իրնն
 Ծօ քիօրքիտ Երկրք Երկրք աՆ Սննա.

Սօ մարքար աՄ' ալքնե քր քօր աՄ' ճրօքե,
 Աճ մարք Եա մարք յար Եօձ Սօ ճի,
 Աճ արքար մարքա քեձիլ քր քօն,
 Բսնք Սձ ճարքիօն քր Երքաձա.

10 քեձիլ Սօ Եարքիձ քր ճարնա ճն Ե-քսնն
 Շեձեձա, քր ճարքաճ, քր արքար յա յիճե;
 Քօրքա Եարքա, քր ճարք յաճ արքալ,
 Շարքար քր յաձար քր աճրքաձ.

Սրօնք աճ քնքեձեձ, քր Երօնք աճ արքեձեձ,
 քր Երօնք աճ քարքարեձեձ Սննն յօ ճնն,
 Սրօնք աճ քրքալքալքալք յրքա աճ յարքե,
 'Տ աճ քեձձձ յա Ե-քարքար յօ ճարքար.

X.—Castle Tochar belonged to a branch of the Mac Carthy family renowned for their hospitality. The Tadhg an Duna mentioned in this poem was the second of that name. He died in 1696, and was lamented in fervid strains by O'Rahilly's satirist, Domhnall na Tuille. O'Rahilly must have been young when Tadhg an Duna died, but probably was a frequent visitor to the Castles of Toghar and Dunmanway, as he seems to have resided in his youth, for some time at least, in Iveleary, which adjoins the territory once owned by the Mac Carthys of Gleann an Chroim. The plot of this little poem is as beautiful as its descriptions are fresh. Tadhg an Duna was no more; strangers were holding sway in his mansion when the poet visited the old haunt. Yet so lavish is the board, so many visitors come and go, so varied are the amusements, that he thinks old Tadhg is again alive amid

X.

THE POET AT CAISLEAN AN TOCHAIR.

I have traversed fair Munster,
 And from the corner of Derry to Dun na Riogh
 My grief was not checked, merry though I was,
 Till I beheld the mansion of Tadhg an Duna.

I thought within my soul and eke within my heart
 That the dead, who had died, was alive,
 Amidst the carouse of the youths with meat and wine,
 Where punch was drunk, and brandy.

Meat on spits, and wild fowl from the ocean;
 10 Music and song, and drinking bouts;
 Delicious roast meat and spotless honey,
 Hounds and dogs and baying.

A company going, and a company coming,
 And a company entertaining us melodiously,
 And a company praying on the cold flags,
 And meekly melting the heavens.

his revellers as of yore. But the mystery is explained. It is Warner who has taken the place of the generous chieftain. For a very interesting account of Tadhg an Duna, and of Gleann an Chroim, see "The Mac Carthys of Gleann an Chroim," by Daniel Mac Carthy Glas. See also Introduction to XXXVIII.

1. The more usual form of acc. is *Munna*. The MSS. have *po* after *rhfn*, and the next line begins with *Cúinne*.

2. Perhaps the corner of Ireland in which Derry is situated is meant. *Dún na Ríog*, perhaps Tara.

6. *ba tharb*. MSS. *do tharb*. 11. MS. *cínall*. 12. MS. *ciogáoc*.

Nó go b-ruair rannar ó aon don éúir,
 Dúir b'í Warner ceannaraé réiré glan rúgáé,
 Dó bí ran m-baile géal aorba éláimuil,
 20 Fíaité nar b-pann roiré deoruidé.

'Sé Dia do éruéuiré an raogal ríán,
 Ir éur bíal a n-ionab an réil ruair bár,
 Ag ruar air míuirir, air éléir, air dáiré,
 Curaé naé fallra, mór-éruide.

Until one of the mansion gave me to know
That it was Warner, the affectionate, the mild, the pure, the
joyous,

Who was in this bright, ancient, famous dwelling,
20 A chieftain not weak in hospitality to strangers.

It is God who has created the whole world,
And given us one generous man for another that has died,
Who bestows upon families, scholars, and bards,
 A champion not false, and great of heart.

XI.

TO FINNEEN O'DONOGHUE OF THE GLEN.

One and forty welcomes from a hundred druids
 To the flower of warriors, of mein not lowly,
 From the home of the niggardly, guilty Saxons,
 To the dwelling of the Flesk, of the slender women.

A stag, valiant, devout, gentle,
 A chieftain like Osgar in the gap of danger,
 A power, brave, pleasant, peaceful, mild,
 And a haven to Banba, who is very weak.

10 An eye more sparkling than the dew upon the grass,
 Mould of the world, and a fair, great oak,
 An honour to his race in Munster for ever
 Is the high Phœnix, not shrivelled.

A warrior, nimble, shapely, pure, honourable, hospitable,
 Of the root-stock of the Flesk, and of the seed of the Fianna,
 Wedded to heroism, a man who distributes wines,
 Is the valorous Finneen, son of Domhnall.

5. *coinníad*, lit. 'hound stag.' *coinn* has an intensitive sense, as in *coná-
 óiadaí*; *cainníad* would give assonance.

8. For *lón-laḡ*, perhaps *lóm-laḡ*, or *pann laḡ* should be read.

10. *úir* I have translated 'mould,' but the meaning seems doubtful. Some MSS. have *úr*. The word has a host of meanings. Perhaps 'the sun of the universe' is the proper translation.

12. Phœnix has no very particular meaning, the idea is 'a paragon of perfection,' 'something unique.'

Uaral d'uibíḡ ó ríḡéib̄ é,
 Uan na reabac ón Inḡe an laoḡ,
 17. Iḡ buan-ḡeap corḡaím dá éḡ ḡo tḡeun
 20. An ríḡ-ḡeap uaib̄reac ceannḡa.

Aon doḡ carmuin d'éigḡib̄ Cúfn̄n,
 Cḡaoḡ baḡ raéḡar ó Léan-loḡ linn,
 Réilteann d'uibíḡ d'ḡuil éib̄ir ḡínn;
 Fáilte Uí C̄ealla don ḡlanḡa.

17. d'uibíḡ, lit. 'ripened'; that is, sprung from, and came to maturity
cf. "d'uibíḡ im' ḡaoḡ-ḡa cḡóim aḡur cneab," which ripened in my side a
 smarting and a sigh.—"Arachtach Sean."

18. ón Inḡe, the name of the place where O'Donoghue lived at *Glenfleck*.

21. Cúfn̄n. MS. ḡaoim, but this is also the reading of M in VIII. 2, where
 A has Cúinn, both words are pronounced alike.

A noble is he who ripened from kings ;
 Lamb amongst the warriors from Inch is the hero ;
 A lasting head of defence for his country with bravery
 20 Is the princely man, proud and gentle.

The only bush of refuge left to the bards of Conn,
 A prosperous branch amongst us from Lough Lein,
 A star that ripened from the blood of Eibhear Fionn ;
 O'Kelly's welcome to the young scion.

22. The O'Donoghues of Glenfesk were a branch of the O'Donoghues of Lough Lein. The latter drove the O'Carrolls from around Lough Lein, and settled there, giving the district the name of Eoghanacht Locha Lein, and afterwards Eoghanacht Uí Dhonnchadha.

24. Uí Cealla ; the allusion is obscure. A poem by O'Brudar opens with this phrase.

XII.

ΑΙΡ ΘΑΣ ΤΡΙΡ ΟΛΟΙΝΝΕ ΤΑΙΘΖ ΟΙ ΟΡΟΙΝΙΝ.

Οο ζείρ αν Ράιτ Μόρ, οο παοθαδ α ρεδλ,
 Οο λευαδ α ρευν ριν, οο πλέαρζ τιζ αν θρόιν ;
 Οο λέιρ-έυιρκαδ κεδ ναδ λέιρ θαν αν ρδδ
 Αιρ α η-αολ-θροζ οο β' ρέιλε, κάρ λευνηαρ αν ρζεδλ.

Οο θέιμ-ρζρηοραδ ρόρ λε τρευν-έυιλε μόρ
 Α ζρρείτρε, 'ρα ρευθαιβ, 'ρα καολαδ, 'ρα κεδλ,
 Οο λέιμ-ριε αν ρμδλ ιονα η-έαθαν θά θόζαδ
 Α καοή-έυιλεθε θαορα 'ρ α ραορ-έοιρη θιρ.

10 Ιρ ειαδ ζυριε ιρ τρειζθ, ιρ ριαν-ζυιη ζαν λειζεαρ,
 Ιρ θιαν-έρεαδ 'ραν ιαρτέαρ ιρ ριαθρυρ ουθ τειμη ;
 Μιαν ζοιλ ζαν μειθιρ, ελιαθ-έυιρρε ταιθιμ
 Έιθλιν α ζ-ερε έιλλε, Θιαρμυιθ, ιρ Ταθζ.

Α Όια ο'ρβυιηζ ερειθιλλ ιρ ριαν-λοτ αν θαλλ
 Οοθ' νιαή-θροζ λεατ ριαραιζ αν εριαρ ρο ρδ ζρηιμ ;
 Οιλλιραδ ζο ραιθβιρ θά β-ριαλ-αταιρ ζαιθιμ,
 Ζο β-ριαθραιβ ρέ ρλέαεταδ οοθ' θια-έοιλ αδ' ραθαρε.

XII.—In the O'Curry Catalogue of the R.I.A. MSS. the children lamented in this most beautiful elegy are said to belong to Timothy Cronin, whereas in the Catalogue of the British Museum MSS., where it is stated that they were drowned, Patrick is the name given. There is a copy of the poem in vol. 69 of the Renehan MSS., Maynooth. In the "Book of Claims" on forfeited estates entered on or before the 10th of August, 1701, we have the following entry:—"No. 2215, Darby Cronine claims a term for three lives, two in being, on Raghmore Shimmogh (should be Shinnagh) and Mills, and four (illegible) of Clonntyny, by lease dated 20th October, 1675. Witnesses, Edward Daniel, Connell O'Leary, and another. Forfeiting proprietor Nicholas Browne *alias* Lord Kenmare." Copied from "Old Kerry Records," vol. i., p. 225. For references made by Colonel Hedges to the Cronins in his correspondence with Dublin Castle, see Introduction.

6. ρευθαιβ, dat. for nom. *Ib.* καολαδ, MS. καολλαδ, "the roof wattling of a house under the thatch" (see Stokes' *Lismore Lives*, index, p. 387): what corresponds to the ribs of a man. Hence 'the breast' of a man: cf. θά

XII.

ON THE DEATH OF TADHG O'CRONIN'S THREE CHILDREN.

Rathmore moaned, her sails were rent,
 Her prosperity was maimed, the house of sorrow burst ;
 A fog fell so thickly that I cannot see the sward,
 On her lime-white mansion, the most hospitable—sore affliction
 is the tidings.

Moreover, violently snatched away by a strong, great flood
 Are her prizes, her jewels, her roof-tree, her music ;
 A spark leaped up unto her forehead, burning her
 And her beautiful, precious coverlets, and her noble goblets of
 gold.

It is bitter sorrow and torture, it is painful wounding without
 cure,

10 It is a sore calamity in the west, it is a black, sickly fever,
 It is a longing to weep, without mirth, it is a fit of heart-
 sickness,—
 That Eileen is in the clay of the churchyard, and Diarmuid
 and Tadhg.

O Lord, who didst suffer death and the signal insult of the blind,
 Conduct to Thy mansion of brightness the three who are in
 bondage ;

A store of wisdom I beseech for their hospitable father,
 That he may be able to bow down in Thy sight before Thy
 Divine Will.

ngealannaib fír-bíle 'r dá g-caolaó úr, XXII. 222. It also means rods
 or wattles, apart from their connexion with roofing : see II. 42, and XXVI. 87.

13. cneóil. O'R. gives cneóil dáir, 'the knell of death.' *Ib.* rian
 loc: cf. na rian-dano reóica, XV. 40, and rian upóair, *Blaithfeasg*, p. 25.

15. ciallraó, from ciall, like fúlraó, from fúil. *Ib.* raibóir must be
 pronounced raibóir, one syllable; gaibóir, for gaibóir.

Երբ քարեր չան տալու բաժնի-ուրե լիցե,
 Երբ քար-ուրե չընե երբ առ-դարձա ա ոչոտոմ,
 Երբ ծարա ուր լաւոյ, ուր Բ'առմար ա ուր,

20 Երբ քարեր ա Բ-քարե 'ր ա ուր-քարե չան քար.

Երբ քար բաժնի, երբ քարե 'րան երբ,
 Երբ ուր-ուրե ուրե, լից քար-քարե ու քար;
 Ա Բ-քար ուր, ա Բ-քար քարե, ա Բ-քար քար-քար քար
 Ա Բ-քար ուրե բաժնի քար քարե, քար քար.

Երբ քար բաժնի, երբ քար չան քար,
 Երբ քար-ուրե քարե ուր բաժնի քարե ա Բ-քար;
 Երբ քար-քարե ա ուր, ուր քար-քարե քարե,
 Ա Բ-քար քար-քարե ա ուր-քարե ու քար քարե ու քարե.

Երբ քար ուր ա ուր, երբ քար քար ու քար,
 30 Երբ քար-քարե ա ուր-քարե, երբ քար քարե քար;
 Իր քար քարե քարե ուր քար քարե ուրե քարե,
 Ա քար, քարե ուր' քար-քարե ա ուր քար քար.

18. քար-ուրե: MS. քար-ուրե. Ի. առ-դարձա: *cf.* առ-քար;
 also ա ուր-քարե քարե, XVI.

21. քարե means 'cuttings, ravines, deep valleys': *cf.*—

“Քարե ա ուրե ա քարե 'ր ա քարե.”—XXII. 8.

It seems improbable, from the context, that քարե has the meaning 'wounds,' here.

31. քարե, MS. քարե, but *cf.* “քարե ա քարե ուր.”

Three stainless pearls, three of mild, polished manners,
Three calm candles of the sun, three most skilful in action,
Three ears of corn, without bending, who were not old in years,
20 Three stars in virtues and words without pride.

Three melodious strings, three glens in the earth,
Three sainted, holy children who fondly loved Christ,
Their three mouths, their three hearts, their three noble bodies
beneath a stone,
Their three fair, bright foreheads the prey of chafers—it is
ruin!

Three fair vines three doves without folly,
Three prime apples from a fresh bough, that were royal in
their dwelling,
Three fair turrets of the house, three with faces not old, nor
forbidding ;
Their three slender waists, their smooth cheeks, have filled
my heart with sorrow.

A triple loss their loss to me ; a triple lamentation the cause of
my weeping—
30 The three sole standing grounds of the sacred clergy, three
sweet live breasts ;
And since they have passed to Thee, to the grave—the three of
refined and cheerful aspect—
O King, direct them to Thy royal mansion—those two and the one.

XIII.

MARBNA SEAGÁIN DHRÚIN.

Tárg tré a g-caitid deapca deóra,
 Fát tré a b-peacaid epanna ir c6r-énuic,
 Cár tré a g-creaéaid plaéa ir mórbá,
 Seagán mac báil a b-peapc air feoáb.

A báir, ro meallair leat ár lóerann,
 Fál ár n-ardar ár m-bailce 'r ár b-córradh,
 Dárbá ar b-aeá ár m-ban 'r ár m-bólaéc,
 Ár ríáé roim rgeanaié seanca fóirne.

10 Ár ríáé dín ár ríá ir ár ró-plaé,
 Ár g-clozab epuaib go buan éum córraic,
 Ár ngrian geimre, ár foillre, ár loérrann,
 Ár g-epann bagair, ár b-caiténioim, ár nglóiré.

Ár b-cúr bainzion ríá namáid, ár g-epóbaéc
 Ár g-ciall, ár raóapc, ár b-peibm, ár mórbéion,
 Ár ngraoi 'r ár méin, ár ngné 'r ár rózáab,
 Ár m-báb, ár m-bapc, ár mairé ir ár m-beóbaéc.

20 Ár n-Orzgar ceann, ár laóapcá, ár nglóréa,
 Ár Phænix mullaig, ár g-epaáb ir ár g-comérom,
 Ár n-arn a n-am peapaim le fórluéc,
 Ár Caepap epéun, ár péilceann eóluir.

XIII.—For remarks on this poem see Introduction. There are two copies among the Murphy MSS., but only one gives the whole poem; the other omits several stanzas in the middle; one copy in the R.I.A. omits the same stanzas. In the heading of a R.I.A. copy it is stated incorrectly that John Brown was the grandfather of (the then) Lord Kenmare. Captain John Brown of Ardagh, the subject of this elegy, died without issue August 16th, 1706; thus we have fixed

XIII.

ELEGY ON JOHN BROWN.

News through which eyes stream forth tears,
 The reason why trees and stately hills bend down,
 A trouble through which mightiest chiefs tremble,
 Is that John, son of Valentine, is mouldering in a tomb.

O death, thou hast enticed away with thee our torchlight,
 The fence of our harvests, of our homes, of our wakes,
 The guard of our houses, of our women, of our kine,
 Our protection against the flaying knives of brigand bands.

Our shield of safety, our prince, our high chieftain,
 10 Our steel helmet enduring for the fight,
 Our winter's sun, our light, our torch,
 Our staff to threaten, our darling, our glory,

Our strong tower against the foe, our valour,
 Our reason, our sight, our strength, our great love,
 Our visage, our mien, our comeliness, our delight,
 Our boat, our ship, our beauty, our vigour,

Our stout Osgar, our speech, our voice,
 Our Phœnix of the mountain top, our champion, our justice,
 Our weapon when we have to stand against vast troops,
 20 Our strong Cæsar, our guiding star.

accurately the date of this poem. He had for a long time acted as agent on the Kenmare Estate.

4. mac bair. John Brown was son of Sir Valentine Brown, second baronet of that name. *Id.*, բեճած; MS., բեճումս.

6. M Ծ-տօրան. A Ծ-տօրրիծ.

18. Phœnix. One MS. ար բբօնե (= ար Ծ-բբօնիծ), 'our champion.' It is doubtful whether a particular "mullach" is meant.

Մօ նսար ան էր բճ րջօր ան' ծեօց-բե,
 Իր յան շան տրատ ան Ծա նա շնօրե,
 Ար ճ-սուլլե ան րօր-րջրօր Լե բօրբա,
 Իր Լաւոնց աջ Բաւօրնց 'նա ն-ծօրրուծ.

Ան Եաջօրե շօ րոնցիլ շան ոծօր,
 Եճ Ըլլ Արնե անրհար անօրան,
 Ծճ անօծ Մաւոցե բե ճալլաւծ շան անօրա,
 Տաւծ Լաւօրա ա նցաւրեան ան բօջրան.

30 Ան սար ան րու ան մար տար անօրտար,
 'Տ ան ան ան անր Լոծ Շար բճ մօնուծ,
 Ար ճեւ ան Բար ան անր ան անօրցե,
 Երեւոց րօն ա ան սար բեծան.

Ծօ րու բաւա ճո րբօր սար Եօջանան,
 Ար Քաւս ան անր անօր անօր անօր,
 Ծօ ան ան ան 'րան ան-անօր շօ անօրան,
 Իր Լան-Լոծ աջ ճեւրեան շօ անօրեան.

40 Ծօ ան ան ան ան ան, ան ան ան ան,
 Իր Ծան ան ան անօրան բօրրօրե,
 Ծան Ծաջճա շօ անօրան անօրան անօրան,
 Իր Ծան անօր շօ անօրան անօրեան.

Ան ճաւրեան րօ սար Եւանան ան անօրցե մե,
 'Տ ան անօրեան րօ սար Ըլան նա ն-անօր-անօրե,
 անօրեան րօ սար անօր ան անօրե,
 Ծճ անօր ան սար անօր անօր ան անօրե.

22. This line occurs again, with a little change, XXXIV. 24.

23. A special stipulation, about the woods, was made at the sale of Brown's estate to Asgill. They were to be handed over to the purchaser. The woods, it is said, were destroyed to the value of £20,000: see *Introd.*

24. Լաւոնց: Leinstermen, or Palemen. *Իծ.*, աջ Բաւօրնց. *Մ* ա ն-Բաւօրն, which disturbs the metre, and gives but indifferent sense Բաւօրեան = Բաւօրան, 'braying, roaring.'

Alas! the land is wearied at thy loss!
 Its people without a lord, save the God of glory!
 Our woods are being destroyed by violence,
 And Leinstermen clamouring at our people's doors.

Magonihy is helpless, without a spouse;
 Killarney is querulous and tearful;
 On either side of the Maine the foreigners hold boundless sway
 And Sliabh Luachra is in trouble proclaiming his death.

30 When the sea rushed beyond its bounds,
 And what time Lough Gur overflowed into the moorlands,
 At the roar of Ross the province shook,
 A short space ere he went unto decay.

Stars from heaven fell on the Eoghanacht,
 And an eclipse of black mist fell on Phœbus,
 The moon and the air were in grief,
 And Lough Lein moaned sorrowfully.

The Lee bewailed him, it was just she should,
 And Dunboy, of the mighty heroes;
 And Dundaghda was sad, oppressed, and tearful;
 40 And Dun Aonfhir, wounded, and sorrowful.

This trouble that has seized on Thomond has oppressed me,
 And this distress on Cluain of the new-births—
 Distress and grief proclaiming his death,
 And claiming that he sprang from their stock.

25. νόσαρ, the MS. spelling. The first syllable must be an o-sound.

33. The Eoghanacht meant is Eoghanacht O'Donoghue: see XI. 22, note.

37. βαθ όδιη δι, because of his mother, who was πέσπια αν λαοι, ιοδ, *infra*.

42. Cluan, probably Clonmeen, the home of the O'Callaghans.

43. A has βυαιρεαή γο δεοραό αζ φοζαιητ; the whole stanza is unsettled in the MSS.

At Bunratty a vast multitude assembled ;
 At Bun Roghair heavy were their cries ;
 At Knockaney a loud wailing arose ;
 And Cnoc Breannain is subdued with tears.

It is not this weeping that has oppressed me most painfully,
 50 But the weeping of the fair one whom thou hadst to wife,
 The weeping of the bright one to whom thou wert united in
 thy youth,
 Of the blood of the Duke, of his race, and of his kinsfolk ;

The weeping of Brown, the helpful, the valiant,
 Who is in London under the dire yoke of a horde ;
 The weeping of his children—they are all sorrowful—
 And the strong weeping of Mabel, who is troubled and tearful ;

The weeping of those with whom thou wert fostered in thy
 youth,
 Of the root-stock of the kings, who were able and valiant—
 Heroes who showed heroism in the stress of battle,
 60 Of the progeny of Cian, who obtained sway for his province.

Beloved foster-brother of the great, noble chieftains—
 The O'Learys who were wedded to Erin,
 And the chieftains of the root-stock of Eoghan,
 Who held hereditary sway over the Sliabh and the Tochar.

So many are his kinsmen, it is hard to tell them,
 Of the radiant race of Eibhear, Niall, and Eoghan ;
 Nor was there one of the kings of Fodla
 Who is not doubly akin to him without blemish.

56. Mable ; who Mabel was, I have been unable to find out.

60. Céin, Cian was the third son of Olioll Oluim.

63-4. For Tochar, see X. ; for Sliabh, cf. XXXV. 47.

68. M gan a gól gan béim ra bop leir, which must be corrupt. gól will not correspond with béim, and bop, which means a 'rule' or 'line,' can hardly be the word the poet used ; the reading in text is that of A.

'San μέσθ βο γάλλαιβ βὰδ φεαρθα φόρρατ,
 70 Α λαοέρα, α πλατά, α μαίτε, 'ρα λεόζαιν,
 Νάρ γέιλ δ'άεταιβ να Σαζραν, ζαν ζλεό-εур,
 Ξο τρευν ταρ ζραδ ρζαιρεαδ α η-όρ-φουλ.

Ιαπλα φαιρρινζ Όιλλ Όαρα να ζ-κόιρρεαδ,
 Αν τ-ιαπλα όη Όαινζεαν αν θαρραδ 'ραν Ρόιρρεαδ,
 Αν τ-ιαπλα ό Έάλλαιβ βὰδ έαα le κοίρραε,
 Αν τ-ιαπλα όη ζ-Καέταιρ, ιρ πλατά Όυνθόιννε.

Αν Κύρραδ 'ραν έuncур βὰδ έόιρζε,
 Έριαέ Όιλλε Κοιννε, 'ραν Ριθιρε ρό-έιλ,
 Έριαέ να Λισε, Mac Μυιριρ 'ρα έομζυρ,
 80 'S an έριαέ ό Ιηηιρ θό Ριννε να ζ-σεόλτα.

Αόθβαρ υαθαιρ βυαιθεαρέα 'ρ θρόηζουλ,
 Αένυαδ λυιτ ιρ υιλε ζαν τεόρα,
 Μέαδυζαδ θιαν αιρ έιαέ 'ραν έόιρζε,
 Όιόρ θυρ θ-φεαρανν αζ Αρζιλλ θά έόιήρεαθ.

Αν θαρα έάρ βο έράιθ αν έόιρζε
 Ξρφορα ιρ Ταθζ α θ-φειθμ 'ρα μόρτέυρ
 Λέρ υθβεαδ άρ ραοιέε μόρθα
 Αρ α θ-φεαρανναιβ αιρτε ιρ κόρα.

Ιρ υίέ-έρεαδ θυρ ζ-κοιλλτε αιρ φεδάδ,
 90 Ιρ μαίιρ Έαιθζ αζ αθαιντ μαρ ρμόλ υυθ,
 Ξαν αμπαρ τά α ζ-σεανν 'ραθ-έόιν λειρ,
 Όη λά υ'ιμέιζ ρζιαέ υρραιθ να ρλóiζτε.

Έυιρρε εροιθε θον έρ tu αιρ φεδάδ,
 Α ζέαζ βο θρφοθ να μίλεαδ μόρθα,
 Ιρ tu άρ η-θίον αιρ ζαοιέ να θόένα,
 Ο υθβεαδ αν ρίζ έεαρτ le φόρλαέτ.

78. an Ριθιρε, the Knight of Glin : see XXVI.

79. έριαέ να Λισε, the Lord of Lixnaw, so called from a great stone supposed to have been on the bank of the river Brick.· λιο ρηαθια, 'the flag of the swimming.' Mac Μυιρις = Fitzmaurice.

81. υαθαιρ : see IV. 29, note.

70 And as many of the foreigners as were virile and valiant—
 Their heroes, their champions, their leaders, their warriors,
 Who did not submit to the enactments of the Saxons, without
 taking up arms—
 Mightily, and beyond measure, was poured out their golden blood ;

The wide ruling Earl of Kildare, of the feasts,
 The earl from Dingle, Barry, and Roche,
 The Lord of Talla, who was a stay in the battle,
 And the Lord of Cahir, and the chieftains of Dunboyne ;

80 De Courcey, who was first in the conquest,
 The Lord of Kilkenny, and the much-beloved Knight,
 The Lord of Lixnaw, Fitzmaurice, and kinsmen,
 And the Lord of Innisbofin of the melodies.

Cause of wounded pride, of sorrow, of distressful weeping,
 Renewal of destruction, and of boundless evil,
 Heavy increase of sorrow in the province—
 Asgill counting the rents of your lands.

The second cause of anguish to the province!—
 Griffin and Tadhg prosperous and insolent ;
 They through whose means our great nobles were expelled
 From the lands which were theirs by law and justice.

90 A ruinous waste is it—your woods lying in decay,
 While Tadhg's malice burns like a black ember ;
 Without question all of them are his from head to foot,
 Since the day on which the shielding chief of hosts departed.

It is anguish of heart to the land, that thou art mouldering,
 Thou branch of the ancient stock of great warriors !
 Our shelter from the winds of the ocean,
 Since the king was banished by violence.

84. *Asgill*. John Asgill, who purchased the Lord Kenmare's estate, and married his daughter Joan : see *Introd.*

86. *Ḑriopa* : see *XVII.* ; *Caóḑ*, Tadhg Dubh O'Cronin, a hearth-money collector and under-agent, whom the poet satirized for his extortion : see *Introd.*

Ծօ Եր-րօ շօանրա Ծ'բանն ոճ ըճ-լաչ,
 Ծօ Եր-րօ շօանն լօ շօանն շան ըճ-ճօարօ,
 Նիօր շարա ան ըաննաճ շան շար մօրճա,
 100 Աճօ շրիաճ Ծօ մօաԾրիաչ ըաճար շաճ ըօմփա.

Աիճօմ Ծիա շօ Ծիան ան' ճօմար-րօ,
 Ան Տրիօրան Նաօմ շօ շրօսն 'րան մօր-իլլաճ,
 Օճա 'ր արրալ 'ր արիլ 'նա ըճիճիճիճ,
 Ծօճ' ճօմնաճաճ շօ ըօճաճաճ նա ճիճիճ.

ԱՆ ըԵԱՐՏ-ԼԱՕԻԾ.

ըճ ան լիճ իր Ծաճաճ ճնճ-ճարճա ան Քաօնիք ճաօիճիճ,
 Շարաճ ճնճիճիճ, Շաճալանն, Շաօրան ճրիճիճ,
 Ծիլօ Ծնիճ, ճնճիճ ըօիճիճ, աճարան, շաօն,
 Ծօ ճարլանն սիր ճրնաճ իր ըճարլա ան Լաօ.

110 Շարաճ Մաճան ընճ աճա շրաճաճ, ա լիճ,
 Շարճա ա ն-սիր շրն-ճօլ շօ շրօսն Ծօն շր,
 Շարճա սիրճ, սճար Ծաճ ճար 'րան ճիճիճ,
 Ան Ծանն ճիլ շանրա Ծօ ըրնիճ նա ըօճ.

Ա լաճ իր նար շօ Ծրաճ Ծօ միօրճար-րօ լան,
 ըճ ճար ան Ծրաճ Ծ'բաճար ըրիլ ան ճ-ճան,
 Շրաճ իր շրաճ նա մնա ըրն աճա, ա լիճ,
 Ծալ իր Տաճան ճ ճաճ ըաճ' Ծրանաճ 'նա լաճիճ.

108. Ըարլա ան Լաօ. John Brown's mother was Mary, second daughter of Cormac, Lord Muskerry; the chief residence of the Mac Carthys, of Muskerry, up to 1688, was Blarney, near the Lee. 109. շարաճ: A has շարաճիճ.

112. Ծաննօնն իս ան ան լաճիճ ըրն ան լաճիճ, ըրն ան լաճիճ.

Thou wert mild to the weak and feeble ;
 Thou wert strong against the strong who had not right ;
 Thou wert not avaricious, crooked, cantakerous, given to pride,
 100 But a chieftain who realised the perfection of every pattern.

Earnestly do I beseech God in thy behalf,
 The Holy Spirit of Might, and the Divine Son,
 That virgins, and apostles, and angels in hosts
 May conduct thee to the kingdom of glory.

THE EPITAPH.

Beneath the stone, alas ! is firmly laid the Phœnix of a Gael,
 A champion of fame, a Cuchulainn, a mighty Cæsar,
 A noble of mild, peaceful countenance, gay, comely,
 Sprung from the noble pulse of Brown and of the Pearl of the
 Lee.

O stone, beneath thee lies vanquished the foremost of
 Munstermen,
 110 Laid in the earth—a cause of piteous bitter weeping to the
 country—
 The treasure of the clergy, an authority subtle in law,
 The fragrant binding sprout of the stock of kings.

O stone, shameful for ever is thy enmity towards us ;
 In the furrow beneath the harrow helpless hast thou left our
 leaders ;
 The ruin and woe of the women is thine, O stone,
 Since Valentine and John are lying within thy womb.

base, or in the body of the work. The *bunne cúl* is the *bunne* at the verge (or base, as the work is being woven), and hence is the binding layer. It is applied here to an important individual of a distinguished family.

114. *pá ólar an bódca* : lit., under the furrow of the harrow, that is, in slavery.

XIV.

ON THE DEATH OF JOHN O'MAHONY THE RUSTY.

Alas! alas! the ruin of the bardic tribe!
 Black woe, distress, and dire tribulation,
 Anguish of heart, that thou art stretched prostrate without
 strength,
 O John, son of Tadhg, deep beneath a huge stone.

A grain of the wheat without chaff or bending,
 A great almoner, a chieftain mild and joyous,
 Noble, obliging, open-handed, mild, pure,
 Accomplished, sweet, illustrious, courteous.

Alas! alas! the well of hospitality!
 10 That he should go into the grave in the beginning of his life;
 O lasting woe to those who wander through Erin
 Is the laying of the valiant hero in a dress of clay.

A great man, educated, and the treasure of the bards,
 Wholesome vine, branch of heroes,
 Splendid student of the annals of Erin,
 Guairé of generosity, who forsook not kindness.

Rose of the wise, countenance without blemish,
 Who clothed poets, bards, and learned men—
 The bands that wandered throughout all Munster—
 20 In a hospitable, pleasing, beauteous, bright mansion.

times find *gan dozal claona*. 7. *diréad*, 'accommodating'; *diré*, 'what is convenient'; *diréamail*, 'convenient, handy.'

9. *cobair péile*: cf. *rruit na péile*, IX. 7. 12. *cné-cluit*, *sic MS.*, the usual form of *culait* in Munster. 14. *biongán*, perhaps for *bunnedán*, dim. of *bunne*: see II. 18 n., but *beangán* may be the word.

18. *b'ionaparó*. MS. *do inaparó*. 20. *gné-geal*. MS. *gnaoi geal*.

A fragrant, strong apple was he,
 A champion in battle to defend his rightful king,
 A joyous prince in listening to poems,
 Warmly beloved of maidens, their favourite, their first love.

His race was manly and valiant,
 Wise, affectionate, a blossom that would not bend,
 Gallant, wrathful, kingly, fierce,
 Who have sprung from Cian in the lands of Erin.

That John is in the grave has brought mist over the heavens,
 30 Stretched in a tomb with no motion in his limbs ;
 A valiant horseman, rapid, vigorous, well-skilled,
 A guiding star, a comet of the heavens.

It has put a mouth-lock on the mouths of the birds,
 His going to the grave—sad is the tidings—
 Fountain of milk for the weak and prostrate,
 Cow of the poor, and their only door.

Their prime favourite, their love, their portion, their understand-
 ing,
 Their nut of the cluster, their prop, their gentle voice,
 Their soul's darling, their friend, their scholar,
 40 Their Cuchulainn on the day the assembly meets.

Oh, pity of pities ! thy breast beneath a great stone,
 Grandson of Seaghan Og, high hero, noble chieftain,
 Almoner who was wont to minister to hundreds,
 Without trouble, or churlishness, or regret, or difficulty.

Because of his death a deluge passed over the heavens,
 The ocean shrieked harshly, distressfully, and constantly,
 The valleys of the earth and the torrents loudly roared,
 Furious were the waves and the mountain waters.

47. cruana : cf. *opéaóca an talaírh*, XXII. 8.

48. Mr. Bergin suggests *uirge 'na fléicib* = 'the waters mountain high.'

50 Cραοῖ θεαλ δουιλε, mo mίλλεαῖ δέαρτα,
 Μαρ δο θεαρραιζ Αερορρ ρηάιε ἅ ραοζαι !
 Τρέαν-ῤεαρ μεαρ ἡροιδε ρμαῖαυῖθεαῖ ραοῖδαι,
 Νά ραιῖ θαλλδα canncλαῖ ααοναυιρζ.

ὀάρ ηῖοε Ἐαιδζ ιρ ρηαιδm am αειῖ-ρε,
 Ιρ ερῖοm am ἡλunαιῖ αῖιρρεαῖ, ερῖεῖ-λαζ,
 Δuan-ῖνεαῖ εῖηη am αῖιτιοῖ εῖέαατα,
 Ιρ ριαῖρρρρ ζοιλε ζο ερῖεηεαῖ am αειῖ-ρε.

60 Mo mῖοηηη εῖηη ζαν ἔρῖῖζ ἡά ῖιρεαῖε,
 Mo λῖm αιρ ριονα-ῖρῖε, οῖεαρ me ραον-λαζ,
 Λῖε mo εορ αιρ εορζ α η-ῖηῖεαῖε,
 Αζ εαοι mo ἡαρεαιζ ζαν εοζαλ ἡά εῖαοναῖ.

Ιρ εῖα α ῖῖαρ-ῖοιρ αζ ἔαρῖαιῖ ῖιρῖοηη
 Ἐυρ ηεαῖ ρῖοῖδῖα an ζαιρζῖδεαῖ ρο δέαρρῖam,
 Ρῖῖ-ῖῖ an ρεαρ ρο δο ῖλεαῖαῖαιῖ ῖῖῖρ,
 Ὀ' ῖρῖ-δῖῖεῖερ Ἐῖῖαιρ Μῖῖῖan le ῖῖῖε.

Ὑball ερῖῖῖεαῖ, ῖluηηη, ερῖῖη-ηῖρε,
 Ὀο δέαρρῖαῖ δεοῖ δον οῖεαρ ἡηέ-ῖεαλ,
 Ὀῖαῖ δῖα εαρῖαιῖ, εῖοῖ δαναιῖ μαρ ρζεul ρῖη,
 Ιρ ἡῖρ δῖῖη α δορρρ ροῖῖ ῖῖῖραιῖ εῖεαῖεα.

70 Α ῖεανῖεαρ ἡῖῖηη εῖα anηρῖῖ le ῖῖῖε
 'S an leαῖαρ Μῖῖῖηηεαῖ ρζρῖῖῖῖεα ὡη ζ-εῖαῖ ρεαρ,
 Νῖ α Salαῖρ δεανηῖῖῖεε Ἐαιρῖλ ζαν εῖαοναῖ,
 Ὀο ρζρῖῖῖῖ Copmac, εῖῖῖαρ ηα εῖῖῖῖε.

Mo ηuαρ a ῖηῖῖῖῖῖῖ ῖῖῖῖηη, ἡῖῖῖῖεαλ,
 Ἥῖῖῖηηε, δῖῖῖῖῖῖ, εῖῖῖῖῖῖῖ, δέαρῖαῖ
 Ὀο ῖρῖῖῖ δαῖma Ἐῖῖeanna ηa λαοῖραῖ,
 Αζ ζοῖ ζο ερῖuaiῖ αιρ uαιζ α ρῖῖῖῖ-ῖῖῖ.

52. ααοναυιρζ, we have ααοναορζ, 100, *infra*, where it seems to mean 'demur'; and here we may translate 'quarrelsome, obstinate'; εοιρζ means 'journey, business'; ηαῖ ερῖuaiζ an εοιρζ ορηη ῖ = 'is it not hard case with me?'

58. ριονα-ῖρῖε is like baillie-ῖρῖε, and can hardly be from ρῖον : cf. sian gerán in "Cath Fentragha" : cf. also tonn-ῖρῖε, XXI. 6.

Bright branch of foliage, my tormenting ruin !
 50 How Atropos has cut the thread of his life ;
 A strong man, rapid, powerful, who tamed wolves,
 Who was not anglicised, or morose, or stubborn.

The death of Tadhg's son is a knot in my liver,
 And a gnawing pain in my knees prostrating, weakening,
 A constant, violent pang in my frozen breast,
 And a trembling fever of the stomach in my liver.

My brain is sick without vigour or power,
 My hand is tremulous as with eld, I am diseased and devoid of
 strength,
 The vigour of both my feet together has been checked,
 60 As I bewail my horseman without blemish or perverseness.

And right well do the bards of Erin understand
 That the hero I commemorate is of royal lineage,
 That this man is a princely hound of the descendants of Eibhear,
 Of the high lineage of the kings of all Munster's plain.

An apple, virtuous, beautiful, of mighty strength,
 Who would give a draught to the pale sufferer,
 Food in his need—sad though the tale be—
 And who closed not his door against a procession of hundreds.

His pedigree is there complete
 70 In the Book of Munster, written from the first man,
 Or in the Holy Psalter of Cashel without deceit,
 Which Cormac wrote, the fountain of the bards.

My woe! his womanly, gentle, bright consort,
 Accomplished, sweet, illustrious, courteous,
 Of the stalwart race of the Glen of the heroes,
 Heavily weeping on the grave of her gentle spouse.

71. Saltap. The Psalter of Cashel was compiled by Cormac Mac Cuillinan, King of Munster, and Archbishop of Cashel, who was slain A.D. 903. It is now lost.

74. She was of the O'Donoghue family of Glenfleck.

XV.

ΑΙΡ ΘΑΣ ΥΪ ΘΕΑΛΛΑΘΑΓΙΝ.

Ο'ευσ α mβαλε na m-βυαιλτεοιριθε an 24 la do mi Αυγουστ 1724.

Σαιγεαδ-ζοιη νιμε επε ινεινη Ρδολα,
'S γαοδ von πλάντ επε λάρ α θρόλαινη,
Cάρ ζαν λειγεαρ ιρ αθναδ τόιρη,
Αιρ πεαδ cύιγ cύιγε, θυβαδ na πγεόλτα.

Σγοτ na Μυιμνεαδ ρίντε αιρ πεδδαδ,
λεαννάθ θανθα, cαραιθ na ηγεδcαδ,
Α η-αοη τ-ρύιλ α ρύν α η-θδcυρ,
'Sa γ-cύ γλαca πε naμαιθ θά ηόιρη.

10 Cυγ α θάρ αιρ θράιτεριθ θεδ-ζοιη,
Αρ ζαν άιριοθ θ'παρ αιρ όρθαιθ,
Cιορρθαδ cλείρη πευδ ζυρ πέδζυιρ,
Θο θριγ na πτορμα ριτίορ αιρ νεόλαιθ.

Ράτ na cύιρη θυβαδ θεδραδ
Ρείλτεανθ θfona επίθε ιρ cόιγε,
Seαθac na πεαθac ιρ planθα ηόρ-ρύιλ,
Θο θυλ α η-άιρ α θ-cύιρ na η-όιγε.

XV.—Amid the long roll of transplanted Irish, given in the MSS. of the Marquis of Ormond, we find the following entry:—

“Donogh O'Callaghan, late of Clonmeen, in county Corke, and Ellen O'Callaghan, his wife; 12th of June, 1656 (date of decree); 29th of August, 1657 (date of final settlement). 2,500 acres. Donogh O'Callaghan lived at Mount Allen, county Clare, and was 'The O'Callaghan' during his life; he died before 1690. He had a son and heir, Donogh og O'Callaghan, also of Mount Allen, and 'The O'Callaghan,' who died in 1698, and with whom the pedigree in at least one copy of the *Book of Munster* begins. He had three sons, the third of whom was Domhnall, the subject of this elegy, who was in 1715 of Mount Allen, and 'The O'Callaghan.' He married Catherine, second daughter of Nicholas Purcell, titular baron of Loughmore. He died on the 24th of August, 1724. His wife died in 1731. He was succeeded by his son and heir, Donogh O'Callaghan, of Kilgorey Castle, county Clare, who married Hannagh, daughter of Christopher

XV.

ON THE DEATH OF O'CALLAGHAN,

WHO DIED AT THRESHERSTOWN ON THE 24TH OF AUGUST, 1724.

A wounding, venomous dart through the brain of Fodla,
A blast of the plague through her inmost breast ;
An evil without a cure, and the kindling of sorrow
Throughout five provinces—dismal is the news.

The flower of Munstermen stretched in decay !
The darling of Banba, the friend of the strollers !
Their only hope, their love, their confidence,
Their hound in war against an enemy however great !

By his death the Friars are wounded to the quick,
10 An untold destruction has grown upon the clergy ;
Behold, it was the signal for the ruin of the bards,
By reason of the storm that rushed through the heavens.

The cause of this dismal, tearful ruin,
Is that the protecting star of district and of province,
The warrior of warriors, and the high-blooded scion,
Has gone to the grave in the beginning of youth.

O'Brien, of Newhall, county Clare, and at his decease left a son and heir, Edmund O'Callaghan, Esq., Barrister-at-Law, the father of Bridget O'Callaghan, wife of Thomas O'Reilly, Esq., Catherine O'Callaghan, the wife of Thomas Brown, late Earl of Kenmare, and Ellen O'Callaghan, wife of James Bagot, of Castle Bagot, Elizabeth O'Callaghan, wife of Gerald Dease, nephew of Lord Fingal, and a daughter who became a nun." (See Sir Bernard Burke's "Landed Gentry.") Thomas O'Reilly was father of Rev. Edmund O'Reilly, S.J., a distinguished theologian, who died in 1878, at Milltown Park, Dublin.

There are two copies of this poem at Maynooth, and two in the Royal Irish Academy, but all seem to have a common original.

6. γεόραό = a stroller, one of the numerous band included in λυότ κυρβα 'Cιπιόνν, who obtained their livelihood by frequenting the houses of the wealthy ; now a term of reproach.

Oiġpe Céallaóáin Óairil óáib ópóda,
 Sáit tpi Rfoġáéta, Rfġ na pó-plait,
 Seape na h-Óirionn, laot na leóġan,
 20 A ġ-Cill Ópéibe pá béillic pó-ġlar.

'Armur, ip é carringġé a n-op-bat
 Paoló páobpac éizneat beóda,
 Aġ epéizġean imill na coille 'na óóirpité,
 'S aġ dul air pailġ air leirġib Póola,

Sínce anuar air uaiġ an leóġain
 'Na éibib ófona air líġ an póir ġlinn,
 ġan ġpeabaó bar aġ teatc 'na óómġar,
 Ná ġápta cġiar 'na óiaiz am nóna.

Óuġ tonn Cluoóna bíóóġab pó-nipc,
 30 Tá tonn Ruópaizġe a b-páicín bpónaé,
 Tonn Tuaiġhe dá puaġpac ġo beópac,
 Ip Capán Cloinne Mic Muirip ip Óóime.

Óo ġéim tonn Óéibe ġo ġlópac
 Innpioé ip dá éaoib Abann Móipe
 Lipe do óáil a n-ápbaió teópac
 'S an Plearġ épaopaé épaobaé énoómar.

Ó'puaġair an Ruaétaé a pó-ġol,
 bpog bonn Inip ip bpog na óóinne,
 bpog na Rfoġ ip Rfoġ-bpog óóirpíne,
 40 bpog Áé Cliaé na pian-bape peóla.

Óo pġpeabpac pfoó-mná mín-éáir Óoġuin,
 ói a Síé Ópuaéan buapcan ġlópac,
 A m-bpog Ónaill na ġ-conapcaé ġ-ceólmápar
 Ip Síé óaióbe Mleóbe a m-bpón-ġol.

21. 'Armur. O'Callaghan's arms, "Pearl in an oak forest, a wolf passant proper," are here described. Abainn Míop = The Blackwater.

The heir of Ceallachan of Cashel, the modest and valiant,
 The beloved of three kingdoms, the prince of high princes,
 The darling of Erin, the hero among champions,
 20 Lies in Kilcrea beneath a great, grey stone!

His coat of arms, drawn in golden colours :—
 A wolf, fierce, violent, impetuous,
 Issuing from the wood's border in rapid race,
 And going forth to hunt in the plains of Fodla,

Stretched above the grave of the hero,
 A protecting cover on the tombstone of the bright rose,
 Without clapping of hands coming near to him,
 Or the shouts of hunting-bands in his wake at eventide.

Tonn Cliodhna started with a mighty start,
 30 Tonn Rudhraighe wears a veil of grief,
 Tonn Tuagh proclaims his loss in tears,
 And the Casán of the Fitzmaurices and Tonn Toime.

Tonn Teide moaned with a loud voice,
 The Inches, and either marge of the great river,
 The Liffey wept to the point of overflowing its banks,
 And the hungry Fleak full of boughs and nuts.

The Roughty proclaimed his death with much weeping,
 The mansion of Bonn Inis, and the mansion of the Boyne,
 The mansion of the kings, the royal mansion of Borumha,
 40 The mansion of Dublin, of powerful ships under sail.

The fays of smooth Clar Eoghan screamed aloud,
 In the fairy palace of Cruachan a confused hum of sorrow was
 heard,
 In the mansion of Conall, of the harmonious hounds,
 And the fairy palace of Badhbh, of Meidhbh, woefully wept.

30. Ruðraige: MS. Ruigín, but see Introd., Sect. IV. 40. rian-bano :
 cf. XII. 13, rian-loc an baill.

Do deapc Cluadhna epí na rḡeóltaib
 ḡur reabac ḡaobal na h-éirionn Doimnall,
 A laot laoduir, a b-ḡaobap comḡaic,
 A ḡ-ceann tíre, a Ríḡ, 'ra ró-ḡlaidé,

A nḡrian ḡeimḡib, a ḡ-claidéam a nḡleó-ḡar,
 50 A d-cuaḡ ḡualann, a ḡ-cruaid ró-ḡlan,
 A rínḡear ceapc, do élanḡaib Eogain,
 Dun a nḡeimealac uile 'ra d-ceopa,

A n-Orḡar ceann, ceann a rḡóḡte,
 A ríḡ, a m-biaḡtaé riam 'ra n-ór-éloc,
 A ḡ-ceann díona, ip díon a mbólaig.
 A Maḡr tíean, 'ra réilceann eólur,

Raḡapc a rḡl, a líé, 'r a lóḡrann,
 A m-brataé cogaid dá b-ḡorḡaé 'ran ló ḡeal.
 Leigḡear a n-oḡar a ḡ-cloḡad 'r a n-ór-ḡleaḡ,
 60 A ḡ-crann cumḡa, a líé 'ra ró-niré.

Dubairc Cluadhna—ḡíor a rḡeólta,—
 Éibir Fionn ór ḡlún-ḡean Doimnall
 Céadriḡ ḡaobal, níor ḡaob an t-eólur,
 Síḡḡear Cloinne mic bile mic bḡeḡain.

Do deapc, ap rí, 'na ríḡ-ḡroḡ éolḡar,
 Síobaiḡe bḡeaca, ip brataca rḡóill ḡlain,
 Cuiḡ dá nḡorḡaḡ, oḡair aḡ ól miob,
 Ar laodra aḡ imiré air ríééill ḡo ḡlóraé.

Cuilce dá n-dearḡad air maibin 'r am neḡna,
 70 Córugaḡ eileceac aḡ baipḡionḡaib óḡa,
 Fíon air bḡiréad dá ibe, aḡur mórḡar,
 Féil air beapáib, ip beaḡuirḡe air bḡrḡaib.

46. ḡaobal: MS. ḡaol. 65-104. In these lines the life at Clonmeen while the O'Callaghans held sway over 60,000 acres of land, is described

Clíodhna said, as she told the tale,
That Domhnall was the hawk of the Gaels of Erin,
Their hero in valour, their sword in battle,
Their head of a cantred, their ruler, their high chieftain,

Their winter's sun, their shield, their battle staff,
50 Their shoulder axe, their steel the purest,
Their true premier in descent, among the children of Eoghan,
The foundation of all their genealogies, and their limit,

Their valiant Osgar, the leader of their hosts,
Their prince, their almoner ever, their stone of gold,
Their protecting chief, the defence of their kine,
Their mighty Mars, their guiding star,

The light of their eyes, their vigour, their torch,
Their standard in battle, protecting them in the open day ;
The healing of their diseased, their spear of gold,
60 Their tree of fragrance, their vigour, their great strength.

Clíodhna said—true is her account—
Eibhear Fíonn, from whom Domhnall sprang,
Was first king of the Gaels—the intelligence was not idle—
The premier in descent of the descendants of the son of Bile, and
of Breogan.

I beheld, said she, in his musical, princely mansion,
Speckled silks, and garments of pure satin,
Swords being whetted, invalids quaffing mead,
And warriors playing at chess noisily.

Coverlets being prepared, morn and even,
70 Young maidens engaged in arranging down,
Wines, newly-opened, being drunk, and jollity,
Viands on spits, and uisquebagh on tables ;

Սրոնց աջ Եսրիս չան մարց ծոն ոճր-Երոց,
 Սրոնց աջ Եսրիս 'րա ճ-Եսրիսնոնա Երեւիցե,
 Սրոնց աւր մարց չան ճեւից ծոն ճոմարրան,
 Սրոնց Երոնա աջ ԼաԵարե ճո ճլորած.

ԵոլԵանր Եսրիս ծնի՛ց աջ ճոմարի՛ց,
 Օ անի՛կ Եոս՛ց նա ճեւից ճոմարե,
 Ճոս՛ց ԼաԵա՛ն Եսրիսն աւր րոնոնի՛ն
 80 Նա րաօի՛ց Եսրիսնա՛ն մա՛Եարե ան ճոմարի՛ց.

Սրից աւր Երոնի՛ն ծա՛ րեւիսն ճո Եոմար,
 Տար՛Եա ծա՛ Լեւիցած աջ Լու՛ց Լեւիցիսն Իր Եոմար,
 Մար ա մ-Եիս՛ն Երա՛ց չան ճոմար աւր Երոնի՛ն,
 Իր աւր ճո՛ն րեւիսնոնա՛ն ծա՛ր ճեւիցած 'րան Երոնի՛ն.

Սոմար չան ծնոնա՛ն աւր ծնոնի՛ն ճոմար,
 ճեւից ծա՛ Լարած աւր ճո՛ն Եոմար 'ճար րեւիցար,
 Եարց ծա՛ մ-Երիցած ծոն Ե-Եսրիսն ճո՛ն ոմոնե՛ց,
 'Տ չան Երա՛ցած աւր Լա՛ց արԵոս՛ն 'րան ճլ րան.

Եի՛ց ծա մ-Երոնոնա՛ն Եսրիսն օլլա՛մարի՛ն Բճոնա ;
 90 Եա՛Երա ճարԵա աւր ԼաԵարիսն աջ ճոմարի՛ց,
 Երոնի՛ց Եոմար ա մ-Երիցիսն, ԵոմարԵա Եոմար,
 Ա ճ-Երոնի՛ն Եի՛ց Եոմարի՛ն Երոնի՛ն րո-ճլարիսն,

Եոմար մոնից 'րան ճլարիսն-րիսն րեւիցար նա ճլարից
 Երոն-ճարից րեւիցար ա րեւիցարի՛ն նա ճ-Եոմար-Եոնոց
 Տոնարից ծա՛ մ-Երիցած ճլարից Իր Երոն-Եսրից
 Մոմարից ար մոնարի՛ն, ԵարԵ' սրից, Իր րոմարից.

Լոնն նա րեւիցար աջ ճեւիցարի՛ն րե րոն-Լու՛ց,
 Իր ԵարԵա րեւիցար ճո րեւիցար ճլորած,
 ԵոնարԵ ան րի՛ց 'ր ա ճարից Եոմարից,
 100 Ս'ճարից ա րեւիցար ա մ-Երիցարի՛ն րեւիցարի՛ն նա ճ-Եոմար-Եոնոց.

88. Լա՛ց = liquid in general, often = 'milk,' sometimes used of tears: "Ես ճո ԵարԵա աջ րեւիցար Լա՛ցա Եսրից." *An Spéaladóir.*

Companies coming to the famous mansion without sorrow,
 Companies falling down with feverish pulse,
 Companies inebriate without offence to their neighbours,
 Companies of pride conversing uproariously.

A fragrant odour issuing in strength
 From the tender breath of the trumpeting band,
 Swift, continuous currents from the nostrils
 80 Of the defensive nobles of the field of battle.

Airs being played harmoniously on harps,
 The wise and learned reading histories,
 In which an account was faultlessly given of the clergy,
 And of each great family that arose in Europe.

The doors not closed on enclosures bright as amber,
 Waxlights blazing from every wall and chamber,
 Every moment fresh casks being opened for the multitude,
 While there was no ebb in the liquid that came into that
 drinking feast.

Steeds being bestowed on the *ollamhs* of Fodla,
 90 Strong steeds in teams prancing on the hillside,
 Foot soldiers contending, abundance of *beoir*
 In goblets of wrought silver, of great purity.

Often in that plain was heard the clamour of sportsmen,
 The loud uproar of the chase on the sides of the misty
 mountains,
 Foxes and red bucks were being wakened for them,
 Hares from the mead, water-hens, and thrushes.

Oh! the rapture of the chase, as it presses onward with great
 force,
 With pheasants wide-scattered and wildly screaming;
 The prince's hounds and his men fatigued
 100 From their pursuit up the slopes of the misty mountains.

Tpeixib gan téarnaím, méula mór liom,
 An éluain fá gáir na g-cáig gan ceóra,
 Glór na ngall go ceann 'ran ór-beroz,
 Mar a m-bíod imirte ir glioagar fear fóirne.

Aduðairt Cliodna ó fínn-éraig ómpraig
 Náir éuibhe a gaoil do máoiðeaím re mór-élaicé,
 Le ríig, dá fceabap, a m-berceatam, ná a b-Flónbap,
 A b-Fraime, a Sagraib, na a g-caéair na Róma.

110 Do b'rifé gur b' Phœnix é ir mór-élaicé,
 Cloé do'n ériorbail baó glaine 'ran Eoruir,
 Capbuncail gan duibe, ná cróine,
 Ríog-laoé, ríig-fceabac, ríig-éceann cóige.

Ríig-éreaím uapal, ua na ngleó-fear,
 T'rif ar ríigéir c'ruicéneacé na banba cróda,
 Fíod gan cuilíonn ná b'riphic 'na éomgar,
 Opaigéneacé bealb ná cap-maibe dóige.

120 Éug an Lia Fáil g'liab-gáir b'rónaé.
 Iar n-bul a g-cré dá éaban ró-géal
 Dá béal cana, dá éeangain, da glóréaib,
 Dá ríge reamap, dá leacaim mar pórpap,

Dá éliab fionna-géal, fuinneamuil, fóirpirt,
 Dá b'riaépaib binne, dá f'loinneab, dá óige,
 Dá uce éaoin, dá éoim, dá beó-éneap,
 Dá méopaib caile, dá péarpain, da mórbaé.

An tan do rugab an ceann cine ro Domnall,
 Do paib Mars don leanb g'leó-éur,
 Baó fuaímneacé plaicéap, ir calaím, ir neólaib,
 Aer, ir péilceann, r'péir, ir mór-muir.

110. Speaking of the MacCarthys, of whom the O'Callaghans are a branch, Sir Bernard Burke says: "Few families in the United Kingdom have so remote or so renowned a pedigree."

Oh pain without relief! a great evil do I deem it
 That the vale is given over without reserve to the screams of the
 jackdaws,
 Loud is the voice of foreigners in the golden mansion,
 Where there was wont to be the play and the chatter of chess-
 players.

Clíodhna, from the fair rock of amber hue, said
 That it was not becoming to boast of his relationship to a great
 chieftain,
 To a king, however good, in Britain, or in Flanders,
 Or in France, or in England, or the city of Rome.

Because he was a Phœnix and a great prince,
 110 A stone of the purest crystal in Europe,
 A carbuncle without stain or discolourment,
 A kingly hero, a kingly warrior, a kingly head of a province.

The noble scion of a kingly race, the descendant of warriors,
 Through whom was poured out the wheat of valiant Banba,
 A wood unencumbered by holly, or briar,
 Or sterile thorn, or burnt-up cross-stick.

Lia Fail uttered a doleful cry of strife
 When his forehead—the brightest—was laid in clay,
 And his fine mouth, and his tongue, and his voice,
 120 And his stout arm, and his cheek like purple,

And his fair, bright breast, vigorous and strong,
 His musical speech, his name, his youth,
 His noble chest, his waist, his live complexion,
 His chalk-white fingers, his person, his dignity.

When Domhnall, our tribal chief, was born,
 Mars endowed the child with the power of engaging in battle;
 Heaven, and earth, and clouds were peaceful,
 The air, the stars, the sky, and the ocean.

130 Τυζ αν θριαν βο ειαλλ ζαν τεόρα,
 Υαιρλεατ αιγνε, ρζαιρσαδ, ιρ ενόρατ ;
 Ζαιρζε ζαν θέιμ, βοη πέαρλα ρό-ζλαν ;
 Μεαβαρ, ιρ ινελεατ, κυιήνε, ιρ βεδόατ.

Τυζ Mercurius ρύν ζο κόρ βο,
 Σεοιβε πλατέαρ ζο ραιρρινζ ζαν κόμηριόμ,
 Νεαρτ, ιρ οινεατ, ιρ ζλαινε, ιρ μόρδατ,
 Ζαιρζε μαρ έειλε ιρ λαοεϋρ λεόζαιν.

140 Δο τυζ Ραν μαρ αιρζε Όοήναιλ,
 Σταβ αν επέαδα ιρ κόρ ζαν βρεδίζτεατ,
 Ζλαινε μαρ βρúτ ιρ κλύ ζαν ρεδέατ,
 Μεαβαρ ζλαν ζρύνν, ιρ ζαοιρ 'να μέοραιβ.

Τυζ Nereus βο Ζόλλ να ριδίζτε
 Ριαρ λε μιρνεατ αιρ ιμιόλλ να βόενα,
 Neptunus τυζ long βο ρεδετα,
 Ιρ Oceanus άρεατ ρόρ μυιρ.

βαινδια αν τ-ραιββριρ ροιηνε βο θεόναιζ
 Ceres ρατμαρ τυζ ρατ αιρ αν βοήμαν βο,
 Μιλ ιρ ρεϋρ ιρ κόρ ζαν βρεδίζτεατ,
 Αιρ ζατ ταλαή 'να ραταλαβ Όοήναιλ.

150 'S αν βλιζε έιρτ νίορ κιομέτα βόλεταν,
 Νά αν ρίξ-ρο βο ηρσίομ-ήλιοετ Σεότα,
 Σαορ-βλιζε ρείθ ζλαν ρείμ ρε κομαρραιμ,
 Δο ζησοδ ταιορσατ Ιηρε Μόριε.

Εσον ροέμα ζαν ροόαιλ 'νά ζλόρταιβ,
 Σαορ-μάε Όονηχαδα ιρ Όονηχαδα, Όοήναιλ,
 Ιρ Καταοιρ Μοβαρέτα ρορβα να ηζεόεατ
 Ρίξ-βιαθεατ είνν ιαρταιρ Εορρα.

133. ρύν : cf. XXVI. 123, where Mercury gives ρύν a όλέιβ.

138. κόρ : we know from XXVI. that wax was given to heal the flock.

141. βο Ζόλλ : sic A. M : βο ζαιλ. Ζόλλ is elsewhere used of a hero like Ορζαρ, &c.

142. ιμιόλλ : MS. ιμιολ, perhaps the right word here.

149. This line occurs in XXII., and in an elegy on O'Keeffe by Domhnall

The Sun gave him wisdom without limit,
 130 Nobility of mind, spending, and getting,
 Faultless heroism to the purest of pearls,
 Understanding, and intellect, and memory, and vivacity.

Mercury gave him a becoming secret,
 Princely jewels, abundantly, without number,
 Strength, and generosity, and purity, and dignity,
 Valour as his mate, and the heroism of a lion.

Pan gave to Domhnall as a gift
 The shepherd's staff, and uncorrupted wax,
 Brightness like the dew-drops, fame never to decline,
 140 A clear, sprightly intelligence, and skill in his fingers.

Nereus gave to the Goll of the hosts
 To command with courage, on the borders of the ocean ;
 Neptune gave him a ship under sail,
 And Oceanus a small vessel to guard the sea.

The goddess of riches granted him a portion,
 Ceres, the fruitful, fructified the earth for him,
 Bestowing honey and herbage and uncorrupted wax
 On every soil on which Domhnall would set foot.

Not Boltan was more skilled in genuine law
 150 Than this prince of the primal race of Scota ;
 Noble, equable laws, pure, mild to his neighbours,
 Were framed by the chieftain of Inismore.

A sedate Eson, without corruption in his speech,
 The noble son of Donogh, and of Donogh, was Domhnall,
 And of Cahir Modartha, the stay of the strollers,
 The princely almoner, of the head of Western Europe,

Garbh O'Sullivan. 152. What O'Callaghan's connexion with Inismore was has not been ascertained.

153. Here begins the pedigree of O'Callaghan, in which he is traced up to Adam. Many of the adjectives applied to his ancestors have little historic meaning. Some copies of the *Book of Munster* begin the pedigree thus: Donnóat

Mic Ceallaadáin feara máil meanmnaiḡ beóda,
 Mic Conchubair rai b'í ríochmar eóda,
 Mic Donnchada mic Taidḡ feidm-niṛe eólaḡ,
 160 Mic Conchubair Laidniḡ tadm nár fálaing,

Mic Donnchada uarail euan na ró-bóete,
 Mic Maoilfheaclainn Fínn baḡ tairpead cóiḡe,
 Mic MicCraite ruair mear a n' óiḡe,
 Mic Cineide d'arḡuin Eoḡanaad,

Mic Loeluin riad nár ḡiall i nḡleoidtib,
 Mic MicCraite nár leam a ḡ-comrac,
 Mic Maḡḡaíhna Fínn rai iṛ leóḡan,
 Mic Murchada mic Aóda na ḡ-cor ḡ-comrac,

Mic Cineide ruaid do ruiaḡead fáirne,
 170 Mic Ceallaadáin Fínn rai, mic Doimnall,
 Mic Murchada neartmair ceap na mór-plait,
 Mic Donnchada ruair comérom eṛé éródaad.

Nuar mo éroide-re, ar Clíodna comáctad,
 An maídm talman fadcuirpead brónad,
 Tuadnúmáin uile ḡo boirinn na mór-clod,
 'S an Druimnín aḡ caoi na n-beóra.

Pailíṛ éadmar eṛéit-laḡ, cóirpead,
 'S an óáin-eṛ 'nar ḡnát ríor-éóirpead,
 An Óáil Ruad fá ḡruaim um nóna,
 180 'S a n-Árḡruim rrearbail ní larṛar na cóirpí.

ḡḡ ruair bár a ḡ-cunṛae an Óláir mac Donnóada mic Catair Modarṛa mic Ceallaadáin, &c. This Donagh Og must be the father of Domhnall. O'Rahilly's pedigree begins thus: The sedate Eson, that is Domhnall, was son of Donogh, and of Donogh, and of Cahir Modartha, &c.; and this accords with the *Book of Munster*. Eson is probably = Aeson, a name for a hero like Goll above.

155. Cahir Modartha lived in the reign of James I.

157-8. Conchubhar died at his Castle at Clonmeen on the 31st of May, 1612, and left a son and heir, Callaghan O'Callaghan, then aged 25 years and upwards,

Son of Ceallachan, the manly, the high-spirited, the vivacious,
 Son of Conchubhar, a noble who was bold and brave,
 Son of Donogh, son of Tadhg, the staying strength of the learned,
 160 Son of Conchubhar Laighnach, who did not suffer from sickness,

Son of Donogh, the noble, the haven of the poverty-stricken,
 Son of Maolseachlainn, the Fair, the chieftain of a province,
 Son of Macraith, who was esteemed in his youth,
 Son of Cineide, who spoiled an Eoghanacht,

Son of Lochlann, who never was a hostage in contests,
 Son of Macraith, who was skilled in fighting,
 Son of Mathghamhain, the Fair, a sage and a hero,
 Son of Murchadh, son of Aodh, of the wrestling contests,

Son of Cineide the Red, who expelled the foreigners,
 170 Son of Ceallachan the Fair, the sage, son of Domhnall,
 Son of Murchadh the Strong, the root-stock of great chieftains,
 Son of Donogh, who obtained justice by valour.

Oh sorrow of my soul, said the powerful Cliodhna,
 This eruption in the earth, so sad and doleful !
 Thomond entire, to Burren of the great stones,
 And Drumaneen pouring out tears.

Weak is Palice, envious and sorrowful,
 And Banteer, where high festival was wont to reign,
 Culroe is in sadness at eventide,
 180 And at Ardrum of festivity the torches blaze not.

and married: see Archdall's *Lodge*, vol. 7, p. 244.

160. The word *pólaing* is merely a conjecture, as MSS. are defective.

172. This Donogh was son of Ceallachan of Cashel, and here the poet takes a rest: after a few stanzas the pedigree is resumed.

175-6. Thomond, for the O'Callaghans then lived in Clare, and Drumaneen, near Mallow, as they lived there formerly.

180. "A mile north-east of Inniscarra, on a rising ground, is Ardrum, near which is the village of Cloghroe." Smith's *Cork*, p. 155.

Aéúinǵear Jupiter uirac mórda
 Air Éliodna doirb bí rođma le deđraib,
 Fíor ǵeimealaiǵ an ríǵ d'ínríre dób rín,
 Ó bí an leabhar 'na ǵlacaiđ ir eólur.

Aéair Ceallađain, capair dá cómǵar,
 buadđain bínn, ar Eliodna ró-ǵeal,
 Mac Lađna láirir, lán-méar, deđda,
 Mic Airǵoile, ríǵ clirbe cúǵ cóǵe,

190 Mic Sneadǵura, mic Donnǵaile, ró-nírre,
 Mic Aongura ríǵ raođrađ ređdađ,
 Mic Colǵain éaim eug timéioll Róina,
 Mic Fáilbe Flann ó Ceámar eug mór-éreađ,

Miđ Aoda dair Ríǵ Muđan, cróda,
 Mic Críomđain e-réim, mic Féilm deólmar,
 Mic Aongura Ríǵ raođrađ, ređmrađ,
 Mic Naođraoiđ náir élaoiđce a ǵ-cođmrađ,

200 Mic Cúirre Cairil na n-eađra ređla,
 Mic Luǵdead, mic Oilill do ħronnad ređibe,
 Mic Fiađa Máoil nar éim, mic Eogain,
 Mic Oilill uarail fuabraiǵ Óluim,

Mic Moǵa Nuadac fuair leat Féola,
 Mic Moǵa Neib náir éimǵ ǵleóđur
 Mic Eanna Óeirǵ, mic Deirǵ na ređla,
 Mic Eanna Munđaoim muirínín óǵban,

Mic Moǵa neairmáir do éreađab cúǵ cóǵe,
 Mic Moǵa Feirbir raor le deđraib,
 Mic Eachaib áine, áluimn, ríob-ǵeal,
 Mic Duac Dálleá dall a cómǵozur,

181. This stanza is a kind of invocation of the Muses for what follows. The poet intentionally omits to say that Donogh, at whose name he halted above, was son of Ceallachan, of Cashel, but after this brief interruption starts from Ceallachan as if he had said it.

185. In that interesting tract "Torpúǵeadóe

The sustaining, majestic Jupiter besought
 Of Cliodhna the doleful, who was sobered with her tears,
 To trace for them the genealogy of this prince,
 Since she held the book in her hands and the knowledge.

The father of Ceallachan, dear to his kinsfolk,
 Was Buadhchain, the melodious, said the bright-visaged, Cliodhna,
 Son of Lachna the strong, the nimble, the sprightly,
 Son of Artghoile, the accomplished king of five provinces,

Son of Sneadhghus, son of Donnghaile the valiant,
 190 Son of Aongus, the victorious, the wealthy monarch,
 Son of Colgan Cam, who went the round of Rome,
 Son of Failbhe Flann, from Tara who took great spoils,

Son of Aodh Dubh, the valiant, King of Munster,
 Son of Crimhthain the genial, son of Felim the musical,
 Son of Aongus the laborious king, of great halls,
 Son of Nadfraoc, who was unconquered in fight,

Son of Core of Cashel, of the nimble steed-studs,
 Son of Lughaidh, son of Oilioll, who dispensed jewels,
 Son of Fiacha Maol, the fearless, son of Eoghan,
 200 Son of Oilioll Oluim, the noble, the vigorous,

Son of Mogh Nuadhat, who obtained the half of Fodla,
 Son of Mogh Neid, who refused not warfare,
 Son of Eana Dearg, son of Dearg of the sails,
 Son of Eana Munchaoin, the beloved of maidens,

Son of Mogh the Strong, who was wont to spoil five provinces,
 Son of Mogh Feirbhis, hospitable to strangers,
 Son of Eachadh the honourable, the beautiful, the bright-visaged,
 Son of Duach Dallta, who blinded his kinsman,

‘Ceallaóan Cairil,’ is given Ceallachan’s pedigree, which differs somewhat from our author’s, but is too long to give here. 207. óine: MS. púp óine.

208. Úuac, blinded Deaghaidh, his brother, hence his name, Dallta: see Haliday’s *Keating*, p. 364.

210 Միւ Կարբրօ Լարք, առ օրն ընդ ընդ,
 Միւ Լազար Լազարե Լազար Զորաւ,
 Միւ Լոննոնար միւ Նիւս բար բաւ Բոսա,
 Միւ Ածամար բօլեւոն ընդ-ընդ, ընդ-ընդ,

Միւ Մոջա Կարբ, միւ Բր Կարբ ընդ,
 Միւ Կոնար Կոնար, առ մեծ մոնար,
 Միւ Կաւար մարտի, միւ Լազար Լազար,
 Միւ Օրնոն արն բաւ ընդ ա ընդ-ընդ,

220 Միւ Լազար Կարք ընդ մարտի ընդ-ընդ,
 Միւ Օրնոն Կարբար սա ընդ-ընդ,
 Միւ Լազար Կարբոն ընդ-ընդ-ընդ,
 Միւ Կոնար Կոնար բաւ բօլեւոն բօլեւոն,

Միւ Կոնար Կոնար, ընդ ընդ-ընդ ա ընդ-ընդ,
 Միւ Կոնար Կոնար ընդ-ընդ ընդ-ընդ,
 Միւ Կարբար ընդ-ընդ ընդ-ընդ,
 Միւ Կար Կար Կոնար ընդ-ընդ,

Միւ Կոնար Կոնար, միւ Կոնար Կոնար ընդ,
 Միւ Կոնար Կոնար Կոնար ընդ,
 Միւ Կոնար Կոնար բաւ բարբար ընդ-ընդ,
 Միւ Կար Կար Կոնար Կոնար ընդ-ընդ,

230 Միւ Կոնար Կոնար ընդ բար բար ընդ,
 Միւ Կոնար Կոնար միւ Կար, ընդ ընդ-ընդ,
 Միւ Կոնար միւ Կոնար, բար բար ընդ-ընդ,
 Միւ Կոնար Կոնար միւ Կար ընդ ընդ-ընդ,

Միւ Կոնար, միւ Կոնար, ընդ ընդ-ընդ,
 Կոնար ընդ ընդ ընդ-ընդ,
 Միւ Կոնար Կոնար, ընդ ա ընդ-ընդ,
 Միւ Կոնար Կոնար բարբար ընդ-ընդ,

211. բար Կոնար. "By the magic powers of his mother, Flidhais, the wild hinds came and gently yielded their milk for him like cows." Haliday's *Keating*, p. 363.

212. ընդ-ընդ: MS. ընդ-ընդ.

226. բարբար = բարբար: MS., բարբար, perhaps = բարբար, &c.

Son of Cairbre Luisg, of purest generosity,
 210 Son of Lughaidh Luaine, the expressive, the noisy,
 Son of Ionnadmhar, son of Nuadh, who obtained the deer of
 Fodla,
 Son of Adhamar of the fair locks, of bright eyes, very pure,

Son of Mogh Corb, son of Fear Corb of great strength,
 Son of Cobhthach Caomh, the noble warrior,
 Son of Reachta the affectionate, son of Luighe Loige,
 Son of Oilioll the great, whose face like a fawn's was gentle,

Son of Lughaidh Dearg, whose features were not rusty,
 Son of Oilioll Uairceas, descendant of great chieftains,
 Son of Lughaidh Iardhonn of the strong, valiant breast,
 220 Son of Eanna Claon, who was fierce and forceful,

Son of Duach Fionn, unconquered in contests,
 Son of Seadna Ionnaruidh the clutching, the musical,
 Son of Breisrigh, of the stately Munstermen,
 Son of Art Imleach, the angry, the stormy,

Son of Feilim, famed for government, son of Roitheachtach, the
 vigorous,
 Son of Roan the royal, the pure, who would despoil a province,
 Son of Failbhe the well-shaped, who was a protection to his
 neighbour,
 Son of Cas the hospitable, of the bridles and festive gatherings,

Son of Faildeasgad, the beloved, who obtained wisdom and
 learning,
 230 Son of Muineamhun, son of Cas, the strength of every stranger,
 Son of Irirea, son of Fionn, a prosperous noble,
 Son of Roitheachtach, son of Ros, who engaged in conflicts,

Son of Glas, son of Nuadh, of the long hostile excursions,
 He it is who is called Rex Scotorum,
 Son of Eochaidh Faobhrach, who was sharp in conflict,
 Son of Connhaol, who was stately and vigorous of frame,

Μικ Ἐΐθιρ μικ Μίλεαδ εομάεταϊζ,
 Ἀρϑ-ρϑ ράη na Spáinne an leózan,
 Μικ θίλε εοκήρα ύιρ μικ θρεόζαιη,
 240 Μικ θραετα ειονηρζαιη εύρ ηάρ εόιρηεαδ,

Μικ Θεαζραετα ηάρ ηεατα 'ρ a εοιήζλειε,
 Μικ Αιρηαδα εαοιη δο ειμέθιλλ Εορυιρ,
 Μικ Αλλοιθ υαθραϊζ υαρηλ ρό-ηιρε,
 Μικ Νυαδαε μικ Νενυαλλ βαδ ρό-ηεαρ,

Μικ Αδναήαιη μικ Τατε δο ελεαεε εόηζυιη,
 Μικ θεοζαήαιη ηιήηηζ ρίζ ιρ ρό-φλαίε,
 Μικ Ἐΐθιρ Scuit εαρ ηυιρ ευζ ερεόιη-φίρ,
 βαδ ρίζ ραη Scythia an λυε-φιαλ θεόδα,

Μικ Ἐΐθιρ Ἰλυιη φιηη λυεε ζρiηη ρό-ηιρε,
 250 Μικ Αδναήαιη αδήαιρ αϊζ ζλει εόλυιρ,
 Μικ Ἐΐθιρ Scuit εαρ ηυιρ εάιθ όμρηαιζ,
 Μικ Λάη-φiηη βαδ εροιθε-ζεαλ εόραε,

Μικ Spú μικ Εαρηύ na ριόιζτε,
 Μικ Ἰαοιθιλ Ἰλαιρ βαδ ευραδ εόηρηαιε,
 Μικ Νιυιλ μικ Ἰηαρηα ρόρηαιζ,
 Μικ θεαε ná ελεαεεαδ ηόιθε,

Μικ Μαζοζ εαοιη μικ Ιαρεε θεόδα
 Μικ Ναοι 'ραη αιρε θiση ρυαιρ ιρ εοηθαε
 Μικ Λαιμειε δο ηαιρ ρεαλ 'ρ an θόηηηη
 260 Μικ Μεευραλεη δο b'φαδα θί a η-θεόερηιε,

240. The tower of Bragantia, near Corunna, in Spain, visited by Red Hugh O'Donnell in 1602: see "θεαετα Αοθα Ρυαιθ," p. 322.

245-252. These stanzas are given as in M (vol. 4). A gives them thus:

" Μικ Ἐΐθιρ Ἰλυιηφiηη λυεε ζρiηη ρό-ηιρε,
 Μικ Αδναήαιη αδθαη αιζ ζλει εόλυιρ,
 Μικ Ἐΐθιρ Ἰλiηηφiηη ουιθυιθε ομρηαιζ,
 Μικ Λαιηφiηη βαδ εροιθε-ζεαλ εόραδ,

Son of Eibhear, son of Mileadh the powerful,
 Which hero was a sedate high King of Spain,
 Son of Bile, the sweet, noble son of Breogan,
 240 Son of Bratha, who began the tower which was not destroyed,

Son of Deaghfatha, who failed not in contest,
 Son of Airead Caoin, who travelled over Europe,
 Son of Alloid the proud, the noble, the strong,
 Son of Nuadhat, son of Neanual the rapid,

Son of Adhnamhan, son of Tait, who practised condolence,
 Son of Beoghamhain, the fierce king and high chieftain,
 Son of Eibhear Scot, who brought brave men across the seas,
 This vigorous, hospitable, vivacious hero was king in Scythia,

Son of Eibhear Glunflonn, the cheerful and strong,
 250 Son of Adhnamhain, the fortunate, the generous, the subtle, the
 wise,
 Son of Eibhear Scot, from across the sea, the modest, the amber-
 visaged,
 Son of Lamhfionn, the cheerful-hearted, the handsome,

Son of Sru, son of Easru of the hosts,
 Son of Gaodhal Glas, who was a champion in battle,
 Son of Niul, son of Fenius, the powerful,
 Son of Beath, who was not wont to swear,

Son of Magog the gentle, son of the sprightly Japeth,
 Son of Noah, who found protection and shelter in the ark,
 Son of Lamech, whose life was long on earth,
 260 Son of Metusalem, who was long in mortal shape,

“ MÍC ADHNAMEHAIN MÍC TAIT DO ÓLEADÓ COM-ÉUIL,
 MÍC BEOGHAMHAIN NÓHÓUG RÍG ÍR NO-ÉLAIC,
 MÍC ÉIBHÉIR SCOT CAH MUIR ÉUG CRÉDÓH-ÉIR,
 DÁD RÍG ‘RAN SCYTHIA AN LÚC-ÉIAL BEÓHA.”

For detailed information about several of the names mentioned in this pedigree, the reader is referred to Keating's and O'Halloran's *Histories of Ireland*, and to the *Annals of the Four Masters*.

Μιc Εοναc θαοιν ναρ ετιλλ ζυε κομαρραν,
 Μιc Ιαπεc μιc Μαλαλεl θεόδα,
 Μιc Ενοιρ μιc Σεc νάρ θεαζ εότα,
 Μιc Αδαίη έρφοηα ρμαοιν αιρ κόρ-ολεc.

Νί'ε γλύν λε ράδ ο Αδαίη ζο Δοκναιλ,
 Αεc άρθ-ρίγθε θί αιρ αν θόκην,
 Ρίγθε ερίθε ιρ ρίγθε έόιζθαε
 Ριαλ-ταοιριζ τιζθαρναοι 'ρ λεόζαιν.

ΑΝ ΡΕΑΡΤ-ΛΑΟΙΘ.

270 Ρεφε, ιρ μιρνεαε, ιρ ροινεανν, ιρ ελί ζαν έαρ,
 Τρείτε ριορζαιγθε, ζορμ-ζλαν, ήρ, ιρ νεαρ,
 Ρέινηx υιλε ηα Μυήαν α θ-εήρ 'ρα νεαρτ
 Ζο ερείε-λαζ αζαθ ραθ' εμηαρηθ, ιρ θυθαε, α λεαc!

Son of Enoch, the gentle, who deserved not the reproach of his
neighbours,

Son of Japeth, son of Malalel, the sprightly,

Son of Enos, son of Seth, whose garments were not short,

Son of Adam the wise, who conceived great evil.

There is no link to record from Adam to Domhnall,

But high kings, who ruled the world,

Kings of countries, kings of provinces,

Generous chieftains, lords, and heroes.

THE EPITAPH.

Hospitality, and courage, and brightness, and fame without
sorrow,

- 270 The choicest qualities—the purest, the noblest—and esteem,
The Phœnix of all Munster, their fortress, and their strength,
Thou holdest prostrate within thy hollow—it is sad—O stone.

XVI.

AIR DÁS AN FÍR CÉADNA.

Sgeul gairt do ghéar-ghoin mo éroidhe-re,
 'S do léir-éuir na mílte éum páin,
 Céir beac ir péarla na Muiríneac
 Gyr raiḡeabaḡ le h-íncleacḡ an báir,
 A céuar, a Céarar, a ríḡear,
 A n-aon t-rlacḡ, 'r a n-aoin éuilḡ ḡnáit,
 A méin uile d'aon coil, 'r a ríḡ éirt
 'S a ḡ-caom-éoinneal oibḡe ir lá.

10 Saob-ḡeaḡuim aeir aḡur ḡraoitḡe,
 Ní féidur a mín-éorḡ dá ráiḡ
 Tá Thetis fá ḡaor-éonnaib ríḡe,
 'S a céile, dá coimḡbeacḡ ní náir;
 Phlegon ḡan éirtacḡ, ir Triton,
 Tḡean-Íḡarr ir cḡaoríacḡ 'na láim
 Phaeton aḡ léimniḡ ear líne
 Aḡur cḡeacḡ-bealḡ níríneac 'na fáil.

20 Mo ḡéara mar íéala air an ríḡ-lic,
 Ir éabḡpom le maoidcaḡ dom ḡo brát,
 Muna d-cḡéiḡpínn-re raor-ḡuil mo élicíḡ
 Air éré-éuilc an caoiríḡ ear bárr;
 Caor éumair éircaḡ an raor-rín
 A rḡéim-ḡair dob'aoirḡe ró blát,
 Éaḡ-ḡul éuḡ mé-rí ḡo claoibḡe,
 'S na céabḡta mar rínn uile air lár.

XVI.—This elegy is on Domhnall O'Callaghan, lamented in XV. Its plan reminds one a little of the "Gallus" of Virgil, and the "Lycidas" of Milton. An elegy by O'Lionnan, on John O'Tuomy, appears to be a close imitation of this piece. The metre is the same, and even the same deities are introduced.

3. céir beac = 'bees' wax,' something rich and precious.

4. raiḡeabaḡ, MS., íaobaḡ: cf. XV. 1. *Ib.* íncleacḡ = 'cunning contrivance, cleverness, strategy': cf. *feud* an íncleacḡ acḡ 'na cḡoitḡe =

XVI.

ON THE DEATH OF THE SAME.

A bitter news that has sorely wounded my heart
 And sent thousands into banishment for ever :
 The bees' wax and pearl of the men of Munster
 Has been shot down by the cunning contrivance of death ;
 Their Cedar, their Caesar, the head of their race,
 Their own ornament, their own constant sword,
 The beauty of mien to all, as all acknowledged, their true prince,
 Their beautiful light by day and night.

The furious demons of the air and the magicians
 10 Cannot be restrained in their fury ;
 Thetis lies stretched beneath fiery waves,
 And it is not unseemly for her spouse to accompany her ;
 Phlegon is without hearing, and Triton,
 Mighty Mars holds a spear in his hand,
 Phaeton leaps beyond his track,
 While a wounding, venomous thorn pierces his heel.

My tears as a seal on the prince-covering stone,
 Trivial is the tribute ever to boast of,
 If I do not pour out the generous blood of my heart
 20 On the clay-coverlet of the matchless chieftain ;
 The flash of Erin's power was this noble,
 Her tallest root-oak in blossom ;
 His death has been my undoing,
 And has laid prostrate hundreds like me.

'see the cunning that is in his heart.' 6. αον τ-πλαότ, πλαότ =
 'finish, ornament, what makes comfortable'; οβαίρ πλαότρηαρ = 'finished
 work,' &c. 1b. αοιμ ουιλζ = αον κολζ; Μ μυιμκούιλζ; αοιμ, the pronun-
 ciation of αον in Connaught. 13. Phlegon, one of the horses of the sun.

15. Phaeton, the sun's Charioteer; some MSS. give Etan, others Aeton, which
 perhaps suits better with Phlegon. 16. Some MSS. give οραοδ-θεαλζ;

and some read οραοιουιλζ, for ουιήνεαό. 19. Μ ο-τρηεγιδ-ρα.

21. αοαρ ουμαίρ, cf. caer comhraic = 'brand of battle': *Lismore Lives*, p. 22.

Δο παοβαδαρ ρρέαρτα 'ζυρ εφορτα,
 Δο έρθέαν-ε-ρλοιζ αν ε-φρεαλ αν ε-άρθ.
 'Να έαοιή-έουλαδ ρέιήν δο βί Τυφθον
 Ζυρ λέιμ δ'εαρβαίδ ταιοθε αιρ αν εράιζ ;
 Ρέιρτε να m-beul ηγορημ εφορ-δουθ
 30 Ζυρ λέιζεαδαρ θίοθ υιλε αν ε-ρηνάμ,
 Ζο η-έιρθεαδ να θείτε εέ αν ρίοζ-φλαίε
 Δο φαορ-έλαμμαίθ Μίλεαδ ρυαιρ βάρ.

Δο θεαρτ Ελιόθνα όη ζ-εαρραιζ η-βάν ζηυαζαιζ
 Ζυρ β'έ ρεαθac άρθ Ελυανα ζιλ ηήν,
 Εεαρ ρίοζθα Καίριλ, άρθ-έυαίλε
 Ο Έεαλλαέάιη υαρηλ 'ρα ρίολ,
 θρητ θίονα αιρ Εαλλαίθ λά αν έρηυαταιη
 Δο έορηαιή ηε ερηυαρ ηιρη ιρ ελοιδιήη,
 Κοιρ λαοι έεαρ μαρθ εά αιρ ρυαρηδ,
 40 Μο έεαλζ βάρ έρηυαιθ ζυιρη, αρ ρί.

Δο ρζηρεαδ Αοιθιλλ έαίλκε ρά Όοιήναιλ
 Δο έρηεαρζυιρ α θεόρη αιρ αν θ-εοίηηηη ;
 Δο ζλαε θίοθζαδ ιρ ρεαρζ βάρ ίόβα
 Αζυρ αιηζιλ ζο θεορηε εζ εαοι ;
 Αη Ζεαλ-ηρηε α ζ-εαεαιρ θρηεαζ ζλόρημαρ
 Έυζ ρεαρηηηη ρεάιτ μόρη δο 'ζυρ εφορ ;
 Α μεαρζ ηαιοιήη ατά αηαηη ρά ηόρη-έιοηη
 Ιρ ρεαρρη μαρ ίόηη δο 'ηά ραιοιζεαλ.

ΑΝ ΡΕΑΡΤ-ΛΑΟΙ.

Α ηαρημαρη-λεαε ζλαρ, ρά αρ ηεαζαδ εαρη Αίαιρ Ζαοθαλ,
 50 Δά θ-ρηεαρρηαδ ηεαε εέ'ηη ηλαίε ρο εαιρηζεαδ ράθ' έαοθ,
 Αβαρη ζο ρρηεαρ ηά ραν αζ αζαίλτ ράηη ρζέαλ,
 Υα Εεαλλαέάιη εεαρτ ιρ μαε Υι Έεαλλαέάιη έ.

25. παοβαδαρ, cf. ραοβαίθ ρζαμαίη, XXII. 5. 37. Ealla, the place of his ancient patrimony, now Duhallow. 38. Α ερηυαιθ-ηιρηε α ελοιδιήη.
 39. He was buried at Kilcrea, which is near the Lee. 41. Αοιθιλλ, M Sybil.
 43. Ioba, M Joseph, another MS. Iova. 45-46. These lines are obscure. Α όάιθ όόιρη, for ρεάιτ μόρη; the island meant, perhaps = the

Heaven and earth have torn themselves asunder,
 The low has fiercely swallowed up the high,
 Typhon lay in a soft, lovely sleep,
 Until he leaped on the shore through the absence of the tide ;
 The black, blue-mouthed sea-serpents,
 30 All ceased from their swimming
 That the gods might hear what royal prince
 Of the noble race of Milesius had died.

Clíodhna, from the white fairy rock, said
 That it was the noble warrior of bright Clonmeen,
 A royal chieftain of Cashel, a high branch,
 The noble O'Callaghan and his seed,
 The protecting robe of Ealla in the day of distress
 Protecting with the vigour of his strength and sword,
 Who lies beside the Lee, in the south, cold in death ;
 40 O bitter piercing sting of death to me, said she.

The chalk-white Aoibhill screamed in grief for Domhnall,
 She poured her tears on the waves,
 Ioba started and was seized by a deadly frenzy,
 And angels tearfully lamented ;
 The fair Island gave him, as he dwelt in a beautiful glorious city,
 Large estate-lands and rents ;
 His soul is amid the saints in high esteem,
 And this is better as a possession than worlds.

THE EPITAPH.

O gray marble stone, beneath which the beloved of the land of the
 Gael lies low,
 50 Should someone inquire what chieftain is this who is treasured
 beneath thy side,
 Reply readily, nor delay in discoursing on the tidings,
 The true O'Callaghan and the son of the O'Callaghan is he.

Inismore of XV. 152. Inismore, or the Great Island, is perhaps that in Cork Harbour, on which Queenstown stands. The Cotters owned this island in the seventeenth century. O'Callaghan lived at Mount Allen, county Clare.

47. naoiñ = naom, spelled according to Connaught pronunciation.

49. mairnar; a mairbil, a mairbuill, &c., are variants.

XVII.

AIR DÁS INUIRÉARTAIḠ UÍ ḠRÍOBḌTA.

A dár, do ruḡair Muiréartaḡ uainn ;
Ró déiḡeanaḡ an uain do éad ;
Fuadaḡ ḡo rreap Taḡḡ don éill,
A deiḡite leir ní cuibe ḡo brát.

ḡo brát, a ḡarb-leac, ceanḡuil le dḡépaḡt ríor
An ránaḡ rleapḡuḡ lér cpeaḡḡḡ ḡo dubaḡ an tír ;
A ḡ-cár ḡo b-rreabpaḡ ó Achéron éuḡann aníor
Ráirḡ ḡo daingion an raille, ar bráíḡ a éroide.

10 Croidé ḡan aḡ-ḡruaiḡe, ḡan ḡaire,
Eiriceaḡ ruair dár bíḡḡta,
Tá re a n-irpionn dá rianaḡ,
Ioir rḡata diaḡal dá ḡríoraḡ.

Tá ḡríobḡta air rruḡ rín Styx ḡo raon, laḡ, rann,
Ir na mílte brunnḡiol an' rḡócuir air éaḡḡ don abainn,
A ḡroidé-ḡopp rín rá lic ir daoil dá rḡraḡaḡḡ
Drfómḡoin uilc le ním dá daoraḡ ir beaḡmáin.

XVII.—In his satire on Cronin, our author handles the subject of this fierce poem severely. He also refers to him in XIII., and II. Murtagh Griffin was administrator to Helen, wife of Nicholas, Lord Kenmare. He had been originally a Catholic. In a "Book of Claims" (1701), concerning the lands forfeited, in 1688, we have the following entry: "Murtoḡh Griffin, gent., as Administrator to Dame Helen Browne, and on behalf of Sir Valentine Browne, and the rest of the children of the said Helen, claims £400 per annum, and the arrears thereof, on the whole of Sir Valentine Browne's estate, by a reversing clause in the act of Parliament." He appears to be the person who was Clerk of the Common Pleas, to whom a long letter on the state of Kerry was written by Maurice Hussey, February 28th, 1712. See *Old Kerry Records*, second series, p. 139. The strong language of this poem indicates the feeling that prevailed in those days against those who rose on the ruin of the great nobles.

XVII.

ON THE DEATH OF MUIRHEARTACH O'GRIFFIN.

Thou has taken Muirheartach from us, O death,
 Too late is the time for everyone ;
 Snatch Tadhg quickly from us to the churchyard,
 It is not fitting to separate him from him for ever.

For ever, O rude stone, bind down with zeal
 The wandering rake by whom the country has been wofully
 despoiled ;
 Lest he might come back to us suddenly from Acheron,
 Press the villain tightly and bruise his heart.

A heart pitiless and without mercy,
 10 A heretic who met with a sudden death,
 He is in hell tortured
 Roasted among a band of demons.

Griffin is feeble, weak, and helpless, in the stream of Styx,
 Accompanied by thousands of maidens at the river's marge ;
 His great body is beneath the stone, and chafers mangle it,
 While the primal hounds of evil, and demons, execute his
 damnation with bitterness.

2. *Ṫaδḡ*, Tadhg Dubh O'Cronin. In a severe personal satire on Cronin, the poet connects him with Griffin in an unenviable manner. Griffin has the task allotted to him of selecting a new nobility from among the rustics in the room of those who had been banished, while Tadhg looks after the 'Parliament.'

10. *bár bʳoḡta*, a sudden or startling death. *M bʳoḡab*.

11-12. *ḡrʳoḡab* is quite as suggestive as *ḡrʳʳoḡta*. A gives the chain word, for 11-12 it has

“ *Ní léir rʳrʳʳoḡn bá rʳʳʳab
 Muirʳoḡarʳab ialmʳar O ḡrʳʳoḡa.*”

15. A deviation from MS. reading has been necessary in this line.

Δεσμαιν ιρριονν δο ρυαιζ
 Ύζ βαε αν ζυαιλ αιρ α ζηε;
 Δ' ιαιθ Ρεαθαρ αν δορυρ ροιμε,
 20 'S δο ευαιθ ριορ ζο τιζ να η-θαορ.

Ο θαοραιρ Σιοεε Ειδιρ βαθ ροιλβιρ ελι,
 Ιρ λε καομ-εumann κλειρε ζο δευζαιρ δο ελι;
 Ο ρεαναιρ mac Σεαμυιρ, λε ρυιρριονν να μιονν,
 Α ρειρε υιλε, ηι λευη ηιομ α η-ιρριονν ελι.

ΑΝ ΚΕΑΝΖΑΛ.

Ρεθ' ζοιλε ελι, α ρεαμαιρ-λεαε, αμυρ ταρ Σιοναιν ετιμιζ;
 Ρειρε ερυινηιζτε ζεαλλ ζαε ρανν-δοιεε θριρτε εραδιεε;
 Ρεαεαδ κυρρε μεαλλ ζαε ρεανζ-θεαν ευιζε εαριλαιζ;
 Ιρ βεαλ ελιρθε ευμ μιονν δο εαθαιρε α ζ-κοινη αν παρα.

Μαορ κυρρε κεαννταιρ δ' ρεαλλρζριορ εινεαδ Οαριεαδ,
 30 Ιρ καομ-ιοναδ αν τ-ρεαθαε δη λεαμαιν δα ηγοιριθ Ραρτυρ,
 Θαορ-ρεαρανν εαλλ, 'να ζεαλλ ρο, ευιζε εαριλαιζ;
 Σε τριοιζτε ζο ζανν δο Σεαμυιρ Οιλλε η-Οιρνη.

22. καομ-εumann κλειρε = 'the Catholic Church.' 27. ρεαεαδ is a syllable too long, and does not give assonance; perhaps ρεοι is the true reading.

31. Μ ο εαριλαιζ; Α ιρ, for ρο, and ιρριονν, for ρεαρανν, which suits assonance better. If we read ιρριονν, then 32 should begin 'S ρε, &c.; and εαλλ, in 31, will = 'in the other world,' which may be the meaning in either case.

The demons of hell he put to flight
 Which made his countenance of the colour of coal ;
 Peter shut the door against him,
 20 And he went down to the house of the condemned.

Since thou didst condemn the race of Eibhear of pleasant fame,
 And didst turn thy back on the fair company of the clergy,
 Since thou didst desert the son of James for a blaspheming band,
 Thou serpent of evil, I grieve not that thou art in hell.

THE BINDING.

Beneath thy maw, O stout stone, lies a reprobate who came across
 the Shannon ;
 A serpent who embezzled the pledges of every poor ruined
 helpless man ;
 A wicked sinner who deceived the slender maidens who came in
 his way ;
 Lips skilled in pronouncing imprecations against the Pope.

Wicked steward of a barony, who plundered deceitfully the
 MacCarthys,
 30 And the fair seat of the warrior from the land which is called
 Parthus,
 In reward for this, dear is yonder demesne he possesses,
 Six scarce feet of the Killarney Church.

XVIII.

ΑΙΡ ΘΡΟΖΑΙΘ ΔΟ ΘΡΟΝΝΑΘ ΑΙΡ.

Δο ρυαργ ρεθιβε ιρ λεθρ α m-βρεάχταετ,
 Δά θρσίζ έαοιμε μίμε βλάετα,
 Δον λεάεταρ νο θί ραν θεαρθαιρε βάιν έεαρ,
 Ιρ ευγαθαρ λοιηγιορ Ρίξ θίλιθ ταρ ράιλε ;

Δά θρσίζ ριορζοιχέε ριοβαντα θεαρηέτα ;
 Δά θρσίζ θυααα α υ-ευαργαυαε λάν-ένοε ;
 Δά θρσίζ λεαρηιχέε θεαρηαθ ζο βλάέμηαρ ;
 Δά θρσίζ θίονα αιρ έίοε να m-βάντα ;

10 Δά θρσίζ ράορα έαθερνομ έάρχέτα ;
 Δά θρσίζ ρόααα α ηγορέαιθ λε νάμαιοι ;
 Δά θρσίζ έααα, ζαν ααργαρ ζαν ράιθρε ;
 Δά θρσίζ έλιρθε, ζαν θηρηεαθ ζαν θεάρηα ;

Δά θρσίζ έρθδα έρδα αιρ άηρσιθ,
 Δο ριθνεαθ νο'η έραιοιωνν νο ρτοέαθ υον βάν-θρηυιζ,
 Αν θέ νο θί θά θίον αιρ έάραέ,
 Δο θί θά ραιρεαθ αζ αν θ-θαέαέ ζο λάν-έεαρετ.

Δο θί ρηοεβυρ επείμηρε α ηζηράθ θι,
 Θυρ έυιρ Σεαθμυρ α λιονν υυθ 'να θεαχαιθ ριν,
 Θυρ ζοιθ ι 'ραν οιδέε θ'άιλλε,
 20 Ó έεααν εέαθ ρίλ αν επύ βοέε ζηράηνα.

XVIII.—This curious poem is taken from a scribbling-book belonging to Og Michael O'Longan, and bearing date, 1785. A few emendations have been made from a MS. in R. I. Academy. The date of composition is given in the latter as "about 1724." The O'Donoghue here lauded seems to be Dohnall O'Donoghue Dubh, the father of Finneen, the subject of XI.

17. α ηζηράθ θι: the usual expression is α ηζηράθ λέι. *Id.* In this reference to Phœbus and the cow, there is a confusion of two myths. 1°. Zeus, not Phœbus, stole Europa, the sister of Cadmus, who was sent by his father, Agenor, in search of her. After consulting the oracle of Delphi, he was directed to

XVIII.

ON A PAIR OF SHOES PRESENTED TO HIM.

I have received jewels of conspicuous beauty :
 A pair of shoes, fair, smooth, handsome,
 Of leather that was in white Barbary in the south,
 And which the fleet of King Philip brought over the sea ;

A pair of shoes, neat, decorated, well-trimmed ;
 A pair of shoes, durable, in stamping on great hills ;
 A pair of shoes that repair breaches beautifully ;
 A pair of shoes that are a protection from the roughness of the
 meads ;

A pair of shoes, of high quality, light, closely-fitting ;
 10 A pair of shoes, steady, in encounters with a foe ;
 A pair of shoes, slender, without folds, or welts ;
 A pair of shoes, nimble, without seam, or gap ;

A pair of shoes, valiant, splendid in public places ;
 A pair of shoes, made of the hide torn from the white cow,
 The cow that was guarded in a desert place,
 And watched over by a giant with great care.

Phœbus for a season was in love with her,
 So that he put Cadmus into black melancholy after her,
 Until he stole her, on a most beautiful night,
 20 From the hundred-eyed head, the poor, ugly monster.

follow a certain kind of cow, and to build a town on the spot where she should sink of exhaustion. As he wished to sacrifice the cow he sent for water to the well of Ares, whose guardian dragon slew the messengers. Thereupon Cadmus slew the dragon. 2°. Zeus had converted Io into a white heifer, but Hera, discovering the plot and obtaining command of the heifer, set Argus Panoptes to watch her. But Zeus commanded Hermes to put Argus to death and deliver Io. The story in the text is a curious mixture of both fables. Zeus is confounded with Apollo, Cadmus with Hermes, and Io with Europa.

18. Ceabmup, for Cabmup : like Ceapolup, for Capolup.

Ὀρόζα ἀν ἐροικίονν νί θοζαῖο le βάρτεϊξ,
 Ἴρ νί ἐρυσθάνν τερβαῖ α m-βάρρα νά α m-βάιτα,
 Νί λέανανν γασῶ α ρζήιμ νά n-δεάλλραῖ
 Νί ἐιζ ἀρτα ἱρ νί ἐραπαῖο le λάν-τερ.

Ἀν ζυαῖρε ρναῖομαιζ α λαρζα ἴρα ράλα,
 Ζυαῖρε ελίμῖ ἀν εῖρ νοβ ἀίλλε,
 Τυζ ελάνν Τυρεανν τερ υἱρζε ἴνα n-ἀρέαῖ
 Κυμ λυζαῖο νο βί λυέμαρ λάιουρ.

Ὀρόζα β'ῆεαρρα νίορ ἐεραπαῖορ ὀάιμε,
 30 Ἴρ νί β-ρυσῖρ Διcil α ραῖαῖλ ρε ράρταεῖ,
 Ἀν οἰδρεαῖετ ἐυζ τρειζεαῖο αἱρ Ajax,
 Νί β-ρυσῖρ ἱαῖο, εἰῖο θῖαν α ράιῖοτε.

Ἀν μεαναιῖε λέρ πολλαῖο ἀν ἐροικίονν ρο ράιῖοιμ λῖβ,
 Ὀο ρῖννεαῖο νον ἐρυσῖο βαῖο ἐρυσῖοθε ὀά ὀ-εάιμῖζ,
 Σεαῖε ζ-εῖαῖο βλιαῖοαῖν na διαῖοαῖλ νο βάῖοαρ
 Ἀζ ὀέαναιμῖο θεἱλζ le εἱλζ ὀολεάννυρ.

Ἀἱρ ἔρυσῖοαῖοῖβ Acheron ὀ'εαρζαἱρ ἀν ἐνάῖοῖο νοῖβ,
 ἴS α ρῖνφοῖμ le εαἱλλεαῖοαῖοῖβ εἱρθεαῖετα Atrops,
 Λέρ ρυσῖοζαῖο ρεῖοἱρ na m-ὀρόζα n-δεάρρζηναῖο
 40 le εοῖμαετα ὀραιοῖθεαῖετα ἀν ἐρῖρ βαν ἀρρα.

Ὀο βάῖοαρ ρεαλαῖο ὀά ζ-εεραῖο νο Ὀάριυρ,
 Νό ζο ρυζ Αλαρῖορυμ βάρρα na ζ-εῖαῖοῖο λειρ,
 Ὀο βάῖοαρ ἐρέιμῖρε αζ Caerap λάιουρ,
 Ζυρ ζοἱθεαῖο βρέαζα ἀν τ-ραοζαἱλ ὀά λάν-εροιζ.

Ὀο βάῖοαρ ἐρέιμῖρε αζ ὀείεἱοῖβ Ράιλλε,
 Ἀζ ἱρ ελίμαἱλ ἴρ αζ λυζαῖο na λάν-ερεαῖο,
 Ἀζ ὀοῖῖοῖβ θεαρζ, βαῖο ἐαα le νάμῖοαῖο,
 Ἴρ αζ βαλαρ βέιμῖοιονν ἐαῖεταῖο ἀῖῖραῖο.

28. λυέμαρ : Α λυβαῖο. 31. The defeat of Ajax, in the contest with Ulysses for the shield of Achilles, caused his death. See *Odyssey*, Bk. XI.

Shoes of this hide, they do not soften by rain ;
 Nor do hot seasons harden their tops, or their welts ;
 Winds do not mar their beauty, or their lustre ;
 They do not shrink, or shrivel, through excessive heat.

The bristle that bound their edges, and their heels,
 Was a bristle of feathers of the finest incense,
 Which the children of Tuireann brought in their bark across
 the sea,
 To Lughaidh, who was vigorous and strong.

Shoes more perfect poets have not feigned ;
 30 Nor did Achilles get the like of them for comfort
 In his legacy, which brought pain on Ajax ;
 He did not get them, vehemently though he declaimed.

The awl that pierced this hide I tell you of,
 Was made of steel the best tempered that could be procured ;
 Seven hundred years were the demons
 Fashioning the point with the skewer of Vulcan.

On the brink of Acheron grew the black hemp,
 Spun by the hags of the band of Atropos,
 By which the borders of the beauteous shoes were sewn
 40 Through the magical power of the three aged women.

They were for a time being fitted up for Darius,
 Until Alexander carried off the perfection of the arts ;
 For a season they were possessed by the mighty Cæsar,
 Until the ornaments of the world were stolen from off his power-
 ful feet.

They were for a time in the possession of the gods of Failbhe,
 Of the renowned Lir, of Lughaidh of vast spoils ;
 Of Bodhbh Dearg, a stay against the foe ;
 Of Balar, of the blows, the renowned in deeds, the fortunate.

38. Atrops = Atropos, one of the Fates.

40. ἄρρα. Α λάριον.

50 **A** m-bruiḄin maige **Ḅeanaib** ír **Ḅada** do **Ḅádar**,
AḄ **Ḅoibill** 'r **aḄ** **Ḅraoieib** **árra** ;
A n-uacḄar **ní** **Ḅaiceib** **ní** **Ḅaillib** a n-**Ḅeallraim**,
Do **Ḅuapar** **iab** **ón** **Ḅ-Ḅial-Ḅear** **Ḅáilcead**.

Doimnall **enearda** **mac** **Ḅaéail** do **Ḅáidim** **lib**,
Turcallaé **Ḅíor**, ír **taoipead** **aḄḄraé**,
Do **Ḅór** **an** **Ḅleanna** **ná** **Ḅeacad** **dá** **námaib**,
Do **Ḅronn** **doimra** **na** **ḄróḄa** **ḄreáḄta**.

60 **Ní**l **Ḅalar** **ná** **leigirḄib**, **Ḅreigib** **ná** **lán-ḄeirḄ**,
Ciaé **ná** **ḄearḄ** **ná** **Ḅeacad** **le** **Ḅánaib**,
TarḄ **ná** **ḄorḄa**, **ná** **ocraḄ** **ḄráidḄe**,
Ḅeannaib **ná** **Ḅian** **ná** **ḄiaḄair** **Ḅáir-Ḅruib**.

Ionnta do **ḄiḄeac** **OrḄar** **Ḅac** **Ḅearna**,
A n-Ḅleóidib 'r a **Ḅ-coimrac** **námaib** ;
Ḅoll **mac** **Móra**, **Ḅear** **mór** a **Ḅáil** **Ḅin**,
A n-**iaḄacḄ** **Ḅad** **mian** **maḄ** **Ḅac** **leir**.

AḄ **Cúrf** do **Ḅiodar** **Ḅáite**,
Ír **aḄ** **CáḄulainn** **MuirḄeimne** **Ḅad** **ḄáḄacḄac**,
AḄ **MeaḄ** **Cruacna** do **ḄuaḄad** **Ḅáire**,
Ír **aḄ** **Niall** **Ḅlín-Ḅuib**, **Ír** **aḄ** **Conall** **Cearnaé**.

70 **A** **Ḅ-Cluan** **TairḄ** ír **ḄearḄ** **Ḅur** **Ḅádar**,
AḄ **ḄunlainḄ** do **Ḅí** **ḄúḄac** **ḄárḄa** ;
'S **dá** n-**iaḄad** **Ḅé** a n-**iall** 'r a **ḄḄárḄad** **aír**,
Do **ḄéarḄad** **MurḄad** **ón** **iomaiḄ** **Ḅin** **Ḅlán** **leir**.

An **Ḅí** do **Ḅaib** ír **Ḅear** a **Ḅáile**,
Ḅile do **Ḅrian-ḄlioḄḄ** **Ḅianna** ír **ḄáilḄe**
Do **Ḅaoieib** **Ḅáirib**, **Ḅad** **ḄearḄa**, **Ḅáilcead**,
ḄuḄ **doimra** **na** **ḄróḄa** **ḄreáḄta**.

49. Seanuib, *sic* A : another MS. gives Sainb as a correction.
55. The O'Donoghues of Glenflesk : see Introd., also XLIX.
56. In prose the phrase is do Ḅronn orm-ra.
58. Ḅeacad le Ḅánaib : variants are Ḅala Ḅe Ḅánaib, Ḅaiceaille aír
Ḅánaib. 61. M, Ionna Ḅamail do ḄiḄeac an Ḅ-uirḄe aír Ḅac Ḅearnaim.

Long were they in the fairy mansion of Magh Séanaibh ;
 50 They belonged to Aoibhill, and to the ancient magicians ;
 They wear not their uppers out, nor lose their appearance ;
 It was a hospitable, generous man who bestowed them on me.

Domhnall the polite, the son of Cathal, is the man I speak of,
 A true hero, a fortunate chieftain,
 Of the race of the Glen, who knew not to retreat before their
 enemies ;
 It was he who presented me with the beautiful shoes.

There is no disease, or pain, or sore affliction they will not cure ;
 No asthma, or frenzy, or falling sickness ;
 No thirst, or starvation, or gnawing hunger ;
 60 No tribulation, or torment, or evil of death-bondage.

In them would Osgar run upon every gap,
 In battles and fights with the enemy ;
 Goll mac Morna, though great his fame,
 Yearned for the loan of them, as all others did.

Cúrí had them for a quarter ;
 And Cuchulainn of Muirthemhne, who was valiant ;
 And Meadhbh of Cruachan, who used to win the goal ;
 And Niall Glun-Dubh ; and Conall Cearnach ;

In sooth they were on the plain of Clontarf ;
 70 Dunlaing had them there, who was joyous and contented ;
 Could he but have tied their thongs and fastened them upon him,
 He would have brought Murchadh safe with him from that conflict.

Conspicuous is the fame of the man who gave them,
 A chief of the sun-bright race of the Fianna and of Failbhe,
 Of the nobles of Cashel, who were hospitable and manly ;
 He it was who bestowed on me those splendid shoes.

70. Dunlaing. Dunlaing O'Hartigan came late to the battle of Clontarf, being delayed by the fairies. He came to meet certain death, and foreknew that Murchadh would also fall.

Cioð ~~ar~~ re fealad faoi Gallaidh ag áitreab,
 Níór ~~fé~~gluim uaeta cruair ná cráidteacht,
 Ní' l cinnceacht 'na éroidhe ná cáim air,
 Ádt dúédar maíe a fhean ag fáir leir.

Fear rialthar ír rial le dáine,
 Fear tréigthead nár tréig a dáirbe,
 Fear bhronntad tabaréac fáite-ghic,
 Fear rocair ruile nád goirgead gáibthead.

Ní feandair bréige a rgeig go h-árb air
 Oét rígh dáag do'n ppreim ó d-táimigh
 Do bí ag riaraó a n-iaéaidh fáilbe
 Ó áar t-roluir go Donnchaó deághéad,

AN CEANZAL.

90 Ír toga feóide mo bróga ír ní corrhúil riu pufnn;
 Ír cóir iad air ródaib na ngorrú úr líog;
 Féirpíó mo brón-ra cé doilb dúbac rínn
 Dúir togaó daíra le Doínnall Ó Donnchaóa boinn.

88. M ó captaillor. A ó áear t-roluir.

91. In one MS. (R.I.A.) this line is erased, and the following substituted:—

“foghuil ró-tuirpe beó gonaí cíoð doilb dúbac rínn.”

Though he has long been dwelling with the English,
 He learned from them nor churlishness, nor ill-humour ;
 There is no stinginess in his heart, nor has he a fault,
 80 But the hereditary goodness of his ancestors grows with him.

A generous man, hospitable to the bards ;
 A virtuous man, who has not abandoned his friends ;
 A bestower, a contributor, of philosophical mind ;
 A sober, joyous man, who is not querulous or cruel.

It is not spreading abroad a lying pedigree of him
 To say that there were eighteen kings of the race from which he
 sprang
 Ruling in the lands of Failbhe,
 From Cas of the light to Donnchadh the good.

THE BINDING.

My shoes are choicest jewels, many are not like them ;
 90 They are an ornament on roads of the fresh-cut, blue stones ;
 It will be a relief to my sorrow, sad and wretched though I am,
 That Domhnall O'Donoghue has chosen soles for me.

XIX.

AIR DÁS DÁUSON.

Raoi léar na lice ro curta cá an olla-riart reamhar,
 Do éráib le bliotáib an fúirionn baó mionc riamh ceann;
 Do b'féarrbhe mire, ir zaoó n-duine atá fulang pian Dhall,
 An báir dá rziobaoó cá cuilleaoó ir píoe bliaoóain ann.

Cuinnib zó lom fáó' bonn a gairb-leac móir
 An murzuiré fallra do meabruiz ganzuid ir rzióiz,
 Le bliotáib na nDhall éuz rzanntaoó air óanba ir éóir,
 Ir zó b'feiceam-na an t-am beib fáin raóail ro a mairpeann
 b'á póir.

An marb ro feud, mo léan! náir rmaócaiz a éoil;
 10 Ir mairz do éréiz Mac Dó ir mar D'eabar náir zóil,
 A marb ní h-éaoó 'r an méib náir máirb ní boóe,
 Aóe zup marb é féin mar aon ibir anam ir corp.

Ir iomóa marb do máirb an marb ro fáit-ra, a líoz,
 Ir mairz don marb-ro máirpeaoó le rún a éroibe,
 Marb do máirb na mairb ir náir ionntaiz rlióe,
 'Sir marb é an marb ro a n-Acheron rúizte ríor.

XIX.—Seaghan Claragh Mac Donnell has written a poem on the same subject as the above. It is longer and far fiercer than O'Rahilly's.

4. dialal of MSS. does not suit metre; a milder word like báir suits.

6. rzióiz = 'the neck,' hence 'servitude' (?).

15. do máirb na mairb: cf. aó bpuzaoó na marb, VIII. 23.

XIX.

ON THE DEATH OF DAWSON.

Underneath the middle of this stone is laid the sleek serpent,
 Who harassed with enactments a people long in prosperity ;
 Better had it been for me, and for all who suffered hardships
 from the English,
 Had death snatched him away more than a score of years ago.

O great, strong stone, hold tightly beneath thy foot,
 The false tyrant who planned deceit and servitude,
 Who brought destruction and rout on Banba by English laws,
 And may we see the time when all of his race who survive shall
 lie beneath stones like thee.

Lo! this dead man, alas, who subdued not his will ;
 10 Woe to him who abandoned the Son of God and did not weep
 like Peter ;
 His death is no loss, and those whom he killed not are the richer
 for it ;
 But he, for one, is dead as regards both soul and body.

Many dead did he do to death, he who lies in death beneath
 thee, O stone !
 Woe to the dead man who should live with the secrets of his
 heart ;
 A dead man who slew the dead, and changed not his ways,
 And this dead is now dead sucked down into Acheron.

XX.

ΤΙΟΝΌΛ ΝΑ Β-ΡΕΑΡ ΜΥΙΜΗΝΕΑΪ.

Αἰς ριυβαλ δαμ αιρ βριυγιοντα να Μυμῆαν μόρ δ-τιμῆσιλλ
 Δο ειαδαμαρ 'ρ an χειμρεαδ ειαυδ εοραινν,
 Δο βί Τυαταλ Ó Rínn ann, ιρ Τορβαλλ Ó Cúinn ann,
 Ιρ ρλυαιγτε ρεαρ Μυιμῆναδ να β-ροδαιρ ;
 Δο βί θρυαδα ιρ θραοιτε ann, υαιρλε αγυρ ιρλε
 Ιona n-uaine a m-buidē ιρ a ngorr ;
 Ιρ γαν ρυαιννε αιρ an m-buidē ριν anuap acē θρυιτ ρφοδα,
 Ο ελυαριβ a maole γο εοραιβ.

Δο βί Ó Néill ann, Ó Doimnaill, Ó Concubair 'ρα ρλώγτε
 10 Mac Captaig μόρ ιρ Mac Crioiméain ;
 Δο βί τιγεαρνα είρε Εοζαιν ann, Ó θριαν εεαρτ να θδριμῆε ;
 Mac Caéain, Mac Códā αγυρ τυιλλεαδ ;
 Τρῖ ριείδ εδριρ, νασι ριείδ ρεδμπα,
 Τριοδαδ ρίγ εορδῖνεαδ ταρ τοννα,
 Αετ ní ραιβ ρίγ Seoipre ann, ná aonnead dá pór-pan,
 'Nár γ-cuibhronn, 'nár γ-cóir, nó 'nár γ-cumann.

Δο βί θρύναδ Λοδ Λέιν ann, ιρ θρύναδ να h-Éile ;
 An Dúic ιρ a γαολετ ριν υιλε ;
 βί an dúrcaδ, 'pan Léircaδ, Ó Dugba 'pan Céitnead,
 20 'San Cúrraδ ρυαιρ γέιλλεαδ a γ-cúige Ulaδ.
 Ó Londain ειγ ρμέιρλε, εαρ-ερύβαδ an βείλ δαιβ,
 Ιρ ρύβα an τοδαι βρέιν αιρ a plucailb,
 Cúir ρριύνα αιρ ár laocraib le púdap ιρ le pléaraib
 Ιρ cúigeap níor téarpanān dáρ β-ρυιρinn.

XX.—This interesting song, composed to a beautiful air, has come down by oral tradition. There are two copies of it in the Royal Irish Academy; one is modern, made by the late Nicholas O'Kearney. He inserts his own family name, in line 12, for Mac Códā, of the older copy. Some of those allusions in the poem are obscure, but it appears to have reference to the expected rising in favour of the Pretender, soon after the accession of George I.

1. αιρ = 'amongst, from one to one'; the order perhaps is αἰς ριυβαλ δαμ

XX.

THE ASSEMBLY OF MUNSTERMEN.

In my wanderings among the fairy mansions, throughout Munster
 Went I, in the winter that has just passed ;
 With me there were Tuathal O'Rinn, and Gordall O'Quinn,
 And hosts of Munster men in their company ;
 There were druids, and magicians, the noble, and the lowly,
 In their various colours of green, of yellow, and of blue ;
 Nor did the band wear any other covering by night,
 Than silken coverlets from the ears of their head to their feet.

There were O'Neill, and O'Donnell, and O'Connor, and their hosts,
 10 MacCarthy Mor, and MacCrimhthain,
 There was the lord of Tyrone, the true O'Brien of the Borumha,
 MacCahan, MacGillycuddy, and many besides ;
 There were three score festive bands, nine score apartments,
 And thrice ten crowned monarchs from over the main ;
 But King George was not there nor any of his family,
 Taking part with us, or present with us, or in our company.

There was Brown from Lough Lein, and Brown from Eile,
 The Duke, and his relatives, in full muster ;
 There was De Burgh, De Lacy, O'Dowd, and Keating,
 20 And De Courcy, who obtained sway in the province of Ulster.
 From London comes a clown, cantankerous, club-footed, of black
 mouth,
 With the juice of foul tobacco on his cheeks,
 Who dispersed our heroes, with powder and shot,
 Nor did five of our band escape.

αιρ δρουγιονα, δο δισαδαραν μον τ-τιμδισλλ να Μυηαν.

3. O'Curry (MS. Cat. R. I. A.) thinks this poem has reference to some political movement in Munster, in which the Celtic and Anglo-Irish families were to take part. 21. γμέριπε. The allusion is obscure. The individual here referred to appears to be the "Roibin" of Eachtra Chloinne Thomáis," who is called 'Robin an tobac,' and an 'oγλαδ οαλλβα.'

- Ó ḡripcó cig ceann cuic ag leigear air an ḡ-campa
 Cpí h-adarca 'ḡur peam air map éluinim ;
 Ní raiḡ leigear air ḡan aḡpar, ḡur pḡinn oréa claiḡpa,
 Nó claiḡpe ḡan ceann le ríḡ ḡilic.
 Leigean pe ceann cuic le cpáig ip cpí ḡeann air,
 30 leigear air ó ḡrancac ní puḡ ran ;
 ḡo ríoc-ḡpuiḡe Ónoic Saḡna níor ḡioḡaoim dam aḡail dul
 ḡionn píonta 'ḡur ḡranḡa aca an iomab.
- Cig an pápa 'ran éleip éeapc a láeair an éiplic,
 Iona láim ḡeap ḡionn céip agur coinniol ;
 Cig bláe air na ḡeagaid ip ḡ'páilcig an ppéip ḡlan
 Roim ḡrápa Ínic Óé ḡo éeacé eugainn ;
 Cig an pánuiḡe ḡan aon loé (cú ḡáidceap leip ḡpéaga)
 'Na lán-éumar caom-ḡlan dá ionab ;
 ḡáidpíḡ pé an cpéada eug cpáip agur béim ḡo,
 40 Ip ní ráiḡim-pe ann rúḡ aon puḡ na éoinnib.

25. The Owl seems to represent the British Navy: for *campa* the older MS. has *camḡpuid*. The whole stanza, 25-32, is obscure. 27. *leigear*, the older MS., *peidim*. *Ib.* *claiḡpa* = a scratcher. Why is the same thing called a 'claiḡpa' and a 'claiḡpe ḡan ceann'? A crying child is sometimes called a *claiḡpa*. 33-40. The triumph of the Pretender is described, and the calumnies regarding his parentage scornfully alluded to.

From Bristol there came an Owl to relieve the camp,
He had three horns and a tail, as I hear;
Doubtless there was no help for it, till there sprang upon them a
scratcher,
Or a headless vagabond, belonging to King Philip.
He sends the Owl, with his three horns, adown the tide,
30 Nor could he receive any aid from the French;
For one like me it was no idle journey to the fairy mansion of
Cnoc Samhna,
They are wont to have wines and brandies in great abundance.

The Pope with the true clergy comes to where the destruction
was wrought;
In his right hand he held a seal (wax) and a candle;
The boughs burst forth into blossom, and a cloudless heaven
welcomes
The grace of the Son of God which is come unto us;
Comes the wanderer without a blemish—though he has been evil
spoken of—
' To his rightful place in his full power and pure beauty;
He will submerge the band who despised and struck at him,
40 And for that I will say nothing against him.

XXI.

AN FILE AR LEABAIÐ A DÁIS AZ SZRÍOÐAÐ ZUS A
 CĀRAIÐ IAR N-DUL A N-ĒADÓCĀS DO A Z-CŪISIÐ
 ÁIRIŽĒ.

Cabair ní žoirpead zo ž-cuirtear me a ž-cruinn-ĉoĉrainn,
 'S ĉar an leabair dá nžoirpeinn níor žoirpe an níð ĉoĉ-ra,
 Ár ž-coĉnac uile žlac-ĉumaraĉ ríĉ Eožain,
 Ir colĉta a ž-cuirle ar d'imeiz a m-briŉž air peoĉad.

Do ĉonn-ĉriĉ m'imeinn, d'imeiz mo ĉriŉĉoĉar,
 Polĉ am' ionaĉar, bioĉanna ĉrim' ĉrĉlann,
 Ár ĉ-ponn ár ĉ-peiĉin ár monža 'r ár mion-ĉoĉžur,
 A ngeall pe rinžinn az ŉuirinn ó ĉriŉĉ Dover.

Do ĉoĉar an ĉ-Sionainn, an ĉipe, 'r an ĉaoi ĉeolĉar,
 10 Aĉainn an bioĉra duiĉ, ĉruice, ir ĉrižio, dĉinne,
 Com ĉoĉ ŉirž 'na ruibe, ir ĉuinn ĉoime,
 Ó lom an cuirpeata ĉluice air an Ríž ĉoĉinead.

XXI.—A painful interest attaches to this poem. The author had been reduced to extreme poverty, his lands and cattle and even his house had apparently been seized for rent-charge or some such debt. He lay on his bed of death and thence despatched this epistle to a friend. Every line of it breathes the spirit of unwonted passion. There are two copies of the poem in the Royal Irish Academy and another in the British Museum. The style is abrupt and many of the allusions are obscure. The full title of the poem as given in text is found only in the British Museum copy.

2. ĉar an leabair, lit. 'by the book,' *i.e.*, the Bible; a common mode of strong assertion.

3. coĉnac, sing. for pl. 4. an ĉuirle is a variant (R.I.A.)

7. coĉžar, Brit. Museum copy; the two copies, R.I.A., coĉžur, which may = 'neighbourhood,' or = 'kinsfolk.' The latter meaning suits best here.

XXI.

THE POET ON HIS DEATH-BED WRITING TO HIS FRIEND,
 HAVING FROM CERTAIN CAUSES FALLEN INTO
 DESPONDENCY.

I will not cry for help, till I am put into a narrow coffin,
 And I swear, if I were to cry, it would not come at my call;
 All our chieftains, the strong-handed of the race of Eoghan—
 Their strength is undermined, and their vigour gone to decay.

My brain trembles as a wave, my chief hope is gone;
 My entrails are pierced through, darts penetrate my heart;
 Our land, our shelter, our plains, our fair kinsfolk,
 In pledge for a penny to a band from the land of Dover!

The Shannon, the Liffey, and the tuneful Lee are become
 discordant,
 10 The stream of the black water, of Brick, of the Bride, and the
 Boyne,
 The waist of Lough Derg and Tonn Toime are turned red
 Since the knave completely won the game from the crowned king.

8. Unfortunately we are ignorant of the precise transaction he refers to;
 pinginn, a 'penny,' hence, a 'trifle.'

9. do doðar, was discordant like a bell out of tune.

10. bpiðis may be taken as poet. gen. after abainn or bóinne, poet. nom.
 The former seems preferable.

11. B coðam; A com.

12. lom, do lom pe cluice seems = 'he won the game even to bareness,' i.e.,
 completely. cuirceat = 'Knave' at cards in spoken language. O'R. has
 cuirceat. The Knave and King are William III. and James II., respectively:
cf. Rape of the Lock :—

The Knave of Diamonds tries his wily arts,
 And wins, oh shameful chance, the Queen of Hearts.

Մօ ցլամ ! Իր մուռն Եօ քիւն-բը քիօր-ճեօրա ;
 Իր քրօմ մօ էսբարտ, 'րիր Եսնե մե ար միօժօմէքրօմ ;
 Քօնն ո՛ր էիջեանն ամ ճօրն 'ր մե աջ Եսօ ար Եճիէրն :
 Աճէ բօջար նա մուրն ոճէ ճօրն Եսն Ես քիջեածիբեճէ.

Ճօլլ նա Րինն, նա Եիլլ, ար քիճ Եօջանճէ,
 Ծօ կօմ ա ճօլլ Ես հ-սիբարԵս, ար ճիէ ճօրն,
 Ան բեճԵս 'ճ ա Եքսիւնն քիւն սիլ 'ր ա ճ-ճօրնիբեճէ,
 20 ՔԵսար ո՛ր էիջեանն Եսն Եսն Ես ճօլլն Եճ-քան.

Քան քրօմ-կօճ Ե՛մէիջ ար էիբեճ նա քիօջ մօրճա,
 Եքեճանն ճմ քիւննԵս սիբէ ճօ քճիմ-ճիլլօրճ,
 Իր կօննար էսրնն մօ քիւննիւն-քիւնն քօսիքրօջա,
 'Տ ան Եճանն Ես քիլար ճ Եքսիւնն ճօ Եսօն-Եճօլլ.

ՏեճքԵս քարճա 'րիր ճար Եսն Եսջ ճան մալլ,
 Օ քրարճքԵս Եքեճանն Եսօման, Լէն, Իր Լաօ,
 ՔԵճԵս նա Եքքճ—Ես քարԵս նա կօճ—Եսն էլլ,
 Որն քԵճԵս քԵճ քԵճ մօ քիւնն քիւնն Եսջ Ես Եքքիւնն.

16. Does the poet refer to the seizure of a pig for hearth-money or for tithes ?

17. Ճօլլ, B and one MS. R.I.A. have Ճալլ. The words are pronounced alike. Ճօլլ is used often like Օրճար, &c., for a hero.

17-20. This stanza is obscure. It seems simplest to take Ճօլլ and բեճԵս as referring to the same person, and a ճօլլ = 'his (that is, my, the poet's) strength,' and similarly, ան Եսն as referring to the poet. Who the Ճօլլ was is not clear. B has Եօջանճէ, as in text, for Եօջանն of the other copies, and we know that the poet often spoke of Eoghanacht O'Donoghue simply as the Eoghanacht; cf. XIII. 33; hence, not improbably, reference is to Lord Kenmare, whom he had already attacked (VIII.). Moreover, from 24 *infra* it would seem that the poet at this time was beside some tributary of the Blackwater that may be said to flow from Truipill (a mountain east of Mangerton) to Youghal, or the Blackwater itself, as there is also a place called Truipill near the source of the Blackwater. նա Րինն = of Ross promontory (?), նա Եիլլ = of Killarney (?).

My groan ! often do I shed copious tears,
 Heavy is my woe, and a man am I under injustice,
 No tune comes near me, as I weep on roads,
 But the screaming of the pig which is wounded by dart-throwing.

The hero of the Rinn, of Kill, and of the land of the Eoghanacht—
 Has wasted his (*i.e.* my) strength by want and injustice !
 The hawk who possesses all these and their rentals—
 20 Does not give favour to the man, though he be his kinsman.

Because of the great ruin that has overtaken the race of the
 proud kings,
 Waters plough their way from my temples with heavy sound !
 High swelling do my fountains give forth streams
 Into the river which flows from Truipill to fair Youghal !

I will cease now ; death is nigh unto me without delay ;
 Since the warriors of the Laune, of Lein, and of the Lee have
 been laid low,
 I will go under their protection—with the beloved among heroes—
 to the graveyard,
 Those princes under whom were my ancestors since before the
 death of Christ.

20. *paðar*, MS. *poðar*. Pronunciation is much the same. Two MSS. give *cuðann* ; one copy (R.I.A.) has *cuðann*, which does not rhyme ; the sense is much the same ; 'favour does not come (from him) to the man,' = 'he does not give favour to the man.'

24. His tears augment the river beside which he is living. It is possible to take this line = 'while I shed a river from Truipill to fair Youghal.'

25-28. This stanza—the last the poet penned—seems to dispose of Edward O'Reilly's statement that the poet was of the Cavan O'Reillys. See *Introd.*

XXII.

ΜΑΡΘΝΑ ΘΙΑΡΜΥΘΑ ΥΪ ΛΑΘΓΑΙΡΕ ΑΝ ΟΙΛΛΙΝ.

Ορέαθ αν ρίοδ-θρατ νιηε ρο αιρ Ρόδλα,
 Θειρ αν τ-ιαρταρ διαόραδ θεόραδ?
 Αν τ-ουθ τρέ ριέθ να τοννα ζο ζλόραδ,
 Αρ θ'άιζ αν Ίνιηα α ζ-κυηα ζο θρόναδ?

Τά ρζέιη na θ-πλαίτεαρ αιρ λαράθ μαρ λόεραηη,
 Αρ ρραοθ na ραιρρηζε αζ αιρμυρτ λε ρεορταη,
 Οηη α ζ-ρεαταίθ λε η-αναίτε αν θοηραίε,
 Αρ ρρεάετα αν ταλαίη αζ ρρεαζαιρτ 'ρ αζ ρόζαιρτ.

10 Ραοθαίθ ρζαμαίλλ ηρ ρζαραίθ λε ρόρρα,
 Τάιθ αορα ρραρα θά ζ-αιταεαη αιρ θόιέριθ,
 Ζέιηη na Σζεαλζ ζο Οελλαίθ αιρ αόη-όλορ,
 Α η-θέιζ αν ηαιρθ μαρ ηεαραίθ λυεε εόλαιρ.

XXII.—The subject of this, perhaps the finest of all the elegies, was Diarmuid O'Leary of Killeen, near Killarney, who died in 1696 according to one MSS. copy of the elegy. He is said to have fought under King James, and is popularly known as Captain O'Leary. There is a Leary, but the Christian name is not given, mentioned as a Lieutenant in Boiselau's regiment of Infantry, in King James's Army, and it is probable that it is the same person.

The country of the O'Learys called Iveleary is wild and mountainous, and extends from Macroom to Inchigeelagh. The chief residence of the O'Learys was Caislean Charra na Curra, which is built on a somewhat elevated rock on the south bank of the Lee, a mile to the east of the present village of Inchigeelagh. The ruins are in a good state of preservation and command an extensive view of the valley of the Lee and the mountains of Iveleary.

The O'Learys had for centuries been followers of the Mac Carthys of Carbery, and the castles described were within easy reach of Dunmanway and Tochar, and marriages between them and the Gleann an Chroim MacCarthys were very frequent.

That the O'Learys were a favourite family with our author is manifest from

XXII.

ELEGY ON DIARMUID O'LEARY OF KILLEEN.

What fairy-covering of bitterness is this on Fodla,
 Which makes the western regions sad and tearful?
 What the death because of which the waves run noisily,
 And which has left Munster dolefully in grief?

The beauty of heaven blazes like a torch;
 The violence of the sea struggles with the grassy fields;
 Birds are trembling in terror at the fight;
 And the ravines of earth reply and make proclamation.

Clouds burst asunder and violently disperse;
 10 Showers of berries are poured on the roads;
 The groan of the Skelligs is heard at Killybegs;
 Lamenting the dead as the learned suppose.

this and from some of his other elegies. Indeed he tells us (XXXV.) that his ancestors lived for a time in Iveleary.

The text here given follows the order of a modern MS. in my own possession. It is the most accurate copy of all as regards arrangement, and is the fullest. There are several other copies of it extant, many of which I have examined, but most of them stumble over the proper names. The greater part of this poem has come down by oral tradition.

In the list of certificates of persons ordered to transplant from Kerry, in 1653, we find the insertion "Arthur Leary of Killeen, gent." who may have been grandfather or uncle to the subject of this elegy. But there is no record of the transplantation.

3-4. These lines may be regarded as an answer to 1-2, or as putting the same question in another way. The latter view is preferable. $\rho\iota\omicron\delta\text{-}\delta\eta\rho\alpha\tau$, *sic* B, Museum copy; most other copies $\rho\iota\omicron\delta\eta\rho\alpha\delta$, which was the word that reached the editor by oral tradition.

11. Ceallaib, Killybegs in Donegal (?). A metrical translator of this poem (A.D. 1820) took the word = 'the churches.'

Ζλιαθ na n-δύλ ιρ εύιρ α γ-κοήραιε,
 Όιαρμυιθ ριονη 'ραν ύιρ mac Όοήναιλ,
 Capabuncal epύ na mόp-ήλαιε,
 Ιρ ρεαραθύ nάp pμύιn θειε pέλλιτα.

20 Ρίξ-λαοé cogαιθ map Ξολλ Mac Μόpna,
 Ρpηή-ξευξ pοναιρ βαθ pοpβα δά κοήγυρ
 Ξαιpθίθεαé na β-παδ-pξpιοθ βο éοήεup
 Ξleacuθε αγυρ caie-ήñleαθ pόpηιpε.

ΥΪ 'na leacain βαθ pαήαιλ le pόp-λιυθ,
 Αξ κοήεapξap caia le pheaéτα 'na λóβυιθ,
 Incleaéτ pεαβαie ιρ αιγhe leozain,
 'Ο λυιγίη α θαεαιρ zo pacaile a θpόιγε :

βαθ ξpιοθ a υ-εpεapαιθ, paoi calma epóβα,
 Píoeήap neapεήap a γ-caiaθ 'p a γ-comhlann,
 Ρfozαé pεapzαé a γ-caipηιpε 'p a ηγλεóιαιθ,
 Nañaiθεαé, ppeazpαé, pεapαήαé, pόpπαé.

30 Υέ! mo θιαé! mo pian! mo θεόpα!
 Υέ θιαépαé tu a Όιαρμυιθ ηιc Όοήναιλ!
 Mo pziaé-éupaθ a ηγλιαθ-éup, mo leozain,
 Mo épann βαzαιp, mo éaca 'p mo λóépann.

θpάεαιρ paoρ ΥΪ Νέιλλ na γ-coίzεαé,
 ΥΪ θpιαη Αpα, ΥΪ éealla, 'p ΥΪ Όοήναιλ,
 Ηιc na Mapa βο pabaθ na péoiθε,
 Αp céile cneapβα na Cappαιze pέóιτα.

40 θpάεαιρ zpάθαé Ηιc éápεta ηόιp tu,
 Αp Ηιc éápεta na θlápnan nάp leónαθ,
 Ηιc éápεta éalla éinn θaηñ na γ-coίppεαé,
 Αp Ηιc éápεta na Maingε ηήñ ηácanca ηoθόήαιp,

16. pμύιn for pμuaiη. A man who taught me this poem orally glossed this word by pμuaiηιz.

17. pέóιιτα = peallta, 'treacherous' (?). Most MSS. have póθαιτα or póθαιτα, many póιτα, some pοlpa; cf. 94 *infra*; the word in oral version sounded pέóιιτα.

24. λυιγίη = the little hollow in the skull just above the occiput; cufñn is a variant.

36. Céile na Cappαιze, perhaps the lord of Carrignavar, near Cork, a

There is war among the elements ; and the cause of their strife is
That Diarmuid the fair, son of Domhnall, is in the grave,
The carbuncle of the blood of the great chieftains,
And a hero who thought not of being treacherous.

A princely warrior in battle like Goll Mac Morna ;
A prosperous chief branch, the stay of his kinsfolk ;
A hero who made far-extending tracks ;
20 A fighter, and soldier of great might.

The hue of his cheek was like the rose flower
Contending in strife with the driven snow ;
The acuteness of the hawk and the courage of the lion
From the crown of his head to the sole of his shoe.

A griffin in battle ; a noble, bold, and brave ;
Fierce and strong in strife and conflict,
Princely, impetuous, in combat and struggle ;
Hostile, responsive, enduring, forceful.

Ah! my grief! my pain! my tears!
30 Alas! my bitter distress thy loss, O Diarmuid, son of Domhnall!
My shielding champion to engage in battle, my hero,
My threatening staff, my stay, my torch.

Noble kinsman of O'Neill of the Provinces,
Of O'Brien of Ara, of O'Kelly, and of O'Donnell,
Of Mac na Mara, who bestowed jewels,
And of the mild spouse of Carrick of the sails.

The beloved kinsman of MacCarthy Mor wert thou ;
And of MacCarthy of Blarney, the unscathed ;
Of MacCarthy of Ealla, from Kanturk of the feasts ;
40 And of MacCarthy of the Maine, the mild, the gentle, the
courteous.

celebrated branch of the MacCarthys of Muskery ; *reóilca* refers rather to Cork than to Carrignavar. But more probably O'Connor of Carrickfoyle is meant.

38. The MacCarthys of Muskery are also called of Blarney and of the Lee.

39. *Óinn óainn*, Kanturk (= 'boar's head') is meant ; *banb*, 'a young pig.'

40. *na Mainge, Cúigeanna Coipe Mainge*, a branch of the MacCarthys often referred to by the poet.

θράταιρ φοιρτλ Σλιοετ Θεοταῖδ na μόρ-εαε,
 Αρ ρλεαετα Ἐαιρ na γ-ερεαε ταρ βόενα,
 Σλεαετα Ῥιλιβ τοβ' υπρα a n-am γλεό ευρ,
 Αρ Clanna Ruδραιγε ελιρμυιλ βῖνν εεολιμαρ.

θράταιρ γεαρραιδ ρίγ Cairbρεαε εόιρθεαε,
 Αρ ΥΪ Raγallαιγ an ερευν-ρεαρ naρ λεόναδ,
 Ἰλιε Συῖνε βαδ ριοεόμαρ a n-γλεόιτιβ,
 Αρ Ἰλιε Αῖνλαοῖβ ó Ἐεαῖαιρ θυρθε an μόρ-εον.

50 Ιαρλα Σεαναιδ an Ὀαινηῖν 'ρ an Ἐόεαιρ,
 Ὅο βῖ a γ-εαραβαρ εεανγαιλεε τοε' ρεοιλ-ρυιλ,
 An ε-Ιαρλα ερσοε Ὀύν βαοι 'ρα ρόρ-ρλιεετ,
 'S an ε-Ιαρλα ριονν γλιε Cύρραε ερόδα.

Mac Ῥῖννηῖν Μαρα an Ἐῖν εεαναιν an λεογαν,
 Ua Donnέυδα Cυιρε 'ραν Ρυιρ na μόρ-ρλαιε,
 Ua Donnέυδα an Ḡleanna βαδ ῖαεαντα a γ-εοῖλann,
 Αρ ρλιεετ Ἐῖν το εαιεεαδ a ῖαιεεαρ ρε ρλιόγτιβ.

60 Ua Ceallaεάιν na n-eaε m-bán βαδ ερεόραε,
 Ua Ρυαιρε το b'υαραλ ρε θεόραιδιβ,
 Ua Cαοιῖ εαλλα Ὀρυιμταιρῖ na ε-εόρραῖ,
 Ua Σεαεναραιγ αρ Ua Cεαρβυιλ ερόδα.

θράταιρ Ῥεαργυιρ εάλμα ερόδα,
 Ὅο ευιρ Αlba a γ-εεανγαι ρε Ρόδλα,
 θράταιρ Νέιλλ naρ γέιλλ οάρ n-όρθεαῖβ,
 Νά a ῖαε λαογαιρε εε γυρ εόιρ το.

41. The O'Sullivans.

42. Car was the son of Corc, King of Munster, and from him descended the O'Donoghues, O'Mahonys, &c.

44. Clann Ruδραιγε, the descendants of Ruδραιγε Μόρ, King of Ulster and Meath before the Christian era.

45. The MacCarthys of Carbery, one of the three chief divisions of that family.

48. an ἰμόρ-εον, na μόρ-εον is a variant, and, except for metre, a better reading.

53. an 'Εῖν εεαναιν, of the white-faced bird; which means that

The stout kinsman of the race of Eochaidh of the great conflicts ;
 And of the race of Cas of the spoils beyond the sea ;
 Of the race of Philip who was a prop when the war was waged ;
 And of the race of Rughraidhe, the illustrious, the musical.

The near kinsman of the king of Carbery, of the coaches ;
 Of O'Reilly the mighty man, the unscathed ;
 Of MacSweeney who was fierce in battles ;
 And of MacAuliffe from Teamhair Bhuidhe of the great hound.

The Lords of Shanaid, of Dingle, and of the Tochar, .
 50 Were in friendship bound to thy life-blood ;
 The Lord of the lands of Dunboy and his descendants,
 And the fair, skilful, comely De Courcey.

Mac Finneen Mara of the Eun Ceanann, the hero,
 O'Donoghue of Torc, and of Ross of the great chieftains,
 O'Donoghue of the Glen, steadfast in the strife,
 And the race of Cian who lavished his wealth on hosts.

O'Callaghan of the white steeds, the active,
 O'Rourke who behaved nobly to strangers,
 O'Keefe of Ealla, of Dromtairbh, of hostile pursuits,
 60 O'Shaughnessy and O'Carroll the valiant.

Kinsman of Feargus, the strong, the valiant,
 Who brought Alba into union with Fodla ;
 Kinsman of Niall who did not submit to our clergy,
 Nor did his son Laoghaire, though he should have done so.

Mac Finneen was from "Uótc an 'Eín fínn," as a lullaby for a child of the O'Leary family tells us :—

Ír Mac Fínnḡín ó Uótc an 'Eín fínn leac.

56. Cian, ancestor of the O'Mahonys, is again eulogised by the poet for his generosity, XIV. 81-84.

62. The allusion is to Feargus's conquest of Scotland in the early years of the sixth century.

63-4. Niall of the Nine Hostages ; the allusion means that he did not become a Christian ; óár n-órbaird = 'to our hierarchy.' The same is said of Laoghaire, cé ḡur óóir do, because he got every opportunity. It was Niall who introduced St. Patrick into Ireland as a slave.

brátair fóirtil Sliocht Eólais na mór-éat,
 Ar pleáca Cúir na g-craic tar bóda,
 Sleáca Fíliobob' uirra a n-am gíle éur,
 Ar Clanna Ruðraige éimúil bínn éolmhar.

brátair gearraid ríge Cairbreac éoirbeac,
 Ar Uí Raðallaid an creun-pear nár leónab,
 Ílic Suibne bað ríocmhar a n-gleóicib,
 Ar Ílic Anílaob ó Ceamair buide an mór-éon.

50 Iarla Seannaid an Daingin 'r an Cúcair,
 Do bí a g-caradair ceangailte do' feoil-fúil,
 An t-Iarla eiríoc Dún baob' ra rór-fíocht,
 'S an t-Iarla pionn glic Cúrrac eiríob.

Mac Fínnigin Mara an Éin éanainn an leogan,
 Ua Donnéuda Tuirc 'ran Ruir na mór-fíait,
 Ua Donnéuda an Gleanna bað macanta a g-comlann,
 Ar ríocht Éin do éairéad a maítear pe ríogicib.

60 Ua Ceallaóain na n-eac m-bán bað éreórad,
 Ua Ruairc do b'uaral pe deóraidib,
 Ua Caoimh Ealla Óruimcraib na d-éorrah,
 Ua Seánraige ar Ua Cearbuill eiríob.

brátair feargair éalma éiríob,
 Do éur Alba a g-ceangal pe ríobla,
 brátair Néill nár géill dá n-éiríob,
 Ná a mac Laochairc cé gur éiríob.

41. The O'Sullivans.

42. Car was the son of Corc, King of Munster, and from him descended the O'Donoghues, O'Mahony's, &c.

44. Clann Ruðraige, the descendants of Ruðraige Mór, King of Ulster and Meath before the Christian era.

45. The MacCarthys of Carbery, one of the three chief divisions of that family.

48. an mór-éon, na mór-éon is a variant, and, except for metre, a better reading.

53. an 'Éin éanainn, of the white-faced bird; whi- - -

Kinsman of Cúrl of the noble heart, the valiant ;
 Kinsman of Irial, and of Osgar, of the great combats ;
 Kinsman of Conall, from the fair mansion of the Boyne ;
 And kinsman of the stock of Cuchulainn, and of Eoghan.

Kinsman of Art, who engaged in conflicts ;
 70 And of Conn, who was father of Art, of the crowns ;
 Of Cormac the bright, son of Art, the hero ;
 And of Cairbre, who scattered the strong hosts in battle.

I should weave verses in abundance for thee,
 But that the men of learning know full well
 That it is through thee descended every noble blood
 In this kingdom, of the chief families sprung from Scota.

The druids of the lands of Fodla have confessed,
 And the nobles and the heroes of the great conflicts must confess,
 That to thy ancestors belonged of just hereditary right
 80 A tribute from the race of Conn and of Eoghan.

The line of kings through whom without taint thou art descended,
 From Ith son of Bile, till thy birth, O Domhnall,
 By wisdom they won the honour of the crown
 From the main descendants of Oilioll, Conn, Conaire, and Eoghan.

The heroes of Connaught, and of Ulster, who were valiant,
 And Munster's kings who were strong in conflict,—
 In thee they unite their veins and greatness,
 And truly hast thou excelled many of their youths,

In nobility, in virtue, and in vigour,
 90 In fame, in wisdom, in worth,
 In prudence, in generosity, in manners,
 In language, in speech, in knowledge,

Art, and reigned after him. See note 217 *infra*.

90. εδρηρα, beyond or superior to them. In a copy of a poem spelled phonetically it is εδρηρα, as pronounced.

91. Μ εαζαναιβ = εαζναιβ for εαζνα, 'prudence.'

Α λήμαδ λίος, α ριηγε, 'ρ α γ-εόμ-ριέ,
 Α μαρκεύθεατ να η-εαδ ηγροίθε νάρ β-πεόλλεα
 Ας τόγαιε πάμνε αν ράιρ αιρ βόιέριβ,
 'S αγ καιθέαμ γα 'ραν υ-ερεαρ ηε βόιρνεαρ.

Αη εαν υο βαιρεαδ 'να λεανθ αν λεογαν,
 Ὁ υρονν Mars υο γα εum κοήραιε,
 Ἐυγ υο ρίεε κλαίθεαμ αρ ρρόλλ-ργαρρ,
 100 Αρ υο υρονν Diana ράιμνε αν όιρ υο.

Ὁ ευγ Jupiter κυλαίδ υον ε-ρρόλλ υο,
 υυαιδ αγυρ εαλμαετ γαιργε αγυρ ερδδαετ,
 Ὁ ευγ Venus υο ερήίθε μόρα,
 υρεάγθεατ αρ άίλνεατ αρ όιγε.

Ὁ ευγ Pan υο ρεαρ αρ εόρδα,
 Ὁ ευγ Bacchus εεαρτ αιρ όί υο,
 Ἐυγ Vulcanus εεάρυ αρ κοήαετ υο,
 Εεάρυδα γαιργε να η-αρμ εum κοήραιε.

Ὁ ευγ Αοιβίλλ εφορ 'να υόιυ υο,
 110 Ὁ ευγ Juno κλύ 'να υεόιγ υο,
 Ἐυγ Neptunus λοηγ ραοι ηέόί υο,
 Ιοηαρ ηιυβαίλ εαρ ρρύίλλ γαδ μόρ-πλαίε.

Α β-ροίρεαρυεαετ υο β'έ Solomon solus,
 Α β-ριλύθεαετ υο ευιρ ειρβίγε αιρ Ovid,
 Α ηεαρτ υο ευγ Sampson ργόρ υο,
 Ιε η-αρ λεαγ 'ρ αν υ-ερεαρ να ραταίγ ηόρα.

Α β-ρεαλλραετ υο βί εεανν μαρ Σεόευρ,
 'Na ρανναίβ γαν εαμ 'να γ-εόδαίβ,
 120 Α υ-εεανγείαιβ, α λαβαρέαιβ 'ρ α-η-εόλαρ,
 'S α η-εεαρταιβ ρανν υο ηεαδβραιγ Homer.

94. πεόλλεα. MSS. gen. ρόδαλτα : see 16, *supra*.

105. εόρδα, sic A, other copies εόρταρ.

118. This line is probably corrupt; either cam or ρανν in ρανναίβ must be

In stone-casting, in dancing, and in running,
 In riding on horses, strong and not treacherous ;
 In taking up the ring of the race on roads,
 And in throwing the javelin in battle with great power.

When our hero was baptized as a child,
 Mars bestowed upon him a spear for the fight ;
 He gave him a pike, a sword, and a satin scarf ;
 100 And Diana gave him a ring of gold.

Jupiter gave him a suit of satin,
 Virtue, steadfastness, heroism, and valour ;
 Venus bestowed on him great qualities,
 Beauty, loveliness, and youth.

Pan gave him a staff, and string ;
 Bacchus gave him leave to drink ;
 Vulcan gave him skill in workmanship, and power,
 A martial forge for arms for the fight.

Aoibhill gave him rents in his hand ;
 110 Juno gave him fame in addition thereto ;
 Neptune gave him a ship under sail,
 In which every great chieftain voyaged across the main.

In wisdom he was " Solomon *solus* " ;
 In poetry he could question Ovid ;
 In strength Samson yielded to him,
 By it he overthrew in battle the great giants.

In philosophy he was firm as Scotus,
 In sentences which had no flaw in their burthens ;
 In language, in speech, and in knowledge,
 120 And in feats of verse, he realized Homer.

pronounced as in Connaught. A variant is

no ppanḡcaó ḡan cam na coḡabaib,

and even some of those MSS. which give the line as in the text have coḡabaib ;
 coḡabaib, dat. pl. from cōb or cōib.

Մոսար ա էլէե յօ րոնցի 'րան Ե-բճմար,
 Շան քով լկարրիջե, բնի նա քօլայց,
 Շան քլեած, յան քիօն, յան քիւծեան, յան քօրրի,
 Շան քջօլ էլցրե լկար նա զքօ անն.

Մար ա մ-քիօծ յարքած քարքած քօնքօլակ,
 քիօնքա քարրոնցե ա ն-քարքարայի զքօն,
 Լաօքած յարցե ար քիւծեան մեանմնած մօծմար,
 Կոնցե ար հալայի ք' քար քե քօլեայի.

130 Մար ա մ-քիօծ էլցրե լկար քր յքօլայց,
 Մար ա մ-քիօծ քնիմ քր քնիքն նա քօլցե,
 Ա քիօլ-քրօց ք' քար քօր Շլեաննար քօջանած,
 Մօ քջօր քած մարքեած քօր քօլայի մօ քօլան.

Ան ալքե մաօլմոն նար լկաօլքե զն յ-քօնքար,
 Աջ ալքր քրնոն յա լիքե քօնարանն-քե,
 Ա քարքայի Շաօլքե ար յաօր նա քօլան,
 Աննա քաօրքե քր Շօլլ մի քնօրնա.

140 Լսան-քրեած քանի նա քարքար քե քօրրա,
 Շօ քսա զք քնքեած քօր քօլայի ար քօլած,
 Շար քրե քրքեածայի յա իալքա յօ քօրքած,
 Օ քքաձայի Մալնցե յօ քքարայի Աքան Մօրքե.

125. For the company that frequented great houses, and the pastimes indulged in, cf. :—

քիւծն քօն քքուոն քրն զք քօնքար ոքր
 Աջ յարքած քլիջե 'ր զք քնքրնք քքօլ քուլե
 Աջ քեած քար յնօնքարքայի քրն քր մօր-Անն
 Ալքոնն քաօրքե քր Շօլլ մի քնօրնա.
 քիւծն քարքած մալքած մ-քօլ-քօլակ
 քիօծ ար մալմոն յան քալքե քօնքա զք քօրրք
 Կոնցե ան յաքարայ զք ալքե քօն զքօր քրն
 Կոնցե ան լկալմոն քօ լիքե յա զքքար
 Կոնցե քքարած քե մալքարայի քօլեա
 քր քոնցե քած քե քաքարած զք-քան.

Elegy on O'Keefe.

Alas his dwellings lonely in the Autumn !
 Without the music of the harp, without seers, or the learned !
 Without a banquet, without wine, without company, without a
 festive gathering !
 Without meetings of learned men, of bards, or of divines.

Where there used to be a multitude of chattering gamblers,
 Abundant wines in golden goblets,
 Champion warriors, and a high-spirited, courteous band,
 And dances to music in thy father's halls.

Where the learned, the clergy, and strollers were wont to be ;
 130 Where the poets and bards of the province used to be ;
 In the princely mansion of thy father beside Glanworth of the
 Eoghanacht,
 My woe while I live that my hero lies beneath a stone !

The company I have mentioned, unconquered in the fight,
 Rehearsing witty compositions on every generation that preceded
 us,
 Telling Gaelic tales about the wisdom of the heroes,
 Clan Baoisene, and Goll mac Morna.

O dire ruin of children, which is not restored by force,
 Going early under the stone to decay !
 It is a trouble which makes every multitude scream tearfully,
 140 From the borders of the Maine, to the sides of the Great River.

131. *Gléannaíuip* = *Gléannaíuip*, Glanworth of the Eoghanacht: cf. *Eoganaoí Gléannaíuip* in *Aisling Meic Conglinne*. In 175 *infra* we have *Gléannaíuip* rhyming with *acóuínáó*; the word is understood = Glanworth by the metrical translator. O'Brien's Dictionary gives *Gléannaíuip* = Glanworth, and Joyce, *Irish Names of Places*, vol. I., p. 445, derives it from *gléann iudaíuip*, but both derivations seem incorrect; for *Eoganaoí* some MSS. have *óinneáó*, others *óineáó*. Glanworth is only two miles from the Blackwater.

134. One or two MSS. have *griúuip aip gáó*.

137. *Luan-óineáó*. Monday was supposed to be an unlucky day; thus, *beairrúó an luain*, a cutting of one's hair on Monday, was inauspicious; also the Day of Judgment is called *lá an luain*; hence *luan-óineáó* = utter ruin.

Alas ! for his people, crushed, and afflicted,
The injustice of the English forcibly despoiling them,
Without a shield of defence, without a pillar, without a door,
Except Art who is far away from them.

Thou wert their lord, their ruler, and their foster-brother,
Thou wert their life, their treasure, their torch,
Thou wert their pleasure, their love, their knowledge,
Their tracking-hound, their prop, their great store.

It is a heart-groan and pain to thy consort :
150 Her shieling, her bloom, her protection, her youth,
The fond love of Julia, stretched in a coffin !
And of Aodh and of Art and of all of them that survive.

Baile Ui Sguiré does not cease from her tears,
And Killeen, where there were casks for multitudes ;
The Dianach is bitterly weeping without cessation ;
And Sgarteen is not neglectful in proclaiming his loss.

Dromduthaig is without a prop or a great chieftain,
And Achalee is in woe and anguish ;
Cnoc na Carraige is trembling through affliction ;
160 And Rathgaisge is deprived of strength and sorrowful.

In Iveleary great weeping overflowed ;
And Ive Fionluadh was doleful and sorrowful ;
At Carraig na Corra multitudes wept,
Drops of blood running down from their eyes.

The Lee wept three months sorrowfully ;
The Shannon, the Liffey, and the Croinseach wept ;
The Maine, the Flesk, the Kenmare River, and Toime
The Feale, the Deal, and the great Bride in the east.

167-8. Ceann Mara, the Kenmare River. There are two rivers called Bride in Co. Cork. The one flows into the Lee on the south side, and through the Bog of Kilcrea : on it are the castles of Kilcrea, Castlemore, Clodagh ; the other flows into the Blackwater north of Tallow.

An Ruacacá ag fuar-ḑol ḑo bḑonaé,
 170 'S an Cluacacá ag ḑeimniḑ 'na cḑh-bḑuir,
 An Ciapann ḑo diaḑar ḑo mḑr-ḑuir,
 An Cáracá eiriollaé beite agur Spḑn-ḑuiré.

Abainn Daluacá ran Cuanacá éḑḑa,
 'S an t-Siḑuir v'ḑáḑ cḑrḑa do éḑḑeur,
 An ḑleanmḑuir ḑo h-acéḑḑacá, 'ḑar cḑir vi,
 Ag hḑuirḑ 'r ag bḑiḑerḑ 'na ḑeḑḑ ḑin.

Tá Dá Cíoc Duanann 'r an Capn ag éḑḑ-ḑol,
 'S an Sliab Riabacá a b-ḑiancáiḑ mḑra,
 Fionnḑḑoé ḑo nḑmneacá dá ḑḑḑairé,
 180 Do fíoc-bḑroḑaiḑ bḑuirḑne na n-Éḑḑanaé.

ḑol na m-bairḑḑionn ó Seanair ḑo bḑéna,
 A élor nḑor ḑeacair ó fleanraiḑ na ḑ-cḑr-éḑoc,
 Acá Cuiré 'na fíoc-bḑroḑ ḑo ḑeḑracá,
 Ar Cuirill ḑo ḑḑḑḑar 'na cḑiré.

Do ḑoil ainḑir air éalacá na bḑinne,
 A m-bun Raice do ḑḑreababap ceḑca,
 bḑuirḑean Maiḑe Seanuir a ḑ-cḑeacáiḑ ḑo ḑeḑracá,
 bḑurḑ Ríḑ ḑo duḑacá cḑíoc 'r an fḑeḑir fíor.

A ḑ-cḑíocáiḑ Connacé nḑor ḑḑuiréacá bon mḑr-ḑol,
 190 A ḑ-cḑíocáiḑ Laiḑean bac éinn mar ḑḑeḑ tu,
 A ḑ-cḑíocáiḑ Muḑan, fá ḑmúib ad' ḑḑḑuiré,
 A Maiḑ Raḑan cḑir ḑlairleann 'r a n-Éḑcáill.

170. Cluadach, a river flowing south of the Paps, eastward through a village of the same name, and emptying itself into the Blackwater.

171. Ciapann. One MS. has Ciapbun, another Cuiréan, &c. The metrical translator understands Carane in West Kerry. For diaḑar a variant is diaḑacá.

172. Carthach, a river in West Kerry, now Caragh: the Beithe is the Glenbeigh River in West Kerry: the Shrone Stream has its source in a hill of that name east of the Paps.

173. Abainn Daluadh joins the Allo near Kanturk. The Cuanach is mentioned also in XXVI.; it seems to be in West Limerick.

175. The Gleanmhuir is probably the Funcheon which is near Glanworth.

The Boughty coldly weeps in sorrow,
 170 And the Claodach screaming with responsive shout,
 The Carane running darkly to the great sea,
 The fitful Carthach, the Beithe, and the Shrone stream.

The river Daluadh and the valiant Cuanach,
 And the Suir, which ceased to follow its course,
 The Glanworth in great sorrow, and it is due,
 Screaming and crying for his loss.

The Two Paps of Dana and Corran weep in unison ;
 And Sliabh Riabhac is in great trouble ;
 Fionnsgoth in distress proclaims his loss
 180 To the fairy dwellings of the Bruighin of the Eoghanachts.

The crying of the fairy maidens, from Shanaid to sea,
 Was not difficult to hear from the sides of the stately hills ;
 Aoife is tearful in her fairy dwelling ;
 And Aoibhill is sorrowful in her strains.

A maiden wept on the harbour of the Boyne ;
 At Bunratty did they make a melodious complaint ;
 The fairy palace of Magh Seanaibh is trembling and in tears ;
 Bruree is doleful for thee, and the Nore in the north.

In the regions of Connaught, there was no rest from great
 weeping ;
 190 In the regions of Leinster, thy loss was sore tidings ;
 In the regions of Munster, wrapped in mist proclaiming thy
 death,
 At Magh Rathan, beside Glaisleann and at Youghal.

177. Carn, a hill in the Kenmare Range, about 2000 feet high.

178. Sliabh Riabhach, a hill in Co. Limerick.

179. Fionnsgoth, a hill in West Kerry, mentioned again in XXXV., which I cannot identify.

181. na m-bairrþíonn, often na m-ban m-bairrþíonn; the fairy maidens are alluded to.

184. cóibib = cóbairb; dat. pl. of cób or cóib.

187. Seanuib or Seanaib, *sic* gen. in MSS. Peter O'Connell has corrected MS. in some places to Saib, which Keating gives: probably the same fairy mansion is meant here as in V. 4.

Շաօմբօ Մուրնուշ ա Ե-բօր-ջօլ Երօն էս,
 Օ Լուր Բրն շօ Րիշ-էսձ Մճօրե,
 Օ Երսձ սրշօ նա Տօնաճնն րեճլեա,
 Շօ Լեւմ Շոն Եսիւ Իր շօ Եսօ նա մօր-մ-Եսրօ.

Շաօմբօ մոճ Եօ Եճ Եր յօ Եճրձ,
 Շաօմբօ Լեւմ նձ րշօճ շօ մօր էս,
 Շաօմբօ ճիշօ Ելիր Իր ճիւ Էս,
 200 Իր Շաօմբօս րեւն շօ ն-ճւշօս Լեճ էս.

Օմբօձ! ա մարքաշ միր ճալմա ճրճձ,
 Ան Եօձ Երե րձձձ մօ Եսրքա-րա Եճրձ,
 Օձ! ա մարք շան սիրօշ շօ Եճ աճօր,
 Ա Ե-Երեճ նա ն-ճաշօլ Լեճ՝ աճաճ Եօն ճլճօրօ.

ԱՆ ՐԵԱՐԵ-ԼԱՅՈՒԾ.

Աճձ Եսձ սիր նա րարքաձ Իր սիր իլեւձԵձ Եճձ,
 Իր Եճ Եսաճ-րեարք Եսաճ սիր նա րրեարքաձ ճւշօճաճ,
 Աճ ճիճձձ Իր րաճրա նա ն-ճւն շօ Եսւն,
 Օ ճրալլաճր ա Օճարմսւձ ԱՒ Լաօշօրօ ա ն-ճիր.

Աճձ աճ Ե-Եսրքար շօ Եսճրձձ աշ Եսնաճձ Եսնա,
 210 Աճձ աճ ճրաճ ճեալ աշ Եսաճ-ջօլ Իր աճ րաճ րաճ րմաճ,
 Ա ն-Եսաճձ աճ ճրաճձ ճալլաճր Եօձ՝ ճաճձձ Եսն,
 Օճարմսւձ, աճ Երաճ-սրրա, Իր Լեւն, ա ն-ճիր.

Ա Լեաճ րաճ րաճ Եօ րրօճն նա րեւնն րեւ
 Արաշօճ րեճ՝ ճօճն Իր րմաճօն ճար Phœnix Եսնաճւլ
 Աօ իլեաճձԵձ Լեճ Եսլ Իր Ինիճ Շոն Եսն,
 Իր ճար նարքաճձ Երի րօշօճձձ րաճ ճեւլլե աճ Երսր.

194. Րիշէսձ Մճօրե = Tivora, near Dingle.

196. Լեւմ Շոն Եսիւ = Cuchulainn's Leap or Loop Head in Clare :
 Եսօ = Bantry Bay.

204. ճլճօրօ is used as nom. in spoken language.

Munstermen will lament thee in the genuine cry of sorrow,
 From Inisbofin to the Royal House of Moire,
 From the marge of the waters of Shannon of the sails,
 To Leim Conduibhe and to Baoi of the great ships.

Women will lament thy death in tears ;
 Children unborn will lament thee greatly ;
 The learned, the bards, and the clergy will lament thee ;
 200 And I myself will lament thee with them until I die.

Alas ! thou fleet, strong, brave horseman !
 The grief that makes my eyes to pour forth tears !
 Alas ! thou dead, without restoration now for ever,
 May thy soul enter into glory among the angels.

THE EPITAPH.

There is a mist on rough meads, and black mountains,
 And the heavens are long in fierce rage against us ;
 The song and rapture of the birds are hushed ;
 Since thou, O Diarmuid O'Leary, didst go to the grave.

The West is sadly making its moan,
 210 The bright sun is bitterly weeping, and the moon is veiled in mist,
 For the wise champion, whose fame was wonderful,
 Diarmuid, the lordly prop, who, alas ! is in the grave.

O stone, there is a noble of the race of the warriors beneath
 thee ;
 Treasure him within thy breast and remember that he is a
 renowned Phœnix
 Of the race of Ith, of Bile, and of Mac Cu the gentle,
 And that these three bound three kingdoms beneath their
 obedience.

Ան քթար ծօ քիօհալմ ծիօ՞ծ քլն ծօ՞ծ' ճաճեա՞ծ քօռն,
 Ա ճ-ճա՛ն ան Մնիցե ծիօցալե շոց ալր լաօ՞րթա Մախան,
 Արտ մա՞ց Ըսոն լաօլծե՞ծ ճալր քթաօ՞ճա ա ռ-նլր,
 220 Ա Ե-քլալթար քի՞ջ քրիօ՞ճա՞ն ռա ծից Մա՞ց Ըն.

Քլալե՛ յր քրիօհ ծիքեա՞ծ ծա՞ ռջեա՞ցալծ քնծ,
 Ծա՞ ռջեալանալծ քր-ծկրե յր ծա՞ ճ-ճաօլա՞ծ նր,
 Ըթար ծօ քիօլ քի՞ճե՞ թալր քիօմ յր լն,
 Կալրճ ա լիօց քաօլծ' լալծ, 'ր յր մեալա ծնոն.

XXIII.

ԱՐ ծՈՒՆ ԱՆՆԻԱՄ ՃՆԼ.

Քրեա՞ծ ան լա՞ծ քօ ա ռ-լա՞ճալծ ճրլոնն,
 Քրեա՞ծ ան քմալե քօ ալր ծնե՞ճար ճիծր,
 Քրեա՞ծ ան Երօն քօ ալր ճլօրթալծ ճանլալե,
 Քրեա՞ծ ան քթարճ քօ ճօրրալճ ռա քթարթա.

Քրեա՞ծ ան լօ՞ճե քօ ալր քջօլեալծ ճիցրե,
 Քրեա՞ծ քրե՞ ճ-քրլեա՞ն ան ք-Տլոնալն 'ր ան քիօլե,
 Քրեա՞ծ քրե՞ քջրեա՞ճան ան քալրրճե ճրեանիար,
 Քրեա՞ծ ան ռօ՞ճեա՞ծ-քօ ալր յմլլալծ Տլեի՞ճե Մլր.

Քրեա՞ծ շոց լալր ճան քլան ա ռջեի՞ճոնն,
 10 յր սալրե ա ռջալրալծ լե քթալծ ճան քթաթա՞ծ,
 Երալե՞րթե ա ճ-ճախանճրա՞ծ, նլրծ յր լեիլրճ,
 Ըքալրճե, քալրճե, յր Եալրծ ճան Եեիլե.

217. Lughaidh, called Mac Con, the son of Mac Niad, was of the race of Ith, brother of Bile, and son of Breogan, and hence was not a Milesian. At the Battle of Magh Mucruimhe he overthrew his uncle Art, son of Conn of the hundred fights, and reigned as chief monarch in his stead. The poet says he reigned thirty years, and in this he agrees with Keating and others. The O'Learys were

The third of these I name, wonderful was his ardour
 In the battle of Muigh he took vengeance on the warriors of
 Munster,
 He sent Art, son of Conn, vanquished to the grave,
 220 While Mac Cu reigned thirty years after him in the realm as
 a king.

A prince and a direct offshoot from their branches,
 Of their true and proper families, and of their noble breasts ;
 Head of the seed of kings who obtained sway and fame,
 A treasure, O stone, beneath thy breast,—and a sore loss to us !

XXIII.

ON THE DEATH OF WILLIAM GOULD.

What woe is this in the land of Erin ?
 What mist is this on the country of Eibhear ?
 What sorrow is this in the songs of the birds ?
 What rage is it that has disturbed the heavens ?

What fit is this on the assemblies of the bards ?
 What makes the Shannon and the Feale tremble ?
 What causes the mighty ocean to roar wildly ?
 What is this despoiling on the borders of Sliabh Mis ?

What has brought the poets to dateless durance,
 10 And nobles to dungeons long without release ?
 The friars to straits, the clergy, and the learned,
 Heroes, seers, and bards without a meal ?

descended from Ith, and hence the superiority claimed for them by the poet over the descendants of Conaire, Olioll, and Eoghan, who were from Mileaius.

222. *eoíoláó*, 'the ribs,' hence the breast: it is used here in the same way as we use *loins* in English.

Եւր ա ռ-ճօրա, ըջօ՛՛ւ իր ճօրա,
 Կիլիան ջալ ճիւ՛՛ն ծօ ճիւ՛՛ն ռա ըրա-ճիւ՛՛ն,
 Կօննճօր ճիւ՛՛ն իր ճիւ՛՛ն ռա ճիւ՛՛ն,
 Ծ'ճա՛՛ն ա ռա ըրա, իր ըրա ծօ ճիւ՛՛ն.

Ծրօննճօր ըա՛՛ն իր ըրա իր ըա ըրա,
 Ծրօննճօր ճիւ՛՛ն ջօ ճիւ՛՛ն ջա ռա ըրա,
 Ծրօննճօր ըրա իր ըրա իր ջրիւ՛՛ն,
 20 Ծրօննճօր ըրա ջօ ըրա ըրա ռա ըրա.

XXIV.

ԾՕ ԾՕՆՆՅԱԾ ԿԱ Կ-ԿԻՍԵ.

Տիւն-ճօր ըրա, ըրա, ըրա-ճիւ՛՛ն, ըրա,
 Ծօն ըրա ըրա ըրա ըրա ըրա ըրա ըրա ըրա;
 Ծօն իր ըրա ըրա ըրա ըրա ըրա ըրա ըրա
 ճիւ՛՛ն-ըրա ըրա-նիւ՛՛ն Ծօննճօր Կա Կ-Կիւ՛՛ն ըրա.

Եւր ըրա ըրա ըրա ըրա ըրա ըրա ըրա,
 Կիւ՛՛ն ըրա ըրա ըրա ըրա ըրա ըրա,
 Ծօն ըրա ըրա ըրա ըրա ըրա ըրա,
 Ծիւ՛՛ն ըրա ըրա ըրա ըրա ըրա ըրա.

Կիւ՛՛ն ըրա ըրա ըրա ըրա ըրա ըրա,
 10 Կ ըրա ըրա ըրա ըրա ըրա ըրա ըրա,
 ըրա ըրա ըրա ըրա ըրա ըրա ըրա,
 Ծօն ըրա ըրա ըրա ըրա ըրա ըրա.

XXIV.—The three pieces collected under XXIV. are addressed to Donogh O'Hickey, on the occasion of his leaving Limerick, for England, to avoid "Abpribasion" oaths, in October 1709, and are taken from a MS. copy of Keating's History by Dermot O'Connor (23, G. 3), dated 1715. O'Connor is the much abused translator of "Keating." It would seem that O'Hickey fled rather than swear away the lives of some persons who had violated the penal laws of the time; though "abpribasion" may be for "abjuration."

2. The O'Hickeys, as their name implies, were famous for their skill in medicine.

5-8. Syntax not clear. Կիւ՛՛ն and ջօ ըրա ըրա seem to refer to Brian as well as Եւր. Brian was old at the Battle of Clontarf. ըրա ըրա = 'who did not return from battle.'

The cause of their tears—harassing is the tale—
Is that William Gould the fair, of the blood of noble chieftains,
The golden candlestick, the torchlight of heroes,
Died at Nantes—it is ruin to the Gaels.

A bestower of steeds and cloaks and clothes,
A bestower of gold in abundance, without stint,
A bestower of silks and wines and jewels,
20 A bestower of silver and arms upon warriors.

XXIV.

TO DONOGH O'HICKEY.

A man, gentle, of easy manner, sedate, truly mild, and noble,
Of the clan that relieved each diseased one from the grief of sharp
pains,
One like Solomon, versed in the law of the kingdom of God,
Blithe and active, proud in his strength, Donogh O'Hickey is he.

The man had his origin from the faultless race of Brian,
An author, beautiful, skilful, of sound judgment, modest,
A chief, sprung from Cas, who did not come back, falling in his
old age,
Of the blood of chieftains who dispensed to the poets without
stint.

Since it is true that we shall all lie down to die,
10 O beloved of my heart, I write learnedly for thee my maxim,
Do not injure anyone in law for the sake of a dishonourable word.
I pledge my heart that thou wilt obtain a thing thou know'st
not of.

12. *lárín*, gen. *láríne* = 'surety, pledge, guarantee.' *doim lárín* forms a common part of various forms of asseveration. "One of the greatest protestations that they think they can make, and what they hold an oath very sacred amongst them, and by no means to be violated, is *dar lauve mo hardis Críste*, 'by my gossip's hand.'"—Dineley's *Tour in Ireland*.

'Ραζάιλ ριν αζαβ, μαρ ετιζιμ, ό Ρίξ na ηζράρ,
 Α η-άιτ naρ ετιζιρ na μιονna le διρle δ'άρδ,
 θειδ εάιντε ειοερα ό ρλιοεταιβ δά μαοιδεαήν νο ζνάε,
 Ζυρ εράιβθεαé ευρατα ετρα νο ρίορ a ηζάβαδ.

'Σé Δονηχαδ ρέιη εαρ έευδ ιρ μίν άλυιηη,
 Ρορβα δον έλέιρ ιρ δ'έιζρι έαοιη έλάιρ έυιρe,
 Ολλαή na ρέx a ζ-έέιλλ 'ρ a ζ-εαοιη-έάιρδιβ
 20 ελυήαδ ροιρτελ na δ-ραοη ιρ αοη δον ρίορ-άρδ-φυιλ.

ζENEALACH ΥΪ ΙCΙΔΕ.

έυM ΔONNÉAΔA ΥΪ ΙCΙΔΕ.

Α έυμαιηη ζλοιη δο'η ρυιρηηη ηήρ le a ζ-ελαοιδετιδε εάιη,
 Νάρ δ' υρραμαé νο θυιηε αιρ βιε a δ-ρίορ-ζηίοη λαή,
 Δο δ' υρυρ δοη a δ-ρυιρηη έιρe ιρ διριζε δάη,
 Ζεηεαλαé νο έιηε-ρι νο ρζρίοδαδ ρίορ δάιβ.

ΔON Δ-ΡΕΑΡ CEADNA.

Αζ εειθεαδ ροιή ηόδιδ “ Αβρριβαριον.”

Τρέιζ νο έαλαήν δυέεαιρ,
 Δέιη αιρ έοιρδε Λυηδαιη,
 Αζ ρεαέαιηε μόιηε αν αήζαιρ
 Δο έυρ νο έιρ ρά θρón.

30 ευιρ νο δόεαρ έοιμρεαé
 Α ζ-εριορδ νο έιζεαρηα διλιρ,
 Νά εαθαιρ αιρ θεατα αν ε-ραοιζιλ ρο
 Αν ε-ριορρυιζεαέτ εά αυ' έοήαιρ.

14. The “ Abpribaion ” oaths perhaps = the abjuration oaths.

This thou wilt obtain, as I understand, from the King of Graces,
 Because thou hast not sworn in public in order to injure ;
 Generations to come from living families will be constantly pro-
 claiming

That thou wert ever steadfast and charitable in need.

The gentle Donogh is meek, and lovely beyond a hundred ;
 A prop to the bards, and to the noble learned, of the plain of
 Corc,

The Ollamh of kings, in wisdom, and noble friendship,

20 The strong support of the weak, and one of the true high blood.

THE GENEALOGY OF O'HICKEY.

TO DONOGH O'HICKEY.

O pure friend, of the nimble race who were wont to subdue
 hosts,

Who acknowledged no superior in true feats of manual skill,
 It were easy for me in exact form, and in verse of most accurate
 metre,

To write down for thy race their genealogy.

TO THE SAME.

WHEN ESCAPING FROM "APPROBATION" OATHS.

Quit thy native land,
 Approach the London jury,
 To shun the oath of trouble
 That has brought sorrow on thy country.

30 Put thy deliberate hope
 In Christ, thy beloved Lord,
 Do not give for this mortal life
 The eternity that is in store for thee.

21-24. This stanza is followed in MS. by a pedigree of Donogh O'Hickey.

Fillpíð Dia do úsbire
 Tap éir gac iompóð éire,
 Ir leacraib re do nairíbe
 Do éuir tu ar do édir.

XXV.

AN TAN ÉÁINIG AN PRIONNSA SÉARLUS STÍODART
 ZO H-ALBAIN.

Ir mac do Ímar an mac ro a n-Albain uairb,
 Ir fear ar fearra air fearann ceargúrta an t-rluaiḡ,
 Macs ir clans ar glan air ḡallaiḡ zó m-buaiḡ,
 Rat gac cat don b-ḡlaiḡ zo leanaib zo buan.

ḡar ar ppar a b-ceraib calma epuaḡa,
 Do ḡlac 'na ḡlaic an ceart do fearaíḡ gan buaḡ;
 A Ceap na b-fearc ir Aḡair paretair fuar,
 Ór ceart a ceart 'na ceart zo b-cagaib zo luaḡ.

XXV.—This poem bears date in the MS. 1745. Still, as such title dates are often wrong, it is, I think, probable that it refers to the rebellion of 1715, in spite of the name Charles in the title, and is perhaps the work of O'Rahilly, though that inference is not clear from the MS. itself. It was replied to by the Rev. Conchubhar O'Brien. The last verse of his reply is interesting—

Má bpaḡabap na h-Albain gan búil 'na bár
 Capolur do Saḡronaib air ónnaḡ an rcaḡ,
 Maicib-re ir maicim-re an óuir riu báiḡ,
 Ó ḡlacabap zo ceanaíḡuil ar b-prionnra a n-áit.

God will restore thee from banishment
After thou hast gone round every land,
And will entomb thy enemies
Who put thee from thy right.

XXV.

WHEN PRINCE CHARLES STEWART CAME TO
SCOTLAND.

He is a son of Mars, this son in high Alba ;
He is the man who is best in the host-overthrowing plain ;
May he win Macs, and Clans, and a complete triumph over the
foreigners ;
May enduring success attend the chieftain in each battle.

A young shoot who is ready in bold stern fights,
Who took in hand to stand for the right without hardship ;
O Prince of Miracles, and Father of heaven above,
Since his right is right unto his right may he soon come.

“Though the Scotch, without desiring his death, betrayed
Charles to the English, upon an agreement of the state,
Forgive ye, and I will forgive them this deed,
Since they have accepted lovingly our Prince in his stead.”

XXVI.

AIR DÁS GEARAILT MÍO RIDIRE AN GLEANNA.

Créab é an cláir ro air deannaiḃ Éirionn ?
 Créab do beo-ghuig rúó na gréine ?
 Déir Ríḡ-ḡlaic do ḡrúom na nḡrḡagáḃ,
 A ḡ-clúib 'ran b-ḡearc gan ḡreab ná éirḡeáḃ.

Seabac Muḡan, curáḃ laóḃair,
 Seabac ḡleanna, mac na péile,
 Seabac Sionann, Orḡar euḃcáḃ,
 Seabac Muimneáḃ Inḡe Féiblim.

10 Phœnix croidḡe-ḡeal, mín a ḡḡaga,
 Phœnix mipe, ḡaoir baḃ éirḡeáḃ,
 Phœnix lité aḡur lipe mo méala,
 Phœnix beóḃa, cḡóḃa, caomḡearc.

Pḡarla baile na Marḡra méite,
 Pḡarla Cluana, ruain-bḡeáḃ ḡnḡḡeal,
 Pḡarla Síúipe ir clú b-ḡear n-Éirionn,
 Pḡarla Luimniḡ ir fuinne-bḡeac Féile.

20 Ruipe diaḃa ciallḡar éirḡeáḃ,
 Ruipe reáḃḡmar, rearaḃ, réata,
 Ruipe air ḃolḡaiḃ ḡorma caola,
 Ruipe ḡairḡe na banba éirḡine.

XXVI.—The first twelve quatrains of this elegy taken from a scribbling-book dated 1781, and belonging to Michael og O'Longan, were already in type when the entire poem was discovered in a MS. in the King's Inns Library. The subject of this poem appears to have died before 1700. See Burke's "Landed Gentry," sub nomine *Fitzgerald*, where no Gerald son of Thomas is mentioned, save a knight of Glin, who made a deed of settlement of his estate in 1672. The knights of Glin were great favourites of the bards. It is probable that XXVI. and XXIV.

XXVI.

ON THE DEATH OF GERALD, SON OF THE KNIGHT OF GLIN.

What garb of grief is this over the headlands of Erin?
 What has deformed the living features of the sun?
 What but that the kingly prince of the stock of the Grecians,
 Is covered in the tomb without life or vigour?

Warrior of Munster, hero in valour,
 Warrior of Glin, son of hospitality,
 Warrior of the Shannon, Osgar of wondrous feats,
 Munster's warrior of the Island of Feidhlim.

Phœnix of the bright heart, of the smooth limbs;
 10 Phœnix, playful, wise, virtuous;
 Phœnix, prosperous and accomplished;
 Phœnix, sprightly, valiant, and stalwart.

Pearl of the townland of the fat beeves,
 Pearl of Cloyne, of sober countenance, of bright aspect,
 Pearl of the Suir, and glory of the men of Erin,
 Pearl of Limerick, and fair trout of the Feale.

Knight, pious, wise, virtuous;
 Knight, a lawgiver, learned and brave;
 Knight of the slender blue swords;
 20 Knight of valour, of the brave land of Banba.

were written about the same time (1709), as they are the only pieces in this collection on subjects connected with Limerick.

2. *bó beó-ghnuiḡ* from *beó*, and *ghnuiḡ*, a scar or notch; translate 'what has deformed the living features,' lit. 'what has live-deformed.'
 3. The Geraldines are said to be of Greek descent.

7. *Stonann*. MS. *puinna*.

8. There must be some corruption; *Murhan* and *Muirneac* occur in same stanza.
 11. *Uice*, I cannot identify this river.

Ὀιαρ δον ἐρπιέθεαέτ ζαν cogal ζαν clasoná,
 Cpouíde lípitiζ éinn úpó a ζαοετα,
 Éíve pláeta aip éáé ζαν paobað,
 Ὀά n-ófon aip ζpuaim, aip buairc, aip θαozal.

Coinniol éóluiρ, pór na h-Éipionn,
 Coinniol éóluiρ, lóépann paop-élaie,
 Tapúp ciapa, ζpian an lae ζil,
 Tapúp clúthail, epú nipe laoéair.

30 Píonáip álwinh, bláé na féinne,
 Píonáip cine na b-pionna-mac laoéuiρ,
 Píonáip oéeta na ζ-Conalláé réabaé,
 Píonáip Calwinne, apna na laoépað.

Rór náρ φειρζ ζup φειρζ a n-éazaið,
 Rór na leózan, comet pφéipe,
 Rór na Ríozpað dob' aoiρbe a n-Éipionn,
 Rór na dáíthe ip pζáé na cléipe.

40 Napezia Conalláé uile ζan aon loéte,
 Napezia an ζleanna dá éapaib ip vaop-ζoin,
 Napezia an Oainζin, ní beapcaim-pe bpeáza,
 Napezia copnaiíh a bpoéair a épéaba.

ζεapale mac Éomáip leannán béite,
 buinne paðapca mápa na m-béimionn,
 Sáie epí Ríozáéta az líiζe ζan éipeaéte,
 Oo bpiρ áepopp pnáite a íaozail.

Mo nuap éoim mo íñle ζeup-ζoin,
 Páip ζo dian, mo pían an té peo,
 Aénuað bpióin ip veóip a n-aonφeaéte,
 ζεapale ζan ppeab pá leacaið epaoéeta.

50 Az peo plannba ζallba ζaobaláé,
 Ceann bualáé náρ ζpuamba taobaé,
 Ceann ba éeannpa, meabair éum péitciζ,
 Ceann náρ aíthairc neaé mairζ an' φeúéaint.

An ear of wheat without husk or bending ;
 Heart of mail for the leader of his kinsmen,
 A coat of unbroken armour for the rest,
 To guard them from grief, from trouble and danger.

Candle of guidance, rose of Erin,
 Candle of guidance, torch of noble chieftains ;
 Wax taper, sun of the bright day ;
 Illustrious taper, blood of the strength of bravery.

Vinetree, comely, flower of warriors,
 30 Vinetree of the race of fair sons of valour,
 Vinetree, a breast-plate of Connello of the jewels ;
 Vinetree of Callan, rib of heroes.

Rose which shrivelled not till it shrivelled in death,
 Rose of heroes, comet of the heavens,—
 Rose of the kings, the highest in Erin,—
 Rose of the poets and shelter of the bards.

Rallying chief of all Connello, without fault,—
 Rallying chief of Glin—a sore wound to his friends ;
 Rallying chief of Dingle,—I utter not lies,—
 40 Rallying chief of defence along with his flock.

Gerald, son of Thomas, beloved of women,
 Flood-tide wave of the sea of blows,
 The beloved of three kingdoms lying without vigour !
 Atropos has snapped the thread of his life !

My sorrow of heart, my thousand sharp woundings
 My intense agony, my pain is he,
 Renewal of weeping and of sorrow at once,
 Gerald, lifeless, prostrate beneath a stone !

Here is a foreign and a Gaelic scion,
 50 A head of fair locks, who was not morose or stubborn,
 A head that was gentle, a brain to make peace,
 A head that beheld none wretched in his sight.

A ruirg ba gorm mar gorm na rpre,
 A éanra mílir ba míodair a b-éarua,
 A ríacla míne do bí déanta,
 'Sa bpaioite reanra, cearta, caola.

60 A lámha air arn ba deacair a b-epaodab,
 Lámha na n-oirdeart, tobair le daonnaét,
 A éom mar leoḡan a g-coimḡleic laodair,
 A éroide ba mír 'ra ḡlór ba ḡlé-niort.

Tig gan móill dá bpuim dul d'éagairb
 Céitpe dúile a líurpaét d'aonbul,
 Ceata pola dá n-dortab go paobrac,
 Ir mná ríde gac epíde éarua.

A g-Caonraige 'na éleap caom-éart,
 Cíod-bán áluinn ag párgab déara,
 Úna Coipe Chioḡna, ir Déirpore,
 'Sa Síó deirde Meirb ag gáar-ḡol.

70 A Síó Cpuaéna buartan rpre,
 A Síó bainne coir Fleargra 'r air Élaodair,
 A Síó Tuirc coir imill léine,
 A Síó deirde na mílleac, aorua.

D'abmuig bean a éart air Élaonḡlur,
 Mná Cuanaéa a m-buairdeartairb éarua,
 A b-Tig Molara do rḡreabadar béite,
 Mná Ioma ir coir Daoile a n-aonpéaét.

80 D'abmuig bean a éart 'ra ḡaolca,
 A n-Éodairl 'ra Róirceata baora,
 A b-Traig Lí 'r le caoib Loé Éirne,
 Coir Éarain 'ra g-Cinedl m-béice.

Air élor éairg ir báir an Phoenix,
 Éug Tonn Chioḡna bioḡgab baogalac,
 Do bí Loé ḡuir an' púil péaét laeé,
 'S an Ílaimg gan bpaon dá mí 'rf ḡné-pliuc.

66. cíod-bán. MS. cíobán.

72. mílleac, sic MS.; meaning uncertain; perhaps = mílleac.

His eyes were blue as the blue of heaven,
 His sweet tongue was mild in its words,
 His fine teeth were well fashioned,
 His eye-brows slender, proper, thin.

His hands in arms it was hard to subdue,
 Hands of generous deeds, well of humanity,
 His waist as a lion's in the strife of valour,
 60 His heart was great, his voice clear and strong.

Because he went unto death, without delay
 The four elements burst at once into tumult,
 Showers of blood were sharply spilled,
 And the fairy women of every district in torture.

At Kenry in his own fair land,
 A white-breasted maiden pressing forth tears,
 Una, Aoife, Cliodhna, and Deirdre,
 And in Sidh Beidhbh Meadhbh bitterly weeping.

At Sidh Cruachna, a hum of sorrow in the heavens,
 70 At Sidh Baine, beside the Flesk, and on Claodach,
 At Sidh Tuirc, beside the margin of Lein,
 At ancient Sidh Beidhbh, of the pastures (?).

A woman confessed his merit in Claonghlais,
 The women of Cuanach were tormented with sorrow,
 At Timoleague women screamed,
 The women of Imokilly and beside the Deel together.

A woman confessed his right and his kinsfolk,
 At Youghal and in rich Roche-land,
 At Tralee and beside Lough Erne,
 80 On the marge of Casán and in Kinalmeaky.

On hearing the tidings and the death of the Phoenix,
 Tonn Cliodhna gave a start of danger,
 Lough Gur was blood for seven days,
 And the Maine without a drop for two months, though wet-faced.

73. A district in West Limerick.

74. A barony in Co. Limerick.

D'fáirḡ an líte a rruíte raora,
 D'iompuig mar ḡual rnuas na ḡréine,
 Níor fán meap air bair 'nád air éaolaó,
 Do éreig banba a cara 'ra céile.

Do ruaimneabap cuanta na rpreipe,
 90 Do rpríocabap ríor na réaltainn.
 Do ḡleóðabap a ḡ-clóð na h-éanlaíé,
 Do míúabap búile baonna.

Ní b-ful rḡim air míneac maol-énoc,
 Ní b-ful coras air éalam aolbuisḡ,
 Ní b-ful ceól a m-beólaib éanlaíé,
 Do balbais cláirreac bláíé-ḡeal éirionn.

Do b'é ḡeapale cara na cléipe,
 ḡoll meap Mórna a nḡleó nár epaoóas,
 100 Cúculainn na ḡ-clear n-ionḡnas 'déanaí,
 Conall ḡulban ip Orḡap na m-béimionn.

Do b'é an cúip reo rúil re h-éirionn,
 Do ras rí reape ip ḡean a cléib do,
 Do éus rí ráipre do ip ḡráó cap déabaiḡ,
 Do éus rí a rḡim dá ḡnaoi 'r a h-aonta.

Ba beasḡ mar ionḡnas í dá 'déanaí,
 Ní raiḡ ríḡ d'ful ír ná éibip,
 Cúaiḡ ná éeap air reas na h-éirionn,
 Náir rḡasas éris ó rínn ḡo maol-epoisḡ.

Aip élor lé 'ra épsóó don b'é ḡlain,
 110 Do ruḡ rí eicim ip rḡeinim a n-aonpéacé,
 Do beapbais an báb, noó d'pár a léíte,
 ḡo bráé apír ḡan luíḡe le céile.

93. rḡim seems = 'fortune, prosperity': cf. *infra*, 104 and V. 5, rḡim
 bpaobéacéa.

94. aolbas as an adj. seems = 'delightful.'

The Lithe compressed her noble current,
 The face of the sun turned to coal-black,
 Fruit remained not on oak, or on sapling,
 Banba abandoned her love and her spouse.

The depths of the sky grew red,
 90 The stars sank down,
 The birds contended on boughs,
 Human elements were quenched.

There is no prosperity on the pasture of bare hills,
 There is no produce on the beautiful land,
 There is no music in the mouths of birds,
 The fair-blooming harp of Erin is silenced.

Gerald was the beloved of the bards,
 A swift Goll, son of Morna, unsubdued in conflict,
 A Cuchulainn in performing wondrous feats,
 100 Conall Gulban and Osgar of the blows.

This chief was the hope of Erin,
 She gave him her love and her heart's affection,
 She gave him friendship, and fondness beyond hundreds,
 She gave her prosperity and her consent to his complexion.

Little wonder that she did so :
 There was not a prince of the blood of Ir or Eibhear,
 North or south throughout Erin,
 Who was not strained through him from head to bare foot.

On the fair woman hearing Ith and his region,
 110 She bounded and started all at once,
 The maiden swore, who grew grey,
 Never again to lie with a spouse.

101. cúir. MS. cuar.

108. For r̄ḡās̄āb̄, cf. XXIX. 33. Something seems to have dropped out between 108 and 109.

Iḑ iomḁa flait ḁo éap an méirḁreacḁ,
 Fuair a leaba 'ra fealb 'ra caom-ḑlac,
 Fuair a rún 'ra búil 'ra h-aonta,
 Ḑo éuit dá corḁnaí a n-ḁoéap-ḁruib ḁaora.

'Óḑ-bul air feḁḁab ḁo ééap me,
 A n-uaií línna a rínnḁear raorḁa
 Sínte a b-peapḁ a ḑ-clair fá béillie
 120 Taob re ḑairḑe na nḑeapalcaé caom-ḑlan.

An tan ḁo baipceab 'na leanḁ an laoé ro,
 Fíonúir ríogacḁta Cúinn na ḑ-céab-ḁaé,
 Cúḑ Mercurius rún a éléib ḁo,
 Ḑ'ráirḑ ré mil ḑo ciuḑ 'na méapairḁ.

Ḑo rínn Mars 'na leanḁ laoé ḁe,
 Cúḑ ḁo colḑ ḑlan ḑorm iḑ éibe,
 Cloḑab caoin dá ḁíon a nḑéibíonn
 Lúipeac 'na n-aice 'ḑur ceannap na Féinne

Fuair re ciall ó Óia na céille,
 130 Innleacḁ, cuimne, míne, iḑ céapḁb,
 Meaḁair, iḑ eḁlap, beḁḁacḁ, iḑ léiḑeancaḁḁ,
 Suaimneap aḑne, maipḁ, 'ḑur féile.

Fuair ó Ḑan ḑac airḑe b' féibir,
 Scáimpe rciúrḁa cúḑ cúḑe a n-aonḑeacḁ,
 Céip ḑo raibḁir cum leḑip a éreaba,
 Iḑ ḑaḁair dá ḑ-corḁnaí air ḁoéap na ḁ-paolḁon.

Fuair ré ḑnaoi ḑlan mín ó Venus,
 Cúḑ Vulcanus ḁo ceáḁḁea érapacḁ,
 Neptunus cúḑ longḑ ḁo air rapḁ-muir,
 140 Aḑur Oceanus árḁacḁ caorḑacḁ.

Monuar cḁoibḁ, mo míle cḁapa!
 ḑleann an Ríḁipe aḑ pileab na n-ḁéapa!
 ḑan ḁruibḁ ceḁil ḑan ḑlór bínn éanlaicḁ!
 Ḑo éuit a rapḁ a maic 'ra féilceann!

Many are the chieftains the vile woman loved,
 Who obtained her bed, her possession, and her fair hand,
 Who obtained her love, her desire, and her consent,
 Who fell in her defence into the dire hardship of bondage.

His early going to decay has tortured me,
 Into the narrow grave of his noble ancestors,
 Stretched in a tomb, in a pit, under a great stone,
 120 Beside the champions of the pure, noble Geraldines.

When the hero was baptized as a child,
 The vine of the kingdom of Conn of the hundred fights,
 Mercury gave him the love of his heart,
 He pressed plenteous honey into his fingers.

Mars made him a hero when a child,
 Gave him a pure, sharp sword and armour,
 A noble helmet to protect him in difficulty,
 A coat of mail also, and the headship of the warriors.

He got wisdom from the God of Wisdom,
 130 Intelligence, memory, refinement, and judgment,
 Mind and knowledge, vivacity and learning,
 Peace of soul, beauty and generosity.

He got from Pan every possible gift,
 A staff to direct five provinces together,
 Wax in plenty to heal his flock,
 And dogs to guard them from the mischief of wolves.

He got a fair, smooth complexion from Venus,
 Vulcan gave him a greedy forge,
 Neptune gave him a ship on the open sea,
 140 And Oceanus a scoop for baling.

My heart-ache, my thousand tortures !
 The Knight's glen shedding tears !
 Without a musical starling, without the sweet voice of birds,
 Its fortune, its good, its star has fallen !

 128. MS. na h-aiice.

132. aighe may be nom. or gen.

Ὁ δαι α δάρ α γάιρε δ' ἔριονν,
 Ὁ' αἰρεριγ α βαέ βα γεαλ αἰρ δαολ-βαέ!
 Σιλλιδ λιονν α ρμύιρ 'ρα ραορ-δεαρσ!
 Σμοιρ α ενάμ ρε πάνα επείγεανν!

150 Ζυιδιμ-ρε δο ρεαδασ να λανν δο ραοβαδ,
 Ζιόριε ρίορ ζαν δέε ζαν ἔριπινγ,
 Ἐυαρ α ζ-καυρρεαῖν ρλαιέεαρ να ζρῆιμε,
 Ἐυζ αν ρμύιτ-ρεο αἰρ ὑρ-δροζ ἔιδῖρ.

Ἐυζ ρμαίτε 'να ρζριορταρ ὁ Σιοναινν ζο δέαρα,
 Ἐυζ ουδ-δαέ αἰρ λονηραδ να ζρῆιμε,
 Ἐυζ ριαδ ράιλ ζο επάιθεε δέαραδ,
 Ὁ Ἐαρν τεαρ ζο h-Αίλεαδ Νέιβε.

160 Μονυαρ εποιθε, μο ἡνλε εέαραδ!
 Οέλάν ιρ επειγθεάν α n-αονρρεαδτ!
 Αδδβαρ βρόιν α ζ-κόιζιβ ἔριπιοιινν,
 Ενά ἡνλλαιγ αν ἔραιινν βυρραγζ δο λέιρρζριορ.

Λιλε ιδιρ ρριύναιβ ὑρ νάρ ἔραοδ-έαρ,
 Ὁρ να ζ-εupaδ, ιρ eupaδ να λαοέρα,
 Δον ρίογ-έυαινε δοδ' uαιρλε α n-ἔριπιοιινν,
 Νάρ ζαιβ ρζανηραδ α ηγλεδ ná α m-βαοζαλ.

Δο βί λεαέ Ἰμοζα ζο εποιμ αγ έαυ λειρ,
 Ερῆ n-α ἡαιέεαρ ταρ ἡαιέιβ ρηιοέε ἔιδῖρ,
 Μαρ βαρρ να ρζαιέ ρζαιρθε ὁ έέιλε,
 Ζο ριέ α έλί ζαν ρμύιτ 'ρα επείθε.

170 'Σέ mac Ριδιρε Σιοννα να ραορ-δαρσ,
 Ιομῆνύε ζαδ ριρ έ δ'ρῦιλ να ραορ-ρλαιέ,
 Ερποιθε ηαρ έυρ δο διλ ζαδ αονηεαδ,
 Δροννηκόιρ βεαδτ δο λαζαιβ ἔριπιοιινν.

βα έυρατα α ζρυαιδ α n-αν βυαιθεαρῆα ιρ βαοζαίλ
 βα γεαλ α εποιθε, 'ρα έλί, 'ρα έέαυραδ,
 Α ἡέιινν ζαν ἡιορζαυρ, 'ρα ἡιοταλ δά ρέιρ ριιν,
 Ζαν ελάτ ná ταρκυιρνε α ζ-εεανγζλ βοη ἡέιβ ριιν.

145. This line in MS. is
 δ'αιρλεαδ α ραοζαλ α βρδν βειρπιοιινν,
 which is difficult to cure.

His death took away her laughter from Erin,
 Her bright colour has changed to chafer-black,
 Her nostrils and her noble eyes shed their humours,
 The marrow of her bones she lets waste away.

I beseech for the sword-breaking warrior
 150 Eternal glory, without loss or blemish,
 Above, in the society of the sunny heavens,
 Who brought this sorrow on a noble mansion of Eibhear.

Who dealt a blow that works ruin from Shannon to Beare,
 Who coloured black the brightness of the sun,
 Who made the lands of Fál sad and tearful,
 From Corran to Aileach of Neid.

My heart-ache, my thousand tortures!
 Woe and pain together!
 Cause of grief in the provinces of Erin,
 160 The ruin of the topmost nut of the noble tree!

Lily amongst thorns, fresh, not branch-tangled,
 Gold of champions, champion of heroes,
 Of the princely family, noblest in Erin,
 Who were not panic-stricken in fight or in danger.

Leath Mhogha was greatly envious of him,
 Because of his goodness above the chiefs of Eibhear's race,
 As the choice of the flowers—separated from one another,
 His fame ran unclouded, and his virtues.

He is the son of the Knight of Shannon of the noble ships,
 170 The envy of every man, of the blood of noble chiefs,
 A heart not hard whom all loved,
 An exact bestower on the weaklings of Erin.

Firm was his brow in time of trouble and danger,
 Bright was his heart, and his breast, and his mind,
 His mind without malice, and his spirit in like manner,
 Without rallery or contempt in connexion with these.

AN FEART-LAOIÓ.

O^ímhairb-leac bioé-árb, rin cáir fúe 'na luige
 Capa na m-boéctán buinneán úr ba ghoide,
 Nearc cupaó na leannán, crué éaíb d'úr-^ípuil ríog,
 180 Gearalc mac Tomáir oélán d'úr! fáo' éif.

Fáo' éif acá cáim-laz Gearalc Dhréagaó,
 Ríog-^íplait ir fáib ruig bárr na b-plata b-^ípaobpaó
 Saoi nár éainig éum cáim gur éait a fáogal
 'S Críofob dá fágaíl gan éairbe 'na plaitear naoíta.

XXVII.

MARBNA AN ACHAR SEÁGAN MAC INEIRGE.

D'éag an ragarc cnearba epáibéac,
 buacáill ían baó maíé láime,
 Solur mór baó ró-maíé cáile,
 Raelcean eóluir íóil 'na ráibcib.

D'péóig an t-uóall cúmpa ghrádmhar,
 D'péóig an epann 'r an planba bíléthar,
 D'péóig an ífonúir caoin, íionn, ráirceac,
 D'péóig g'éag pailime ó íaréar áluinn.

D'péóig an ceanga nár íearb a ráibcib,
 10 D'péóig an ceacáirpe ó plaitear do éainig,
 D'péóig an buacáill buapaó deag'éac,
 Do bíob ag corpaíh na b-peacaó ó íátan.

XXVII.—Of this poem I have seen only the copy in the Royal Irish Academy. Three or four lines at the end have been omitted as they are difficult to decipher. For some account of the family of Mac Inery, see "Topographical Poems," edited by O'Donovan, Index *in voce*.

THE EPITAPH.

O death-stone, ever high, there lowly beneath thee is lying,
 The beloved of the poor, the noble, valiant branch,
 Champion of strength of favourites, modest face, of the noble
 blood of kings,
 180 Gerald, son of Thomas—oh, bitter woe!—beneath thy breast.

Beneath thy breast, Gerald the Grecian is lifeless,
 Royal chief and prince who excelled the keen chieftains,
 A noble who was faultless until he had spent his life,
 And may Christ receive him, without delay, in His holy heaven.

XXVII.

ELEGY ON FATHER JOHN MACINERY.

He is dead—the priest, mild, and pious,—
 The servant of Pan, whose surety was good,
 A great light, of truly good qualities,
 A guiding star, a Paul in his maxims.

Withered is the fragrant, lovely apple,
 Withered is the tree and the blooming plant,
 Withered is the gentle, fair, loving vine,
 Withered is the palm-bough from beauteous Paradise.

Withered is the tongue which was not bitter in speech,
 10 Withered is the messenger from heaven that came,
 Withered is the excellent, virtuous servant,
 Who was wont to defend sinners against Satan.

2. buacáil Pán, 'the servant of the Most High.' Pan is sometimes used as a name for the Deity by English writers. *lámh*: cf. XX. 12, and XXIV. 12; perhaps *lárna* is the word here.

D'péoiḡ Mercurius, cšr le námaib,
 Lóerann pobuil ḡan foéal ná cáruibe,
 An ḡadap luirḡ baḡ éurap le h-áear,
 'S an daím cpeaḡḡa ḡan cealḡ dá máiḡiruir.

D'péoiḡ an ríabuibe ríal-éroiḡeac fáilceac,
 Do lean lorḡ ar beaḡa naoim páruirḡ,
 An t-Orḡar ruazḡmar uapar dána,
 20 Do leaḡ ríor an Úíomar lán-mear.

D'éaḡ an ḡoll bob' oll-ḡlic láiuir,
 Do éuir an t-Sannr le paill 'r a cáruibe,
 D'éaḡ an palmaé, balca do Úáiḡib,
 Ná r ímúin Úrúir 'r a t-ḡnúé ná r éarḡlairḡ.

Craor níor rpearc an rpear do ráḡaim liḡ,
 Do rpeacnaḡ a éorp ó olc ḡo bá r do,
 D'ruaḡaḡaḡ Rpearḡ, níor éeanḡuil le ráirḡ di,
 Do ruaiḡ ré an leirḡe car leirḡ le ránaib.

Do b' é ro an ḡairḡíoaḡ neapc-éroiḡeac áluiun,
 30 Do b' rpearra 'r an ḡ-caḡ pá rpeacḡ ná Ajax,
 Do b' rpearḡ é air éloiḡeam pá érí ná an rá r-plaiḡ
 Alexander, ó Ílacedon éáiuirḡ.

Liaḡ an anama rpeacaiḡ óo-pláinḡe,
 Liaḡ do Úríorḡ, dá éaoiriḡ bána,
 Liaḡ an Áear, don rpeacac an-é ráiḡḡeac,
 Liaḡ na n-óear nḡorḡuirḡḡe é ráiḡḡe.

ḡiompán bínn a laoiḡib Úáiḡib,
 Cláirpeac halla na n-ainḡiol baḡ ḡráḡmar,
 Liaḡ lé r cneapac ar ḡuineac le Sácan,
 40 ḡiolla Íluirḡe 'r a ḡonna air an m-beapnuin.

Liaḡ don ocraḡ éíocraḡ éar-noḡt,
 Liaḡ na n-ball a n-am a nḡáḡaib,
 Liaḡ na laḡ 'r a m-bracaḡ rḡáḡa,
 Liaḡ na t-rpear, na m-ban, na nḡárlac.

20. Úíomar = 'pride, contempt for others.' The priest is represented as routing the seven deadly sins.

Withered is the Mercury, the tower against the enemy,
 The torchlight of the people, without corruption or cunning,
 The tracking hound, who was a joyous champion,
 And the plough-ox, without deceit, to his master.

Withered is the huntsman, generous-hearted, hospitable,
 Who followed the track and the life of St. Patrick,
 The Osgar, host-scattering, noble, bold,
 20 Who overthrew full-lusty Pride.

Dead is the Goll who was so skilful and strong,
 Who sent Avarice with his kinsfolk adown the cliff ;
 Dead is the psalm-chanter, the disciple of David,
 Who thought not of Lust, and was not found in Envy.

The man I pourtray to you loved not Gluttony,
 He guarded his body from evil until death,
 He hated Anger, nor joined with it in love,
 He put Sloth to flight out of the way adown the slope.

A champion was he of stout heart, comely,
 30 Who was in battle seven times better than Ajax,
 At the sword he was thrice better than that famous chieftain,
 Alexander, who came from Macedon.

Physician to the sinful, sickly soul,
 Christ's physician, for his white sheep,
 The Father's physician, for the impious sinner,
 Physician of the sick, wounded, and tormented.

A melodious timbrel for the songs of David,
 The harp of the hall of the angels, who was pleasing,
 Physician who cured all who were wounded by Satan,
 40 Mary's servant and her gun in the breach.

Physician of the hungry, the ravenous, the naked,
 Physician of the blind in their time of need,
 Physician of the weak and their battle-standard of protection,
 Physician of men, of women, and of babes.

Μάξιπτειρ λυιγθε ζαν υιρεαρβαιθ κάβλα,
 Τρι μαιρ βρείγθε αν τ-ραοζαιλ βάιθε,
 Σεριορτδιρ Acheron, cara na ὀ-τάμ-λαζ,
 Ὁ εὐιρ na δεαμυιν α ζ-ceanzai αιρ πάραθ.

50 Εαζνουθε ποκαιρ μαρ Σολομαν ἐάρλα,
 ὀρφοζήμαρ βλεαετμάρ βαρ-ζεαλ ὀάιλθεαθ,
 Soéma pionnantai ποιέιθ 'na ἐάιλιθ,
 Meanmnaθ míntei elúmhuil páim-θρεαθ.

Stuamda meapartha zeanmnaθ zhrápaθ,
 Uaill ná vímhear tríd níor párgnaiím
 Pírean naoíméa θéarpeaθ ὀ'pár ὀ'púil
 Na m-θpianaθ ζ-calma ζ-ceannapaθ láivir.

60 Αρ τιζ Ὀίνν Κορα ζαν ποβάλ ὀο ἐάινιζ,
 Ὀ'píor-púil rígtéi epíθe Páilθe,
 Ὁ pλεαεταίθ λαετνα Ὀαιρ na lán-θρεαθ,
 Ὀρονζ na n-Θαναρ ὀο pζαιpeaθ tap páile.

Ατά an pobal ζο ὀορθ 'na θεαζαίθ ran,
 Ατά an τ-αερ 'na θείζ ζο epáíθe.
 Ὁ ζοιλ Sol pe ppoθaίθ páile
 Ὁ pζείζ an Ὀαοιλ μαρ θíon paoi θάνταίθ.

50. bar-zeal: MS. béar-zeal. 57. Ceann Cora, lit. = 'the head of the weir'; it is situated near the town of Killaloe.

Captain of a ship that wanted not a cable,
 Through the false sea of the drowned world,
 The spoiler of Acheron, the beloved of the feeble,
 Who tied down the demons in the wilderness.

A philosopher sedate like Solomon,
 50 Strong, fruitful, white-handed, bestowing,
 • Quiet, peaceful, gentle of disposition,
 High-spirited, accomplished, of good repute, peaceful of mien.

Demure, esteemed, pure, gracious,
 Nor vanity nor pride grew with him,
 A righteous man, holy, almsgiving, who sprang from the blood
 Of the O'Briens, the stalwart, the ruling, the strong.

Of the house of Kincora without corruption did he come,
 Of the genuine blood of the kings of the land of Fáilbhe,
 Of the race of Lachtna, of Cas of the abundant spoils,
 60 A race who scattered the Danes across the sea.

The congregation is doleful at his loss,
 The air is troubled at his death,
 Sol wept with briny streams,
 The Deal overflowed as a covering along plains.

59. Lachtna was great-grandfather of Brian Borumba, and traces of his royal residence, 'Grianan Lachtna,' are still to be seen within a mile of Killaloe.

XXVIII.

TARNḠAIREACḠT DÓINN FÍRINNIḠ.

An tpuacḡ lú na faoléoin an éicḡ 'r an féill dubḡ
 Aḡ puacḡairt na cléipe ar dá léir-éur pá daoirpe ?
 Mo nuar-ra ḡo tpeíe-laḡ mac Séarluir ba ríḡ aḡuinn,
 A n-uaiḡ cupḡa an' aonar, 'r a fáor-dalca air úsbirt !

Ir tpuailiḡe, claonmar, 'r ir tpeáron do'n tpoing oile,
 Cpuacḡ-mionna bpeíḡe pá féula 'r pá rerpibinn,
 'Ḡ a m-bualacḡ pe beulaibḡ ár ḡ-cléipe ar ár faoiḡe,
 'S ná r' d'ual do clainn Séamuir coróin fáor na u-tpí
 ríḡacḡa.

Stadpáid an tóirneac le róirneart na ḡréine,
 10 Ar rḡairpíð an ceo-ro do rór-ḡleaḡcaibḡ éibir ;
 An t-Imrpe beidḡ deoraḡ ar Flónbpuir faoi úaor-rmaacḡ,
 'S an " bpicléir " ḡo moðmaracḡ a reomra ríḡ Séamur.

beidḡ éirpe ḡo rúḡacḡ 'r a dúnta ḡo h-aodaraḡ,
 Ar ḡaodailḡ 'ḡ a rerpúacḡ 'na múraibḡ aḡ éirpibḡ ;—
 beupla na m-búr n-dubḡ ḡo cúcail faoi neulcaibḡ,
 Ar Séamur 'n a éuirt ḡil aḡ tabairt cunḡanta do ḡaod-
 laibḡ.

XXVIII.—Donn was a celebrated Munster fairy supposed to haunt Cnoc Firinne, near Ballingarry, County Tipperary. He holds much the same rank in the fairy world as Clíodhna and Aine. He is a kinsman of the Donn, son of Milesius who is supposed to haunt the sand-banks known as Teach Doinn, and to whom Andrew Mac Curtin made complaint of his grievances. There is a copy of this poem in the British Museum, and two copies in the Royal Irish Academy, of which one is in the MS. copy of Keating's History that contains the pieces on O'Hickey (23, G. 3). It has been printed by Hardiman, in his "Irish Minstrelsy," vol. ii.

4. Here *dalca*, evidently = 'son,' and not merely 'foster child.'

6. The poet refers to the Acts of Parliament passed settling the succession on William and Mary, but chiefly to the alleged suppositiousness of the son of James II.

XXVIII.

THE PROPHECY OF DONN FIRINNEACH.

Are ye moved with pity because the lying wolves of black
treachery

Are scattering the clergy and bringing them to complete
servitude ?

Oh woe is me! the son of Charles who was our king is lifeless,
Buried in a grave alone, while his noble son is banished ;

It is foul and evil, it is treason in that wicked race,
To brandish audacious perjuries, sealed, and in writing,
Before the faces of our clergy and our nobles,
That the children of James have no hereditary title to the noble
crown of the three Kingdoms.

The thunder will be silenced by the strength of the sunlight,
10 And this sorrow will depart from the true descendants of Eibhear :
The Emperor will shed tears, and Flanders will be in dire
bondage.

While the " Bricklayer " will be in pride in the halls of King
James.

Erin will be joyful, and her strongholds will be delightful ;
And the learned will cultivate Gaelic in their schools ;
The language of the black boors will be humbled and put
beneath a cloud,

And James in his bright court will lend his aid to the Gaels.

12. *bpicléir*. In a copy of the poem in a MS. of *Keating's History*, bearing date 1715, this word is glossed thus: .i. ppionnra Séamur mac don bapra Séamur b'i iomparáibte 'na mac cabartha a3 an m-bpicléir. In a poem on the 'Coming of the Pretender to Scotland,' and probably by our author, this subject is dealt with in strong language :

"Na galla-bhuic do bharbais go bfoe-dórad
 Tur baparb cu ná rreabad d'fúil an rí3 óróda
 Óo b-faicimna le h-armaib na n-3aibidil Eogain
 Na 3arb-éoiric 'na rrabalaib a n-3paib b3éar.

θεῖδ αν θῖοβλα ρῖν λῖντεῖρ 'ρ α θυβ-έααζαργ εῖεῖζ,
 'S an buidean ρο τᾶ εῖονηαὲ νᾶ huḡluisgeann don ḡ-cléir
 εῖρε,
 'Ḷ a n-θῖβῖρε ταρ ερῖάαῖθ ḡo Neuu-land θ εῖρῖνν ;
 20 An laoireaὲ 'ρ an Ḷrῖονηρα θεῖδ εῖῖρε αα 'ρ αοναὲ !

XXIX.

ΙΝḶΙΟΝ ΥΪ ḶEARAILT.

Α ῖεαῖρα ζαν ρζαmal, θο λῖρ-εῖῖρ μέ α ḡ-ααῖαῖθ,
 εῖῖρθ ῖοm ζαν ρεαργ ḡo n-ῖννῖοθ mo ρζεὲλ ;
 'S ḡῖρ ραοθραὲ θο αῖαῖῖρ ḡαεῖε 'ḡῖρ θεαῖρα
 Ḷῖῖm' εῖρεάατα 'na ḡ-ααῖαῖθ, θο ḡῖλλ μέ ζαν ερεθῖρ ;
 Ḷαν θρεαζναὲ θο ρααῖῖνν don εῖῖῖρε ταρ αλααὲ,
 'S ḡo h-εῖρῖνν νῖ αῖρραῖῖνν εῖοῖε θοm' θεθῖν ;
 Αῖρ εῖρεαν-ḡῖῖρ αῖρ αλαḡῖ a ηḡεῖῖῖνν a n-αῖαῖῖρ
 Nῖορ λέαν ῖοm θεῖε αὲ' αῖε αῖῖρ ῖηρε ζαν ρεῖρθ.

Ἰρ εραοθαὲ, 'ρῖρ ααῖθα, Ἰρ θῖεῖῖῖρεαὲ, 'ρ Ἰρ θλαααὲ,
 10 Ἰρ ηῖεαῖραὲ, 'ρῖρ λααῖαῖρ, a θλαοῖḡτε μαρ θῖρ ;
 Ἰρ ῖεαῖραὲ a θεαῖρα, μαρ ραεῖτεαν na μαῖῖῖνε,
 Ἰρ ααὲ αεαῖρε a mala μαρ ρḡῖῖοθ ρῖῖνν a ḡ-cléθ ;
 Sḡεῖῖῖ-εῖῖρε a leacan αοῖθα μαρ ῖῖνεαατα
 Ḷo h-αοραὲ αḡ ααῖραῖῖρε εῖρε ῖῖοηραὲ an ρῖῖρ ;
 Ḷῖῖρ Ḷhoebur 'na ρεααῖαῖθ ταρ θεῖεῖῖθ αὲ' αῖῖαῖρε
 'S a εαῖαν αῖρ λαραὲ le θῖοḡῖραῖρ θοθ' εῖῖθ.

XXIX.—There is a copy of this poem in the 69th volume of the *Renehan MSS.* Maynooth College. The piece has already appeared in print in "Poets and Poetry of Munster." We have followed O'Daly's text, making some corrections from the *Renehan* copy. The subject of the poem was celebrated in countless poetical effusions during the early part of the eighteenth century. Her name was Lucy Fitzgerald. She lived at Ballykennely in the County of Cork.

Luther's Bible and his false dark teaching,
 And this guilty tribe that yields not to the true clergy,
 Shall be transported across countries to New Land from Erin,
 20 And Louis and the Prince shall hold court and assembly.

XXIX.

THE GERALDINE'S DAUGHTER.

O pearl without darkness, who hast driven me into contests,
 Listen to me without anger, whilst I tell my story ;
 Seeing that thou hast keenly shot shafts and darts
 Through my wounds in showers, which have ruined me,
 without strength ;
 In sooth I would go to Egypt across the sea,
 And to Erin I would never willingly return ;
 On the strong sea, on land, in bonds, and in joy,
 I would not grieve at being near thee by a river's side without
 wandering.

Branching, plaited, in long wisps, in short clusters,
 10 Brightly shining, and limber, are her locks like gold ;
 Pearls her eyes, as the star of the morning ;
 Right slender her eyebrow as a pen-line in print ;
 The beauteous appearance of her cheek, lime-white as the snow,
 Struggling gaily through the brightness of the rose,
 Which caused Phœbus to rush to behold thee above all maidens,
 While his forehead was aflame through love for thy beauty.

12. ῥῥῖοβ πῖνν. O'Daly aspirates b, which is wrong: cf. a παῖαν-
 ποῖρῖ δλαονα 'r a mala θεαρ ἡγορδα Ἰαν εἰρραινῖρεἰδ caoll-peann
 a ḡ-clóδ εἰδ.—O'Sullivan's *Vision*.

16. R: 'S ατ-εἰβαν αῖρ λαρεἰδ λε δῖοḡρῖνυρ δἰ εἰδῖδ. O'Daly: 'S ε-εἰβαν
 αῖρ λαρεἰδ λε δῖοḡρῖνυρ δῖδ εἰδῖδ. Neither of these lines gives good sense.

17 glégeal a mama mar ghéirib coir calaib ;
 A h-aol-choirpín rneáda ip faoileanda rneó ;
 Ní péidip a maitear do léir-éur a b-ppatainn
 20 Caoimhile cnearda ip mfn-rgeot na n-óg ;
 Ip croidearg a balram, a déib geal gan aitéir,
 Do fáorfaó ón ngalar na mílte dom íóire ;
 Saor-geut a ceanghan léigionta do rparéaib
 Déir érean-ruic ear beannaib re mírfaéat a glór.

Phœnix d'fuid gearaite gearaig an cailín,
 Séim-íúir do élanua míleaó na plóg,
 Laoérad gan taire traóda le Galluib,
 Gan érine gan calaib gan ríog-bhog gan rcor ;
 Gan breaigead gur rgaigad Paoraig ip bapraig
 30 Ip érean-éoin óun Raite ríod-ra faoi óó ;
 Ní'l paor-plaie ná bpaigan do rreim éloinne Cairil
 Gan gaol rir an ainnir míonla gan rmeól.

Ní leir óam a raíuil a n-éirinn ná a Saigan,
 A n-éirfaéat a b-pearrain a n-ineleaéat 'ra g-clóó ;
 An béit élipde ip pearra rreite 'gur ceardar
 Ná Helen léir caillead na mílte 'ran ngleó ;
 Ní' l aon fear 'na beataib d'péudaib air maoidin
 'Na h-éadan gan maig ná rgaoilpead a bpon ;
 Mo géibionn ! mo beacair ! ní péadaim a peadaim
 40 Céim' neulaib, am' airling, arboide, ip do lé.

18. The subject of this poem has been called "Faoileann maorda bearaó banraíuil," by Domhnall na Tuille. 20. R is followed here; balram seems = lips,' on account of their fragrance, cf. :

Ip binne geut gearra-geuib balram-buig mána an leinb.

Domhnall na Tuille on the same.

White her breasts, as swans beside the sea-shore ;
 Her lime-bright, snow-white body of beauty like the sea-gull ;
 Her goodness cannot be all put on parchment ;
 20 The fair mild lily and gentle flower of virgins.
 Bright red are her lips, her white teeth without a blemish,
 Which would save from disease thousands such as I ;
 The noble speech of her tongue learned in histories,
 Brought stout bucks over mountains by the sweetness of her
 voice.

A Phœnix of the Grecian Geraldine blood is the maiden,
 The mild cousin of the children of Milesius of the hosts ;
 Heroes crushed without mercy by the English,
 Without strength, without land, without princely mansion,
 without wealth.
 In sooth the blood of the Powers and the Barrys,
 30 And the strong hounds of Bunratty has been twice strained
 through thee ;
 There is no noble chieftain or warrior of the stock of the children
 of Cashel,
 Who is not akin to the mild faultless maiden.

I know not her peer in Erin or in England,
 In wisdom, in personal charms, in mind, in form ;
 The accomplished maiden surpassing in virtue and fame
 Helen, through whom thousands perished in the fight ;
 There is no man living, who would look at morning
 On her face without sorrow, whose grief she would not dispel ;
 O my bondage ! O my hardship ! I cannot avoid her
 40 In my slumbers, in my dreams, by night, or by day.

37. οἱπ μαῖθιν = 'just now, at any time henceforth.' 38. ἡδ ἱδῶοιλεῶθ,
 sic R ; O'Daly ἡδ ἱδῶοιλεῶθ.
 40. O'Daly οἱθῶε, ἡδ ἰῶ.

XXX.

epitalamium DO TIGHEARNA ÓINN MÍARA.

Acláid éirg air na rruíllib ag léimriú go léimmar,
 Tá'n t-éclirp gan fúntar ag iméadé;
 Tá pœbur ag múrghairt, 'r an t-éarza go cuim-ghlan,
 Ar éanlaire na cúige go foicim.
 Táib rzaot beac ag cúirliú air gázaib ir úr-ghar,
 Tá féar agur dprúct air na monzaib
 Ó'r céile don m-dprúac í, Réaltan na Muhan
 'S gaol gárr don Druic ó Chill Choimnig.

Tá bíodgac ann gac tám-lag ir gpoide-énoic go léidir.
 10 'S an ngeimriú tiz blac air gac bile;
 Cill Cair ó éarlarú a g-cuibneac go gprámar
 Le Ríú Cille h-Áirne ar g-Cupac;
 Ní' éagcúir dá luac 'gúinn, tá paotac ag epuazaib,
 Ón rgeal nuac ro luaidtear le dponzaib,
 Air péarla óz mná uairle (a Úé bil tabair buac d)í
 An épaob éumra ir uairle a g-Cill Choimnig.

Tá'n Ríog-élaré 'na gárbair air írlib 'r air árbair,
 'S na mílte dá fáileiugac le muirinn;
 Tá'n taoid go h-abbapac, 'r coill ghlar ag páir ann.
 20 'S gnaoi teac air dántair gan milleac;
 Táib cuanta, ba gátaac paoi buan-rcuirp gpránna,
 Go ruaimneac ó éarlarú an rnuidmeac,
 Tá enuarear air epáig 'gúinn ná luargann an t-páile,
 Ruacain ir báirniú ir duilearú.

XXX.—This poem is printed in O'Daly's "Poets and Poetry of Munster." There is a copy of it in the Royal Irish Academy, which gives the title as follows:—

Epitalamium do tighearna dhúnaé Óinn Míara air n-a pórac le h-ingfion Coirnal bucléir Cille Cair.

The poem was composed to celebrate the nuptials of Valentine Brown, third Viscount Kenmare, and Honora daughter of Thomas Butler of Kileash. The

XXX.

EPITHALAMIUM FOR LORD KENMARE.

The fish in the streamlets leap up with activity,
 The eclipse is departing without a struggle,
 Phœbus is waking, and the moon is calmly bright,
 And the birds of the province are joyous;
 Bees in swarms cluster on boughs fresh and green,
 Grass and dew are on the meads,
 Since Brown has espoused the Star of Munster
 The near in blood to the Duke from Kilkenny.

The languid are becoming vigorous, and the great hills are strong,
 10 And in winter every tree puts forth blossoms,
 Since Kilcash has been united lovingly in bonds
 With the Prince of Killarney our champion;
 We are giving vent to no grievance, the wretched have a respite
 Since this news which is spreading among the crowd,
 Concerning the fair young pearl of ladies, (O faithful God grant
 her success!)

The fragrant branch, the most noble in Kilkenny.

The princely chieftain is a protection for the high and the lowly,
 And thousands are welcoming him with love,
 The tide is favourable, and a green wood is growing therein,
 20 And fields are growing bright without destruction;
 Heavens, wont to be disturbed by ugly long-lasting storms,
 Are calm since this alliance took place;
 There is gathered on the shore, undisturbed by the sea,
 Cockles and limpets, and dillisk.

marriage took place in 1720, when Sir Nicholas Brown, Valentine's father had died, and the son was at last in possession of his property. The distinguished lady celebrated in this poem, died in 1730, of smallpox. Her father Thomas Butler was grandson of Richard Butler, only brother of James, the first duke of Ormond.

2. բիւնտար = 'struggle'; cf. միւսնոսն միլլեան Ե-բիւնտար արքա.—*Aodh Mac Curtin*. 17. 'na ճարձաւ, one would expect 'na ճարձա.

Táid uairle Cill Áinne go ruairc ag dl pláinte
 'S buan-bioé na lánamán a g-cumann ;
 Táid ruan-þóirt ir dánca dá m-bualad ar éladirriḡ,
 ḡad ruan-þóirt air áilleaé 'r air binnneaé ;
 Tá claoélad air éruaid-éirt, 'r an t-aon éoir ag buad' éann,
 30 Tá ḡné nuad air ḡruaðnaid ḡad n-duine ;
 Tá'n rþéir mhór air ruaiment, 'r an rae þór go ruaimneaé,
 ḡan caoé-éad ḡan duarcan, ḡan daille.

XXXI.

TREISE LE CROMUELL.

Treise leat, a Cromuall,
 A ríḡ éroénaig ḡad rḡolḡ,
 Ar lead' linn ruaramar ruaimneaer
 Míl, uaécar, ir onóir.

Iarramaoid ḡan Caoimháad,
 Nuallánaad, ná Cinnriolaad,
 Dúrcad, Ríreaad, ná Róirteaad,
 D'þaḡáil þóid do éuid a fínrþear.

Iarramaoid Cromuall beie a n-uaécar,
 10 Ríḡ uaral Cloinne Lóbuir,
 Cúg a dóitín d'þear na rúirte,
 Ar d'þáḡ þear na dúitíde ḡan "nothing."

Iarramaoid a b-þuil ran teaad ro,
 Air maie agur air maoin,
 Beie ní buir þearr bliaðain ó anuḡ,
 Ar ḡad nead buir maie linn.

29. buad' éann, so O'Daly. buaðaócaint and buaðaócainn are used in spoken language.

The nobles of Killarney are merrily drinking health
 And long life to the wedded pair in love ;
 Lulling melodies and songs are being struck on the harp,
 Each lulling melody the loveliest and the sweetest ;
 Each hard trouble is overcome, and justice alone triumphs
 amongst us ;
 30 There is a fresh colour on the cheeks of all men,
 There is a sound of joy in the great heavens, the moon also is
 peaceful,
 Without blinding mist, without sorrow, without eclipse.

XXXI.

MORE POWER TO CROMWELL.

More power to thee, O Cromwell,
 O king who hast established each rustic,
 It is with thy coming we obtained peace,
 Honey, cream, and honour.

We ask that nor Kavanagh,
 Nor Nolan, nor Kinsella,
 Nor Burke, nor Rice, nor Roche,
 Ever get a sod of their ancestors' portion.

We ask that Cromwell be supreme,
 10 The noble king of Clan Lobus,
 Who gave plenty to the man with the flail,
 And left the heir of the land without " nothing."

We ask that all in this house,
 In goodness and in wealth,
 Be better a year from to-day,
 And everyone whom we like.

XXXII.

ΑΨΤΑΝΝΑ ΘΟ ΡΙΝΝΕΑΨ Α Β-ΠΑΡΛΙΜΕΝΤ ΚΛΟΙΝΝΕ
 ΘΟΜΑΨΣ.

Αη ρεαΨ βιαρ ΐρηε ρύιηη ρέιηη
 ΝΨ βειΨμΨσ α β-ρέιηη θο ηηάΔ,
 ΚυρρμΨσ ρΨορ αν ρεαρτ,
 Αη ρεαΨ βιαρ αν ρμαΔτ αιρ άρ λάιη.

Θο ρυιηεαμαρ α β-πάρλιμεντ,
 Ψ Ψεανη τ-Ψάιλε ηο θίηη ΐβαοιρ,
 Αρ Δυγαμαρ α η-ιηηεΨίηη ράθρμυη,
 βειΔ 'ηάρ η-Δάιρθε αη α Δέιλε.

10 Τυγαμαοιθ οηΨίρ θον ρηολΨίη
 Αρ μΨ ρεαρΨΨ 'ραρ ρεΨίρ μαοιη,
 Ιρ βειρρεαΨ ρυιηετ θον β-ϕλεαρηαΔ,
 Δαιρηιορ ηο θ-ΔΨ αν τ-εαρραΔ αν τ-Ψμ.

ΑΔτταμαοιθ άρ θ-Δυαρηαρβαλ
 Λά ρυαρ αηυρ ϔεΔΔ,
 ΑΔτταμαοιθ άρ η-ΐβααΔ
 Θο ρέιρ ϔέιλλε αηυρ ϔιρτ.

20 ΑΔτταμαοιθ άρ η-ΐβααΔ κυρρ
 Μαρ αΔά ανοιρ θο ηηάΔ,
 Ψεαρρα-ηατα μίη θυβ
 Ιρ θιρρττε ορηυιηε βλάΔ.

XXXII.—This piece, as well as the preceding one, is taken from the satire, "Parliament Chloinne Thomáis," and contains the enactments and resolutions come to after mature deliberation by the rustic race of Clan Thomas. In this satire the author ridicules chiefly the Cromwellian settlers of low origin and coarse vulgar manners, but the Irish who helped them to oppress their own countrymen are by no means spared. They hail Cromwell as their special patron. The metre of XXXI. and XXXII. is free and easy. These pieces vary considerably in different MSS. The text follows a copy of the satire made by Denis O'Connell in 1785. XXXII. is a piece of considerable interest, as the poet makes the Parliamentary lights of Clan

XXXII.

THE ACTS OF THE PARLIAMENT OF CLAN THOMAS.

While Erin shall be ours alone,
 We shall not be in constant pain ;
 We will ordain what is right
 While authority is in our hands.

We have sat in Parliament
 From Kinsale to Beann Eadar ;
 And we have resolved, in spite of Patrick,
 To be friends one to another.

We give honour to the rustic
 Who has longest beard and most wealth ;
 And to sit in the last place to the churl
 Who stores butter until the spring.

We enact that we get our wages
 The cold day and the warm,
 We enact that our clothes be regulated
 According to sense and right.

We enact that our body-clothes be
 As they are usually now :
 A low, smooth, black hat,
 And breeches spliced and beautiful.

Thomas speak, in the rustic language of his time, about farming and other occupations suited to their state of servitude.

The following variants are taken from a Trinity College, Dublin, copy (T), and from one made from a MS. of 1705, by Mr. P. Stanton (P).

3. ceapc, T p̄eaó. 4. P p̄eaóð 'nap lárh. 6. P Cionn c-Sáile.
 8. 'nár ǵ-cáirbe, T ǵr̄áðmar.

20. or̄gailce bídt, T r̄gailce abur ip c̄all; the reference is obviously to breeches cut and buttoned at the knee so common in the last century.

Ríog-bodač an zác aon baile
 Le caile zorm map céile;
 Ar fearann fada fairrinz
 Do beir aige gan aon rub.

Aéttamaoib gan uig im ná feóil
 Do iéad acé 'ran oibé
 Meap-mábra ar mairéin
 Do beir a n-borur zác eíge aguib.

30 Aéttamaoib gan an dapa leaba
 Do beir ag aon do Óloinn Tomásir,
 D'eagla bráire ná razairc
 Óeir ag carrainz cum bur m-boéain.

Aéttamaoib d'fear an óir
 Topác móna ir branair,
 A z-coháir zo b-cubrad congnairi
 Don cí ir éirga do zóir zrapad.

40 Dá b-fazad rib earbaid ná eiráglar,
 Ná bur ródor ag dul a ngiorraéte,
 Air éor ná díolrad rib búr b-fiača
 Cuirió búr z-cuid air láim bur z-cloinne.

Aéttamaoib an uile acéann
 Dá m-bead eadruinn ná cruibáil
 A réigthead zo ró-éapa
 Le diaz do Óloinn Tomásir.

Aéttamaoib gan mac deaz-áear
 Duine uapal ná díofaoin,
 Do beir 'na éomnuige amearz bodač
 Ainriur branair na zrapaig.

50 Aéttamaoib rórad búbalca
 Do réir dúéair ir reáca,
 Do mác-ra azam inžin-re,
 Ir m'inžion-ra azad mác-ra.

47-48. P do beir 'na éomnuige amearz clanna pleargad ná nearóruinn.

That a chief-bodach be in every village
 With a blue hag for his wife,
 And that a farm long and wide
 Be his for nothing.

We enact that nor eggs, nor butter, nor meat
 Be eaten save at night ;
 That a cur dog and a little mastiff
 Be at the doors of all your houses.

30 We enact that no spare lodgings
 Belong to any of Clan Thomas,
 Lest friars or priests
 Should frequent your cottage.

We enact that the man who has gold
 Should have the first of turf and fallow,
 So that he may give assistance
 To him who first grubs his land.

40 If you fall into want or difficulty,
 Or your means become reduced,
 In order that you may not pay your debts
 Put your property in your children's hands.

We enact that every dispute
 That may happen between us, and every wrangle,
 Be very speedily settled
 By two of Clan Thomas.

We enact that no son of a respectable father,
 No nobleman, no idler,
 Abide amidst *bodachs*
 In the time of fallow or grubbing.

50 We enact double marriages
 According to hereditary custom and law
 Thy son to marry my daughter
 And my daughter to marry thy son.

Aéccamaoib an uile pléarḡac
 Noé déanfar malairc nó marḡáil,
 Diaḡ do beic do lácair
 D'fíor-íliócc Óloinne Comáir.

60 A ḡ-cár dá m-beaó a n-aiéreaóar,
 Ḥo n-bearḡaó a n-éiceaó,
 Cum a óoda d'raḡáil ear n-air
 Le "by this Book ar breaḡ rín."

Aéccamaoib an uile pléarḡac,
 Air a m-bí cúram boéóige,
 Croiccion caoraó na Féile Míeil,
 Do beic aige cum dorndóige.

Aéccamaoib a n-am buana,
 Ím cáire aḡur ríólla,
 Cúig rínginne ḡan aḡar,
 A n-am bpanair ír móna.

70 Aéccamaoib dá rínginn
 O Sámuin ḡo Féil Íríḡde,
 Trí rínginne ran earraó,
 An reaó maírfíor an ríolcúr.

Aéccamaoib le óéile
 O ófnn Éabair ḡo Ceann t-Sáile,
 Máḡ Saḡranaó máḡ Éirionnaó
 Óeic leir an té buḡ láirre.

80 Aéccamaoib teanḡmáil le óéile
 Lá Féile Míeil ar Máirce Óárḡa,
 Ḥo ḡ-cuirfímír ríor bearta
 Na h-aicme-re bíor dáḡ ḡ-cáblaó.

Aéccamaoib róḡraó na Féile Míeil
 Do éabairce a ḡ-cionn ḡac baile,
 D'íonn ḡo m-biaómaoir a muinḡin
 Ḥo b-raḡmaoir an fearann.

66. ríólla, T ríóil. 67-68. T aéccamaoib a n-am néala (?) pucóḡa caola na m-bó.

We enact that when any churl
 Makes exchanges or bargains,
 There be two present
 Of the true race of Clan Thomas.

60 So that if he be sorry
 He might swear falsely
 To get his goods back again
 Saying "By this book that is a lie."

We enact that every churl
 Who has charge of a tent—
 A sheepskin of Michaelmas
 He should have for a mitten.

We enact, in the time of reaping,
 Butter, cheese, and a piece of meat ;
 Five pence without doubt
 In the time of fallow and turf.

70 We enact two pence
 From November to Bridget's Feast ;
 Three pence in the spring
 While seed-sowing lasts.

We enact all together
 From Beann Eadair to Kinsale :
 Be he English, be he Irish,
 To be on the side of the strongest.

80 We enact that we meet together
 At Michaelmas and Easter Tuesday,
 That we may put down the deeds
 Of this set who have been oppressing us.

We enact that the Michaelmas warning
 Be given at the head of every village,
 So that we may be in hopes
 That we may get the land.

71-72. Τ ἐπί πινθῖνονε ζαν ἀνῆρα α ν-αμ βραναῖν ἢ ἀοῖλεζ. There are, besides the above, several other variants, and some stanzas wholly different.

Α η-αη γηαπαίγ υο βύη υ-τιθεαρηαιοι
 ύηη η-ιαηηυιθε βειέ ηηιηηε,
 ύηη η-ύζαιοη αη βηη γ-εάαηηα
 Ιη βύη ηλαβηηαιθε 'ηα ηζιοηαιβ.

90

Αιηηιηη εαηηβυιζέη ηό βυαηα
 βίοθ βηη γ-εοηα ζο ιεόηηηε,
 Ψοιαέ αιη βηη ηύιηε,
 Νό βηη ιάηηα εεαηζυιηηε ιε εόηθα.

Αέηαηαιοιη αη υιηε ηφό
 Όο ηέηη γηιοεαιη ιη εηίθηηαέη,
 Αη υ-τιθεαρηαιοι βειέ εεαηζυιηηε,
 Αη ηιηη ηέηη υο βειέ ηζαιοηηε.

In the time of grubbing for your lords,
Let your implements be broken,
Your tackling and your plough
And your traces in bits.

90

In the time of harvest or reaping
Let your feet be sprained,
Your eyes blindfolded,
Or your hands tied by a string.

We enact every thing
According to prudence and wisdom,
That our lords be tied down
And we let loose.

XXXIII.

MARBNA MIC CARTA NA PAILISE.

Acá rmuic 'ran rpeir ip ppaoc ip pparz nuíneac,
 Ip d'écár Néill zo léir pá bpaicib caoince,
 An Múthain le éile epaocca mapb claoibce,
 Tpe p'pionnra Ĵaocai ip Raclcean Clanna Múid.

Múeac nár claoibce a n-am éarmpairc an Ĵleó,
 Sínpear na rfoĴ-ímac a b-caca 'ra rcoir,
 Ppíocí-íluocet na rloinnce ar ceapmuin rfoĴ.
 Ip ríor-épeac Ĵan puíĴleac na banba ip b'pón.

b'pónaib b'foĴgair rfoĴ-ban Inip ÉilĴe,
 10 Coir d'óinn, coir b'pígib, coir Laoi, coir Lipe, ip Éirne,
 Coir LóĴ coir Daoil coir Cloine ip Síonna a n-éinpeacé.
 A nĴleó ip a Ĵ-coiméarĴar caoince a Ĵ-coinne a éile.

Le éile acá Éirne aca a n-blúé-éuirpe b'pón,
 Ó Leiginn zo b'péirne ip zo cúmar Ĵpwinne móir,
 Coir Féile, coir Sléibhe Mip, cá ríab a n-uail Ĵleó,
 Ip ó b'éara Ĵan epaocac, zo cúĴ Ulaó an t-rloig.

XXXIII.—The Mac Carthys built four castles on the edge of Lough Lein, and the river Laune “to stop all the passages of Desmond,” as Carew put it. “The tract of country lying along the banks of the “Laune,” says Windele, “and at the mountain's foot to some considerable distance is still called MacCarthy Mor's country, as containing the ancient residence of the chief of that name. The Castle of Palice, or otherwise Caislean Va Cartha, stood a naked ruin on an eminence a little to the north of the lake and in view of the Laune Bridge. A few scattered trees point out its site. The green field in front is still called Park an Croah, the gallows field, that being the place where MacCarthy executed his justice on delinquents.” Of this poem there are two copies in the British Museum and two at Maynooth. The British Museum copies have not been used in preparing the text.

1. R. rpeir ppaoc nuí ip pparz b'eimneac; test as in M.

9. rfoĴ-ban, more usually rfoĴ-ínná. *Ib.* Inip for Inpe, for *assonance*.

XXXIII.

ELEGY ON MACCARTHY OF PALICE.

In the heavens there is mist and storm and furious wrath,
 And all the land of Niall is in robes of mourning;
 The whole of Munster is prostrate, lifeless, subdued,
 Because of the Prince of the Gael and the Star of the Sons of
 Milesius.

A champion, unscathed in the time of the conflict of battle,
 First heir of the sons of kings, their stay, their glory;
 Foremost descendant of the great families, the defence of hosts;
 The very ruin of Banba, nought left behind, and her grief!

The fairy maidens of Inis Eilge grieve and start,
 10 Beside the Boyne, and the Bride, and the Lee, and the Liffey
 and the Erne;
 Beside the Logh, the Deal, the Aoine, and the Shannon, all
 together
 Are they in conflict and in contest of lamentation one against
 another.

They have put all Erin in an intense agony of grief
 From Leinster to Brefny and to the verge of the great Drung;
 Beside the Feale, beside Sliab Mish, they are in a conflict of
 mourning;
 And from Beare without pause to Ulster of the host.

11. *Uóg*, a river that flows into the Laune.

“Fast by the Laune’s and Lo’s fair currents meet
 Circle the plain and murmur at his (Dunloe’s) feet.”

Poem on Killarney, A.D. 1776.

12. a *ḡ-comheargar*, MS. *cuoirḡuor*.

14. Drung, a high hill in the barony of Iveragh, county Kerry, above 2000 feet above the sea-level; perhaps for *Leiginn* we should read *Leicḡleann*.

Both Ulstermen and Connaughtmen are doleful and in tears ;
 From Mushra to Gulban in mourning and sorrow ;
 Like Cuchulainn was he in force of strength, in the thick of the
 fight ;
 20 He is the cause of excessive, woful weeping to the five provinces.

A province's store of affection, like a treasure to the people,
 Hero, armour of champions in high valour and renowned deeds,
 Heavy is the blow to the Church's orders, that thou liest in the
 middle of a mound lifeless ;
 To them all it is strife and misfortune to hear that thou art dead
 and prostrate.

Since the right hand of the descendant of kings is prostrate,
 As the celestial flower without guile is fallen,
 It is distress to the poets, ever skilled in their art,
 Who repaired daily to the plain of Palice.

At Palice a numerous band were wont to assemble,
 30 Who were not accustomed to fear tribe or host,
 Merry-making in halls, without want of food,
 And riding on horses, as at Tara of the kings.

O happy grave-stone, thou hidest as a treasure the king
 MacCarthy,
 The full ruin of Blarney, and of Cashel of the kings,
 The ruin of peoples, of bards, of chieftains, lies in the church-
 yard ;
 And what need be further said since Banba is dolefully bewailing
 him ?

It is the bewailing of the king of a province, of great valour,
 who is indeed laid in a bed of clay,
 The king who was the true chieftain of Fodla and of the plains
 of Brian ;
 The chief who has left the true crown without support,
 40 And it is sickness to the ranks of the brave that he is voiceless
 and prostrate.

XXXIV.

AIR DÓIBIRE NA B-PLAICÉ.

Do éuala rgeál do déar air ló me,
 I r' éuz 'r an oibé a n-baoirre b'róin me,
 D'páig mo éreac gan nearc mná peóla,
 Gan b'páig gan meabair gan g'reann gan p'ógnaíh.

Adbar maóite r'gaoilead an r'geóil r'ín,
 Cár gan leigear i r' adnab tóirre,
 Aénuaó luic i r' uile i r' eólaíre,
 D'p'orugaó ceabma i r' t'reighe móire.

D'íótuagad buíone críche Fódla,
 10 Lazuagad g'fínn i r' g'naoi na cóige,
 M'ar do d'íogaó ár n-baoine móra,
 Ar a b'peapannaib cairce i r' córa.

Mór an r'geál, ní féid'ir p'ólan'g
 Ár n-óite do p'foim lem' ló-ra,
 Fuair an péile leun na d'ed'ig r'ín,
 I r' eá an baonnaéte g'ac lae dá leónaó.

Ní b'puil cl'iar a n-iaéaib Fódla,
 Ní b'puil a'p'p'inn ag'uin' ná órda,
 Ní b'puil ba'ir'be air ár leanaib'ib óga,
 20 Gan peap peap'aim ná ta'g'ar'ea a g-córa.

C'réad do d'éan'p'ad ár n-aor óga,
 I r' ná puil neaó pe ma'it dá b'p'órtain'ce,
 A'c'á'ib gan t'riaé acé Dia na g'lóire,
 Ar a b'p'p'foim-ál dá n'g'p'p'óráil tar b'óena.

XXXIV.—This poem is given anonymously in a MS. in the Library of Trinity College Dublin; and in more than one MS. at Maynooth and elsewhere, it is ascribed to “Ciarráidead cráid'ce á'p'p'ig'ce é'ig'ín,” “a certain tormented Kerryman.” From internal evidence, it seemed to belong to O’Rahilly, several lines of it reappearing in his poems: hence its place here. It has been found, however, that one or two MSS. ascribe it to the ill-fated Pierce Ferriter. If it be Ferriter’s

XXXIV.

ON THE BANISHMENT OF THE NOBLES.

I have heard a tale which torments me by day,
 And puts me by night in the bondage of sorrow ;
 That has left my body without the strength of a woman after
 labour,
 Without vigour, without mind, without wit, or activity.

A cause of weakness is the spreading of that tale,
 A misfortune without cure, and a kindling of grief,
 A renewal of injury, and evil, and mourning,
 A stirring up of disease and great agony.

The ruin of the people of the land of Fodla,
 10 The weakening of the joy and pleasure of the provinces :
 That our nobles were drained out
 From the lands which by law and justice were theirs.

Heavy is the tidings ; nor can the sufferings
 Of our ruin be described in my time ;
 After this affliction came upon generosity,
 And humanity is being daily put out of joint.

There are no clergy in the lands of Fodla ;
 We have neither Masses nor Orders ;
 Our young children receive no baptism ;
 20 Nor is there a man to stand for them, or plead their cause.

What shall our young folk do,
 Since there is none to relieve them with good ?
 They are without a lord save the God of glory
 While their chief brood are forced across the main.

work, it must have been composed at the beginning of the Cromwellian transplantations.

12. M caipce ópað. 16. M omits ðaó lae, and is inaccurate throughout. 19. leanaiúib, M leinb. The statements made in lines 17-20 are scarcely exaggerated. 23. Cf. XIII. 22.

Θεαράν μ'αιγνε θεαρῖ na ργεόλ ριν,
 Ξαβάιλ γαρῖ na n-eaέτρann όρηnne,
 Μαιέ ριορ αγam an τ-αδῖbar ρά'ρ όρδαιγ,
 Ό'αιέλε άρ b-peaca an τ-Αέαιρ do θεonaig.

30 Όά m-beaδ Τυαéal ρυαδραέ beó aguinu,
 Νό Ρείδlim do έπειξιδρφαδ έδρα,
 Νό Conn, ρεap na γ-caé do ρό-έup,
 Νί θιαδ τεann na ηΪall θάρ b-ρόγpaδ.

Όάρ γαιῖ Αρε do έap an έρδδαέτ,
 Νό Mac Con baδ θοέτ a γ-comlann,
 Λέap ργannpaδ clann Oiholl Oluim,
 Ιρ ρέan do Ϊallaiῖ ná μαιριῖ na επέδιν ριν.

40 Ιρ léan do θanba μαρῖbaδ έόguin,
 Τρηίηρφαρ ρά έίile von θεδδαέτ,
 Νί θιαδ neapτ επ ap έεapτ αιρ ρέδαιῖ,
 Αγ na θέapaiῖ θρέana mόpa.

Όo θιαδ neapτ ιρ ceapτ ιρ επδδαέτ,
 Όo θιαδ ρμαέτ ιρ ρεαέτ ρά ρό-έion
 Όo θιαδ ραέ αιρ ap 'pan b-ρόγῖnar
 Όά m-beaδ Όia le επιαέαιῖ Ρόδla.

Ό'imeig θpian na γ-cliap ón m-θόρηe,
 Όo θί επείμηρ αγ έίρηnn ρόρba,
 Νί b-ρuil Μυρchaδ cumapac επδδα,
 Α γ-Cluain Ταipῖ baδ έaca ρe comlann.

50 'S an επάέ ρά λάιθip na επέδιν ριν,
 Clann Όάρτα 'ρ an Τάλ-ρuil επέδραδ,
 Νίop ργαοileabap Ϊaοiθil θά b-ρόγpaδ
 Ταρ cuinn nó γαέ λάέαιρ τεδρann.

27-28. R is followed. M is very corrupt.

32. θάρ b-ρόγpaδ, sending us abroad: cf. ρόγpaim uaim é = 'I dismiss him.'

34. Posts of the seventeenth and eighteenth centuries are constantly going

The truth of this tidings is the sighing of my soul,
 The rough beating the foreigners have given us ;
 Well do I know the reason why He ordained it,
 Because of our sins the Father has consented to it.

Were Tuathal, the nimble, alive amongst us,
 30 Or Feidhlim who would disable pursuers,
 Or Conn, a man who could well fight battles,
 The strong ones of the English would not banish us.

Whither has Art gone who loved valour ?
 Or Mac Cu, who pressed close in conflict,
 By whom the children of Oilioll Olum were routed,
 It is well for the English that these strong men are not alive.

A misfortune to Banba is the death of Eoghan,
 A brave man who espoused valour ;
 Else might without right would not give our lands
 40 To the foul gross bears.

We should have strength, and justice, and valour ;
 Authority, and law, would be in high esteem ;
 Corn fields in the harvest would be prosperous ;
 Were God with the leaders of Fodla.

Brian of the hosts has gone from Borumha,
 Who for a season was espoused to Erin ;
 Murchadh the powerful, the valiant, is no more,
 Who was a stay in the conflict at Clontarf.

At the time when these brave men were strong,
 50 The Clan Cartha, and the vigorous stock of Tál,
 They did not permit the Gaels to be banished
 Across the seas, or over every border beside them.

back to heroes like Art, Conn, Conaire, while they scarce mention more modern warriors.

39-40. That is if Eoghan lived.

49. $\epsilon\rho\acute{\alpha}\tau$, MS. $\epsilon\rho\iota\alpha\tau$, which seems a mistake.

Αεάιν να Δαναιρ α λεαβαϊθ να λεόζαν,
 Ζο ρεαρζαιρ, ράιη, ζο ράδαιλ, ρεόμραδ,
 υρφοζήμαρ, βιαδήμαρ, βριαετραδ, βόρνομαρ,
 Κοιμήεαδ, καιντεαδ, ραιννεαδ, ρρόναδ.

Ιρ έ ρύν ιρ ρονη να ρόιρνε,
 Δά μέαδ ρίε βο ζηφο ρε αρ β-ρόιρ-νε—
 Αν υρονζ βίορ αζ ρίξβεαδ ρεό αζυινη—
 60 Σύζρα ελυιέιθε αν ευιτεη έρόδα.

Ιρ ερπαζ lem' έρποιθε 'ραρ εηνη υάρ η-υρόλannah,
 Νυαδαρ Συινη, Έρφομήεαιη ιρ Εοζαιη,
 Συαρ ζαδ οιδέε αζ λυίξε ρε δεόρραιδβ,
 'S ζαν λυαδ αιρ α ελοινη βο βί αιει ρόρβα.

Τεαδ Τυαευιλ monuar, βο εόιρνεαδ,
 Ιρ ερδ Συινη ζαν ευιήνε αιρ νόρραιβ,
 Ρονη Ρείδλυιμε ζο ερπειε-λαζ εόιρρεαδ,
 λαε λυζυινη ζο βρύνιζτε βρόναδ.

Αεαδ Αιρτ ρά εεαρ ζαν ρόδδερ,
 70 Ερφοδ Έοδβεαιζ ρά οζαιη αζ ρλόιζτειβ,
 Ελάρ Έορμαιε ράιθ ροιρτειλ να ζ-εόμήρφοαλ,
 Ράη οηέοιη λάν υ'ρθερποη δεόραδ.

Μο λευη ηί η-ε ερπειη ηα ρλόζ ριη,
 Νά βυιρβε να ρυιρνε δ Όδδυρ,
 Νά ηεαρτ ηαιήθε βο εαλλ ερ η-υδδερ,
 Αεε υφοζαλταρ Δέ εά αιρ έιρινη ρόυ-ζλαρ.

Ρεαεαδ αν ε-ρφηρρ, ελαοιη αν ε-ρόιρρ,
 Αιέηε Έρφορβ ζαν ρυιη 'να εόμαλλ,
 Έιζιοη βρυινηζιοι, βρυιρεαδ ρόρβα,
 80 Εραορ ιρ ζοιθ ιρ ιομαδ μήοιθε.

53. a leabaib is of constant use in Connaught = 'instead of.'

57-60. These lines are by no means clear, but A (two copies) and M agree as to text. R, for 59, has

an bpuing bo bioir az puzbreað pef azyunn.

The meaning seems to be that peace with the foreigners is like a mouse making peace with a cat. Cf. XLVIII. 7-8.

The foreigners are in the place of the heroes,
 In comfort, in quiet, in prosperity, and with many apartments,
 In affluence, well-fed, swearing, meal-consuming,
 With foreign airs, loquacious, greedy, nasal.

It is the resolution and desire of the gang,
 However much the peace they make with our race—
 As many of them as make terms with us—
 60 To play the game of the brave little cat.

It is pitiful to my heart, it pains my entrails,
 That the spouse of Conn, of Crimthán, and of Eoghan,
 Watches nightly and lies down amid strangers,
 While there is no tidings of her children whom she had in
 marriage.

The mansion of Tuathal, alas! has been pulled down,
 The abode of Conn is without a remembrance of its fashions,
 The land of Feidhlim is in helpless distress and in woe,
 And the country of Iughóine crushed and in sorrow.

The plain of Art lies in grief without comfort,
 70 The land of Cobhthach is put under yoke by armies,
 The plain of Cormac, the strong seer of synonyms,
 Given over to the wolf, full of tearful noise.

My grief! it is not the strength of these hosts,
 Or the pride of the band from Dover,
 Or the power of the enemy, that destroyed our hopes,
 But the vengeance of God upon green-sodded Erin.

The sin of the elder, the corruption of the younger,
 The commandments of Christ—no heed given to their fulfilment;
 The rape of virgins; the violation of marriage;
 80 Intemperance; robbery; and unrestrained swearing.

63. MS. *beópaib*.

72. M *onnéat*. R *onóicé*.

74. Dover is here put for England, as in XXI. 8; so also Bristol, II. 33.

Neamh-éion ḡnáiḡ ír cár aip órbaiḡ,
 Raobaḡ ceall ír feall ír fórra,
 Éiḡiom na b-pann ḡan cabair ḡan comérom,
 Aḡ raob-luḡt rainnte ír cailleḡe aip éomarran.

Tréiḡion Dó le rpeír a peḡdaiḡ,
 ḡléar le a réantar ḡaol ír comḡur,
 ḡéill do neart 'ran laḡ do leḡnaḡ,
 Claon aḡ breaḡ 'r an ceart fá éḡó éur.

90 Cíḡ tá an eanḡ ro ceann aḡ córmaḡ,
 Faoi láim leabair na nḡall ro nuab aḡuinn,
 Álim An-nílac tréan na h-óige,
 ḡo b-tiḡiḡ an ceart 'ran aḡt 'nar éḡir do.

Ír bíḡḡaḡ báir liom báir mo éomarran,
 Na raoiḡe fáma fáirba reḡta,
 A b-tír baḡ ḡnáḡac lan do éḡbaḡt,
 Ite, vade, dá fáḡ leḡ rín.

Ír ḡan aḡt cáirbe ó lá ḡo ló aca,
 Dá ḡ-cup uile a b-tuilleaḡ dḡéuir,
 ḡo m-biaḡ fáibar dá fáḡáil dḡiḡ rín,
 100 Ír ḡan ann aḡt Till further orders.

ḡalar ḡan céarnaḡ ír maḡéar mḡr liom,
 ḡreamanna baor-báir cé cáim ḡlóraḡ,
 Sḡaipe aip an b-féinn dáḡ ḡéill Clár Fḡḡla,
 Ír eaḡlair Dó dá claoḡlaḡ ar órbaiḡ.

Tá rḡéim na ḡréime ḡo neḡna
 Fé éclipr ó éirḡe ló ḡi,
 Táib na rpeárḡa a nḡé dá fáḡraḡ,
 Ná fuil céarma ár raḡail ró-faba.

Fuair an cáirbeaḡ rpar a dḡóitín,
 110 Le luḡt réab ní ḡéar an rḡeḡl rín,
 Ní léir dam aoinneá aip m' eḡlar,
 Noḡ do bḡarfaḡ raol éum bḡḡḡ dam.

96. Observe that *ite* is pl., and *vade* sing.

104. Taking *ar* = *aḡur*, and *órbaiḡ* = *óirba*.

A constant scorn and contempt for the clergy ;
 Plunder of churches ; treachery ; and violence ;
 The cry of the weak, without help, or justice,
 Beneath the false and greedy who forsake their neighbour.

The abandonment of God through love of riches ;
 The manner in which kinsfolk and relatives are denied ;
 The respect for might ; the injury of the weak ;
 Corrupt judgments ; and the obscuring of right.

Although the land be bursting with produce,
 90 Under the nimble hand of these newly-come English ;
 I beseech the Only, the Mighty Son of the Virgin,
 That the right may come into the place in which it is due.

The death of my neighbours is to me a death-start,
 The nobles who were peaceful, contented, nimble,
 In a land which was wont to be full of riches,
Ita, Vade is said to them.

While no respite is allowed them save from day to day,
 To put them all in further hope
 That favour will be shown to them ;
 100 But there is nought in it save '*Till further orders.*'

It is to me a disease without recovery, and great languor ;
 Pains of dire death, voiceful though I be ;
 The scattering of the warriors whom the land of Fodla obeyed,
 And the Church of God and the clergy brought to nought.

The sun's beauty, even to the evening
 From the dawn of the day, is under eclipse ;
 The heavens by their aspect are proclaiming to us
 That the term of our life is not very long.

Friendship has had a long enough turn ;
 110 Nor is this bitter tidings for the wealthy,
 I do not know any one of my acquaintance,
 Who would give me sixpence for shoes.

112. *paol* = 'sixpence' from the Spanish *rial*; the word is unknown in Connaught.

ԲճՅԵԱՄ ԲԻՆ ԱՐ ԸՄԲ ԱՆ ՕՄՈՒՅՏԱՅ,
 ԱՍՆ ՄԻԱՑ ՄԻՍԻՔԵ ՇԻԼԵ ՄՈՐԻՔԵ,
 ԱՐ Ա Ե-ԲԱՍԼ ԱՐ Ն-ՍԻԼԵ-ԾՈՒՅՐ,
 ՇՕ Ե-ԲԱՅԵԱԾ ԲԻԵ-ՐԵ ԻՐ ՄՈՐԵ ԿՈՒՅՐՈՄ.

ԻՐ ԱՅԵՈՒՄ ԽՐԱ ԿՐԻՆ ՆԱ ՇԼՈՐԻՔԵ,
 ՄԱՐ ԻՐ ՔՅՈՐ ՇՄԲ ԵՐԻՍ ԲԻՆ Ծ'ՔՕՃՈՐ,
 ՏՈՒԼԻՔԵ ԼԱՍԻ ԱՇՄԲ ՕԻԾԵ Ծ'ՈՐԾԱՅ,
 120 ՇՕ Ծ-ԵՂԻՍԾ ԱՆ ՈՒՍ ՄԱՐ ԻՆԻՄ ԾՈՒՅ ԲԻՆ.

ԱՆ ՇԵԱՆՃԱԼ.

ՃՐԽՐՆՅԱԾ ՇՆԵԱԾ, ԼԱՃԾՆՅԱԾ ԱՐ ՆԵԱՐԵ, ԲՐՈՐՆՅԱԾ ԱՐ ԸՅԱՐ
 ԵՐՈՆԱԾ,
 ՔՐՈՐՆՅԱԾ ԱՐ Ե-ՔԵԱՐ ԾՕ ՃԵՈՒՆԻՆՅԱԾ Ա ՆՃԼԱՐ, ՔՈՒԼԻՐՆՅԱԾ
 Ա Ն-ԱԸՇ ՕՐՈՒՆՈՔԵ,
 ՇՐԻՕՈՆՅԱԾ ԱՐ Ե-ՔԼԱԻԷ ԾՕ ԾՐՈՐՆՅԱԾ ԱՄԱԸ ԱՐ ԾՐԱՍԻՄ ԵՈՒՆ
 ԵՐԱ ԵԾՈՒՆԱ,
 ԾՕ ՈՒՏՈՆ-ԵՐՆՅՆՅ ԼԱՃ ՄՕ ԸՐՈՒԾԵ ԾՄՐ ԼԵԱՐՃ, ՔԵ ՄԱՕԷՆՅԱԾ
 ԱՐ Ն-ԾԵԱՐԵ Ն-ԾԵՈՐԱԸ.

118. ԵՐԻՍ ԲԻՆ, MSS. gen. ԵՐԵԱԾԱՆԱՐ, 'abstinence,' hence piety in general (?). Բ ԵՐԵ ՆԱ ՔՅՈՐ ՔՈՒՆՍՐ. Մ ԵՐԻՍՈՐ ՔՕՃՈՐ, and so one

I leave this to the disposal of the Almighty,
 To the Only Son of the great and bright Virgin,
 In whom we have all our trust,
 That both you and I may obtain justice.

And I beseech Jesus, King of glory—
 As it is true that it is through Him I have profited—
 Who ordered lights for the day and the night,
 120 That this may come to pass for them as I conceive it.

THE BINDING.

The stirring up of sighs, the lessening of strength, the continuation of grievous dole,
 The confirmation of the binding of our men under locks, the publication of their (the foreigners') acts against us,
 The completion of the sending forth of our chieftains upon the face of the waves over the sea
 Have crushed and weakened my withered, languid heart, and moistened my tearful eyes.

MS., R.I.A.; another gives *επράξαναρ βόγναρ*; the line seems parenthetical.
 124. *ερωθε ούρ*: cf. VIII. 1.

XXXV.

ἸΟΝ ΤΑΟΙΣΕΑῶ ΕΟΓΑΝ ΜΑC ὈΡΜΑΙC ΡΙΑῶΑΙῶ ἸΗC
CΑΡῬΑ.

Cnead aḡur boḗar bo ḡortaiḡ mo éeabpaiḗ,
 Ip u'páḡ me a m-brón lem' ló ḡo n-éuḡpao,
 Ὁ ḡur mo époidε ip mé aḡ caoi ḡan tpaodáḗ,
 Ὁ éuir mo paḗarc ḡan peiḗm ip m'éirteaḗt,

baḗ dem' éiḡ bo éuit paoi néulaib,
 Laoḗ meap ceanna, ceann na paop-ḡlaiḗ,
 Coḡlaḗ ḗin dom' éloinn an té rin,
 Lón ár m-bíḗ, ár m-bríḡ 'r ár n-éipeaḗt.

10 A ḡ-cloḡad cpuaib a u-tuaḡ 'r a n-éiḗe,
 A pḡiaḗ copnaib poib olpaipt na ḡ-paolḗon,
 A ḡ-cpann baḡair éum peapaib a b-pléiḗḗ,
 A ḡ-cpuaḗ paoi pḡeibíoll de ríop ḡan ééim tú.

XXXV.—The subject of this, the finest of all the poet's longer compositions, is the downfall of Eoghan, son of Cormac MacCarthy Riabhach, who held the Lisnagaun and Carrun na Sliogach estate from Lord Kenmare. Lisnagaun is now called Headford, and is in the neighbourhood of Killarney and Glenflesk. The family of MacCarthy, at present residing at Lisnagaun, are not the direct descendants of Cormac Riabhach. In the satire on Cronin, the poet speaks of Cormac Riabhach, as being defrauded by his "receiver ciosa."

In the "Blennerhasset Pedigree," written about the year 1736, we have the following reference to Cormac Riabhach and his descendants:—"Anne Reeves, third daughter of James Reeves, and Alice Spring, married Turlogh O'Connor the proprietor of Ballingowan, before 1641, and had issue one daughter Alice O'Connor, a good-natured, well-bred gentlewoman, who by her husband, Captain Eoghan MacCarthy of Lisnagaun and Carrun na Sliggagh in the County Kerry, left issue one son called Daniel and a daughter Anne MacCarthy. Daniel, only son of Captain Daniel (*recte* Owen) MacCarthy and Alice O'Connor, married Winifred Mac Elligott and left issue, with others, a son by name Justin well entitled to the estate of Lisnagaun, if he do qualify himself by becoming a Protestant, by which means, and no other, he will recover his right, and defeat the secret management of Garret Barry of Dunasloon, father-in-law of Florence MacCarthy, the said Justin's uncle. This youth will be lost in his pretensions to the estate if he do not become a Protestant or be supported by Lord Kenmare, whose ancestor Sir Nicholas Brown (by the name of Nicholas Brown, gent.) did by a small

XXXV.

TO THE CHIEFTAIN EOGHAN SON OF CORMAC
RIABHACH MAC CARTHY.

A sigh and a mishap that have wounded my mind,
And left me in sorrow during my days, till I die,
And broken my heart, while I mourn without ceasing,
And made my sight useless and my hearing.

It was from my house that there fell under a cloud,
A nimble, mild hero, the head of noble-chieftains;
A door of protection for my children was he;
The store of our food, our vigour, and our power;

Their (my children's) helmet of steel, their axe, and their
armour;

- 10 Their shield of defence against the growl of the wolves;
Their threatening staff with which to stand in the contest;
Their rick with a heap for ever without blemish;

deed of Enfeoffment in Latin grant the said estate to Captain MacCarthy's ancestor named Cormac Reagh, at two shillings per annum and suit and service. This Latin Deed of enfeoffment I delivered, anno 1717, to Mr. Francis Enraught, attorney, to serve upon a hearing of Captain MacCarthy's cause, and defence in the Exchequer, where the titles of MacCarthy (*quae vide*) are set forth. On the death of Alice O'Connor, Captain Owen MacCarthy, married secondly Margaret Lacy of Ballylaghlan, and left a son Florence of Lisnagaun above-mentioned."—*Old Kerry Records*, 1st series, pp. 84-85. Eoghan's kinsmen at Lisnagaun, to quote Miss Hickson, "won and retained the good-will and esteem of men of all creeds and parties."—*Ib.*, vol. ii., p. 127, note. Indeed the reputation of this family in our own day for large-hearted generosity makes us enter into the poet's feelings in speaking of Eoghan's benevolence towards his children. I know of but one copy of this poem which is contained in Egerton 94, British Museum.

5. In this and following lines the poet refers to the downfall of Eoghan MacCarthy Riabhach.

6. ceann. MS. cion, but metre requires ceann.

9-16. \mathcal{C} in these lines refers to cloinn in 7. In these two stanzas Eoghan is described in various military terms as the defence of the poet's children.

12. $\epsilon\rho\upsilon\alpha\delta\ \rho\alpha\omicron\iota\ \rho\zeta\epsilon\iota\mu\omicron\iota\iota\iota$, a rick with its heap like a pent-house; the $\rho\zeta\epsilon\iota\mu\omicron\iota\iota\iota$ is the portion jutting out.

Α ηζλεααίθε έυρα α η-υέτ αν θαοζαιλ,
 Α ζ-Συέυλαινη υοδ' ζυιρμ έυμ ρείδτσιζ,
 Α ζ-κομαιρε α η-θεαρηαιη ηάηαδ ζο τρευη εά,
 Ξέ ζυρ έυιτιρ λε Μυιριρ αν έίτιζ.

Α η-βαρε 'ρ α η-βάυ 'ρ α η-άρεάέ ρέηη εά,
 Α λεοζαν 'ρ α ρεάβαε α ζ-εεανη 'ρα β-ρέηηηυδ,
 Α λονηραδ ρολαιρ α η-υοιρέηοέτ ρλέηθε,
 20 'S α υ-εηιαέ εεαρτ 'ρ α ηεαρ εαρ έηιρηνη.

Α ζ-καέ-ήηλεαδ ηεαρτ-βυηθεανήαρ, ραορθα,
 Calma, εάηρθεαήυηλ, ράηθεαήυηλ, ραοδρραέ,
 Κυρατα, ερδθα, ηδρδθα, ηαορδθα,
 Ρίζεαμυηλ, ρεάέτηαρ, ραέηηαρ, ρέηηεαέ.

Ρίορ-δηιζεέαέ, ροραρθα, ροιρτλ ζαν αση λυέτ,
 Σοέηηα, ροηλβιρ, ροεαιρ 'η α έρρείζεηβ
 Cηαέηημυηλ, ρίσηεαήμυηλ, ραοιέεαήμυηλ, θευραέ,
 Δυηηεατα, υιαθα, ειαλλήαρ, ρέηη-ζηιε.

Δαέηημυηλ, οηζαρθα, εμαραέ, τρευηήαρ,
 30 Δ'ρράιζ ηα β-ρεαρ ρυαιρ εεανηαρ έηιρηνηη ;
 Δε ρλεάέταηβ έθζαηη ηόριρ, ηρ έηβιρ,
 ηρ έαιρ ηιε έοιρε, α ηγοηλ ηάρ εραοέαδ.

Εηρεαήση ηα ρεάέτ, ηρ Αοηζυρ,
 Α βράέαιρ Μοζα, ηρ Conn ηα υ-ερευη-εάέ,
 Α ηάε-ραη Αηε ρυαιρ εεανηαρ έηιζε
 Cαιρβρε, ηρ Cαρ, αν ρλαιέ, ηρ Νέηιλ Δυδ.

Α βράέαιρ Ρεαρζυρ calma ερεάέταέ,
 ηρ λυζοηηε ηόριρ αν λóηηηε λéαηηηαρ,
 Cεαλλαέάν έαιρηλ υο έαραθαρ ερρείηηρε,
 40 ηρ θηιαν λéαρ ερεαρζραδ Cλαηηα Cυρζεήιυρ.

16. It was Maurice got Eoghan's lands, but who he was is uncertain.

22-29. Some of the adjectives in this list may seem to contradict one another, but there is no real contradiction between ρησηεαηημυηλ and ραοιέεαηημυηλ, &c. It is not to be expected that such lists are grouped in regular order according to meaning. Assonance and alliteration have more to do with their position than the sense.

Their warrior wert thou in the breast of danger ;
 Their Cuchulainn whom they may call on to restore peace ;
 Their protection in the gap of the enemy with might ;
 Though thou hast fallen by means of Maurice the liar.

Their bark, their boat, their prosperous vessel art thou ;
 Their hero, their warrior, their leader, and their champion ;
 Their blaze of light in the darkness of the mountain ;
 20 And their true lord, and their esteem beyond Erin ;

Their noble warrior of strong companies,
 Gallant, friendly, ingenious, keen,
 Valiant, brave, proud, stately,
 Princely, commanding, fortunate, powerful ;

Of just laws, grave, strong, faultless,
 Quiet, cheerful, steady in his virtues,
 Stout-hearted, fond of carouse, philosophic, polite,
 Manly, pious, sensible, of calm wisdom ;

Handsome, Osgar-like, able, mighty,
 30 Of the stock of the men who obtained the headship of Erin ;
 Of the progeny of Eoghan Mor, and of Eibhear,
 And of Cas, son of Corc, who was not subdued in valour.

Eireamhon of the laws and Aongus,
 His kinsmen, Mogha, and Conn of the strong battles,
 Art, his son, who obtained the sovereignty of Eilge,
 Cairbre, and Cas the chieftain, and Niall Dubh.

Fergus was his kinsman, strong, wounding,
 And Iughoine Mor, the afflicting breeze,
 Ceallachan of Cashel, whom they turned back for a time,
 40 And Brian, by whom the children of Turgesius were laid low.

31-40. The kings here mentioned belong to the highways of Irish history.

39. The subject of óarabadan is Clanna Turgesíur, that is, the Danes. For an account of Ceallachan's wars with the Danes, see O'Halloran's *History of Ireland*, vol. iii., pp. 213 *et seq.* For a discussion on the name Turgesius, see Todd's *War of the Gaedhil with the Gaill*, Introd. liii.

ἑράταιρ γαοιλ ὁ πρῶτῳ υἱ λαογαίρῃ,
 ἑαγῶν ἀν ὄμοιαιρ ῥεοῦμαιρ εὐδαίγ,
 Αὐδα ἴνις Ὀϊονν νάρ ελαοιδεᾶ ἀ ν-αον δουλ,
 Ὅ ῥυγ ἀ βυῖδεαν ταρ τοιωνν ἀ ν-αονῤεᾶτ.

Ἰρ ῤορ λε ν-αῖαρῃ ἀ ν-ανναλαῖ Ἐίριονν,
 ὄυρ τῷ ἀν ceap ὁε ῥεᾶτταῖβ ὀείγ-ιοναῖγ,
 Τριαῖτ νὰ Μαῖγῃ ἀν Ἐαρραινν ῥαν τ-Σλείβε,
 Ὄν δᾶ Ἐῖοῖ ὄο μιοραοῖβ Σλείβε Μῖρ.

50 Α ἑράταιρ ῥῖρ νὰ μ-δῦρκαῖ εὐδαῖ,
 υἱ Ὀνεῦδαῖρ ῤαῖρ εἰδῖ λε ὀαονναῖτ,
 υἱ Ὀμόνναῖλλ νάρ λεοναῖ αῖρ αον ἔορ,
 Ἰρ υἱ ῤαῖρῃ εἰλύμυῖλ νὰ λῖρκαῖ ἡγλίγῃεαῖ.

ἑράταιρ γαρ ὁ Ἰῖλας υἱ Νεῖλλ τῷ,
 ἑράταιρ γαῖρῖβ υἱ Ἐελλαῖγ ῥα ἔεῖλε,
 ἑράταιρ γῖλῖν ὀον ῥῖριονηρα Σῆαμυρ,
 Ὅ ῥεῖρ μαρ canτῃ ἀ Salτῃρ νὰ ῤορ-ῤλαῖτ.

ἑράταιρ Ὀμόνναῖλλ ἔρδῖν ὁ ὀῆαρα,
 ἑράταιρ Clomn τ-Suibne ὁ ὀῖ ῥὰ λαοῖαῖβ,
 Ὀμόνναῖλλ Ἐῖαῖν νάρ ῤῖλλ ὁ αον-ἔᾶτ,
 60 Ἰρ Ὀμόνναῖλλ ḡροῖδε, ceann ὀῖρκαῖ Ἐίριονν.

ἑράταιρ ὀῖρῃ-ῤῖοῖτ υἱ ῤῆαγῶν,
 ἑράταιρ ῤῖρ Ἐεανττοῖρῃ νὰ ḡ-caolτᾶ,
 ἑράταιρ Ὀυῖβ ὁ ῤῖοῖτ νὰ ἡγαοῖτᾶ,
 Ἰρ Ἰῖλε ῤῖνḡῖν ὀοῖβ ῤῖορ-λαοῖ ῥὰ αοναρ.

41. πρῶτῳ for πρῆαῖν, as often.

56. The Psalter of Caahel is meant; cf. XIV. 71.

57-60. This stanza refers mainly to the O'Sullivans: the principal branches were—O'Sullivan Mor of Dunkerron, the O'Sullivans of Beare, of Capanacoise, of Ardea, and of Tomies. The MacGillicuddys were also a branch of the O'Sullivans. Aodh Dubh was common ancestor to the O'Sullivans and MacCarthys. Domhnall

A kinsman in blood to the stock of O'Leary ;
 Of Seaghan an Diomas, the fierce, the mighty ;
 Of Aodh son of Conn, who was not overcome in any struggle ;
 Who took his troops together with him over the sea.

It is plain to be seen in the annals of Erin,
 That you are the head of the noble generous families ;
 The lord of the Maine, of Corran, of the Sliabh,
 From the Two Paps to the borders of Sliabh Mis.

Noble kinsman of the mighty Burkes ;
 50 Of O'Connor, who got fame through humanity ;
 Of O'Donnell who was not ever wounded ;
 And of O'Rourke, the famous, of the bright armour.

A near kinsman to O'Neill art thou ;
 A near kinsman to O'Kelly and to his wife ;
 A kinsman in blood to Prince James ;
 As is sung in the Psalter of the noble chieftains.

Kinsman of Domhnall the swarthy from Béara ;
 Kinsman of Clan Sweeney who were warriors ;
 Of Domhnall Cam who never retreated from battle ;
 60 And of Domhnall the great, the direct sovereign of Erin.

Kinsman of the high family of O'Regan ;
 Kinsman of the nobleman of Kanturk of the marshy plains ;
 Kinsman of Dubh of the family of the Valley ;
 And of Mac Finneen who was a unique true warrior.

Cam bravely defended his castle of Carrignass against Carew in the reign of Elizabeth. The Domhnall groidhe here mentioned seems to be Domhnall Mor, father of Giolla Mochuda Caoch.

61. For an account of the O'Regans, see O'Donovan's edition of *Topographical Poems*, note (411).

63. It is not certain what Dubh is meant.

bráear fiaḡ do Niall na ḡ-caol-eac,
 Ir na naoi nḡiall do riar air éirinn,
 bráear dian na m-brianaac aorba,
 Muc Phiarair ir Tigearna na n-Déireac.

70 bráear fine Muc Muiuir ón m-béillic,
 Ir an Ruidre ó éoir Sionna na ḡ-caol-bare,
 Muc Mlaoil buair na ruag baḡ éreunmar,
 Ir Uí Dónncaḡa an Roir ruair tuicim taob ríot.

bráear mór don Róirceac réim ec,
 bráear ḡairib an bárraig 'r a ḡaolta,
 bráear ḡearaile de maicib na nḡreugac,
 bráear reabaic bunraite na nḡlé-ḡa.

80 bráear ríonn Uí Cáoim ḡan aon loet,
 Do ruḡ buaib ón Ruacac ḡléigeal,
 Uí Ceallaḡáin uarail Cluana an réigear,
 Ir Clanna ḡuairc duairig déarcarig.

bráear Cónnḡ fínnḡil laeḡa,
 Ir Muc Amḡaoim na leabair-rḡriob eucac,
 Caidḡ ḡan éaim do bábaḡ 'r an tréan c-rpuic,
 Ir Caidḡ Muc Carḡa ó Clár Luirc éibir.

Caḡ Ó Ceallaig ó Eacḡruim eucac,
 Ir Caḡ an Mullaig ruair upraim ó éigrib,
 ḡac Caḡ bí caibbreac baḡ ḡaol buic,
 A bráear oigre Caidḡ muc Séarra.

90 bráear Cúrraig líbaig eucarig,
 Ir tigearna Múrrraige an énil buide réarlaig,
 Tigearna an ḡlinne, an Cuirm ruair réimear,
 Ir tigearna an Cappaonn ir Cuirbriḡ taob leat.

69. The Fitzmaurices of Lixnaw. 70. The Knight of Glin.

71. Dermot MacMorogh, of Norman Invasion celebrity, is sometimes spoken of as Mac Mlaoil na m-bó, because of his ancestor.

72. Uí Dónncaḡa: MS. Muc Dónncaḡa, which is perhaps a mistake: tuicim = 'nursing, fosterage.'

73. Reference is, perhaps, to the Battle of Callan, between the Geraldines and the MacCarthys.

Generous kinsman of Niall of the slender steeds ;
 And of the nine hostages, who ruled Erin ;
 The vehement kinsman of the ancient O'Briens ;
 Of Mac Ferris, and of the Lord of the Decies.

Kinsman of the race of Fitzmaurice from the Great Stone ;
 70 And of the Knight from beside the Shannon of the slender ships ;
 Of the son of Maol na m-bo of the routs, who was valiant ;
 And of O'Donoghue of Ross who was in fosterage with thee ;

Great kinsman of the mild Roche art thou ;
 The near kinsman of Barry and his relatives ;
 Kinsman of Gerald of the Grecian princes ;
 Kinsman of the warrior of Bunratty, of bright spears ;

The fair kinsman of O'Keeffe without a fault ;
 Who came victorious from the bright Roughty ;
 Of noble O'Callaghan of Cluain of the peace-making,
 80 And of the descendants of Guaire the generous and charitable.

Kinsman of Cúrí the fair, the heroic,
 And of MacAuliffe of the limber stretches, the able ;
 Of Tadhg the faultless who was drowned in the strong current,
 And of Tadhg MacCarthy from Clar Luirc of Eibhear.

Tadhg O'Kelly from Aughrim, the mighty,
 And Tadhg of the Mullach who was esteemed by learned men,
 Every Tadhg who was of much account was thy kinsman,
 Thou kinsman of the heir of Tadhg son of Geoffrey.

Kinsman of De Courcey the supple, the mighty,
 90 And of the lord of Muskery of the yellow plaited locks,
 Of the lord of Glin, of the lord of Curm who obtained sway ;
 Of the lords of Corran and Carbery beside thee.

80. Guaire Aidhne, surnamed the hospitable, was King of Connaught in the seventh century.

82. Mac Auliffe of Duhallow.

83-84. It is not easy to identify the Tadhgs mentioned here. There are several of that name in the pedigree of the Clancarty family.

88. O'Donoghue of Glenflesk.

Ir tpuag do éalain ag clanna na g-caorac,
 Do ráinig eatoppa a n-airge gan éiric,
 Steidg fá n'uilinn de ag Muirir an b'éide,
 Steidg na cubairce ó Muirir de ag Éamonn.

Túir mo rún ir dúbac 'rar dérac,
 Trúig ir cúir tréar éionnrznair eud rir;
 Tré b'riread na raiete b-foctmar d-tréigéac.
 100 Cuirfid na cfnn rin linn ir baogal do.

Do g'níod Seóirre mór-éread aonair,
 Mar Miac Cumail a d-túir na Féinne,
 Do g'níod Muirir le bliéib a dcaorac,
 Ir glór bhinn dá g-cuibread ag Éamonn.

An méid nár pionnac le h-imirce na méirleac,
 Do éread Mac Craic ar máir de'n tréada,
 Le h-ór an diaibail dá riarr gan daonnaac,
 'S arír go dubalca dá éilion.

An té b'aca a n-uraid a g-ceannar na tréine,
 110 Acá a m-bliadna ag iarraid déirce,
 Do fáigead b'ir dá m-buidin gan aon p'reab,
 Fuil a g-croide 'ra g-clí dá caoragad.

Cuilleamun Séagáin, nár rcán ó breugaid,
 Do éuir Eoghan go deó rai neulaid,
 Na díobaréaig r'for-laça traocta,
 'S a d-tigéte 'na r'múda b'riúgte air aon ball.

93-96. Having excited sympathy for Eoghan by recounting his virtues, and tracing his high lineage, the poet turns with bitter scorn to the adventurers—men who dealt in sheep and frieze, who had come in for his lands—and draws a ludicrous picture of Maurice and Eamoun, portioning his estate amongst them as if they were cutting a sheep into chops.

93. éalain: MS. éala, the sense and metre point to éalain as the true reading.

97-100. In this stanza, which is obscure, cuirfid linn perhaps = cuirfid opprann, 'will injure us.'

101. Seóirre; transcript of MS. has raioirre. Who George was does not

It is pitiful that thy lands should be possessed by the tribe of the
sheep,

Who came among them without payment, without an eiric ;
A steak of them under his elbow held by Maurice of the frieze ;
An unfortunate steak of them from Maurice held by Eamonn ;

The origin of my story is sad and tearful,
The reason and cause why you began to be jealous of him ;
On account of the breaking of the proud accomplished nobles,
100 These leaders will injure us it is to be feared.

George used to carry out unique plunder
As the son of Cumhall in the front of the warriors ;
Maurice condemned them by laws,
And sweet the voice of Eamonn as he put them in chains.

As many as were not destroyed by the contrivance of the vaga-
bonds,
M'Grath robbed all who survived of the flock,
By means of the devil's gold which he dispensed without
humanity,
While he demanded it again doubly.

He whom they had last year in the authority of power
110 Is this year begging for alms ;
Two of their company were left without any stir of life ;
The blood of their hearts and breasts pouring out.

It was the death of John who was not perverse through lying,
That put Eoghan for ever beneath a cloud ;
And made the banished very weak and subdued ;
And their houses crushed together into soot.

appear ; there was a George Eagar constable of Killarney early in the last century.

108. *ap̄r̄* : transcript, a *þ̄r̄* ; in any case the metre of line is defective. The allusion in 107-8 seems to be to usurers, or else to sopers.

113. Who John was is uncertain ; he may have been brother to Eoghan. *l̄b̄. r̄c̄d̄n̄* = *r̄c̄d̄on̄*, 'who was not perverse from lying' (?), which does not seem a high compliment.

Ἐὰν μῆνις 'να δύνταιβ υἱδαίρ αὐρα,
 Ὀραοίτε ἱρ δάμῃ ἱρ βάιρβ ἱρ εἶγρε,
 Πῆλιδε ἱρ εἰαρ δά ριαρ ἑ βαονναότ,
 120 ἱρ Ἐαγλαίρ Ἐρφορτ βο ρῖορ δά η-έλιονῆ.

Α Ὀία τὰ αἱρ νεῖνῃ βο ἐλυῖν na ῥγευλτα,
 Α ῤῖξ na ἔ-ρεαρτ ἱρ α Ἀέαιρ ναοῖῆτα,
 Ἐρέαδ ρά'ρ ῥυἱλῆγῖρ α ἰοναδ αḡ βευραῖβ,
 Α εἰορ αca, αρ ἑ ρῖνγῖλ an' ευγμαῖρ.

Ἐο caοῖδ Sol γο βοότ an τ-εἰρleaδ,
 Luna βο γυἱλ ρροῦτα θέαρα,
 βορεαρ ερυαῖδ α ἔ-ευαῖδ αḡ ρέῖθεαδ,
 An ραδ τὰ Μυἱρῖρ α ḡ-cumar 'pan ταοῖ ρο.

Αἱρ ὀσβῖρτ Ἐοḡαῖν γο βρεδῖγτε εἰρέ-λαḡ,
 130 Ἐο γυἱλεαβαρ οότ ρροῦῆanna ραορα,
 An Ἥλῖγξ 'r an Ἐαμῖυῖν ρann ḡan ραοραῖ,
 An Ἐαρῆac an τ-Slaine 'r an Ἐλαοδαῖ.

Αἔαινν Ἐἱλλ Ἐρῖαδ βαδ εἰαν α caol-ῥḡρεαδ,
 Αḡ ρῖορ-ḡυἱλ 'r αḡ caοῖneaδ α céile,
 ἔρυαῖ na ἕice αἱρ buile 'r an ῤέἱle,
 Αḡυρ an Ὀaοἱλ αḡ aοἱλ-ḡol 'na h-aonar.

An ḡaοἱ γο δύβαῖ 'pan τ-Sἱύῖρ αḡ ḡέἱμνῖγ,
 Αḡυρ Sἱonarῖν Ἐloἱnne loἱρc na ḡ-caol-εαῖ,
 140 An Ἥλῖγξ ḡan ρláἱnῆc ρά na ῥγευλαῖβ,
 Coἱρ Laoἱ 'r an ὀρῖθεαῖ γο leunnar.

ῤῖonna-ῥρυἱῖ 'r an ῤεαρḡ αἱρ εαρβαῖδ céille,
 Αἔαινν Ταρḡlan ρaοἱ ῥḡamall ἱρ εἰρνε,
 Αἔαινν Ὀaluaῖδ 'r an Ἐuanac εἰραοῦτα,
 'S an ἔεαρβα γο ραδ-εῖμαῖδ av' ὀείγ-ῥε.

121. νεῖνῃ, old dat. of nearῖn, is required for metre.

123. a before ἰοναδ is lost in pronouncing the line, and is not given in MS.

129-132. The rivers in this stanza have been all mentioned in XXII.

Often were aged authors in his castles,
 Druids and seers, and bards, and learned men,
 Poets and bands of rhymers dispensed to, with humanity ;
 120 And the clergy of Christ ever visiting them.

O God, who art in heaven, who hearest the tidings
 O King of miracles, and Holy Father,
 Why hast thou suffered his place to be held by bears,
 That they should have his rent while he is straightened for want
 of it.

Sol wept bitterly for the ruin,
 Luna wept streams of tears,
 The severe Boreas is blowing from the north,
 As long as Maurice holds sway in this region.

On the banishment of Eoghan, afflicted, and enfeebled,
 130 Eight noble streams wept,
 The Mague, and the Laune, weak without respite
 The Carthach, the Slaney, and the Claodach.

The river of Cilleriadh, long was her slender moan,
 Bitterly weeping and lamenting her lord ;
 The margin stream of Lixnaw, was raging, and the Feale,
 And the Deal sorely crying alone.

The Gaoi was sad, and the Suir screamed,
 And the Shannon of the descendants of Lorc of the slender steeds,
 The Mague without health, because of the tidings
 140 The margin of the Lee and the Bride afflicted.

The Fionn Sruith and the Flesk deprived of their senses ;
 The stream of Targlan under clouds, and the Earne ;
 The river Daluadh and the Cuanach are oppressed ;
 And the Barrow in long mourning for thee.

133. *Abainn Cill Cniall* seems to be the river flowing beside Headford, the scene of the bog disaster.

135. *bpuad na Lice* refers to the River Brick, flowing near Lixnaw.

136. *aoil-gol* for *oll-goll*. 143. The Cuanach is mentioned also in XXVI.

Níor fáig an Úrónneac deór gan rpreuáó,
 Faoi árbaið bóena bómar déara,
 An Ruacáac go buaréta ip í ag géimniú,
 Abainn Dá Cíe 'ra daoine epéit-laú.

Ní raið Síú-bean díob a m-béillie,
 150 Ó Dún Áaoim go h-íóctar Éirne,
 Ó Inip bó go ceóra Éirionn,
 Ná r léig deóra móra air aon ball.

Air éeáct Ílúipir éug uile 'na déirb díre,
 Óad élor gáir ag mnáib air éaoð Túire,
 Ip dá éaoð Mainge dá ppeagairc go h-eudmar,
 Ip bað élor uail air uaáctar Sléibe Mip.

bean ríúe an Ruip ag ríleáð déara,
 Ip bean ríúe bán na blápnan caoð ríoc
 bean ríúe an Gleanna iona labraib eunlaie
 160 Ip reáct mná ríúe air an ú-Cíe gan epaoáó.

Do gúil Chioðna epío na rzeulaib,
 Do gúil Úna a n-Dárlar Éile,
 Do gúil Aoipe a ríog-bpog Féiblim,
 Ip do gúil Aoibill ríú-bean léie-épaig.

Do gúil go epuaú an Ruacáac caoille,
 Do gúil Áine a n-áruip Úréine,
 Do gúileabar oét n-oécaip air aon loé,
 Do gúileabar aipre an Úarpainn 'r an t-Sléibe.

bean ríúe Dún na nGall ag zeup-gul,
 170 bean ríúe a v-Teamair agur í ceupba,
 bean ríúe a n-Éoáill pór gan paopaí,
 Ip bean ríúe a ú-Ceapa Óoinn na n-Déireac.

145-8. The Croinseach is mentioned also in XXII. The Abainn da Chich seems to be the river flowing westward to Headford, north of the Paps. The other rivers mentioned are well known.

149 *et seq.* After the rivers have been made to lament the ruin of Eoghan, the *mna sígho* or *mna sídhe* take up the doleful cry; see *Introd.*, sect. IV.

150. Dún Áaoim is to the west of Dingle.

The Croinseach did not leave a drop but it scattered
 Throughout the kine-frequented headlands of the sea of Beara ;
 The Roughty is troubled, and moans ;
 The river of the Two Paps and her people are weakened.

There was none of the banshees in the huge rocks
 150 From Dun Caoin, to the lower end of the Earne ;
 From Inisbofin, to the boundaries of Erin ;
 Who did not shed great tears in one place.

On the coming of Maurice who brought everything under his own
 proper trade (?)
 A scream was heard from women on the side of Torc ;
 While the two sides of the Maine replied enviously ;
 And wailing was heard on the top of Sliabh Mis.

The banshee of Ross was shedding tears,
 The white banshee of Blarney which is beside you,
 The banshee of the Glen in which birds are vocal,
 160 And the seven banshees on the Paps without pause.

Clíodhna wept because of the tidings ;
 Una wept in Thurles of Eily ;
 Aoife wept in the fairy mansion of Feidhlim ;
 And Aoibhill, the banshee of Carriglea.

The slender Roughty wept piteously
 Aine wept in the dwelling of Grian ;
 Eight eights wept together on the same lake ;
 The fairy maidens of Corran and of the Sliabh wept.

The banshee of Donegal was bitterly weeping ;
 170 A banshee at Tara, who is in torture ;
 A banshee at Youghal also without respite ;
 And a banshee at Cappoquin of the Decies.

153. *tuḡ uile 'na céirib óiric* is a difficult phrase.

157 *et seq.* *bean ríḡe* : MS. *bean t-ríḡe* throughout. Blarney is said to be beside Eoghan, as it is near the lands that belonged to his ancestors.

162. Eily O'Carroll included some baronies in Co. Tipperary.

165. *caoilte*, *sic* MS., and also Hardiman, who gives this stanza. *caoilte*, = 'land,' is given in O'R.'s and O'Brien's dictionaries. The line is obscure.

bean ríge fóir go deoraic eubháir
 A m-baile Uí Chairbhre, ainnir den' fáor-phióct;
 baileacán a g-craicéid báir fáo' rgeulaib
 'S an t-Eun Fionn a b-teanntaib euga.

Do glac fannair bream an deurla,
 Do fáoiléadar go b-pillpead arís éugainn Séamur,
 An tan do rgead an leac fáo' rgeulaib,
 180 An lia Fáil 'na lár ag géimniú.

D'éir gup éoiléadar coilte ir caolta,
 Do loirg mo éroide do míll 'r do éur mé,
 An bhraicé-geal ó Fáidrib na raor-élaic,
 Do beic ag sol gan ror 'na h-aonar,

Ag greadab a bar 'r ag rcaic a céibe,
 'Na g-caor n-dearag a dearca gan traicéad,
 A cpoiceann geal air fáo 'na éraicéid,
 Ir folac ríoda a clí-éoirr raobéa.

D'éir gup éoirgeadar rroctanna ag géimniú,
 190 Coilte cōrr-énoic gōrma ir paoléoin,
 Ríogain Fionnríogé ag ríor-éul 'na h-aonar,
 Do éuir m' mteacéat epí na ééile.

Facéaim éir ir fáé a déara,
 Den t-poilpead ó Fáidreab na raor-élaic,
 Craic an báir, an éair, nó an t-éigion,
 Tré 'n ar míll a baill 'ra h-eubac?

D'éreazair Fionnríogé dáinn go h-eubháir,
 Le glór doilb go pollur a n-éipeacé,
 Tá a fáir-éior agat-ra dearb mo rgeulca,
 200 Ir go b-tig nuí 'na rruic óm éraicéid,

174. It is here suggested that a family tie exists between the banshee of a great family and the members of that family.

175. baileacán is the name of a townland in the barony of Iveragh, Co. Kerry; it is marked on Carew's map of Iveragh Barony in the Lambeth Library.

176. an t-Eun Fionn, also called an t-Eun Ceannan, XXII., the home of Mac Finneen.

A banshee, besides, tearful and envious
 In the dwelling of Cairbre, a maiden of thy noble race ;
 Baisleacan in the tremors of death at tidings of thee ;
 And the Eun Fionn in the grip of death.

The tribe of the English speech fell into a fainting fit ;
 They thought that James would return to us again,
 When the Stone screamed at the tidings of thee—
 180 The Lia Fail moaning in its centre.

After the lament of woods and marshy plains,
 It scalded my heart, it ruined and tormented me,
 That the Fair-necked from Furies of the noble chieftains,
 Was weeping without ceasing alone,

Wringing her hands, and tearing her hair,
 Her eyes as red fire, without respite,
 Her bright skin all full of wounds,
 And the silken covering of her bosom rent.

After the streams had ceased to moan
 190 Woods, stately green hills, and wolves,
 The queenly Fionnsgoth, weeping continually alone,
 Has put my mind into confusion.

I ask what misfortune has happened, and the cause of her tears
 Of the brilliant one from Furies of the noble chieftains,
 What was the death, the insult, the violence,
 For which she mangled her limbs, and her garments ?

Fionnsgoth replied to me enviously,
 With a mournful voice, as was evident, effectively :
 Thou knowest full well the truth of my tidings,
 200 Seeing that venom comes in streams from my wounds,

194. *Faiðcead* is no doubt the same as *Faiðrið*, of 183 *supra*, it is, perhaps, the modern Furies, in West Kerry; the *foillreac* mentioned here is the same as the *briaið-ðeal*, 183: both refer to Fionnsgoth, a mountain in West Kerry mentioned in XXII.

'Sa liaċt rluaiḂ de máicib̄ Néill Duib̄,
FiaḂuiḂe ir fáib̄ ir ráir-Ḃlaic̄ beuraċ,
Mná uairle náir ḂruamḂa, ir daoine aorḂa,
Do éuaib̄ do óic̄ an b̄ib̄ 'r an eudaiḂ,

Ḃur d̄ibreaḂ an r̄ic̄ ceapc̄ Ḃo claonm̄ar,
EapboiḂ, raḂairc̄, abaiḂ, ir el̄eiric̄,
b̄raic̄re diaḂa, ir cliar na d̄eirce,
AḂur uairle na tuaiċe re éic̄ile.

210 D' innrior Ḃo fáir b̄i b̄ric̄ mo rḂeulc̄a:
Ḃo raib̄ EoḂan m̄or fáir Ḃan baosal;
A éalañ má b̄i 'na óic̄ Ḃo m-b'Ḃéib̄oir
A fáḂáil do ariḂ le línn an reḂ éirc̄.

Táib̄ c̄reáċc̄a ḂeaḂáin Ḃo h-árḂ aḂ éic̄eaiñ aip;
AḂ lonnrañ fionncaḂ aḂur aḂ r̄méib̄e,
AḂ rḂreabaḂ fáir aip EoḂan Ḃo h-éic̄neac̄,
AḂ iarraiḂ fola ḂorcaḂ a n'éiric̄.

220 Orp̄inn fáir éuḂ léonaḂ léin aip,
RuḂraoi ir Seon mic Ómair éic̄ir,
SeaḂáin ir DiaḂmuib̄ r̄iañ baḂ b̄reugaċ,
MuiriḂ 'r an óir r̄in éuḂ rḂaoile léin aip.

Ir b̄rónaḂ anoir le cup a nḂaobaic̄e,
An éura éuic̄ 'na éioċ̄ aip Ḃaobaiaib̄,
Ir aip Ḃac̄ aicme de élannaib̄ M̄ileiriḂ,
An méib̄ ófob̄ d'iompaic̄ re Luther a n-éib̄e.

M̄ar d'imeic̄ caḂ r̄rúill anonn ár Ḃ-cl̄eir̄ maic̄,
M̄ar do cuiḂeaḂ aip d̄ib̄irc̄ éoib̄ce SéamuḂ,
Do cuiḂeaḂ fá r̄maċc̄ ar maip den c̄reuda,
Ir do cuiḂeaḂ EoḂan fá b̄rón, mo Ḃeur-Ḃoin.

213-216. This beautiful stanza reminds one a little of the speech of the Ghost in *Hamlet*. 214. FionncaḂ, 'struggle, contest': cf. XXX. 2.

217-220. For an interesting account of the Orpen and Eagar families who settled in Kerry, see *Old Kerry Records*, Second Series, pp. 140-212. The Eagers gained great military distinction in the British army, and were not the last to make common cause with the Catholic Celts of Kerry. Francis Eagar, the fifth son of Alexander Eagar, the first settler of his name in Kerry, married a daughter

Seeing the great multitude of the nobles of Niall Dubh,
Huntsmen, seers, and true, courteous chieftains,
Noble ladies, who were not cheerless, and aged persons,
Who have suffered want in food and raiment,

That the rightful king was wickedly banished,
Bishops, priests, abbots, and men of letters,
Pious friars, and the mendicant band,
And the nobles of the country together.

I told her truly the substance of my tidings ;
210 That the great Eoghan was still free from harm ;
If his land was lost to him, that he could
Obtain it again at the coming of the rightful king.

John's wounds are loudly crying out to him ;
They are flashing forth battle, and beckoning,
And also screaming to Eoghan violently,
Entreating him to spill blood as an eiric.

Orpen also inflicted on him a sad wounding,
Rughraoi and Seon son of Amos Eagar,
John and Diarmuid who were ever liars,
220 Maurice and these two brought doleful destruction on him.

Sad now is it to record in Gaelic,
The torture that fell on the Gaels in a shower,
And on every band of the descendants of Milesius,
As many of them as became turncoats with Luther ;

When our good clergy went over across the waves,
When James was sent for ever into banishment,
All that survived of the company were put beneath the yoke,
And Eoghan was afflicted with sorrow—my sharp wounding !

of O'Donoghue Dubh, of Glenfeak, and so identified himself with the resistance to the penal laws made by his brothers-in-law that he is called in more than one despatch "a pretended Protestant." One of the Orpens, Robert, was the hero of Killowen in 1688. But the Eagars referred to in this stanza I am unable to identify. 218. The name Amos is not unknown in Kerry.

221-228. In these two stanzas, the general evils of which Eoghan's expulsion only formed a small part, are dwelt on.

ԱժՇԱՆԳԻՄ ԻՐԱ ՇՐԻՐԾ ԾՈՄ ԷՐՇԵԱՇՏ,
 230 ԱՆ ՇԵՃ ԲՕ ԱՐ ԵՕՋԱՆ ՉՕ ԲՕԼ Ա ԷՐԱՕՒԾ,
 ԱՐԻՈՋ Ա ԾԵԱՏ ԾՕ ԵՒՅԱՐՏ ԾՕ ԱՐ ԱՍՆ ԽԱԼԼ,
 Օ ՏՈՒՅԵ ԲԻՆՆ ՉՕ ԲԻՐԱՍԻԾ ՏԼԷԻԾԵ ՄԻՐ.

ԱՐԿԵ ՆԱ ՄԱՆԿԵ, ԼԵԱՄԱՍԻՆ, ԼԱՕԻ, ԻՐ ՇԼԱՕՈՒԾ,
 ՏՆԱԾՄԻԾ ԲԵ ԲՐԱՇԱԻԾ ԲՃԱՐ ԼԵ ԼԻՆՆ ԼԷՄ ՇՄԻՐԵ,
 ԲԻՈՆՆ ՏՐԱԻՇ, ԲԼԵԱՐՃ, ԻՐ ՇԱՐԵ ԱՆ ԻՆՏԱՐ ԶԷՄԻԾ,
 ՐՈՒՄ ԻՆՍՐԻՐ ԾՕ ԵՇԱՇՏ ԱՐՇԵԱՇ ԲԵ ՇԼԱՆՆ ԷՐԿՐ.

ՇՄԻՐԻՄ ՆԱ Խ-ՓԼԱՇԱ ՄԵԱՐԱ Խ-ԲՐՈՐ-ԼԱՕՈՒԾ,
 ՐԵ ՆԱՍԻՐ ՆԱ ՆԱՄԱԾ ՆԵԱՐՇՄԱՐ ՆԿՈՒՄ-ԵՍՇՏԱՇ,
 ՉԼԻՃԵՆ ՆԱ Խ-ԲԵԱՐ ԼԷԱՐ ԼԵԱՋԱԾ ՐԻՃ ՏԷԱՄԱՐ,
 240 ՇՄՆ ՄԱՐԻՐ ԱՐՇԵԱՇ ՃԱՆ ԵՇԱՐՏ ԼԵ ՇԼՈՒՆՆ ԷՐԿՐ.

ԻՆՈՒԾ ՄՕ ՔԵԱՆ ԼԵ ՔԵԱԼ Ա Ն-ԱԻԾ ԼԱՕՋԱՐԵ,
 ԻՐ ՇՄԻՐԻՄ ՆԱ Խ-ԲԵԱՐ ԴՐԱՆ ԵՐԵԱՐ ԼԵ ՐԻՃ ՏԷԱՄԱՐ,
 ՄԱՐԻՐ ԾՕ ԵՇԱՇՏ ԱՐՇԵԱՇ ԼԵ ՇԼԱՆՆ ԷՐԿՐ
 ՇՐԷ Ա Ճ-ՇԱՄԼԻՄ ԽԱՐ ԾՈՄ ՆԱՄԱԾ ԲԻՐ-ԵՍՇՏԱՇ.

ԱՆ ՇԵԱՆՃԱԼ.

ՄԱՐՃ ԵՍՐԵԱՐ ՃԱՇ ԾՕՇԱՐ ԼԵ ՐՕՇԱՐ ԾՕ ՐԻՕՇԱՐ ԴՆԱ ԾԵԱՋԱԾ,
 ԲԻՈՆՆԱԾ ՃԱՇ ՇՐԱԻԾ ԱՆ ՕԼԱՆՆ ԱՆ ՍՈՒԼԼԵ ԴՐԱՆ ԽԼԱՇՏ,
 ՆԻ ՍՈՒՆԵ ՆԱ ՕՇՇԱՐ ԱՇՏ ՇՕՋԱԾ ՆԱ ՐԻՃԵ ԾԵ ՃՆԱՇ,
 ՇՄՆ ՄԱԼԵԱՆՆ ԱՆ ՕՐՈՒՇԻԾ ԾՕ ԻՆՍՐԻՐ ԴՐԱՆ ԵՕՇԱՐ ԴՆԱ ԼԱՐՄ.

232. A great many mountains in Ireland are called Suighe Finn. Above, the poet puts the limit as:

ՕՆ ԾԱ ՇՐԻՐ ԾՕ ԲԻՐԱՍԻԾ ՏԼԷԻԾԵ ՄԻՐ.

233-236. In this stanza the rivers more closely connected with the estate of Eoghan are introduced as a final chorus of grief for the incoming of Maurice with Clan Eagar.

234. ԼՈՒՆ ՆԵՄ ՇՄԻՐԵ, the lake of Toro Waterfall.

236. ՇԱՐԵ ԱՆ ԻՆՏԱՐ. The River Maor or Maire forms part of the boundary between Cork and Kerry, and is referred to by Spenser:—

“There also was the wide embayed Maire.”

Fairy Queen, Canto II., Bk. iv.

I implore of Jesus Christ to hear me ;
 230 To remove this sorrow which is on Eoghan for a while ;
 To make restitution to him of his property at once
 From Suighe Finn to the borders of Sliabh Mis.

The waters of the Maine, the Laune, the Lee, and Claodach,
 Unite with the streams that depart from the lake of Torc Water-
 fall ;

The Fionn Sruth, the Flesk, and the current of Maor moan
 At the coming in of Maurice with Clan Eagar.

The fall of the active, truly heroic chieftains,
 By a number of the enemy who were strong and powerful in deed,
 The laws of the men by whom King James was overthrown,
 240 Brought in Maurice without right with Clan Eagar.

My ancestors' abode for a time in Iveleary,
 And the fall of the men in battle with King James,
 The coming in of Maurice with Clan Eagar,
 Is the reason why I stroke with my hand the truly powerful foe.

THE BINDING.

Woe to him who sows every evil for the profit that flows from it ;
 The proof of every crop is the wool, the leaf, the blossom ;
 It was not one man nor eight, but the war of the kings, that for
 ever
 Gave the Mill of the Bridge to Maurice and the key in his hand.

The Fionn Sruth, or Finn Sruth, is perhaps the Finn Abhainn that flows through Drishane into the Blackwater, or it may be the Finniky, which flows into the Roughty at Kenmare.

241. This line is of biographical interest: *le peal* seems to imply that his parents were *then* living in Iveleary.

244. *cúimilim bar* = 'I stroke with the hand,' said ironically of satire. The enemy seems to be Maurice.

245. Transcript of poem reads *map níg cúicfor*, which spoils the metre; lines 245-246 seem to be semi-proverbial sayings, but they are obscure.

248. What bridge is meant is uncertain, but probably the reference is to Lisnagaun, near Headford, where there is a place still called Old Bridge, which had formerly a tucking mill.

XXXVI.

DO MÍAC FÍNNGHIN DUÍB UÍ SÍULLEADÁIN.

Fada éib ceirt an oinigh,
Dá m-beaib gan é d'iafraitib,
D'íal fean, ir deimín an dáil,
Fear an oinigh ar iomráib.

Cuib do buaib fír an oinigh
Úeib gac n-aon ar iafraitib,
Teaet arteaé go bfraitir ar
D'feap an oinigh ní heagail.

10 D'feap an oinigh ní huamain—
Cuib eile dá iolbuaib—
Ghib a n-déinteap 'na dochar
Ní féidir é d'pólmócaib.

Do dpuim oinigh ir anma
A n-oihreaet a aetarba
Deimín arteaé go dtiocfa
Fear oinigh ir oirbearca.

20 bapp rochar é don oineac
Gnáet air fud eiríó comairgeaé,
Le luac a deag-anma ag dul,
Sean-labpa ruac ir reanácaib.

XXXVI.—The metre of this poem as well as of XXXVII. is *deidhidhe*, each line of the quatrain consisting of seven syllables, the second and fourth ending with a word exceeding in the number of its syllables the words respectively ending the first and third; the first and second lines rhyme together as do the third and fourth; there is frequent alliteration, and a word in the middle of one line generally rhymes with a word in the beginning or middle of the next line. Mac Finneen Dubh was a branch of the O'Sullivan family.

XXXVI.

TO MACFINNEEN DUBH O'SULLIVAN.

Far extends the fame of generosity,
 Even if it were not inquired about,
 In the knowledge of elders—it is a certainty
 That the generous man is spoken of.

One part of the generous man's excellence,
 Everyone is seeking him ;
 That you will take advantage of him,
 The generous man is not afraid.

To the generous man it is no cause of fear—
 10 Another of his many privileges—
 What trespass is done to him,
 He cannot be emptied out.

Through generosity and fame
 Into the inheritance of his patrimony
 Certainly will come
 The man of generosity and good deeds.

It is the highest advantage for generosity
 That ever throughout foreign regions
 In celebration of its good name, are going
 20 The ancient sayings of learned men and historians.

3. Perhaps we should read *b'íúí na pean beinn an dáí*. MS. *dáí* and *íompaíó*.

6. *beíó*. M *bíonn*; perhaps *ḡáó uair* for *ḡáó n-aon*.

7. *ceáó arceáó air*, seems to mean 'an advantage over him.'

10. This line is parenthetical.

11. This line seems corrupt.

20. *pean-láópa*. MS. *polabpaíó*.

Sean-nór aca riamh roimhe
 'San éirí-ge fáid luígoime,
 'Sé ar feadh gach oirip mar rian,
 Fear an oinigh ar iarraid.

Coim-luaic éirge—céim 'na raic,—
 An ríle, an fáid, an ceapbaic,
 Gach caob ag triall ar oineac
 Mar aon 'ran éiar doimuirgeac.

30 Tíge an laigheac leat air leat
 Tíge an mídeac 'ran Muirneac,
 A n-dáil ní daíma cuirpe
 Fa gáir anma an Eogain-ge.

Coim-luaic ó éann gach éiríe,
 Luic rgaoilte rgeal coiréiríe,
 Gá bhríog a méad do meadair,
 Ag ríom a gáeg seinealair?

40 Níor élor aoinfeair aca-ran
 Ag bpeit oirbepre ar Eogain,
 Ní claon don éad-raic do éar,
 Aon dá éaghaic ní fáigéar.

Ní éuala Gaoideal ná Gall—
 Maic iomépar an éirig doimérom—
 Féar do buain béime air a blaic,
 buaid a féile ní hionghaic.

Míre féin mar gach fear díob,
 Ní cuaird iona cóir dimbríog,
 Mo éol go hiomlán ní fáil
 Go dol fá iomráic Eogain.

24. After line 24 the following stanza is given in A. :—

Ní fáil mo triall cairp-rin,
 Mac Finnghin Duib, dpeac roibíur,
 Dor érean cap a n-doilig dul.
 Féam an oinigh ar adhaic.

It has been an ancient custom with them up to this time
 Throughout this region of the land of Iughone,
 And it is so all over every district,
 The generous man is sought out.

Equally swift come to him—a high degree in his good
 fortune—

The poet, the seer, the gambler,
 All approach the generous man
 Together with the foreign train.

30 The Leinsterman comes, side by side
 The Meathman and the Munsterman come,
 Their concourse is no cause of sadness
 At the shout of the name of this Eoghan.

Equally swift from the limits of every district
 Foreign story-tellers flock ;
 What means the greatness of their enjoyment
 As they enumerate his genealogical branches ?

40 No man of them did I hear
 Speaking in reproach of Eoghan.
 It is not a desire for riches he loved ;
 No one is found reproaching him.

I have not heard Gael or foreigner—
 Well does he bear the even balance—
 Who ever yet tarnished his fame,
 The renown of his hospitality is not strange.

I too like each one of these—
 It is not a journey which is to be disparaged—
 My wish is not entirely satisfied
 Till I go into social intercourse with Eoghan.

29. The second leat is omitted in MS., which leaves a syllable wanting.

39. This line is obscure ; does céat-pat mean 'riches' ?

47. Alliteration requires ní fuil ; MS. ní b-fuil.

50 Saoilim naé fuil diomḋaé de
 Aét náma nó fear fearḡe;
 Ḡnúir fáoilib ḡan cáil a ḡ-croḋ,
 báib ḡaé aoinḡir le hEoḡan.

Do éannuiḡ fóir, bearc dá raé,
 Ainm raor naé féibir d'ionnlaé,
 D'iol clá deiḡ-reaét ir anáir
 Crú do rein-ḡlióct ḡúilleabáin.

60 Ní éib caiteam 'na clá rain,
 An ḡlióct airmeaé ro Eoḡain,
 A ḡ-caoi buab na b-coirḡearc b-crom
 Fuair a n-oiḡreaét a h-alcrom.

A n-dimbriḡ ní bual a ḡul,
 An teirt oirḡearc-ra ar Eoḡan,
 An féile ir rein-reaét a ḡean,
 Deiḡ-ḡlióct na ḡréime ó b-fuil-ḡean.

'Sé ibir uairlib ḡuinn ḡaoibeal
 Do ḡní an c-ainm-ḡe d'iomḡaoileab,
 Reaét ḡíre na ḡréime ó b-fuil,
 Séime a n-dine-dá n-dútaḡ.

70 Oineab ḡnát, ir ḡníom náire,
 Ceannḡaét, umla, ir aðnáire,
 Druib ḡe hoirḡearc ir ciall cinn
 Tuḡ oiḡreaét don ḡial ḡoircill.

Iomḋa céim 'na b-cig arteaé,
 Máir ḡíor d'ḡuiḡlib na bḡileab,
 Fear an oirḡearca or cionn cáig
 A ḡcionn oiḡreaéta d'ḡaḡáil.

55-56. Metre corrupt, and translation doubtful. rein-reaét: MS. deiḡ-
 reaét.

I think that no one is ill-disposed towards him
 50 Save an enemy or a man of choler ;
 A joyous face without desire of wealth,
 Everyone's good will is possessed by Eoghan.

He purchased besides—a piece of his good fortune—
 A noble name that cannot be assailed,
 Reward of the fame of good laws and honour,
 The blood of the old race of Suilleabhain.

Its fame does not wear out,
 That of the renowned race of Eoghan
 In the path of victories of the stern struggles
 60 Their inheritance got its nurture.

It is not its wont to diminish in strength
 This renowned fame of Eoghan—
 Hospitality and the old state of his ancestors,
 The goodly progeny of the stock whence he sprang.

It is this amongst the nobles of the land of the Gaels
 That spreads this name abroad,
 The real power of the stock whence he sprung,
 The gentleness of the race towards their country.

Constant generosity, with good deeds,
 70 Friendship, humility, and modesty,
 An approach to noble actions and wisdom of head
 Gave inheritance to the strong hospitable man.

Many are the steps by which enters—
 If the words of the poet be true—
 The man of noble deeds above all
 For the obtaining of his inheritance.

86 Ζαὲ βαρρ ιννῆε δά β-φαιρ ραιν,
Μαιτῖ ιρ ριύ α ἐιαιλ 'ρα ἐέαυραιδ,
Νί νάρ μαρ δαιτέαρ α ἐροδ,
Α μαίτεαρ μάρ ζαν ῥόραδ.

Νί λε ἐρέαν εάινιζ α νεαρτ,
Ζῆρά Δέ λε δου α η-οιζρεαὲτ
Φυαιρ α ἐοιλ δο ὀρπιμ δοέρα
Νί ευνιζ ραιν ναὲ ρο-ῥολτα.

Ναὲ βεανυδ να ραινν-ρε ριβ
Νί ῥεαραιμ, α ῆιιε ϲινηζιν,
Ρέιμ ζαν ϲοιρνεαρτ, ζαν ϲολαιδ,
Αρ ε'οιρθεαρτ ϲέιμ ϲυαραθαυρ.

90 Μαε ϲινηζιν Ουιδ δά ϲάδ ριβ
Αεά, νί ηινηῆε α η-αιρζιδ ;
Αιρ δο ζεαιλ νί ζαιρμ ειε,
Ιρ ϲεαρρ αιημ νά αιριζε.

βαρρ αιρ ϲεαραιδ ϲέιλε ϲυαιρ
Εοχαιδ δ ἐάδ αν ἐέαδ-υαιρ ;
Κοιῆιηονταρ αν ἐλύ δο ευιρ
Λε ἐρύ οιρθεαρτα Εοχαιδ.

100 Ὀν λά ϲιν ζυρ αν λά ανιυζ
Ζιβε ιονα ἐεανν δο ευιρϲεαδ.
Νί θεαάιδ εέιμ αρ ζ-εύλαιδ
Ὁ ϲῆεῖν Εοχαιδ αον-ῆύλαιζ.

82. ζῆρά: MS. ζῆρα, giving an extra syllable.

84. ναὲ: both A and M read ζαν θειτ, giving an extra syllable, and spoiling alliteration.

Whatever distinction in honour he has obtained
 His wisdom and judgment have well deserved ;
 It is not dishonourable how he spends his wealth,
 80 Great is his goodness without pride.

Not with human might came his strength
 Which is God's grace to go into his inheritance ;
 He obtained his desire through adversity,
 That is not a yoke which is not praiseworthy.

That these verses pertain not to thee,
 I do not judge, O Mac Finneen,
 Sway without violence or enmity
 By thy own noble deeds thou hast won.

The name Mac Finneen Dubh is applied to thee—
 90 It is not an empty title—
 For thy pledge no other name ; (?)
 A name is better than chieftainship.

Supremacy over hospitable men
 Eochaidh obtained at first from all,
 The fame is perpetuated
 Which the noble deed of Eochaidh gave his race.

From that day to this day
 Whosoever should add to it,
 It did not retreat one step
 100 From the race of Eochaidh the one-eyed.

91. *ni gairm. A an gairm.*
 giving only six syllables.

93. *féaraid*, both MSS. have *féir*,

100. The legend the poet alludes to is well known.

XXXVII.

DO ĆORMAC MAC CARĒA ḠUIRT NA Ḡ-CLOĀ.

Aille, acpuinn naĀ faicim,
 CrĀbaĀt aibĀḡ anaiĀill,
 SĒuaĀ ḡlan oirĀreāĀ ḡan oll u'pĀir.
 TeapĀar Ćormaic MĀc CarĒa.

ḠriĀbĀ do fĀoilĀeann a fĀile,
 NaĀair ḡan uĀil dĀroilĀmĀine,
 RĀn aĒbaoirĀ crĀ ḡlan ĀāiĀ,
 'SĀ ir aĒbaoirĀ uĀr n-eapĀrān.

10 CloimleanĀ na banba buaine,
 Conclan Con na CraĀbĀruairĀe,
 ḠriĀbĀ deaḡ-Ēnuir ir teĀ a u-Ēreap.
 AĒ-ḡuairĀ ḡleĀ na n-apĀ-Āleap.

AiĒḡin do mĀc ĒibĀr fĀinn,
 UĀra fluaigĀ uĀmāigĀ fĀiĀilim,
 LaoĀ ionĀuir le h-Orḡar oll,
 DoĀba iomĀair na n-andĀrann.

20 Aḡ an n-ḡairḡe air ḡĀaḡ leamĀnā
 NĀ b-puĀl aoiĀnear oileamĀnā,
 FuairĀ eĀl an fuĀiĀ cĀapĀa rin
 Aḡ deĀl cĀḡ cĀapĀa an ĀoḡaiĀ.

XXXVII.—The Castle of Gortnaglough, which belonged to the Mac Carthys of Carbery, stood near where the town of Skibbereen is now situated. This short poem is one of several in the same metre composed to honour the bravery of Major Charles Mac Carthy of Gortnaglough. In the “Blennerhasset Pedigree” we find the following:—“O’Brien, third daughter of Julian O’Ryan and Mac O’Brien of Duharra (*i.e.* Arra), married Brian MacSweeny of Dinisky in the county Corke, and was ancestor of Major Charles Mac Carthy of Gortnaglough.”

XXXVII.

ON CORMAC MACCARTHY OF GORTNAGLOUGH.

Beauty, power such as I see not,
 Ripe restless valour,
 Pure noble chief that grew without hindrance,
 Is the character of Cormac Mac Carthy.

A griffin that conceals his generosity,
 A serpent without desire for evil,
 The beloved of wisdom, pure chaste clay,
 It is he who is wisdom for our defence.

10 Unique child of lasting Banba,
 Peer of the Hound of the Red Branch,
 Griffin of good desire, the warmest in conflict,
 Noble of battle of the high feats.

Such another as the son of Eibhear Fionn,
 Prop of the honoured host of Feidhlim,
 Hero to be compared to great Osgar,
 Sustaining pillar of the bards.

To the hero with an elm branch
 There is not nurturing pastime,
 That tortured champion got wisdom
 20 By sucking the troubled pap of war.

6. MS. an naéap gan búil a n-óroic-réine, which gives two extra syllables. 7-8. These lines are obscure: eabrdín = 'intercession, defence.'

13. aicéin = 'such another as'; M aicín; A aicne, both omit do.

15. ioncúir; M ionéap; A uméap.

16. anbann: M and A anbom; the word may be from anbna = a poet next in rank to an *ollamh*, hence in gen. 'a poet.' 19. eól: MS. ól. an

ruib: M a ruib; A aruib; aruib, or ruib = 'a hero,' but the line is obscure.

220 ΔΑΝΤΑ ΔΟΔΗΑΓΔΑΙΝ ΥΓ ΡΑΘΑΙΛΛΕ. [XXXVIII.

21 Υα όγ να γ-Οορμαο η-άρραιθ,
 Σλαο έυήρα αν έύιλ όιρ-εαρραιθ,
 Ώεαλλ να υ-ερέαδ αιγε αιρ άιλλε,
 Ώέαγ ιρ φαυε ριονηάιλλε.

 οοη-έεανγάλ.

 Όιγε ιρ γνέ μαρ γρέιν 'να γρφορ-γρραιθ γλιυη,
 Ορόδαετ, ερέιηε, αιρ έαετ Οοη Όυιβε θυαιθ Μιρ,
 Μόρδαετ εέιλλε, πέιλλε, ιρ ρφορ-υαιρλε,
 Α γ-ομήαιρ α έέιλλε αγ λαοέ όη λαοι, ιρ ευαιριργ.

XXXVIII.

αγ 'φρεαγραιθ αιρ όοηηναλλ μαο υοηηάιθ άλιας
 να τυιλλε.

 θεάρρραδ ριοργαιέε, γεάρρραδ ιριονηα αν έηάραιγ ρμυλ-
 αιρλε έρέιέεαρραιγ,
 Ώάγυιγ, ηυλλαγρραιγ, θεαρρέα, θυημβρραιγ, γάιβετγ ηιορ-
 γαιρριγ, ρέαναργαιγ,
 Ό άρθ α ηυλλαιγ 'ηαρ γηάταέ ηυαλλαέ, ράιτε, τυλκαγέε,
 α η-βρέαν-έαρηα,
 Ώο εραέε α θυηηαιρλε, βάλεαιγ, θυηηεαάαιγ, άρραιγ, γλυ-
 γαιρριγ, έρέιηιρριγ;

21. όγ comes just before η-άρραιθ in MS.

22. αν έύιλ. In an elegy on Justin MacCarthy, Lord Mountcashel, his father, is called Όοηηάθ αν έύιλ, and in XXXV. 90, we have τγθεαρηα Μυρραγθε αν έύιλ θυιβε πέαρλαιγ.

Ib. όιρ-εαρραιθ: Μ οιρραηγλαηηη, which = 'bright, illustrious.'

26. Ού Όυθ = Cuchulainn: *cf.* XXII. 196.

XXXVIII.—This is a reply to a bitter satire on O'Rahilly by Domhnall na Tuille Mac Carthy whose patron was Tadhg an Duna. That chieftain died in 1696, and Mac Carthy wrote an elegy on the occasion. Some time after the sad event O'Rahilly visited the locality, and wrote his poem in praise of Warner (X.) It is

21 Young offspring of the aged Cormacs,
 Fragrant rod of the 'cul' of precious melody,
 He has the pledge of the flock for beauty,
 A branch of long, fair progeny.

THE BINDING.

Youth and beauty like the sun's in his pure ruddy cheek,
 Valour, strength wondrous like the Black Dog's who gained Mis,
 Greatness of wisdom, of hospitality, and of true nobility,
 Are all together possessed by the hero from the Lee, it is well
 known.

XXXVIII.

IN REPLY TO DOMHNALL, SON OF DONOGH, *ALIAS*
 "OF THE FLOOD."

I will crop closely, I will cut the temples of the knobby, nosy
 vagabond,
 Who is chinky, full of protuberances, clipped, querulous, mali-
 cious, blinking,
 From the top of his cliff-head, in which droves of vermin are wont
 to be, covered over, gathered into heaps, in foul lumps,
 To the soles of his feet of large make, full of corns, old, of empty
 noise, scarred.

perhaps on this occasion that he incurred the wrath of Domhnall na Tuille. After the death of his patron, Domhnall, it is said, betook himself to a place called Coolnasnaghty on the east side of the Bandon river, opposite to the Tocher, and there, from a rocky eminence, never tired of feasting his eyes on that beloved vale.

When he lay on his death-bed, the priest who attended him told him he should never more behold the Tocher. When the priest had left, determined to falsify the prophecy, Domhnall rose from his bed, and, weak as he was, crawled to his favourite rock, whence he could behold it once more, and having taken one last look at the deserted vale expired. On the spot where he died, there is a heap of stones still pointed out called "Leacht Dhomhnaill na Tuille." Every visitor increases it by a stone. This poem suffers severely from any attempt at translation.

I will tear the ragged wretch, who is planed, poor, vicious, all
wounded into bits.

The starving miser, the hangman trickster, the powerless cripple,
the serpent of empty noise ;

A stammerer with running eyes, a fugitive vagabond, a gaunt
freebooter, is the liar,

A greasy swallower, a greedy glutton, who swallows the lumps
into his greedy maw.

I will gnaw the feet of the villain caitiff, branching, broken,
wounded,

10 And on his two hard heels on which chilblains are wont to be, are
holes and scorched cavities.

Crooked nails made of iron, the hard covering and stem of his
fingers,

Beneath his two shanks, sprained, bruised, scalded, bared, far
asunder.

An ignorant clown, a stroller deserving of the gallows, an old
burned stalk, from Barry's country.

A plundering wretch, an ill-shaped booby crooked, of tall ears, and
a very fool.

A pincher of the pot, a fiddler about the cabin, a fragment, a crab-
fish of keen onset.

A scabby wretch, a ragged yoke-bearer, a shameful simpleton, a
heap of diseases.

His throat emits a storm of wind which sickens thousands into
dire pain,

His fretful carcass, through defect of chewing, rots his coarse,
voracious tooth-jaws ;

Domhnall is he, the hated by the neighbours, a remnant without
vigour in a single poem,

20 Sinister son of Donogh, large-skulled, husky, jealous, churlish,
nerveless.

Շրտցա ան բշբուրն, քրտնա, քար-քրտն, քան ան
 ճ-քոննուս ճբբրն անսր,
 Մոնճաճ, մմկեաճ, քեարաճ, ոմմեաճ, քաճաճ, քրտնքեաճ,
 քաճ-քեաճ,
 Ար ճեալն ան մոնքաճ ար քեալ քանսր մեճն, ճ'քրտն ոճ քո
 քեճ քրն էաճ ճալլա;
 Ոճ ք բրաքաճ ար քեճ ար էաքքրա քր էճրն 'նա ճեաճաճ քճ
 էքեան-էաքաճ.

'Քրննա ան Մմման քրտն-քրն քանքաճ ար ան ճ-քրտն
 քրտն-քրտն;
 ճեալն քանքն ճքրտն քաճ էաքքրա, քր քոքք ճքր
 քանքք քքրտն քրտն;
 Ոմ քրտն ճ'քրտն էաճք ան էքքաճ քաճ ճ քեալ քան քրտն
 քոքքրոք,
 քր քանքաճ ճ'քրտն էա-քրտն քանքքն քաճ քան քաճ քան քո
 քքրտն-քոքաճ.

ՔՈՒՆ-ՔԵԱՆՃԱԼ.

Քոքքրա ճեալն, քոքք, անքքաճ, ճեաճն քրտն,—
 30 Քրոքքրա ճքրտն ան քրտնք 'նա ճեալ քան քրտն,
 ճքրոքքրա քեաքր քաճ քանք ար քեալն քան քրտն,
 էքք քոքքա ճաճ էքքքան քաճ ճան քրտն ար Աճաճն քրտն.

XXXIX.

ԱՆ ԾԱՏ.

(Աքքքան քրտն Աճաճն Աա Կաքքալլա քքր Տաքքր.)

ԱՍԾԻԱԾԱՆ.

էաքքաճ Քքրքրն մճր-քո քրտն-քրտն քքրտն,
 քր էաքքաճ Քքրքրն ճ քոքք ան Մմմն քրտն,
 էաքքաճ Մճր 'քրտն քրտն ճաճ քրտնքրտն քրտն,
 էաքքաճ Քքոն քոքք քրտն քաճ Քքք Քքքք.

The head of the lean creature, is withered, twisted with age,
 crooked, with candles of greasy sweat (?),
 Hairy, destructive, tricky, venomous, contentious, fond of fighting,
 spent in folly,
 In the shape of a monkey, when he took to flight he rose, or ran
 through the side of a wall,
 Or like a rat running towards an enclosure (?), pursued by strong
 cats.

Ye poets of Munster, ban ye this decrepid wretch, of yellow
 skin,
 A noisy little bard, who spills his rubbish on papers (?), it is plain
 that it is madness that he has written against me,
 It is not proper for the learned ever to listen to a poem from a
 mouth that never spun an even lay,
 It is a shame for nobles of the fair proud land to write praise of
 his poems or his verse.

THE BINDING.

A poor, empty, awkward miser, a withered branchlet,
 30 Starved hangman of porridge in a mouth unwise,
 An ill-shaped wretch, who would sell his kinsfolk for a black
 yellow hag,
 It was he who made unawares an attack with his tongue on Egan
 the Fair.

XXXIX.

DEATH.

(A DIALOGUE BETWEEN EGAN O'RAHILLY AND A PRIEST.)

EGAN.

Great George, our high king, will die ;
 And George, from the banks of the gentle Mague, will die ;
 Mór will die, and her children will rue it ;
 John Bowen and Kate Stephen will die.

AN SAZART.

Fóil a fáile, aip mipe ná bí-re epáé,
 Ip ná cabaip bpeie gioppaire aip fuirinn ip fíor-
 maie cáil,
 Má cá go bfuilid peal inneall na faoite aip lár,
 Ní cóip a éuirpint iab uile beie claoide a n-ár.

AODHAZÁN.

10 Éazpauð an t-eaé cé paða leabaip a fiubal,
 Éazpauð an deapic an laða an peabaé 'r an colár,
 Éazpauð an peap an bean an élanne 'r a g-clá,
 Ip éazpauð an pazapic peapzapic panntaé úb.

AN SAZART.

A Aodhazán éóip vo innip rgeól pá bpié éúinn,
 Ó éazpauð an t-óg aip nóip na mná cpíona,
 Cá ngeabéap leó? nó 'bpuil glóipe ón ár-piéé aca?
 Nó a bpéin go deo beie Seon ip Cáic Scíbin?

AODHAZÁN.

20 Luéte puinip ip beópae ú'ól ip rzapíb píonca,
 'S vo éní epaop gaé lé go paobaé páip aoiné,
 Má 'pí an glóipe geobaib map bápp ófolca ann,
 N'íl baogal go deó aip Seon ná aip Cáic Scíbin.

AN SAZART.

Fóil a éuine ná h-iméié an t-rlize éoízap,
 'S go bpuil Jones ip Gibbons 'na ú-tigéib go píééoilce,
 Ú'ólaé cuille azup iomab don píon épóða,
 Zap peiall a g-cpoidéte le mipe na caoin-beópae.

THE PRIEST.

Stay, O poet, nor be mad for a season ;
 Nor judge without consideration persons of truly good repute ;
 Though the strongholds of the nobles be for the time pulled
 down,
 It is not just to infer that they are all worsted in the conflict.

EGAN.

The horse will die, though long and free his stride ;
 10 The hen, the duck, the hawk, the dove will die ;
 The man, the woman, the children, and their fame will die ;
 And that comfortable, covetous priest will die.

THE PRIEST.

O honest Egan, who has told us a meaning tale,
 Since the young child will die, no less than the aged woman,
 Whither do they go ? Are they in glory with the High King ?
 Or will John Bowen and Kate Stephen be in never-ending
 torments ?

EGAN.

Those who drink punch, and *beoir*, and wines, even to vomiting,
 And daily yield to intemperance, and to the breaking of Friday's
 fast,
 If these obtain glory, as a reward for these things,
 20 Then John Bowen and Kate Stephen need never fear.

THE PRIEST.

Stay, O man, go not the near way ;
 See Jones and Gibbons in peace and happiness in their dwellings,
 Who would drink more than too much of the strong wine,
 So that their hearts were excited by the fury of the pleasant
beoir.

XL.

ΑΝ Τ-ΑΝΡΑῸ.

(βλίρε.)

Ὅοβ ἕαζναὸ ἰμῖρε να τυλε ρε βαορ-ρναἄταρ,
 Μέαδ να τοἰννε ρε ρυῖρνεαδ να ζαοἰ ζυαῖρνεἰν,
 Ταοβ να λοἰνζε 'ρα ρυῖρἰοἰνν αἰρ ερουν-λυαρζαδ,
 Αζ εἰζεαδ αζ τυἰεἰμ ζο ζρἰνἰοἰ ζαν δάἰλ ρυαρζαἰε.

XLI.

Ὅ' ρεαρ ὀαρ ὀ'αἰνμ σἰοἰνάαδ.

Ὑἰρζε αρ βαἰννε μά ζλασαρ ὄν σἰοἰνάαδ,
 Ἰρ λἰμ' ζοἰλε-ρἰ αἰρ μαἰοἰν ζο η-βεαἄαἰδ ζο ρἰοἰεἄντα,—
 Ὅαρ Μυἰρε να β-πλαἰἕεαρ λε η-βεαἄσαρ-ρα αοἰν-ρἰἰρτεαδ,
 Λε ζἰοζαἰρε αν ζλαζαἰρ ηἰ ραἄαἰδ μο ὀφοζβἄἰλ-ρἰ.

XLII.

Αἰρ ὀοἰλεαδ ὀο ζοἰδεαδ ὀ σαζαρτ ηαἰἕ.

Whereas Αοηζαρ, ρἰἰἕἰηρε,
 Σαζαρτ ερἰἰβἕεαδ, ερἰορταἰζεεαδ,
 Ὅο ἕἰνἰζ ανἰυζ αν λἰἕἰρ-ρε,
 Λε ζεαρἰἰν αἄἰρ ἰρ ρἰἰἰννε :

Ζυρ ὀεανἰυζ αοἰλεαδ ἄἰρδ-ρἰεαἄταδ,
 Ὅἰ ὀεαρσαἰβ ρρἰἰβε ἰρ εἰοζ-βαἰλε,
 βαδ βρεἰζἕτα ρζρεαδ ἰρ βἰἰἕἰαἰρε,
 Ἰρ βαἰε λε ρζἰἰλ ζαἄ λἰοη-βαἕα ;

XL.

THE STORM.

(A FRAGMENT.)

Pitiful the playing of the flood with dire destruction!
 Great the bulk of the waves, through the fury of the whirlwinds!
 The ship's side and her crew were rocked mightily,
 Screaming as they sank to the bottom without obtaining relief!

XLI.

ON A MAN WHOSE NAME WAS SYNAN.

Water and milk if I have got milk from Synan,
 And that it agreed peacefully with my stomach in the morning,
 By Mary of Heaven, with whom I am on terms of fair love,
 The babbler of prattle shall not do me harm.

XLII.

ON A COCK WHICH WAS STOLEN FROM A GOOD PRIEST.

Whereas Aongus, the philosophic,
 A pious religious priest,
 Came to-day into our presence,
 Making his complaint, and avouching :

That he bought a cock of high pedigree
 For his town and manor hens ;
 Whose crow and whose bloom of beauty were of the rarest,
 And whose neck was bright with every full colour ;

10 Շոք քե շոքոյս մին-բոլորին
 Ար ան էան ծոծ աօրինն շինկրիս,
 Շար քոյս բոծրած ծրօծեալսն է
 Օ աօնսն էինն յա ծննդիս քո.

 Ծած ճանսն ծա իսնսն ծննդիս
 Շոլեակ քոքոքոքիս, ար ծննդիս
 Սո ծեւ ծա իսնսն ար իսն-ծոծակ
 Ա յա-ար ճակ արքայիս իսնսն.

20 Մ'որոքոք ծնն, ան շոքոք քո,
 Ա ծննդիս քոյսն մօ ծննդի-քե,
 Սոյնն շարոքոք ծնն-իսնսնսն,
 Ար քոյսն յա ծոքոքիս ծննսն ;

 Նա իսնսն յար յա իսն-ծոծակն,
 Իսն շոքոքոքիսն յար յա յարքոքն,
 Շոյսն յա յա-արքոք ան շոքոք-ծոծակն,
 Սո քոյսն' ան յարքոք յա յարքոքն.

 Wheresoever շարքոքն
 Իսն յարքոքիսն քոյսն շարքոքն,
 Շոյսն յարքոք-քո է արքոք յարքոքն,
 Սո շոքոքն է արքոք յարքոքն.

30 For your so doing, ծննսնսնսն,
 Ար քոյսն յարքոք յարքոք-քոյսն,
 Մարքոքոք մօ յարքոք յա յարքոքն,
 Ան յարքոք յարքոք ան յարքոքն.

He gave fifty fair shillings
10 For this bird of comeliest comb :
But a sprite, of druidical power,
Stole it from the fair of the county town.

One like him, indeed, much requires
A cock that crows and wakens,
To watch and keep him from soft slumber
In the time of vesper devotions.

For this reason I command you,
Ye state bailiffs of my court,
Search ye the highways,
20 And do it with zeal and earnestness :

Do not leave a *lios* or a fairy hillock,
In which you hear noise or cackling,
Without searching for the fairy urchin,
Who did the deed through plunder.

Wheresoever, in whatever hiding-place,
Ye find the little crab,
Bring him to me by a slender hair,
That I may hang him as a silly oaf.

For your so doing, as is due,
30 We hereby give you authority ;
Given under or hand with a quillet
This day of our era.

XLIII.

sean-*cuimne* aodha*gáin* uí rathaílle.

Óí bile bpeá^g bua^ábá^g glair-*g*eá^gá^g a^g fá^g ó na ciancaib, láim le cill no^g a cpea^ábá^g le Cromu^{ell} claon, or cionn tobaip tuilte le puar-uir^ge p^{ionn}, ar féarann fé^ó-*g*lar no^g raob ropaire minip^{óir} ó buine uapal do é^{lannaib} *g*ao^ábá^g, no^g a ruai^gea^g tap na fairp^gid^e fia^áana ama^á epí fé^{ill} a^gur ní le fao^áar clai^óim^e. Du^ó má^é leir an m-*b*roinn-*m*ó^ó, m-*b*ol^g-*r*oc^áb minip^{óir} mallu^gite reo *g*euz *g*lar lea^áip ve'n é^{rann} do *g*earra^áb é^{um} epio^rca^{ín} t^{ig}e do *ó*éana^ím ve. Ní *b*ain^rea^áb aon ve na fao^raib é^{rann}, nó do lu^ét oib^re r^{ip} an *g*euz é^{lunn}, óir bu^ó r^gia^íma^á a r^gá^é 'g^a *b*po^{lá} an tan do *b*í^{óir} a^g cao^{im}ea^á *g*o epá^ío^{ce} *g*eup fá na *ng*aip^gid^{ib} glé-*g*ea^{la} no^g a *b*í rí^{nce} fá an *b*fé^ó. “*g*eá^rrra^á-*r*a é,” ar epó^áip^e cam-*ó*pa^á lom-loip^gnea^á mic do *b*í a^g an minip^{óir} mé^íe reo, “*g*ur fa^áid tua^g *ó*am do lá^áip.”

Do é^{uaí} an rpa^raip^e plaob-é^{alla} fá^á puar aip an *g*-é^{rann} ma^r é^{at} a^g r^geimⁿ, a^g tei^éea^á ó é^{onaip} *g*a^áar, *g*ur é^ápla *ó*á *g*eá^gán a^g fá^g epa^rna a é^éile aip. Do é^{uz} ré^í rpa^rá^{ct} a *g*-cup ó é^éile le neap^t a é^{uir}lea^{naib}, *g*ur *p*reab^aba^r ar a lá^ímaib le

XLIII.—In a MS. in the Royal Irish Academy (23 G., 21), the title of the stanzas about the tree is given as follows:—

*g*ur fa^áil Sa^gra^{na}ó é^{ig}in epó^ába ar é^{rann} a *g*-coil é^{ill} a^ápa^{ne}.

“On finding some Protestant (or Englishman) hanging from a tree in the wood of Killarney.”

The last word is misspelled, but no doubt it is Killarney that is meant. If we accept the description given of the place as accurate, it is probable that the tree in question is none other than the venerable yew tree which grows in the middle of the cloister of Muckross Abbey, or, as our poet elsewhere calls it, “*Mainistir Locha Léin*.” There is no doubt that the *Mainistir* has ever been regarded with peculiar veneration by the natives, so many generations of

XLIII.

A REMINISCENCE OF EGAN O'RAHILLY.

A beautiful, precious, green-boughed tree had been growing for ages beside a church which the wicked Cromwell had despoiled, above a well overflowing with cold bright water on a green-swarded plain, which a rapacious minister had torn from a nobleman of the Gaels, who was sent over the wild raging sea through treachery and not at the edge of the sword. This lubberly, stocking-stomached, wicked minister was desirous to cut down a green, limber limb of this tree to make house furniture of it. But none of the carpenters or other workmen would meddle with the beautiful bough, since it lent them a lovely shade to hide them while they mourned in heart-broken sorrow over their fair champions who lay beneath the sod. "I will cut it down," exclaimed a gawky, bandy-legged, thin-thighed son of this sleek minister's, "and get a hatchet for me at once."

The thick-witted churl climbed up the tree, as a cat steals up when fleeing from a cry of hounds, and reached a point where two small branches crossed one another. He tried to separate them by the strength of his arms; but, in the twinkling of an eye, they

whom are buried beside it; and the yew tree that overshadows their graves is itself looked upon as almost sacred. There seems no doubt that the yew tree is as old as the abbey itself, and many are the legends concerning it that are widely circulated. It was long regarded as impious to touch a leaf or branch of this tree; and if we believe the legends, all such desecrations have been visited with signal vengeance. See one of these legends in "Ireland: its Scenery and Antiquities," pp. 23 *et seq.* In view of this mass of popular tradition, the story here recorded is quite intelligible, but still there is a heartlessness about some of the details that makes one suspect that many of them have been invented. The story as given here is taken from O'Kearney's MS. in the Royal Irish Academy. I have not seen any other version of it in this form. There is no well in the neighbourhood of this tree; but the well and other details are probably invented by the writer.

ppab na rúl cappa a déile arís, ag bpeic air a ríob agur aga époáð go h-árð ioir aóðar ar ippionn. Annpin a bí an riarac Sarranais ag epacáð a éor le paingce an gaid, agur é 'na rparam air "nothing." Agur a duð-liag ceangzan amac pad bata ag magad paoi na acair.

Do rgreac ar do béic an minipbir map nuic a mala nó map gacá a ngraim paoi gacra (ní náð b' iongnac) pad a bí an loct oibre ag pagáil uprimipibe cum é geparac anuar. Do bí Aodagán Ua Rathaille ó Síab luacra na laocpad ann ag peitioin air époáipe na cnáibe, agur do éan an laoið reo:—

“Ir maic do épac a épaimn,
Rac do épac air gac aon épacib,
Mo épac! gan epaimn Inri Páil
Lán dob' épac gac aon la.”

“What is the poor wild Irish devil saying?” ar an minipbir.

“He is lamenting your darling son,” ar gaige bí laim leir.

“Here is two pence for you to buy tobacco,” ar an méitipoc minipibe.

“Thank 'ee, a minipbir an lílic Mallaécain” (*i.e.* an diabál), ar Aodagán, ar do éan an laoið:—

“hupú, a minipbir a éug do dá pinpinn dam
A d-caoð do leinb a éaoimeac!
Oibe an leinb rin air an g-cuib eile aca
Siap go hearball timéioll.”

slipped from his grasp, and closing on his neck held him suspended high between heaven and hell. Then was the confounded Sassenach dangling his feet in the dance of the bough, while he stood on "nothing," and his black-bladed tongue protruded a stick's length, as if in mockery of his father.

The minister screamed and bawled like a pig in a bag or as a goose gripped beneath a gate (and no wonder) while the workmen were getting ladders to take him down. Egan O'Rahilly from Sliabh Luachra of the heroes was present, attending on the villain of the hemp, and he chanted this song :—

" Good is thy fruit, O tree,
 May every branch bear such good fruit.
 Alas ! that the trees of Innisfail
 Are not full of thy fruit each day."

" What is the poor wild Irish devil saying ? " said the minister.

" He is lamenting your darling son," replied a wag who stood beside him.

" Here is two pence for you to buy tobacco," said the sleek badger of a minister.

" Thank 'ee, Minister of the Son of Malediction " (*i. e.* the devil), replied Egan ; and he chanted this ode :—

" Huroo ! O minister, who didst give me thy two pence
 For chanting a lament for thy child ;
 May the fate of this child attend the rest of them
 Back to the tail and all round."

XLIV.

CLANN TOMÁIS.

(Tógáta ar “Eacera Óloinne Tomásar.”)

Ar í rín tráté agur aimrír éainiḡ Dáoraiḡ ḡo h-Éirinn ag
 ríoléur crábhaid agur creidióm. . . . Ro éionóil Dáoraiḡ naoim
 agur raióite Éirionn cum aon baill, agur ar í comairle do
 rónrad, na heacrap-éinél agur na hil-éinél diaḅluidhe uile do
 úioctéur ar Éirinn acé Tomár aḡáin. Níor b’féidur an creidiom
 do éangal le Tomár—amail ir deapbēa ag a ríioct gur andiu,
 óir ní féidur teagarḡ Críofdaiḡe ná móḡ raiorḡneac ná aiḡne
 racraimeinte do mḡnab dóib—agur óir náir b’féidur, ar iao ro
 páḡbála agur ḡeara do páḡaib Dáoraiḡ ag Tomár agur ag a
 ríioct .i. buab liorḡaceta lubarḡaceta agur lán-míofara; buab
 béicidhe, bpuighe, bpréige, buailce, agur batardla. Agur ḡo
 m-bab é buḡ bhab dóib féiteaceta cinn agur cora na m-beacḡad
 n-éiḡcailleidhe, puil agur pollracé agur ionacrap na n-ainmíḡḡe
 eile agur fóir ḡo m-bab é buḡ arán agur annlann dóib .i. arán
 am ainḅriorac éḡrḡa, agur ppraiḡeaceta pprómḡamla ppracáir, agur
 bun-bainne agur bpréin-im con-puibacé cuar-ḡorm ḡabap agur
 caorac; agur ḡo m-bab é buḡ ceḡl agur oirpibe dóib .i. rḡrḡeacḡ
 agur ḡol-ḡárḡe cailleacé, ḡárlacé, agur con-máḡrḡad, agur
 ḡraiḡinne ceapc, muc, agur mionnán; . . . ḡan ḡrḡḡ ag neac
 aca dá éile; agur a m-bpíḡ agur a m-beaceta do éaiḡeam le
 raoḡar agur le cpeabairacé agur le corram, do éoḡuḡab an
 aora uarail pá iolcuacetaib na ḡ-eríocé; agur an éuib ar pḡárr
 dá ḡ-cuib lóin do éairḡeacḡ agur do éoimeacḡ pá éḡmair éaiḡ;
 agur fóir, an cé do ḡéanḡab maie agur móir-éorḡam dóib, ḡo
 m-bab é buḡ luḡa orra, agur an cé do buailḡeacḡ agur do

 XLIV.—This and the two following pieces are taken from O’Rahilly’s fierce

XLIV.

CLAN THOMAS.

(TAKEN FROM "EACHTRA CHLOINNE THOMÁIS.")

THIS was the time and season in which Patrick came to Erin, to sow the seed of piety and faith. . . . Patrick assembled the saints and wise men of Erin to one place; and the resolution they came to was, to banish all the foreign races and the diabolical races out of Erin except Thomas alone. It was impossible to give the faith to Thomas—as is evident in his progeny to this day—since it is impossible to teach them the catechism, or the manner of confession, or the knowledge of the sacraments; and since that was impossible, these are the bequests and restrictions that Patrick left to Thomas and his descendants: superiority in sloth, in slovenliness, in awkwardness; superiority in screaming, in fighting, in lying, in beating, and in club-fighting; and their food was to be the sinews, the heads, and the legs of the brute beasts; the blood and gore and entrails of the other animals, and also their bread and sauce were to be strange bread of barley and primitive porridge of oatmeal, skim-milk, and rancid butter of goats and sheep, interspersed with hairs of hounds, and with blue interstices; and their music and melody were to be the screaming and the crying of old women, children, and dog-hounds, and the noise of hens, of pigs, and of kids; . . . while none of them should love the other; and they were to spend their vigour and their lives in labour and ploughing, and in attendance, to support the nobles in the various districts of the lands; and they were to save and keep the best of their food for others; and also whoever should do good to them and defend them greatly, him they should dislike the most; and whoever should strike them and

satire "Eachtra Chloinne Thomais." They are given here as specimens of his prose style and of his satirical genius.

δαίτρεαδ̄ αζυρ̄ δο̄ δαρ̄νρεαδ̄ ιαδ̄ ζο̄ m-βαδ̄ ε̄ θυρ̄ αν̄νρᾱ λεδ̄ αμ̄αιλ̄
αδειρ̄ αν̄ ρ̄ιλε—

Rustica gens est optima flens et pessima gaudens,
Ungentem pungit, pungentem rusticus ungit.

Δο̄ δαῑτεαδ̄αρ̄ αν̄ Ἐλ̄αν̄ν ρ̄αν̄ Ἐο̄μαίρ̄ αζυρ̄ ᾱ ρ̄ιλο̄ετ̄ δά̄ n-ειρ̄
ᾱ n-αῑμ̄ρ̄ιρ̄ ζο̄ ρ̄ύζαδ̄ ρο-θεᾱταῑζ̄τε̄ αμ̄αιλ̄ δ' ὄρ̄ν̄ναῑζ̄ Ῥά̄ν̄ναῑζ̄ ὄδῑβ̄,
ὄιρ̄ n̄σορ̄ ἔλεᾱδ̄ταδ̄αρ̄ β̄ιαδ̄ᾱ ρ̄αορᾱ ρο-δαῑε̄μ̄ε, nά̄ θεο̄δᾱ μ̄ῑλρε
μ̄ειρ̄ζεᾱμ̄ιλα, nά̄ ἔβᾱιζε̄ ζ̄λᾱνᾱ δᾱε̄ᾱμ̄ιλα, ᾱετ̄ λ̄εῑντεᾱδᾱ εαρ̄-
ζεαοῑντεᾱδᾱ εαρ̄καρ̄ταῑζ̄, αζυρ̄ ρ̄λατ-ὄδ̄εταδ̄ᾱ ρ̄λ̄ῑμε ρ̄η̄αί̄ε-ρ̄εᾱμ̄η̄ρα
δο̄ ἔρ̄εαν-ἔλ̄ύ̄μ̄ ῥο̄εάν̄ αζυρ̄ αῑη̄μ̄ῑζ̄τε̄ ε̄ιλε, αζυρ̄ ἔρ̄όζ̄ᾱ ἔρ̄εᾱνᾱ
ὑ̄ιρ-λεᾱε̄ταιρ̄ αζυρ̄ β̄ιρ̄εῖδ̄ ρ̄ιαρᾱ ραδ-ἔ̄λυαρ̄ᾱδᾱ ζ̄αν̄ ἔ̄υμᾱ ζ̄αν̄
ἔ̄εαρ̄τυζ̄αδ̄, αζυρ̄ ὑ̄ιρ̄ε̄ῑον̄νᾱ μαο̄λᾱ μ̄ειρ̄ζεᾱδᾱ μ̄ίρ̄ζ̄ιᾱμ̄ᾱδᾱ; αζυρ̄
ιαδ̄, μαρ̄ δ' ὄρ̄ν̄ναῑζ̄ Ῥά̄ν̄ναῑζ̄ ὄδῑβ̄, αζ̄ ρ̄αῑρε̄ αζυρ̄ αζ̄ ρ̄όζ̄η̄ᾱμ̄, αζ̄
ε̄ρ̄εᾱδ̄αῑρ̄εᾱετ̄ αζυρ̄ αζ̄ ἔρ̄ιαδ̄αδ̄ᾱετ̄ δο̄ μ̄ιαί̄ε̄ῑβ̄ nᾱ ζ̄-ε̄ρ̄σο̄ε̄ le
ρ̄ε̄ῑμ̄ιορ̄ ζ̄ᾱδᾱ ρ̄ί̄ζ̄ le h-αῑμ̄ρ̄ιρ̄ ῑμ̄ε̄ῑαν̄ αζ̄ ο̄ιρ̄εᾱμ̄ῑμ̄ δο̄ν̄ ρ̄εᾱετ̄
ρ̄ί̄οζ̄δᾱ αμ̄αιλ̄ βαδ̄ ἔ̄λεᾱετ̄ ὄδῑβ̄.

XLV.

AN CLEAMNAN.

(Τόζ̄ετᾱ αρ̄ “Ἐᾱε̄τρᾱ Ἐ̄λο̄ιν̄νε Ἐ̄ο̄μαίρ̄.”)

Δο̄ ἔ̄ῑ τ̄αοῑρ̄εᾱδ̄ δο̄ ὑ̄ε̄αρ̄ρ̄ζ̄η̄αῑζ̄ δο̄ nᾱ ε̄ῑνεᾱδ̄αῑβ̄ ρ̄ῑn̄ δο̄
ρ̄ί̄ο̄λε̄ταῑζ̄ ὁ̄ Ἐ̄ο̄μαίρ̄ .i. Μυρ̄εᾱδ̄ Μαο̄λε̄λυαρ̄ᾱ Ἐ̄ᾱ Μυρ̄εᾱρ̄ζ̄αῑρ̄ε,
αζυρ̄ αρ̄ ε̄ βᾱιλε̄ ῑον̄ᾱ n-αῑε̄ρ̄εᾱδ̄ αν̄ Μυρ̄εᾱδ̄ ρ̄ῑn̄ ᾱ ζ̄-Ἐ̄λυαῑn̄
μ̄ῑε̄ Νό̄ιρ̄, αζυρ̄ ρ̄ε̄ λ̄ί̄η̄n̄ Ῥ̄ε̄ί̄δ̄ῑμε̄ ᾱ ε̄ᾱδ̄αῑρ̄ε̄ ᾱ ἔ̄υαρ̄δᾱ ε̄ῑμ̄ε̄ῑο̄ῑll̄ nᾱ
h-ἔ̄ῑρ̄ιο̄η̄n̄, δ' ῥ̄ά̄ρ̄ ρ̄αῑδ̄ἔ̄ρ̄εαρ̄ ᾱδ̄β̄ᾱl-μ̄όρ̄ ρ̄ῑρ̄ αν̄ Μυρ̄εᾱδ̄ ρ̄ῑn̄, αζυρ̄
δο̄ ἔ̄υιρ̄ αν̄ ρ̄εαρ̄ ρ̄ῑn̄ τεᾱε̄τᾱ ρ̄ά̄ ἔ̄εῑε̄ρ̄ε̄ h-ο̄λλ̄ε̄ό̄ζ̄ῑν̄ ἔ̄ῑρ̄ιο̄η̄n̄ δο̄
ε̄ῑον̄ό̄l̄ ζ̄ᾱε̄ ᾱ ρ̄αῑβ̄ δο̄ λῡε̄ε̄ ε̄ό̄λαιρ̄ αζυρ̄ ῡζ̄ο̄νᾱρ̄ί̄ρ̄ αρ̄ Ἐ̄λο̄ῑη̄n̄
Ἐ̄ο̄μαίρ̄ ζ̄ο̄ Ἐ̄λυαῑn̄ μ̄ῑε̄ Νό̄ιρ̄. Ἐ̄ά̄η̄ζ̄αδ̄αρ̄ ζ̄ο̄ h-ᾱῑε̄ ᾱον̄ βᾱιλε̄
αζυρ̄ δο̄ ρ̄εαρ̄αδ̄ ρ̄ά̄ῑλτε̄ ὁ̄ Ἰ̄μ̄υρ̄εᾱδ̄ ρ̄εο̄μ̄πᾱ αζυρ̄ αρ̄ ε̄ αδ̄ῡδ̄αῑρ̄ε̄:
“Ἐ̄ ἔ̄ρ̄αί̄ε̄ρ̄ε̄ ῑον̄μ̄ῑμ̄ε̄,” αρ̄ ρ̄ε̄, “αρ̄ ῡῑμ̄ε̄ δο̄ ἔ̄υιρ̄εαρ̄ ρ̄ε̄ῑn̄ ρ̄ῑορ̄
ο̄ρ̄ρ̄αῑβ̄ ἔ̄υμ̄ κο̄μ̄αῑρ̄λε̄ δο̄ ε̄ᾱδ̄αῑρ̄ε̄ δᾱm̄ ε̄ιᾱ αν̄ ἔ̄ε̄αν̄ β̄ιο̄η̄ζ̄η̄ά̄λᾱ
δο̄ ἔ̄ε̄αρ̄ρ̄αῑη̄n̄, ὄιρ̄ ῑρ̄ μ̄ῑε̄ῑβ̄ δᾱμ̄-ρ̄ᾱ ἔ̄ε̄αν̄ δο̄ ε̄ᾱδ̄αῑρ̄ε̄ ῑαρ̄ n-ε̄ᾱζ̄

beat them violently, him they should love the most, as the poet says:—

The rustic race is best when weeping, and worst when rejoicing;
 The rustic stabs him who anoints him, and anoints him who stabs
 him.

Clan Thomas, and their progeny after them, passed their time merrily, and with good cheer, as Patrick ordained for them, for they did not use luxurious savoury food, or sweet, intoxicating beverages, or clean, beautiful clothes, but rough shirts of tow, and thin thick-threaded rod-coats of the putrid hair of the he-goats and other animals, and putrid boots of fresh leather, and crooked long-eared caps without form or shape, and pointless, unsightly, rusty clogs, while, as Patrick ordered them, they waited on, and served and ploughed and harrowed for the nobles of the country during the reign of every king from time immemorial, obeying the kingly laws as was their duty.

XLV.

THE MATCH.

(TAKEN FROM "EACHTRA CHLOINNE THOMÁIS.")

THERE was a chieftain who was distinguished among those races that sprang from Thomas, namely Murchadh Maolchluasach O Multuasgairt, and the town in which this Murchadh lived was Clonmacnoise. And when Feidhlim was making the round of Erin, exceeding great riches grew to this Murchadh; and this man sent messengers to the four great provinces of Erin to assemble all that were learned, or had authority, of Clan Thomas to Clonmacnois. They came to one place, and Murchadh bade them welcome, and spoke thus:—"My dear kinsmen," he said, "the reason why I sent for you is that you may advise me what worthy woman I may take to wife, for it is time for me to take a wife after the death of my spouse. There is a noble

mo bain-éile, agus atá taoirseach umra a g-cúige áluinn
 Connacht .i. Maḡnur Ua Maḡaḡáin, agus ní beag linn a fáid
 atámaoibh gan ár bfuil d'uaireliuḡad, agus rinn fáid daoire aḡ
 fódḡnaíbh do éad gur anois. Agus atá inḡion áluinn aḡ an
 Maḡnur rín, agus cuirfeadh-ra, lé bhur g-coḡaiple, ceada d'á
 h-iarraibh fop a h-aeair." Agus bhadar ead uile gur ḡlic agus
 gur ééillidhe an rmuaineadh rín ar a d-éainiḡ, agus gur édip rín
 do dhéanaíbh, agus ar iad ro d'peam do cuirfeadh ann .i. ceadaip
 fílidhe fállraíanta fíop-ḡlic ró-fóḡlama do éloinn Tomáir,
 mar atá Maḡaḡáin Mór, bearnarbh d'roinn-peaímar, Concu-
 bhur Cpoim-éannaíbh agus Niall O Neannceanaíbh. Do ḡadabar
 ar a g-ceann, agus abubairce Niall an laoid ḡo h-ealaḡanta
 annro:—

Slán agus a Míurcad Mór,
 A éinn coḡaiple an fíub ó fíub,
 Ar iomda ad' dhé pónaice, oipnéir,
 Fuil, coipcéir ip ḡliḡnam ḡliḡ.

Slán d'fuirinn na g-coipán nḡear.
 D' íeadh bpuéce le buaindeir,
 Ná bíod dian dhúr dhannceanaíbh,
 ḡruamaíbh ḡarbh-fáid ná ḡear.

Slán do dhrian ó dhriolláin fuaice,
 Fear dhónáin a g-cluair a míc,
 Slán do Míurram ar do Míeibh,
 Ná ríe a raine ar ná íe mún.

Mo fílán duice a bearnáirbh buirbh,
 'S a loḡlann ḡuirim, ná dhéim eadáin
 An dhronḡ ḡlic ná daidreíreadh
 Sluaḡ amléireadh na g-epoir lán.

Do míol Míurcad agus uile ar ceana an dhán rín, agus
 tuḡadabar muincear agus maice a ceaglaig mionna agus móir-
 bhíadaí na cearnaíbh ríam ríam rín a coḡ-maice rín d'íeḡre
 ná d'ealaḡan 'ran doḡan, ar mílpeadh ar bhinnor ná ar fuaip-
 cior. Agus éainiḡ fear fíreoladh foḡlaméa éloinne Tomáir
 do láeair .i. dhrian O bhunḡaibe, agus baí dhóir epa fíop, foḡ-
 luim, agus fíreolair an fíip rín, agus abubairce ḡurabh é ríom-

chieftain in the beautiful province of Connaught, that is Magnus O Madagáin ; and we deem that we have been too long without ennobling our blood, being in slavery, serving others unto this day ; and this Magnus has a beautiful daughter, and I will send messengers with your advice to ask her of her father." All said that it was a clever and sensible idea that he had hit upon ; and that it was proper to carry it out. And these are the persons that were sent, namely four philosophic, truly clever, very learned poets of Clan Thomas : that is, Mahon Mór, Bearnard Stout-stomach ; Conchubhar Stooping-head, and Niall O Neanntanáin. They went on their way, and Niall spoke this lay learnedly as follows :—

Farewell to thee, O great Murchadh,
Thou counselling head of the plub o plib,
Much tackling and beans in thy stronghold,
Blood, grandeur, and rattle of bells (?).

Farewell to the band of the sharp reaping-hooks,
Who would eat refuse through ear-reaping,(?)
That was not severe, stubborn, grumbling,
Gloomy, rough-heeled, or bitter.

Farewell to Brian O'Briolláin the joyous,
A man who sings *cronan* in the ear of his son,
Farewell to Morrian and to Meadhbh,
Who were not found avaricious, and who ate not meal.

My farewell to thee, O proud Bernard,
And thee, too, blue Lochlann, who didst not gnaw bones,
The wise band, not incoherent in words,
The clumsy host of the full girdles.

Murchadh, and all besides, praised this poem ; and the people and nobles of his house vowed and swore that there never before was composed in the world a poem or composition so good as that, in sweetness, in harmony, and in humour. And a truly knowing, learned man, of Clan Thomais, came before them ; that is, Brian O'Blungaide ; and great, indeed, was the knowledge, learning, and true wisdom of this man ; and he said that it was the chief *ollamh* of

ollaím árpóríḡ Éiríonn do éab-éúm an aibre rín, aḡur ir mór do molað mar do h-iaðað an dán rín, aḡur aré ainm éuḡ brian uiré .i. Ceatpáma na córa.

Ḥluairid an bponḡ ran reompa a n-bíreac ḡaça conaire aḡur ḡaça caoim-éolair, nó ḡo ránḡabar láim re Cearaig an Aráin, aḡur do ḡealairḡe na ḡláitéibe nó na m-baidcairíbe, aḡur do ḡeapnain Ólaoibe na Meacán, aḡur do Rát na Ḥrairḡe, aḡur do ḡuairéfn an Ḥónaire, aḡur do Óáil na Mine, aḡur do Lior na nḤarbhán, aḡur do Óaoim-áit an Ḥráinnuḡ, aḡur ránḡabar reompa bað éuair do leitéimiol Íllaçaire Óonnaçt nó ḡo ránḡabar eḡ Íllaḡnair Uí Madaḡáin, aḡur ar m-beiré ḡóib aḡ rárḡáil ḡo raím-ar-bḡóḡac ar fáitébe an dána, éáinuḡ Maḡnur iona ḡ-coimḡáil, aḡur riarraiaḡior úsob cia h-iað féin aḡur eḡeab eḡḡ iað no cán a ḡ-éánḡabar. O'innreabar na teac-cairíbe cia h-iað féin aḡur eḡeab eḡḡ iað. Abubairc Maḡnur “Ir aiténe úúinne buḡ ḡ-cinéal aḡur éór ir aiténib úúinn ḡur buine raibbir buḡ ḡ-cigearna.” Do éuir Maḡnur iomorro teacca ar a ḡraoitéib aḡur ar a ḡlaçairib. Éánḡabar an luçt feara rín do láçair aḡur do laçair Maḡnur riú, aḡur ar eab abubairc:—“Ir uime do éuirior féin rior oruib .i. inḡion éruçac éaoim-áluinm éá aḡampa, aḡur éáinuḡ iarraib uirre ó Íllurçað Íllaolçluarac Ua Mulçuarḡairc, aḡur ar caoirçac eproméiceac an fear rín.” “Ar fearac rínn-ne,” ar na ḡraoitéib, “ḡurab don éine éobroma an e-óḡlaç rín, aḡur ní bleaḡçar do neac ḡ'ḡolairib uairle mearḡað ar ḡolairib úir-irle, óir dá m'éab maç-nair aḡur deaḡ-ḡoḡluim do ḡeibib an e-aor anuaral, ná onóir ná uḡḡarár ar éeana, ní bí móð 'na m-béarairib ná meararḡacç ionnca, máḡ ríor ḡ'éolçairib; aḡur ar amlair arbeart an fearll-rámuim rír-ḡlic—

Rustica progenies nescit habere modum.

Aḡur dá réir rín ní cóir buic-ri ḡo deó ná ḡo ḡeirçeab an doimain e'ḡuil féin do ḡalçað le ḡuil bobaig ná labrainn, óir ní mianac maic iað; aḡur éór ní b-ḡuil eḡuç dá aoirḡe iona raçairí, ná onóir dá m'éab do ḡeibib, ná oirḡ ná uḡḡarár, naç é buḡ mian leó na ḡola uairle ḡ'irliuḡað aḡur do m-ar-luḡað dá ḡ-cigçeab leó a ḡéanaim.”

Ḥibeab do bí bean uairçeac iomarçac lán-ḡannçac aḡ

the high king of Erin, that first composed this poem ; and the manner in which the poem was wound up was greatly praised ; and the name Brian called it was “ Ceathramha na córa,” the regular quatrain.

This band went on in the straightness of every way, and every fair guidance, until they came near to the Tillage-plot of the Bread, and to the Roads of the Buttermilk or of the Beet-roots, and to the Gap of the Fence of the Parsnips, and to the Rath of the Porridge, and to the Little Field of the Beans, and to the Corner of the Meal, and to the Lios of the Bran, and to the Beautiful Place of the Grain, and they proceeded northwards to the verge of the Plain of Connaught, until they arrived at the house of Maghnus O'Madigáin ; and as they were tramping with their thick boots on the lawn of the stronghold, Maghnus came to meet them, and asked them who they were, and what was their business, and whence they came. The messengers told him who they were, and what was their business. Maghnus said, “ I know your race ; and, moreover, I know that your lord is a rich man.” Then Maghnus sent for his druids and his chief men. These wise men came before him, and Maghnus spoke to them, and this is what he said :—“ This is the reason why I sent for you : I have a comely, very beautiful daughter, and Murchadh Maolcluasach O Multuasgairt has sent to ask her hand, and that man is an exceeding rich nobleman.” “ We know,” said the druids, “ that that young man is of the rustic race, and it is not permitted for any of noble blood to unite with blood of a low degree ; for, however great prosperity and good education the low-born obtain, however, great honour and authority, there is no polish in their manners, they observe no moderation, if the learned say true ; and thus spake the very clever philosopher—

The rustic race know not how to observe moderation.

And for that reason it is not right for thee for ever, nor till the end of the world, to soil thy own blood with the blood of churl or robber, seeing that they are not a good breed ; and, moreover, there is no position, however high, they would attain to ; there is no honour, however great, or office, or authority, they would obtain, that would prevent them from desiring to humiliate the noble families, and to insult them if they could do so.”

However, Maghnus had a proud, arrogant, most avaricious wife,

Maḡnuir, aḡur ar ead adubairc zup b'ḡeárr léi féin raiðbhear aḡur roðpac̄t aḡ a h-inḡin an fead do bead beó, ná fuil ná foḡluim dá feabur aḡur beic ar b'ic raiðbhir. Do ériochnaig an bean lán-ḡanncaó rin Mlaḡnuir an cleáinnar d'aímðeóin na n-braoic̄e.

XLVI.

AN COMHAIRLE GLIC.

(Tóḡta ar “Eac̄tra Óloinne Comáir.”)

Do bávar Clann Comáir map rin pá óuinḡ, nárl léizead b'óib a ḡ-cínn do éḡbáil, ac̄t beic pá ḡaoirre do réir an t-peanreac̄ta ḡo h-aimrir ḡaidḡ mic Mhurc̄ad mic ḡar̄ta ir Coirðealbhaig mic Óiarḡada mic Coirðealbhaig mic ḡaidḡ mic ḡriain b'óirim̄e do beic a ḡ-com̄plaītear; aḡur do b'í fear-óḡlac̄ f'ioḡ-m'óḡr don Óloinn rin Comáir ar Mlaḡaire ḡairil aḡ áicpeab̄, aḡur do b'í inḡion érūeac̄ éasóm-áluinn aḡ an b-caoirac̄ rin, aḡur Cairbhe ḡrom Ua Céirín ainm an óḡlaid rin, aḡur Seilḡeán ainm na h-inḡine, aḡur do éuaið teir̄t na h-inḡine rin ar rḡiaim̄ac̄t aḡur ar áilleac̄t ar fead na éric̄e ḡo com̄-éoīteann, aḡur do b'í m'óḡrán do m'aīc̄ib Óloinne Comáir d'iarraib̄ na h-inḡine rin ar ḡac̄ aon éóiḡe á n-éirinn. Do b'í Mlaḡaire ḡairil uile pá érūic̄neac̄t aḡ Fionnḡin mac Aoḡa Óuib aḡur aḡ a b'raic̄eḡib̄ .i. Fáilbe aḡur Flann, aḡur ní raið a f'ioḡ aca cionnur do r'ábálpaid̄ir an lear érūic̄neac̄ta rin, aḡur ar í com̄airle ar a deánḡadap, f'ioḡ do éur ar Cairbhe ḡrom Ua Céirín, óir do b'í teir̄t raiðbhir aḡur ḡliocair air an ḡ-Cairbhe rin cap Óloinn Comáir uile. ḡárladap dá mac Aoḡa Óuib do .i. Fionnḡin aḡur Fáilbe, aḡur ar ead adubradop rir:—“C'réad an ḡliocap do d'éanpamasoir le a mbainpim̄ir a b'fuil do érūic̄neac̄t air Mlaḡaire ḡairil?” “Ac̄t inḡion áluinn aḡam-ra,” ar Cairbhe, “do deárrḡnaiḡ ar áilleac̄t ar inḡion-aib̄ Óloinne Comáir uile ar fead an dom̄ain, aḡur do éuaið a teir̄t aḡur a tuararḡbáil pá éeic̄re h-olléóiḡib̄ éirionn, aḡur ar m'óḡr do m'aīc̄ib̄ Óloinne Comáir éáiniḡ dá cōcmairc̄ aḡur dá

and what she said was, that she would prefer her daughter to have riches and prosperity while she lived, than either blood or learning, however good, without riches. This most avaricious wife of Magnus concluded the match in spite of the druids.

XLVI.

THE WISE COUNSEL.

(TAKEN FROM "EACHTRA CHLOINNE THOMÁIS.")

The Clan Thomas were thus under the yoke, so that it was not permitted them to lift their heads, but they were kept in servitude to the time that Tadhg, son of Murchadh Mac Cartha and Toirdhealbach, son of Diarmuid, son of Toirdhealbach, son of Tadhg, son of Brian Boru, were rulers of equal authority. Now, there was a young man truly great of Clan Thomas, dwelling in the Plain of Cashel, and that chieftain had a well-shaped, very beautiful daughter; and Cairbre Crom O Céirín was this young man's name, and Seilgean was the daughter's name; and the fame of this daughter for beauty and loveliness spread throughout the entire country; and there were many of Clan Thomas who sought the hand of this daughter from every province of Erin. The whole Plain of Cashel was growing wheat for Finneen, son of Aodh Dubh, and for his brothers, that is, Fáilbhe and Flann; and they knew not how to save that large sea of wheat; and the plan they adopted was to send for Cairbre Crom O'Céirín, since this Cairbre had a reputation for riches and wisdom beyond all the Clan Thomas. The two sons of Aodh Dubh met him, that is Finneen and Fáilbhe, and this is what they said to him: "What plan are we to adopt, so that we may get all the wheat on the Plain of Cashel cut?" "I have a beautiful daughter," said Cairbre, "who has surpassed in beauty all the daughters of Clan Thomas throughout the world, and her fame and reputation have spread through the four great provinces of Erin, and many are the chief men of Clan Thomas who have come to the house ere this to woo her, and to ask her hand; and none of them got from her anything save refusal to this day. She is now at

h-iarrpaib don tigh riath, agus nì bhuair nead d'fob uaire adt eitead gur andiu, agus adà rì anoir ar buir g-cup-ra, agus cuirid-ri teadta fà Ëirinn uile dà fòillriugad do Òloinn Tomáir, gac nead d'fob le n-ar mian teadte do éodmaire Seilgeán inéine Cairbre, beid a g-ceann epí reatémuine d'fògthar ar Madaire Cairil do buain na cruineadta rin, agus gibe d'fob buanaide ar feárr, go b-fuigid an inéion rin air feir láime agus leatá." Agus adubradar Clann Aoda Duib gur maie agus gur Ñlic an éomairle rin ar a d-táinig ré, ip do rinnead amlaid aca, ip do éionóladar Clann Tomáir lán do bpuite ip do boppraad ar gac áit a rabadar, an méad do b' calma re feidm agus re fopprán d'imipt, go d-táingadar uile go Madaire Cairil. . . .

An tan éainig am na buana éuca, éaingadar éum aonbaill, agus a n-airm áig agus ioréioile leó .i. a rúireidhe colp-raimra crainn-riéne, agus a g-coppráin faobair-éára fpari-fiaclada agus a n-uiréionna rinar-éarba taoib-rmeartá ráil-leatna, agus meanaide biopada bláit'éartá air fuprain gac feir d'fob. Do fuigead a iomaire féin a lámh gac aoin d'fob, agus do cuiread Seilgeán na fuige air épuaid iomaire ór a g-cómair. Ip annrin do éromadar go éfoprad éiarránaé, agus eugadar na feir éalma rin ríde ranncaé rárluaimnead fán múing máirig mion-épuineadta rin do b' fúta. Adélor go h-iméian uatá riormarnaé agus reoprdán na lán-doprdán reaténoin na muingé mion-riéoiatde do gac leat. bad pollur éra do lué a bpeitím go h-eiuidéian uatá cairmipt agus coirpéleó a b-piacal b-fpari-reathar b-fad'rónaé le fiuad agus le fpaodé fuprdán ag buain feparainn agus fepor-éopraig dá éile. bad éopra éra an t-aodar go h-eiuidéian uatá ó duibnéala agus ó bpuéatáig duaidreaca agus ó bolad anála na b-fear-ógladé ran, ag leagad agus ag lán-cupnad na lán-doprdán do gac leat. Do b'fodar uile a g-comórad go élipde calma a g-coirpéleó go h-airmip d'innéir d'óib, agus ar é bad refobarp agus bad deag-ronnaire oppa .i. Cairbre féin, agus adubairt leó uile fuige éum b'fob agus do fuigeadar go h-ollam, agus do éuir rpubán úr imiol-éam am-fuinte d'póéfuaitéte rracáir agus giorba bunata bun-raimar bláit'atde agus ramar-bainne a b-piadhnaire gacá d'éire d'fob. agus miar do méacánaib ceann-éatéaca

your disposal, and do ye send messengers throughout all Erin to announce to Clan Thomas, that all of them who were desirous to woo Seilgean, daughter of Cairbre, should be, at the end of three weeks of autumn, on the Plain of Cashel to reap that wheat, and that whichever is the best reaper of them will get that daughter in marriage." And the sons of Aodh Dubh said that was a good and wise counsel on which he had hit, and they acted accordingly. And Clan Thomas assembled full of vigour and pride from every place in which they were, as many of them as were bold in displaying action and force, until they all came to the Plain of Cashel. . . .

When the time for reaping arrived, they came to one place, having with them their weapons of battle and strife; that is, their thick-wattled flails of tough wood and their keen-edged, fine-toothed reaping-hooks, and their rough-grained, side-smearred, wide-heeled clogs, and pointed awls of true beauty at the girdle of each man of them. His own ridge was appointed for each of them. Seilgean was made to sit on the verge of a ridge in front of them; and then they began eagerly and with buzzing: and these stout men made a greedy, very vigorous attack on the beautiful plain of fine wheat on which they stood. Far from them was heard the hissing and the rustling of the full handfuls throughout the fair-flowered plain on every side. Manifest, in sooth, to the onlookers at a distance from them was the struggle of their long-beaked, thick, and frequent teeth, through their boiling-up and rage of fury to gain ground and the foremost place of one another. In sooth, the air was dark for a long distance from them, on account of the black clouds of horrid belching and the breath of the young men, as they brought down and overthrew the full handfuls on every side. They were all contending cleverly and stoutly in the contest until dinner time. And their steward and organizer was Cairbre himself; and he told them all to sit down to food, and they sat down willingly; and he placed a fresh, crooked-centred, ill-baked, ill-kneaded cake of oatmeal, and a can of heavy sediment of butter-milk and thick milk before every pair of them, and a dish of parsnips, exotic-headed, half-boiled, and a kitchen of grey lumps, with blue cavities and crooked hairs, of the putrid butter of goats and sheep. They proceeded to gulph down and cut in fragments that food, with relish and with fierce biting; and like to a drove of biting, snorting, starved pigs, grunting at a refuse

leat-*b*ruigete aġur annlann do ġlajr-millfinib cuar-ġorma cam-puibeača, do *b*reim-*f*m ġabbar aġur caopač. Do ġababbar aġ rloġač aġur aġ rlim-ġeappač na beača ran ġo blarba bo**rb**-*ġ*reamannač, aġur bač řamail le rġaoč do mUCAIB ġREA-mańla ġeapánača ġopcača, aġ ġeapán um *b*řfobap p**ř**airġe aġur an**ř**ruie an ġlior**ř**mapnač aġur an *b*lar**ř**mapnač do ġńřfřř dá řeácaim cia aca bač č**ř**řġa řáčač. Annřin iar ġ-copġ a řota aġur a o**ř**pair adubairc Cačal Clńmač Ua *b*řirġlein nač řaib řear a *b*řionġńala řein a m-buain a m-bualač ná a m-buan-řońap, ná a n-oi**ř**peača řeačmańla řuppánača eile řá čuinn talńan, ačc muna *b*-řaġčaoi *b*ear**ř**řáčař eile do řein do řáġaib řan m-baile ap Luacař leačan-ġlajr *b*eaġar**ř** .i. Ločlann leačan. Abčlor an cńřřač řin eatop**ř**a uile ġo řoirleačan, aġur do ř**ř**eaġař ġiolla řá**ř**o**ř**aġ aġur adubairc: “Čuġař řein č**ř**řġ čeá**ř** řear liom a h-Ulčaib aġur ní *b*řuil aon *b*řo**ř** nač řopcańla ann ġač řeib**ř**m dá n-*b*u**ř**řair.” “Ar řřoř ř**ř**ř,” ap Conall cńáim-řeańap, “řřř ní řaib leač *b*řo**ř**a řiań iončom**ř**řair le leač č**ř**řba čopantač Čuinn, aġur řř *b*ear**ř** a m-béaluib řuač aġur řeańeáč ġur čuic *b*oġan *b*řoř linn-ne ařř *b*řaġ *b*éana, aġur ġur čuic Č**ř**řř mac *b*ářpe le Cončulainn aġur ap *b*ear**ř** le h-*b*ol-čataib eile ře h-*b*om-čopnań řřřionn ġur řinn-ne řřř bač ř**ř**o**ř**a aġur bač čalma an ġač řeib**ř**m *b*řo**ř** řin, aġur an méač éanġamař-ne annřo č leač Čuinn ní *b*řuil com**ř**řač aġaib-ře řinn an**ř**iu.” “Čuġař do ġuař ap do *b*eirġ-éičeač,” ap Cačal, “aġur má do čuic *b*oġan *b*řoř ařř *b*řaġ *b*éana, ní do l**ř**im Čuinn do čuic, ačc le h-*b*omač an**ř**oř-lainn. Aġur má čuic Č**ř**řřř do l**ř**im Čončulainn, ní le ġařře do čuic řé ačc *b*řé řeall do *b*eineač ařř a loř a řńná řein.” Aġur do é**ř**ġ a l**ř**im *b*udapčta l**ř**an-ġar**ř** čařřř, ap čuġ amur a**ř**-*b*řřořač ařř Čonall do čop**ř**án č**ř**om č**ř**ořřřiačlač do *b*řř iona l**ř**im, aġur do buail *b*řač-buille *b*aoġalač *b*ářř a *b*řřořř-ńnullač na h-*b*ńčinne ařř, ġur bač l**ř**an an *b*-*b*ořařpe dá čuib řola. Ar annřin *b*řa *b*řřřřeačap na řřř řuppánača řop ġač leač aġur do čuabap a n-*b*oř**ř**uġač map do řačač Conn aġur *b*oġan, aġur do ř**ř**ořřač dá leač *b*řo**ř** .i. *b*airġ**ř** aġur *b*řuinn**ř** do čaob, *b*lčairġ Connaččairġ aġur řřř *b*řřře do čaob eile, aġur do ġabřač na řřřoř-čaořřř do *b*řř ořřa aġ oř**ř**uġač a *b*-*b*ořač an čača řin do ġač leač. *b*řř annřin čuġabap řře řannčač řářř-*b*neimneač

of porridge and broth, was the noise they made in swallowing and tasting, in emulation as to which of them would first have had his fill. Then, after his hunger and thirst had been allayed, Cathal Clúmhach O'Brigleín said that there was no man a match for himself in reaping, in threshing, or constant-digging, or in other works of vigour and strength, on the surface of the land, unless a brother of his own might be procured, whom he had left at home on the wide green rushes of Deaghadh, namely, Lochlann the broad. This saying was widely heard among them all, and Giolla Patrick answered and said : " I myself brought with me from Ulster five hundred men, and there is not one of them who is not abler in every feat you have mentioned." " That is true," said Conall the thick-boned ; " since Leath Mhogha was never to be compared with the brave, defensive Leath Chuinn, and it is certain, from the sayings of learned men and historians, that Eoghan Mor fell at our hands on Magh Leana, and that Cúrí Mac Daire fell at the hand of Cuchulainn ; and it is clear, from many other battles for the defence of Erin, that it is we who are the bravest and stoutest men in each of these feats ; and you can bear no comparison to-day with as many of us as came here from Leath Chuinn." " You are a confounded liar," said Cathal ; " and if Eoghan Mor fell at Magh Leana, it was not at the hand of Conn he fell, but through too overwhelming a force ; and if Cúrí fell by the hand of Cuchulainn, it was not through valour he fell, but through the treachery practised on him by his own wife." And he raised his slovenly, very rough hand above him, and aimed at Cathal a violent blow of a crooked, cross-toothed, reaping-hook which he held in hand, and gave him a destructive, dangerous death-stroke on the very top of his head, so that the ridge was full of his blood. Then, indeed, the strong men arose on every side, and they got into array as would Conn and Eoghan ; and they made two divisions of themselves ; that is, the Leinstermen and the Munstermen on one side, and the Ulstermen and the Connaughtmen and the Meathmen on the other side ; and their leaders proceeded to give command in the front of that battle on each side. Then they made an eager, very venomous attack on one another, and raised their lusty, strong-waved bellowing on high, and their noise was heard to the vault of heaven. Terrible and very horrible was the response of the echoes in the caves, and in the islands, in the hills, in the woods, in the cavities, and in the deep-hollowed rocks of the land.

Ծ'իօղորայճե ա ճեւե աջսր տոջոօար ա Ծ-տրօմԾնւէրեօճ էեօոն
էրեօճեօն-լնւոյր ճր ճրԾ, աջսր Ծօճ ճլօր ա Խ-թօջօր ճօ ճլեւէւԽ
նեւիե. Ծօճ Խ-սօճիօր նր-ճրճոննօ ճօւիճ-թրեօջրօճ նօ նօճ
ալլօ ա ն-սօճիօն, աջսր ա ն-օւեճնօն, ա ճ-ճնօճօն, ա ճ-ճօւլլ-
ճօն, ա ճ-ճսօրճնօն, աջսր ա ճ-ճօւրթեօճօն ճսօրԾօւիճնօ նօ
ճ-ճրիօճ.

ὅλντα λε φίλιόβ ειλε.

POEMS BY OTHER POETS.

XLVII.

LAOIÓ TAIÓZ UÍ DÚINNÍN.

(Clg caoinead na n-uaral u'Éiriz ran g-cozad d'éaznacé 1691).

Ir leun liom leazad na b-plaeta ar na b-fíor-uairle,
 b-féaracá, b-freartacá, b-fleargzcupacá, b-fíon-éuaacá,
 Uo d'éarpacá fearann dom fámaíl-re faoi d'ualzup,
 Saor ó fáraicá gan tabairt air éfor uaim-re.

Ar é éuz fabtuirreacá caatac me fíor-buaidearéta,
 Séamur airzécé ón m-óreatain gan dlige air éuanacá,
 A éréad air rzaireacá dá ngréadaó ar dá fíor-ruazad,
 'S an méid noc máirear dá máicéib a b'fíor-éruacácan.

Éaz na g-Capaacá g-ceannaracá ngréoide buair me,
 10 Uo réx-íuil éairil náir b'anacá a b'fíor-uacácan,
 Féinnicé gearlacá marb gan bríz air fuaracá,
 Ir laocéra zairzécé óunraice azup buidhean éruacána.

Ar raot liom earba na reabac ón laoi íuair nzi,
 Náir réib re g'allacá acé tarrainz ear tufinn uacá,
 'S an t-éan beaz máirear don ealcain éirt ínn íuacácan,
 Le éréimre a hamburz, mo deacair, gan rlicé éuarba.

XLVII.—This beautiful lament was written soon after the Williamite wars, but not earlier than 1699. The metre is one of great seriousness and solemnity. It is the only production we have under the name of the author, who was poet and historian to Donogh, Earl of Clancarty, who was exiled and deprived of his immense estates for siding with James II.

6. cuana, 'harbours'; often used for 'the high seas.'

15. éan. MS. aon, but ealcain suggests éan.

13-16. This stanza is devoted to the MacCarthys of Muskery, to whom the poet had been historian. n'óir is a variant to íuair. náir réib, &c. He refers to the action of Donogh, the fourth Earl of Clancarty, who fought on the side of James II., and retired to the Continent rather than settle down in slavery at home. He was given a small pension by King William, and retired to Hamburg on the

XLVII.

THE LAY OF TADHG O'DUINNÍN.

(LAMENTING THE NOBLES WHO ROSE IN THE LATE WAR, 1691).

Sorrowful to me is the overthrow of the princes and the true
 nobles,
 The festive, the generous, of wreathed goblets, of the wine-cups,
 Who would bestow land on one like me as a right,
 Free from taxes, and without my giving rents.

It is this that has troubled and vexed and truly afflicted me,
 That James is unlawfully routed out of Britain and sent on the
 seas,
 His flock scattered, tortured, continually banished,
 And his surviving leaders in dire hardships.

The death of the mighty valiant MacCarthy has afflicted me,
 10 Of the royal blood of Cashel who were not seldom in true
 supremacy,
 The Geraldine champions dead, without vigour, decaying,
 And the heroes of famous deeds from Bunratty, and the tribe of
 Cruachan.

I am grieved at the loss of the warriors from the cold bright Lee,
 Who did not make peace with the foreigners but withdrew from
 them across the sea,
 While the only bird that survives of that noble comely high-
 spirited flock
 Is for some time at Hamburg, my hardship! without the means
 of subsistence.

Elbe. He purchased a little island at the mouth of the river, and spent his time in affording relief to shipwrecked vessels. He had been immensely wealthy before the war broke out, but all his property was confiscated. He died in exile in

17 Ir é do mearaig me—balca gac Ríog-Éuaine,
 bað faorða ainm 'r a mbeartaib do bíos buaib aige,
 Phoenix faréa na banba a ngníom gúaraéc—
 20 Ir v' Éiríonn maíéim, ór dearb 'na luide a d-uaama.

Dá n-déanfainn dearmad, mearaim gur baoir uaim-re,
 Air fáor-íliocé Eochair go ceannuib Dúire baoi an uair ro,
 Daonnaéc, fairrinze, ir tabairc air féon uaéa,
 Ir é do éleáéc an garrá gníom-úaraéc.

Léir-ígníor fairrinze Uí Éairbre ir epí epuaé liom,
 An gceug ran Éatáil coir fairrinze ir laoi luaidim-re,
 Sliocé Éin, do éaítead gac maítear le fíor-fuaibib,
 Ar Séarra an Gleanna rug barrá an gac ríge ruaircír.

Ní'l géillead a n-Eallaib v'fear Éeanna Tuire faoi buan-
 naéc,
 30 Ná air aon éor aca don aicme rin Éaoim íluagaig,
 Do gléirib garba glínn mearba mfn Éluana,
 Ná v'aon don maicne ó Éeámar gluir mfn luáéra.

Dpream na Spaca ir Dúin Deanainn ir díé buan liom,
 Ir déal Áéa Seannuig gan pacairéacé fíor-úanaca,
 Raéalláig, Seacnarpúig, Cealláig, ir caom-Ruarcaig,
 Ir epaob Uí Mléacair gur ríabac a epoidé uaíte.

1734. The following stanzas from an elegy on this Earl by Eoghan Mac Carthy an
 théirín, may be of interest:—

Do éongair a nglarab 'ran aigne céabna
 Cé gur capraingead raécmar ir réim do,
 Áéc a éreidíom go meirb do feunab,
 Ir dnuim a gláice do éadairc ne Séamur.

Níor éogair an Cáréac eáib gan claon-coil.
 An éarpáig rin Deabair air gaimm do éreigíon,
 Áéc d'ioméair epóra go roibhír raécraéc,
 Air aépúr a Mléáiréir gnádaig do fáor rínn.

For an interesting account of this Earl and of his descendants, see O'Connell's
History of the Irish Brigade, pp. 9 et seq.

20. v'Éiríonn maíéim, 'I forgive Erin: I give up'

It has confused me—the nursling of every princely family,
 Whose name was noble and who excelled in action,
 The guardian Phoenix of Banba in feats of danger—
 20 And I have lost hope in Erin, since they in sooth lie in the tomb.

It were folly on my part did I forget at this time
 The noble race of Eochaidh extending to the headlands of Port
 Baoi,
 Kindness, generosity, liberality in bestowing wines,
 These were the virtues practised by that tribe who gave genuine
 gifts.

The wide ruin of Ibh Carbery is a threefold distress to me,
 That race of Cathal beside the sea and the Lee I refer to,
 The descendants of Cian who bestowed all their wealth on
 genuine bards
 And Geoffrey of the Glen who excelled in every kind of humour.

Obedience is not paid in Ealla to the chieftain of Kanturk with
 military service,
 30 Nor by any means to the race of Caoimh of the hosts,
 Nor to the skilful, sprightly, impetuous, gentle chieftain of Cluain,
 Nor to any of the tribe from green, smooth Tara Luachra.

It is lasting ruin to me, the loss of the race from Strabane and
 Dungannon,
 And Ballyshannon without the enjoyment of genuine songs,
 The O'Reillys, the O'Shaughnessys, and the noble O'Rorkes,
 And the branch of O'Meagher, whose heart was stolen from it.

22-23. The O'Sullivans: see XXXVI.

26. The O'Donovans resided in a district of Carbery called Clan Cahill.

28. For some account of Geoffrey O'Donoghue, see *Introd.*

29. The Mac Carthys of Kanturk.

30. The O'Keeffes were lords of Pobul O'Keeffe, a district in Duhallow, comprising some 9000 acres.

32. Teamhair Luachra, an ancient royal residence in North Kerry, not far from Castleisland. It must have been near Bealatha na Teamhrach, in the parish of Dysart. It is also called Teamhair Luachra Deaghaidh, and sometimes Teamhair Earra.

- The tribe from Garra Choill, the O'Byrnes, and the O'Tooles,
 Eile, and Allen, and the goodly race of ringleted Conn,
 The Smooth Kilmanagh, the Fallachs, and green Leix, are no
 more,
 40 While Navan has no spouse of the descendants of the son of
 proud Ir.

Fishes are not frequenting harbour or gloomy lake,
 The verge of the Bann or the Maine or the smooth Roughty ;
 Honeycombs are not brought from gladsome woods,
 The trees have not prospered for a season and scant is their fruit.

There is no wax-light burned in the monasteries—they are lonely,
 And the clergy do not chant their psalms or recite their hours.
 None attend a Pontifical Mass in a country church,
 And the child and the noble are not being trained in learning,

- Though this new law was planned for an improvement,
 50 Hospitality is not alive nor charity moved by pity
 For anyone who is thought to be in want or in loneliness,
 Since the thrusts of treachery were made in real pride.

Since a full account of the noble Gaels would be a long story,
 And since I am unable to unfold their virtues,
 Do ye, O wise bards, accept as a compensation from me,
 That blunt is the weapon that is not used to dire slaughter.

- O God of Apostles, who suffered torments in fully redeeming us,
 Together with thy beloved mother-nurse who was sorrowing,
 Since, O noble Christ, Thou hast with bitterness purchased my
 soul,
 60 Admit me into the heaven of the saints that I may obtain rest.

residence of the kings of Ulster. Ir was son of Milesius, and from his son
 Eibhear descended the races of Ulaidh, such as Magenis, &c.

49. an bliḡe. MS. ʒo bliḡe.

57-60. This stanza is not in all the copies.

THE BINDING.

- 6: Although I spent a portion of my life in folly,
 And loved a story on the supremacy of the true Gaels.
 Since my occupation is gone, because of the change of laws in
 Erin,
 My torture! I must without delay take to brewing.

THE COUNTER REPLY.

Since I find that the chieftains of the race of Milesius have
 perished,
 And that the foreigners of the smooth English have the
 dividing of their lands,
 As I understand, O Tadhg, that you will take to brewing,
 I, for a season, will turn to the planing of *coolers*.

XLVIII.

ON THE RUIN OF THE GAELS.

BY GEOFFREY O'DONOGHUE OF THE GLEN.

The foreigners will not suffer us ever in peace in Erin,
 Without enslaving our hearts, and humbling them under their
 sway,
 To reduce our power, and destroy our clergy altogether,
 The aim of their evil plan is to expel us from it entirely.

In 1679, he wrote a poem on O'Keeffe; and in the same year, an elegy of 260 lines on Edmund Fitzgerald of Lisheen Castle, which O'Curry ranks high. The same authority says that O'Donoghue was one of the deepest read of his day in the Irish language. His poems breathe the spirit of independence characteristic of his race. See Introduction.

Níor ílígte dár n-íuúgáð líoñnúgáð bprágað beart,
 Jan eumap an dliže ríú a n-aoín dúnir d'élíoiñ éeart,
 Tuizim zur ríor-þudair ríóéúgáð raob na bfeap
 Le a g-cuirio a g-erfé dúninn gníoiñúgáð léir a g-ceart.

Dár d-cubuirte go laoiéañuil lífže dufinn fé n-a rmaðt,
 10 Mo éuirre! 'r nað díon dúninn aoín éúil d' éirínn Airt,
 Ár g-cumap ír díóé-éúñainz, ní ríú rmeap ár g-ceart,
 Muna d-erže gan moill éúgáinn mñíuúgáð éizín ar.

Do éonnarç na Janíðil úv ríobañail, réadað, real,
 Cumarað, cforañail, críóðnuñail, céadpabað, ceart,
 Soilbir, raoiéañail, míon-úr, maorða, meap,
 Filioa, ríorañail, ríoncañail, réarvað, reaðt.

Cuirte caoneañuil, dpraoiéañuil, daonnaétað,
 Dioparte bíogañail, gaoireañuil, gaobalað, glan,
 Go tuizim a b-príorún daoirreañail lae na m-breáð,
 20 Nár éuilleaðar mío-éú, ír díóéúgáð d'éarað beart.

Goirim ír guíðim rúninn Críort éúgáib, caoñ an plaié,
 D'púilinz a éaoim-érvú a g-epaob éúñainz ééarta éeaðt,
 Go g-cuirpað gan moill éúgáinn raoi éú Janóail 'na
 g-ceart,
 'S go rgríorað na Janll úv hí ríú a g-céin tap leap.

It was not crafty enough for our ruin—the false glozing of facts,
Without the power of the law on their side in any case of a just
claim,

I know that the foolish peace these men make is endless woe,
By which they put in practice on us the manifest design of their
race.

It is our daily misfortune to lie down beneath their yoke,
10 My grief, no corner of Art's Erin is a protection for us ;
Our power is feeble, our right is not worth a blackberry,
Unless some relief come to us in our distress without delay,

I have seen these Gaels in silks and jewels at one time,
Powerful, with good rentals, industrious, intelligent, just,
Pleasant, wise, finely-noble, stately, active,
Poetical, truthful, fond of wine, festive, formerly.

Knights, noble, skilled in magic, humane,
Young scions, vigorous, accomplished, heroic, pure,
Until they fell into the enslaving prison of their day of judgment,
20 They did not deserve disgrace, and the tearful ruin of darts.

I beseech and entreat here for you, Christ, noble is the prince,
Who suffered his gentle blood to flow on a narrow tree of cruci-
fixion,
That he would send without delay to us the Gaels restored to
their rights and fame,
And sweep those foreigners who were against them afar over the
sea.

XLIX.

AN REACÉT TAR TUINN.

Le Séarra Ua Donnchaða.

Ir barru air an g-clear an reacét do éacét tar tuinn,
 Léar leagab fá flait an tpeab rin éibir ínn,
 Cama na m-beart do flab go claon ár g-cuing,
 Léar gearrad amac ár g-ceart ar éirinn uill.

Ir deacair a mear go raib a g-céill don droing,
 Cearab na n-acét do tabairt d'aon mac Gaill,
 Go b-peacadar breac na b-peair air Séarlar Ríg,
 Dyr rgaradar neart gan ceart le céile a baill.

Do peannab air fab an reacét ro a n-éirinn Gaoidil,
 10 Ir deargéar pearda peart gac aoinéir díob,
 Nó glacaid a b-par gan rtab ir céid tar tuinn,
 Ir geallaid tar air gan ceacét go h-eug arír.

Ciob nearteáir an tan ro air élannaib Gaobal na Gaill,
 'S ciob raéáir a rtab le real a b-préaíraib Flainn,
 Do deargaid a g-carb ní gabaid géillead an fóinn,
 Pearraid 'na fparaid pearg Dé 'na n-uraim.

A léair na b-peart dob' ceab ir dánta guibe,
 Cearcaig 'na leir air fab a n-éirinn Gaoidil,
 Ir learcaig 'na g-ceart gan ceir gac aon don droing,
 20 Ir airig a reacét 'r a raé don éléir a g-cíll.

5-8. From these lines it seems that the poem was composed shortly after the Cromwellian Plantations.

XLIX.

THE LAWS FROM BEYOND THE SEA.

BY GEOFFREY O'DONOGHUE.

It is the crowning of knavery—the coming of the law from
beyond the sea,
Through which the race of Eibhear Fionn were brought low into
bondage,
The cunning of the deeds that unjustly stole our allegiance,
By which our right in great Erin was entirely cut off.

It is hard to think that the people understood
What it was to give the framing of the laws to any foreigner,
Till they saw these men's judgment on King Charles,
That with might without right, they tore his limbs asunder.

The Gaels are flayed entirely in Erin now,
10 And the grave of each one of them is prepared,
Or they take their "pass" without delay and go beyond the sea,
And promise not to come back again until death.

Strong though the foreigners be now above the Gaels,
And though their stay amongst the descendants of Flann has
been prosperous for a time,
Through the faults of their race they shall not obtain sway of
the land,
The anger of God shall rain down in showers upon their backs.

O Father of miracles, by thy leave we must pray ;
Restore to their rights in prosperity the Gaels in Erin,
And make prosperous in their rights without sorrow every one
of the race,
20 And restore their law and their success to the clergy in the
church.

- 21 Oh woe, alas! weak is nobility now,
 Cuffs and frills on servant maids!
Bodachs wearing hats—trifling is the improvement—
 And the noble and honourable in caps with ears.

L.

WHEN THE BISHOP OF CORK WAS BANISHED
 FROM ERIN.

BY WILLIAM MAC CARTAIN AN DÚNA.

My grief, my hardship, this thorn that ever wounds me,
 John fast bound by tyrants' locks!
 The flapping sail, prepared to take him over the drowning waves,
 Sickens, and causes to tremble, our churches and our dearest
 friends.

O great, holy Son of God, who on the tree of torture didst
 purchase
 Hosts of individuals of Adam's true descendants,
 Grant that once again, in affection and noble speech,
 John be unscathed and this land in peace.

- Conduct, I beseech thee, O Father and King of Heaven,
 10 Home across the main our cavalcade of strong heroes,
 In justice and valour and vigour without loss of health,
 And scatter without much respite the army beyond the sea.

3. The poem seems to have been composed while the boat was still waiting for the bishop to go on board.

11. *calm*: MS. *calam*, which perhaps = *calb*, 'hardness,' hence 'bravery.'

Ní'l beó 'na m-beatúib dár n-earbuiḡ acé rmuince árho,
 A n-ḡleó-ḡruio paba aḡ ḡallaiḃ dá ríor-éablaó,
 ḡan cómall na nḡalar cé calma a n-óliḡe an ḡára
 Aóe Seon 'na fearaíḃ ó maioin 'na ḡríom-ḡárho.

Ḥiḡ deóra m'aindeire óm deapcaib 'na línn báioce,
 'Na rób aḡ tpeabaó mo leacan ḡo díoḡbálaó,
 Ón ḡ-ceó 'r ón rḡamal 'r ó fearéuinn ḡo ríor-ḡnáeáó,
 20 Ir cóip na Saḡran dár n-arpḡuin faoi luidhe an ḡráca.

Ḥriall an earbuiḡ éneapra éaoín ḡan éáim,
 Óiaóa ḡarba ir maireac ḡnaoi ar éáil,
 A ḡ-cian dá éeapaó a m-bapc a ḡ-epíé éum fáin,
 Ir ciaó 'r ir cneab 'r ir ceap a ḡ-epíócaib Fáil.

LI.

FAOISIÓIBIN SEAGAIN UÍ ÓNNAILL.

Doimium féin le deáraiḃ, deapbaim,
 Ḥur canaó liom ḡréítepe baóeá malluiḡe,
 Cuir ḡrón deapóil aip Aéair na ḡ-coíacc;
 An can ḡeappar an éléir le faóbar palcanuir,
 Fuair ceannar ir céim mair aon le Peabar ḡlic,
 A ḡ-copóinn ḡlóipe aḡ fearaíḃ 'ran Róim;

13. árho: M and A árho. Another MS. gives reading in text.

15. This line is obscure. cómall = 'confederation, acting together' (?)

16. Seon seems = Coín, the Bishop's name.

LI.—The author of this and the following poem, John O'Connell, has been made by some writers Bishop of Kerry somewhere about 1700. But the evidence is overwhelming against his ever having been Bishop of Kerry. Dr. Comerford, Archbishop of Cashel, writing to Rome, in the year 1699, states that there had been no bishop in the sees of Ardfert and Aghadoe for forty years, and after that date it is quite certain that Dr. Moriarty was the first Bishop. We think it is even

There is not left to our bishops in life but high aspirations,
 Long in the bondage of strife, sorely oppressed by the English,
 Without acting together in their distress as they stand bravely
 for the Papal law,
 But John standing since morning as chief guard.

The tears of my distress rush from my eyes like a drowning
 flood,
 And plough my cheeks in tracks injuriously,
 Because of the ever-during mist and cloud and rain,
 20 While the Saxon horde are plundering us beneath the press of
 the harrow.

The departure of the bishop, mild, gentle, faultless,
 Pious, skilful, fair in face and fame,
 To a distance, in a ship, to a land of exile, which is resolved on,
 Is a cause of distress and groaning and sorrow in the regions of
 Fál.

LI.

JOHN O'CONNELL'S CONFESSION.

I confess with tears, I swear,
 That words of folly and evil have been spoken by me,
 Which have brought afflicting sorrow on the Father of Powers ;
 When I lacerated with the edge of enmity the clergy
 Who obtained sway and dignity together with wise Peter
 Standing in Rome in a crown of glory ;

abundantly evident that O'Connell never took Holy Orders. The two poems which we give here seem to have been written by a layman. Confessions such as these must not be interpreted too strictly. The violations of the Commandments and of the Seven Deadly Sins, he charges himself with, are to be understood in a general sense. O'Connell is best known for his "Dirge of Ireland." It would be difficult to find in any literature a more splendid torrent of language than is commanded by O'Connell. In some passages he rises to sublime poetry, as in the simile of the snow in this poem, and the description of the Last Judgment in the next.

An anffurais baogail am béal zo labarad,
 I'r anghair d'réact nár mēin liom d'aitir,
 I'r éitioð aitiourad—rléactaim rpalpaim-pe ;
 10 Féac an Eazluir naoimta beannuigete,
 Oé oðón ! do beir damaint dom óðmar.

Ar rin barra air zac baotact raoğail d'ar çaitear,
 ðeit tapcuirneac taodaç ppaodmar pearð,
 Le comarçta çóir na bplaitear, mð ðrón ;
 Do b'earmailteac éaðmar mérapac marlaigeteac,
 Do rğartainn-pe rçrçact zo rğléipeac rğannalac,
 Le çedim çlðir mo çeançan ar reðbal ;
 Aç aitiir a m-béar çur çpaor ir çarðar
 Çleactað an çpeud-ro léigete an aiprinn,
 20 Luçt dçanta çeaçairç ir rçitioð anmnaç,
 Saor ó þeana-bpuid bþeantair Acheron,
 Stoc çan çó do ðairpear zo deð.

ðað meaðlac mé-ri am' mēin 'r am' aigne,
 Do luçt çaitete na h-éide ir çrçan do rçracainn-pe
 Çac rðba leð zo çalam çan óðir ;
 Le meap orm þein çar éizrið reançair
 Þreabaim am' réactan çléineac çaitniomac,
 Çóçbaim çóirpe lapaim ir dðigim.
 I'r meara me éeact a réim ñá Mahomet,
 30 Çartar liom çeac þear çéille air meapball ;
 Þeud çár çaðar andae n'l açam act
 Rae beaz çearpuid dom' rçoğal pe çaitiom,
 Sin çeð anoir rðimam ir çá h-ionad 'na nçeððad ?

Mo beapca zo léir, ir éact 'r ir aitiir rin,
 Le h-amarc am'éaban ; léaçrap, çeallaim-pe,
 Mo çnóçta rþóirç air mullac çnoic þór ;
 Çioð meallað me þein a ç-çéill nár b'eaçal liom
 Çealç ðn açç, çioð léir zo leaçrap me,

9. rpalpaim, 'I swear'; cf. aç rpalpað leaðar = 'swearing recklessly.'
 19. léigete: MS. leaçaiðte. 24. luçt çaitete na h-éide = the clergy.
 28. This line as translated reads like bathos; perhaps çóirpe = çuirpe, and

- That the evil spirit of danger spoke in my mouth,
 And profane songs I should not wish to repeat,
 And shameful lies—I bow down and swear ;
 10 Behold the holy blessed Church,
 Alas ! alas ! threatens damnation for me.
- Here is the crowning of the life of folly which I have led ;
 That I was contemptuous, violent, wrathful, bitter,
 To the true symbol of heaven, my grief ;
 Reproachfully, enviously, sharply, insultingly,
 Did I give forth bantering in wantonness and scandal,
 With the sound of the speech of my tongue running on ;
 I related their habits, saying that it was gluttony and intemperance
 That the tribe who celebrate Mass practised,
 20 That tribe who teach and save souls
 From the torments of the foul bondage of Acheron :
 A race that, without falsehood, will live for ever.
- Deceitful was I in my disposition and in my mind ;
 Forcibly did I tear from those who wear the vestments
 Every robe they had, to the ground, unjustly ;
 Esteeming myself above the bards of history
 I spring up as a star brilliant and shining,
 I lift a torch, kindle, and burn ;
 It were worse I came into power than Mahomet,
 30 Give me but a hundred men of fanatical minds ;
 Whither did I go yesterday ? There remains to me
 But a short space of my life to spend ;
 Lo the mists are before me and whither shall I go ?
- All my actions—it is a wonder and disgrace—
 Can be seen on my forehead. There will be read, I aver,
 My deeds of pastime hereafter on a mountain's top ;
 Though so deceived was I in my reason that I feared not
 A sting from death, albeit it be certain that I shall be entombed

that *lapan* and *doigim* have a neuter sense.

30. *céille ar meapball* = *ar meapball céille*.

31. *a n-dae*, the part of his life already spent (?).

- Ա ճ-ԿՈՄՐՍԻՆ ԵՅԱՐՈՒԼ ՇԱՆ ԵՄԱ ՇԱՆ ԵՄԵՐԻ,
 40 ՇԱՆ ԼԱԾԱՐԵ ՇԱՆ ԼԵՄ ՇԱՆ ՔԵՄ ՇԱՆ ՔԱԾՐԱԾ,
 ՇԱՆ ԿԱԻՐ ԻՈՆԱ ՔՔԵՐ Ա Ն-ՍՈՆ ԾՈՄ՝ ԼԵԱՆԾ,
 ԱՇԵ ԾՈՒԼ ԱՄ ԷՐԵԱԿԼԱԾ ԸԼԵՆ ԾԱ ՃԵԱՐՐԱԾ,
 ՆԱՐ Ե՛ՔԵՐԻՐ ՔԵԱՐԱՄ ԱՄ՝ ՃԱՐ ԼԵ ԵԱԼԱԻԵ,
 'Տ Ա ՇՈՒԱԾԵԱՅ ՔՐՈՐ ԱՐ Մ՝ԱՆԱՄ 'ՐԱՆ ՔՈՍ.
- ՇԻՈՍ ԾԱԻԵԱՐ ՄՈ ՔԱՕՃԱԼ ՇՈ ԵՐԵԱՃԱԾ ԵԱՐՇԱՅԻՃԻՈՍ,
 ԻՐ ՇԱՐ ԸԼԵԱԾԵԱՐ-ՔԱ ԸԼՍՈՆԱ ԸԼԵ ՆԱՐ ԸՅԱՐԱԾ ԾԱՄ,
 ՏԵՐՈՍ ԾԱ ՔՐՈՐ ԾՈ ՃԼԱԿԱՐ ՄԱՐ ՄԵՈՆ,
 ՇԱՆ ՔՃԱՄԱԼ ՄԱՐ ԷՅԻՈՐ ԷՅԻՆԵԱԾ ԱԻԵՐԵԱԾ,
 ՆՈ ԵՐԱՆԱՐ ԱՅ ԾԵԱՆԱՄ ԵՆԵԼԵ ԱՐ ԱԼԱԾ,
 50 ՔՐՈՒԵ ՔԵՈՒՆ ԸՅԱՐԱԼ ԱՅ ԾՐԵՃՃԱԾ ;
 ՆՈ ԿԱՐԱ ԵՐԵԱՆ Ա Մ-ԵՆԻԼԼԻԿ ԿԱՐԱՅԵ,
 ԵՐԵԱՐՃԱՐԵԱ ՔԱՈՆ ՔԱ ՃՐԵՒՆ ԱՆ Ե-ՔԱՄՔԱՐԱԾ,
 ՇԱՐ ՔՃԷՅԵԱՐ ՄՈ ՔԵԱԵՐԱԾ ԵՐԵԱԾԵԱԾ ԿԵԱՃԱԾ,
 ԸԵԱՐՆԱ ԿԵԱԾԱՐՆԱ Ա Ն-ԷԱԾԱՆ ԸԱՃԱԼՔԵ,
 ԱՄ՝ ՈՒՄՈՒՆ ՔՐՐՈՐԵ ԱՅ ՄԱՃԱԾ ՔԱՆ ՕՐՈ.
- ԿԱԻՐՔԻՈՄ ՇՈ ԼԵՐ ԼԵ ԸՆԵԼԵ ՔԵԱՐԱՄ
 ԱՐ ՔԼԵԱՐԱԾ ԱՆ Ե-ՏԼԵՆԻԵ ԱՆ ԵԱՆ ՃԼԱՕԾՔԱԾ ԱՆ Ե-ԱՅՆՃԻՈՒԼ,
 ԼԵ ՔԵՈՒՆ Ա ԸՇՈՒԼ ՆԱ ՄԱՐԵ ԵՆԻՆ ԵՇՈ ;
 ԼԱՐՔԱԾ ՆԱ ՔՔԵԱՐԵԱ ԻՐ ՔԼԵԱՐՃՔԱԾ ՇԱՐԵ-ՇՆՈՒԿ,
 60 ԿԱՐԱՅԵԱԾ՝ ՔԱՕԾՔԱԾ ԻՐ ՃԷՄՔԻՍ ԱՆ ԼԵԱԾԱՆ-ՄԱՍԻՐ,
 ԱՆ ԸՇՐՆԵԱԾ ԾՈՃՔԻՍ ՔԵԱՐԱՅԻՆՆ ԻՐ ՔՐՈՆ ;
 ԵՆԻՆ ՔԼԱԻԵԱՐ ՆԱ ՆԱՍՄ ՇՈ ԼԵՐ ԱՐ ԵԱԼԼԵ-ԷՐԻԵ,
 ՏՃԱՐՔԻՍ ՆԱ ՔԵՄԼԵԱ ԻՐ ՆԵԱԼԵԱ ՔԱՐԵԱՐ,
 ԵՆԻՆ ՃՆԵ ՆԱ ՔԵԱՆՆԱ ԻՆԻՐ ՃՐԵՒՆ ԻՐ ՃԵԱԼԱՅ,
 ՄԱՐ ՔՄԵՐ ԾԱՆ ԿԱԻՆՈՒՄ ԼԵ Ի-ԷՅԻՈՆ ԵԱՃԼԱ,
 ԱՐ ՔԼՈՒՃԵՆԻՆ ՔՃԵՈՆ ՔՈՒՄ ԼԵԱՆԵ ՆԱ Ի-ՈՃ.
- ԵՆԻՆ ԿԱԻՆՈՒՄ ՆԱ ՆԱՍՄ ՄԱՐ ՔՃԷՄՄ ԱՆ Ե-ՐՆԵԱԾԵԱ,
 ԱՅ ԿԱՆԵԱՆ ՔԱԼԵ ՔԵՆԵ, ՇՈ ՔԵՄՄ ԱՅ ՔԱԼՄԱՐԵԱԾԵ,
 ԼԵ ՈՐՔԻՆԵ ՕՐՆԱ ԱՇԱՐ ԿԱՆԿԵԼԵՍ ԸՇՈՒԼ ;
 70 ՆԱ Ի-ԱՐՔԱԼ ԱՅ ԵՆԵԱԾ ԱՅ ԾԵԱՆԱՄ ԱՅԻՐ,

59 *et seq.* Cf. the following description of the Day of Judgment:—

ԼԱ ԾՈՍ ԾՈՐՈՒ ԵՐՈՆԱԾ ԵԱՃԱԼԱԾ,
 ԿՐՈՒՔԻՍ ՆԱ ՔԼԱԻՐ ԻՐ ԼԱՐՔԱԾ ՆԱ ՔՔԵԱՐԵԱ,
 ԵՆԻՆ ՔԱԼԵՍ ԵՆԵԱԾ ԿԵՍ՝ ՇԱՐ ԿԱՐԱ
 ԱՆԱՐ ԾԱ ճ-ԿԱԻԵԱՄ ՆԱ ճ-ԿԵԱԾԱՆԱԾ ԵՐԵԱՆԱ. *Anonymous.*

In a miserable coffin without vigour or life,
 40 Without speech, without motion, without sway, without sportive-
 ness,
 Without love or regard for any of my children ;
 But chafers within my breast, cutting it,
 While it will be impossible to stand beside me because of the
 stench,
 And O Thou Mighty One, relieve my soul in its path.

Though I spent my life in falsehood and injury,
 And practised evil, sinister deeds that were not good for me,
 An extravagance of this kind did I take up as a notion,
 Lighting with fury, like a sharp, shameless satirist,
 Or like ravens making a meal on a dead carcass—
 50 The putrid decaying flesh of a horse—
 Or a foul sewer in a huge rock,
 Open and exposed to the summer's sun,
 I belched forth my injurious, stinging vomit,
 Annoying, vilifying, in the face of the Church ;
 A fool in my diversion throwing ridicule on the clergy !

We must all take our stand together
 On the sides of the mountain, when the angel shall summon ;
 By means of his music the dead shall live ;
 The heavens shall be ablaze, and rugged hills shall burst asunder,
 60 Rocks shall be rent, and the wide ocean shall roar,
 Thunder shall burn up plains and fields,
 Heaven of the saints shall tremble in every part,
 The stars and the clouds of Paradise shall scatter,
 The appearance of the heavenly bodies, both sun and moon, shall
 be
 As blackberries, without brightness, through the force of terror,
 Hosts shall be affrighted before the Son of the Virgin.

The brightness of the saints will be as the beauty of snow,
 As they sing pleasant songs with freedom and delightfully chant
 psalms,
 With beautiful melodies and canticles of music ;
 70 The apostles will come and make jubilation,

Իր ծանալքս ան Աօին նա քալեան քարս օրս,
 Աջ թափալք Եօլալք Ծօն շօ քլալթար-Խրօջ քօջալ;
 Շա՛ն անամ Եօ՛ւ լաօն Եօ քաօն նա հ-ալթեանս,
 Աջ քշքեաձալք 'ր աջ ճիջիօն 'ր աջ ճիլիօն քարթալք,
 Շօ Լեւնիար Լեալքիջէ Եօր-Ծսն Եօմանս,
 Քաօն, շան մեաձալք նա քլեմ ար ճարած աօ,
 Ծա՛ն-Ծօնջեած շօ Եօ՛ւ Եօլք Լարալք Եօ՛ւ.

Ա քքարալք ար Եօ՛ւ լա՛ն Եօն Լիլալ Եօանալք քլն,
 Եօն քարալք ան' քքալքալք, քքա՛ւ ար քարջ ունի,
 80 Լե Եօմանս ա ճլօլք Լաձարալք Լե՛ւ :
 Եօրալք նա Եօ՛ւ լա՛ն շէարս շքեալքիջէ
 Ծօ քաձած շօ հ-ալթ Եօլմ' ճաօն Եօ Խք ն-Եօրջա-քա,
 Մար Եօ քքօ՛ւ լա՛ն Եօ Խա՛լք շօ քքօր ;
 Շա՛ն Եօլքն ան' քլալքն Եօ քլալքն մօ նա՛նս-քե,
 'Տ ան Եօ-քարն-Եօ՛ւ Եօնիջքն Խքլեմ Եօ ճաձալք Եօմ,
 Եօլ Եօլ մե Եօանջալ Լե Եօն շօ Եօանջան,
 'Տ մօ ճէաջա ար քքարս ար ան Եօր-Եօլք քքարն,
 Իր մե ան' քքօրն քքօլք աջ մալթն նա քլօջ.

Աձալք ար Աօն Միլ, ճիջիմ ար ալթիմ քլն,
 90 Տքքեալք ան Նաօն Տքքարս, մար աօն, ան Եաջալք,
 Եքքօջ Եօլ մօր մօ քքարն-քե Լե՛ւ,
 Մալթիօն Եօմ քաօր Եօլ Լելք շքր ալթիջէա՛ւ,
 Իր շքրս անքքան մե քա՛ Լեւն Լե քաձալքն,
 Իր Եօրս Եօ՛ւ նա քքալթալք Լեմ' քքօլն ;
 Նա հ-անամն ճիլլ Եօ քքալք նա նջաձար,
 Ծօ Եօրալքն ար ճրեա՛ն նա ճ-Եօրս Եօլալք,
 Ճլաձալքն-քե ար ճաձալք շօ հ-Եօլք' նա ն-անջիլ,
 Մար աօն քե ծանալքս քքարալքն քքարթալք,
 Եօն ճալ ճրձա քքալք ար քքօլ.

91. Եքքօջ (ք).

95 *et seq.* The order seems to be Ճլաձալք ար ճաձալք նա ն-անջիլ, &c. ;
 նա հ-անամն Եօ Եօրալքն, &c.

And the nurse-mother of the Only Son will be a supreme star
over them,

Showing them the way to delightful heavenly mansions.
Every poor perverse soul that broke the commandments,
Shrieking, and crying, and claiming Paradise,
Sorrowfully entombed, black-guilty, damned,
Feeble, without understanding, or power to return,
Will be burned for ever amid hot flames.

When the meek Only Son shall come in person ;
Force, anger, and venomous wrath shall be in his looks,
80 He will speak to them by the power of his glory :
Behold the sharp, piercing wounds
That were made in my side to the heart for your sakes,
How my flesh was rent from head to foot ;
Each nail which my enemy drove into my head,
And the bitter drink of foul vinegar they gave me,
After they had tied me firmly with a rope,
And my arms were nailed sideways on the guilty cross,
While I was mocked at by the leaders of the hosts.

O Father, and Thou Only Son, I cry out and beseech you.
90 I call upon the Holy Spirit and on the clergy also—
Great though my struggle with them has been—
To forgive me and set me free, since I am plainly repentant,
Since I am feeble and afflicted through sorrow,
While hot tears come in streams from along my nostrils ;
The souls who yielded to the waywardness of the goats
To bring back to the flock of the sheep,
I call swiftly upon the help of the angels,
Together with the jewelled mother-nurse of Paradise,
John the Baptist the illustrious, Peter and Paul.

96. ὁ τῆρας : MS. ὁ τῆρας, as pronounced.

LII.

ԾԱՌԱ ՔԱՕՍԻՍԻԾԻՆ ՏԵՂՅԱԻՆ ԱՄ ԸՈՆՈՆԼ.

Ածնսւմ մօ Եարտա անօր չօ ծճարած ծնծած,
 Շճ Եաղալ ծամ, օճ ! մ'անածրած ! չար ծճաղնած ծնոն,
 Երճ ԼԵԱՆՄԱԻՆ ՆԱ Չ-ԵԱՄԱ-ՔԻԼԻՃԵԹԵ Չ-ԸԼԱՈՆ ՉԱՆ ԸՆԻՐ,
 Լարրած ծօ չրԵԱԾԱԾ ԼԻՈՄ ԻՐ ԵԱՅՂԱԼ ԱՄ' ԸՈՆՈՆ.

Ածնսւմ ծսԻՇ Աճար ԻԻԼԻՐ ԱՈՆԾԱ ԱՐ Ծ-ԵՆԻՐ,
 Ծօ ԼԵԱՆԾ ԾԻԼ Ա ՔՐԱՐՐԱ ՇՐԱՐԵ ՇճԱՐԾԱ ԵՐԱՆԻՃԵԱԾ,
 ՇԱՐԾԱՐ ՉԱՐ ԸԼԵԱԾԵԱՐ-ՔԱ, ԻՐ ՇՐԱՐ ԻՐ ԾՐԱՐ,
 ԻՐ ՔԵԱԼԼԱՐԵԱԾԵ ԻՐ ՔԱԼԵԱՆԱՐ ԻՐ ԵԱԾ ԻՐ ԵՆՈՒԵ.

Ածնսւմ ծսԻՇ ԱրաԻԾ-ՏրօրաԻԾ ԻՐ ՆԱՈՒՄԵԱ ՉՈՐԻՐ,
 10 Չար ՇԵԱՂՅԱԾ ԼԵ ՇԵԱՂՅԱՐԵԱԾԵ ՄՈ ԵՄԼ ԱՐ ՔԻՍԻԱԼ,
 ՔԱՐ ՔՐԱՐՐԱՆԵԱԾ ԾՈ ՔՐԱԼՔԱՆՆ-ՔԵ ՆԱ ՔՐՐԵԱԾԱ ՄՈՆՈՆ,
 'Տ ՆԱՐ Ե'ՔԵԱՐՐԱ ԼԻՈՄ ՇԵԱՐԵ ԱՉԱՄ-ՔԱ ՆԱ ԱՆ Ե-ԸԻԵԱԾ ՇՐԱ.

Ա ԾԱՆԱԼԵՐԱ ՉԵԱԼ ՉԵԱՆԱՄՆԱԾ ՄԻԼ Ոճ ՆԱ Ն-ԾՆԼ,
 Ածնսւմ ծսԻՇ ՄԱԼԼԻՃԵԹԵԱԾԵ ՄՈ ՔԱՅՂԱԼ Օ ԸՆԻՐ,
 Չար ՉԱԾԱՐ-ՔԱ ԼԵԱԾ' ԼԵԱՆԾ-ՔԱ ԻՐ ԼԵԱԵ ՔԵԻՆ ԵՈՆ-ՕՐ-ԸՈՆՈՆ,
 'Տ Ա ՄԱԾՐԱ ԾՍԾ ԵԱԼԵԱՂՅԵ 'ՆԱ ՔԵՐԵ ԱՄ' ԸԼԱՆԾ.

ԱՆՉԻԼ ՉԻԼ ԵԱԾ ԸԵԱՆՆԱՐԱԾ ՔԵՈՇ ԱՈՆ ԾՈՅ' ԾՐԱՆՉ
 Ծօ ՔԵԱՐԱԻԾ ԻՆՔ ՆԱ ՔԼԱԻԵԱՐԱԻԾ ՉԱՆ ՔԵԱՈՆ ԾՈՆ ԵՆՈՒԵ,
 Ածնսւմ ծսԻՇ ԵԱՐԵԱՐԵԱԾԵ ՄՈ ԵՃԻԼ ՆԱՐ ԵՆՈՒԵ
 20 'Տ ՉԱԾ ՔԵԱԿԱ ԱԻԼ ԾՈ ԸԱՐԱՐ-ՔԱ ԼԵՄ' ԱԸԻԾ ՉՈ ԾԼԱԵ.

Ածնսւմ անօր մ'անաքա ԻՐ ՄՈ ԸՐԵԱԾԵԱ ԾՆԾԱ,
 ԱՄ' ՉԱԼԱՐԱԾ ԵՈՇԵ ՔԵԱՆՆԱԾԵԱԾ Ա Ե-ՔԵԻՆ 'Ր Ա Ե-ՔՍԾԱՐ,
 ԾՈՆ ՄԻԱԿ ԾԱՐԵԱՂՅԵԱԾ ԼԵ'Ր ԵԱՅՂԱՐՉԵԱԾ ԻՔՐՈՍ ԾՆԻՐ,
 ԻՐ ԵՐԸ ԱՆ ԵԱՅՂԱՐՉ ՔԻՆ ՉԱՐ ԵԱԼԼԵԱԾ ԼԵՐ ԵՆ ՔԼԱՐՉ ՈՃ
 ԸՈՆՈՆ.

4. It is best to take ԻՐ ԵԱՅՂԱԼ with am' ըոնոն.

7. We must not take such self-accusations too literally ; they imply a pious spirit, but cover all the ground of the moral law in a stereotyped fashion.

15. ՉԱԾԱՐ ԵՈՆ ՕՐ ԸՈՆՈՆ ԼԵ = ' I walked in opposition to.'

LII.

ANOTHER CONFESSION BY JOHN O'CONNELL.

I confess, now, my deeds tearfully and sadly—
 Though I fear, alas, my misery ! that it is too late for me—
 Through following perverse evil ways, without cause,
 The danger hangs over me of flames being stirred up for me.

I confess to Thee, first, O sweet, only Father,
 Whose beloved Son was bruised, tortured, extended on a cross,
 That I practised intemperance, and gluttony, and lust,
 And deceit, and envy, and stubbornness, and jealousy.

I confess to Thee, O noble Spirit of holy countenance,
 10 That my mouth kept speaking deceitfully through knavery ;
 So that I gave forth in bitterness showers of oath-curses ;
 Nor did I prefer to be in the right rather than miserably to lie.

O loving, bright nurse-mother of the Son of God of the
 elements,
 I confess to thee the wickedness of my life from the beginning,
 That I have walked in opposition to thy Child and thee,
 While the black dog was fondled, a monster, in my breast.

O bright angel, who held sway beyond any of thy company,
 Who stood in the heavens without yielding to envy,
 I confess to thee the profanity of my impious mouth,
 20 And every wicked crime I fondly cherished in my heart.

I confess now my miserable state and my black wounds
 Poor, diseased creature that I am, in pain and misery,
 To the Baptist by whom the obdurate Herod was admonished,
 And who lost his head through that admonition.

16. an maḡna buḡ = 'the devil.'

17-18. St. Michael the Archangel ; envy is said to have given rise to the rebellion of the angels.

Ծոհսւսս Ծօ յօ հ-արբալաւծ, յի էճիցիմ ալր թն,
 Ծօ թեաԾար յլր Ծօն արբալ-թան յաճ թեւօլր յիօմ
 Ալրոմ արբալ ամ' թանաւծ ճլր ա յ-էրբաճճ ճլցամ,
 Մար յաԾարա յօ յ-արալոն-թե թճ թճից յա մ-Ծրնճճ.

Ծոհսւսս Ծօ յօ հ-ալրցալաւծ յլր Ծօ յաճ աօն 'լր ան ճն
 30 թարբալր, յլր Ծ'Աճար-օլԾե ան Օլրցր ճննսլ,
 Երբ ճարմաԾ յա յ-ալճեանճա յլր ճրեւց մօ թնլ,
 'Տ ան մարԵրա Ծօմ' յաճաԾ-թա ար յալելճե ամ' ճնլ.

Ծօ յալանճ մօ 'լր ան մ-Ծարբալ յալր թճիմ յա յ-արլնր,
 Նօ յալճեանճ արլօրԾալ թեաճճա յլր Ծօ թեւԾար ճլցալոն
 Եար թեարալծ ճնօլ յա արթալց ճնլ 'նա թաճօալծ արլցա,
 Ծն թճարար թլր ան թճաԾալ թլր, մօ յաճալ ճնլճաճ!

ՏեալաԾ Ծամ թաօլ ան թճաԾալ թլր, Ծօ թլեւրց արլ ճլցամ,
 ԼաԾրան յլր արթալոնցեան մօ ա մ-Ծաօճալալծ թոնց,
 Մար յաԾարա թճ'ր յալար յալր ար յալլ ճնլ թլրԾալ,
 40 'Տար յալճնօմաճ Ծօ յալրան յա յալեւԾաճ թնլ.

Ծօ Ծ' անալ ճնլ ան արթլոն ալ յաճճ յա թոն,
 Ծօ ճարմաԾալոն յա թալմա Ծօ յալճեաճ արլ մօ յալնլ,
 ՏալԵար յալր յա ճարմալ յա յալլ յա յալլ յալլ,
 'Տ ար յալլ յալլ յալլ յալլ յալլ յալլ յալլ յալլ.

Նի յալլ արլ ան յալլ յալլ յալլ յալլ յալլ յալլ յալլ,
 Նա յալլ յալլ յա յալլ յալլ յա յալլ յալլ յալլ,
 Ա յալլ յալլ յալլ յալլ յալլ յալլ յալլ յալլ յալլ,
 Նա յալլ յալլ յալլ յալլ յալլ յալլ յալլ յալլ յալլ.

25. յի էճիցիմ : MS. յի յ-Ծեւցիմ.

26. St. Paul. թճլ, with its long ճ sound, could not find a place in this metre.

30. Աճար-օլԾե = St. Joseph.

31-32. If թնլ be taken = 'eye,' we might translate, 'my eye hath waned.' It is possible that we should read յա յ-ալճեանճ, and take արբալ ճլցամ absolutely, 'through forgetfulness my eye (i.e. myself) abandoned the commands.'

I confess to the Apostles—I keep it not secret—
 To Peter, and to that apostle whose proper name
 I cannot bring into my verse effectively,
 That like a dog I used to return to the overflow of vomitings.

30 I confess to the angels and to each one in the stronghold
 Of Paradise, and to the Foster-Father of the renowned Heir,
 That through forgetfulness of the commandments my hope
 has abandoned me
 While I totter in decrepitude and my head is grey.

I was cleansed in baptism pure as the beauty of doves,
 Or the crystal brightness of the white snow which blows
 upon us
 Over the slopes of a hill on a black spring day in frequent
 flakes,
 Although, my doleful loss! I parted with that robe.

When I was for a time in that robe suddenly there comes
 to me
 A robber who draws me into occasions of danger,
 I followed him on like a dog led by a thong,
 40 And pleased did I light up at all that he suggested to me.

Seldom did I go to Mass with desire,
 I forgot to read the psalms on my knees.
 I did not recite the Psalter of Holy Mary to God,
 And through contempt for the clergy I listened not to them.

It is not more difficult, every drop of dew on the green herbage,
 Or the sand that comes in heaps with the flowing tide,
 To count in exact numbers, I aver,
 Then the full number of the sins in my breast beside my
 heart.

33. This line slightly halts in metre; perhaps we should read *Do glanab ann an m-bairte me, &c.*

37. *do pléirg = do žeit*, 'suddenly.'

40. *cf. 'cá re ađ réirdeab páim*, 'he is urging me on, he is tempting me':
 MS. *páđam*.

48. *peaca = peacta*, older plural.

Ծօ մարբար-բա ԼԵ Խրաբարբաճճ մար քաօլճօմ ճիւմ,
 50 Աջ ալբարբաճճ չաճ աբլալջ Բաճ ԽրճիմԵ աւ ԽրնիՅ;
 Աճմսիւմ Նա Խ-ալճԵաՆՏա ծօ քաօԲաճ Լիօմ,
 ԵրճԵ ար Բ'Եաջալ ծաւ ԽԵլճ ծաւաՆՏա 'ծիր ծաօԼալԻՅ ծնճա.

Ո՛ր Խ-ԵաջԼա ԽԵլճ ծաւաՆՏա լծիր ծաօԼալԻՅ ծնճա,
 Ո՛ր Տալճիօմ ծօ Նա քԼալճիօրալԻՅ Իր քրճիմ ծօմ' ճնիր,
 Աճճ աճսիրբԵ ծօ ճԼաճար-բա աջսր Լճիր-քճրիօր ծնճաճ,
 քարջ ճսր ար Լաջճաճճ Ո՛ր ԾԵ ՉաՆ Երնիճ.

ԾիՅ մԵարա մԵ ար ծաւաՆՏաճճ Նա աօՆ ծար քնիՅԲալ,
 ՄալճԵաճար ծօ ճԵաԲալմ-քԵ աջսր ԼիրճԵաճճ սնալ,
 Աճճ քճքԵաԲաճ ճսրլճ ԼԵ ճարճԵա ճօլ Իր ԵլճիմԵ Իր Լնիճ,
 60 Ծսւմ ծաՆաԼԵրաՆ աՆ ԾաԼԵա ճիլ Նար Լիմիճ Երն.

Ար աՆ աճԲար քաՆ օրճ աճրալմ ա ԽԵլճ ՉաՆ քմնիճ,
 Ար ալճիօԼալԻՅ ար արքաԼալԻՅ 'ր ար ՆաօմալԻՅ սնիՅ,
 Մար ճԵարմսիւմ ճիրճ ԵաջարճԵա ճօ ԵրԵսՆ աւ' ճնիր
 Լր մալճԵաճար ծօ ճԵաԲաԲ-բա մա ծճիմ լիՅ.

Աճար-օլԵ ԽԵաՆՆսիճճԵ ծօՆ ճԼճիր 'բա ճրն,
 ԿարճԵաճաճ ԽԵր ԵԵաջարջ ծաւ ծա ՆճճիլԼԵաՆՆ Են,
 ԱՆ ճաճ ալքրիօՆ ծա Ն-աԲրալ ճօ Խ-Եաջ ճսլճ Լիօմ,
 Լր ճԵալԼալմ-քԵ մա քրԵաջրալ Նաճ Խաօջալ ծօմ քսճար.

65. As in the usual formula, he addresses himself to the Confessor.

I lived by prowling like a quiet wolf,
50 Gorging the most putrid carrion, brute as I was;
I confess the commandments were violated by me,
Because of which I fear I may be damned among black
chafers.

It is not the fear of being damned among black chafers,
Or love for the heavens that is the root of my trouble,
But sorrow I have conceived and doleful tribulation
At having enraged the wisdom of the Son of God, without
cause.

Though I be deeper in damnation than any man that ever
walked,
I would get pardon and a willing hearing,
Let me but cry bitterly, with tearful screams, and shrieks, and
moans.
60 To the Mother-Nurse of the Bright Child, who has not refused
a wretch.

For that reason I cry out to thee, O woman without blemish,
To the angels, to the apostles, and to the saints of the Orders,
As a true protection of powerful intercession in my cause;
And if they be that, I will obtain forgiveness.

O Father, holy teacher to the clergy and their tribe,
In charity teach me all that Thou believest,
In every Mass which thou wilt say until death pray for me,
And, I aver, if thou respondest, I need not fear hurt.

LIII.

ΜΑΪΤΝΑΙΗ Α Ξ-ΟΙΛ ΤΥΑΤΑ.

Le Conchubar Ua Ríordáin.

Feud a peacais, a pearra na ppsóm-uaille,
 Órécetais, cealgais, éeacárcetais, érhoíde-éuapais,
 Féobrais, féarçais, fálcanaís, féill-fúadpáis,
 Céadais, éagarcetais, éarcpuirnis, éfnn-éuairçirce.

Feud zo deapbécá a ngeata çac éill τυατα,
 Air plaoççais capn zo bpeapalaé buíde air puapad,
 A rçéim zo rçamalac, mapb air bíé luaduille,
 A nçné çan caicénoím, çan anam, çan bíon duapcaín,

Çan léim, çan labairce, çan dealb, çan blaol çpuaisçe,
 10 Çan éipeacé eacépa d'airéir zo çpínn-éluanaé,
 Çan éeim çan éeannap çan éapais çan éaom-éuallaéc,
 Óá n-éir çan d'adbar 'na leabais acé mfn-luairépac.

Le h-eipeacé deapbécá ir deacair a ppsóm uainne,
 Cía do féalbais anam çac cpíon-çpuaille?
 Céadca d'ainççiolais plaitir an Ríç uacéraisç,
 Seac rççacé do deamínais malluisçé mfoé-çpuaimçir.

LIII.—The author of this, and the following poem was a native of West Muskery, and lived for a time in the neighbourhood of Macroom. He was known as Conchubhar Maighistir, as he taught classics and their native tongue, as well as English, to the youths of his day. His literary life lay chiefly between 1735 and 1755. His name has continued for a century and a half a household word, not only in Muskery, but in Kerry, where there are many closely related to him to the present day. He is remarkable for the sweetness as well as grace and finish of his verse, and has written some excellent specimens of contemplate poetry. The meditation on human life which we give here reminds one forcibly of Gray's "Elegy in a Country Churchyard"; both were written about the same time. The metre, with its solemn endings, is admirably adapted to serious poetry; and it is

LIII.

A MEDITATION IN A COUNTRY CHURCHYARD.

BY CONCHUBHAR O'RIORDAN.

Look, O sinner, thou offspring (lit. person) of the first pride,
 Who art wounding, deceitful, soiled, hollow-hearted,
 Spiteful, wrathful, contentious, disposed to treachery,
 Inconstant, impertinent, offensive, most stubborn.

Look, indeed, at the entrance to any country churchyard,
 On the skulls of the graves, of greasy red and yellow, as they
 moulder,
 Their beauty obscured, and dead without motion,
 Their countenance without loveliness, without life, without
 defence from the rain,

Without spring, without speech, without shape, without a lock
 of hair,
 10 Without the power of rehearsing a tale with witty flattery,
 Without sway, without rule, without a friend, without pleasant
 companions,
 Without any substance left behind them where they lay but fine
 ashes.

It is truly difficult for us to tell precisely
 Who has taken possession of the souls of each withered carcass :
 The hundreds of angels in the heaven of the Supreme King,
 Or a host of evil, restless demons ?

hardly too much to say that there are few finer pieces of its kind in any language. The Address to the Blessed Virgin Mary, which forms the binding of LIV. for loftiness of thought and imagery, deserves a high place among the productions of the lyric muse.

8. *ónon buapcaín* refers probably to the hair of the head.

15. *rḡim-rḡuabaiḡ* = 'wealth-snatching' or 'wealth-sweeping' (?).

A éilíriḡ éleáctar a leabhairb laoi-ḡuana,
 Saótar ceagairḡ na n-aprtaí 'r an nÍb luadhavar,
 Séamur, Peadar, ír Marcúr do rḡríob rḡuana,
 20 Ír ná déanfaó carḡar beata ná fíonca uairḡead.

A fáoḡalcaíḡ éarcuirniḡ, ílabaiḡéiḡ, rḡm-rḡuabaiḡ,
 Do raobar aíteanta beannuiḡéte an Ríḡ uáctraíḡ,
 Muna n-déniḡir aíteadaḡar faḡcuirḡead cḡoide-ḡuairḡta,
 Ír baoḡal ḡurab eagal buic bḡeaḡanna laoi an uairḡain.

Mo leun! mo laḡar! mo leaḡaó! ír mo líon-luarḡaó!
 Feúé cáḡ ḡabavar ḡraḡuin na m-bḡuádean-ḡ-ḡluaiḡte,
 Laoḡra máirḡ a ḡ-caḡannaiḡ ḡníoiḡ-uairḡle
 Déir ír aíteḡ ír naḡaraó níḡe a bḡuairḡib.

Feúé cá ḡabann an fapaíḡe fíor-ḡuairḡaó,
 30 Saorap mearḡa meacanta míon-ḡḡuaḡaó,
 Do fáoḡraíḡ reallḡ ḡaó caḡair ír éíor cuanta,
 Ír do raobaó ḡainḡead' bailte le buádean ḡ-ḡluaiḡaó.

Na laoḡra leabair-rḡríor leabair-níac Íríom uairḡil,
 Do éreáctaiḡ Aicill'ḡré meabail ḡé'ḡ níó-ḡuairḡim,
 An bé éuḡ ḡrearrḡairḡe dá dearrḡaib 'ran ḡraoi ír cuar-
 ḡain,
 A rḡéim náé aíteiḡo reáé ainiḡ na mío-ḡnuabaó.

Feúé air beata na b-ḡearaóon b-fíor-ḡuairḡir,
 Feúé na caḡanna calma bí a m-buannaóḡ,
 Laoḡairḡe Cairḡḡe Catal ír Cuinn uaine,
 40 Ír Aongḡur airḡḡeal ainiḡear, ḡraoi cuairḡaó.

24. MS. luairḡain; the Day of Judgment, it used to be thought, would fall on a Monday. (luairḡain = luairḡ ?), which is otherwise believed to be an unlucky day.

1b. After line 24 A. has the following additional stanza:—

Ír ḡrean díar peaca buḡ malluiḡéte an élaoiḡ-uabair,
 Ír méinn cum maítear na ḡ-carab do ílíobaó uata,
 Aoncaóḡe aḡne aḡ meallab ḡaó níóḡ-ḡcuairḡe,
 'San cḡraor 'na h-aice ḡo rearraíḡaó raiḡead-ḡuairḡaó.

Thou cleric, familiar, in books of verse-poems,
With the labours of teaching of the apostles and the things they
said,
James, Peter, and Mark, who wrote texts,
20 And who were not intemperate in their living or in proud wines.

Thou worldling, contemptuous, rapacious, wealth-snatching,
Who breakest the holy commandments of the Supreme King,
If thou dost not repent in sorrow and trouble of heart,
It is to be feared that thou hast to dread the judgments of the
day of terror.

My woe! my weakness! my overthrowing! and my full agita-
tion!
See whither they have gone—the warriors of hosted bands,
Champions who slew in noble feats of chivalry,
Bears and giants and snakes in their dens.

See whither goes the valiant man of much marching,
30 Cæsar, the active, the gentle, of smooth hair,
Who won the possession of every city and the tribute of harbours,
And who sacked towns and strongholds with warlike companies.

The heroes whom the nimble son of noble Priam mangled and
destroyed,
He whom Achilles wounded through treachery though unex-
pectedly,
The lady who by her deeds brought on Troy ruin and chastise-
ment—
Their beauty is not known from the blemish of the ill-visaged.

Look at the lives of the truly-pleasant warriors,
Look at the steadfast battalions who were engaged in service,
Laoghair, Cairbre, Cathal, and Conn the green,
40 And Aongus of bright arms, the swift magician of much marching;

Քեւ՛ նա՛՛ս ա՛յնիւծ ա Բ-բարրա նա՛ ա Կ-իօջար քեւամծա,
 ԼԵ ԼԵՂՅԹՆՆԱ ԼԵԱՇԱՆ ՆԱ ԼԱՐԱՐ Ե ԼԻ ԼՄԱԻՄՆԵԱՇ,
 ԵՄԼ ՆԱ ԵԱՐՇԱ ՆԱ ՄԱԼԱ ՆԱ ՔՅՕՐ-ՇԼՄԱՐԱ,
 ԱՇՏ ՔԼԱՍԾ ՆՕ ՇԱՐՆ-ՇՆՄԻՄ ԵՄԱՇՇՏԱ 'ՆԱ Կ-ՆՕՏՅՈՋ-ՄԱՄԱՆԱԻԾ.

ՄԱ ԵՃԱՆՏԱՐ ՔԵԼԵՆ ՆԱ Ե-ՔԼԱԻՇԵԱՐ ԼԵ ԵԱՅԻՐ ՄԱԼԼԱՅ,
 ՇՐԱՅՐ ԶԱՆ ՄԵԱՐԱՐԾԱՇՏ, ԵՐԱՄԱՆՆԱ ԱՐ ԵՄՏՔՐԱՄԻՆՈՐ,
 ԵՄԼ ԱՆ ԵԼԱԵՐԵ ԱՅ ԵԼԱՐԵԱԾ ԶԱՇ ԵՄԾ ԵՄԱՇԱՅ,
 ԻՐ ԵԱՇՏ ՆՕ ՇԱԻՇԵԱՅԱՐ ԱՐՔԱԻԼ ԱՆ ՐՅՂ Ե Զ-ՇՄԱՐԾԱ,

ՆԱ ԵՃԻՆԵԱԾ ԵԱՐՅԵ ՆԱ ՆՂԼԱՇԱԾ ՆԱ ՇՐԻՇ ՇՆՄԱՐԱՅ,
 50 ՆԱ ԵՂՅԵԱԾ 'ՆԱ ՔԵԱՇԱԻԾ ԱՐ ԵԱՇՐԱ ԶՐՈՒԾԵ ԶՐԱՇԱՇԱՇ,
 ԱՇՏ ՇԵԱՆՈՆՂՅԱԾ ՔԱԾԱ ԼԵ ԵՄՇԱՐՅ ԶԱՇ ԵՐՄԻՆՅ ԵՄԱՇԱԻԼ
 ԱՐ ԶԱՆ Ե'ՇԱՍԱՇ ԱՇՕ ԱՇՏ ԵՐԱՏԱՇԱ ՔՅՈՆՆ-ՔՄԱԻՆՆՅ.

ՆՕ ՔՅՈՆ ԱՆ Շ-ԱՇԱՐ Ե Ե-ՔԱՐՇԱՐ ԵՄՈՆ ԵՄԱՆՆԱԾ,
 ԱՆ ՇԵԱԾ-ՔԵԱՐ ԱՅՄԻՆ ՆՕ ԵՄԼԵԱՅ ՔՅՕՐ-ՇՄԱՆ ԱՐ,
 ՇՄՅ ՔՐԵԱՐՇԱ ՄԱՐԱ ԱՐ ՇԱԼԱՄ ԱՆ Շ-ՔԱՅՈՒՂԻԼ ՔԱՐ ՆՕ,
 ԱՇՏ ԼԵՅՈՒՆ Ե' ԱԵԼԼ ՆԱ Կ-ԱԻՇՆԵ ԱՐ ՇՐԱՅԻԾ ՔՄԱՐԱՅ.

ՏՅՃԻՄ ՆԱ Կ-ԱԻՆՅՈՒԼ Օ ԵՄԱՐ Ե ՇՈՆ Ե'ՔՄԱԾԱՅ ԱՐ,
 ԱՅ ՇԵԱՇՏ ԶՕ ԵՐԱՅՇԵԻԾ 'ՆԱ ՔՅԱԲԱԼ ՄԱՐ ԵՄՈՆ ՔՄԱՇՇԱ,
 ՆՕ ՔՅՈՆ ԼԵՐ ՄԱՐՅԱ, ՄԱՐՔԵԱԾ ԶՕ Ե-ՇԻ ԱՆ ՄԱՐ ՔՕ,
 60 ՆԱ Կ-ԵՃԻՆԵԱԾ ԼԵԱՄԻՄԱՆ Ե'ԱԻՇԵԱՆՏԱ ԱՆ ՐՅՂ ԱԾՍԵԱՐՔ ԼԵՐ.

Ա Կ-ՆՕԻԾ ԱՆ ՔԵԱՇԱ ՆՕ ՇԵԱՂ ԱՆ ՇՐՈՆ-ՇՄԱԼԼԱՇՏ,
 Ա ՔՅՈՒՂՇԵԱՇ ՇԵԱՐՏԱ ՆՕ ՔԱՏԱԻԼ ԱՆ ՐՅՂ ՄԱՐԾԱ,
 ԱՈՆ ՆՕ ՔԵԱՐՔԱՆԱԻԾ ԵԱՆՆՄԻՂՇԵ ԱՆ ՇՐՔՐ ՄԱՐԱԻԼ,
 ԱՅ ՔԱՐՔԱԾ ՔԼԵԱՇՏԱ ՆԱ Կ-ԵԱՐՅՄԻՆԵ ԵՄ Ե ՆՅՄԱՐԵԱՇՏ.

ԱՐ ԼԵՂՅԵԱԾ ՆԱ ԵՐԵԱՇԱ ՆՕ ԱՐ ՔԼԵԱՐԱԻԾ ԱՆ ԶԼԻՆՆ ՄԱՇՄԱՐ,
 ԵՄԱՆ ՇԼԵՐ ՆԱ Կ-ԱՐՔԱԻԼ Ե Զ-ՇՐԵԱՇԱԻԾ ԶՕ ՇՐՈՒԾԵ-ԵՄԱՐՇԱ,
 ՄԱՐ ՆԱՇԼԱԻԾ ԵՄԼԵՆ ՆԱ Կ-ԱԻՆՅՈՒԼ Ե ՄՅՐ ԵՄԱՐՏԱՆ,
 ԱՆ Շ-ԱՐ ԱՐ ԼԱՐԱԾ 'Ր ԱՆ ՇԱԼԱՄ 'ՆԱ ՔՅՈՆ ՔՄԱՇԱՐ.

44. MS. *սածնաիծ*, the 'cavities' where their eyes and ears and mouths should be. 48. *ա ճ-շարծա*, 'the journey of their lives, their lives.'

53. *քնոն* = *քոնոն*; perhaps *սաննա՛ծ* = 'place of abode,' and *մոն* = *մոնոն* = *մոնոն*.

62. *նո թատիլ* = 'he trod' *the earth as man*.

See how their person or their beautiful figure cannot be
recognised

By scanning of their cheeks, or by the blaze of their vivid hue ;
They have no mouth, or eyes, or eyebrows, or real ears,
But a layer of clotted maggots pressed into their trenchéd cavities.

If the possession of the heavens be obtained by proud vanity,
Gluttony without moderation, drinks with discord,
By the mouth of the flatterer tasting every pleasing food,
In folly did the apostles of the King spend their course of life,

Who did not treasure or hoard up what they received,
50 Who did not gallop on troops of strong horses with flowing
manes ;
But kept long fasts and taught each erring tribe,
With no dress save coarse and bristling garments.

The Father made subjects of us in Paradise ;
The first man of our race—He raised a great multitude from him,
He gave up to him the air, the seas, the lands of the worlds,
Let him but leave untouched the forbidden apple on one small tree.

From the crown of his head he clothed him with angelic beauty
Which came down to his feet in a robe as a protection from the cold ;
He made a compact with him—he would have lived to this day
60 Had he but obeyed the commandments of the King which he
gave him.

After the sin that had stung our ancient race,
The Majestic King trod the earth for the release of our difficulty,
One of the Blessed Persons of the noble Trinity,
To save the people under a curse who were in trouble.

While He shall pronounce judgment on the sides of the vale of
terror,
The clergy of the Apostles will tremble in affliction of heart,
The angels will be in form like chafers through sheer mourning,
The air will be ablaze, and the earth all uptorn.

- Keen are the showers of wrath with true activity ;
 70 And this is what the afflicted band profess for their advantage—
 A slothful, stingy clemency that restrained every resisting heart
 of these
 From giving alms or from entreating the noble Christ.
- O God of Heaven, who hast dearly purchased us in pain,
 Deliver my soul from the deceitful darts of these—
 The guilty damned spirit, the demon of dread treachery,
 The world, and the lumpish body, cunning, of perverse ways.
- And let us go by the meditation of our minds into deep solitude,
 To condemn the goods of the miserable world,
 And to free ourselves from the anger of the Father, and of the
 Noble One who liberated
 80 Hundreds from the painful bondage of much dreaded Acheron.

LIV.

CONCHUBHAR O'RIORDAN'S CONFESSION.

- I confess tearfully, and devoid of strength,
 In bitter repentance after my misdoings,
 That I was not mildly led by the commandments of God ;
 And that I preferred the sinister, perverse ways of the flesh.
- Deceitfully, eagerly, wound-inflicting, in agony of heart,
 Did I pour out every gossip in falsehood and injustice ;
 What I promised, I did not wish to fulfil,
 And woe to the woman who gave me her confidence.
- Seldom did I bow beside churchyard gates,
 10 Pondering that I should be as one of that vast multitude ;
 Looking upon the great men who lived some time before us,
 In the sovereignty of the adorned, mighty, coach-loving world.

76. For *capn-óorp*, cf. *capn-ónuim*, line 44 *supra*.

78. *ḡuapraiz*: MS. *ḡuapac*.

Ան տ-անան՝ յօ էիծոնն, ոհօր Ե՛ն մօ րմաօյնքեծիրեաճ :
 Շըր յալն ան Եեալ յաճ Երեազաճ Եհնն-րշեօլաճ,
 Շան յալալե՛տե աշ ԵեաԲբալն Ելաօն նա րրիօն-իրնօնա,
 'Տ Շըր րմաճԵլալե Քաօն Եարք րմեիԵ ան րմիրքեօրա.

Ոհ Եաքրա րալլԵ ան ալր յօ Երսոնն-Եծրլոնն,
 Ոհ Շլարարա ար Շեազալն ԵրաօԵ, նա Եօլլ Ենօրաճ,
 Ոհ Շալոնն յօ էիծ ԼԵ Եաօրշաճ Եսոնն Եծնա,
 20 'Ոհ ա Շ-ԵլեաճԵսոնն Շաճ ԼաԵ յօ րաօԵաճ ԵնիշԵ ան ԵօմաճԵլալե ;

Ոհ ԵաճԵաննա Երաօն ար րեար Շլար րիր-նեօնա,
 Ոհ մալԵլոն րօնն Շրեյն ար Ե-Եեաճ Եօն մնն-րծղմար,
 'Ոհ րեաԵա մար ԵեիԼԵ ԵհրԵԵ ան Ենի Եօմնուլ ;
 'Տ ա մալեյօն լեճ' յաօննաճ ԵննիԵ Եօլր Եծնուլ.

Ա լեաԵար նա Ե-Եեք րե լեիշԵար Լոն Եծնար :
 Ծա մալլալեճԵաճ Եօն մա ՇլաօԵանն Շօ ԵրօլԵ-Եեօրաճ,
 Շըր ա մալեճԵար րաօր ա էիծ Եօն Շոննօն Եծրրա,
 Աճ րաննսոն Շօ րեիծ Եար 'հր ար րլաշԵ րծղանԵա.

ԱճԵսոնշոն րեյն ր Եիշոն Շօ Շլնն-Շլօրաճ,
 30 Աճար նա նաօն ր Եեք նա ԵրնօնօլԵ,
 Ան րեարրա ԼԵ րեյն ա ԵեիԵ յօ իաօր րլօլեճԵ
 'Տ ան Արալ Երլօրաճ ՈաօնԵա րեիԵար Շաճ մօծօճար,

Ծօ նարԵլալ ան Եեյր ար մ-ԵելԵ Եեարաճ Ելեքեօրաճ,
 Լեազալե Եհր ար րալԵԵան րիշ-Եօլար,
 Լեր լաԵար 'նա մ-Եեալ նա Երեյեք րաօլրշեօլԵա,
 Աշ Եաշարշ Շան րրեյր Շաճ Եօն յօն նաիալ-Եօմարրալն.

Ծե աշոլն-րԵ, ա իաօշալ, իլաօԵալ, իլնմ-իլօշալ,
 Ոհր Եեանշմալ մար մեր ար մ-Եաօշալալն մօծօճար
 ր ԵարԵԵա ան րշեալ յօ րեյր նա նաօնն-Եօլաճ
 40 Շօ րլալեար Շօ րեիծ Շօ րաղալ Շան մալլԵօլրեաճ.

On the few occasions I went thither, my reflections were not :
 That silent is the mouth that was lying, tuneful in gossip ;
 That there is no smelling in the perverse sense of what was once
 the nose ;
 And that subdued and weak is the smiling eye of the smiter.

It is not more difficult to count exactly the stars of the heavens,
 Or the green leaves on the branches of a tree, or a wood of nuts,
 Or the sand that goes with the flowing of the waves of ocean,
 20 Than the violations of the law of the Almighty that I daily
 practised.

Nor more difficult to count the showers of drops on the green
 grass at eventide,
 Or at morning before sunrise, when mild autumn comes on,
 Than the sins that abided in my breast as companions of my
 work ;
 And do thou, O High Only Son, deign to forgive them in thy
 clemency.

In the Book of texts we read of hope :
 How wicked soever one may be, if he cry out with heart-tears,
 That he obtains free forgiveness of his past deeds
 Let him only remain freely afterwards in the way of righteousness.

I beseech and entreat with a loud voice
 30 The Father of the saints, and King of the Trinity ;
 The Person who by the sufferings of his heart saved multitudes,
 And the noble Holy Spirit who removes every want of hope,
 Who strengthened the clergy, on their being tearful, devoid of
 vigour,
 Prostrate, after the loss of their star of kingly guidance,
 So that He spoke by their mouths words of gospel,
 Teaching without conceit every hostile neighbour.

Whoever of thy people, O slippery, crowded world,
 Has not fallen like me into the dangers of despair,
 It is a true story, according to the holy sages,
 40 That he will easily go to heaven without injury.

AN CEANḠAL.

A d'ainríogáin na m-bainríogán, 'ra máire na m-bé,
 I' annruiḡeáct le a ḡ-ceannruiḡítear eáḡanaáct Dó,
 A épann foillre, i' ḡreann díogḡair bainḡean bon éléir,
 A n-am ḡuib ár n-an-ḡuimp do máireiom ḡo léir.

ḡreann Ríḡ na reann í, 'na leanb ḡan béim,
 Do éogaiḡ Cḡríorb ḡan ceannca í 'na banalḡrain pé ;
 Samalḡiḡim ḡurab ann lḡiḡeann 'na leaba an Spiorab
 Naom ;
 Mo éeannca í an ḡac canḡeuiḡir éum pḡeáḡairc am pléib.

Lann duiḡear d'ar leam í na n-anmann b-ḡaon,
 50 I' leab'ar-épaob ḡan meanḡ í ó b'arra ḡo pḡéim,
 Dá élampḡuiḡe me am' rḡannruiḡeal aḡ ḡalar nó aḡ caom,
 A b-ḡab'ruib' a beann-mín-b'ruic ḡacab mar rḡéit.

A ḡ-campaoib' na lann líom'ca leab'ar'ca nḡéar,
 A n-am díogalḡair nam'abuiḡe dá b-caḡab ḡo ḡaḡainn,
 A ḡ-cobalḡaiḡib' na b-conn caoibe aip ḡairḡe a m-baoḡal,
 Mo éabair í 'na b-ḡoḡlḡiḡeáct, ní h-eaḡal liom aon.

Cé ceann cḡiḡ na beam'ain naimbe ó Acheron élaon,
 I' an cam-ḡ'aoiḡeal pleam'uin plím dom meallab ḡac lae,
 An c-ḡannḡeáct 'na rḡlanncaoib' aḡ ḡpalḡab na
 m-bḡéaḡ,
 60 I' ḡann claoib' an módm'ail míonla a n-acḡuinn ḡo léir.

Roḡa Ríog an doim'ain b'raoiniḡ ḡairḡinḡ an bé,
 Le loḡa líonca a labairc, cḡí na h-ainim do ḡlaob'ac,
 I' ḡonn línn a ḡab'ar ḡlaoib'eaḡ ḡo b-caḡuib' an c-éaḡ,
 ḡo nḡab'uib' Cḡríorb 'na leab'air-líon ár n-anam ḡo léir.

THE BINDING.

O Queen of queens, and loveliness of woman,
 And affection by which the resentment of God is restrained,
 O staff of light, and steadfast, zealous love to the clergy,
 Pray in time that our evil pride may be all forgiven.

The beloved is she of the King of the Stars, as a stainless child,
 Christ chose her for his mother-nurse without fault ;
 I imagine that there in his bed the Holy Spirit reposes,
 She is my stay in every difficulty, to answer for me in my conflict.

The sword-spear, as I deem, is she of feeble souls,
 50 And a limber tree without deceit is she from fruit to root ;
 Passionate though I be, shattered by disease or sickness,
 To the fringes of her skirted, fair mantle will I go for shelter.

To the camps of the polished, mangling, keen swords,
 In the time of hostile vengeance did it happen that I should go,
 Amid fleets on the wave tides of the sea in danger,
 My help is she in their rapine—I fear no one.

Strong though the hostile demons come from wicked Acheron,
 While the perverse, slippery, smooth world daily allures me,
 While evil desire puts forth falsehood in flashes,
 60 To helplessness does the modest fair one reduce all their strength.

The choice of the king of the wet, wide world is the woman ;
 Her speech is full of forgiveness by calling on her name ;
 It is my desire to invoke her friendship until death shall come,
 That Christ may take in his wide net all our souls.

ADDITIONAL NOTES AND VARIANTS.

- I. 11. For *baipphionn* most MSS. have *peapann*.
- III. A very inaccurate version of this poem has been printed by O'Daly, who ascribes it to Mac Donnell.
- IV. 14. The prevailing MS. reading is that given in text, *am óime ag an g-cime*. MS. 23, I 13 (R.I.A.), gives *dom óimeab ag an gheimh*; O'Curry's MS., *am óimeab 'gan g-cime gur*, etc.
- XI. 24. A poem by O'Brudar, welcoming Sir James Cotter, begins, *Fáilte Uí Óealla*, which O'Curry translates without comment, "The welcome of O'Kelly."
- XII. A MS. in the O'Curry Collection has the following variants:—
- 13. *créill for crébill*; so also a R.I.A. copy.
 - 20. a *leaḡionda for a m-bheḡe*.
 - 25. *féorólur for colur*.
 - 30. *Trí h-aoimhúirb a naoimh-uirb trí clí cuíra bhí*.
(A MS. R.I.A. :
Trí h-aoim-buḡaḡ a naoimh-uirb trí clí cuíra bhí.)
 - 31. *riob cúta for rḡriob óuḡab*.
- XIII. 33. O'Curry's MS. gives *neal for réalta*.
- 45. *ḡo bun Raite do tairbíl na rḡeólta*.
 - 101. *cóirir* is, no doubt, the true reading, and not *cómair-ri*.
- XV. A MS. in the O'Curry Collection gives the following variants:—
- 2. *Saob for 'S ḡaob*.
 - 12. *do ḡruim for do bhíḡ*.
 - 27. *ḡo for gan*.
 - 28. *ḡo for ná*.
 - 35. *deḡrac for teḡra*.
 - 39. *mfn-broḡ móna for Ríog-broḡ óóirne*.
 - 44. a *ríde Maíde baíde a bhón-ḡol*.
 - 48. a *ḡleó-ónuic for a ró-ḡlaic*.
 - 61. *féor na rḡeólta for féor a rḡeólta*.
 - 68. *na féirne for ḡo ḡlórac*.
 - 72. *aip móirtear for aip bhóirde*.

73. *ծ* *for* *տ* *ո* *ն*.
 88. *երձղաժե* *for* *երձղած* *ար* *լաժե*.
 92. *Ե'արդեօս* *րճ-ճլան* *for* *արդեօս* *րո-ճլան*.
 96. *ր* *for* *ար*.
 97. *արջեօրոն* *for* *աջ* *ջեօրոն* ; *լսժե* *for* *լօրոն*.
 123. *լոմ* *for* *սօրոն* ; *ձամ* *for* *ձօրոն*.
 125. *բոնե* *for* *սոնե*.
 126. *ճեժ-ճած* *for* *ճեժժար*.
 144. *օտրաճած* *for* *ձրժած*.
 160. *սօժոմ* *րիօր* *բճջար*, the last word is not given in the other MSS.
 208. *Չեաճած* *for* *Յալ*.
 212. *րճ-ճեօ* *for* *րճ-ճլան*.

XVI. The following variants are from O'Curry's MS. :—

6. *եաժե* *for* *տ-րեաժե*. No doubt *եաժե* is the true reading, "their own garment."
 7. *Րիճ ձարտ* *for* *րիճ ձարտ* ; the aspiration of *c* is strange.
 15. *Aeton* *for* *Phaeton*.
 17. *ար* *a* *րիճ-լեօ* *for* *ար* *an* *րիճ-լեօ*.
 37. *ար* *Շեալեօն* *na* *մճր-երնար* *for* *ար* *Շալեօն* *լձ* *an* *ճրսօսոմ*.
 45. *an* *ջեօլ-ոնրե* *a* *ձարտ* *Երեճ* *ճլճրնար*. Perhaps *ձարտ* is in apposition to *ջեօլ-ոնրե*. Translate, "The fair Island, his beauteous, splendid abode, gave him, etc."
 48. *ր* *բարրա* *բձ* *Յճ* *Յճ* *na* *an* *բարիճեալ*.
 51. *Շաձար* *բրեաճոն* *բար* *նձ* *բան* *ջօ* *բաձ* *բձ* *բճեալ*.

XXI. 24. *Յճ* *բրսեար* *for* *Յճ* *բրեար*.

- XXII.** 21. *Նիճ* *յօն* *եալոմ* *երի* *բճնլ* *an* *րճ* *լսնլ*.
 22. *na* *լճ* *n-ջեալ* *for* *'na* *լճսնլ* ; another variant, *na* *լճՅճսնլ*.
 84. After this line the following stanza is in O'Curry's MS. (and in some others with variations) :—

Նե *ջոնոմեօն* *լսճոմար* *a* *ճոնեձ* *'ր* *ճոնճար*,
Շրոճոն *րիճե* *Յճ* *եարեձար* *ճոն-լաճ*,
Մար *բճրոճար* *Երոնճ* *լսժե* *սարյոնոն* *an* *եօլար*,
'San *ճրոճ* *ճձ* *նջօրեար* *մսիճ* *Մսօրսոմե* *բճ* *բճ*.

88. *ր* *մճր* *for* *ր* *բճր*.
 114. *Յճ* *բսճ* *երնլ* *երի* *Ovid*, *for* *Յճ* *ճար* *արեճե* *ար* *Ovid*.
 120. *մար* *եաճարնլ* *for* *Յճ* *եաճարնլ* (R.I.A. 23, E. 16).
 171. *Ան* *Շարեան* *ր* *Երոնճ* *ճօ* *մճր-մար*.
 175. *an* *ճեանոմար*.
 184. *na* *ճոնճար* *for* *'na* *ճոնճ*.
 224. *բար* *ճլեօ* *for* *բար* *ճլեօ* *ճլեօ*.

XXVI. 13. Castlemartyr is meant. Thomas, fourteenth Knight of Glin married Mary, daughter of Edward Fitzgerald of Castlemartyr.

76. mná loma, the women of Imokilly. The Irish form of Imokilly is Aoibh mac Caille, but, as in the case of Magonihy, a corrupted form was employed.

XXVII. A stanza in the body of this poem was inadvertently omitted ; it begins :—

Céile Ínniúne cé ir rí do ir mácair.

XXXIV. 13-14. Mór an rḡéal, ní feidir d'folaing
Méab an n-bíe do rion lem' lo-ra.

26. róirne *for* óirne.

118. eirib rion d'fógnar, which has been introduced into text instead of epeabhanar fógnar, etc., of the other MSS.

XL. This stanza is quoted by Edward O'Reilly in his account of O'Rahilly in his "Irish Writers" under the year 1726. He says it is taken from a poem on a shipwreck off the Kerry coast, which the poet witnessed. Of this poem he had an imperfect copy. We greatly regret that we have been unable to find this poem, which, if we may judge from the specimen here given, must be a piece of great merit.

XLI. J. O'Longan, who indexed O'Curry's Catalogue in the Royal Irish Academy, seems to have understood the word Sionána = "Fox." It no doubt = Synan. On the same page of the MS. where this stanza is to be found (23, m. 45, p. 259) is a short poem of four stanzas, which O'Curry passes over, and which is thus described by O'Longan: "A satirical low poem by Aodhagan O'Rahilly (?) dispraising a man named Fox and his family. It begins with *U peacaibh níc rionnaic*. (J.L.)" The piece is too vulgar for insertion here.

In xxxv. 19 read an óuirn = 'of the ale.' Tonn Toime mentioned in vii. is said by some to be in Dingle Bay.

GLOSSARY.

[In this Glossary, as a rule, only the rarer meanings of words occurring in the text are given. The poems abound in compounds of great interest, but it would take up too much space to give anything like a full list of them here. A complete analysis of all the words and idioms used in this volume would furnish matter for a good-sized Dictionary. The Roman numerals refer to the poems; the Arabic figures to the lines of the poems, respectively.]

- ԱծարԷ, interceding, LIII. 72.
 աճառն, a prop, a hero (?), XIV. 80.
 ածճար, substance, LIII. 12.
 ածալուԷ, burning; աջ ածալուԷ, aflame, used metaphorically, XIII. 90.
 ածոսծ, kindling, arousing; a. շճիրք, xv. 3.
 աջալուԷ, holding a parley; աջ a. բճն բջճալ, XVI. 51.
 ալուճ, 3rd sing perf., ripened, sprang to maturity; of the descent of persons, XI. 17.
 ալոսծ, misfortune, *lit.* disease, III. 6, 13.
 ալուԷ, an Achilles, a hero, VI. 8.
 ալուլլիմ, I vex, VI. 1; O'R. ալլիլիմ.
 ալո-ծբլորճ, strange, extraordinary, XLIV.
 ալոսն, a blemish, LIII. 36.
 ճրծ, esteem; բրլուճալ ճառ a., a reckless or dishonourable word, XXIV. 11.
 ճրծ-բլեճճճ, of high pedigree, XLII. 5.
 ճրծբլիճճճ, ճարճճ a., a search of the highways, XLII. 19.
 արլուճ, restoration, II. 60-64; XXII. 203.
 ճրճճ, accommodating; from ճրք, a convenience, XIV. 7.
 արլլճ, a gift; in phrase, a ռ-արլլճ, in vain, for nothing, XXXV. 94; XXXVI. 94.
 արլլրլլլլլ, I change; of shape, VIII. 9.
 ալ-ճարլլ, gen. of ալ-ճորլլ, the noble land, Erin, XXXVIII. 28. The word is written ալճարլլ in mss.
 ալբարլլեճճ, devouring ravenously, LII. 50.
 ամլճն, a foolish person, XXXVIII. 16.
 ամար, a wild, desperate man, a mercenary, II. 16; XVII. 25.
 անճրճ, misery, LII. 21.
 անճլլճ, terror, XXII. 7.
 անրճճ, love; a. անրճ, XIV. 39.
 անրճճճ, great tyranny, II. 6.
 ասլճճ, a lime quarry (?), II. 41; beautiful, XXVI. 94.
 ասո, one; frequently it appears = 'own,' as ասոն ճուլլճ, ասո շ-բլլ, ասո լեճն, though sometimes 'unique' seems a good rendering; before adjectives it is intensive as ասո-ճարճճ, XII. 18.
 ճրծ, high; ճ'ճրծ, publicly, XXIV. 14; noble, XXX. 17.
 արլլճն, going, marching; Բրճճճ արլլճն, VI. 6, where ms. has արլլոսն.
 աճճարլլ, wisdom (?), XXXVII. 7.

- αὐθάσσι, an exclamation of sorrow, XLIX. 21.
- αὐθιμαίρ, near; ἄσθ h-a., quickly, v. 17.
- αὐ-ἄσθαιρ, a chief, a noble, XXXVII. 12.
- βαίρ, the neck, XLII. 8.
- βαίλλε-ἄρπυτ, a trembling of the limbs, LI. 62.
- βαίλληγε, bailiffs, XLII. 18.
- βάνηγε, madness, XXXVIII. 26.
- βαλβαίγμ, I grow dumb, or discordant; of the harp, XXVI. 96.
- βαλγᾶμ, the lips, XXIX. 21.
- βάλτᾶδ, large, awkward; of the feet, XXXVIII. 4.
- banna = bann, censure, reproach; the Pretender is called μαρρ ἄσθ banna, VI. 5; cf. pánuíbe ἄσθ aon loót, XX. 37.
- βαρρα, = βαρρ, a crowning, I. 9.
- beann, a horn; of cattle, VII. 2; of an owl, XX. 29.
- beapcáim, I say, XV. 45; XXVI. 39.
- béilleac, a great stone, a tombstone, *passim*.
- beó-ἄρπυτ, mortal shape, XV. 260.
- beóḃaót, vivacity, XV. 132, *et passim*.
- beóltán, a gabbler, XXXVIII. 26.
- bí, pl. of beó, living, XII. 30; a MS. in O'Curry's Collection reads—τρῖ h-aoin-ḃúirb a naoim-úirb τρῖ clí óuñra bíb.
- biaóτairíbe, beet-roots, XLV.
- bíobḃaó, a start; b. baóḃalaó, XXVI. 82; báρ bíobḃéa, XVII. 10.
- bórbñap, enjoying good tables, well fed, XXXIV. 55.
- boḃpḃaó, pride, XLVI.
- boót, a shieling, XXXI. 150.
- boótóḃ, a tent, XXXII. 62.
- bḃaigb-ḃeal, fair-necked, used nominally, XXXV. 183.
- bḃanaipḃaóτ, prowling for prey, LI. 49.
- bḃaonaó, wet or tearful, commonly applied to the world, LIV. 61.
- bḃanap, ravens, LI. 49.
- bḃaτaó, standard, colours; b. coḃaó. XV. 58; b. apḃnaím, VI. 6.
- bḃeáḃaipḃe, a liar, XXXVIII. 7.
- bḃeáḃnaó, falsehood, XXIX. 5, 29.
- bḃeapalaó, of a dirty red colour, LIII. 6.
- bḃíḃeipḃeáóτ, brewing, XLVII. 64.
- buacaó, swelling, proud; bḃuinn b. IV. 5.
- buainḃeip, ear-reaping (?), XLV.
- buannaó, servants, subjects collectively (?), LIII. 53.
- buimbḃeáó, querulous (?), XXXVIII. 2.
- buinne, a branch, a twig; a binding layer in wickerwork; b. cúil, the topmost layer; used metaph. of family descent, XIII. 112; bḃáτair b., XXII. 68.
- buinneáóaó, full of corns; of the foot-soles, XXXVIII. 4.
- buinneán, dim. of buinne, XXVI. 178.
- buḃpḃaó, or boḃpḃaó, proud, noble (?), XXVI. 160; from boḃp, pride.
- Caibḃeaim, company, association, XXVI. 151.
- caibḃeipḃeáó, rhapsodical, XLV.; cf. caibḃeip, rhapsodical nonsense.
- cáile = cáil, fame, virtue, XVIII. 73.
- caipḃe, plaiting; of hair, IV. 5.
- call, loss, misfortune, VII. 6.
- callaóbe, finery of dress, frills, XLIX. 22.
- cam, crookedness, XXII. 118.
- camḃa, a sewer, LI. 51.
- canán, an urchin; píoḃ-ḃanán, a fairy urchin, XLII. 23.
- cannaclaó, cantankerous (?), XIV. 52.
- caobaó, ḃo c., in streams, or layers, 227.
- caoilte, an Ruáτaó caoilte, XXXV. 165; caoilte = caol, slender (?).
- caol, a marshy plain, XXXV. 62.
- caolaó, *lit.* linum silvestre, fairy flax; hence sapling, XXVI. 87; caoilbaó, II. 42, is used for light plantations, as distinct from trees; the roof wattling of a house, XII. 6; the breast-ribs, XXII. 222.

- caop, fire; caop-*conna*, xvi. 6; caop *óumair* 'Éiríonn, the flash of Erin's power, xvi. 2.
- capb, a ship, vi. 2.
- capraóán, a scabby wretch, xxxviii. 16; from capraó, scabby.
- capuibe = cap or capp, scurvy, itch, &c., xxvii. 14.
- céab, first; often like aon, used = own, as céab pearc, &c.
- ceannta, a fault, liv. 6.
- ceap, *lit.* a block, applied to a shoemaker's last; metaph. a family stock or progenitor, a chief, a prince, xvi. 18, *et passim*; applied to the Almighty Father, xxv. 7.
- cearbáó, a gambler, xxii. 125. *Campion*, in his 'Historie of Ireland,' calls them *carrows*, and says that they "profess to play at cards all the year long, and make it their only occupation. They play away mantle and all to the bare skin, &c." The word is still used of gamblers, but as a distinct class the *cearbachs* do not exist.
- céillibe, sensible, xlvii.
- ciarraoac, buzzing, xlv.
- ciar-tuillce, swamped with a black flood, viii. 6.
- ciléip, a *ceeler*, a vessel in which milk is set to throw up its cream, xlvii. 68.
- cine, a captive, iv. 14; claióipe ó., a villainous caiff, xxxviii. 9; the common phrase claióipe cine is probably a corruption of this expression.
- cinneceáó, niggardliness, xviii. 79.
- cioppbáó, destruction, c. cléipe, xv. 11.
- ciopóipeáó, a rental, xxi. 19.
- cióibíge = ceipóibe, questions, xxii. 114.
- clair, a furrow; c. an órácá, slavery, xiii. 114.
- clarcpa, an enclosure (P), xxxviii. 24; perhaps from the Latin *claustra*; the word is applied to a large un-gainly boot.
- clámpa, a scratcher, xx. 27, note.
- claona, perverse ways, liv. 4.
- cleáócaim, I am accustomed to, hence I cherish, iii. 29.
- cleicicóán, a quillet, xlii. 31.
- cliar, a company, a hunting party, xv. 28, &c. = the clergy or the bards according to context, *passim*.
- cliaóamuil, stout; from cliaó, the chest, xxxv. 27.
- clóó, or cló, contention, struggle, emulation (P), xxvi. 91; *cf.* naó cló air bíó i ó-cóm-óruie óó óenuip f.—*Keating*.
- clúmbá, a support, xxiv. 20.
- cnópac, a knotty person (P), xxxviii. 1; the word cnap, a knob, has a short vowel.
- cnear-clí, complexion (clí = the breast), iii. 9.
- cnópac, *post.* for cnuapac, obtaining, acquiring; the phrase róaipéóó ip cnópac, xv. 130, is used in the same way as caiceam ip raóáil, xiv. 86.
- cnuapcar, a heap, collection, xxx. 23.
- cnú móguil, nut of the cluster, xiv. 38.
- coóall, a cloak or hood, implying the power of magic, v. 11.
- coóanpac, jaws, that which grinds, xxxviii. 18.
- cóib or cób (perhaps = *code*) seems to mean a law or custom, a tale or strain; it occurs twice in xxx.—'na pannaib (or no Fpannócaó) óan cam 'na ó-cóbaib, and Aóibill óo róioipmar 'na cóib; *cf.* "air cóibib óalla-cléipe," and :—
- "Seatpín Céicinn onó don mógal Maóipib mípe ar óac a cóib, Tug a fórap bleáó a diaipraib Solar ceapc a raóáil róó."
- coiphaó, a stag, *lit.* a hound-stag, xi. 5.
- cóipne, musicians; andl na cléipe c., xv. 78.

cóirneac, croaking, iv. 35.
 cóirir, a feast, xx. 13; also a feasting party.
 com, a hollow; of a lake, xxi. 11.
 com-foclac, chattering, xxii. 125.
 conclan, an equal or rival, xxxvii. 10.
 cor, a turn: air cor, so that, xxxii. 39; a wrestling bout, a throw, a cast; *Goð na ð-cor ð-comrac*, Aodh of the javelin fights, or of the wrestling contests, xv. 168.
 cráíðceac, vexatiousness, ill-humour, xviii. 78.
 cranca = crunca, anything rolled up like a ball; often applied to a decrepid person; the head or nose (?), xxxviii. 21.
 crann, a staff; c. bagair, a staff to threaten with, xxii. 32; xxxv. 11.
 cranna, trees, metaph. families, i. 3.
 craor, the throat, the maw; of a tombstone, xiv. 104.
 creíll, death (?), xii. 13; creíll báir, 'death knell,' O.R.; O'Curry's ms. reads creíll.
 críon, old; in compounds such as críon-peíðce, excessively withered, as with age, i. 4; críon-óóirir, i. 7; críon-ðnuamða, iv. 2.
 críneac, causing trembling, xiv. 56.
 croóaire, a villain, a hangman, xxxviii. 6.
 croða, valiant; of shoes, xviii. 13; of a cat, xxxiv. 60.
 croídearg, blood red, xxix. 21.
 croíde-éróluid, in an agony of heart, i. iv. 5.
 cróine (from crón, swarthy), blackness, stain, xv. 111.
 cropbáil, 'crossness,' contention, xxxii. 42; the word is applied to the 'love of mischief' of children.
 croctairíam, I firmly establish, xxxi. 2.
 cruar = cruabar, churlishness, stinginess, xviii. 78; ix. 7.
 cuairc, a staff, a pole, a branch of a tree; metaph. a family branch, xvi. 18.

cuairíacán, a small hiding-place, xlii. 25.
 cuarða, the course of life, liii. 48.
 cúige, a fifth part, a province, *passim*, seems to be treated as a feminine noun, xiii. 85, *et alibi*.
 cúil-ðrice, the comb of a cock, xlii. 10.
 cuilt, a bed-covering, a quilt; *cré-cuilt*, xvi. 20.
 cuirim, I put; cuiríð linn, they will injure us (?), xxxv. 100.
 cúmplac, a band of dependants, people, xxii. 141.
 cunðarac = cumandðarac, bondage, straits, xxiii. 11.
 cuntraac, a curse, a ban, xxxviii. 25.
 cútarl. humbled, ii. 24, *et alibi*.

Daircaíuil, handsome, xxxv. 29.
 deað-ronnaire, organizer, foreman, xlv.
 deargad, arranging, preparing; of coverlets, xv. 69; of a grave, xlix. 10.
 dearb has the sense of *bríð* in phrase *dearb mo rgeulca*, xxxv. 200; *cf. bríð mo rgeulca*, xxxv. 209.
 dílr, natural, hereditary, xxii. 79.
 díogaim, I drain out; of people, xxxiv. 11.
 díograir, secret, v. 12.
 díomar, pride, xxvi. 21; xxxv. 41.
 díoc-óomall, dishonesty, non-fulfilment of contracts, i. 18.
 dírneórac, devoid of strength, lii. 1.
 díatac, in wisps; of the hair, xxix. 9.
 díoc, hard-pressing, xxxiv. 34.
 díoiríon, I spill, pour out; of a country, ii. 7.
 díéimpeac, from *díéimpe*, a ladder, an epithet applied to a maiden's hair, xxix. 9.
 díeíllíocán, a little, silly creature, xlii. 28.
 díólan, the waist or interior of the body; metaph. the heart, *passim*.

bruid, a starling; *b. ceóil*, xxvi. 143.

buadhreac, horrid, unsightly, xlv.

buab, difficulty, trouble, xxv. 7.

buineaca, manly or humane, xxxv. 28.

búr, withered, hardened, sere, like aged wood; of the heart, viii. 1; xxxiv. 124.

buarcan, a wailing hum; also rain, downpour, liii. 8.

‘Eadmar, primarily, jealous; hence, sullen, morose, envious, xv. 177, *et alibi*.

eabrdán, interposing, going between, defending, xxxvii. 8.

eaglar, the Church, often = the clergy, as in xxxv. 120.

éigior, a satirist, li. 48.

éide, armour; é. pláca, xxvi. 23; vestments, li. 23.

éicim, a leap, a bound, xxvi. 110.

Fábar, favour, xxi. 20, *et alibi*.

faóain, meaning, v. 13.

faóaim, I ask, v. 12.

faóáda, bequests, xlv.

faó, a race or stock (?), xxxv. 30.

faipriuge, affluence, xiv. 83.

faioleanda, of gull-like whiteness, xxix. 18.

faoinreóga, springs, fountains, xxi. 23.

faoáb, cessation, rest, xxx. 13.

faocaim, I shrink, I yield, retire from an enemy, xviii. 55; of hills and trees, xiii. 2; faoab le fánaib, ‘falling sickness,’ xviii. 58.

faellaireac, deceit, lii. 8.

faellrhoriam, I rob deceitfully, xvii. 29.

faeraóu = faeróu, *lit.* a man-hound; a hero, *passim*.

faerarear, is spread, or spreads itself, v. 6.

faarra, = fárrr, better, *passim*.

fáca, gentle, shy, xxvi. 18.

faarraigim, I ask, xvi. 50.

faíom, strength, utility; a *b-faíom*, prosperous, successful, xiii. 86.

faí-fuil, the body’s blood, or the life-blood, xxii. 50.

faélla, treacherous = faella for faellaó (?), xxii. 16; xxii. 94; *mss.* readings, foálca foíca, foíra; one has cóirreac.

faíar, crooked, wild, raging; of waves, iii. 23.

faíne, a tiibe; bhrácar faíne, a kinsman, xxxv. 69.

faíobuig, noise, clamour, vii. 4.

faíonncar or faíntcar, struggle, contest, xxxv. 24; xxix. 2; *cf.* a *b-faíonncar an fábar*.—*Donogh O’Leary*: and mucaó ná milleaó a *b-faíonncar mar cá*.—*Adah MacCurtain*.

faíoraó, the chine or ridge, hence border of a mountain, xxxv. 48.

faíor-óuarbaó, of much marching, liii. 29.

faíor-óligéac, of just laws, xxxv. 25.

faíarac, a churl, a clown, xxxii. 11;

faínaó faíarac, xvii. 6.

faíarac-óupaó, having wreathed goblets (?), xlvii. 2.

faíal, corruption, xxvii. 14; xv. 153.

faíanta, good, liv. 28.

faígnaim, I profit by, xxxiv. 118.

faígnaim, I proclaim, *passim*; I banish, xxxiv. 52.

faíreóin, poet. for fáreóin; with air = to relieve, i. 28; *b-faíreóin*, xxiv. 2.

faíreóin, shelter, xxi. 7.

faíllaire, a miserly person, or a dwarf, xxxviii. 5.

faílc-óaoín, of fair locks, xv. 212.

faíonn, desire; *b-faíonn*, so that, xxxii. 83.

faíllaó, force, violence, xiii. 96; prob. = fállann.

faílluó, great force, xv. 97, where perhaps it = multitude; O’Curry’s *ms.* reads argeóimín for aró geóimín in this line.

- πορταήλα, abler; comp. of πορτεῖν, strong, XLV.
 πιαδραδ, active, XXXIV. 29, *et alibi*.
 πιαδραδ, poet. for πιάδραδ, xv. 37.
 πιαμεντ, in xxx. 31 απ p. seems = resounding with joyous notes; the word often means 'vigour, substance'; verse is said to be composed le πιαμεντ.
 πιαρ, refreshing; πιαρ = πιαρτε (?), IX. 7.
 πιαρθεαδ, poet. for πιάθεαδ, XXXV. 111.
 πιαρθεαδ, remainder, XXXIII. 8.
 πιαρνεαμυλ, vigorous, xv. 121.
- Πάδαδ, leaky, chinky, so O'R.; XXXVIII. 2.
 παρταδ = ζορταδ, miserly, XXXVIII. 6.
 παρζαν, a branchlet, a term of contempt, XXXVIII. 29.
 παρll, pledge, mortgage, XVII. 26; XXI. 8; 'na παρll πο = because of this, XVII. 31.
 παρllam, I undertake, VI. 8.
 παρllad, greedy, XXXVIII. 8.
 παρllad, grunting, XLV.
 παρllad, voracious, XXXVIII. 8.
 παρllad, a hanger-on, a dependent on great families, *passim*; now used in contempt.
 παρll, a hostage, XXXV. 66; xv. 165, where perhaps παρll = παρll, yielded.
 παρllap, prating.
 παρllap, bright, sparkling; of the eyes, XI. 11; III. 3, &c.
 παρllap, the nobility, the select, XLVII. 31.
 παρll-παρll, a battle staff.
 παρllapad, a sportsman, xv. 93.
 παρllapap, talk, chatter; of birds, XXII. 206.
 παρllad-παρllap, a battle shout; of Lin Fail, xv. 117.
 παρllapam, noise; παρllap, bell-ringing (?), XLIV.
 παρllap-παρllapad, with a loud voice, LIV. 29.
 παρllapap, a babbler, XLI. 4.
- παρllap, chatter, xv. 104.
 παρllapad, cackling as a hen, XL. 22.
 παρllap-παρllapad, to spring as from a remote ancestor, xv. 62.
 παρllap, in phrase παρllap παρllap 'na παρllap, III. 11, where perhaps it means sorrow; O'Daly, in an incorrect version of the poem, makes it = frown, but O'Daly was an unscrupulous translator.
 παρllapad, foolish, XVIII. 84.
 παρllapad, fretful, XXXVIII. 18.
 παρll, a Goll, a hero, *passim*; often spelled παρll in mss.
 παρll, *lit.* blue; of swords, sharp, XXVI. 19.
 παρllam, I whet; of swords, xv. 67.
 παρllapad, grubbing, a species of tilling in which the surface of the lea is taken off in alternate sets with a view to digging furrows.
 παρllapine, grunting, XLIV.
 παρllap, wit; meapap παρllap παρllap, xv. 140.
 παρllapad, beautiful, from παρllap, love, XXIV. 6.
 παρllapam, love, affection, XXII. 147.
 παρllap = παρllap, a griffin; metaph. a warrior, *passim*; a 'gerfalcon' (Stokes).
 παρllap-παρllapad, with witty adulation, LIII. 10.
 παρllapad, urging, driving, XXXIV. 24.
 παρllapap, a cripple, XXXVIII. 6; cf. απ a παρllap, 'on his haunches.'
 παρllap, bristle used by shoemakers, XVIII. 25, 26; a noble, a guairé, XIV. 16.
 παρllap, in phrase παρllap παρllap παρllap παρllap 'na παρllap-παρllapad, 'you are a confounded liar,' XLIV.
 παρllapad, ill-shaped, XXXVIII. 14.
- Παρllam, I finish, close up; of a poem, XLV.
 παρllapam, a reliet, a remnant, III. 15.
 παρllapad, foreign, VIII. 2, 10; as a noun it = loan.

ἰμῆρ, plotting, xxxv. 105.
 ἰομαρκαός, arrogant, xlv.
 ἰορῆσι, contention, struggle, xv. 91.
 ἰορραός, an ornament or robe, iv. 7.
 ἰριοννα, the temples, xxi. 22,
 xxxviii. 1.

ἰαός, liquid in general, xv. 88.
 λαῖραός, branching, xxxviii. 9.
 λάν = lann, a sword (?), viii. 23.
 λαβρᾶν, a churl, a robber, i. 8; lii.
 38.
 λαῖρα, weakness; *mo* λαῖρα! liii.
 25.
 λαῖ-βρῖφοῖαός, of little strength, iii. 1,
 32.
 λαοί, for *lae*, gen. of *lá*, *passim*.
 λεᾶν, humours of the body, vii. 13.
 λειρῆ, a plain, xv. 24.
 λέιτε, greyness, xxvi. 111; lii. 32.
 λιπε, ῥο l., abundantly (?), iv. 30,
 where, perhaps, it is a proper name;
cf. xxi. 22, for a similar idea.
 λιὰ, grey; of the eyes in old age,
 viii. 15.
 λῆντρεαός, a pool, ii. 33.
 λόβ; ῖνεαότα 'na λόβαιβ, xxii. 22;
 O'R. gives λόβ = a volley; O'Curry's
 ms. reads—na λόῖ ἡῖεal; another
 variant, λοῖβσιυβ or λοῖβτσιυβ.
 λοβᾶμα, we went, v. 2; from
 λοβαιμ, I go.
 λοῖνν, rapture; l. na ϖεῖλῆ, xv. 97.
 λόιτνε, a breeze, a storm; applied to a
 hero, xxxv. 38.
 λομαῖμ, I make bare, plunder, en-
 feeble; with *cluióe*, to 'sweep' the
 game, to completely win it, xxi. 12.
 λυαν-ῖνεαός, dire ruin, or robbery,
 xxii. 137.
 λυῖῖν, the flat surface at the top of the
 head, xxii. 24.
 λύτ-ῖναι, a vigorous, generous man,
 xv. 248.

Μαβαιοί, a dog, iii. 15.
 μαῖρη, adj. woful, xxvi. 52; as a
 noun = woe, *passim*.

μαῖρτfn, a mastiff, xxxii. 27.
 μαοῖρη = μαορ, a steward, xiv. 79.
 μαοῖτε, weakness, xxxiv. 5.
 μαοῖ, the head gen. μαοῖλε, xx. 8.
 μαρῖδῖλ, a bargain, barter, xxxii. 54.
 μεαβαραῖῖμ, I plan, xix. 6; I
 realize, xiii. 100.
 μέαλα, a great loss, as the death of a
 friend, *passim*.
 μεαρ-ῖαβρη, a cur dog, xxxii. 27.
 μῖλλεαός = μῖνλεαός (?), xxvi. 72.
 μῖλλεῖοῖνεαός, injury, loss, liv. 40.
 μῖνλεαός, a plain for grazing or
 pasture, a flat surface, xxvi. 93;
 'green pasture,' (Psalms xxxiii. 2);
 probably the same word as *milleaó*,
 xxvi. 72.
 μῖοταλ, mettle, spirit, xxvi. 175.
 μῖ-ῖρνεῖραός, wanting in vigour, i.
 22.
 μοβᾶρεα, dirty-looking, said of water
 when muddy; in xv. 155, applied to
 a man, xv. 155.
 μόβρηα, gentle, xxii. 40.
 μονῖοαοί, a monkey, xxxviii. 23.
 μόρλυῖτ, a great store, xxii. 147.
 μυαῖλλαός, a drove of swine; metaph.
 for vermin, xxxviii. 3.
 μυλλαός, the head, xxxviii. 3.
 μυρῖαῖρη, a gross, fat person, xix.
 6.
 μυλλᾶῖραός, full of bumps (?),
 xxxviii. 2.

Ναρῖνῖα, a rallying or binding chief-
 tain, xxvi. 37, *et seq.*; Windisch
 gives *nasc niad* = champion's bracelet.
 νεαῖμ-ῖυῖνρεαός, without guile,
 xxxiii. 26.

'Οῖρῖννε = ορᾶῖνν-νε, on us, xxxiv.
 26.
 ὀῖρβρεαός, (from ὀρ, a fawn), a shy,
 modest face, xv. 216; *cf.* xv. 217.
 οῖρᾶῖρη, growl, xxxv. 10.
 ορῖαῖρῖα, Osgar-like, or hero-like,
 xxxv. 29.

- τολλα, perforated, undermined, **xxi.**
 14.
 conn-όριότιμ, I tremble as a wave,
xxi. 5.
 κορραόρν, a little crab, **xlii.** 26.
 κορραή, attendance, waiting on, **xliv.**
 κόρρα, beyond them, **xxii.** 90,
 lv., iv. 27.
 κράδς, region; κράδς α δονναίρε,
 his soles, **xxxviii.** 4; *cf.* δ βαταρ γο
 bonn κράδς.—Connor O'Sullivan.
 κράδλαρ, difficulty (f), **xxxii.** 37.
 κραόδς, subduing, overcoming;
 γαν τ., without abating or pause,
xiv. 86.
 κρέαρον, treason, **xxviii.** 5.
 κρείθδεάν, dim. of κρείθς, **xxvi.**
 158.
 κρείθιοιμ, I disable, destroy, **xxxiv.**
 30.
 κρείτταρταό, a term of abuse still in
 use (the exact meaning is not cer-
 tain), **xxxviii.** 1.
- κρεόιντε, na τ., the valiant, **xxii.**
 72.
 κρεόραό, a director, a leader, **ii.** 2.
 κρυαό, a miserable person, **xxx.** 13.
 κρύγ, a cause, reason, **xxxv.** 98.
 κυαιριγ, news, report; α δ-κυαιριγ,
 a trace of them, **vii.** 12.
 κυαιριμ, an approximation; 'na
 κυαιρη-τ., close up to her, **iv.** 14.
 κυιόιμ, nursing, fosterage, **xxxv.**
 72.
 κυρ, dry; of the heart, hard, inhoepi-
 table, **xxvi.** 171.
- Λαδαρ, wounded pride, **xiii.** 81.
 υγαίμ, horse-tackling, **xxxii.** 87.
 ύρι, mould; ύρι na κυιμη, **xi.**
 10.
 ύριόιonna, shoes, clogs (f), **xliv.**
 υπραμαό, reverent; υ. δο θυιμε,
 inferior to a person, **xxiv.** 2.
 υπραό, sustaining, **xv.** 181.

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The Annual Subscription has been fixed at *7s. 6d.* (American subscribers two dollars), payable on January 1st of each year, on payment of which Members will be entitled to receive the Annual Volume of the Society, and any additional volumes which they may issue from time to time.

The Committee make a strong appeal to all interested in the preservation and publication of Irish Manuscripts to contribute to the funds of the Society, and especially to the Editorial Fund, which has been established for the remuneration of Editors for their arduous work.

THE SECOND ANNUAL GENERAL MEETING of the Society was held on April 25th, 1900, in the Rooms of the Irish Literary Society, 8, Adelphi Terrace, Strand, London.

PROFESSOR F. YORK POWELL in the Chair.

The following Report was read by the Honorary Secretary :—

SECOND ANNUAL REPORT.

The Committee has to report a year of successful work. In October, 1899, Dr. Douglas Hyde's volume, containing two late mediæval Irish romantic tales, was issued to the Members; and, in December of the same year, Dr. George Henderson's *Fled Bricrend* (Feast of Bricriu), which forms the first of the volumes containing more ancient texts, was in the hands of subscribers.

The volume for 1900, which is now passing through the press, will contain a complete collection of the Poems of Egan O'Rahilly, a famous Munster poet of the close of the seventeenth and beginning of the eighteenth centuries. The volume will contain text and literal translation, with Introduction, Glossary, and Notes, besides brief special introductions to such of the poems as require elucidation. The work has been prepared and edited, chiefly from mss. in Maynooth College, by Rev. P. S. Dinneen, S.J., M.A. It is hoped that it will be ready for distribution by October, at latest.

An offer made by Mr. John M'Neill, B.A., late Editor of the Gaelic Journal, of a complete edition of the "Duanairé Finn," a collection of Ossianic Poems preserved in the Library of the Franciscan Monastery, Dublin, has been accepted by the Committee. The larger number of the incidents related in these poems will be new to the public, and are not to be found in any hitherto published collection. Their publication cannot fail to shed much needed light upon the development of Ossianic Romance.

The Committee contemplates the publication in parts of the entire manuscript. The first volume is now in active preparation.

Mr. David Comyn reports that he is making progress with his first volume of Keating's "History of Ireland," and hopes to have it ready for publication in 1901.

The Committee had hoped to produce this year Manus O'Donnell's "Life of St. Columbkille," but the Editor, Tomás O'Flannghaile, has not yet been able to place the material in their hands.

In January, 1900, it was resolved that, after March 1st, the subscription for the two volumes published in 1899 should be raised from 7s. 6d. to 10s. 6d. to Members whose subscriptions for 1899 had not been paid up to that date.

The price of the volumes to the public is 6s. per volume, or 12s. for the two volumes issued in 1899.

The subscription for 1900 remains fixed at 7s. 6d.,* and is now due.

A suggestion has been made to the Committee by a Member of the Intermediate Board of Education for Ireland, to extend the scope of the Society's aims by the issue of Extracts, from such of its volumes

* American subscriptions, \$2.

as are suitable, to serve as school text-books for use in the Intermediate and Royal University Courses : such books to be published in a cheap form without translations, but with more extended glossaries. This suggestion which, if carried out, would form a new branch of the Society's work, is now under the consideration of the Committee.

Steady progress has been made in the compilation of the Irish-English Dictionary, and a large portion of the work has been completed, chiefly through the energy of Mr. G. A. Greene, M.A., assisted by other Members of the Committee.

In April, 1899, an appeal was issued, asking Irish speakers and students to assist in the work, by drawing up lists of words used in their own districts, and also by compiling lists from various modern Irish publications. The appeal met with a cordial response, and the Committee has received several valuable lists of words which are now being incorporated with the work already done. It is desired to thank those who have helped in this matter, and also those who have kindly lent MS. Dictionaries and collections of Irish words.

When the work is sufficiently advanced, it will be placed in the hands of the Editors, Mr. David Comyn and Rev. Peter O'Leary, for revision, and circulars will be issued stating full particulars as to publication, price, etc., and asking for the names of subscribers.

The Committee desires to record its gratitude to the Editors of the volumes already issued, and about to be issued, by the Society, and is deeply sensible of the generous spirit in which the Editors have entered into the work, and of the cordial manner in which they have endeavoured to carry out the suggestions and resolutions of the Committee. This spirit of good will has greatly lightened the labours of those who are responsible for the conduct of the Society.

Since the issue of the last Annual Report, 52 new Members have been added to the Society. Five have died during the year, and four have withdrawn their names. The Society now numbers 469 Members.*

The Committee, in expressing thanks to those who have contributed to the Editorial Fund, looks for continued and increased support to enable it to carry out the important work undertaken. It desires, as

* In spite of the fact that over 50 names sent in after the issue of the first circular were removed from the books owing to non-payment of subscriptions, the Society numbers, at the date of going to press, 502 Members, 86 of whom have recently joined the Society.

far as the means placed at its disposal will admit, to act in the most generous spirit towards the Members, and to push on the work of publication as rapidly as possible. It hopes especially that means will be forthcoming to publish, from time to time, further volumes containing older texts. Several texts of great importance have been offered to the Society, among which may be mentioned Serglige Conculainn, Orgain Bruidne Dā Dergae, and the Poems attributed to St. Columba, but the acceptance of these offers has had to be postponed until such time as the means is forthcoming to issue them in the extra Mediæval Series. The value of these texts, from a literary and linguistic point of view, will be apparent to all.

On the motion of Mr. A. P. Graves, seconded by Mr. C. H. Monro, the Report was adopted.

The following Financial Statement was submitted by the Treasurer:—

BALANCE SHEET,

1899—1900.

Receipts.		Expenditure.	
	£ s. d.		£ s. d.
To Balance brought forward from		By Payment to Publisher of Irish	
1898-99,	151 5 0	Texts Society's Publications, 193	17 8
„ Subscriptions, 1899-1900,	127 9 11	„ Editorial Expenses,	6 0 0
„ Donations,	26 15 9	„ Printing, Postage, Stationery,	8 9 8
		„ Refund to Irish Literary	
		Society,	5 0 0
		„ Printing List of Members and	
		Syllabus,	9 13 9
		„ Commission on Cheques,	0 6 4
		„ Balance in hand,	82 3 3
Total,	£305 10 8	Total,	£305 10 8

GENERAL STATEMENT OF ACCOUNTS

For 1898, 1899, 1900.

Receipts.		Expenditure.	
	£ s. d.		£ s. d.
To Subscriptions—		By Preliminary Expenses (Print-	
1899—485 at 7s. 6d. each,	181 17 6	ing, Postage, &c.), 1898, ...	5 0 0
1900—Received to date, ...	61 2 8	,, Printing, Postage, Stationery,	
		1898-99, ...	21 16 6
,, Donations—1899, ...	94 14 0	Do. do., 1899-1900, ...	8 9 8
,, Do. 1900, ...	26 15 9	,, Printing Syllabus and List of	
		Members, ...	9 13 9
		,, Editorial Expenses, 1898-99—	
		Payment to Mr.	
		Flannery, ... £15 0 0	
		Photographing	
		Hodleian Library	
		—“Life of Saint	
		Columba,” ...	15 0 0
			30 0 0
		,, Editorial Expenses, 1899-1900	
		(Dr. Hyde), ...	6 0 0
		,, Refund of Member's Subscrip-	
		tion and Donation, ...	2 3 6
		,, Refund to Irish Literary	
		Society of Advance, ...	5 0 0
		,, Commission on Cheques, ...	0 6 4
		,, Payments to Publisher for	
		Books, 1899, ...	103 17 8
		,, Balance in hand, ...	82 3 3
	£394 10 8		£264 10 8

On the motion of Mr. Alfred Nutt, seconded by Dr. John Todhunter, the Financial Statement was adopted.

The following changes in the Rules proposed by the Executive Committee were carried on the motion of Mr. Mescal, seconded by Mr. Nutt:—

- (a) That in Rules 2, 4, and elsewhere, the name “Council” be substituted for “Executive Committee.”
- (b) That in Rule 9, after “7s. 6d. per annum” be added “(American subscribers two dollars).”

Votes were taken for the Election of four new Members of the Executive Council to serve in the place of Messrs. Flannery, Greene, Fahy, and O’Keeffe, resigned. The following were declared elected:—

Mr. Maurice J. Dodd, Mr. Arthur K. Miller, Mr. Monro, Fellow of Caius College, Cambridge, and Rev. T. O’Sullivan.

GENERAL RULES.

OBJECTS.

1. The Society is instituted for the purpose of promoting the publication of Texts in the Irish Language, accompanied by such Introductions, English Translations, Glossaries, and Notes, as may be deemed desirable.

CONSTITUTION.

2. The Society shall consist of a President, Vice-Presidents, an Executive Council, a Consultative Committee, and Ordinary Members.

OFFICERS.

3. The Officers of the Society shall be the President, the Honorary Secretaries, and the Honorary Treasurer.

EXECUTIVE COUNCIL.

4. The entire management of the Society shall be entrusted to the Executive Council, consisting of the Officers of the Society and not more than ten other Members.

5. All property of the Society shall be vested in the Executive Council, and shall be disposed of as they shall direct by a two-thirds' majority.

6. Three Members of the Executive Council shall retire each year by rotation at the Annual General Meeting, but shall be eligible for re-election, the Members to retire being selected according to seniority of election, or, in case of equality, by lot. The Council shall have power to co-opt Members to fill up casual vacancies occurring throughout the year.

CONSULTATIVE COMMITTEE.

7. The Consultative Committee, or individual Members thereof, shall give advice, when consulted by the Executive Council, on questions relating to the Publications of the Society, but shall not be responsible for the management of the business of the Society.

MEMBERS.

8. Members may be elected either at the Annual General Meeting, or, from time to time, by the Executive Council.

SUBSCRIPTION.

9. The Subscription for each Member of the Society shall be 7/6 per annum (American subscribers two dollars), entitling the Member to one copy (post free) of the volume or volumes published by the Society for the year, and giving him the right to vote on all questions submitted to the General Meetings of the Society.

10. Subscriptions shall be payable in advance on the 1st January in each year.

11. Members whose Subscriptions for the year have not been paid are not entitled to any volume published by the Society for that year, and any Member whose Subscription for the current year remains unpaid, and who receives and *retains* any publication for the year, shall be held liable for the payment of the full published price of such publication.

12. The Publications of the Society shall not be sold to persons other than Members, except at an advanced price.

13. Members whose Subscriptions for the current year have been paid shall alone have the the right of voting at the General Meetings of the Society.

14. Members wishing to resign must give notice in writing to one of the Honorary Secretaries, before the end of the year, of their intention to do so: otherwise they shall be liable for their Subscriptions for the ensuing year.

EDITORIAL FUND.

15. A fund shall be opened for the remuneration of Editors for their work in preparing Texts for publication. All subscriptions and donations to this fund shall be purely voluntary, and shall not be applicable to other purposes of the Society.

ANNUAL GENERAL MEETING.

16. A General Meeting shall be held each year in the month of April, or as soon afterwards as the Executive Council shall determine, when the Council shall submit their Report and the Accounts of the Society for the preceding year, and when the seats to be vacated on the Council shall be filled up, and the ordinary business of a General Meeting shall be transacted.

AUDIT.

17. The Accounts of the Society shall be audited each year by auditors appointed at the preceding General Meeting.

CHANGES IN THESE RULES.

18. With the notice summoning the General Meeting, the Executive Council shall give notice of any change proposed by them in these Rules. Ordinary Members proposing any change in the Rules must give notice thereof in writing to one of the Honorary Secretaries seven clear days before the date of the Annual General Meeting.

LIST OF MEMBERS.

[An asterisk before the name denotes that the Member has contributed during the current year to the Editorial Fund.]

- Abercrombie, Hon. John.
 Agnew, A. L., F.S.A. (Scot.).
 Ahern, James L.
 Aherne, Miss M.
 Allingham, Hugh, M.R.I.A.
 Anderson, John Norrie, J.P., Provost of
 Stornoway.
 Anwyl, Prof. E., M.A.
 Ashe, Thomas J.
 *Ashley, Miss Mary.
- Baillies' Institution Free Library, Glas-
 gow.
 Banks, John.
 Barrett, S. J.
 Barry, Thomas.
 Bartholemew, John.
 Beary, Michael.
 Beck, P.
 Belfast Library and Society for Promot-
 ing Knowledge.
 Bergin, Osborn J.
 Berlin Royal Library.
 Berry, Captain R. G.
 Berryhill, R. H.
 Bigger, F. J., M.R.I.A.
 Birmingham Free Library.
 Blaikie, W. B.
 Blair, Rev. Dr. Robert.
 Boddy, John K.
 *Bolton, Miss Anna.
 Bothwick, Miss N.
 Boston Public Library, U.S.A.
 Boswell, C. S.
 Bowman, M.
 Boyd, J. St. Clair, M.D.
 Boyle, William.
 Boyle, Rev. Thomas, C.C.
 Brannick, L. Theobald.
 Brennan, James.
 Brett, Charles H.
 *Brodrick, Hon. Albinia.
- Brooke, Rev. Stopford A.
 *Brophy, Michael M.
 Brower, John I.
 Brown, A. C. L.
 Browne, Rev. R. L., Ord. Min.
 Brunskill, Rev. K. C.
 Bryant, Mrs., D.S.C.
 Buchanan, Miss Jeannie.
 Buckley, James.
 Bund, J. W. Willis, Q.C.
 Burke, Thomas.
 *Burnside, W.
 Byrne, Matthew J.
- Calder, Rev. J.
 Camenen, M. F.
 Campbell, Lord A.
 Carbray, Felix.
 Carey, J.
 Carmichael, Miss Ella.
 Carrigan, Rev. William, C.C.
 Casey, Rev. Patrick.
 Cassedy, J.
 Castletown, Right Hon. Lord.
 Cavanaugh, Michael.
 Clarke, Henry Wray, M.A.
 Close, Rev. Maxwell H., M.R.I.A., F.R.S.
 Cochrane, Robert, F.R.S.A.I., M.R.I.A.
 Coffey, George, B.A., M.R.I.A.
 Coffey, John.
 Colgan, Rev. William.
 *Colgan, Nathaniel.
 Collery, Alderman B., M.P.
 Colles, Dr. Abraham.
 Colman, James, M.R.S.A.I.
 Comerford, Maurice.
 *Comyn, David.
 Concannon, Thomas.
 *Condon, Rev. R.
 Conway, Rev. David.
 Cooke, John.

Cooper, Richard.
 Cork, Queen's College Library.
 Costello, Thomas Bodkin, M.D.
 Costello, Brother Francis, O.S.F.
 Cox, Michael, M.D., M.R.I.A.
 Craigie, W. A.
 Creighton, Dr. R. H.
 *Culwick, J. C., MUS. DOC.
 Cunningham, J. T.
 Curran, John.
 *Curran, Rev. W. H.
 Cusack, Professor J.

Daly, Timothy.
 Darby, Martin, M.D.
 Davies, Thomas J.
 Day, Robert, J.P.
 Deeny, D.
 *De La Hoyde, Captain Albert.
 Delany, The Very Rev. Dr.
 *Delany, The Very Rev. William, S.J.,
 LL.D., M.R.I.A.
 Denvir, John.
 Devitt, Rev. Matthew, S.J.
 Dickson, Miss Edith.
 *Digby, E. W.
 Dillon, John, M.P.
 Dillon, William.
 Dinneen, Rev. P.S., S.J., M.A.
 Dix, E. Reginald M.C.
 Dodd, Maurice J.
 Dodgson, Edward Spencer.
 Doherty, Anthony J.
 Donelan, James, M.B.
 Doody, Patrick.
 Dorey, Matthew.
 Dottin, Professor Georges.
 Downey, E.
 Doyle, J. J.
 Dresden, Königliche Oeffentliche Bibliothek.
 Drury, Miss Edith.
 Dufferin and Ava, The Most Hon. The
 Marquis of, K.P.
 Duignan, W. H.
 Duncan, Leland L.

Eccles, Miss C. O'Conor.
 Evans, Miss E. M.

Fahey, Rev. J., D.D., V.G.
 Fahy, Frank A.
 Farquharson, J. A.
 Fenton, James.
 Fernan, John J.
 Ferriter, P.
 Fish, F. P.
 Fitz Gerald, Michael J.

*Fitz Gerald Lord Walter.
 *Fitzmaurice, Rev. E. B., O.S.F.
 Flannery, T. J.
 Foreman, W. H.
 Frazer, James, C.E.
 Frost, James.

Gaelic League, Carlow Branch.
 „ „ Forest Gate Branch.
 „ „ Galway Branch.
 „ „ London.

Gaelic Society of Inverness.
 Gaidoz, Henri.
 Gallagher, J. S.
 Galway, Queen's College.
 Gannon, John Patrick.
 Geoghegan, Professor Richard H.
 Gibson, The Hon. W.
 Glynn, John.
 Glynn, J. A., B.A.
 Glynn, Thomas.
 Golden, Miss B.
 Gordon, Principal.
 Goudie, Robert.
 Grainger, William H., M.D.

*Graves, Alfred Percival, M.A.
 *Gregory, Lady.
 Greene, George A., M.A.
 Greene, Rev. J. J.
 Griffin, Richard N.
 *Gwynn, Edward John, M.A., F.T.C.D.,
 Todd Professor, R.I.A.

Haffenden, Mrs.
 Harrassowitz, Otto.
 Hamilton, G. L.
 *Hartland, E. S.
 Harvard College Library, Mass., U.S.A.

Haugh, Simon.
 Hayde, Rev. John.
 Hayes, Cornelius J.
 Hayes, James.
 Healy, Most Rev. John, D.D., LL.D.,
 Coadjutor Bishop of Clonfert.
 Healy, Maurice, M.P.
 Henderson, George, M.A., PH.D.
 Henahan, Martin J.
 Hennessy, B.
 Henry, John P., M.D.

*Heron, Francis, M.B.
 Hickey, Rev. M., M.R.I.A., F.R.S.A.I.
 Hogan, Rev. D. A., C.C.
 Hogan, John.
 Hogan, Rev. Martin, C.C.
 *Horsford, Miss Cornelia.
 *Hull, Miss Elcanor.
 Hurley, D. B.
 Hurley, Timothy J.

- Hutton, Mrs. A. W.
- Hyde, Douglas, LL.D., M.R.I.A.
- Hynes, Rev. John, B.D.
- Ingram, John Kells, LL.D.
- Irving, Daniel.
- Iveagh, Right Hon. Edward Cecil,
Baron, D.C.L.
- Jack, J.
- James, W. P.
- Johns Hopkins University Library, Bal-
timore, Maryland, U.S.A.
- Johnson, James Patrick, M.A.
- *Jones, Lieut. Bryan J.
- Joyce, Patrick Weston, LL.D.
- Joyce, William B., B.A.
- Kane, Robert Romney, M.A., LL.D.,
County Court Judge.
- Kane, Thomas.
- Kavanagh, Rev. Brother J. C.
- Keane, John.
- Keane, J. J.
- Keating, Miss Geraldine.
- Keawell, P. J.
- Keily, Miss B.
- *Kelly, John F.
- *Kent, Pierce.
- Ker, Professor W. P.
- Kiely, John.
- Kiely, John M.
- *Killen, William.
- King's Inns, Dublin, Hon. Society of.
- Kissock, Miss S. Shaw.
- Kittridge, Professor G. L.
- Klincksieck, Ch. M.
- Knox, H. T.
- La Touche, J. Digges.
- *Lawson, J. Dillon.
- Lecky, Right Hon. W. E. H., M.P., P.C.
- Lee, Mrs.
- Lee, Very Rev. Timothy.
- Lefroy, B. St. G.
- Lehane, D.
- Leipzig University, Library of.
- Letts, Ch.
- Lewis, Sir William J. Bart.
- Library of Parliament, Ottawa, U.S.A.
- Library of Mechanic's Institute, San
Francisco, U.S.A.
- Library of Congress, Washington.
- Lillis, J. T.
- Limerick Free Library.
- Little, Miss M.
- Liverpool Public Library, per P.
Cowell, Librarian.
- London Library, per C. L. Hagbert
Wright, Librarian.
- Long, W.
- Longworth-Dames, Capt. M.
- Lot, M. Ferdinand.
- Loughran, Rev. Dr., C.C.
- Lynch, Rev. Brother Fidelis M.
- *Lynch, D., M.D.
- *Lynch, Timothy.
- Lyons, Very Rev. John C., O.P.
- *Macalister, R. A. S.
- M^cBride, A., M.D.
- *MacBrayne, David, F.S.A. (Scot.).
- *M^cCall, P. J.
- M^cCarte, Matthew.
- M^cCarthy, John.
- M^cClintock, H. F.
- MacCollum, Fionan.
- M^cConnell, James.
- MacDonagh, Frank.
- MacDonagh, Michael.
- Macdonald, Rev. A. J.
- M^cDonald, Rev. Allan.
- MacDonald, William.
- MacDowell, T. B.
- M^cDwyer, James.
- MacErlean, Andrew.
- M^cFadden, Rev. James, P.P.
- MacFarlane, Malcolm.
- M^cGlynn, Right Rev. Monsignor, V.G.
- M^cGinley, Connell.
- M^cGinley, Rev. James C.
- *M^cGinley, P. J.
- M^cGovan, Rev. T.
- M^cGroder, John.
- M^cInneruey, Thomas.
- MacKay, A. J. J., LL.D., Sheriff of
Fife.
- MacKay, Eric.
- MacKay, J. G.
- *MacKay, Thomas A.
- MacKay, William.
- MacKenzie, William.
- Mackinnon, Professor Donald.
- Mackintosh, Rev. Alexander.
- Mackintosh, Andrew.
- Mackintosh, Duncan.
- Mackintosh, C. Frazer, LL.D.
- M^cLachlan, Rev. Hugh.
- *Maclagan, R. C., M.D.
- M^cLees, William H.
- Macleod, Norman.
- *MacLoughlin, James L.
- MacMahon, the Rev. Eugene, Adm.

Wallace, Colonel R. H.	Wood, Alexander.
Watkinson Library, Hartford, U. S. A.	Worcester Public Library, Mass.,
Walsh, Rev. Martin, P.P.	U. S. A.
Walsh, Martin S.	Wright, A. R.
Walsh, Most Rev. William J., D.D., Lord Archbishop of Dublin.	
Ward, John C.	
Ward, Timothy.	Yale University Library, New Haven,
Waters, George A., M.D., Surg. R. N.	Conn., U. S. A.
Webb, Alfred.	Yeats, W. B.
Weld, W. R.	Young, Miss Rose M.
Welter, H.	Young, P. T.
White, William Grove.	Yule, Miss.
* Williams, T. W.	
Wilson, R. H.	
Windisch, Professor Dr. Ernst.	Zimmer, Professor Dr. H.

LIST OF IRISH TEXTS SOCIETY'S PUBLICATIONS

IN HAND OR ISSUED.



1. **Ḑiolla an Fíuḡa** [The Lad of the Ferule].
Εάδρα Cloinne Ríḡ na h-Ioruaíḡe [Adventures of
the Children of the King of Norway].
(16th and 17th century texts.)
Edited by DOUGLAS HYDE, LL.D.
(Issued 1899.)
2. **Fled Bricrenḑ** [The Feast of Bricriu].
(From Leabhar na h-Uidhre, with conclusion from Gaelic
MS. XL. Advocates' Lib., and variants from B. M. Egerto 1,
93; T.C.D. H. 3. 17; Leyden Univ., Is Vossii lat. 4^o. 7.)
Edited by GEORGE HENDERSON, M.A., PH.D.
(Issued 1899.)
3. **Ḑánta Aoḡaḡáin uí Rachaille** [The Poems of
Egan O'Rahilly.] Complete Edition.
Edited, chiefly from MSS. in Maynooth College, by
REV. P. S. DINEEN, S.J., M.A.
(Now ready.)
4. **Foḡur Feara an Éirínn** [History of Ireland]. By
GEOFFREY KEATING.
Edited by DAVID COMYN, Esq.
(Part I. will form the Society's volume for 1901.)
5. **Ḑuanairḡe Fínn** [Ossianic Poems from the Library
of the Franciscan Monastery, Dublin.]
Edited by JOHN M'NEILL, B.A.
(In preparation.)
6. **Ḑeata Cólum-cille** [Life of Columba]. By MANUS
O'DONNELL, 1521.
(From the MS. Bod. Lib.)
Edited by TOMÁS Ó FLANNḡAILE.

IRISH-ENGLISH, ENGLISH-IRISH POCKET DICTIONARY

CONSIDERABLE progress has been made in the compilation of the Irish Texts Society's Irish-English Pocket Dictionary. Full information will be given at a later period as to price, size, etc. The Dictionary, which will contain chiefly words used in modern Irish, and is intended for students of the living language, will be published at as low a price as possible, and in a handy form. The Irish-English Dictionary will appear first in a separate volume, but in such a form that it can afterwards be bound, if desired, with the English-Irish part.

The Editors are Rev. P. O'Leary and Mr. David Comyn.

Intending subscribers should communicate with Miss Drury, Hon. Secretary, Dictionary Subcommittee, or with Miss Hull, Hon. Secretary, Irish Texts Society, at 8, Adelphi Terrace, Strand, London, W.C.

DAVID NUTT, London.

THE CUCHULLIN SAGA IN IRISH LITERATURE. Being a Collection of Stories relating to the Hero Cuchullin, translated from the Irish by various scholars. Compiled and edited, with Introduction and Notes, by ELEANOR HULL. With Map of Heroic Ireland. Pp. lxxx + 316. 7s. 6d. net.

SOME PRESS NOTICES.

The Academy.—"The English reader could not wish for a better introduction to the wildest and most fascinating division of Irish myth."

Mr. T. W. Rolleston in the "Daily Express."—"This great Saga has many aspects—mystical, historical, ethnological, and literary. I have here touched on the latter only, but the more one reads it the deeper appears its significance and value, the fuller its interest. Every Irish reader who desires to know something, as all of us should desire, of his spiritual ancestry, should place this book on his shelves."

The Scotsman.—"A selection made and annotated with much judgment."

Northern Chronicle.—"The work of compilation has been exceedingly well done."

The Outlook.—"Miss Hull's very admirable edition of the Cuchullin Saga furnishes one of the best available examples of the character of Irish romantic legend."

The Daily Nation.—"Miss Hull's introduction is one of the most lucid and careful studies of mediæval Irish literature yet published in popular form."

THE LEGEND OF SIR GAWAIN. Studies upon its Original Scope and Significance, by JESSIE L. WESTON. Pp. xiv + 117. 4s. net.

SOME PRESS NOTICES.

Manchester Guardian.—"A careful, readable, and suggestive study which adds substantially to the results obtained by Madden's well-known book."

Academy.—"Invaluable in clearing the path for a final survey of the tangled wood of Arthurian legend."

Professor W. P. Ker in "Folk-Lore."—"A clear and interesting account of the part taken by Gawain in some of the romances, with a view to the possible interpretation of the facts in connexion with Celtic, and especially with Irish literature."

* * * The special interest of this study to Irish readers is the clear demonstration of the parallelism between the Welsh Gawain and the Irish Cuchulainn. New proof of this parallelism is afforded in Mr. Henderson's edition of *Fled Bricrend*, the second volume of the Irish Texts Society's publications.

DAVID NUTT, London.

MR. NUTT has published in the Grimm Library the following works illustrative of Celtic Mythology and Romance:—

THE VOYAGE OF BRAN, SON OF FEBAL, TO THE LAND OF THE LIVING. An Old Irish Saga now first edited, with Translation, Notes, and Glossary, by KUNO MEYER. With an Essay upon the Irish Vision of the Happy Otherworld, and the Celtic Doctrine of Rebirth, by ALFRED NUTT. 2 vols.

I. THE HAPPY OTHERWORLD. Pp. xvii + 331. 10s. 6d. net.

II. THE CELTIC DOCTRINE OF REBIRTH. Pp. xii + 352. 10s. 6d. net.

SOME PRESS NOTICES.

Monsieur H. D'Arbois de Jubainville in the "*Revue Celtique*."—"Œuvre d'une grande valeur scientifique et d'une lecture agréable."

Monsieur H. Gaidoz in "*Mélusine*."—"Édition, tradition et commentaire philologique sont d'une critique irréprochable. . . M. Nutt est bien informé: ses matériaux sont pris aux meilleures sources: son exposition est nette et précise: son livre est une œuvre d'histoire générale à la fois des croyances et des littératures."

Monsieur Gaston Paris in "*Romania*."—"Très savante étude . . . qui sera lue avec grand profit par tous ceux qui s'occupent de littérature comparée ou d'histoire religieuse."

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