

THE  
Gaelic Journal.

No. 48.

The only publication in Ireland devoted to the study of  
the National Language and Literature.

In this Number is commenced a  
**SERIES OF EASY LESSONS,**  
from which everyone can learn to read, write  
and speak the Irish Language.

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All communications to be addressed to Rev. E. O'GROWNEY, Maynooth College, Ireland. Postal Orders to be made payable at Maynooth. The annual subscription, for some time past, has been 2s. 6d., entitling subscribers to the five issues published annually, but, as will be seen from the following article, a change is proposed. If we secure the requisite number of new subscribers, an announcement to that effect will be made in No. 49. In the meantime our friends can best help us by sending for extra copies of this issue, price 6d. each, post free, to give to their friends.

All the back numbers of the Journal, except No. 4, can still be had, price 6d. each, post free.

### TO OUR READERS.

A very wide-spread demand on the part of that ever-increasing section of the public who take an active interest in the Irish language calls continually for the publication of this Journal under conditions that would bring it more within the reach of the many, and make it more popular with them. While we recognise gratefully this evidence of the general sense of the good work the *Gaelic Journal* has done, and is capable of doing, we confess that the prospect of meeting the demand causes us no small anxiety. As the only way possible of realizing this prospect, we propose making a covenant with our supporters. The terms we suggest are as follows:—

The supporters of the Journal, by personal canvass or otherwise, to extend the circulation of the Journal to at least 1,000 copies.

In return therefor, the Journal to be published monthly, with certain improvements which will tend to make it still more popu-

lar, and at the lowest price which cost of publication will allow.

A little effort on the part of our present supporters will achieve all that is desired. Let each one introduce the Journal to one or two others who do not at present read it, and the thing is done. Those who undertake to extend our circulation in this way, would do well to collect personally the subscriptions of their friends, and to forward them in the usual way, with the names and addresses of the subscribers. We are not at present in a position to make any reduction in the subscription, but when our increased circulation enables such a reduction to be made, we shall continue to send the Journal to subscribers at the reduced rate until their subscriptions are exhausted.

The Journal will contain the following features, new and old:—

1<sup>o</sup>. A complete series of Lessons in Irish for beginners. These lessons will be prepared with the greatest care, so as to make them as simple and as generally intelligible as possible. In short, they will form a full course of Irish Self-Taught, covering grammar, composition, idiom and pronunciation in an easily graduated system.

2<sup>o</sup>. A series of Easy Readings in Irish.

3<sup>o</sup>. Folk-lore in prose and verse. The prose specimens will present to the student examples of the Irish language in common vernacular use from all the Irish-speaking parts of Ireland.

4<sup>o</sup>. Studies in the older periods of Irish. The student who wishes to understand the structure and genius of the Irish language must necessarily fall back on its older litera-

ture. Those, too, who would become masters of the living idiom will do well to study it in the purity of its early days. They will thus be enabled to judge with certainty between the better and the worse in modern usage. They will also understand better the great and varied powers of expression with which our language is endowed.

5°. Notes and Queries on all matters of difficulty, obscurity, or curious interest in connexion with the Irish language. This department will enable many students to settle their own doubts and to bring information to others on the many knotty and uncertain points that necessarily arise in the study of a language circumstanced like ours. It will also place on permanent record many of the observations of the numerous acute scholars whose labours have hitherto been as writings on the sand. We cordially invite both classes to make the fittest use of this section of the Journal.

6°. The News of the Month, informing our readers of the most important things done, written and spoken, in regard of Irish Literature and of the movement to maintain the use of the Irish language, and also of the progress of kindred movements among our brothers of Scotland, our cousins of Wales, and other peoples.

7°. Original Contributions, especially in prose. To be candid, we have too many poets. It should be remembered that only a *master* of language can write poetry. Prose is much better material for apprentice work.

8°. Gaelic Life in general, past and present, history, archæology, music, arts, games, and all the customs of our race, will find occasional space within our columns.

It now rests with our readers to enable us to fulfil all that we hold out. It is acknowledged on all hands that the *Gaelic Journal* has not hitherto been unworthy of its place as the representative in journalism of the cause of the Old Tongue in the Old Land. If brighter days seem now to be in store for the Old Tongue, the decade's work done by the Journal against very adverse circumstances has had no small part in bringing about that result. The issue of our present

proposals will be an excellent test of the prospects of the language and of the reality of the revival in the movement for its preservation. The figure mentioned by us as a minimum ought not to be one-third of our normal circulation in this country. We may state that already promises of widely-extended support are reaching us. One reader undertakes to get twenty new subscribers in one locality. Another promises ten. Another has brought in orders from three. There are few of our readers who are not in a position to do equal work in the cause of the national language.

#### A SPECIMEN OF LITERARY IRISH OF THE SEVENTEENTH CENTURY.

Am oTeanga Thúéáir.

[Teabóiré Salloub, SaGaic Éireannaic,  
1639.]

FR. THEOBALD STAPLETON.—PREFACE  
TO HIS CATECHISM.

Ní fuil náirín am fead an domáin ná onópáé leir beir ceannaimil am a teangam féin. agus a leugáó agus a rísióbáó. Tugáóar na Rómánáir an oipeáó rín so éion agus o'uarle so 'n teangam Larone, bíóó go jabáóar go mo-eólgáiré 'fan teangam n'Sheugáir, so bí go ceannaimil 'fan am fan—tar a éeann rín, nioi b' fíú leó teáctáir ná leirpeáda na n'Sheugáé so fheagha aét 'fan teangam Larone; agus fój, tar éir na n'Sheugáé so beir puáa agus fá n-a rmaáé, so leirsoir oija féin náé tuigsoir an teanga Shheugáé, bíóó go tuigsoir i go mo-máé. Óir ní 'fan Rómí amám so bí fo, aét am fead na háiria go hiomlán, agus fój i n-íomlán na Shéige; agus rín, éum móir-éion so beir ar an teangam Larone. Fój, ná óeapáó rín, (mar so rísiób Oíomíur Capíur,) ir mo-geur so rmaáéúg an clmpire Cláúur

penatoru Rómánae tré san Latœan vo Labair, bióð gur éadíte Leir an Impire reairraíde, rean-ráíóte, agus rean-focal Shreugáca.

Iny na hamrearaícaib ro, mar an zceitona, na hambarráúirí, .i. teacáirí an ríge, ní Labairt a ngnóite acé tcean-zam náúiréa a ríóð rém; tarí a éirí rín, ír le reair tcean-zam vobeyro re, tuisyrit a n-intim. Ír mó-milleánaé vo bí Cicero ar an tuisyit vo bióð tairneamáca ar an tcean-zam Shreugáca, agus ar tcean-zab comáig-téacá eile, agus vo tairneamíng a tcean-zam náúiréa rém Latone, ag ráó: "Ní réitíur líom zan a beiré n-a iongnáó mó-móir oim, níó éom neam-ghnáca rém agus atá a n-áráó an uile reuríim .i. zan cion vo beiré ag gáca neac ar a tcean-zam noúécair náúiréa rém."

Ar an aóbar rín, ír cóir agus ír ioncé-baíó úimíne, na hÉireannaig, beiré ceana-máil ghrácaé onórac ar ar tcean-zam noúécair náúiréa rém, an Shaeóalag, nó atá éom fólarígeacá, éom mícra rín, náé móir ná veacáirí rí ar cúimne na noaome: a mílleán ro—ír réitíur a éurí ar an aoir ealéacá nóé ír uóbarí vo 'n tcean-zam, vo éurí í fá fóir-íoréacé agus euirí focal, vá rígníobáó í móbarí agus í bfoclabí vómáira vóiréa vo-tuisyreanta; agus ní fúirto raorí móirán v'ár noaomib uairle, vobeyr a tcean-zam oúécair náúiréa (nóé atá fóir-till rígníge onórac fóglaméa zeyr-éurígeacé mntí rém) í tairneamíne agus í neam-éion, agus éadéar a n-aomíur ag ráóiríngáó agus ag fóglamí tcean-zab comáig-téacá eile.

## NOTES.

Tcean-zam, here declined—gen. -an, dat. -ain. Better gen. -ao, dat. -aio.

re=le: re tuisyrit=re a tuisyrit towards its understanding = to be understood.

na veacáirí, Old and Munster form=nac noeacáirí. tcean-zab, nom. pl. form for gen. pl. tcean-zam. In like manner tceacáirí na ríge for na ríóð. This tendency (to use one form throughout all plural cases) is very strong in modern colloquial Irish, as facaóiré, potatoes; zlanáo na bfacáiré, weeding the potatoes; baim facaóiré, digging potatoes; éliab facaóiré, a hamper of potatoes, &c.

## TRANSLATION.

## OUR NATIVE LANGUAGE.

There is no nation throughout the world that does not think it honourable<sup>1</sup> to esteem its own language, and to read it and write it.<sup>2</sup> The Romans gave so much esteem and honour to the Latin language,<sup>3</sup> although they were well learned in the Greek language, which was in esteem<sup>4</sup> at that time—nevertheless<sup>5</sup> they did not think it fitting<sup>6</sup> to answer the envoys or letters of the Greeks but in the Latin language; and moreover, after the Greeks were<sup>7</sup> [brought] under them and under their rule, they (the Romans) pretended<sup>8</sup> that they did not understand the Greek language, though they understood it very well. For it is not only in Rome that this [language] was [spoken], but throughout Asia [Minor] entirely, and also over the whole of Greece; and this in order that there might be great respect for the Latin language. Moreover, to verify this, as Dion Cassius has written, the Emperor Claudius punished very severely<sup>9</sup> a Roman senator for not speaking Latin,<sup>10</sup> although the Emperor delighted in<sup>11</sup> Greek verses, sayings and proverbs.

In these times, likewise, the ambassadors,<sup>12</sup> i.e., the messengers of the kings, do not speak their business but in the natural language of their own king; after this<sup>13</sup> they make their meaning understood through an interpreter.<sup>14</sup> Cicero was very censorious<sup>15</sup> towards those who took pleasure in<sup>16</sup> the Greek language and in other foreign languages, and who despised their own natural language (of) Latin, saying:—"I cannot help wondering very much<sup>17</sup> at a thing so extraordinary that it is<sup>18</sup> against all reason, i.e., that every one should not esteem his own native natural language."

For this reason, it is right and fitting for us, the Irish,<sup>19</sup> to be full of esteem, love and honour for our own native natural language, the Gaelic, which<sup>20</sup> is so much in the background, so stamped out, that it has almost gone<sup>21</sup> out of the people's memory: the blame of this may be laid on the learned, who<sup>22</sup> are the authors of the language,<sup>23</sup> who have buried it under obscurity and difficulty of vocabulary,<sup>24</sup> writing it in mysterious, obscure and unintelligible idioms and words; and many of our gentry are not free [from blame] who regard<sup>25</sup> their native natural language, which is forcible, ready, dignified, cultured, and exact in itself, with contempt and with disregard, and who spend their time labouring and learning other foreign<sup>26</sup> tongues.

<sup>1</sup> Lit. "That it is not honourable with it;" a more classical form would be le naé onórac, "with whom it is not honourable." Dheiré ceana-máil ar, lit. "to be esteemful on." See, also, third paragraph, line two.

<sup>2</sup> Lit. "And its reading and its writing." Note that a is not the "sign" of the infinitive, as some modern grammarians state, a before an infinitive can only mean "his," "her," "its," "their," as reneáro le n a zéumáin. "I shall look to its doing, I shall try to do it." When we meet such phrases as Luc a máybáó, "to kill a mouse," the a is merely a corruption of vo. The same corruption is found in many other phrases, as 'ca peann a vóé oim for vo vóé, "there is a pen of want on me; I want a pen," 'Dul a corláó for dul vo corláó, "going to sleep," a péir mar aoiré búrán for vo péir, "according to what B says," 'dul a baite for dul vo baite or vó'n baite, "going home."

<sup>3</sup> Latone, "of Latin," pronounced Láimne, gen. of Latœan.

<sup>4</sup> Note the use of the adverb go ceana-máil after the verb acáim, where in English an adjective would be used.

<sup>5</sup> The writer departs here from the construction that he had in his mind in beginning the sentence.

<sup>6</sup> Lit. "It was not worthy with them."

<sup>7</sup> Lit. "After the Greeks to be under them." Note that that the words *na nspengac* are in the genitive governed by *cap éip*, not in the accusative before the infinitive. This is the usage of all good writers.

<sup>8</sup> *to leigrop, curgoip*, the imperfect or habitual past = "they used to pretend," &c.

<sup>9</sup> Lit. "It is very severely that the Emperor C. punished," &c. When a word is to be emphasized, like *po-geup* here, it is commonly brought to the front of the sentence with *ir* before it. Compare below, "it is very censorious that C. was."

<sup>10</sup> Lit. "Through without Latin to speak." It is commonly hid down that all prepositions take the dative case in modern Irish. The accusative, however, seems to be used after *san*—*clóe san láma uppe*, a stone without hands on it." *Three Shaffs*.

<sup>11</sup> Lit. they "pleased [with] the emperor."

<sup>12</sup> The nominative here does not precede its verb in the Irish. It can never do so but in the case of a relative pronoun. *ambarsaóirí* is the *suspended nominative* (nominativus pendens), and the sentence would be literally rendered "the ambassadors . . . . . they do not speak."

<sup>13</sup> "This" is often used in English, where *rim* = "that" is used in Irish.

<sup>14</sup> "It is with a man of language (cp. note 9), that they give to its understanding their mind."

<sup>15</sup> Lit. "On the party who used to be pleasurable on," &c.

<sup>16</sup> Lit. "It is not possible with me without its being in its very great wonder on me."

<sup>17</sup> Lit. "As is."

<sup>18</sup> The correct term in Irish for the Irish language is an *Shaeólaí*, genitive na *Shaeóilge* (= *eilge*), dative *u'ín Shaeóilge* (= *eilge*). The forms most in use are in Connaught, *Shaeóilge* in all cases; in Munster, *Shaeóilge*, gen. *Shaeóilge*, or more commonly *Shaulung*, or *Shaulun*, gen. *Shaulunge* or *Shaulune*. From this corrupt form is again formed *Shaulantóir* = *Shaeóilgeoir*, "a speaker of Irish."

<sup>19</sup> *noé* as a relative = "who" does not occur once in *trí bhog Saoré* or *bláip*, nor is it used in the spoken language, so far as I am aware. The word is simply *noé*, old dative of *neé* = *nead*, "one, anyone." The successive stages by which it attained the meaning "who" are easily traced; but in the relative sense it does not seem to have ever been anything but a book-word, and it may perhaps be regarded now as *obsolescent*.

<sup>20</sup> Lit. "So obscure, so quenched, that it is not much that it has not gone," &c.

<sup>21</sup> Lit. "The reproach of this—it is possible to put it on the folk of science who are authors to the tongue; a *cup* = "its putting."

<sup>22</sup> Lit. "Words."

<sup>23</sup> Lit. "Who give their native, &c., into contempt and into disregard."

<sup>24</sup> *Conaiscéad* = *con* + *aiscar* = *eac*, face to face; a country facing or bordering on another, being regarded as "foreign." *Conhúiscead* is another form of the word, or perhaps a different word with the same meaning, in which the root is *uis*, *cead*, "a house," the idea being "next door," "neighbouring," which applied to a country of course means "foreign." Another word for "foreign" is *corpúiscead*, that is, "contiguous," countries having the same boundary (*epicóe*) being "foreign" to each other. In Middle Irish, *comaiscéad* means "a neighbour."

Every word of the last paragraph of this extract, written two and a half centuries ago, may well be taken to heart at the present day.

mac Léiginn.

## SPOKEN GAELIC OF DONEGAL.

J. C. WARD.

### Óioppac Dúin-Alt.

Bí rim ann mar ip faosa ó fóim a bí fear 'na dóimníde i n-Dúin Alt a t-ugaio ríao go ríab ré póirua le coipíao 7 ríde bliabóim. Chuir po inníde móip aip, mar bí ré an-faróibip 7 mar nac ríab óaome muinteapíao aip bíe aige le n-a éuro maom a fágbair aca. Lá anáim ó'eipíú ré go móe aip marom, 7 ó'apip ré aip a nnaoi lón a óeanaó óó, go t-éiréacó ré ó' anapic aip a éuro eallac a bí gíota ríao aip ríabail ó'n baile aige. Rígne rí rim, 7 ó'iméiré ré. Nuair a éonnaic ré an éuro búo mó óioéca, 7 bí ré ríapungé, fúo ré ríop aip éurpóis le na ríéiríoe a óeanaó. Thapíapíú ré amaé an tuipic a bí leip mar lón 7 éoiré ré 'ga íé. Níop b-ríao go t-dáim fear beag ríabíeac ríao éurce 7 ó'íapíapíú ré óe an t-ábapíeacó ré óaaoó ó'e'n bun-nóis óó. Dhéapíao 7 éao mile ráite, aip an Óioppac, no ní' móian óeapíú oim-rí, 7 óa m-beiréacó réim ní rabap apíam nac ríapíam. Shuró an fear beag ríabíeac ríao ríop 7 ó' íe ríao apíao go ríab ríao ríabac, rátae. Leis an Óioppac oim móip ap 7 ó'íopíapíú an fear beag éao é abapí a inníde. Ó'innip an Óioppac óó, go ríab ré gan clann a b-íupíeacó ré a faróibíeap aca. "Ní bíro tú mar ríú" aip an fear beag ríao; "trí ráitee ó'n óioéca anóer bíro óá mac aig to nnaoi, óá fearpíac aig to éapall, óá coilean aig to éú 7 óá eum aig to fearbac. Thám an Óioppac abáile go luac-óáipíeac 7 tápla mar h-innpe óó. Bhí óá mac aig na nnaoi 7 bapíeacó Óonn mac an Óioppac aip óime aca 7

Dub mac An Dìorfaig ari an t-òime eile. 'D' fàp riad ruar 'na m-busacalltìde bhréagta; méro bhréac nac t-tigeadó oppa ran oróde go t-tigeadó pé oppa 'ra lá, 7 méro bhréac nac t-tigeadó oppa 'ra lá go t-tigeadó pé oppa t-tigeadó go riab riad bliadain 7 riéde de aoir.

"Mo òona 7 mo ùirine oim" appa Donn: "go n-imeócaró mé go b-fercioró mé nìor mó de'n tìr 'na tá le fericint m' an éluio ro." Chuir ro busacalltìde móp ari a aéar 7 ari a mádear, 7 ruéne riad a n-òicéall é congbar aét ni riab gar oúibte ann. Nuair a éonnaic riad nac riab congbar ari, éus riad ceao a éinn ro 7 v'imeig pé leir, a éú le n-a éoir, a feabac ari a boir 7 a eac caol donn faoi n-a éóim, go m-bainfeadó pé riube de'n éaoir 7 nac m-bainfeadó an éaoir riube de. Shúbar pé leir mar rin go t-taimic neóim beag 7 veirfeadó an lae, 7 go riab eunaéa beaga na coilfeadó epaobairge aig vúl faoi fúam 7 rìor-éóilata. Nì faoaró pé teac móp a b-riao usó no teac beag 'noear vó aét cairleán móp amám. Thairiang pé ari go rian 7 go veirfeadó 7 éuaró irteac. Cuirfeadó feapár na fáilte romie 7 ruéne an-móir ve, mar buó leir oúibte gur vume uaral a bí ann. Thaimic maréir ari cairleán é péin 7 éus leir ann a' párluir é, 7 éarí riad rman na h-oróde le riannuigeacé, rman le rgeulairgeacé 7 rman le rorheann riann 7 rìor-éóilata. Lá ari na báraic éonnaic Donn mgean an vume uaral 7 éuir pé i ngráó léite 7 iré mar a g-céaxona leir. 'D' iairi pé ari a h-aéar i le róráó 7 ruar pé i. Cuirfeadó epinnuigeadó ari móp-uarlais 7 ari beag-uarlais n-a tìpe a lig, 7 ruéneó banair éurta, éaríta, a mar naoi n-oróde 7 naoi lá 7 gur b-feapari an lá veirionnac ná 'n éuro lá.

Ari maroin an lae i noéro na bainne, nuair a bí Donn Mlac An Dìorfaig aig eirige, o'amair pé amac, 7 éonnaic pé gearrriadó an taob amuir de'n funneoirs buó veiré 7 buó bhréagta ari foillríg rman

nó gearlac ariam ari. Bì fealg óri ari éú a éinn 7 fealg aigro i g-cláir a eudain. Dar leir rem gur óear an rionntanar ro aig n-a mnaoi 7 éleir pé ari péin le bhréic ari an gearrriadó 7 o'iméig 'na óéiró, a éú le n-a éoir, a feabac ari a boir 7 a eac caol donn faoi n-a éóim, go m-bainfeadó pé riube de'n éaoir 7 nac m-bainfeadó an éaoir an riube de. Nuair a b'áro vó-ran, b'irhol vó'n gearrriadó 7 nuair b'irhol vó-ran b'áro vó'n gearrriadó. Bì riad mar rin go t-taimic neóim beag 7 veirfeadó an lae 7 go riab eunaéa beaga na coilfeadó epaobairge aig vúl faoi fúam 7 rìor-éóilata. Fá éurim n-a h-oróde éuaró an gearrriadó irteac a m-bruigín 7 lean Donn é. Chonnaic pé fean-éaillead 'na riuró le rairó temeacó 7 éurí ri amac. "Cé rin a maruir Tomuir an líe?" Chuaró Donn ruar ann a temeacó 7 riuró an rpean-éaillead rìor aig an rorpar.

"Cao éurige nac riuróeann tú anoir leir an temró?" appa Donn.

"I' vóirig vóm" ari an éaillead, "asur go m-buarfeadó an beacéac móp rin rreab oim, nó go m-bainfeadó an beacéac rin eile rreim, no 'n an beacéac rin eile gob aram."

"Da m-beuradó vóig agam-ra le n-a g-ceangal, éeanglóeann iao" appa Donn.

Thairiang an éaillead rpi riube rionntaró ar poll a h-earcarl 7 rin ri éurige iao. Cheangail Donn na beirig 7 riuró an éaillead aig an temró. Nìor bí fára bí ri ann rin gur iairi ri ari Donn a vúl amac 7 mar ve éuro an ruig a marbaó ói 7 vubairt ri nac t-taimic aon vume ann a tige ariam nac veairi rin oi.

"Marfeadó" appa Donn "nì éig riom-ra a beir nìor meara ná vume eile éuir" 7 éuaró amac 7 éus mar irteac leir marb. 'D' feann pé é 7 éarí pé ceairriadó éuir. Thairiang ri é éirio an rìorairig, éirio an rìarairig, éirio a rracla fára buiró 7 rìlung ri é.

"Biaó, biaó nó rporo" ari an éaillead.

"Chair pé ceairriamáó eile éuir. Thair-

naing nì é éipio an ghrìoraig, éipio an ghrì-  
raig, éipio a raela fava burúe 7 f'lung  
fì é.

"Dìad, bìad nó tpiou" ayy an éaillead.

Chad ré ceadramhad eile éinici 7 m'gne  
fì an puo céatma leir.

"Dìad, bìad nó tpiou" ayy f'ipe.

"Tpiou a g'ebay tii a éaillead, f'ialac"  
ayy f'eirion, "cá an ceadramhad fo beag go  
leóir agam fém 7 mo éuro beitig."

Leir f'im éoirig f'iao aig tpiou 7 aig  
c'oraigeadé, go n-veanfad f'iao bogán ve'n  
épeugán 7 c'peugán ve'n bogán, coibheaca  
f'ior-m'ige 1 lár na g-clóe g'lar; gur éur  
f'iao cíot' f'ola v'a g'epoicéann 7 cíot' carice  
v'a g-cnáma; 7 v'a v-tigeadó eun beag ó  
iáctair an vómam go huacóar an vómam  
gur v' amair ayy épiou 7 ayy éoraigeadé  
na beirte a éioepadó fé.

Fá v'eipeadó 7 fa vérvíonnac bí fé aig  
eipigé leir an éaillead Donn a hualaó.  
"Curoeadó, curoeadó a eic" ayy f'eirion.

"Teann, teann, a mbe 7 baim an ceann  
ve'n eac" ayy an éaillead.

Theann an mbe, 7 baim fé an ceann ve'n  
eac.

"Curoeadó, curoeadó, a éú" ayya Donn.

"Teann, teann, a mbe 7 baim an ceann  
ve'n éú" ayy an éaillead. Theann an mbe  
7 baim fé an ceann ve'n éú.

"Curoeadó, curoeadó, a f'eabac" ayya  
Donn. "Teann, teann, a mbe 7 baim an  
ceann ve'n t-f'eabac" ayy an éaillead.  
Theann an mbe 7 baim fé an ceann ve'n  
t-f'eabac.

Nuair a éonnac Donn nac f'ab curoeadó  
le f'agail aige, éail fé a m'pneac 7 fuair  
an t'rean-éaillead buaró ayy. Ch'ap'pang  
fì f'lac t'p'aróeacéva amac ar a b'p'ollaé 7  
m'gne fì c'ap'p'ageaca ve fém 7 v'a éuro  
beitig.

V'iaóam 1 noéivó Donn iméacé, éur  
Duó ann a éeann go f'acéfad fé v'a éuar-  
tuadó. R'ighe an t-éair 7 an máctair a  
f'eacé n-voicéall é cong'báil acé nì f'ab g'ar  
vóibte ann. Duóairt fé nac g-coúlóeac

fé v'a vóibte in aon teacé nó nac g-cait'f'eacé  
fé v'a épacé bíó aig aon bóro go b-f'agáó fé  
cuóairt ayy a v'ear'p'acair; 7 v'íméig fé  
leir, a éú le n-a éoir, a f'eabac ayy a buir  
7 a eac éacó ve'n f'aoi n-a éoin go m-bam-  
f'eacé fé mbe ve'n f'aoié 7 nac m-bam-  
f'eacé an f'aoé mbe ve, go v-tamie neóim beag 7  
veir'eacé an lae 7 go f'ab eunaca beaga na  
colleacé c'p'aró'agca aig v'ul f'aoi f'op'ieann  
f'uam 7 f'ior-é'olaca. Chonnaic fé c'ap-  
leac móm a b-f'ao v'ad 7 é'ap'p'ang ayy go  
v'ian, veir'f'eacé 7 éuaró ip'eadé. C'up'eadé  
f'eap'ad na f'ailte pomie ann f'im, 7 éamie  
bean uapal óg álunn aníor 7 plúe fì le  
p'ogab é, báit fì le veó'p'ab é, 7 é'op'mung  
fì le b'pac f'iova 7 f'p'óil é. Vuó í fo bean  
Donn 7 f'íl fì gur b'é a f'eap'fém a bí aic.  
Bí iongan'car ayy Duó, ayy n-voicé, acé  
níor leig fé v'aró'ó ayy. Ní luat'e v'eipig  
an lá lá-ay-na-m'p'acé na v'eipig Duó 7  
ayy amair amac ayy an f'umneois vó, cac  
é é'op'eadó fé acé an g'ear'p'f'ad buó  
b'p'eadéca v'ar' f'oil'p'ig g'p'ian nó g'ealac  
ap'am ayy. Bí f'leap'g óir 1 g-cúil a éinn 7  
f'leap'g ayygo 1 g-clár a e'v'ian.

#### Le beir leantá.

v'op'pacé, a wretched person.  
pubineac, hairy.  
near, near, near.

#### TEANGA NA NGAEÓAL.

Ayy n-a ac'ap'p'agáó go f'aeóivig ó v'ear'p'la  
1. M. W. Ra'gallair, 1. na g.  
II. 45, U. 203, 204.

A f'áro. a maon, ayy fuo an t-f'aróigil an  
g-cualair a leitéivó,  
G'p' teanga é'oir'ep'ioé an f'aeóivig binn ayy  
éuan'acé é'p'ionn fém,  
ní'l cion ag óg ná ag carlin ve'ar nó éean-  
g'aró f'p'anne Maol,  
ní'l g'abáó anoir le v'ig'it'ib 'n-ag'aró tean-  
g'aró buicé' na n'gaeóal.



O, carad fíle Saeólae liom ar éirísz aona-  
raiz inéem.

A' r uibairt, cá rgeul ar éangaró érim  
na b-pleadó 'szur na b-Féinn?

Ma'p', bharróe, a bháir, do éiríóe ad'  
éiríab ná s-cloirreá féin ar rgeul,

Sur "éiríóe" ar b-pp' i' ar m'á a'is r'ean-  
teangá r'uarie na n'Saeóal.

Oé! an Deupla bhraoáe b'puzáe do la-  
bhair má' r' éirgean uúinn.

Mí éuirpíó r'é i n-oeapmas uúinn ma'p  
éáms r'aoirpe éúszann,

Ó éomzúoll bhurte Lummige, ó úlízéib  
oiabalta uúir',

An uúinnaribáó éuz r'eall Sacran ar ar  
Má'eari a' r' ar s-úin'.

Ó, 'nuair éiz le úlízéadó eoriz éur le céil-  
eabair r'uirpeoz 'sz éiríge 'n-áiró',

'S 'nuair éiz le r'eadóab Sacranáe' r'óét  
éur ar r'raoé na b-ráz,

I' anpíró do óéapfas malaire teangáó  
r'péteáe i'pe fáil,

Aét zo u-éi r'úo leapnar, le curveadó Oé,  
ve'n Saeóiliz glé szan éáim.

Lorzarie na b-pleadó.

### POPULAR PROVERBS.

I. Kerry (from Mr. Deane):—I' r'ú an  
r'usáineap é a éeannáe, peace is worth pur-  
chasing. An té b'róeann 'na óróe-f'eir-  
b'píeáe do r'éin, b'róeann r'é 'na f'eirb'píeáe  
maíe do'n uume eile, a bad servant to him-  
self is often a good servant to another. Mí  
r'ázann an r'ioir-iarparóe aét an r'ioir-eiteáe,  
a constant beggar gets a constant refusal  
(perhaps an r'ioir-iarparóe, constant beg-  
ging?) Tabair-pe uúinra, 7 b'éróir r'éin  
ad' óinríz, give to me, and you yourself  
will be a fool. Mí h-eadó i' z'cominuróe  
b'róeann uúinnall buíóe v'a r'óráe, na  
cóir aize ar. I' r'earpí z'penn ioná buille,  
better a grip than a blow. Céilhocán r'ava  
7 ur'ear'ba b'píoz, úeimeann e'píona an t-ao

ósz, a long fast and want of shoes' make  
young folk sensible. Cur' r'a éóinra é, 7  
széobaró tú szó ve, put it in the chest and  
you will find a use for it. Múinr'ó a szó  
uume, a man's business will give him an  
education. Nuair b'róeann an r'at óir r'éin,  
b'róeann r'é ar do éuro, if you yourself are  
lucky, all your affairs will be lucky. Má' r'  
maíe in aon éor' i'ao, i' r' maíe in éin'feáct  
i'ao, if they are good at all, they are good  
together.

II. Clare (from Mr. Brady, Ruan):—I' r'  
r'píe r'úééar ioná oileámant, Nature is  
stronger than rearing (training). An r'uo  
ná z'or'oeap, r'ázear, what is not stolen is  
found. Mí b'arízéann an éloé-r'eáa éúnae,  
the rolling-stone gathers no moss. (Cúnnáe  
in Book of Lismore; usually caonáe.) I' r'  
zeal r'ep an b'píe-úub a széapíeáe r'éin, the  
raven thinks its young one fair. Mí b'róeann  
an r'onar szan an uonap in o'p'laríz'ib e'píó,  
there's no happiness without some misery  
(*lit.* misery in inches) through it.

III. Kerry (Mr. Lynch, Kilmakerin):—  
I' r'ur'ur'oa r'ume in ace na mine, it is easy  
to make bread (knead) near the meal. I' r'  
leor' ó Mór a v'íeéal, enough (=you can  
only expect) from Mor is her best. An  
marpa r'uaó i' mbun na z'ceapíe, the fox in  
charge of the hens. I' m'ime éáimic b'píomáe  
z'ioabalaé éum b'eíe 'na z'earpíann éumapíe,  
often a rough colt became a powerful horse.  
Tuzgeann z'ae áomne' a b'abán r'éin, every-  
one can understand his own "dummy."  
R'áóinairpe an z'ioilla b'píeazíz a bean, the  
witness (to the truth) of the lying man is  
his wife. I' r'uan r'ear' 'na uúéaríz r'éin, a  
man is lasting (strong) in his own country.  
I' r'earpí lán-uúinr' v'f'ear' ioná lán-z'aró  
ve innaoi, a fist full of a man is better than  
a gad-full of a woman. I' r'earpí an e'píoró  
ioná an t-uaigneap, better strife than soli-  
tude. Mí ualáe do'n r'ear' a b'píe, ní ualáe  
do'n eáe a r'pían, ní ualáe do'n éáora a  
lompá, ní ualáe do'n éoláimn a éáall, no  
load to a man is his garment, nor to the

steed his bridle, to the sheep its fleece, to the body its reason. (The Connaught version is better: ní tjuimrúe fear a bhrat, ní t. ead a rhuán, ní t. c. a lomra, ní t. c. ciall, not heavier is a man for his garment etc. Sometimes the first line is, ní tjuimrúe an loé an laéa, not heavier is the lake for the duck (that floats in it). I' fearrúe an teacéarúe mall rhuimúe 'na éomne, the slow messenger will be better if you go meet him. Ní féorúe an ruo fáéabáil dé mar a mbúeann ré, you can't find a thing except in the place it is. I' marúe éúgar rhuoé-mear so'n óige, woe to him who gives bad example to youth.

IV. Some old Gaelic Hymns from Beara, S. W. Cork (Mr. P. O'Leary).

(A.) When "raking" the fire at night, the following is said:—

Coisúim an tème ro mar éoisúeann Cúioir  
eád,

Muiré ar dá éeann an tíge, a' b'úisúe in  
a láir,

ḡad a bhuil d'ainúib 'i oe naomáib i  
ḡeacáir na nḡráir

ḡs coráint 'i ḡs coimeád luét an tíge ro  
ḡo lá.

I rake (*lit.* spare) this fire as Christ spares (us) all  
Mary (be) on the two gables of the house, Baigid in its  
middle

(May) all the angels and saints in the city of graces  
(be) defending and keeping the folk of this house till day.

Two other versions of the above, collected in the Arann  
Islands, were printed in the *Ynau Aras* some years ago,  
and Mr. O'Faherty has a fourth version.

(B.) ḡ Muiré, a ḡeal-mácar, mo míle  
ḡiád tú!

ḡ' mo móir-éobair éonḡanta ar linn  
ḡad ḡacáir,

Mo ban-liaḡ léiḡir, tinn a' r'lán, tú,

ḡ' m' uiríad b'ead ḡeannúḡe i  
ḡeacáir na nḡráir tú.

Mary, bright Mother, my thousand loves art thou; my  
great help and (of) aid from every time of distress:  
my healing physicianess, in sickness and health, art  
thou; and my (fine) blessed support in the city of  
graces.

V. Proverbs sent by Mr. Lloyd:—

I' fearúe rúisúeall an mácarúe 'na rúisúeall  
an mácarúe (Armagh).

This refers to the extreme sensitiveness  
of the native Irish to ridicule.

ḡeare roime leat ro' má (ro' má) léim-  
rúe tú (Louth)... ro' a... (Armagh).

ḡámarúe ro' má léimrúe tú (Armagh).

ḡeúe roíat ro' a léimrúe (Cork).

ḡámarúe ro' má lúbrúe (labáirúe) tú,  
choose before you speak (Armagh).

I' comḡarúisúe (no roisúe) eabair ḡé 'na  
an roirúe (Armagh).

ḡé veiread ḡad lúisúe (lunḡe) a báeád,

ḡé veiread ḡad áite a loḡḡad,

ḡé veiread ḡad cuirúe a cámeád,

ḡé veiread ḡad ḡáirúe oirúe (Armagh).

[An older version is often found on the margins of Irish  
manuscripts:—

ḡorad lunge clár, ḡorad áite cloéa,

ḡorad flacá fáite, ḡorad r'áinte corlad,

ḡeiread lunge báeád, veiread áite loḡḡad,

ḡeiread flacá cámeád, veiread r'áinte oirúe.

The beginning of a ship (is) a plank; of a kiln, stones;  
of a prince (*i.e.*, preparation for his coming), wel-  
come; of health, sleep. The end of a ship (is)  
drowning; of a kiln, burning; of a prince (*i.e.*, after  
his departure), fault-finding; of health, a sigh.—  
E. O'G.]

Mar ḡeall ar réim ḡabar an eac luéóḡ  
(Armagh).

Fuarúisúe ro' a n-ólarúe tú (Armagh).

Cuirúisúeann ré ḡo maré an té émuirúeair  
ḡo roibéa (Galway and Mayo).

He acts well who acts quickly.

Míorúe úoirúe roonóḡ mórlán arúe (roonóḡ, a  
stingy, miserly woman, Galway).

(She never spilt much, because she never  
went near filling the glass.)

Tá na ratarúe ro-bante, ro-rúeá

ro-múe, ro-éiréa ríor;

Tá an móim ar an b-roirúe,

ḡḡur an roca leirúe éirúe (Galway).

An excuse made by an inhospitable  
bean-tiúe.

Ír ionann le éite an bailtpeipe 'r a  
xiolla. the botched job, and he that  
botched it, are well-matched (Galway).  
Bailtpeipe. any job that is badly done:  
cf. baileabair, a mess or botched job  
(Armagh); e.g. iunn ré baileabair óe, he  
made a mess of it. [In Connacht and  
parts of Ulster, baileabair="a show,"  
iunne ré b. óiom.—E. O'G.]

A éonadé 'm oir, mar tuisairt Seádan  
Munnead le n-a mádar, 7 ní maib  
rí lá ti(ni) b'féairí ó rom (Mayo).

Béir zae tpeian ó'a tpeiofaró az toul i  
mine a'í i mbreugazge,

A'í zae am ó'a tpeiofaró az toul i b'fluité  
a'í i noéóionazge (Béara, Co. Cork).

#### ANOTHER VERSION.

Níl line ó'a oisg nac toul i mine 7 i  
mbreagazé,

Níl rognair ó'a oisg nac toul 7 b'flieadé  
(no b'flieadé) 7 i noéóeanacé (S.  
Galway).

There's not a race of people who are not  
deteriorating and getting falsér.

There's not a harvest that is not getting  
wetter and later (2nd version).

I tpeio'ad na h-aióite ír péitíu a léigear  
(Kerry).

This is the equivalent of the English  
proverb, "A stitch in time saves nine."

Níl m'í an raogal ro aéc tpeitíuie mí-  
áómarí.

A'í níl cúntar (no prop) az éinne(ad) ar  
ó'noé zo tci márad (Munster)

Tá pé az boipiad 'r az ac  
Ar nó'í na zaeat (West Cork).

Ír éarzaróe an neom 'n'á an máitín, the  
evening is "cheerier" than the morn-  
ing, i.e. it is better to make prepara-  
tions for a journey the night before  
than to leave them till the morning of  
the day of setting out (Armagh).

#### THE GAELIC PAPERS.

The *Irish Echo* for October and November contains further instalments of Keating's great work, with translation and notes, and the *Elegy of MacCotter*, very well brought out. We have received the *Gael*, of Brooklyn, for January, with many interesting articles. A Bohemian journal, *Cas*, sent to us, contains an article on the Gaelic movement, *Gaelic Journal* and the Gaelic societies. Nearly all the Irish newspapers have articles on Gaelic subjects; and the Gaelic columns of the *Times News*, *Weekly Freeman*, *United Ireland* and *Irish American*, continue to print a great deal of Irish.

In Scottish Gaelic the *Celtic Monthly* is becoming more and more attractive. The price is threepence, and for this the reader has illustrated articles on Highland scenery, history, customs, &c., with some very good Gaelic. *Ma Talla* is the only weekly Gaelic paper in the world, and we are glad to see that the proprietor has been able to enlarge it without loss. Its closely-printed columns are a treasure-house of colloquial Gaelic, and special attention is being given to Gaelic proverbs. In the issue of December 9th, Mr. O'Leary's *Sluaig Eiré* is translated into Scottish Gaelic. The *American Scotsman* has a Gaelic column.

#### NEW BOOKS.

Blaé-fleazg de mhéadúib na zaeóitge—a Garland of Gaelic Selections. (Patrick O'Brien, 46 Caffee-street, Dublin; price, Three Shillings.) In this well brought out and handsomely-bound volume of about 200 pages, Mr. O'Brien has gathered together many typical specimens of popular Irish literature. The great part of the book is, we are happy to say, in prose; and students are now given an opportunity of reading for themselves some of those wonderful romances of the last three centuries, which writers on Irish literature have hitherto almost neglected. In every Irish MS. of any consequence, written by the scribes of the last century, the *Caithne* *Chorúealbará* úic *Scáim* azur a éitíu mac finds a place. The tale is here printed in full for the first time, with notes, &c. Then follows the *Durígean tceóitú b'g óeizg*, another old favourite of the scribes, hitherto unpublished. A vocabulary is added. Two "Ossianic" Lays, one of them quite modern, are given towards the close of the book, and are well annotated. It is to be hoped that everyone who wishes to see the treasures of our manuscript literature made accessible, will purchase this publication of Mr. O'Brien, as well as the *Stámpa an zéimpró*.

*Dáin Iain Ghéibha*, vol. i.—The poems of John Morrisson, edited by George Henderson (Smclair, Glasgow). This is a volume of 400 pages, beautifully brought out at the Glasgow Celtic Press. The volume contains a memoir of Iain Goidha of the greatest interest. The poet was born and lived in the remote island of Lewis, where he died in 1852. His vernacular was Gaelic-Engli-h he learned from books, and his Gaelic hymns and songs, all of a deeply religious character, became highly popular in most of the Gaelic-speaking districts of Scotland. As specimens of pure Gaelic, these compositions are of the greatest possible value, the more so, as in most cases, the text has not been interfered with, and represents faithfully the spoken language. The present volume contains over a dozen of his longer poems, and another volume will complete the work.

## NOTES.

Quite a number of respectable farmers, in all parts of the county, have recently been prosecuted on the ground of not having their names inscribed on their cars. In reality they were prosecuted because they had their names printed in Irish letters. Now, when people are beginning to do something practical for the language and literature, the anti-Irishmen are trying to do all they can to prevent this.

The great majority of the Irish readers of this Journal hail from Munster, and the most of them from Co. Cork.

A recent correspondent says:—"Where there's a will there's a way. I was 56 years of age before I ever saw a letter of Irish. I had no knowledge of the language whatever. I commenced at the alphabet, and, I might say, without any assistance I persevered, so that I can now read almost any modern Irish." The writer is an Irish workman living in Chicago.

We often hear from people who complain that it is impossible to procure Irish books through the book-sellers. Only a few weeks ago one of the chief Dublin book-sellers wrote that he knew nothing of *Cor na teineá*, or *Stampan an gheimhrid*, although both these were for months advertised in Gill's daily list of books. We would advise all anxious to procure second-hand books to write to Mr. O'Brien, 46 Cuffe-street, Dublin.

Attention is invited to the proverbs, &c., given above. Any contributions of similar character will be gladly received—a translation should always be sent.

## LATEST GAELIC NOTES.

At Galway, on Thursday, 25th January, the Most Rev. Dr. McCormack presided at a great meeting, the object of which was to found a branch of the Gaelic League. Dr. Hyde, Mr. Cusack, Mr. Meehan, and Fr. O'Growney, attended and spoke. Several of the Galway priests, Father Dooley, Father Hayden, S.J.; Father Conway, &c., and influential citizens, also addressed the meeting. Irish classes are now in full working order, a library of Irish books is being formed, the local booksellers have promised to procure all necessary works, and the local press has taken up the cause warmly. It is the intention of the League to send speakers to any Irish-speaking district in which they will receive a welcome.

Dr. Hyde recently lectured in the Irish Literary Society of Dublin on the characteristics of the native language and literature. Dr. Sigerson presided, and there was a large audience.

Within the past few months several lectures have been delivered on Irish music. Sir R. Stewart in Dublin, and Mr. Graves in London, have tried to explain the secret of the beauty of the old Irish music. One of the features of the Galway meeting of the Gaelic League was the presence of a famous Galway piper, who played the *matheon rann*, and many other pieces of similar character. At the same meeting, the audience had an opportunity of witnessing some excellent specimens of Irish dancing.

In Glasgow, on 30th January, Fr. O'Growney lectured to the Gaelic Society on the place of Scotland in the ancient Gaelic literature.

Mr. Veats recently delivered in London a very interesting lecture on Folk-lore, and one of the subsequent speakers made a statement which has created quite a commotion in Irish circles. It is that some of the descendants of the unfortunate 20,000 Irish people deported by Cromwell to the West Indies have preserved their mother-tongue. West Indian sailors who speak Irish are now and then met with at the docks of London. It would be of the greatest interest to ascertain what is the precise form of the language they speak, and whether they have adopted the same changes as the Gaels of Scotland, who, about the same time, ceased to have any connection with Ireland.

The *Celtic Monthly* for February is a distinct advance on its predecessors. Articles of Scottish history, scenery, language and music (and its relation to Irish music), and stories of national life, make up a splendid number.

Our next issue will contain some Gaelic from the Glens of Antrim; and some notes on an Irish translation of Milton's "Paradise Lost," made by a native of Mitchelstown, County Cork.

## OUR LESSONS IN IRISH.

In another column we begin a series of simple lessons, which are intended not only to teach students the vocabulary of Irish, and the construction and idiom of the language, but also to give some idea of the pronunciation. The system upon which the lessons are constructed is explained fully in the lessons themselves. A word may be said here as to the circumstances which led to their first publication in the *Weekly Freeman*, from which they are now reprinted. Some time in October last, the Archbishop of Dublin suggested to Father O'Growney that something should be done, if possible, to assist those who are anxious to study the native language, but who lose courage when they find that, from the existing elementary books, they can learn little or nothing of the pronunciation of the language. The Archbishop's suggestion was, that after each Irish word should be given as near an approximation to the pronunciation as could be attained by the use of some simple phonetic system. A few days later, Mr. Maurice Healy, M.P., published a series of letters, in which he went so far as to say that the traditional spelling should be abolished, and a purely phonetic or hography introduced. Father O'Leary, P.P., of Castletyons, wrote to the very opposite effect, contending that it was impossible to represent phonetically the sound of the language. This contention we shall examine at some other time.

The moment seemed favourable for giving some help to those thousands of Irish people who are only too anxious to know something of their mother-tongue, but who do not know how to set about acquiring it.

It was proposed to the *Weekly Freeman* that a course of easy lessons, based principally on the lines suggested by Dr. Walsh, should be published from week to week. The Editor of the *Weekly Freeman* welcomed the proposal cordially, and the lessons were forthwith begun, and were warmly received.

The lessons are now reprinted, so that they may, before appearing in book form, have the benefit of the suggestions and criticism of our readers. Other simple lessons

in the idiom and grammar of the language will follow, and easy texts, such as that given in another part of this number, will be prepared. Suggestions upon the lessons, and contributions towards the publication of the books, may be sent to Father O'Growney, Maynooth, Ireland. The Archbishop of Dublin has already promised a contribution of £10, and Mr. J. J. Murphy, Cork, the same sum.

## EASY LESSONS IN MODERN IRISH.

### THE IRISH ALPHABET.

§ 1. In commencing to study any language from books, we must first learn the alphabet—the characters in which the language is written and printed. A glance at an Irish manuscript or printed book will at once tell us that the letters used in writing and printing Irish are somewhat different from those we use in English. They are also fewer in number. We give the characters of the Irish alphabet, both capitals and small letters, with the English letters to which they correspond:—

IRISH LETTERS		CORRESPONDING ENGLISH LETTERS
Capitals	Small	
À	à	a
B	b	b
C	c	k
D	d	d
E	e	e
F	f	f
G	g	g
H	h	h
I	i	i
L	l	l
M	m	m
N	n	n
O	o	o
P	p	p
R	r	r
S	s	s
T	t	t
U	u	u

§ 2. These eighteen letters are the only characters needed in writing Irish words. It will be noticed that the Irish "c" corresponds to the English "k," as it is never soft as c is in the word "cell," but always hard as in "cold," or like k in "kill." Similarly, g is never soft, as g in gem, gaol; but hard, as in rag, get, gaol.

§ 3. It will also be noticed that these letters differ but little from the ordinary Roman letters which we use in printing or writing English. The Irish forms of the letters o, s, t, are often used in ornamental English lettering. The only letters which present any difficulty are the small letters p, r, and s; the student who can distinguish these from each other has mastered the Irish

alphabet. This so-called "Irish Alphabet" is not of Irish origin; it was taught to the Irish by the early Christian missionaries who came from the Continent in the fifth and sixth centuries of the Christian era. The letters are thus of the same form as the letters then used on the Continent for writing Latin and Greek.

§ 4. The forms of the Irish letters used in writing do not differ from those used in printing. Irish copy-books can be procured of the Dublin book-sellers.

### VOWELS AND CONSONANTS.

§ 5. The letters are divided, as in other languages, into vowels and consonants. The vowels are a, e, i, o, u. The other letters are consonants.

### THE VOWELS.

§ 6. Each vowel has two sounds—a SHORT sound and a LONG sound. When a vowel is to be pronounced with a LONG sound it has a mark over it as, á, é, í, ó, ú. When there is no mark, the vowel has a SHORT sound.

§ 7. Vowels are also divided into two classes—the BROAD vowels, a, o, u; and the SLENDER vowels, e, i. This is an important division. The student is not to confound BROAD and LONG vowels; any of the three broad vowels may be either long or short; they are long when marked, as á, ó, ú; they are short when unmarked, as a, o, u. In the same way, the slender vowels may be long, é, í; or short, e, i.

### THE CONSONANTS.

§ 8. A consonant is said to be BROAD when the vowel next it, in the same word, is BROAD; and SLENDER when the vowel next it is slender. Thus, r in rona, ar, map, is BROAD; r in pí, písp, mpe, is slender.

§ 9. Consonants, in addition to their ordinary natural sounds, have, in modern Irish, softened sounds. These will be treated in a special chapter.

### PRONUNCIATION OF IRISH.

§ 10. Although it is true that no one can learn, from books alone, the perfect pronunciation of any language like Irish, still it is possible to give a very fair approximation to every sound in the language except, perhaps, two. Of these two, one is not essential.

The plan of these lessons is the following:—We give in each exercise a number of simple sentences in Irish to be translated

into English, and other short sentences in English to be translated into Irish. At the head of these exercises are given the words which the student must know. After each word we give two things, its pronunciation and its meaning. Thus, the entry, "pál (saul), a heel," will convey to the student that the Irish word pál is pronounced "saul," and means a "heel."

§ 11. We may call these words in brackets KEY-WORDS, as they give a key to the pronunciation.

It is, of course, absolutely necessary that we should know what is the sound of each letter, and the combination of letters, in the key-words.

§ 12. Sounds are divided into vowel sounds and consonant sounds.

#### THE VOWEL SOUNDS.

The vowel sounds of the English language are tabulated as follows by Mr. Pitman, the great authority on phonetics:—

##### I.—THE SIX LONG VOWEL-SOUNDS.

1.	The vowel-sound in the word	<i>half</i> ;
2.	do.	do. <i>pay</i> ;
3.	do.	do. <i>he</i> ;
4.	do.	do. <i>thought</i> ;
5.	do.	do. <i>so</i> ;
6.	do.	do. <i>poor</i> .

##### II.—THE SIX SHORT VOWEL-SOUNDS.

7.	The vowel-sound in the word	<i>that</i> ;
8.	do.	do. <i>bell</i> ;
9.	do.	do. <i>is</i> ;
10.	do.	do. <i>not</i> ;
11.	do.	do. <i>much</i> ;
12.	do.	do. <i>good</i> .

The six long vowel-sounds, then, are brought to mind when we repeat the words:—

"Half-pay he thought so poor."

Similarly, the six short vowel-sounds are brought to mind when we repeat the words:—

"That bell is not much good."

These are the vowel-sounds of all languages, and in our key-words the following symbols shall be used to represent those sounds:—

#### PHONETIC KEY.

##### § 13. I.—THE VOWELS.

<i>In the Key-words, the letters</i>	<i>Are to be sounded like</i>	<i>In the English words</i>
1. aa	a	half; calf
2. æ	æ	gaelic
3. ee	ee	feel; see
4. au	au	naught; taught
5. ǒ	o	note; coke
6. oo	oo (long)	tool; room
7. a	a	bat; that
8. e	e	let; bell
9. i	i	hit; fill
10. o	o	knot; clock
11. ù	u	up; us
12. u	oo (short)	good; took (same sound as u in full.)

It is useful to note that the sound (No. 6) of oo in *poor* is the same as the sound of u in *rule*; while the sound (No. 11) of u in *up, us*, is the same as that of a in *son, done*. It will be noticed that the same numbers are attached to the same sounds in both tables.

##### § 14. II.—THE OBSCURE VOWEL-SOUND. THE SYMBOLS *ä* and *ë*.

There is in Irish, as in English, a vowel-sound usually termed "obscure." In the word "tolerable" the *a* is pronounced so indistinctly that from the mere pronunciation one could not tell what is the vowel in the syllable. The symbols *ä* and *ë* will be used to denote this obscure vowel-sound. The use of two symbols for the obscure vowel-sound will be found to have advantages. The student should, therefore, remember that the symbols *ä* and *ë* represent one obscure vowel-sound, and are *not* to be sounded as "ä" and "ë" in the table of vowels above. Thus, when the Irish for "a well," *Tobair* is said to be pronounced "thäbir," the last syllable is *not* to be pronounced "är," but the word is to be sounded as any of the words, "thäbar, thäbber, thubbar, thubbur," would be in English.

##### § 15. III.—THE DIPHTHONGS.

<i>In the Key-words, the letters</i>	<i>Are to be sounded like</i>	<i>In the English words</i>
ei	ei	height
ou	ou	mouth
oi	oi	boil
ew	ew	few

##### § 16. IV.—THE CONSONANTS.

The consonants used in representing the pronunciation of Irish words will be sounded thus:—

b, f, m, p, y, as in English.

v, w, as in English. But capital V and W will be found useful in representing common Munster pronunciations, as will be explained.

h, as in English, except in dh, th, ch, sh, k, l, n, r, as in English. But additional signs are needed, as explained below.

g, as in English, go, give, never soft as in gin.

ng, as in English, song, sing, never soft as in singe.

dh	like	th	in	thy
d	"	d	"	duty
th	"	th	"	thigh
t	"	t	"	tune
r	"	r	"	run
r		(no sound exactly similar in English: see note).		
s	"	s	in	so, alas
sh	"	sh	"	shall, lash
l		l	"	look, lamb
L		thick sound not in English		
l		l	"	valiant
n		n	"	noon
N		thick sound not in English		
n		n	"	new
k		k	"	liking
K		k	"	looking
g		g	"	begin
G		g	"	begun
CH		gh	"	O'Loughlin
γ		guttural sound not in English		

The above table will be explained in the course of the following lessons.

§ 17. EXERCISE I.

SOUNDS OF IRISH VOWELS.

The Irish Vowel	Is sounded like the phonetic sign	i.e. like the vowel sound in the word
á long	au	naught
a short	o	knot
e long	ae	Gaelic
é short	e	let
i long	ee	feel
í short	i	hit
ó long	ō	note
o short	ū	done, much
ú long	oo	tool
u short	u	put, put, full, took

NOTE.—Final short vowels are never silent; thus, mine, mile are pronounced min'-e, meel'-e. From the above

table it will be seen that a is never like a in fate, e like e in me, i like i in mine, o like o in not, or u like u in mule. The short vowels, as will be seen, are sometimes modified by the following consonant. The Munster sounds of the short vowels are treated separately below.

§ 18. CONSONANTS.

b, p, m, p are sounded like b, f, m, p in § 16.  
 o BROAD (see § 8) " dh " "  
 t " " th " "  
 s, l, n, r, often like g, l, n, r, s.

§ 19. THE ARTICLE AND THE NOUN. There is no INDEFINITE article in Irish; thus *soirt* means "a field." The DEFINITE article is an "the"; as, an *soirt*, the field. In such phrases (compare the English "a field"), the stress is laid on the noun; there is no stress on the article, and the vowel-sound of the article is obscure, as an *soirt* (an *gúrth*). In the spoken language the n of the article an is often omitted before nouns beginning with a consonant.

§ 20. THE ADJECTIVE AND THE NOUN. All adjectives, except a few, are placed AFTER the noun which they qualify; as, m *úr*, fresh butter; an *soirt mói*, the big field; *soirt mói*, *áir*, a big high field.

§ 21. WORDS.

<i>áir</i> (aurdh), high, tall	<i>mé</i> (mae), I
<i>bó</i> (bō), a cow	<i>móí</i> (mōr), great,
<i>boí</i> (būs), palm of hand	big, large
<i>coí</i> (kūs), a foot	<i>óg</i> (ōg), young
<i>cú</i> (koo), a greyhound	<i>íal</i> (saul), a heel
<i>glas</i> (glos), <i>airí</i> , green	<i>íon</i> (sion), nose
<i>glún</i> (gloon), knee	<i>tú</i> (thoo), thou
<i>gúrth</i> (gúrth), a field	<i>úr</i> (oor), fresh, new

Proper names: *Art* (orth) Art, *Una* (oon'-ā), Una.

The conjunction "and": *agus* (og'-ās).

§ 22. ACCENTS. In words of two syllables the accent is upon the first syllable, as marked in oon'-ā, og'-ās. The vowel of the last syllable, when short, is then, as a rule, obscure (see § 14, above).

§ 23. Translate into English, reading the Irish aloud: *Tú agus mé. Bó óg. Glún agus íal. Coí agus boí. Coí agus íal. Soirt áir glas. Una óg. Bó agus im. Soirt móí áir. Cú móí. Bó óg agus cú.*

§ 24. Translate into Irish, reading the Irish aloud: A high heel. A foot, a heel, a nose, a palm. A green field. A high green field. A young cow. Young Art and I. Art and Una. A green field, a cow. A young greyhound. A big young greyhound.

## EXERCISE II.

§ 25. The verb TO BE. The English "am," "art," "is," "are," are all translated by the Irish word *atá* (á-thau). This word has, it will be noted, the accent on the last syllable, and is almost the same in sound as the English words "a thaw." IN THE SPOKEN LANGUAGE IT IS SHORTENED TO 'tá (thau).

§ 26. VERB AND NOMINATIVE. In Irish the nominative case is placed immediately AFTER the verb; as, *atá tú*, thou art.

§ 27. VERB, NOMINATIVE CASE, AND ADJECTIVE. In English sentences like "the field is large," the order of words is—1, nominative case; 2, verb; 3, adjective. In translating such sentences into Irish, the words must be placed in the following order—1, verb; 2, nominative case; 3, adjective. Examples:—

1.	2.	3.	
<i>atá</i>	<i>mé</i>	<i>móir</i> ,	I am big.
<i>atá</i>	<i>tú</i>	<i>óig</i> ,	thou art young.
<i>atá</i>	<i>an fhor</i>	<i>móir</i> ,	the field is big.

§ 28. When there is another adjective qualifying the nominative case, it is placed immediately after its noun, as:—

<i>atá</i>	<i>an fhor</i>	<i>móir</i>	<i>zlar</i> ,	the big field is green.
<i>atá</i>	<i>an dor</i>	<i>úr</i>	<i>áir</i> ,	the new door is high.

## § 29. WORDS.

<i>afal</i> (os'-ál),	an ass	<i>fál</i> (faul),	a hedge
<i>adur</i> (dhür-äs),	a door	<i>glan</i> (glon),	clean
<i>óin</i> (dhoon),	verb, close,	<i>tobair</i> (thüb-är),	a well
	shut		

§ 30. The word *tú*, "thou," is used when speaking to one person. In English, the plural form, "you," is used.

§ 31. Translate into English: *atá mé móir*, *atá tú óig agur móir*, *atá mé óig agur áir*, *for móir agur tobair*, *for agur bó*, *tobair úr agur bó*, *bó agur im*, *im úr*, *atá an fál móir*, *atá an fál áir*, *atá an for móir agur zlar*, *atá an móir agur óig*, *atá an dor úr*, *atá an fál zlar*, *óin an dor móir*, *atá an tobair úr*, *afal óig agur for zlar*, *atá an cú móir*.

§ 32. Translate into Irish: Close the door. A high field. The field is big and

green. The hedge is green and high. A green field and a cow. Close the big well. Una is tall. Thou art young and tall. The hound is young. The well is clean.

## EXERCISE III.

## § 33. SOUNDS OF R AND S.

The Letters in Key-words	Are sounded like	In English Words
r	r	run
r	(no sound exactly similar in English: see note)	
s	s	so, alas
sh	sh	shall, lash

NOTE.—The sound of "r" is never slurred over as in the words "firm, warm, farm," etc., as correctly pronounced in English. The sign "r" represents the "r" with rolling sound heard in the beginning of English words; as run, rage, row, etc. The sign "s" represents a peculiar Irish sound, midway between the "r" of "carry" and the "zz" of "fizz." The learner may pronounce it as an ordinary English "r" until he has learned the exact sound from a speaker of Irish. Note that "s" is never pronounced "z," or "zh," as in the English words "was," "occasion," etc.

## § 34. THE IRISH LETTERS r AND s.

r	broad is sounded like r	in § 33, above.
r	slender*	" r "
r	broad	" s "
r	slender	" sh "

## § 35. VOCABULARY.

<i>ag</i> (og)†	preposition, at	<i>fóir</i> (fös),	yet, still
<i>bóg</i> (büg)	soft	<i>fé</i> (shae)	he
<i>bhog</i> (brög)	a shoe	<i>fé</i> (shee)	she
<i>óin</i> (dhoon)	noun, a foot	<i>stól</i> (sthöl)	a stool
<i>faoa</i> (fodh'-ä)	long	<i>te</i> (te')	hot, warm
<i>fág</i> (faug)	verb, leave, (thou)	<i>teir</i> (teer),	country, land
		<i>teim</i> (tir'-im)	dry

§ 36. The verb *atá* often corresponds to the English "there is," "there are;" as, *atá bó ag an tobair*, there is a cow at the well; *atá bó agur afal ag an tobair*, there are a cow and an ass at the well.

\* At the beginning of a word r is never pronounced r.

† Before a consonant, or a slender vowel, *ag* is usually pronounced (eg).

‡ Almost like *che* in *chess*.



§ 37. Translate into English:—*Atá tú ós fój. Atá fé ós agur áro. Atá an zoiε pava agur zlay. Atá bó ag an tobair úr. Atá an tobair tium. Atá an tobair mói tium. Atá mé te, agur atá an tobair tium. Fás an ptól ag an tobair, atá mé te. Atá an ptól áro. Atá bhíós úr ag an tóin. Atá áir ag an tóin agur atá bó ag an tobair fój. Dúin an tobair.*

§ 38. Translate into Irish:—The field is soft. A soft green field. The field is green and soft. I am big and tall. Una is young. Art is big and heavy. She is at the door. There is a hedge at the well, and there is a cow at the fort. The stool is at the door. Leave the stool at the door. I am hot and the big well is dry yet. Leave a big stool at the door.

## EXERCISE IV.

## § 39. VOCABULARY.

ar (or\*), *preposition*, zlay (glos), *noun*,  
on, upon a lock  
báó (baudh), a boat mála (maul'-a),  
cóta (kóth'-á), a coat a bag

§ 40. Sentences like "Art is wearing a new coat," are usually translated into Irish by "there is a new coat (or any other article of DRESS) on Art," *atá cóta úr ar áir*.

§ 41. The conjunction *agur* is usually omitted, in Irish, when two or more adjectives come together, especially when the adjectives are somewhat connected in meaning; as, *atá an tóin mói, áro*, the fort is big (and) high.

§ 42. Translate:—*Atá an báó mói. Atá an mála ag an tobair. Fás an báó ar an tír. Ata zlay ar an tobair. Atá zlay mói ar an tobair áro. Fás an mála ar an ptól ag an tobair. Atá bhíós úr ar Una. Atá an báó pava.*

§ 43. Leave the boat on the land. The bag is long. The new boat is on the land yet. Art is wearing a new coat. The coat is warm. Leave the lock on the door. There is a high door on the fort. The land

is warm (and) dry. The lock is on the door yet

## EXERCISE V.

## § 44. SOUNDS OF L AND N.

In Irish there are three sounds of *l* and three sounds of *n*.

§ 45. 1. As already stated, *l* and *n* are often pronounced as in English words, *e.g.*, as in *look, lamb, noon*.

§ 46. 2. There are also what they call the thick sounds of *l* and *n*. If the upper part of the tongue be pressed against the roof of the mouth while the English word, "law," is being pronounced, a thick sound of "l" will be heard. This sound does not exist in English. In the key-words we shall represent this sound by the symbol *L* (capital).

Similarly, if the tongue be pressed against the roof of the mouth while the word "noon" is being pronounced, a thick sound of "n" will be heard. This sound does not exist in English, and in the key-words it will be represented by *N* (capital).

§ 47. 3. The third sound of *l* is that given in English to the *L* in *Luke*, the *l* in *valiant*, or to the *ll* in *William, million*, as these words are usually pronounced. We shall represent this sound by italic *l*. In the same way, *n* has a third sound like that given in English to *n* in *new, Newry*, and we shall use *n*, italic, as a symbol for this sound.\*

§ 48. We can now add to our table of consonant sounds the following:—

In the Key-words the Letters	Are to be sounded like	In the English words
l	l	look, lamb
L	thick sound not	in English
l	l	valiant
n	n	noon
N	thick sound not	in English
n	n	new

\* In English, in reality, the *ll* in *William*, the *l* in *valiant*, &c., &c., are pronounced exactly the same as the *l* in *law*, or in *all*.

It is the *ll* or *ll*, preceding a vowel, that gets the special sound. So, too, with the *n* in *evion*, *Newry*, &c.

\* *ar* is usually pronounced (er).

## § 49. In many parts of Ireland

l	broad	is always sounded like our symbol	L
l	slender	" " " "	l
n	broad	" " " "	N
n	slender	" " " "	n

We recommend to private students this simple method of pronunciation in preference to the following more elaborate rule, which is followed in Connaught Irish.

§ 50. (A). Between vowels, single l and n are pronounced as in English; as mála (maul'-á), a bag; míl'p (mil'-ish), sweet; úna (oo'-ná), Una; múic (mun'-ik), often. At the end of words, single l and n, preceded by a vowel, are also pronounced as in English; as, bán (baun), white-haired; spál (o'-ál), an ass. Single l and n, when next any of the gutturals, g, c, or the labials, b, p, are like English l, n; as, óic (úik), bad; blá'p (blós), taste.

(B). In the beginning of words,		
l	broad	is pronounced
l	slender	" "
n	broad	" "
n	slender	" "

(C). U	broad	is always pronounced	L
U	slender	" "	l
nn	broad	" "	N
nn	slender	" "	n

(D). When next b, p, c, l, m, n, r (the consonants in "don't let me stir"), l and n, if broad, are pronounced L, N; if slender, l, n.

§ 51. The student should not be discouraged by the rich variety of sounds for two characters. It may be borne in mind (1) that words involving these letters will be perfectly understood, even if each l and n is pronounced with the ordinary English sound; (2) that in many districts the people have simplified the pronunciation, as noted above in § 49; and (3) that, by a careful reference to our table of sounds, the student will soon learn by practice the sound to be given to l and n in each particular case. We give, for practice, some words for pronunciation.

L sounds. lág (Log), lóg (Lüg), r'lar (sLoth), ólan (dhLoon), éú (thLoon).

l sounds. lin (leen), r'lim (sh'cem), píle (fil'-c).

N sounds. núp (Noos), r'nás (sNog), nópa (Nör'-á), Nora.

n sounds. r'inne (fir'-c), binne bir'-c), ni (nee).

## § 52. VOCABULARY.

balla (bo'lä), a wall	lán (Laun), full
bán (baun), white-haired	mí'p (mil'-ish) sweet
boš (büš), soft	ná (Nau), not
capall (kop'-äl), a horse	r'lán (sLaun), well, healthy
Conn (küN), Con	r'olap (sül'-äs), light
fan (fon), wait, stay	
glan (glon), clean	
lá (Lau), a day	

§ 53. ná is the negative particle to be used with the imperative mood; as r'ás an r'olap, leave the light; ná r'ás mé, do not leave me.

§ 54. Úin an topar. Fan, ná úin an topar r'op. Ná fan as an topar. Ná r'ás an mála lán as an topar. Acá r'eól mí'p as an topar. Acá an topar glan. Acá Conn bán, asur acá dt' óš. Acá dt' asur Conn as an úin. Acá mé r'lán. Acá an capall óš. Acá r'olap as an topar.

§ 55. The day is long. The day is hot. The day is soft. There is a light on the door. Leave the light at the door. You are tall and he is white-haired. The wall is high. There are a wall and a high hedge at the well. There is a high wall on the fort. Leave the horse at the well. The well is full. He is young and healthy. Do not stay at the door.

The above lessons are being continued from week to week in the *Weekly Freeman*.

Table of Contents of Vol. IV., with photograph of Dr. John O'Donovan as front-piece, just ready; price 3d., post free.

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MAYNOOTH COLLEGE

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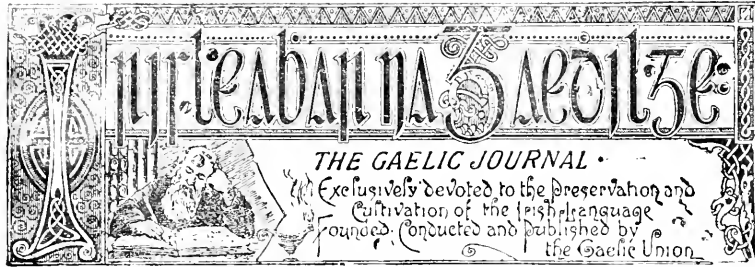
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THE GAELIC JOURNAL.

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Price 6d. a copy, post free; Annual Subscription, 6s.

With this number we commence a new series of the *Gaelic Journal*, which we hope to issue monthly for the future. The sale of the whole impression of No. 48 has encouraged us to think that a monthly issue of the Journal will find a sufficient number of subscribers to pay for printing and publishing. Our subscribers at present are of various classes—(1) those who have paid in advance for the twelve monthly numbers; (2) those who pay in advance for any time they wish; (3) those who pay sixpence in advance for the next number only; (4) those who endeavour to extend the circulation of the Journal by taking a number of copies of each issue, returning, after a time, the unsold copies and the price of those disposed of.

We respectfully invite friends of the Irish language to assist the Journal in any of those ways. All communications to be addressed to the Editor.

We have to thank the Irish Press for their notices of our last number, which were the means of making the existence of the Journal known to many. We have also to thank cordially many gentlemen who obtained subscriptions from their friends. Some gentlemen sold 100 copies; others, 30, 20, 12, 6, &c., &c.

Our Easy Lessons have been received with much favour, and many correspondents have kindly sent suggestions. It is, in a way, to be regretted that so much of the Journal is taken up with matter so elementary, but a good foundation for Irish studies is the first requisite. Besides, nine-tenths of our subscribers are beginners.

Matter intended to be printed should be written carefully and legibly. Preference will be given to simple Irish prose, modelled on the spoken language.

All the back numbers of the *Gaelic Journal* can be had except No. 4. Price, post free, 6d. each. There are only a few copies of No. 48. The table of contents of Vol. IV., with photograph of Dr. O'Donovan, will be sent, post free, for three stamps.

EASY LESSONS IN IRISH.

(Continued.)

§ 56. EXERCISE VI.

blaḡ (blos), taste	laḡ (Log), weak
bhuḡ (brish), verb, break	mhuḡ (mil'-ish), sweet
túnta (dhooN'-thá),	closed, shut
ḡraḡáḡ (graun'-aurdh),	mol (múl), verb, praise
Granard	

§ 57. Atá mé laḡ, atá tú laḡ, atá an capall laḡ. Fás an tḡraḡ túnta fóp, ná bhuḡ an ḡlaḡ móḡ aḡ an tḡraḡ. Atá capall móḡ aḡ an tḡraḡ. Atá an báḡ aḡ tḡḡ. Fás an báḡ aḡ an tḡḡ fóp. Atá mé aḡ ḡraḡáḡ fóp

58. Do not praise me. Do not praise

Conn yet. Conn is young. The door on the fort is closed. The boat is clean. The field is green yet. Conn is at Granard yet. Praise the country—do not leave the country.

## EXERCISE VII.

§ 59. As we have seen, the Irish word corresponding to *am, art, is, are*, is *atá*. The negative form, corresponding to *am not, art not, is not, are not*, is *níl (neel)*. Examples: *níl mé tinn*, I am not sick; *níl tú óg*, you are not young; *níl ré, níl rí*, he is not, she is not. *Níl Art agus Conn ag an tobair*, Art and Conn are not at the well. This word *níl* is a shorter form of the phrase *ní fúil*, as we shall see.

§ 60 In sentences like *atá Art agus Conn óg*, Art and Conn *are* young, it will be noted that, as in English, the adjective does not take any special form. In many other languages, the adjective would be in the plural, agreeing with the two subjects of the sentence. So in the sentence *atá na fir óg*, the men are young, the adjective *óg* does not take any new form, although the subject is plural. This is true only of adjectives *after* the verb "to be."

61. Another use of the preposition *ag*, at. The English phrases, "I am going, I am growing," etc., were formerly sometimes written and pronounced, "I am a' going," etc. This was a shorter form of "I am *at* going." In Irish, *ag*, at, is always used in translating the present participle; as, *atá mé ag súil*, I am going; *atá Conn ag fáil*, Conn is growing.

## § 62. VOCABULARY.

<i>oo</i> ( <i>dhú</i> ), <i>preposition</i> ,	<i>níl</i> ( <i>neel</i> ), <i>am not</i> ,
to	art not, is not,
<i>oo'n</i> ( <i>dhú'n</i> )= <i>oo an</i> ,	are not
to the	<i>ó</i> ( <i>o</i> ), from
<i>oúl</i> ( <i>dhul</i> ), going	<i>ó'n</i> , from the
<i>fáil</i> ( <i>faus</i> ), growing	<i>olann</i> ( <i>ül'-än</i> ),
	wool

§ 63. *Fás an báro ar an tír fáil. Níl an báro ar an tír; atá an báro ag an tobair. Níl an lá te. Níl an tobair tinn. Níl an capall móil. Ní fan ag an tobair. atá mé ag súil ó'n tobair oo'n tobair. atá mé*

*ag súil oo'n oún áir. atá balla móil, áir ag an oún. atá Conn óg, agus atá ré ag fáil fáil.*

§ 64. I am not going from the fort yet; I am not going to the well. The day is hot, I am not hot. The field is not green. You are not at Granard. The horse is going to the well. Leave the wool on the stool. The wool is white (*bán*). Una is young, she is tall, and she is not weak. Nora is weak, yet, she is growing.

## THE SOUNDS OF THE LETTERS C AND G.

We think it better to defer the study of these sounds until we have spoken of combinations of vowels.

## EXERCISE VIII.

§ 65. There are two things which make the spoken language of Ulster and Munster different from that of the west of Ireland. These two points of difference are (1) the syllable to be accented, and (2) the pronunciation of the vowels.

§ 66. We have already stated in § 22, that in words of two syllables, the first syllable is the one to be accented, and many examples have been given. In this and the following lessons we shall, until further notice, speak only of words of two syllables.

§ 67. Looking over Irish words, we shall find they can be divided into two classes, simple words, and words formed from simple words by the addition of a termination. For instance, *áir*, *high*, is a simple word; *áiréan* (*aurdh'-aun*), a *height*, a *hill*, is formed *áir*, by adding the termination *-án*.

§ 68. Simple words are accented on the same syllable in every part of Ireland; compound words are not.

§ 69. The most common terminations of compound words are *óg* and *-in*, which have a diminutive force; and *-án*, which in some words has a diminutive force, and in others has a different meaning. In Munster Irish, all these terminations, and many others, are accented. In Ulster, on the contrary, the tendency is not only to accent the first syllable as in Connaught, but also to shorten unduly the last syllable.



§ 70. EXAMPLES :

	Conn.	Ulster	Munster
bhrádan, a salmon	brodh'-aun	brodh'-án	brodh'-aun'
capán, a path	kos'-aun	kos'-án	kos'-aun'
uirláir, a floor	ur-Laur	ur'-Lár	ur-Laur'

71. Even in Connaught, a few words are pronounced with the accent on the second syllable. The commonest of these are arán (or-aun', in Ulster, ar'-an) bread, and Tomás (thum'-aus', in Ulster, thom'-as) Thomas. The accentuation of ará has been already noted. Some words adopted from foreign languages have retained the foreign accentuation, as, coróin (kür-ön) a crown.

§ 72. Ará bhrádan móir ar an tír. Níl bhrádan ar an tír. Fás an bhrádan ar an uirláir. Uirláir glan. Ná fás an rólar ar an uirláir. Ará capán as uil ó'n uoirar ó'n tobair. Fás an cú as an uoirar. Ná fan as an uoirar. Ará arán ar an uirláir.

§ 73. The path is clean (and) dry. The path is not dry; the path is soft yet. The well is full. Do not leave the salmon on the stool. The salmon is clean. A fresh salmon. The hound is young; he is growing yet. The hound is at the well. Fresh sweet bread. Thomas is going to the well.

EXERCISE IX.

We now come to the pronunciation of the vowels.

§ 74. In Ulster the vowels a and o are sounded peculiarly, thus:—

á is sounded like aa in phonetic key

á	"	"	a	"	"
á	"	"	a	"	"
ó	"	"	au	"	"
ó	"	"	o	"	"

EXAMPLES :

bádo (baadh), mála (maal'-á), glár (glas), arál (as'al, óg (aug), fóir (íaus), uoirar (dhor'-ás), goirte (gorth).

<i>The Word</i>	<i>Meaning</i>	Conn.	Munster	Ulster
árádan	hill	aurdh'-aun	aurdh'-aun'	aardh'-an

móirán,	much	móir'-aun	móir'-aun'	maur'-an
oirdís	thumb	úirdh'-óg	úirdh'-óg'	ordh-og
cúllín	little	kiel'-een	kiel'-een'	kiel'-in
	church			

§ 75. PRONUNCIATION OF THE VOWELS IN MUNSTER.

In Munster the vowels in words of two or more syllables are pronounced regularly; as, balla (bol'-á) capall (kop'-áL), me (im'-é), of butter. It is only in monosyllables (and, to a very slight extent, in words formed from these monosyllables) that any irregularity of pronunciation occurs. The irregularity consists in the fact, that in monosyllables containing a, i, o short before ll, nn, or before m, the vowel is lengthened in sound.

§ 76. This lengthening of vowels is noticeable from Waterford (where the lengthened vowels have a very peculiar sound) up to Galway, where the lengthening is much less marked. Curiously enough, the same lengthening is to be noticed at the opposite extreme of the Gaelic-speaking district, the north and north-west of Scotland.

77. In all districts there is a perceptible lengthening of vowel sound before -ll, -nn, -pp at the end of monosyllables. Thus, the vowel sounds in mill, rinn, corra are everywhere longer than those in mil, rin, cor. Compare the vowel sounds in the English words—weld, welt; curd, curt; grand, grant.

78. What the effect of the Munster lengthening of vowel sounds is, can be seen from the following table. We do not pretend to give all the shades of pronunciation of various parts of Munster.

<i>The word</i>	<i>Is Pronounced in</i>		
	Connaught	W. Munst.	E. Munster
a			
maill	moL	mouL	ma'-oul
oall	dhoL	dhouL	dha'-oul
am	om	oum	a'-oum
crann	kroN	kroun	kra'-oun
i			
im	im	eeem	eim
mill	mil	meeL	meil
cinn	kin	keenn	kein
binn	bin	beenn	bein
o			
poll	pöL	pouL	
tiom	thruin	throum	
ooin	dhuN	dhouN	

79. In the phonetic key will be found the sounds to be given to "ou," and "ei." The East Munster a-ou is pronounced rapidly. Sometimes the sound of oo is given in Munster to o; as, anonn, over (in Conn. an-ün, in Munst. ün-öön).

80. We can now introduce many familiar words involving these prolonged vowel sounds. In the table

above, § 78, we have given the pronunciation of some, viz. :—

am, time	im, butter
binn, sweet	máll, slow
cpann, a tree	míll, destroy
uall, blind	poll, a hole
uonn, brown-haired	cpom, heavy

§ 81. míb = sweet to taste; binn, sweet to hear.

§ 82. *Acá blar míb ar an im úr. Acá árt óg agur acá pé uall. Acá poll móir ag an uinn. Acá cpann móir ag fáir ar an áróan. Acá an capall máll. Acá an mála cpom, nil an mála lán fóir. Ná míll an balla áro. Nil Conn bán, acá pé uonn. Acá Tomár ag an uoiar, agur acá úna ag uul anonn uoín uoiar. Nil árt cpom, acá pé óg agur las fóir.*

§ 83. Leave bread and butter on the stool. Do not praise a slow horse. There is a large, green tree at the well. Conn is blind: Art is not blind. The boat is long and heavy. The tree is not green yet; the tree is dry. There is no bread on the floor. The heavy boat is on the land. Do not break the heavy lock; leave the door closed. Leave the heavy bag on the floor.

#### EXERCISE X.

§ 84. Other examples of Munster pronunciation :—

	Conn.	Munster
cam, crooked	com	koum
Cill-uaiya, Kildare	kił-dhor-á	keeł-dhor-á
ponn, air of song	fün	foun
gan, scarce	goN	gouN
lunn, a pool	lin	leen
tin, sick	tin	teen, tein

§ 85. The sounding of ó as ú, sometimes heard in Munster, is to be avoided, as uoiya (Xouí-á), móir (móir), nó (Nou).

§ 86. Di is the imperative mood, second person singular, of the verb, "to be"; as, ná bí máll, do not be late.

§ 87. uán (dhaun) móir (ródh) a  
a poem road  
long (Lüng) a rinn (shin) we  
ship óir (óir) gold

§ 88. *Nil tú ag Cill-uaiya, acá tú ag Spánáro fóir. Acá mé tinn, las, acá an báó móir, cpom, ar an lunn. Acá long ar an tír. Nil long ar an tír, acá báó móir ar an tír, agur acá an báó úr ar an lunn fóir. Acá im úr gan. Acá rinn ag uul uoín uoiar, fáis uoiar ag an uoiar. Acá an cpann móir, ag an lunn, glar fóir.*

*Nil tú óg, acá rinn óg fóir. Acá an cpann cam. Cpann móir, cam. Acá rinn máll. Acá ponn binn ar an uán. Acá an glar cpom. Ná bí máll, ná fan ag an uinn áro. Acá an uán úr. Acá an ponn úr binn. Acá an móir cam. Nil tú ar an móir fóir.*

§ 89. There is a green tree at Kildare. Do not leave the heavy boat on the land. The ship is new. A new ship is going. Thomas and Art are sick yet. Thomas is not sick. Gold is scarce. There is gold at the fort. We are not warm yet. There is a sweet taste on the fresh bread. The young tree is growing yet. There is not a sweet air in the long poem. The poem is not long. The wall is high. The ship is not heavy; the boat is full and heavy. There is a heavy lock in the high door. You are not weak; you are young and healthy. Art is wearing a new coat, and the coat is long (and) heavy. The young horse is on the road.

#### EXERCISE XI.

##### § 90. SOUNDS OF GROUPS OF VOWELS.

In Irish, as in English, vowels are grouped together in three ways. (1.) In the word *rain*, the *u* and *i* are pronounced separately; the *u* being pronounced distinctly, and the *i* somewhat obscurely. The same may be said of the *e* and *a* in the word *real*. (2.) In the word *round*, the sounds of *a* and *u* melt into each other, forming what we call a diphthong. (3.) In the word *mean*, the *ea* represents one simple vowel sound, like that of *e* in *me*. But as this one vowel sound is represented in writing by two letters, these two letters, *ea*, are called a digraph. Other digraphs are *ai* in *main*, *ou* in *through*, *ae* in *Gaelic*, *ao* in *goal*, *oi* in *goil*, etc. We shall now examine the vowel-groups in Irish.

##### § 91. SOUNDS OF *ia* AND *ua*.

*ia* is pronounced ee-á, almost like *ea* in *real*.  
*ua* " " oo-á, " " " *ui* in *rain*.

Each vowel is pronounced separately, the second vowel being obscure.

##### § 92. WORDS.

*cuan* (koo-án), a harbour  
*harbour* r̄ʃʷan (shgee-án), a  
*Óia* (dee-á), God knife  
*rial* (fee-ál), gene- r̄ʷao (shee-ádh), they  
rous r̄ʷar (soo-ás), up, up-  
*ruar* (foo-ár), cold wards  
*gual* (goo-ál), coal uan (oo-án), a lamb

§ 93. *Acá an lá ruar, cpom. Nil an lá ruar, acá an lá ce cpom. Nil máll agur árt tinn, acá r̄ʷao óg agur r̄ʷán. Fáis an*

írean ar an íróil. Adá capall agur uan ar an róo. Fás an gual ar an uirlár. Adá uan óg ag an tobair. Adá an capall óg uil ruar ó'n tobair uó'n róo. Nil ruo emn, adá ruo ílán, adá ruon óg.

§ 94. Hot bread, cold bread. Conn and Art are not at the door; they are going over to the road. God is generous. The knife is not long. There is not wool on the lamb yet. The wool is not long. A ship and a harbour. They are not young. The harbour is big. Niall is young and tall. The coal is not clean; the coal is heavy. Art and Niall are going over to the door. Una is going up to the fort. Do not leave the coal at the door.

EXERCISE XII.

§ 95. SOUNDS OF THE DIPHTHONGS EO AND IU.

Each of these diphthongs has a long sound and a short sound.

The long sounds of eó and iú.

eó is sounded as (yó):  
iú " " (ew).

NOTE.—In the beginning of words eó sounds like ó. In many other cases, also, we can represent this sound most easily by the same symbol ó.

§ 96. WORDS.

carúir (kos'oor), a hammer	eóina (ó'r-Ná), barley
ceól (k-yól), music	inneom (in'-ón) an anvil
crann (see § 78), mast of ship	leóir (lór), enough
uirpeóg (á'rish'-óg), a brier. Munster (á'rish'-óg')	tóg (thóg), lift, raise

§ 97. Leóir is most often heard in the phrase go leóir (gá lór), enough.

§ 98. Adá Conn óg go leóir fóir. Adá an íróil móir. Nil an eóina ag fáir ar an róo. Adá an uirpeóg glar. Ná fás an báo ar an linn. Nil im go leóir ar an arán fóir. Adá an ceól binn. Nil an ceól binn, nil fonn binn ar an ván. Adá uirpeóg ag fáir ar an uín. Adá an báo ar an linn. Adá an íróil agur an crann ar an tír.

§ 99. The sail is not large. Lift up the large sail. Leave the hammer on the anvil. The anvil is heavy; the hammer is not heavy. Leave the anvil on the floor. A brier is growing at the door. The brier is long (and) crooked. The big boat is going

up the harbour. A ship, a boat, a sail, a mast. There is sweet music at the well. I am going up to the well. The barley is green yet. The barley is fresh (and) sweet.

EXERCISE XIII.

§ 100. LONG SOUND OF IU.

Examples—Íú (few), iúil (shewl, shool), iúil (ewl), iúir (dewr), ciúil (kewl). At present we cannot conveniently introduce the few words containing iú into the exercises.

§ 101. SHORT SOUND OF EO AND IU.

In addition to the long sounds, eo and iu have a short sound. The short sound of both can be represented by (yú). There are only a few words containing this sound, and these words cannot be introduced at present.

§ 102. It is usual now to write eo and iu without any mark of length over the last vowels; it is to be understood therefore that eo and iu always represent the long sounds given above in § 95.

SPOKEN GAELIC OF DONEGAL.

Uíospac Uíim-At.

JOHN C. WARD.

Uar le Dub go m-béairpáó ré ar, 7 o'méig leir 'na óéir. a éú le n-a éoir, a feabac ar a boir, 7 a eac caol roinn faoi n-a éom, go m-bairpéac ré iube de'n gaoir 7 naé m-bairpéac an gaoir iube úe. Nuair a bíaró óo-fan, &c. Lean ré an gearpáíó go o-táinic néom beas. e. 7 go uirpéac le tuim na h-óúce éus ré iairpáó a uil irpéac i o-taóir carraige acé rué Dub ar a úa éoir uerromnaig 7 máirb ré é.

Gearpéan-éailleadá a bí m' an éruigin amac "Cé iun a máirb Tuimrom an líré?" "Tá m'pe" arfa Dub íllac a' Uíospaig "7 a máirb-péac túra fóir dá g-cuirpéa móirán iairghaoir óim." Úpuro Dub ruar leir an teiníó 7 éit an éailleadá fóir ann a uoirpáir. "Cao éusge naé iurúeamn tú aboir ag an

teimíó," aifra Dub? Beiréad eagla oim go m-buailfead an beatac mój rin ppeab oim, no go m-bainfead an beatac rin eile rglamí aram, no an beatac beag rin gob aram." "Da m-beiréad bealac agam-ra le n-a gceangal, ceanglócamn iao" aifra Dub Thapmang an éailleac trí iube pionn-paró ar poll a h-eapcal 7 éat ri éurze iao. O' feuc Dub ceann aca ari a meur 7 geadri ré é go o-tí an cnám. Leir rin éat ré iao 'ra ceimíó 7 iuzne riao trí bhoiz mójra, 7 ceangal ré na beiriz le trí piozab. Nuair a bí an éailleac tamall aiz an teimíó dubairt ri le Dub ná o-tuz ri farzaó tíze nó ceap teimead o' aon fear ariam nac maibfead marc de éuro an iuz ói. "Maifead" aifra Dub "ní beir mipe níor meara 'ná các," 7 éuairé ré amac 7 maib ré marc 7 éuz irteac é. Charé ré ceatpamía de éuici. Thapmang ri é éprio an ghríofariz, éprio an ghríarariz, éprio a ríacla ríada buíre, 7 íluis ri é.

"Diaó, buad nó tpioir," aifri an éailleac, &c.

le. Re rgeul ríada a úeanaó gojrio, éuz ré trí ceatpamínaaca ói 7 éuiri ri tpioir ari marí nac o-tabairfead ré tuille ói. Bí an éailleac aiz bpeit buair 7 rgarit Dub amac "Curoeá, curoeá a eicé." "Ceann, ceann a iube 7 bam an ceann de'n eac" aifri an tpean-éailleac. Ir' ooirge oamí 7 me bpiúizte, oóizte ari éul mo éinn 'ra teimíó" aifri an iube. Thoiriz an eac aiz curoeá le Dub acé 'na veiró rin 7 uile bí an éailleac aiz bpeit buair gup rgarit ré ari a éú 7 ari a feabac. Buailéad an t-eac ppeab uipri, bamead an éú rglamí aipoi, 7 pioc an feabac an oá íuil aipoi, gup élaoró riao í. Nuair a bí ri a cómair a beir marb, "Fóil, fóil" aifri rípe "na marb mé 7 beáiparó mé mo ílac úraoíreáca úint, 7 éiz leat o' úeap- bpiáéari acá 'na éapmiz ípior anrijin le taorib an toparí a 'úeanaó beó aifri leitee." "A éailleac íalac, ir' liom rém an t-ílac rin ó so lá-ra amac," aifra Dub, 7 leir rin bam ré an ceann ói. Rug ré ari an t-ílac

úraoíreáca 7 buail ré an éapmiz a bí le taorib an toparí, 7 o' eipiz a úeap- maári ríuar beó, beiteac comí maré 7 bí ré ariam. Rígne ré an iuro céatona leir an eac, leir an éú 7 leir an t-feabac. Aifri n-oóizce bí luéáari mój ari na úeapbpiáéarib 7 éat riao an o'óce rin go ríuzac mri an bpiúizim. Aifri maroin lá ari n-a bápac éuz riao íapmaró ari an baile. Nuair a bí riao aiz t'pall leó éoiriz Dub aiz inriurc marí éárla oó ó o'fáz ré an baile 7 dubairt ré narí éuiri iuro ari bíc oipeao iongancair ari leir an bean a curíeá a lúre éurze mri an teac mój ari bam ré faoi ann an o'óce pómie. Réiri marí o'innir ré o'arén Donn gup bí a bean rém a bí ann 7 o'eipiz an oipeao rin ríeipze ari gup buail ré Dub le ílac na úraoíreáca 7 iuzne ré capmiz cloíce óe, agur o'iméiz leir ann a' éap'leáim a íab a bean ann. Nuair a beannaiz irteac ann, faoil ré nac íab an oipeao feapú- fálte aiz n-a mnaoi pómie 7 buró éúir 7 ríuarí ré amac uairé go oéari ré éuzéóiri ari a úeapbpiáéari. Go lúac ari maroin lá ari n-a bápac, o'iméiz ré go o-támie ré comí ríada leir an áit a úeapmí ré capmiz de Donn, buail ré le ílac na úraoíreáca e 7 o'eipiz ré ríuar beó aifri. Shrubail riao leó go o-támie riao ann a' éap'leáim, 7 ríuarí riao an uile úume ann rin faoi bpión mój. H-innreáca o'ibéce go o-támie Ceann ghuagac na g-Cleapann ar an Oóman Shoir 7 go o-tuz ré bean Ohoim leir le beiré 'na mnaoi aize acé íul ari fáz riao an éap'leáim, éuiri ri faoi geadarib é lá 7 bhaóam de ípár a éabairt ói íul a b-pórfaróe iao. O'iméiz Donn 7 Dub 'na noéiró, lá ari n-a bápac 7 ríubail leó go o-támie neóm beag, &c. Mí íacairó riao teac mój a b-fao uairébe no teac beag nbeap o'ibéce, acé teac beag amán, pionn, ríonnagac, oinn, oinnagac; gan bun cleite amac nó bápi cleite irteac acé an cleite beag amán a bí aiz úeanaó o'ioim 7 farfaró o'ón teac a líz. Chuaró riao

irteac 7 o'eiugh fean-oume beag liac 7 euir fálte roim Ohonn Mhac a' D'ioirpaig 7 a deapbriacair. Chaic ríao an oróde rim ríuan le ríannuigeacé &c. O'muir an fean-oume dóibéte go rab Ceann Sruagac na S-Clearann ann rim a péir 7 bean bhónac leir. Nuair a bi ríao aig mteacé air meiom, o'iairi an fean-oume oirra an gáibeann ir mó a m-beiréacó ríao ann go o-tigeacó ríao air air rígaire a úeanacó air Mhacó Ruacó na Coilleacó Craobairge 7 go o-tioceacó feirpan le curdeacó éuca. O'fás ríao ríán 7 beannaicé aige 7 ríubal leó go o táime neom beag aghur veirpacó an lae 7 connaic ríao teacé beag 7 éuaró irteac. Chuir feanoume beag liac a bi 'na ríuóe le coir na teineacó rálte ríómpa, 7 o'iairi oirra fanaicé aige an oróde rim. O'fan 7 nuair a bi ríao aig mteacé uaró air marom dubairt ré leó an gáibeann ir mó a m-beiréacó ríao ann, go o-tigeacó ríao air air rígaire a úeanacó air Sheabac na Coilleacó léite 7 go maépacó feirpan a éurdeacó leó. An ríóimacó h-oróde o'fan ríao aig feanoume eile 7 air mteacé dóibéte air marom uaró o'iairi ré oirra an gáibeann ir mó a m-beiréacó ríao ann, go o-tigeacó ríao air air rígaire a úeanacó air Ohóbrían Donn Loacáóil (feabla) 7 go o-cabairpaeacó feirpan táiréail dóibéte. Shuóbal ríao leó go rab ríao mr an Dóman Shoir 7 go o-táime ríao go cúire 7 cairleán Chinn Sruagacó na S-Clearann. Bí ré féim air ríubal aig ríeil, 7 ir amlaró mar ruair ríao an bean a o'fuaróug ré 'o Ohonn Mhac a' D'ioirpaig aig ríaracó a cinn le ríar óir 7 i 'na ríuóe i g-caéoiri aghio. Bí luacégarí móir uirri ríómpa 7 nuair a táime an ríáénoña cúir ri i b-folaé íao. Com luacé 7 táime an Sruagacó irteacó air an oirpar "Fuo, fuo, féuróige, moéuigim bolacó an érimonacó binn b'réuacó in mo éig-re" air feirpan. "Dubo!" air an bean nac b-fuil a fíor agho go moatóaró cú bolacó 'érimonacó in to cig comí ríao 7 beiréacó mipe ann.

Air marom lá air na bápacó, pul air mteig an Sruagacó a ríeil o'fíarpuig go bean oe cá rab a anam 7 o'muir ré ví go rab ré faoi leic an oirpar. Aig teacé abairle dó, ríáénoña, ruair ré leac an oirpar cúim-uigéte le ríosa 7 ríóil 7 o'fíarpuig ré cao é an rát a rab rim veanta. Dubairt an bean leir gur mar g'eall airpan a rígne ri é. Chuir ro ácar móir air 7 dubairt ré gur éoracail dá m-beiréacó a fíor aici cá rab a anam go m-beiréacó ri go maré dó. Leig ri uirri go rab feairg uirri mar náir muir ré an ríunne ví. Sul air mteig ré air marom lá air n-a bápacó o'fíuicé ri ríagail amac uaró cá rab a anam 7 dubairt ré léite gur i g-cairpaig móir air éil an cigé bí ré. Chúimóug ri an éairpaig le ríosa 7 ríóil 7 nuair a táime an Sruagacó abairle ríáénoña leig ré gáire ar air éiur go b-feicrean an oírparacó tub a bí fíor air éóm a gáile. O'fíorpuig an bean cao é aóbar a gáire 7 dubairt ré gur fa'h éórupacó veair a rígne ri air an éairpaig 7 gur b-feairacó bó anoir dá m-beiréacó a fíor aici cá rab a anam go n-veanpacó ri an-móir oe. Leig ri uirri go rab feairg 7 mifáracó móir uirri aghur anuirin o'muir ré ví go rab ciam ríunneoirge mr an gáiruaró; irteig mr an ériann go rab reite 7 mr an reite go rab laca 7 mr an laca go rab ub 7 nac murréirde eirpan a coróde go m-buarlfríde leir an ub rim é ór coinne an oírparacó tub a bí air éóm a gáile 7 mar rim oe gur faoil ré go rab léar aige cóim ríao air a ríagail 7 bí aig aon feair eile faoi an dóman.

Cóim luacé lá air n-a bápacó 7 meair Donn Mhac a' D'ioirpaig go rab an Sruagacó rao móir ar baile ruair ré an tuag b'urte beáimac a bí aig an Sruagacó faoi éolba a learéa 7 éoirig ré aig gairpacó an ériann ríunneoirge 7 le gac buille o'ar buileacó air an ériann leir an tuag beairacó éail an Sruagacó neairt céao feair 7 éóm luacé 7 moéuig ré é réim aig rár laig éug ré ríaruaró air an baile. Nuair a éuaró aig Donn an

chiam a leasad o'méiz peite ve pára amad  
 ar 7 rḡairt Donn ar Mhacáid Ruad n-a  
 Coillead Cheadaige 7 éamie pé 7 rḡairt pé  
 pé ar a peite 7 marb pé é. O'méiz laea  
 amad ar ar eiteos 7 rḡairt Donn ar  
 Sheabac na Coillead léite 7 éamie pé 7  
 rḡairt pé ar an laea nuair a bi ri as toul  
 or cionn loea. Thuit ub artoí ríor mḡ an  
 loe 7 rḡairt Donn ar O'hóbran Donn  
 Loearóil 7 éamie pé 7 rḡairt an ub. Leir  
 rḡim bi an rḡuagad aig tarraingc m aice  
 leir an baile 7 le méro na rḡeige a bi ar,  
 bi a éaror rḡrḡailte mḡ an moct go rḡab  
 an túradan toub a bi ar éom a foile ar  
 rḡeicéil. Chuaró Donn ar a leae-glún 7  
 buail pé an rḡuagad le h-urcuḡ ve'n ub  
 or comme an túradan toub a bi ar éom a  
 foile 7 tuit pé ríor marb.

Bi luéḡairt mḡr oḡra, ar n-oúéde, 7  
 éat ríad an oúéde rḡim go rḡúgá. O'fás  
 ríad an Oóman Shoir lá ar n-a bárae  
 aḡur éus ríad rḡairt ar an baile. Bi  
 luéḡairt 7 an-luéḡairt rḡómpa. Thuit Dub  
 Mhac a' Oioḡraig 7 nḡrḡó leir an tairna  
 mḡin a bi aig an tounne uaral. Fuarar  
 rḡairt méiréad 7 cléiréad uirgo 7 rḡórao  
 iao 7 rḡúnead banair éúreá, éáreá a máir  
 naoi n-oúéde 7 naoi lá 7 rḡim b-rḡairt an lá  
 veirḡonnac ná an éuro lá.

Chuaró ríarḡan an t-éé, mḡe an cléán,  
 báitead iorḡan 7 éamie mḡe.

Crió.

(Dub ḡnátac a ríad leir an rḡeularé 1  
 noéó rḡeul a criócuḡad "Mile beannaet  
 le h-anannaib vo éáirúe" mḡ an áit rḡo.)

We shall give some notes on this story in next issue.

#### Gaelic Notes.

The best news of the past month is the establishment of an active branch of the Gaelic League in Derry. The members meet in St. Columb's Hall, and the classes are conducted by Mr. Neville, who has quite recently received a certificate for teaching Irish. A ladies' class is about to be started. The Derry branch has also furthered the circulation of the *Gaelic Journal*, up to forty copies having been taken in the district. We need hardly add, that much of the impetus given to Irish studies in Derry is due to the warm support and encouragement of the *Derry Journal*.

The National Teachers of Donegal, in their meeting at Stranorlar on March 10th, passed a resolution pledging themselves to use every effort towards the revival and extension of the study of Irish. In speaking to the resolution, Mr. Deeny, of Carradoon, said, with truth, that it is not the fault of the National Teachers that Irish is not taught in schools. Teachers are hampered and restricted in their manifold duties by a system little known to outsiders, and all their efforts will not amount to much, if they are not assisted in other quarters, from which they have a right to expect encouragement and assistance. The speaker went on to say:—"I do not know whether or not it is generally known, but, nevertheless, it is a fact, that in a college which sends out a very large number of trained teachers year after year, there is not a Professor of Irish, nor is the subject taught. I refer to St. Patrick's Training College, Drumconlra. I believe the same remark, too, applies to the other training colleges. I do not know if the Marlborough-street College is an exception. I speak from experience when I say that many teachers are anxious while in training to study the Irish language, if the opportunity were afforded. I knew teachers at training—first-class candidates—who would have selected Irish in preference to either heat or electricity if permitted by the authorities of the college to do so; and I am confident that many of the two years' students would also present themselves for certificates, if the subject were taught. But, paradoxical as it may appear, though there is a Professor of Latin and a Professor of French, there is no Professor of Irish, unless recently appointed. I am still speaking of St. Patrick's Training College, which was the one I attended, but I believe the same remarks apply equally to all the Dublin training colleges, with the exception, perhaps, of the Marlborough-street College. I am aware that the authorities of St. Patrick's Training College have recently been approached with a view to the appointment of a Professor of Irish, but with what success I have not heard. Why there should be any hesitation in the case why the subject was not taught long ago in preference to either Latin or French, is to me a mystery. I say if the Irish language is not preserved, the colleges will be more to blame than the teachers. (Hear, hear.) But apart altogether from the training colleges, the teachers, I admit, can do much by studying for certificates. Many possess certificates already, and their number is yearly increasing. There are some people who seem to imagine, however, that the teachers have only to acquire certificates in order to commence the teaching of the subject at once in their schools. It may be as well, perhaps, to dispel this illusion. Why is it that in an Irish National School pupils are prohibited from learning Irish inside of ordinary school hours, unless they have passed once in the sixth class? Yet this is a fact. Why is it again that "no pupil may be presented for examination in Irish who has not at least reached the fifth class?" Yet this also is a fact. Thus restricted, is it any wonder that the Irish language has been making slow progress? (Hear, hear.) How many of the pupils attending Irish National Schools reach the fifth class? A small percentage verily out of the total number enrolled—certainly not more than one out of every five. How many remain until they have passed once in the sixth class, and thus qualify for instruction in the ordinary school hours, provided none of the ordinary school hours' exam results' system is neglected? A smaller percentage still. But is this the fault of the teachers? Not if it is the fault of the system under which he teaches. The system is an English system, not an Irish system. Either the Irish language should be preserved, or it should not. If

it should not, then it has made sufficient progress; but if it should—and all unprejudiced persons must agree that it should—then let it be preserved. Whether we be successful or not, one thing is certain, and it is, that the National Teachers will do their utmost to insure its success." (Loud applause.)

Another cheering fact is the number of teachers in all parts of the country that are studying the Irish lessons in the *Weekly Freeman*. We would ask all those to work up local public opinion through the local papers, and through any persons of influence whom they may meet.

A Congress will be held in the Mansion House, Dublin, of those who are interested in the preservation of Irish as a spoken language, and who (knowing that all other efforts are futile as long as Irish is practically excluded from the schools) are anxious to see the teachers in the Training Schools afforded an opportunity of learning Irish. The Annual Meeting of the National Teachers of Ireland will also deal with the subject.

The fourth volume published by the Irish Literary Society is a collection of the addresses of Sir Gavan Duffy, Mr. Sigerson, and Dr. Douglas Hyde, on Irish literature and kindred subjects. The volume is the most interesting yet published. Dr. Hyde is engaged on a sketch of the history of Irish literature, to be published as a volume in the same series.

The *Irish Echo* of February contains some of the poems of Donnchad mór O'Dálaigh, Abbot of Boyle, and a reprint of the first pages of Coney's Irish Dictionary. It also has a photograph and some articles by the late Fadhler Keegan. The *Gaithal* of the same month prints the continuation of a fine Gaelic letter, which we would wish to see translated, with notes. We are glad to see that the *Gaithal* is doing well financially. The *Irish American* has always its large Gaelic column. We have also received the *Provincial Visitor*, and the *Irish Republic*, with sympathet c articles.

In Scotland, the *Celtic Monthly* (threepence) is improving with every issue. The *Oban Times* and *Inverness Chronicle* give encouraging notices of our last number. *Mac Talla* is still the best of the Gaelic papers.

Mr. David Comyn's papers on Irish Illustrations to Shakespeare, which attracted so much attention as they appeared in the *Weekly Freeman*, are now collected in pamphlet form—price sixpence. Mr. Comyn, as our readers know, was the first editor of the *Gaelic Journal*.

#### NOTES AND QUERIES.

(In giving pronunciation, the phonetic key, employed in the easy lessons, is to be used.)

(1) Translation of the word "care." Take care, *peacáim*! Take care of the cows, *veim aipeacáip ar na*

*buab*. Lock the door carefully, *Cuir an glár ar an nroopar go ciumh*. Lay it down carefully, *Leig uair go h-actúilghe é* (*actúilghe* = handy, in W. Cork). He does not care about it, *níl aon uairt aige ann*. He has the care of a family, *cá éipam élamne aip*. How busy he is, *nac éipamé ara pé* (= anxious). *Dean miop-éipam*, a great business woman. *Tá a éipam veim peapca*, I am no longer responsible for it. To these E. Munster phrases we may add *tá pé i bpeáigil an tige* = in care of (= i mbéim, *igcomh* in Connaught). For *veil*, we usually hear *veáip* in the West. In Meath, the sentence *níl uairt aigam ann*, is usually translated "he has no element for it," from the fact that *uairt* means (1) care for, (2) an element, creature.

(2) *ná fan as an roopar*, or *as an nroopar*? which is the more usual? In some parts even the adjective is eclipsed: *as aip an genoc mbuair*, *aip an bpeáipe mbám*. In the genitive plural, the eclipsis of the adjective is still common; *as, ála ná geor noub, i gcomh epi n-oróce*.

(3) In Munster *éire* is pronounced (*éish*), and *éireg* = *éirig*. In Ulster *éireg* is (*ae/ee*) or, sometimes, *ee/ee*. In Meath, *éireg* is (*ee/ee*), and *éiregáto* is (*ee/ee*).

(4) *níl mé in mbe é déanad*, I am no table to do it, especially when prevented by poverty, sickness, &c., Ulster. *nílum tonamail* (*inneamail*?) is the pronunciation in -ool' or -ng-ool'?) *cum* (or *ain*) *é déanam* (Munster). These two -em to explain the western *níl mé* (*in-on*), which seems to be = in mbe. There are two uses of the phrase, (a) *níl mé* (*in-on*) *é déanad*, or *á déanad*, I am not able to do it, (b) *má tá an la* (*in-on*), if the day is suitable. In a former number of this Journal I equated (*in-on*) with *in tonáib*; I believe this was wrong.

(5) Notice the different pronunciations of the verbal noun of the verb "to do": *veánad* (*áan'-oo*), Ulster; *veingad* (*deen'-oo*), W. Connacht; *veanam* (*deen'-oo*) Munster. In Munster, the verb "to do" is, in most of its parts, a regular verb, *veim*; in Meath *veim* is sometimes heard, and in the perfect, *poim*.

(6) How many? How much?

*Cé méuo?* (for *cé á méuo*).

*Méuo* or *méao* is a noun masculine; gen. *méuo*. Often erroneously written as a noun feminine; nom. *méuo*; gen. *méuo*.

When *cé méuo* means how many in number, it is followed by a noun in the nominative singular.

When it means how much in quantity, it is followed by a noun in the genitive.

Examples; How many people, days, miles, houses, &c.,

*Cé méuo uime, lá, míle, ceá?*

How much money, cloth, land, &c.?

*Cé méuo aipgá, éapáig, cálamna?*

How many times? how often?

*Cé méuo am?*

How much time? how long?

*Cé méuo aipmpe?*

(The above are due to Mr. Bushe, Father O'Leary of Castlelyons, MacD., etc.).

We shall be glad to hear from our correspondents the various words in use for cousins, first, second, third, etc.

Our next number will contain an article, of the greatest interest, on the names of the various seasons, by the writer of the Cú anmanna.

## GAELIC OF WEST MUNSTER.

J. H. LLOYD.

gæoheals iarthair churge munhan.

Seo rgeul do éuala páorais O Dhuan atá anoir 'n-a cóinniarúe i mBaile-áda cliaé, 7 é 'n-a gárrún no 'n-a gárlac an tpiáé do éuala ré v'á innirne é. Uo h-iarrao ari seo rean-rgeul do innirne ór cómair cóinn-éionóil áirgíte do Cóinnias na Gæóilge i mBaile áda cliaé. Uobarre ré go n-inneorad, 7 'nuair a éamg an t-am do mhur ré é seo leanar, 7 san aon agó do éairne ré go h-an-móir le gac n-aon dá maib ran t-geomra, 7 éar bárr go móir-móir liomra. I foclair an rgeil rém, uobarre liom rém nac beinn rára éorúe go bpeirinn é i gcló. U'a bhig rin do éarar gur éarre tam iarraé do éabarre ar a rgeirbadó rior, dá leirgúe tam é. U'a réir rin do éuarar ag tual ar an rgeularúe i me na h-odlas, 7 an rmuaneadó rin ar m'airne, 7 do riarraigear ve an leirgeadó ré tam an rgeul do rgeirbadó rior. 'Sé an rreagrad éus ré óim, mar ir gnáéac leir i gcoinniarúe 'nuair iarraim éinnir ari, go leirgeadó 7 fáilte. Uo éionn an éeava rin, do rgeirbadó rior é tpeacé mar do mhur an Dhuanac tam é, 7 mar tá ré annro.

Ir riorac do'n éuro ir mó ve luét an Cónnaréa cóinnirgear i mBaile áda Cliaé gur i n-ééóinniaréac do'n Sgibhín do iugadó 7 do beairgeadó páorais O Dhuan. U'a bárr rior ir i gcanáinac iaréarri Cúige Munán mhurcear an rgeul ro. Tá

toza gæóilge v'a labairt m' an tóéarig rin rór, 7 b'féirir nac tuibrainn m' éiteac dá leomann a ráo nac m' an éacéra beag ro do gæobmaoir aon éuro, dá lairgeav é, ve óioza na Gæóilge.

Bioú a rior agair, a léirgeoirúe, náir rgeirbadó an Dhuanac focal rém ve'n rgeul, acé gur mhur é, 7 ir é rúo ir fáé leir na foclar beáona beir v'a n-áiradó annro 7 annrúo. 'Nuair a bí ré aérgeirbadó agamra do éaribeámar do é, 7 éar éir do é léirgeadó, do éarceirgé ré a tó no a rpi v' foclar ve.

Mi rularri tam a ráo mar an gceáona go nveárim an rgeularúe mion-áirreagó ar beagán ve seo leanar 7 é v'a mhurir ór cómair an cóinnéionóil, acé ir tpeacé mar do éuala ré rém é atá ré mhur airge annro.

## EACTRA AR FIONN MAC CUMAILL AGUS AR INMAOI BEARÉAN.

'Nuair a bí Fionn MacCumail ag tuit in aoir,<sup>1</sup> do aigr<sup>2</sup> ré é rém beir ag tuit i luge,<sup>3</sup> 7 uobarre ré lá ve na laotantair go maib a éloréam rá-érom tó le h-ionéar, 7 gur b'éirgean tó iur éirir do baint ve. Beagán ve laotantair 'n-a óiarú rin do éuarú ré ag tual ar<sup>4</sup> goba bí 'n-a cóinniarúe i ngar do rarb' annr Bearéan 7 aubarre ré:—

"A Bearéan, tá mo éloréam rá-érom tam anoir, 7 tuó maé liom go tógrá beagán ve, no go nveárrá dá éloréam ve tam; mar ní 'lim, do réir náóirre, éom láirir á' do bíor ríce bliádam ó foim."

"Uéanrao go veimn," agra Bearéan, "acé go 'neoráir tú rgeul tam an faro do beiréac v'a uéanam."

"'Neoráir," agra Fionn, "ar éomgíoll nac beirí aon bean ag éirreacé liom."

"Tá go maé," agra Bearéan, "ní beirí, gellam tuit."



'Nuair a éadar **Dearéán** a baile 1 go comair na h-oidé do mhíu pé u'a mnaoi go maib pé lá ar n-a máireac éum dá élordeam do théanam do Fionn Mac Cumhail, 7 go maib Fionn Mac Cumhail éum rgeul do mhínt do ar fead na tréimhe rin, áct go maib pé do ualac<sup>5</sup> ar féin gan don bean beir ag éirtheacé leir an rgeul, "á' n-á tair-pe in aice na h-áite," ar feirion, "maib dá bheirfead Fionn Mac Cumhail tú do rtaora pé, 7 ní éloirpinn níor mó de'n rgeul uá."'

"Geallam tuit naé maíao,"<sup>6</sup> ar an bean.

An lá 'n-a óiaró rin do ghlaoaig **Dearéán** ar a buacail, 7 adubairt pé, "a buacail ír feárrí do bí ag tuite boct maib, éirig, 7 bain beairt luacra 7 tabair éum na ceárhoan é, éum go rínpí Fionn Mac Cumhail ar, an faoi do beir pé ag mhínt rgeil dáma."

Do éadar buacail **Dearéán** ag iarrat do na luacra, 7 do lean an bean é.

"A buacail," ar rí, "tuibrató mé voluigeacé maíe tuit má éumpeann tú míre irteac ía beairt luacra, 7 mé éabairt éum na ceárhoan, 7 gan don níó do leirint oir maib geall oimra."

"So deminn ní théanrao," ar an buacail, "maib do máireobas do máigheirí mé, no ní béirdeac don ionntaob<sup>7</sup> áige aram éoróde arí."

"Ní beiríoí ar áige," ar míre, "ar cao do mhínt, maib fanrao-ra irteig ía luacraí go n-imteogáir pé féin 7 Fionn amaic ar an gceárhoan 7 ní feirioí maib mé in don éor, 7 ní beiríoí ar aca go maib ag éirtheacé leo."

"Má théameann tú rin," ar an buacail, "cuirpí mé tú mír an beairt."

Do rin rí ía beairt, 7 do éum an buacail an luacraí móir-éiméoil mhíre, 7 do éus ar a óiom í féin 7 an beairt gur rípoí pé an ceárhoan, 7 do éairt pé an beairt de ía éúinne.

Buó gáirí 'na óiaró rin go otaimig

Fionn Mac Cumhail irteac, 7 do rin pe ar an beairt.

"Cao é an rgeul," ar pé, "a 'neorató mé tuit, a **Dearéán**?"

"Buó maíe lion a éloirint uair," ar a **Dearéán** "cao iao an dá gníom do mhínt maib ír cuairte do éadar oir."

"'Neoraoíoim tuit," ar a Fionn Mac Cumhail: "lá dá maib arí' donar ag ruidal le h-air abann do éonnac tíg tamall gáirí uaim 7 do émallar faoi n-a óém. 'Nuair do éadar írteac do éonnac an gairgíreac ír mó dá bheaca maib 'n-a fúirde corí na temeao, 7 íarí in aice leir ar na ríeárhoíobí."

'Cia h-é túra?' ar feirion.

'Ír míre Fionn Mac Cumhail,' ar a míre.

'Ír tu go deminn an feair do éairtúig uaim,' ar an gairgíreac.

'Seo bhradó,' ar feirion, 'agur do bíor dá faipe le pé lá 7 pé oíde éum é maibao. Síneao ía anoir éorí<sup>8</sup> go gceóíra beagán, 7 tabair-pe aipe do'n íarí go noúireogao. Má leir don élog do éacé ar, no má leirgeann tú banrao-ra do éeann oíre bí ó'á ionpáil<sup>9</sup> ó éaoib go taob 1 gáir naé éirteacé don élog arí."

Do bíor-ra go cúramaic ag tabairt aipe do'n íarí, 7 faoi éeann tréimhe gáirí<sup>10</sup> do éonnac élog móir ag éiríge ar érim an bhradóin. Do éainig eirteagla oim 1 teaoib an fógíra fuarar, 7 do éumleair m'ópois go olúe oian ar an élog, éum naé tuibrao an gairgíreac faoi n' aipe é, 'nuair a éirteacé pé, áct do oíogá m' ópois féin<sup>11</sup> éum an rímoí (rímeira), 7 do éumleair am' beul é, 7 níor luairte do mhínear 'ná fuarar ríor da bhranní, 7 bheiríl an éirí go maireobao an gairgíreac mé an uair a óúireogá pé. Do éumleair m' ópois faoin gíall arí éum ríor fázal cao do'í feárrí óam a théanam, á'í do fuarar ríor imteacé ar an áit éum naé béirdeao ríor ag an n-gairgíreac cá maib, 7 ní feaca maib ó íoin é, 7 ír maib rin do éáirle óam féin

muir v'fáigail aon uair no éogónfaim m'óirós.

'Sé an tairna<sup>11</sup> suair is mó in a muar puam ann, lá gheimhíó v'ar iméigeas liom féin ó'n éuro eile do'n Phéinn, 7 mé ruabal tui gléann, no bí rneáca tuiom ar an talamh, 7 no éonnac, rúige féidri uaim, loig gairgíóis m' an rneáca. Do éudair éuige 7 no bí iongnáó oim i staorb a méto. Do cuirtear cor liom<sup>12</sup> irteac ann, acé níor líon rí an loig. Do éuirtear mo v'á éoir ann, 7 is ar éigin no líonadair é. Dubairt liom féin nac beinn rárta éorúce go b'raáann muaric ar an ngairgíóeac mói. Do leanar puam a loig m' an rneáca go v'áanáis go boáán 7 no buairtear as an nooir. Do éuir gairgíóeac mói a éeann amac 7 aubairt.

"Cia h-é éur, no cao no éus anho éú?"

'Is m'ire Fionn Mac Cumáill,' a'ra m'ire, 'asur no éuir méac no loig m' an rneáca iongnáó mói oim, 7 ní beinn rárta go v'ocraim ac' f'earc'.

'Do éárla go maré,' a'ra an gairgíóeac, 'mar táim teim tuirteac ó r'ublóro fáca no puirtear as goir an bolám éiann tú marb anho ó gairgíóeac buó v'á mó' ná mé féin,<sup>13</sup> 7 me fágan r' amac cá b'uilim, gan a'irtear mairteobairó r' mé. Iméige 7 bam beairt b'oirna go mbeirteobairó ceárlaína v'e v'inn féin, mar tá o'ear oim.'

'Óéanrao,' a'ra m'ire.

Do gluarigear<sup>14</sup> oim, 7 no puar teuro 7 tuas liom 7 no bamear beairt b'oirna éoi mói 7 ab' féin liom a éabairt ar mo órom. 'Nuair a éanáis éum an tige, no éairtear i gcoinnib<sup>15</sup> an fála é, 7 no bamear puam 7 r'eamar. Do éárla an gairgíóeac mói éum an v'oir, 7 nuair a v'féac r' ar an beairt, aubairt r' le v'oiré-mear, 'Cao é an fáé ná éuir níor mó' ná r' leat?'

'Níor éuir,' a'ra m'ire, 'no b'ig go mar v'oiréar oim.'

'Beirteobairó r' baim na gcoirac v'inn, ar an gairgíóeac.

'Anoir,' ar v'oir, 'ruó-ré anho le h-air na teirte, 7 bí as fáigail r'oir éigin ollam v'inn no iorramair. Sinrao-ra anho éoir go r'ól. 7 má éirteann aon tóir o'irann beir ar an v'uir no acá m' an teine 7 rácais an ceann v'air v'e i b'oll mo r'óine, mar n'íl aon éuma eile ar a b'v'rá mé v'irteac.'

Do r'ín an gairgíóeac m' an leabairó, 7 ní fáca bí r'é ann 'nuair a éuala-ra puam mói éúam, 7 no r'uirtear éum an v'oir, 7 ní luairte r'oirtear é' ná no éairtear irteac gairgíóeac buó v'á mó' ná é r'eo bí r'inte ar an leabairó. Níor leirtear-ra aon a'irtear éoir, acé ar a leabairó, 7 beuro an v'á f'ear mói' ar a éile. 'Bí v'oir v'ine v'oir i gcoinnib an fála éall, 7 v'oir an r'ir eile leir an h'pala abur, 7 is as r'airtear a éile no leat. Faoi v'irteac no cuirteac an gairgíóeac bí' n-a éolra ar a glim, 7 no éárla eárla oimra go mairteobairó é, 7 mé féin le n-a éoir. Do puar ar an tuas 7 no éromar ar r'airteac no v'eanam puar a órom. Do g'airtear an éuro r'airtear ar éolra a éoir, 7 an tairna r'airtear ar a éoi, 7 no aruirtear an tuas, 7 no buairtear an gairgíóeac i h'pala a v'innéil, 7 no leanar v'á buairte ar r'eo tamail mói. Is g'airtear go mar r'uirtear r'eo as r' leir an ngairgíóeac 7 go mar r'é v'ul i luirte, 7 no éuir r' ar glim leir (ar éeann v'a glimib). Do éirtear r' ar, 7 no buair r' m'ire puar i gcoinnib an t'abám (t'abám.)'

Do éirtear an bean leir an r'geul go r'oirteac go v'ir r'ín, 7 aubairt r', "Míóerom (míóerom?) oir! Cá n-a éab go v'oirtear<sup>16</sup> ar a órom!"

Do r'ieab Fionn 'n-a r'uirte 7 aubairt, "A Beairtám, no puam r'eall oim; no g'eallair nac b'v'oirteac aon bean as éirteac

Liom an fáil do beinn ag mhuirne an rgeíl  
 uirt, 7 m' ionas roin ir áilá do cúirir do  
 bean m' an luadair cum nac ferfirirre í,"  
 7 do m' ré i noiarú Deapáim. Do iduir  
 Deapáim air a leat'geul do gabáil, 7 do  
 beinnis ré do nac maib fíor aise réim a  
 bean beir ía luadair, 7 níoir mhuir Fíonn  
 Mac Cumáil níoir mó dá rgeul do éar a  
 éir iun.

NOTES.

- <sup>1</sup> & 3. This idiom is frequently used in Munster. The corresponding phrases in Connaught and Ulster are *ag éirge airta, ag éirge lea, ag fár tsa.*
  - <sup>2</sup> In *Leat-Cunn*, *moéuis* is more usual.
  - <sup>4</sup> This phrase has become in Munster equivalent to a simple preposition in meaning = to, e.g. *Tháinig ré ag t'páil oim, he came to me, cúipear ag t'páil air é, I sent it to him.*
  - <sup>5</sup> Synonymous with *o'fáicáib*.
  - <sup>6</sup> Munster form of *paéau*.
  - <sup>7</sup> *tonnaoib*, confidence or trust. *Mumgim* is rather confidence in the sense of hope.
  - <sup>8</sup> I will now stretch (myself) *by*, cf. *tá mé flaué éirim, lean uirt, &c.*
  - <sup>9</sup> *toimpáil* = *toimpóib*, turning.
  - <sup>10</sup> *féim* = *evon*, here, and must be taken with what follows, and not with *m'ópóis*. Therefore the translation is "but my thumb was burnt even to the marrow," cf. *O'íupáó cat pleásháin féim páóis*, a sleek cat would eat even a taper (Proverbs in next No.), and *níon fágáóar péin rú an fáppáóib*, they did not leave even (féim) the potato patch (*Gaelic Journal*, vol. iii., No. 30, p. 83, and note on p. 84).
  - <sup>11</sup> *Tápa* = *oapa*. *oapna* is the form used in Connaught, Ulster and Scotland.
  - <sup>12</sup> *Cor liom* = *mo éor*, my foot. So *infra* *ap glún leir* = *ap a glún*.
  - <sup>13</sup> Who was twice as big as myself.
  - <sup>14</sup> For *do glúairear*. So also *do glúoáis* (near the beginning) for *do glúoá, do éiréis* (near the end) for *o'éiré*.
  - <sup>15</sup> *í gcomhb* = *í gcomne*. *faia* = *balla*.
  - <sup>16</sup> So *noeáóar* = *so noeáóar*. *foigheac* = *foigheac*. *móip éiméóll*, all round about, round and round. In some parts of Munster this is pronounced *móip-éiméóll*, and in others, *móip-óiméóll*. The preposition *i*, in, appears to be omitted. If this be so, the phrase would literally signify "in a great circuit."
  - <sup>17</sup> *blac* a *stunérl*, in the *soft part* of his neck. *i mbac* a *stunérl* occurs in *Siampa an ghéimúó*.
- Peculiar verbal forms:—*cooólrá* for *coireoáó*, *coóóiráim* for *coirgeonáim* (*cooáleoóóó*, *coóáineoóóó* are more often heard).

Do éonnac, dá bpeaca, ní feaca, *uubapt. so óránaó,*  
*'nuair a éánaó, 'nuair a éualo-ia.* In these instances we see the use of the old forms of the past ten-es (1st sing.) of irreg. verbs. These survive only in Munster, the later forms éonnacair, dá bpacar, &c., being used elsewhere. *naó* throughout should rather have been spelt *ná*, as pronounced in Munster.

An Laoroead.

PROVERBS.

From Co. Kerry.—*Tionnlaeáó na n-óin-  
 peacé*, two or more fools in company, or doing any act together. *Feap na m-bpóóó bí amuis*, the application is—all the rough, laborious work must be done by the hack or drudge. *B'óeann an maé a n-uiaó an éeiríim*, there is luck in complaining. *Níoir éuaró an uuaéalí muóá air áonne maib*, a person who does not know how to do a thing is sure to do it wrong. (*Uuaéal* for the more usual word *tuacál* = awkwardness). *Ní é'óeann rtoim éar óóimnac ná maápa éar óiaeoáóame*, a storm does not go beyond Sunday, nor a spring-tide beyond Wednesday. *Ír feápp rúil le gláir ná rúil le h-uais*, a person may be expected to return some time from a prison, or from a foreign country; but there are no expectations from the grave. *'Sé an éóir a óemeann é*, it is a sign of good feeding and care to see a cow or heifer jumping and running in a field, a horse prancing, &c. *Tabair muo ó'n géárlac águrr tuoépaó ré a m-bápaó*, give to the child, and it will visit you again. *Ír maóis a b'óeann ríoir an éeao lá*, woe to him who is down the first day (in a fight). *Ní ceapir an tuirge ralaó a cúp amaó, nó óo o-tabairfeair an tuirge glán airteaó*, throw not away even that which is bad, until you get something better. *Caépró uunne géilleáó dá bacá-  
 gaeáé*, one must yield to one's lameness. *Smaóépaó gae áonne an bean mionáirteaó áéó an té óo m-b'óeann rí aise*, everyone save he who has her would chastise the



## V.

"Nuair fuaip mé gac cineál v'arí fóir, 'r é  
meaf mé náir éoirí tam iurde ;  
Sé aubairt rí, " B'i éurá gabáil éeóil, 'r  
ní éurparó oir feóirleis go óiol."  
Ní maib míre a b'rao as gabáil éeóil, gur  
éumuis an t-aoi ós 'ran t'is.  
Gac oume 'r a glaine 'n-a óoir. Le coiraréa  
éabairt oo 'n óir.

## VI.

B'i biotáille fairing ar bóro, 'sur beagan  
oá ól 'ran tír ;  
Oá n-ólanne-je galún uí Óoinnail, b'  
fuirur mo feóir oo óiol ;  
Nuair oo focurigeamar coérom an feóir,  
'r é v' fairraiz an óighean óiom,  
" Ca háit i mbíonn tú as coiraróe, nó an  
gcongbaizeann tú oíó oir féin !"

## VII.

"Nuair bim-je feal i t'is an óil, ní  
óeanam-je lón oo 'n rígin ;  
" An meo úo a faoéruisim 'ran ló,  
caitím le r'óir 'ran oíó."  
" Ní fóiréann fé oume oos' feóir coiruzáó  
le buairéao an t'raoáil ;  
" 'r feoirí oúinn-ne coiréao go fóil, go  
noanfamar lón aráon."

## VIII.

" Le ranaíant go noanfamar lón, oo  
caitíre cuo móir v' ar r'aoáil ;  
" 'r feoirí oúinn-ne coiréao go h-óis a' r'  
beró cuoizáó v'ar gcoirarí ar ;  
" Lean túra míre 'ran móo, 'r ní heagal  
oirt buairéao an t'raoáil—  
" Míre beré 'cpumuisáó an lón, a' r' geaba  
túra oo lóirín r'aoi."

## IX.

" Oá leanainne-je túra 'ran móo, buó gurúo  
go ooórá óiom,  
" Go ooiréao a' r' míre 'r a' r' ól, 'r buó  
gurúo buó lón tú féin ;

" Aét ran ar an baile 'mo éoirar, 'r beró  
mé ar an nóir leat féin ;  
" Geaba túra ralan go leóir agur míre go  
oéóir maí mnaoi."

## X.

Ní feuram i mólaó le feobar ; 'r i mearaiz  
go móir mo coiróe ;  
Ní 'l oume oá b'feiréao an feóo náe  
ooiréao go móir as caoi.  
Ní fáca mé a leiréo go fóil i mbealaé a  
gabaim 'ran t'rlíó ;  
Oá b'feiréao i i m'baile na Móir, beréao  
cairín óga ar rígin !

## Gluar ar an Abrián fuar.

Oob' é uéar an abrián go feorai  
b'raeáe, táilúir oo bí i n-a éoiraróe  
leat-éur bliáon ó íom i m'baile na Móir  
i gConrae Óim na n-Gall, áit éar a t'is  
fé 'ran b'raeáe oéiréao. Fuair ó  
mnaoi é oirarí ann Máire Nic Conaéá,  
éoirarí i n'ale an Óoir, i n'gleann na  
Suiríge, 'ran gConrae gceurá. Oá méo  
oá m'aoiréarí r'leáe áit Múman nó Conaé,  
meafam féin náe gcuair maí oán ba  
b'ne b'raeáe ná ba éeóirarí élóo  
ioná é ro.

Stanza 1.—b'raeáe'ann = b'raeáe'ann; for similar  
shortenings peculiar to the Ulster dialect,  
compare stanza 6, r'ao'ann, stanza 7,  
rao'ann; and gcoirigeann in stanzas  
4 and 6, to be pronounced conr'ann;  
t'ir m'óir = the mainland.

.. 2.—g'hlac mé go móir = I took seriously.

.. 3.—m'ur = mana; o'r conne mo r'póna = before  
my nose, straight on; 'un = cum.

.. 4.—'ab túra = go you; rapáil = rap, from the  
English; fuair mé = I got, reached; r'ao-  
eáe = timid, reluctant; r'ao'arí in Donegal  
means bashfulness, &c.; eagla means  
fear. Cf. r'ao'arí, careful, r'ao'arí, caution,  
Passions and Homilies. Féin is pronounced  
fín in this and following stanzas.

.. 5.—gabáil éeóil, taking music, singing; co-  
maréa, a sign (of respect).

.. 6.—Galún Uí Óoinnail, Ó'Donnell's gallan,  
doubtless a proverbial measure among the  
people; coérom, balance.

Stanza 7.—*Mi beanam, 7c.* = I do not hoard up the penny.

„ 8.—*Beir curruigean o' sp' scoibap* = there will be help to aid us. Or *o' sp' scoibap* = along with us.

„ 9.—*Su u' o' sp' a' u' om* = till you would "take off" from me.

„ 10.—*Peobap = peabap; gobaim* pronounced *gobaim*, I take (myself), I go. *Sabail*, st. 5, is pronounced *soil*.

### Flann Fionn Fiona.

#### STAY NEAR ME IN THE VILLAGE.

1. I went for a space of time on a trip that I might myself view from me the sky, round through the islands on a chase, as a doe would be and a hound after it. I met a little young lass, and if I met, it is she that spoke sharply: "If you are a person that has meddled (eloped) with a young woman, I do not greatly approve of your trade.

2. "I saw a man on the mainland going without shoe yesterday. I think that you are the young man after whom they were in pursuit." I answered the maid, without haughtiness, because I took her word seriously: "Cease your mocking any more. I am not a person of that kind.

3. If you do not come over near me and (to) drop your speaking in vain, I will go before (follow) my nose out on the mainland in a bound." I fell into sorrow and grief, and asked of the gentle young woman: "Where shall we get a glass to drink that would lift this sorrow off us?"

4. "There is a little house on one side of the road, and it keeps always a drop. Go you and rap the table, and I will pay the score myself." When I got to the house of the son of the drinking, I was timid enough about sitting, for fear that the chase might come up, and that the young woman might be taken from me.

5. When I got every kind of what was fitting, I thought that it was not right for me to sit down. She said: "Be you singing, and you shall not have to pay a farthing." I was not long singing till the young folk gathered into the house, everyone with his glass in his hand, to give a token (of respect) to the pair (of us).

6. Liquor was abundant on (the) table, and a little of it a-drinking in the country (*i.e.*, outside). If I had drunk O'Donnell's gallon, it would have been easy to pay my reckoning. When we had settled the balance of the reckoning, this is what the young woman asked me: "Where do you live, or do you keep a cabin for yourself?"

7. "When I am a while in the drinking-house, I do not make store of (*i.e.*, spare) a penny. That amount that I earn in the day, I spend in pleasure at night." "It does not befit a person of your sort to begin with the troubles of the world. It is better for us to wait a while till we both make a store (*i.e.*, save something)."

8. "In waiting till we should save something, a good part of our life would be spent. It is better for us to begin young, and there will be help to aid us again. Follow you me in the road, and you need not fear the trouble of the world—I to be gathering the store and you will get your lodging free."

9. "If I followed you in the road, it would be (a) short (time) till you would lift from me (leave me), till you would begin playing and drinking; and it be (a) short (time) that you yourself would be a treasure (to me). But stay in the village near me, and I will be of the (same) fashion (*i.e.*, mind) with yourself. You shall get land enough, and me for ever as wife."

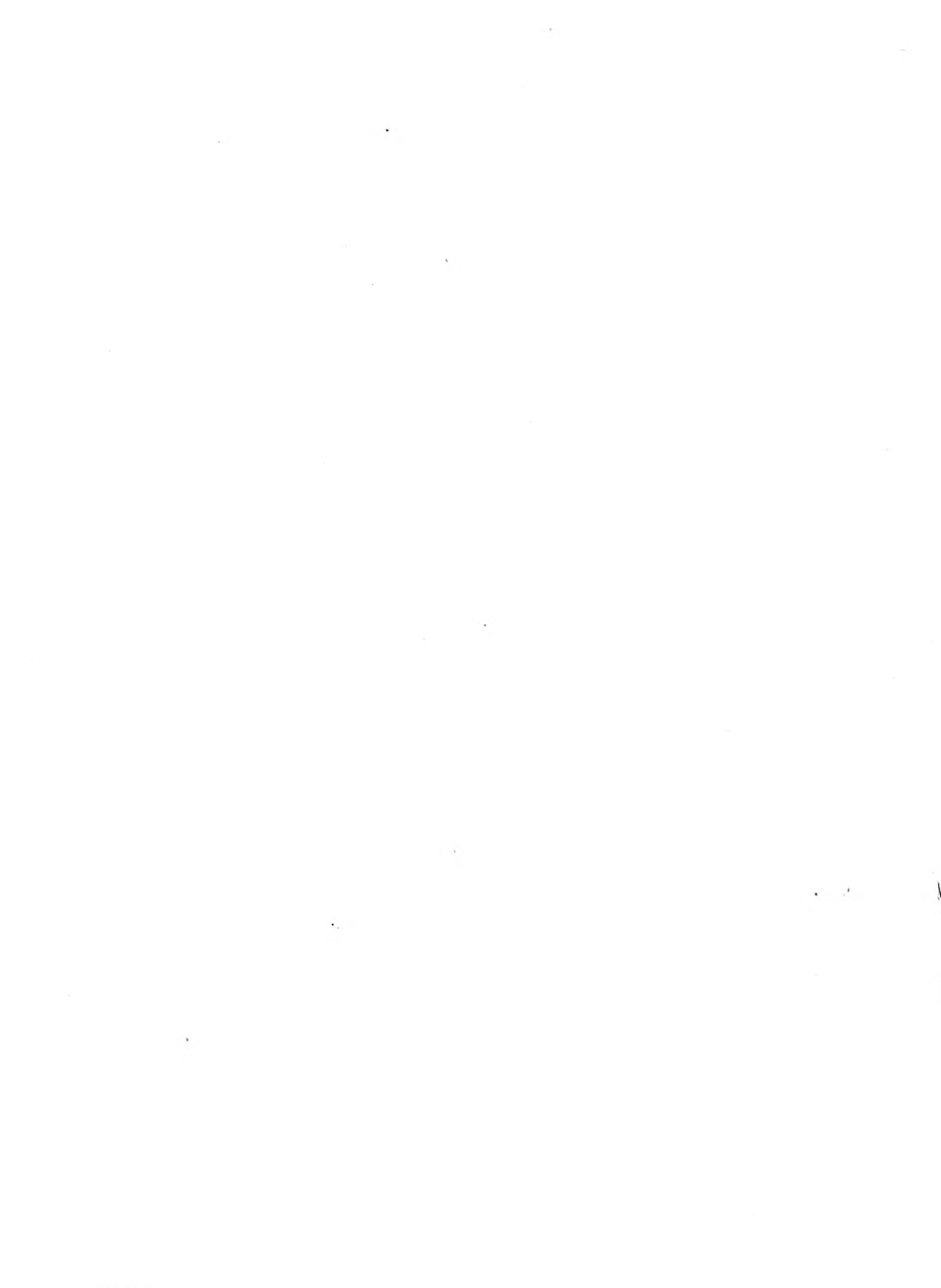
10. I cannot praise her with (sufficient) goodness. It is she that has distracted my heart. There is not a person (of those) that would see the jewel that would not fall greatly lamenting. I have not seen her equal yet in (any) direction that I take on the road. If she were seen in Ballinamore, there would be young girls for a penny.

#### NOTES ON THE ABOVE SONG.

The author of this song was Peter Walsh, a tailor, who lived in Ballinamore, in the County of Donegal, a place mentioned by him in the last verse. It was obtained from a woman named Mary Conaghan, who lives in Altadish, Glenswilly, in the same county. Much as the poetry of Munster or Connaught is praised, I myself believe that I have never heard a poem more sweetly worded or more musically composed than this.

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The only publication in Ireland devoted to the study of  
the National Language and Literature.

In this Number is continued a

**SERIES OF EASY LESSONS,**

from which everyone can learn to read, write  
and speak the Irish Language.

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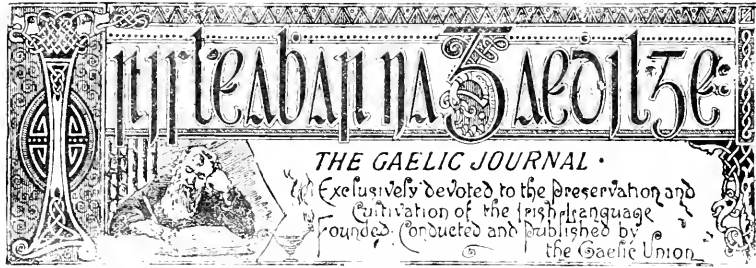
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[No. 50 OF THE OLD SERIES.]

DUBLIN, MAY 1ST, 1894.

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THE GAELIC JOURNAL.

No. 50.

MAY. 1894.

No. 48 of this Journal was issued in the end of February, and No. 49 in the end of March. Instead of publishing the present issue at the end of April, we have thought it better to date it May 1st, and intend to issue the Journal in future on the first of each month. Our readers will notice, therefore, that there is no April number. When writing for any issue of the Journal, the number should be mentioned, and not the month of publication.

Nos. 4 and 48 of the Journal are out of print. All the other numbers can be had, post free, for sixpence each. No. 11 contains the complete text of the "Children of Tuireann." Nos. 12 and 13 contain three texts (O'Curry's, Windisch's and O'Flanagan's) of the "Children of Usna," with translation, and also the complete text of the later version of the same tale.

The Congress held in the Mansion House, Dublin, on Tuesday, 27th March, was a great success. There was a large and enthusiastic attendance of ladies and gentlemen from Dublin, and from the country. As a speaker remarked, the respect shown to the old language in centres like Dublin will do a great deal to remove from people's minds the strange old prejudice that the speaking of Irish is a sign of ignorance and vulgarity. On the other hand, the National Teachers and others, from the Gaelic-speaking districts, will return with renewed vigour to their work of teaching their friends to love, cherish and cultivate the old tongue. Among those present at the Congress were many well-known workers in the Gaelic cause, and old friends of this Journal. The questions brought before the Congress are familiar to all our readers, so we need not speak of them at present.

At the Congress of the National Teachers of Ireland, held on the day after the Mansion House meeting, the usual resolution advocating the teaching of Irish was received with more than wonted warmth. It was supported by several teachers, who were themselves quite at home

in the study and teaching of Gaelic. The Congress extended a warm welcome to Mr. MacNeill and the others who attended on behalf of the Gaelic League.

The Gaelic Leagues of Dublin and Derry continue their splendid work with unabating zeal. Irish classes have been established, with much success, in connection with the Belfast Field Club. Mr. P. J. O'Shea conducts the classes, which include some of the chief people in Belfast. On 17th April, an "Irish Night" was held; the programme was printed in Irish, and the majority of the items were in the vernacular. In Cork, on 22nd April, the Mayor presided at a meeting called for the purpose of establishing a branch of the Gaelic League. Dean MacSwiney, Mr. Denny Lane, Mr. Maurice Healy, Father O'Leary, and other representative Cork men spoke, and classes will be established forthwith.

The language is being studied privately by very many in Galway, Tuam, Ballina, various parts of Donegal, Longford, and many places in Cork and Kerry. There is hardly any newspaper of importance in Ireland which does not, in some way or other, advocate Irish studies.

The chief Gaelic news from America is the establishment of a Gaelic Society, on a very large scale, in Providence, R.I. Classes have been set on foot and numbers of enthusiastic students enrolled. As usual, the credit of this is due to one or two enthusiastic Irishmen, the chief being Father T. E. Ryan and Mr. Henahan. The most influential papers of that part of the States have taken up the question warmly, and the smallest State of the Union is now likely to do most for the old Gaelic tongue.

The existing Societies in New York, Philadelphia, &c., continue their work, and many students of Irish are found in Brooklyn, Boston, San Francisco, and other centres. All the Irish-American papers are unceasing in their efforts to encourage Irishmen abroad to learn something of their mother-tongue.

The *Gaoidil*, *Irish Echo* and *Mac Talla* are, as usual, full of interesting matter. We thank them for their flattering notices of this Journal. The *Irish-American* still gives two columns of Gaelic every week. At home, the

*Tuam News, Weekly Freeman and United Ireland* continue to publish Irish literature.

We have to thank the various Gaelic Societies, and various gentlemen in Ireland and abroad, who have gone to much pains to extend the circulation of the *Journal*. Suggestions of any kind will be carefully considered.

In the present issue we give specimens of the spoken Gaelic of Kerry, Cork, East Connaught, and Donegal.

## EASY LESSONS IN IRISH.

(Continued.)

These Lessons were begun in No. 48, which is now out of print. The first part will soon be issued in book form, and improvements and suggestions are invited. In previous lessons, §§ 23, 38, add: im (im), butter; tróm (thróm), heavy, peol (shól), a sail. See, also, §§ 78, 80. The pronunciation of an is given in § 19; it is almost like an- in *annon*. It would not be advisable, as some suggest, to print over each exercise all the words used in it.

### EXERCISE XIV.

#### § 103. THE DIGRAPHS IN IRISH.

For the meaning of digraph, see § 90. Some digraphs represent long vowel-sounds, and others represent short vowel-sounds.

§ 104. The long vowel-sounds are often represented by digraphs consisting of two vowels, one of which is MARKED LONG. Thus:—

á is sounded like á, i.e., like phonetic symbol au  
 éi " " é " " ae  
 ói " " ó " " o  
 úi " " ú " " oo

§ 105. As will be seen, these digraphs are formed by adding i to the vowels á, é, ó, ú; and the sound of the vowel which is marked long is given to the whole digraph. The only difference between ai, éi, úi and á, é, ó, ú, is that the consonants which follow the á, éi, úi are slender. (See § 8.)

§ 106. NOTE.—In Ulster ái is pronounced (aa), and ói (au). (See § 14.)

§ 107. Examples for pronunciation only: páilce (saul'-é), báir (baush), fáir (faush); céir (kaesh), éille (ael'-é), féir (faer); p'róir-voe prösh-d'é), cuir (koosh).

#### § 108. WORDS.

áir (air), a place	Láirín (Laud'-ir), strong
cáibín (kaub'-een*), a	míle (meel'-é), a thou-
" caubeen "	sand
crúicín (kroosh'-keen*)	món (món), turf
a pitcher	móna (món-á), of turf: p'ró
páilce (saul'-é), welcome	móna
pó (fódh), a sod	páirce (paush'-d'é), a child
polláin (fúL'-aun*), sound,	pláinice (s-Laun'-le), health
healthy, wholesome	

\* In Munster (kaub'-keen', kroosh keen', fúL'-aun').

§ 109. Míle páilce. Páilce agus pláinice. Crúicín lán. Atá an áir póllám. Míl mé tinn, atá mé plán, póllám. Pás crúicín as an tobair. Pás móin ar an uirlár. Ná pás móin as an tobair fóir. Atá an páirce bán. Míl ré bán; atá ré tonn. Atá an caibín cam. Pás póir eile ar an uirlár.

§ 110. Art is not wearing (see § 40) a new coat. Art is strong and healthy. Do not leave a pitcher on the floor. Dry turf. The place is not wholesome. The strong horse is going to the road. She is young, she is not strong. The ship is strong, the boat is weak. The child is brown-haired. The place is green. The young horse is safe and sound (plán, póllám). Leave a sod of turf on the floor. There is not a sod of turf on the floor. Welcome. Warm day.

### EXERCISE XIV.

§ 111. Other examples of the sounds of ái, éi, ói, úi:—

báirce (bri-h'-é), broken	éimín (aer'-ir), Ireland
Cáirce (kaush'-é), cheese	Súil (sool), the eye
Láir (Laur), a mare	Súirce (soosh'-é), a flail
Sáilce (saul'-é), salt water,	tuipice (thoor'-é), a
the salt sea	spinning-wheel
Spáirce (sraud), a street	

§ 112. Many proper names involve the sound of ái; thus, áir, pláin, give rise to the diminutives áirceáin, pláiniceáin (little Art, Flann), hence the family names O'h-áirceáin (ó horth'-á-gaun). O'pláiniceáin (ó floN'-á-gaun), literally, grandson of little Art, Flann; the forms from which the ordinary O'Hartigan, O'Flanagan, are taken.

§ 113. The preposition "with" (= "along with") is translated by le (*le, almost like le in let*); as, atá áir le Conn, Art is with Conn. This le prefixes h to a vowel; as, atá Conn le h-áir (horth), Conn is with Art.

§ 114. The preposition "to" (to a place) is translated by go (gú) when no article follows; as, go Spáin, to Granard. When a vowel follows, h is prefixed; as, go h-áir, to a place. When the article follows, go is never used, but 'o'n (dhün) is used = "to the"; as, 'o'n áir, to the place. (See § 62).

§ 115. The preposition "in" is translated by *in*; as, *in* *Éirinn*, in Ireland.

§ 116. *Áián*, *m*, *agur* *cáire*. *Acá* *cáire* *polláin*. *Acá* *cáire* *zann* *in* *Éirinn*. *Níl* *Conn O'Flannagáin* *in* *Éirinn*; *acá* *fé* *as* *Cill-bára* *fóir*. *Acá* *an* *túinne* *ar* *an* *uirlár*. *Níl* *an* *túinne* *lároir*. *Níl* *Dea* *ar* *as* *oúl* *ó* *áit* *go* *h-áit*, *acá* *fé* *in* *Éirinn*. *Súirte* *agur* *túinne*. *Acá* *fé* *in* *uirlár*. *Acá* *an* *ráite* *lároir*. *Níl* *fé* *as* *oúl* *go* *Cill-bára*.

§ 117. The wool and the spinning-wheel are at the door. Leave the wool at the spinning-wheel. The wool is soft, the wheel is broken. I am not going to the place. Stay in Ireland yet. Leave the horse and the mare at the well. Conn O'Hartigan is not in Ireland. The salt-water is not sweet. The ship and the big boat are on the salt-water, going to Ireland. I am not going to Ireland. I am going with Conn O'Finegan.

## EXERCISE XV.

## § 118. OTHER DIGRAPHS.

*éa* is pronounced like *é*, that is, *ae*  
*eá* " " " *á*, " *au*  
*io* " " " *i*, " *ee*

In these, also, it will be noticed, the digraph is pronounced practically with the sound of the vowel marked long—the other vowel is hardly sounded, thus:—

*Féur* is pronounced (*faer*), *ip'leán* (*eesh'-laun*), *ciop* (*kees*).

§ 119. Note 1—*éa* is now generally spelled *eu*; as, *feup* (*faer*), grass. In Munster, in words of one syllable, *éa* or *eu* is pronounced *ee'-o*; thus, *feup* (*fee'-or*).

Note 2—*éa* is used, and wrongly, in words like *geap*, *feap*, where *ea*, without any mark of length, should be used. Lengthening of the long vowel-sound noticed in such words is caused by the double *p* (see § 77).

Note 3—We would advise learners always to pronounce *io* like *i*, or *ee*. In many monosyllables *io* is yet pronounced *ee'-ü*; as, *piön* (*fee'-ün*), wine.

§ 120. *Ceuro* *míle* *ráitce*! a hundred thousand welcomes! This popular phrase is seldom, if ever, seen properly spelled.

## § 121.

*ceuro* (*kaedh*) a hun- *leuna* (*lae'-nä*), a  
 dred meadow  
*oiol* (*deel*), *verb* sell *Seumair* (*shae'-mä's*),  
*feup* (*faer*), grass James  
*fiön* (*feen*), wine *fiösa* (*sheedh'-ä*), silk  
*liön* (*leen*), *verb*, fill *fiöir* (*shees*) down  
*liön* " *noun*, flax (*wards*)

§ 122. *Ceuro* *míle* *ráitce* *go* *h-Éirinn*. *Ráitce* *agur* *pláitce*. *Níl* *an* *tiú* *polláin*. *Acá* *an* *feup* *tiúim*. *Lá* *ce*. *Níl* *an* *lá* *cé*, *níl* *an* *feup* *tiúim* *fóir*. *Acá* *Nóira* *agur* *úna* *as* *oúl* *fiöir* *o'n* *to* *bair*. *Seumair*, *áit*, *plann*, *Conn*. *Ná* *oiol* *an* *láim* *ó's* *fóir*. *Oiol* *an* *olann* *agur* *oiol* *an* *liön* *in* *Éirinn*. *Acá* *an* *liön* *glan* *agur* *bo's*. *Olann*, *liön*, *agur* *fiösa*. *Acá* *an* *láim* *agur* *an* *capall* *ó's* *ar* *an* *leuna*. *Níl* *an* *leuna* *glair* *fóir*, *acá* *an* *feup* *tiúim*.

§ 123. The wine is strong. The strong wine is not wholesome. The child is not strong, he is sick (and) weak. The well is not clean, leave a pitcher at the well. James and Art are not in Ireland. Leave the horse and the mare at the meadow. A tall man. Long grass. The grass is long and heavy. The man is going down to Granard with a young horse. Sell the spinning-wheel: do not sell the wool yet. The meadow is heavy.

## EXERCISE XVI:

§ 124. OTHER DIGRAPHS: *ae* AND *ao*.

*ae* } are pronounced like *ae* in Gaelic.  
*ao* }

Thus: *lae* (*Lae*), *aen* (*aen*). In older Irish *ao* is scarcely ever met with, *ae* being the usual form.

§ 125. In Connaught *ao* is pronounced (*ee*). This is really the pronunciation of *aoi*. In Ulster, *ao* is pronounced like French *u*. In words of one syllable, *ao* is often pronounced *ae'-ü*, in Connaught, *ee'-ü*, as, *aol* (*ae'-ül*, *ee'-ül*), lime. We would advise learners to pronounce *ao* like *ae*, always.

§ 126. "In the" is not translated by *m* *an*, but by *m* *fan* (*in* *sän*), now always spelled *mí* *an*; as, *mí* *an* *áit* (*ins* *än* *aut*), in the place; *m* *áit*, in a place.

## § 127.

<i>aeir</i> ( <i>aer</i> ), air	3 <i>oaoir</i> ( <i>dhaer</i> ),	} in price
1 <i>aol</i> ( <i>ael</i> ), lime	dear	
2 <i>aoirca</i> ( <i>aes'-thä</i> ),	4 <i>fiöair</i> ( <i>saer</i> ),	
aged	cheap	
5 <i>eun</i> ( <i>aen</i> ), a bird	6 <i>rgeul</i> ( <i>shgacl</i> ), a story, news	

§ 128. LOCAL: Connaught Munster  
 1. *ee'-äl* *ae'-äl*  
 2. *ees'-thä* —  
 3. *dhee'-är* *dhae'-är*  
 4. *see'-är* *sae'-är*  
 5. *ae'-än* *ce'-on*  
 6. *shgae'-äl* *shgee'-öl*

§ 129. *Atá an capall faoi. Nil an léir faoi, atá sí saoi. Atá an olann faoi m' an áit, atá an fíosa saoi in Éirinn. Nil Seumas m' an óin, atá sé ag tui príor oo'n leuna. Atá aol ar an óin, agus atá an óin áir. Nil Conn óg, atá sé aorta. Eun agus uan. Atá an póit ag tui ó'n áit go Cill-saia.*

§ 130. There is a young bird at the door. Conn is young and James is aged. The field is dear. Do not sell the dear horse in Ireland. James O'Hartigan is not in Ireland. He is not in the place. Leave the horse in the meadow yet. There is wholesome air in Ireland. Wholesome air, fresh bread. Welcome to the place.

## EXERCISE XVII.

§ 131. SUMMARY OF PRECEDING SECTIONS 90 TO 130.

1. *ia, ua.* Each vowel pronounced separately; *ia* as *ee'-á, ua* as *oo'-á*.
2. *eo* pronounced *yó*; *iu* pronounced *ew*. In a few words *eo* and *iu* are short, like *yú, or you* in *young*.
3. Digraphs with one vowel marked long: *á, é, ó, ú, í; éa, eá, io.* Give the whole digraph the sound of the vowel marked long; the other vowel is scarcely heard; *éa* is now usually written *eu*.
4. *ae* and *ao* are both pronounced like *ae* in *Gaelic*.
5. Most of the digraphs were formerly pronounced, like *ia* and *ua*, with the two vowel sounds distinctly audible: traces of this are yet heard; see §§ 125, 128.

## EXERCISE XVIII.

§ 132. DIGRAPHS REPRESENTING THE SHORT VOWEL-SOUNDS.

<i>ai</i>	} are pronounced like <i>a</i> in <i>bat</i> ,
<i>ea</i>	
<i>ei</i>	} " " <i>e</i> in <i>let</i> .
<i>oi</i>	
<i>io</i>	} " " <i>i</i> in <i>hit</i>
<i>ui</i>	

N.B.—This must be learned by heart, as it is of the greatest importance.

## § 133. WORDS.

<i>bean</i> ( <i>ban</i> ), a woman	<i>seampóg</i> ( <i>sham-róg</i> ), a shamrock
<i>Doime</i> ( <i>dher-é</i> ), Derry	<i>fean</i> ( <i>shan</i> ), old
<i>fean</i> ( <i>far</i> ), a man	<i>feaf</i> ( <i>shas</i> ), <i>verb</i> ,
<i>gal</i> ( <i>gal</i> ), bright	stand
<i>lean</i> ( <i>lan</i> ), follow	<i>seampóg</i> ( <i>sham-róg</i> ), in Munster
<i>leat</i> ( <i>ath</i> ), with-thee	
<i>leir</i> ( <i>lesh</i> ), with-him	
<i>Peapair</i> ( <i>padh'-ár</i> ), Peter	

§ 134. Words like *leat*, with-thee, *leir*, with-him, are called Prepositional pronouns.

§ 135. *Ná lean an capall ar an póit. Atá Peapair ag tui go Doime; agus nil mé ag tui leir. Atá an fean sean, las. Seaf ag an oipair. Nil tú fean fóir; atá tú óg agus plán atá bean agus feaf ag an oipair. Fás an tuijine ag an óin. Fás an capall ag an tobair, nil sé ag tui go Cill-saia. Lean an capall óg oo'n póit. Fáilte go Doime.*

§ 136. Follow me, do not follow Peter. The day is bright (and) dry, and I am going with you to Derry. Follow the man on the road. Do not stand on the road. A clean road and a dry path. There is a shamrock growing at the well. I am not going with Peter: I am going with you to Granard. The road is not clean and the path is not dry. Conn is going to Granard, and there is a young man going with him. Art is going, with a young horse, to Kildare, to Derry, to Granard.

## EXERCISE XIX.

[Before reading this Lesson study again the table above, § 132.]

§ 137. *Slán leat* (*sLaun /ath*), safety with you, good-bye.

*Ná bác leir* (*Nau bauk /esh*), do not meddle with it, never mind it.

## § 138. WORDS.

<i>álunn</i> ( <i>auf'-ing</i> ), beautiful	<i>teme ten'-é</i> ), fire
<i>uile</i> ( <i>il'-é</i> ), all, whole	<i>uisge</i> ( <i>ish'-gě</i> ), water
<i>seaf</i> ( <i>las</i> ), pretty	<i>eile</i> ( <i>el'-é</i> ), other

§ 139. Notice the position of the words—*an tui eile*, the other country.  
*an tui uile*, the whole country.

§ 140. *Atá an feaf sonn. Nil Tomair sonn, atá an feaf eile sonn. Atá capall ar an póit. Atá an tui uile glaf agus úr. Atá an tui álunn. Bean óg, álunn. Atá bas móir, álunn, ar an linn. Uirge ce. Atá long úr, álunn ar an uirge. Atá teme ar an uiláir. Ná fás an teme ar an uiláir. Oiol an capall m' an áit eile.*

§ 141. Una and Nora are going with you to Kildare. Do not stand on the floor,

stand at the door. I am going to another country—good-bye. Conn and another man are on the road. Conn is not big; Art is big. Una is white-haired, Conn is brown-haired. The ship is beautiful, she is high and long. The fire is hot. There is water in the well.

## EXERCISE XX.

§ 142. The digraphs when obscure.

In simple words of two syllables (that is, words not formed from others by adding a termination) the first syllable is the one accented, as we have seen already; as *capall* (*kap-äl*), a horse. The vowel sound of the last syllable is then usually obscure, as we have already seen, and this is true when that vowel sound is represented by any of the digraphs given in § 132.

Thus—

The word	Meaning	Is not sounded	But
<i>capall</i>	rock	<i>kor'-ag</i>	<i>kor'-äg</i>
<i>Conall</i>	of Conall	<i>kän'-al</i>	<i>kon'-äl</i>
<i>foigial</i>	open (thou)	<i>fusk-al</i>	<i>fusk-äl</i>
<i>obair</i>	work	<i>üb'-ar</i>	<i>üb'-är</i>

To a reader of English the real sound of these words would be fairly well represented by spelling them *korrig*, *fuskil*, *ubbir*, &c.

## § 143.

*Umne* (*dhin'-ë*), a person (man or woman)  
*Umuo* (*dhrud*), close, shut (*Connacht*)  
*O'Conall* (*ö kün'-äl*), *O'Connell*  
*O'Flenn* (*ö flén*), *O'Flynn*  
*as obair*, at work, working

§ 144. *Foigial* an *oipar* móir, *asur* tóin an *oipar* eile. *Ná foigial* an *oipar* fóir. *Acá Conn O'Flenn asur* *umne* eile *as* an *oipar*, *asur* *acá* an *oipar* tóinca. *Acá ar obair* tóim. *Capall* áir. *Acá capall* áir. *álimn* *as* an *toipar*. *Acá* an *peir* ós *as obair*. *Acá peadar* *pean*, *asur* *acá* an *umne* eile *tinn*. *Acá capall* *as* an *linn*. *Uirge*, *linn*, *bá*, *long*.

§ 145. *Art O'Connell* is going to *Granard*, and *Patrick* is going with him. *Patrick* is not going to another country, he is sick. He is not sick; he is working on the road to *Derry*. There is a rock at the well, and there is a tree growing at the door. There is a fire on the road. Close the door; the day is cold. Good-bye.

## POPULAR PROVERBS, CO. KERRY

Collected and Translated by Mr. WILLIAM LONG, Ballyferriter, Dingle.

1. An *muo* *ir* *anam* *ir* *ionganta*.
2. An *té* *naé* *trua* *leir* *to* *éar*, *ná* *deun* *to* *zéar* *án* *leir*.
3. An *bó* *ir* *doimhe* *zéim* 'i' *ir* *caoile* *iar*-*báil*.
4. An *muo* *to* *ir* *muobann* an *Púca* *Leigeann* *fé* *féim* *é*.
5. An *muo* *a* *téirdeann* *i* *b-faro* *téirdeann* *fé* *i* *b-fuar* *he*.
6. *Dhryeann* an *túéar* *er* *ir* *ir* *in* *éar*.
7. *Duáóann* an *tiomnaoib* *air* an *éinneamaint* [*i* *gConnacáir* *mar* *ro* *a.*, *Sámu* *an* *foig* *an* *éinneamaint* *S. U.*]
8. *Dúeann* *aóar* *móir* *air* *na* *buair* *éar* *leair*.
9. *Deáta* *óimne* *a* *éoil*.
10. *Dean* *míe* *a'* *máear* *éile* *mar* *deirde* *acá* *a'* *lué* *le* *éile*.
11. *Dúó* *fé* *mar* *tá* *fé* *a'* *Tráig* *li* *mar* *a* *b-fuil* *fé*.
12. *Dúeann* an *íimne* *peair*.
13. *Dúeann* an *mué* *air* an *g-ceirneam*.
14. "Connac éana tu," *mar* *ubair* *an* *acá* *leir* *an* *banne* *éir*.
15. *Uirge* *na* *h-iaráda* an *t-iar* *acá* *to* *dhrye*.
16. *Tá* *mberde* *báirte* *go* *Saim* an *ní* *berde* *ann* *acá* *cié*.
17. *Deirde* *an* *t-raoig* *éil* an *t-airge*.
18. *O'ioir* *acá* *pleam* *féim* *fasós*.
19. *Deun* *acá* *caoi* *rlaoir* (*rlaoir*).
20. *Faóann* an *capall* *bár* *faro* *a'* *dúeann* an *peur* *as* *fár*.
21. *Fac* *balca* *mar* *oiltear* *7* an *eala* *air* an *uirge*.
22. *Fac* *pile* *7* *fáir* *as* *tráé* *air* *a* *ealun* (*ealada*) *féim*.
23. *I'* *tuirge* *ve* *ná* *irge*.

24. 1ʳ feárrí an t-*pho* 'ná an t-*uaignear*.  
 25. Iméirgeann iúé focail ari fásairt na  
 pphóiríoe (párríáiríoe).  
 26. 1ʳ minic cú mall rona.  
 27. 1ʳ veacairí an t-*ph*í-*í*oó vo éurí ar an  
 t-*ph*oí náé beró ré.  
 28. 1ʳ anáin íarḡ aige(aḡ) liamairó(íb)  
 tóimíaoime.  
 29. 1ʳ feárrí ríoc 'ná ríoir-báiríoeac.  
 30. 1ʳ maíe an t-*anncoir*e an t-*o*áiríta.  
 31. 1ʳ feárrí an t-*eun* tá 'ran Láin 'ná an  
 t-*eun* tá ari an t-*g*-*raoib*.  
 32. 1ʳ mílir 'o'á ól é, feairíb 'o'á óiol é.  
 33. 1ʳ báiríoeáinail iao luéet aon éime no  
 céiríoe.  
 34. 1ʳ feárrí an cú bríoeann 'ran t-*riubal*  
 'ná an cú bríoeann i línb.  
 35. 1ʳ geal leir an bpiac tuih a ḡairíacé  
 (ḡairííacé).  
 36. 1ʳ ḡoiríia cabairí Dé 'ná an t-*o*irí.  
 37. { Lomann bpiro cineál. }  
 { Lomann lom comḡioll. }  
 38. Mí ríá ḡob an ḡannoiail 'ná ḡob an ḡéir.  
 39. Mí éiríoeann ríoeá ó'n ríeríoeac.  
 40. 'Nuairí éiríoeann an ḡabairí 'un t-*eampail*  
 ní r-*eo*ann ḡo h-*al*óirí.  
 41. Mí bríoeann an ríacéet maí a m-brí-  
 eann an rímacé.  
 42. Mí cpiroiteairí an rííunne ó'n t-*u*ime  
 bpiueḡac.  
 43. Mí luḡa ríuḡ (*ie*, ríuḡíro, a fleshworm)  
 'ná máéairí an uilc.  
 44. Mí feárrí bríac ná ciall.  
 45. Mí líacéta írleán rona ann 'ná áiríóán  
 tona ann, maí tuihairt an feairí le  
 ríoirpán an ḡannoiail.  
 46. Mí baḡal tuih an maḡíia ríḡáiríarḡ oirí.  
 47. 'Nuairí ír mío an anacáin 'reacó ír ḡoiríia  
 an éabairí.  
 48. Mí'í maíe i r-*ean*éurí 'nuairí tá an  
 anacáin t-*eun*ta.  
 49. Mí ualacé vo t-*u*ime a bpiac.  
 50. Mí bríoeann ríaoi ḡan loéet.  
 51. Mí beacéirígeann na bpiacéna na bpiáiríe.  
 52. Mí bríoeann t-*reun* buan.  
 53. Mí bpiíreann focail maíe ríacail.

54. Seacáin an t-*ph*oó-*u*ime a'í ní baogal  
 tuih an t-*u*ime macánta.  
 55. Tuiḡeann feairí léiríinn leacé-focail.  
 56. Míunneann ḡábaó ríeiríe (ríbte).  
 57. Mí ḡnacéac feairí náiríeac éaoálaé.  
 58. An té ḡo (= 'ḡa) m-bríoeann an ríacé ari  
 r-*é*in bríoeann r-*é* ari a éuro ḡabáiríe.  
 59. An té ḡo (*ie*, 'ḡa) t-*er*íoeann t-*er*íe  
 na moóiríḡe(moíreéiríḡe) amacé ari ní  
 cáir vo cooílaó ḡo éaoairííacé.  
 60. Sía éiríoeann an t-*er*íeacé 'ná an rííunne'  
 61. Líeíneann an t-*o*uirí a t-*u*ime r-*é*in.  
 62. An té ḡo (= 'ḡa) m-bríoeann an bpióḡ a.  
 luíḡe ari ír vo ír cpiíe i ríḡáiríeacó.  
 63. A anam r-*é*in ari ḡuialann ḡacé aon  
 t-*u*ime, beiríeacó leirí no ríḡbaó.  
 64. Báó ḡan r-*er*uirí no cú ḡan éairíball.  
 65. Bríoeann bpiarí mílirí ari ríoiríacé (= ríairí-  
 ríeacé, ríairíeacé) 'na coíuirííran.

## I.

66. T-*o*iríacé lunnḡe cláir.  
 T-*o*iríacé áiríe clóac,  
 T-*o*iríacé rílacéa ríáiríe,  
 T-*o*iríacé ríláiríe cooílaó.

## II.

- T-*o*iríeacó lunnḡe i báacó,  
 T-*o*iríeacó áiríe i loiríacó,  
 T-*o*iríeacó rílacéa cáineacó,  
 T-*o*iríeacó ríláiríe oiríacó.

[*O* bí an r-*ean*focail rí vo r-*é*irí maíe tá r-*é*  
 i ríCúiríe Cónnacé cpiíeá i rícló éeana aḡ  
 an ríCanonacé Míleoḡ t-*e* bpiíe, 7 é beaḡ-  
 nacé ari an nóirí céaoína. *O* cúiríeairí r-*é*in  
 'ran ír-*u*iríleabairí, li. 48, an t-*o*iríia curo t-*e*,  
 maíe tá r-*é* i ríCónnacé áirííoeáca.—S. L.]

67. Comāḡairí (coíḡairí) éum an bró 7 móirí-  
 tíeíeíoll éum na h-oiríe.  
 68. Céalacan ríao 7 éairíba na m-bríoeḡ,  
 T-*é*inno ríao r-*ean*t-*u*ime t-*o*'h té bríoeann  
 óḡ.  
 69. Ríḡairí ḡacé laocé m ariḡe.  
 70. Mlá'í maíe mólríarí.  
 71. Mlá táiríe buríe tá cpiroíe geal aḡam.



[Fuarfar féin an fearmáth go ar moó eile i  
nóán do rghriobhar ríor in áic acá i ngar  
do na Ceallaib Ueaga i gContae Úúin-  
na-nGall .i. Cé gur burúe mé tá crioúe  
agam i r gile 'ná an éailc.—S. L.]

72. Má tá bean-an-tíge tinn níor éail lí  
a goile.

73. Mar (muna) mbíor i oíge an bró,  
bí m' an tíge le n-a caoib.

74. Mhan amadóin oíomaoincear.

75. Ní fágan na ragar balb beaéa.

76. Ní bídeann ó'n bfeair rona acé é b'rié.

77. 'Nuair bídeann an cat amuis bídeann  
an luc ag pinnce.

78. 'Nuair i r cnuaró do'n éaillic cairepó rí  
mí.

79. 'Nuair i r oíge le tóime é beir go veap  
'reá bídeann ré 'ná éleap margaró.

80. Ní coingb'ítear tíge gan ceanga.

81. 'Nuair a ragar i'un Rómí bí ad' Rómá-  
nác leo.

82. Ní éileann meirge iún.

83. Ní féadann an gobacán an dá éráig  
do éabairt leir.

[i gConnacraib ar an moó' go .i. Ní éig leir  
an n'gobadóin dá éráig do b'hearóal.—  
S. L.]

84. Ní i gcomnuúe bídeann 'Domnall  
burúe ó'á r'óráó.

85. Ní'l léigear ar an éacúgáó acé é  
marb'ugáó le foighe.

86. I r fearú m' maic 'ná oíoré-fearáin.

87. I r fupur féaróg an leomáin a r'acáó  
'nuair bídeann ré 'n-a éooláó.

88. I r fearú cóir 'ná oul éum oíge.

89. Tárlann na oaoine ar a ééile,  
acé ní éárlann na enue 'ná na r'léibce.

90. Tarú veiréáó an óil, 7 b'pón veiréáó  
an g'páó.

91. Teácairpe an f'raic (féicé) ó'n áiric.

92. Tabair do'n g'árlac, 7 r'iof'aró ré  
amárac.

93. Sgata ban no r'gata g'éanna.

94. I r maic an r'iomáirúe an té bídeann  
ar an élóiré.

95. I r fearú mine 'ná boir'iacé.

96. Díteann na h-angil a ééile.

97. I r oíge le fearú na buile gurp é féin  
fearú na céille.

98. Seáóan tíge an táib'ime no i r báirúig  
i r beaéa óir.

99. Ní oéig'ioacé i an maic áonuair.

100. I r oic an goile nac téiteann a curó.

101. Bídeann an óige ar buile.

102. An té bídeann r'uar ól'arí veoó áir,  
an té bídeann r'íor luig'earí cor áir.

103. Do fearú gan náirpe i r fup' a g'no  
t'éanam.

104. Tóime gan r'óir a g'lóir ní meap'ar a  
céill.

Tóime gan r'óir ar cóir'ir ní bac'ar-  
éarí é,

Tóime gan r'óir ní'l g'no áige a'  
caiteam ná g'leóacé,

A' r' tóime gan r'óir bídeann ré 'n-a  
r'p'óir áige(á) am'v'ar' an r'ar'ogáil.

[Baccat'ar=baccarí or baccarí, pres. pass.  
of bac, heed, mind. Ná bac é=ná bac  
leir, don't mind him.]

105. Ní r'p'ime ar loó an léá,  
Ní r'p'ime ar eac a r'p'ann,  
Ní r'p'ime ar caoia a h-olann,  
Ní r'p'ime ar colann ciall.

106. An tóime faróbirí ag t'éanamí g'p'ann,  
Veirú uile gurp bunn a g'lóir,  
acé i r r'p'iré 'ná an r'p'irbán g'oiré,  
an tóime boéc ag t'éanamí ceoil.

107. Ní bídeann na r'p'ir'neacá acé marí a  
leag'ar an c'p'ann.

108. Ar an obair éagann an f'og'laim.

109. 'Nuair i r g'anne an biaó 'reáó i r  
c'irte é p'oinnt.

(Notes are invited on á'ar'ra, No. 30; and r'gamaig,  
No. 46.)

## TRANSLATION.

1. What happens seldom is wonderful.
2. He who does not pity your complaint, do not complain to him.
3. The cow which has the loudest bellowing, has the slenderest tail.

4. What the Púca writes, himself reads.
  5. What goes longer, grows colder (or is neglected).
  6. Heredity breaks out in the cat's eyes.
  7. Foresight (or punctuality) prevails over accident.
  8. Foreign cows have big horns.
  9. A person's will is his food.
  10. A daughter-in-law and a mother-in-law, as a cat and mouse are towards each other.
  11. Let it be as it is, and Tralee where it is.
  12. Truth is sour.
  13. Grumbling is lucky.
  14. "I saw you before," as the cat said to the hot milk.
  15. The law of lending is to break what is borrowed.
  16. If there was rain to November, it would be a shower.
  17. Money is the end of the (Gospel) preaching.
  18. Even a sleek (smooth) cat would eat a taper (smooth water runs deep).
  19. Opportunity leads to mischief, or, a thief is made by opportunity.
  20. While the grass grows, the horse starves.
  21. Each foster-son as reared and the swan on the water (cat after kind).
  22. Each poet and prophet discoursing his own art.
  23. Drink before news (take your drink before answering).
  24. Fighting is preferable to solitude.
  25. The parish priest is subject to a slip of the tongue.
  26. A slow hound is often lucky.
  27. It is hard to start the hare of a hareless bush.
  28. Idle strollers seldom have fish.
  29. Frost is preferable to constant rain.
  30. The hob is a good anchor.
  31. The bird in the hand is better than the one on the branch.
  32. Sweetly we drink, sourly we pay.
  33. Namesakes have a fellow-feeling.
  34. The hound on the run is better off than that in the corner.
  35. The raven thinks his nestling fair.
  36. God's help is nearer than the door.
  37. Poverty can't be up to its word, or, poverty is dispiriting.
- 1st form, *lit.*, captivity (affliction) makes kindness bare.
- 2nd , , bareness makes an intention bare, or straightened circumstances bares an intention.
38. The gander's bill or beak is not longer than the goose's (what is sauce, &c.)
  39. Peace is the best of all virtues, or, peace is the best choice of all.
  40. When the goat gets into church, he'll not stop till he goes to the altar (ambition tempts the wise).
  41. Luck is only where discipline or order is.
  42. A liar is not believed.
  43. From small causes big evils follow.
  44. Food is not better than sense (live not to eat, but eat to live).
  45. There is no convex without a concave.
  46. A barking dog never bites.
  47. The greater the need, the nearer the help.
  48. There is no use in talking when the harm is done.
  49. A person's garment is no load to him.
  50. There is no sage without a fault.
  51. Eloquence does not support the friars.
  52. Fits of violence are not lasting.
  53. A tooth is not broken by a good word.
  54. Shun the bad man and you need not fear the good man.
  55. A man of learning understands a half-word (a word to the wise is enough).
  56. Necessity is the mother of invention (*lit.*, N. teaches I.)
  57. A bashful person is not usually a gainer.
  58. He who is lucky himself, has his cabbage lucky; or, a thrifty person has thriving goods.
  59. He who gets the name of an early riser, can sleep out till breakfast time.
  60. Falsehood goes further than truth.
  61. Misfortune knows its own person.
  62. He whom the shoe is pinching, has the most right to rip it.
  63. Every person having his own soul on his shoulder, let him take it or leave it.
  64. A boat without rudder, or a hound without a tail (unmanageable).
  65. The neighbour's porridge tastes sweet.

## I.

66. A board is the beginning of a ship,  
Stones are the beginning of a kiln,  
Welcome is the beginning of a prince,  
Sleep is the beginning of health.

## II.

- The end of a ship is drowning,  
The end of a kiln is burning,  
The end of a prince is disparagement,  
The end of health is sighing.
67. The short way for the food, and round-  
about for the work.
68. Long fasting and want of the shoes  
make the young old.
69. Each hero is got gratis (that is, in the  
long run).
70. If good, it will be praised.
71. If I am yellow, I have a bright heart.
72. If the housewife is sick, she did not  
lose her appetite.
73. If you are not in the eating-house, be  
in the next to it.
74. Idleness is the desire of a fool.
75. A stammering or dumb priest gets  
no living (parish).
76. A lucky man has only to be born.
77. When the cat is out the mouse dances.
78. Necessity forces a hag to run.
79. When a person thinks himself nice (or  
well-off), it is then he is a market  
plaything.

(To be continued.)

## NOTES ON IRISH ETYMOLOGY.

By TOMÁS Ó FLANNAOILÉ.

## I. Εαρινὰς, ραμπὰς, ροζήμαρ, ζεμπεαδ.

It is pretty certain that the ancient pagan Irish reckoned at first but two seasons in their year—summer and winter. Not to mention other authorities, the Harleian MS. (British Museum), H.L.R. 5280, p. 38—quoted by O'Donovan in the Introduction to his edition of the "Book of Rights"—gives the following: "Ar ir oé porm no bo pór in m-platam ano a. in rampas ó beltine co Samain, acur in zempreo ó Samain co beltine," i.e., for it is two divisions used to be on the year then, namely, the summer from May to November, and the winter from November to May. We know too that other ancient nations recognised but two seasons in the year. In the Bible only two seasons are mentioned, summer

and winter, and in many languages to this day the expression 'summer and winter' is popularly used for 'the whole year.'

The oldest and simplest Irish names for these two seasons were *ram* = summer, and *gam* = winter. In later times the compounds *ram-pao* = 'summer-part,' and *gam-peo* = 'winter part,' became more usual in Ireland. They are the forms used in the extract given above, and it is from them that we have *raimnás* and *zeimpead*, the present Irish names for *summer* and *winter* respectively. The original simple names, however, survived for a long time after the fuller compound forms came into use. These primitive words, *SAM* and *GAM*, also belonged originally to the Cymric Celts, and they are substantially the forms still used in Welsh for the names of the two chief seasons. They have, however, suffered more change in Welsh than they suffered in Irish, for instead of *san* and *gam*, or even *samh* and *gambh*, the Welsh say and write *haf* and *gauaf*.\* The *f* in these words sounds as English *v*, and represents the aspirated *m*, which we express by *mh* or *mb*. Initial *S* in most Celtic words has been preserved in Irish, but became permanently changed to *h* in Welsh at an early period—though there is evidence to show that the change occurred later than the Christian era. Thus, our *salann* (salt), *pean* (old), *piol* (seed), are weakened in Welsh to *halen*, *heu* and *hill* respectively. This, it will be remembered, is what the Greeks also did with their initial *S* as a general rule, whilst the Latins retained it—which is one of the proofs that Latin is in many respects older than Greek. Irish, however, has some forms which are older than Welsh, Greek or Latin—but this is not the immediate point in hand.

In Irish the forms *ram* and *gam* continued—as I have already said—to be used for a long time after the adoption of the compound forms *ram-pao* and *gam-peo*. Though they are no longer in actual use with us, they are found in ancient literature. In the *Ánna Cholum-éille*, as given in the *Liber Hymnorum*, there are some verses quoted (in a gloss on the words "pce pem pié") where the line occurs: "po paeé ram púgo gam," i.e., *gone hath summer, snoweth winter*—in which happily we have examples of both words. In the *Leabhar Láineac*, or 'Book of Leinster,' there is a poem which we are told St. Mollig compelled the devil to recite—perhaps I should say *compose*—and in which occur the lines:—

"Doigni toil maice oé ro nim  
ir srian etpoéc imbi ram—"

that is, as translated by O'Curry, *Who doth the will of the Son of God of heaven, is a brilliant sun, around which is summer.*† In the *Annals of the IV. M.M.*, under A.D. 1151, we find the entry—"Sam úlpoac, zaeac, ambéionac co ppolc woe-spiath"—translated by O'Donovan: *A changeable, windy, stormy winter, with great rain.* The Four Masters, one might expect, would write their annals in the language of their own time, but from their profession, and from their long study of ancient writings, they often used, and could scarcely help using, old words, old idioms, and old grammatical forms in their seventeenth century Irish, the result being a style of very mixed character. The word *gam* was no doubt practically obsolete in their time, but, if used, the form would be *gam* and not *gam*, whilst there is little doubt it was still

\* Pronounce *haf* like an Irish 'beám,' or like the English verb *hallow*, and *gauaf* in two syllables, like an Irish 'zavéash,' or like an English 'gui-av'—first syllable as in *guide*.

† See Stokes's *Goidélicæ*, 2nd ed., p. 180.

used in the twelfth century, though as yet probably in the unaffected form *Sam*.

With regard to this word *Sam*, although this is the more usual ancient form, still from the analogy of the Welsh *gwanaf* for an older *\*gwan*, the Latin *hiems*, the Greek *χίμα* (winter), the Sanscrit, *hima* (snow), found in *Hima-laya* = 'snowy mountains' or 'snow's abode,' from the analogy, too, of our own *gem-pear* (whence *gem-pear*), we should expect rather a form with a slender vowel, as '*Sam*' or '*gem*.' As a matter of fact, this very *Sam* is also found: e.g., the line quoted above from the *Amra*, reads in O'Beirne Crowe's edition from *Leabhar na h-Urúpe*: "Sámro Sam, poráit ram." So also we find *gem* in other compounds besides *gem-pear*, for instance, *gem-avce* = 'a winter's night (*Leabhar breac*).

Before I leave *Sam*, I may call to mind the fact that, though the word is no longer a living current name for winter, we have at least one instance of its use in a place-name—namely, *Sliabh Sam*, the Irish name for the mis-called 'Ox Mountains,' which form part of the boundary between the counties of Sligo and Mayo. *Sliabh Sam* is the name of these mountains in all our native Irish writers, and is evidently very ancient. *Sam* here shows no trace of inflection. It is either genitive singular, with the inflection lost, the name in that case meaning 'snowy mountain,' or a genitive plural, the name then meaning 'mount of snows,' rather than 'mount of winters.' From the similarity, however, of *Sam* to the living word *oish* (ox), someone with little knowledge of the language—and, doubtless, with the 'bovine cultus' strong on his bovine brain—imagined it could mean nothing but 'Ox Mountains,' and the mistranslation is copied from one map to another. *Sliabh Sam* is indeed, in one sense, our Irish *Himalaya*, and the name is to be compared with that of *Sliabh-neacra* = 'snowy-mountain' in Inishowen, *Urrum-neacra* = 'snowy-ridge' in Co. Monaghan (O'Curry); *Snaic-fell* (a Norse name), in the Isle of Man; *Snowdon*, in N. Wales, and such like.

As to the *-pear* in *gem-pear* which, owing to the law of *caol le caol*, became *-pear* in *gem-pear*, I believe it to be a shortened and broken form of *raice*, which, though it now only means a quarter of the year, a season, a term of three months, must originally have meant a part, any part or division. The word *raice*, I take it, has lost an initial *p*, and is for *p-raice* = *prat* = part, just as *pó* is for *\*ppó*, *lán* for *\*plán*, *raibh* for *\*rppam*, etc. Two classes of words are formed with this ending—(1) Collectives, as *Laoc-pear*, *poig-pear*, *mac-pear*, etc., which were anciently declined as feminines singular, but are now considered plurals, and written *Laoc-pear*, *caer-pear*, 7c., and (2) singulars, like *raibh-pear*, *gem-pear*, *ron-pear*, *ruil-pear*, 7c., which were sometimes used as masculines and sometimes neuters—now always masculines. *Laoc-pear* means, therefore, as Winlich translates it, *Krieger-schaar*, warrior-division, hero-kind, *-pear* = *schaar* = part, share or division.

I have suggested that our word *Sam* (winter) originally meant *snow*, like the *hima* in *Hima-laya*, and that most probably this is the meaning we should give the word in the name *Sliabh Sam*. *Gem-pear* would then mean the 'snow-part,' the 'snowy time' or division of the year. What did *ram* mean originally, or is this to inquire too curiously? There can be little doubt that it is the same word as *sum* in the English *sum-mer*, and *som* in the German *son-mer*. But what is the meaning of this *SAM*,

*SOM* or *SUM*? I do not think it can mean anything else but *sun*. *SAM* and *GAM* then are the sun and the snow, the sunny time and the snowy time. But *SAM* is not the Irish word for sun, neither is it a Teutonic word, unless *SUM* or *SOM* be the original of *sun* and *somme*. Cormac, in his Glossary, suggested a Hebrew origin of the word *SAM*, saying that in that language the word meant *sun*. It is undoubtedly true that the Hebrew word for *sun* may be written *sháinsh*, *shemsh*, *shamsh*, or even *sams*, as in the proper name *Sanson*, as given in the Vulgate. It is admitted that this proper name signifies either 'sun-like' or a 'splendid sun,' and that it is the first part which means *sun*. We will not say that the Celts and Teutons borrowed this word from the Hebrews, but is it not possible that it is a word common to all three races, only that in the Hebrew alone it has its true and ultimate explanation? In the last century and beginning of this everything in Irish was traced, without any real grounds, to Hebrew and Phœnician, but those who compared them seem to have known little of either Irish or Hebrew. But now we have gone to the other extreme, never thinking of the Hebrew, and ridiculing every comparison that is made between them. No one who knows Irish seems to learn Hebrew, and no one who knows Hebrew seems to learn Irish, or at any rate no one seems to know enough of both to make an intelligent comparison. The Aryan character of the Celtic dialects no one now doubts, but is it quite certain that the Semitic and Aryan tongues have no common roots? I do not think it, and I believe the venerable Cormac made many a wilder shot than when he compared the Irish *ram* 'summer,' with the Hebrew *Sanson*, the 'sun-like.'

Besides *ram-pear* and *gem-pear*, the ancient Irish had two other names for each of their divisions of the year, but still from the same roots, *ram* and *Sam*. For summer they had *ram-pear* and *ram-an*, and for winter, *Sam-pear* and *Sam-an*. These names arose at different times and, perhaps, were used in different parts of the country. *Sam-pear* and *Sam-pear* are given in O'Donovan's Essay, already referred to, quoted from the law tract, H-3-13, p. 13, T.C.D. They do not seem to have got into general use, or, if they ever did, they gave way to *ram-pear* and *gem-pear*, and became obsolete. They are, however, of the very same formation and meaning as the other names, for the one is *ram-thuct* = summer time or period, the other, *Sam-thuct* = winter-time or period, for *cuic* (O'Reilly) means time, season or period. In these two words we find a relic of old Irish pronunciation, that is the aspirated *c* (ch) represented by *r*, just as in a few words yet the same thing holds. e.g., *rpuic* (stream), and *rpuic-an* (streamlet), are pronounced almost like *rupuic* and *rupuic-an*. The progress—or rather the deterioration—of the aspirated *c* down to a mere *h*, as it is at present, was probably this: At first it was a real dental aspirate, as it is in Welsh to this day (cf. *mam* a *thad* = mother and father), corresponding to the sound of the Greek *Theta* and to the English *th* in *think*. This next turned into an *f* sound, which survived in a few words, but mostly passed into the corresponding guttural aspirate *ch*, which in time became weakened to *h*. It is well-known that the aspirates freely interchange with each other in all the Aryan languages.

And now for *ram-an*. I hold that this word was originally used to mean the *summer*, that it was a synonym of *ram-pear* and *ram-pear*, that it was probably earlier in origin than either of these, but that in its true sense it eventually gave way to the others, especially the former, and that it survived only in a very restricted sense. I do not know if anyone has as yet questioned the explanation

\* There is in Maynooth College Library a collection of stories, called "Sáonúe geup na geseh-orúe."

of *ramam* given in all the old Irish authorities, and believed in apparently by O'Donovan. If not, it is time somebody did. 'Sam-pum' or 'summer-end' will not do. Nothing but confusion springs from making *pum* a part of this word *ramam*. Whatever may be said of *pum*—whether it is a genuine Irish word or not—as a matter of fact, *ramam* never was the end of summer, even in its later and restricted sense it meant *November*, which was the first month of winter, and *Lá Samhna*, or *November-day*, is still with us the first of winter. This is one reason why *ramam* cannot be 'ram-pum'—now for some others. *Samam* exists in Welsh, and (like *ram* and *gam*) seems to have been common to all the Celts before they separated. As *ram* with the Welsh became *haf*, so *ramam* survived with them in the form *hefin*, corresponding with our word exactly, and observing the law of *caol* *le caol*, which exists to a considerable extent even in Welsh. But it does not mean *winter* in Welsh, nor *November*, it means the *summer-time*, though rarer than *haf* and perhaps now obsolete. In the compounds, *Cyntefin* and *Mehefin*, the word plainly means *summer*. *Cyntefin* is an ancient and poetical name for May—now they use *Mai*—and clearly means *cynt-hefin* or first-summer. We have this very same word for May (as well as *bealtaine*), viz., the O. Ir. *cécreamam* = *cét-ramam* (first summer), used in the beautiful poem on the May time attributed to Fionn son of Cumhall (in the *Mac-gnimhach fonn*), and in other old Irish writings, reduced in later times to the form *cécream* (O'Donovan's Irish Grammar, p. 97), but in the Highlands to *Cécrem*, which is used as much as *bealtaine*. So the Welsh *Mehefin* (June) is plainly 'Medd-hefin' = mid-summer, and the Irish *Meiteam* (June) = *meo-ram* = *meo-ram*, or mid-summer. In middle Irish we find *meiteam* and *meiteam* (as in *Mac Con-glinne's Vision*), but the forms *cécream* and *meiteam* do not necessarily imply that any syllable has been lost, but may represent older forms, *cécream* and *meiteam* (for *cét-ram* and *meo-ram* respectively), before the extra syllable was assumed.

What then is *ramam* or *hefin*? A comparison with *ramam* and *ramhuc* would lead us to think it probably meant the same thing, and was a similar formation. This is what I believe it is—nothing more nor less than *ram-fín* (in Welsh, *haf-hitu*) = summer-weather or sun-weather, the O. Ir. *fin* (now *fin*) and Welsh *hin*, meaning *weather* in general. The *f* of *fin* being aspirated, would easily disappear in composition, just as it has disappeared from *ramhuc* (like) in such words as *plac-amal*, *geam-amal*, &c. The shortening of a vowel is common in Irish compounds, cf. *gnátham* for *gnáth-már* or *gnáth-mór*, *imrim* for *im-ram*, &c. The slender vowel of *hin* caused the *caol* *le caol* in Welsh, so we have *hefin*, but in Irish the first syllable ruled the second, and so an *a* was inserted for *leac-an* *le leac-an* and *ram-in* became *ram-ain*.

This, I hope, is a more rational and consistent explanation of *ramam* than the old one. But how did the word come to mean *winter*, or rather *November*? I believe that *Lá Samhna* was a corruption of *Lá Samhna* = winter-day, or first day of winter, but as *ramam* also meant a *caol*, the name became disused, *ramam* also gave way to *ramam* in the old sense of summer, and while people forgot the real meaning of the word, a sufficient memory of its force remained still to connect it with *ram*, and when the word was written *ramam* and *ramam*, an apparent fitness easily suggested the explanation *ram-finn*—or the fanciful etymology may have suggested the spelling *ram-um*.

## FOLK-LORE OF CONNAUGHT.

DOMNALL DUB AGUS BRADÁN MÓR  
LOCA-RÍ.

(Lé "Páirín agus O'Ceallaigh.")

Thy an t-rean-ainny maic, i b'fad ó fóm,  
 bí re-yr tar ad ainm Domnall Dub 'na  
 éinnithe i n-áir óo Loé-rí. Bí ré píce  
 bliasáin póirta gan élaím, aét aon ingíon  
 aínám, a-yr bí rye vail ó rugaó i, a-yr  
 ré an t-ainm a bí aig na daoimib uilry,  
 Nóimín vail, vub. Bí sué b'paeé ceolmáir  
 aici, 7 ní vail rean-áimín 'ran tír naé maib  
 le c'horde aici. Aon trápéóna aínám o'áirry  
 Nóimín ar a h-áairry i éabairre ríor go  
 b'paeé an loéa, maí bí an trápéóna an-  
 b'paeé. Thug an t-áairry ríor i, 7 vubairre  
 ré léi: "ran annyin, nó paeé vó bealaé a  
 baile." Nuairy o'iméig a h-áairry fúó rí  
 ríor ar éurpóig éim, 7 éoirig rí a-yr gabail  
 ábráin, maí rí:—

a bhealtaine vubé, yr curá an ní  
 a mbeáim vubé veaf ar na péilicáin;  
 bíreáim leaó aig an mnaoi, aig an bú bíreáim  
 loeig.  
 'Sur aig an lár bíreáim reappaeán.

Ní maib rí i b'fad a-yr gabail an ábráin go  
 t'áimic b'paeé mói go báirry an uirge, a-yr  
 éim ré cluair ar péim aig éirpaeé léi.  
 Nuairy éim rí veirpaeé ar an pamm éualaró  
 rí an sué 'gá máó: "yr mói an t'paeig go  
 b'fúil tí vail. Tá mbeiréas vomblyar  
 b'paeéim a-yr le cumailt ar vó fúilib,  
 beiréas vó maéaric a-yr."

Nuairy bí an g'pam a-yr vubé, éáimic  
 Domnall, 7 éus ré a baile i.

O'imny rí óo na poela a éualaró rí.  
 "Maic go leor, maéaró a-yr aig i-yrpaeé  
 ar maíom i mbáimé," a-yr Domnall, "7 má  
 tá b'paeéim ran loé gabfar mé é."

Ar maíom, lá ar n-a báimé, poim g'pam  
 go móc, o'eimig Domnall 7 éuaró ré ríor go  
 vóí an loé. Fuarry ré báó, 7 amaé leir aig  
 i-yrpaeé. Nuairy éáimic ré go lár an

loéa, éualaró ré cnuiteac aís ríghieé; fan an ceutona fuairi ré an líne aís tarrpiange, aghur éoirígh an t-rlac iarghaireáca aís líubáó. “Óair m’focal,” ar Óomnall, “cá bpaóán móri ar mo óubán.” Leir rin, éoirígh ré aís tarrpiange óom maie a’r ó’feuo ré, aéc, mo b’ón! ríghoiri a óora, 7 éur ré amaé ar nullac a éinn fan loé, 7 ríor, ríor faoi uirge gur faoil ré go raib ré aís veirheó an óomian.

Nuair a ó’foghail ré a rúile, fuairi ré é réin i jeompa breágh, i lácair riri móri. Bí a éioiceann mar éioiceann éirí. Labair an fear leir: “A Óomnall tóib, ar ré, “cáo a éus anrió éú?” “Níl ríor agham,” arfa Óomnall, “bíóear aís iarghaireáca ar loé-rí, 7 faoil mé go raib bpaóán móri gabéa agham, aghur bíóear íca tarrpiange irceac nuair ríghoiri mo óora, 7 éur mé ar nullac mo éinn irceac fan loé. Ní béiróinn aís iarghaireáca aéc cá mhóin óall agham, 7 éualaró rí óá mbéirheó óomblaí bpaóán aici le cumailt ar a rúilíbh go mberheó a raóaire aici. Sin aghat an fáé a b’ruilim anrió.”

“Cá tú i lácair nuígh an loéa anrió,” arfa an fear, “7 ir fáca atá mé aís fanacé leat. Éirí liom anrió. Ar éualaró tú ariam an éaoi ar éárla óo’n loé a beir anrió fan aic a b’ruil ré?” “Níor éualaró mé, go veimín,” arfa Óomnall, “ghó go b’ruilim mo éoinuie ó ngarí óo’n loé ó ruíghó mé, 7 mo feacé ríunri ríomam.” “Ní béiró tú i b’rao marí rin,” arfa an fear móri.

“Óa rí m’ácairí-re, 7 fuairi mo mácairí báí an óróce a ruíghó mé, aéc níoríbh fáca gur bóí m’ácairí bean eile. aghur bí cumacéca móri óraoieáca aís mo learímácairí. Nuair bí mé feacé mbliadóna óaoir éuir mé feaígh uirre; tarrpiangh rí amaé rlaicín óraoieáca, éuir rí emé-talmán ar óuieéca m’ácairí, 7 rinne rí loé óe. Báiteac m’ácairí, 7 rinneacó bpaóán óiom-ra, marí feicear tú. Tagann mo learímácairí óe uile óróce le mo geuir-éiríóac, aéc ó cárla go b’ruil turpa liom, ir

óóígh go b’ruíghó mé buairó uirre anrió. Anrió tarí liom, 7 fásfaró mé ar b’ruacé an loéa éú; anriun teirígh go bun an éioinn móri maol-vearígh acá aís fáí ar éú óo éirí, 7 ruímarí ríor go ócaígaró tú ar leac móri. Tógh an leac, 7 ghabaró tú cac óub ríuonn ‘na éoolacó ríuie; cabairí leat an cac go b’ruacé an loéa, 7 béiró mipe anriun ríomac. Má ghró tú marí óveirí mipe leat, béiró tú rona, raróbhí, buanraoíghlac, aéc mup (muna) óveanaró tú marí óveiríun, béiró tú ‘oo óeoiríóe bóce ríaróite, éomírao a’r tá uirge aís nué nó feuirí aís fáí.”

“Óair m’focal, véanfaró mé marí óveirí tú,” arfa Óomnall, “aghur tá mé réiró lé túl leat.”

Anriun, buail ré buille ve rlaicín óraoieáca ar Óomnall, 7 rinne ré cnuiteac óe, 7 níoríbh fáca go b’ruairí ré é réin aís ríamí ar an loé. Nuair a éámie ré go b’ruacé, buail an bpaóán móri buille ve’n rlaicín óraoieáca arí, 7 lé caráó vo lámie. bí ré ar calamí, 7 rinne ré a bealacé a baile. Nuair a éámie ré óomí fáca leir an g’rann móri maol-vearígh, éoirígh ré aís ríomair; níoríbh fáca go veámie ré ar an leac móri, 7 nuairí óóígh ré an leac, éonnac ré an cac óub ‘na éoolacó. Chuirí ré an cac m a b’rollacé, 7 ar go b’ráé leir go b’ruacé an loéa. Bí an bpaóán móri anriun ríomie, 7 éus ré é réin 7 an cac óub go óc’i a jeompa fáo’n loé. Anriun óubairíe ré lé Óomnall:—“ir maie an laocé tú; anrió fás ríghan, 7 bain éoiríóe an éur amaé, 7 cabairí óomíra é.”

Fuairí Óomnall an ríghan, bain ré amaé éoiríóe an éur, 7 bí ré íca tábairíe óo’n bpaóán, aéc éualaró ré óorann móri. “Óeirígh, veirígh,” arfa an bpaóán, “cá an éailleacé aís teacé. Fás mo éloríeamí g’eur atá éall ar an mballa, 7 eméirígh gurí gairíghíóacé tú, nuairí éioceparí an éailleacé 7 a curó cac irceac.” (Turilleacó.)

Cnuiteac, a curlwe.

## NOTES AND QUERIES.

(7) In Waterford, náí ceipitú an t-acraóir (ok'-sei)-leat, = confusion to you. If (ok'-sei) is, as some explain it, the English word "excuse," the meaning ought to be, "may you escape the gauger."

(8) An bfuil son fgeul nó? (=nuab) agac? Únae fgeul. Have you any news? Not a word! (Waterford). What is únae?

(9) Students of Keating will be glad to hear that the puzzling word *baya* (see *Three Shaffs*, vocabulary,) is yet spoken. In Colonsay, according to Professor MacKinnon, who is a native of that island, if a stick or stone, which ought to be perpendicular, inclines in any direction, they say, *tha a bhara an rathad so*, its inclination is this way (road). In Scotland, *rathad* is used = road, never *bithar*.

(10) Cé éadai b-fuil tú? So maíe, plán a beibeat t ú. A gnaéad fín opt. How are you? Well, healthy may you be. May you be always so. These are usual salutations. Is there any reason for supposing that, in the last phrase, the word spoken is not gnaéad but éadé? The pronunciation is certainly éadé.

(11) Ceipim, I believe. Tá pé éinn, ceipim (Co. Clare). What is ceipim? Possibly part of éiceap úom. péiceap úom, it seems to me.

(12) "Along with" is translated in éinneadé le and in éinnó le. The former is = in éin-feact, at one time, the latter is the older Irish, in oentaro, in union with. In éinneadé is also used, in Arann, = at once, immediately.

(13) Glap. The usual meaning of glap is *green*, applied to grass or other things naturally green. But when used of the hair or wool of animals, it means *gray*, as capall glap, caopa glap. Used of weather, it means *cloudy*, as, la glap, ampeap glap. In this connection we may quote an instance of a play on the two meanings of this word. One day a Cork priest met on the road a local celebrity, and, after the usual salutations, said: a Dhuairmuir, náe glap an méirim? Máiread, says Diarmuid, tá pé fuap, pé éadé acá ap.

(14) Our folk-lore readers will remember many incidents connected with the black-hafted knife, rígan úab-chorac, which the person rescuing a friend from the bpuáean, or fairy residence, should take with him, and use upon fairy enemies. Instead of blood, the blade was always found covered with a slimy *richor*, which was called in Cork glóéad, *gen. glóéaige*. In Connemara, glóéad glap is the substance into which wicked people, in the folk tales, are turned by supernatural power—the "green stone" of Anglo-Irish tales. A slimy exudation, sometimes seen in the spring-time in rich pastures, is called in Cork, im pocap, because it is not unlike butter in consistency, and is a proof of the richness, poéap, of the land. In other parts of the county, these exudations are pointed out as the remains of fallen stars! In connection with fairy lore, the tradition was, that a changeling when dead was not admitted into the land beyond the grave with ordinary mortals, and tale of the exclusion of the corpse, or of fairy corpse, might still be collected at Munster residences.

A respected correspondent, Seanóin, suggests that, in many cases, the present application of the ancient Gaelic proverbs might be given by those who collect the old sayings. The application is not everywhere the same, and often is very far from the literal translation of the word. Thus, éirp le fuam na h-abann a'p geobair bpead, is simply our curious Gaelic way of saying, "time will tell." Again, leig mé cum an bpoaig, acé na leig an bpoaé éusam, applies to people who "give no right and take no wrong." If pupuroa (see pupuroe in the péip, in this number) fuime acé na in muine = "the rich can be generous." We shall be glad to have all such notes, or, indeed, notes on anything that has appeared in the Journal.

## FOLK-LORE, DONEGAL.

## CÚL TUB UAIGE.

## I.

Ar maron Dia hálome múrghuigead 'n-ár  
fuíre muir,  
'S oo túlceug mo éiríde iriug ar ag sul  
ann;  
'Sé buigeallac loca an tubra oo bpoirug  
ar fuabal muir;  
Oo muineuir an fuabal, 'r éan gan  
cúitugad éuaró linn.  
Cuairómuir ar na pánaib, acé noir léir  
túinn fuíur oo óéanam;  
Bí pléad agur cáta ag éirge oíam  
amair;  
Tá mberóeap rígan i n-ár bpoáirde oo  
zeapirad na róparde,  
Oo éirpéad an éoir muir faoi foigad  
na rliab.

## II.

A phoáirac bam bh arlaig, ni hiongaod éi  
bert éiríde  
Fa oo mac bpeag áluinn, náe maib  
leirero in ar tír;  
Can oiogbal bíó nó annlaim oo éug oo  
mac 'ran mbáó rin  
Ir é a cead bí lán oo hulle émeál bíó.  
Bí muir agur bí rpiáirde, bí óma 'r bí  
ghám ann,  
Éirg cróca i n-áirde náe maib leirero  
in ar tír;

A' r gan carlin ós 'ran áit rin náir éur  
 ails i ngráó leir,  
 A'sur cumá inóir a máépac ní fásbhann a  
 cioróe.

## III.

'Sé cúl oub Uaige, an cúl oub gan  
 rubairce,—  
 Náe flúe a'sur náe fuair mo leabaró  
 luróe!

A Néill bán in íártaig, náe clúiteac  
 liom mar fásbaó éú.

A'sur campal móir báio aca le vo éaoib!  
 Oo éainis an squall a'sur éiontuig ré an  
 báo,

A'sur clumpróe i náirainn ar zcaome [r  
 ar zcaoi];

Dá mberé Coirne ar an mbáio rin, nó  
 Donncaó mo éearbhácair,

Cár basgal uíinn an lá rin náe éiuc-  
 paó rinn i ceir.

## IV.

Ir ionda larca rriácaíoe éus miye 'r mo  
 éearbhácair

Ó Connaéca' r ó Málainn ar an fáirrige  
 bí uian;

Concaíair ní éruairmuio zo ceacé uíinn  
 zo cúl Uaige—

Mo éreac a'sur mo bhíon zo éainis muio  
 puam!

Bí muio ar n-ócair v' fearair leice  
 láiríoe;

Monuar! bí a lán a'gann ar íir-basgán  
 ríell;

Mair noán vo rinn tarriéail acé aon fear  
 amáin a'gann

O' iníreacaó v'ár zcaíroe cao é v'éirig  
 uíinn!

## Zluair.

Peaoar Ureacáe, vo bí in-a éáilluín i  
 mbairle na Míóir, zConoaé O'huín na nZall,  
 tuairim a' r leacé-éuro bliacáin ó foim, 'ré  
 rin u'gair an abrián Ureacáe fo. Ir ó Saróe  
 Ni Zallcobaí i mbriacáe i nZleann na  
 Suilíge, fuair ar an abrián le fear a  
 rzióbca.

## NOTES.

- Stanza 1.—Uaige, an island off the Donegal coast.  
 Muio, properly speaking an inflectional  
 ending inseparable from the verb, is used very  
 commonly instead of rinn. BuigealLac =  
*Boyle*, one named O'buigill. Loé an tubpa,  
 Loughanure, the lake of the yew, near  
 Gweedore. Ubhprúig = bhprúig, plu-  
 éacó = foam. Cácaó = spray, from cáe =  
*chaff*. Cúir, a fair wind. Na ríab is na  
 mbeann in the MS., making no assonance.
- " 2.—Che, éon, Ulster equivalent of ní = not; Old  
 Irish nóca, nocon. huile, short for gaé  
 uile. ails = uile. The two forms, huile  
 or 'é uile and ails, also prevail in Con-  
 naught. máepac = máéon.
- " 3.—Clúiteac = famous, much talked of; hence,  
 much lamented, sad. Campal, a boat's  
 company. apairn, North Arran, off  
 Donegal. Instead of 'r an gcaoi, the MS.  
 has ar gcaoine ann. beré, bíacó, and  
 beréacó are all forms of the conditional  
 3rd. sing. Coirne = Curry? Char = niop,
- " 4.—Larca = cargo. málainn = Malin Head. Zo  
 ceacé uíinn is zo éainis muio in the  
 MS. Leice = compare *Gaelic Journal*,  
 vol. iv., No. 34 (1890), p. 18, note on  
 óa leoman ligte Uiohca Láncaima;  
 " ligte, in Waterford Leice, applied to a  
 man, tall, pliant." O'Reilly gives leic =  
*force, strength*. Seúll is the English *skill*.  
 mar noán = muna raib i noán (?), if it  
 were not possible. Some of the readers of  
 the *G. J.* may suggest a better reading or  
 explanation.

## Flann Fionn Fíona.

## TRANSLATION.

1. On Friday morning we were awakened up (*sic*, sitting),  
 and my heart within refused it, going into it (the busi-  
 ness); it is Boyle, of Loughanure, that incited us to go;  
 we made the journey, and not without retribution it went  
 with us. We took to the oars; but it was not clear to us  
 (*i.e.*, we did not know how) to make steering; there was  
 foam and spray rising on us from behind. If there had  
 been a knife in our pockets that would cut the ropes,  
 the wind would have put us under the shelter of the  
 mountains.

2. Patrick Ean O'Haray, no wonder that you were  
 heartbroken about your fine, handsome son, whose like  
 was not in the country; it was not want of food or dainty  
 that brought your son into that boat. It is his house that  
 was full of every kind of food. There was meal, and  
 there were potatoes, there was barley, and there was grain  
 in it; fish hung on high, of which there was not the like  
 in the land; and not a young girl in that place that did  
 not fall in love with him; and his mother's great grief, it  
 does not leave her heart.

3. It is the Black Back of Owey, the Black Back with-  
 out goodness—how damp and how cold is my bed of rest!  
 Oh, Neill Ean O'Partey, is it not sad for me how you  
 were left, with a great boat's crew of them by your side!  
 The squall came and overturned the boat, and our crying  
 and lamenting might have been heard in Arran. If  
 Curry had been in that boat, or Donogh my brother, it  
 was no danger for us that day that we should not come to  
 land.

4. Many a cargo of potatoes I and my brother brought  
 from Connaught, and from Malin, on the sea that was



violent; danger we found not till our coming to the Back of Owey—my ruin and my sorrow that we ever came. We were eight (of) active, strong men; alas! there were enough of us with very little skill. Had it been possible (?) to save but one single man of us that would tell our friends what had befallen us!

NOTE.

Peter Walsh, who was a tailor in Ballinamore, in the County of Donegal, about fifty years ago, was the author of this fine song. From Sarah Gallagher, Breenagh, Glenswilly, the song was obtained by the writer.

(A CHAT ABOUT THE GAELIC CONGRESS: CORK IRISH).

an fhéis.

(Cómháró roimh Éire agus Diaimuro)

O. Mór úir, a Éire ó!

T. Mór a' Mhuiré úir, a Diaimuro!

O. An rabadar ag an t-Féir?

T. Cao í an Féir?

O. Féir na Saeóilge.

T. Ní rabadar; cá rabadar?

O. I m'baile-áca-Chiaé

T. Cao éirge?

O. Chum na Saeóilge éimeáó

T. Agus cá bfuil an Saeóilge ag dul, suph gáó í éimeáó?

O. Tá sí ag iméacé ar an raeógal go tuibh.

T. Arú! cao é rín agat o'á ríó?

O. Táim o'á ríó go bfuil an Saeóilge ag iméacé, agus muna nveinte ar raeóacé lároim ar í éimeáó suph gáó ná béro focal Saeóilge o'á labuir in Éirinn.

T. So veimín, a Diaimuro, táir-re ruaní go h-ait. Ceapaim é cur 'na luíde oim suph gáó go mbéro munntear na h-Éireann uile ag ghuarfaé 'na m'balbánaibh.

O. Cé vubairt a leitéro rín?

T. Do éloirfar éú o'á ríó suph gáó ná béroé focal cance o'á labairt in Éirinn, agus suph b'éirín féir vo éimnmuíó i m'baile áca Chiaé éim greama vo éimeáó ar an gcaim. Agus cionnoir béroéó oaimne san éaim acé balb?

O. Ní vubairt suph gáó ná béroéó focal *cainte* in Éirinn; acé vubairt agus veimín suph gáó ná béro focal *Gaadhilge* in Éirinn!

T. Agus naó caim Saeóilge?

O. Ír eadó, san amhur, acé tá caim naó Saeóilge.

T. Cao í an éaim í rín?

O. Tá, veimín.

T. O! tuigim anoir éú. Tá eagla oim naó go n-aeóicéar caim na h-Éireann ó Saeóilge go veimín, agus vo éimnmuíó an féir éim cois vo éim leir an aeóicéó-ran.

O. Vubairt vo meir ar, pá veiréó.

T. An vóis leat an vtoicéar lib?

O. Ír amlaró mar tá pé; veimín oim ar vóicéall.

T. An rabadar lán oaimne ag an bhféir.

O. Suséantair!

T. Cia h-é bí 'ran gcaéoir?

O. Ar-oiméar na caéac.

T. Cia h-iaó eile bí ann?

O. B'éreóar ann ó gac éir. B'i Míicéal Ciaróó ann, agus éim Mac Néill, agus an laoreacé, agus Dubhglar ve h-íre, agus páóruis O'Bráin, agus móran naó iaó ve Saeóilgeoiribh éirce amair 'r a vtoicéó 'r anvear.

T. Féicé, a Diaimuro, ní tuigim féim cao é an táirbe vo'n Saeóilge iaó rúó go léir vo éacé i b'ócáir a éile ar an gcaim ran, agus iaó vo beicé ag caim ar veadó tamall, agus amhan iaó v'iméacé a baile. Ní féicim, an vtoicéir? ruaní raeó-tair 'na vtoicéir.

O. Stó! imneóar vligéte agus maíóla, agus vo éiméóar cunig agus ceangal oim féim na vligéte agus na maíóla ran vo éim i ngnóim veiréar.

T. Acé! ír ruaní ve vligéte véanam! Cao iaó na vligéte vo éiméóar ar bun? Ar ceanglóar ar vóaimb an Saeóilge vo labairt na ngnó, in ionas veimín?

O. Veimín leat suph b'íin i maíóla ír vóingine éiméóar ríó.

T. So gcaéreó gac oaimne Saeóilge vo labairt!

O. San amhur.

T. Coíar a leic éúgam, a Diaimuro, ar labhradar féim í?

O. Gac vume, beagnaé, a bam le Connraó na Saeóilge, agus a bí ag an bhféir an lá vo, im pé a éiméóar publige ar Saeóilge ór cóimair na n-uaral uile a bí láiréacé.

T. 'Gcloicé!

Ó. 1r fíor óom é.

T. Óo b'iaébháráe an obair í. Ní féadair an mó ceud bliádam ará ó cloisreáó a leicéiro i m-Baile-aéa-Cliaé romhe go. Ba maíe liom a fíor a beíe agam caó toubháóar go léir.

Ó. Níl agat aét fíor a éur ar an bpaíreup, agus geabair "fíor-fác in agaró an rgeíl" ann.

T. Déanrao fan; agus nuair béro an ceud féir eile dá ciumniugáó. ní gan fíor oimra ciumneóóair í.

Ó. 1r maíe liom tú ó'a ráó fan. Slán leat anoir.

T. So ceugaró Dia lá maíe óint.

(Sgaraid ó chille.)

#### TRANSLATION.

Mor (!) to you, Tomás, Mor and Mary to you! Were you at the Congress? What Congress? The Gaelic Congress. I was not, where was it? In Dublin. For what? (2) To preserve (!) the Gaelic. And where is the Gaelic going that it is a necessity to preserve it? It is going out of the world fast. (4) Yeira! what is it that you are saying? I am saying that the Gaelic is going, and that unless a powerful effort is made to preserve it, that it is short until there will not be a word of Gaelic spoken in Erin. Indeed, Dermot, you have always been queer. (5) You think to persuade (*lit.*, put it lying on) me that the people of Erin will soon be going about like "dummies." Who said the like of that? I heard you say that soon there would not be a word of speech in Erin, and that it was necessary to gather a Congress in Dublin in order to keep a hold of the speech, and how could people without speech be but dumb? I did not say (6) that there would soon not be a word of speech in Erin, but I said, and do say, that soon there will not be a word of Gaelic in Erin. And is not Gaelic speech? It is, but there is speech which is not Gaelic. What speech is that? English, for instance. (7) Oh, I understand you now. You are afraid that the language of the country will change from Gaelic to English, and the Congress was gathered to put a check to that change. You have put your finger on it at last. Do you think you will succeed? All I can say is, (8) we will do our best. Were there many at the Congress? Crowd-! (9) Who was in the chair? The Lord Mayor of the city. Who were the others there? They were there from all sides, . . . many other expert "Irishians" from west, north and south. Look here. I don't understand myself what use it is for the Gaelic that all these should come together in that way, chat a while, and then go home. I don't see, you understand, any (10) work done after them. Well, but (11) they made laws and rules, and put a bond and obligation on themselves to carry out these rules in future. It is easy to make rules. What rules did they arrange? Did they oblige people to speak Irish, instead of English, in their ordinary business? That was the very rule they laid down most strictly. That everyone should speak Irish? Undoubtedly! Whi-her here to me, Dermot, did they speak it them-selves? Almost every man that was there representing the Gaelic League made his public speech in Gaelic, in presence of the ladies and gentle-

men there. Do you say so? (*lit.*, do ye hear?) 'Tis true for me. It was great work. I don't know (12) I wonder how many centuries ago it is since the like was heard in Dublin before, and I should like to know what they all said. You have only to send for the paper, and you will get a full account (13) of the story. I will do that; and when the next Congress is a-gathering, it will not be gathered unknown to me. I am glad to hear you say that. Good-bye, now. Good day to you. (*They separate.*)

[Another specimen of idiomatic Irish, from the same pen, will be given in next issue.]

#### NOTES.

(1) *móir*. What the word means in this ordinary salutation is not well known. Some old people say *ca móir 'na rúde*=the sun is up. The other common salutations in Munster when A. meets B. are: A. *Dia óint!* B. *Dia 'r mupe óint*. Or, A. *Bail ó dhia opparb*. B. *Dia 'r mupe óib*, and the plural is often used towards one person, for deference sake. Or, A. *Dia a'f mupe óint*. B. *Dia a'f mupe óint a'f pápsas*. In welcoming one: A. *Dé (=Dia so) beaéara, a Thairé!* B. *So maíup-re, a Dhiamrao!* Or, A. *Dé beaéa a baile*. B. *So maíup a bpaó*. Or, A. *míle fáilte roimh!* Answer: *So maíup plan!* When separating: (A.) *So ceugaró Dia lá maíe óint*. (B.) *So ceóóup plan, beo*.

(2) Often shortened to *cuige?* *ca 'na éabó*=why, also used.

(3) *coimheo*, *coimeuo*, *coimeáó*, *coimeóó*, *coimeóó*, all used.

(4) This appears to be = *cuige*, thick, but is always used = fast.

(5) *aic al-o=maíe*; hence, *ip aic liom*=I like. In West Connacht, *ip aic an capall e=a goat-horse*. In Waterford, *aic usually*=strange, regrettable.

(6) In Connacht, *mup 'ubapar*.

(7) This use of *ca* is idiomatic, e.g. *cao i an cúip óó a leicéiro a déanraó?* *Ca, é beíe gan éall*. Why does he do such things. (The reason is that) he is without sense. The ellipsis might be supplied thus: *Ca camc ann naé faeóilge, Beurla. Tá éur ann. ióóon, é beíe gan éall*.

(8) *lit.* 'tis how it is. Equivalent phrases are: *ní feairp beíe ag camc ann, aét . . . 1r é a bun ar a báup agat, go . . .*

(9) This conveys the idea of a swarming, undulating multitude.

(10) *púinn*, *puinn* (older *puinn*, French, *point*)=a jot, any, with negative or interrogative. In the west, *paúa*.

(11) *Níon éúip ar an gclap ar an nooip*. *Seó, ní paían an ceóup agam*. Why (well, but) I had not the key. Often *féon*, at end of sentences: *peaó. féon*, yes, but; yes, though.

(12) Information and reason for the story.

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AN TIOMNA NUADÓ aḡarruḡáde go Gaeóilge láitruḡ Chuirió Mhuian le Ruobáir O Caḡáin, 373 leaḡanaíḡ, dá éolaíam san leaḡanaé i gceó mór po-leíḡce, po éimḡasé euraíḡ, ar faḡáil ar leaḡ-éoróm, faor tpe poḡra ó R. Scott, 55 Spáir Dawson, i mBaile áda Cliaí (R. SCOTT, 55 Dawson-street, Dublin.)



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MAYNOOTH COLLEGE

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DUBLIN, JUNE 1ST, 1894.

[PRICE 6D., POST FREE.]

In reply to many applications, I regret to say that I cannot send copies of the *Journal* gratis to anyone. It is a mistake to imagine, as many seem to do that the *Journal* is supported by, or connected with, any society whatsoever. The *Gaelic League*, indeed, does all that it can to induce people to buy the *Journal*, but I have no means from which to pay the expenses of printing and publication except the subscriptions which are sent to me.

E. O'G.

Some people are anxious to know why we publish folk-stories. It is not so much for their value as folk-lore, as for the number of old words, not to be found in dictionaries, which they contain. We would venture to say that each of the recent issues of the *Journal* contains over a score of ancient Gaelic words which are now put on record, translated, and explained, for the first time. It is only by continuing to collect in this way that we can obtain the materials for a good modern Irish dictionary—the great want at present.

Articles in the study of Irish have appeared in many influential foreign papers, including the *Catholic Times* of Philadelphia, the *Visitor* of Providence, Connecticut *Catholic*, *New York Republic*, *New Zealand Tablet*, &c.

The monthlies for May contain at least two articles of great interest for students of Irish literature. In the *New Ireland Review*, Mr. John MacNeill speaks of the general character and value of the ancient Gaelic literature, and gives some good specimens with translations. The Most Rev. Dr. Healy Bishop of Clonfert, publishes in the *Irish Ecclesiastical Record* a most attractive paper on the lives of the Four Masters, and of their great work "for the glory of God and the honour of Erin."

We are glad to see our old Gaelic friends, the *Esobal* of Brooklyn, and the *Fúth* (Mac Allis) of Boston, as full of life as ever. Although they differ on some points, they are at one in their work for the old tongue, and both cordially support the circulation of this *Journal* in America. The *Echo* now commences its fifth volume with renewed courage, and begins a new series of Irish lessons, drawn up by Mr. John O'Daly

The native language, history, music, scenery, traditions, &c., &c., of the Highland Gaels find an exponent month after month, in the *Celtic Monthly*. The illustrations are numerous and attractive. *Mac Talla*, away in Canada, sends out its eight pages of Gaelic every week. In a recent article by Rev. Mr. MacRury, we find the *Tobhán Saor* appears, in a Skye legend, as *Bohan Saor*, a famous cooper of the misty isle.

We omitted to notice, some time ago, a very interesting article on Old-Norse Words in Gaelic, contributed by Mr. W. A. Craigie to the *Archiv für Nordische Filologie*. It is time that someone acquainted with the old Norse should examine the Icelandic literature with an eye to any vestiges of the Norse connection with Ireland. What little has been done by Halliway and Dr. Todd only makes one wish for more. Among the words given by Mr. Craigie are:—*báin*, a boat; *veoð*, a sheet (of sail); *þum*, a room; *loun*, handle of oar; *prupj*, helm; *gawá* or *Sawáá*, a garden; *lota* (*logta*), a loft; *clte*, stern of boat; *báip*, board; *clóba* (= *clúá*), tongs; *ceap*, block; *gobál*, fork; &c., &c.

The addresses recently presented to the Archbishop of Dublin, on the occasion of his visit to the Ladies' University School, Dublin, included an address in Irish. The address was beautifully illuminated, and attracted much attention. At the concert, which followed, "Sa múininn oileir" was sung, and was received with applause.

At the annual concert given at the Schools of the Convent of Mercy, Stradally, several songs were sung in the native language. This is a new and much-needed departure in school concerts, and indeed in concerts generally in Ireland. The songs were (1) *an t-ádh fáo ó*; (2) *Cártaim an éilip*; (3) *mo mháire*; (4) *an oibneacá*; (5) *Smaointe an éilipinn*. The credit of this is largely due to the exertions of the Rev. Father Hickey one of the oldest supporters of this *Journal*.

#### IRISH CLASSES.

The Gaelic League Classes in Dublin, Derry and Cork, continue to be well attended. Many classes are working through the country in connection with the new lessons in Irish, and hundreds of Irish speakers have learned to read Irish within the past few months. Back numbers of the *Gaelic Journal*, i.e., any number published before No. 48, will be supplied to Gaelic classes at half-price, 3d., post free.

The Irish Societies in New York, Philadelphia and Boston, carry on their classes vigorously. As for the new classes in Providence, they surpass any previous efforts to revive the study of Irish, either in Ireland or abroad, as the classes number over 170 members. The classes are taught by Mr. O'Casey and Mr. Henehan, the latter being a native of one of the glens to the west of Lough Mask. Irish history, music, tradition, study of place and family names—all find a place in the work of the classes. Father Ryan may congratulate himself in the result of his exertions.

The first part of the Easy Lessons in Irish will be issued in book form in a few weeks.

## EASY LESSONS IN IRISH.

(Continued.)

### EXERCISE XXI.

#### § 146. WORDS.

máire (maur'-é) Mary	uilliam (il'-ee'-am), William
roip, between	id'-ir Munster
oileán, an island	el'-aun id'-ir
rioból, a barn	shgib'-ól el'-aun'
	shgib'-ól'

§ 147. Inr an oileán úr, "in the new Island," is often said for "in America"; also in Amerprocá (am-er-i'-kau).

§ 148. Anoir (a-nish'), now, has the accent on the last syllable.

§ 149. Atá fáilte m' an t-áirne. Atá Máire ag obair ag an t-áirne. Níl Máire ag an tobar, atá sí ag súil ríof' u' n' tobair. Atá an báid mór ag súil u' n' oileán eile. Níl p'earaí m' Éirinn anoir, atá sí m' an oileán úr, agus atá Conn agus Áit leir. Níl an long ag an oileán, atá sí m' Éirinn. Níl sí m' Éirinn fós, atá sí ar an fáilte. Atá fion fáoir agus fion fáoir m' Éirinn, agus m' an oileán úr: atá an fion fáoir m' an t-áirne.

§ 150. Nora and Mary are at the well; Mary is going down to the meadow with a pitcher, and Nora is at the barn. The grass is dry and heavy. The fresh grass is heavy yet; the dry grass is not heavy now. There is dry turf in the barn. Art is on the road now, he is not going to Kildare yet. James is going to America, and Nora is going with him. I am not going with you to the island. The salt-sea (páile) is between Ireland and America. There is a long road between Kildare and Derry. Mary is not working now, the spinning-wheel is old and broken; the work is heavy, and Mary is not strong. William is not sick now, he is well (and) strong.

### EXERCISE XXII.

§ 151. The pronunciation of the digraphs, as indicated in § 132, may be followed in all cases; but the popular spoken language, in some cases, retains an older pronunciation. Thus, *io* is now pronounced like *i* short; as, ríof' (his), *knowledge*; uíof' (his), *a fort*; but in *liom* (lím, l-yám), *with me*, as usually pronounced, we can yet hear the older pronunciation, both the *i* and the *o* being sounded. In the following list the *io* may be pronounced *i* short by students who have no opportunity of hearing Irish spoken.

#### § 152. WORDS.

iolap (ül'-ár), an eagle	propa (shüp'-á), a shop
iompeca, ün'-árk-á, too much	proc (shák), frost
caip (thor), come (thou).	

§ 153. Úin, a fort, means usually a stone building; uíof', a mound of earth, generally of circular form. Stopa, the word in general use for "shop," is borrowed from the English word.

§ 154. Atá an lá ce. Níl an lá ce, atá ríof' ar an ríof' atá Tomar ag an propa, agus atá Áit leir. Atá p'earaí ag súil go Cill-Dáire, agus níl Conn ag súil leir: atá sí tinn. Atá an fear eile ag súil liom go Shráinín. Atá ríof' ar an uirge, ag an tobair. Atá an tobair mór tinn, agus atá an tobair eile lán. Atá ríof' bán ar an uíof'. Iolap mór, áluinn. Atá an uín ceap. Atá feuir ag fáir ar an iomaire. Atá an iomaire uirge m' an tobair.

§ 155. The large fort is old; the other fort is not old. The whole field is green; and the hedge is not green yet. Come with me to Derry. I am not going with you to Derry, I am going with him to Granard. Leave the young horse on the road, and come with me. The path is clean (and) dry: there is water on the road. All the road is not clean. Come on the other road. There is an eagle in the high fort, he is large and beautiful.

### EXERCISE XXIII.

§ 156. We have seen in §§ 75-78, how the short vowels are lengthened in Munster before double consonants. The short vowel-sounds represented by the digraphs in § 132, are lengthened in the same way by Munster speakers. Thus:—

ea	is pronounced e-ou, or almost you
io	" " i-oo " " you
ai	In some parts of Munster all these
oi	are pronounced like (ei): as a
ui	rule, however, ui is pronounced
oi	ui, that is (ee).



## § 157. WORDS.

*aill, a cliff	a/	Munster.
aimpín, weather.	am'-shir	eim'-shir
ceann, a head,	kaN	k-youN
fionn, fair (haired),	fi-N	f-yooN
móil, delay,	mwe/	mweil'
ruim, heed,	sim	seem

cóirte (kósh'-tē), a coach  
 carbad (kor'-bādh), a coach; a better word  
 sgúlling (sgúil'-ing), a shilling.  
 tair (thash), soft, damp.

§ 158. Lá tairm. Níl an lá tairm. atá an lá tair agur bog. Níl an aimpín tairm anoir. Níl pearsaíonn, níl pé bán, atá pé fionn. atá Miall O'bhann ar an aill, agur atá an long ar an fáile ag toul go tair eile. atá an aill áir—ná fear ar an aill; fear ar an tóin. Níl an p'gian cam. Níl tairm ag fear ar an aill. Níl an cóirte láirín go leor.

§ 159. There is a fair-haired man at the door now. The coach is broken down on the road to Derry. Mary and Nora are not going to America; they are going to another country. The weather is broken. The high coach is in the barn. There is a knife in the bag. The lock is not in the door now. Fionn is generous.

## EXERCISE XXIV.

## § 160. COMBINATION OF THREE VOWELS.

A. aoi is sounded like ee.	
B. eoi " " eo.	
íai " " ía.	
íui " " íu.	
úai " " úa.	

It is obvious that as these differ from ao, eo, ía, íu, úa, in having i added, the following consonant will have its slender sound.

## § 161. WORDS.

cium (kewn), calm,	fuairí (foo'-ár).	found,
quiet	got	
vear (das), pretty	seuir (gaer).	sharp
weorlín (dról'-een),	leirín (lit'-ir),	a
a wren	letter	
uam (oo'-ám),		from me.

§ 162. Dia. God, used in many phrases, Dia tuit (dee-á dhít), God to thee, God save you; a short popular salutation. Dia

lunn (dee'-a lín), God with us—said after sneezing.

§ 163. a is used when addressing one by name; a úna, O Una'

§ 164. Dia tuit. a Nóia; atá an lá fuairí anoir. atá Miall agur pearsaí ag toul ríor tó'n tobair, atá iolair mói ar an tóin anoir. atá iolair, agur eum mói eile, ar an tóin. Péis an p'gian eile ar an tóinme. atá Miall fear, níl pé láirín anoir. atá capall, aral, láir, uan, iolair agur eum eile m' an leuna. atá Dia láirín. Níl an p'gian tóir. Slán leat.

§ 165. The knife is not old; the knife is clean (and) sharp. There is not a fish in the salt-sea (rúle)—they are going to another place. The knife is cheap. Cold water. There is cold water in the well. Peter and Niall are not at Kildare now; they are in another place. Leave bread and butter in the bag. There is a wren at the door. The place is cold (and) wholesome. There is a young bird on the water. The man is generous. God is generous.

## EXERCISE XXV.

§ 166. "Died" is usually translated by fuairí báir, got death; as fuairí an fear báir in Éirinn, the man died in Ireland.

"Mr." is usually translated by an Saol (the sage), as an Saol O'neill, Mr. O'Neill. Rivers Bóinn (bón) Boyne, Láoi (Lee) Lee, Sionainn (shin-án) Shannon, Siuir (shewr) Suir.

Places: Rof-Comán (rūs kúm'-aun) Roscommon; Tíobhuro Aran (íbríd ar-án) Tipperary (*literally*, the well of Ara); Tuam (thoo'-ám), Tuam.

Persons: bhuan (bree'-án), Brian, Bernard, O'bhuan (ó bree'-án) O'Brien, O'Riain (ó ree'-án), O'Ryan.

§ 167. atá an báó mói, t'iom; atá an lá te, cium; tós fuairí an feol mói anoir. Níl an feol ar an fear. Fuairí mé an feol ar an oileán. atá báó veap ar an láoi. Sónainn agur Siuir. Fuairí an fearí eile báir in Éirinn.

§ 168. Niall O'Brien is going to Tipperary; he got a horse from Art O'Neill. The road to Tuam is long. From Roscommon to Derry. Boyne, Suir, Lee,

\* Like al of valiant.

Shannon. The day is calm now. He got a letter from Mr. O'Brien. Brian O'Ryan is not going to Tipperary now; he is going to Roscommon. The big boat is better than the other boat.

## EXERCISE XXVI.

§ 169. We have now to speak a little more in detail, of a few of the consonantal sounds which we have not yet treated fully.

## § 170. SOUNDS OF C.

In the very beginning, § 2, we stated that c is sounded like the English k, and is never soft like c in cell, cess, &c. In the phonetic key the student may also see—

<i>The symbol</i>	<i>sounds like</i>	<i>in the word</i>
K	k	looking
k̄	k	liking

This, no doubt, will appear very unmeaning to many of our students. But if close attention be paid to the pronunciation of the two words "looking" and "liking," it will be noticed that the termination -king is not pronounced in exactly the same way in both. The "king" of "liking" is "k-ying;" while the "king" of "looking" has no "y" sound after the k. We represent the k of "looking" by capital K, and the k of "liking" by italic k. But these signs will not be always needed, for, in most words, the ordinary k will convey the correct sound to the reader. To give some familiar examples, we in Ireland usually pronounce the words "cair," "card," &c., with the k̄ sound; our pronunciation of these words might be represented according to our phonetic system by *kaar* (=k-yaar), *kaard* (=k-yaar-i).

§ 171. Then to apply this to the Irish alphabet, we may say—

	<i>Symbol</i>
c broad (see § 8) <i>is sounded like</i> K	
c slender " " " "	k̄

§ 172. We shall have no difficulty in pronouncing the K or c broad sound except before the sounds represented by our phonetic symbols a, aa; e, ae; i, ee. It is only in Ulster that the sound K is followed by aa (the sound given in Ulster to á or ái).

## § 173. EXAMPLES:

## C BROAD.

<i>The word</i>	<i>sounds like</i>	<i>in English: or, key-word</i>
caoi	-ky	lucky (Kee)
cuing	-king	looking (King)
coip	-ker	looker (Ker)
caon	-kain-	knock-ainy (Kaen)
caill	-kall-	knock-allion (Kal)

## § 174. C SLENDER.

ci	-ky	sticky	(kee)
cuing	-king	liking	(king)
ceip	-ker	sticker	(ker)
céim	caim	caning	(kaen)
ceal	cal	calton	(kal)

§ 175. If we were to carry out strictly our phonetic scheme, the last five words would be represented by *kei*, *king*, *ker*, *kaen*, *kal*; but the key-words which we have given represent to us in Ireland the correct sound of the above words.

§ 176. Here we may remark, as many of our students have already noticed for themselves, that the italicised symbols, *k̄*, *d̄*, *l̄*, *n̄*, *r̄*, *t̄*, all represent sounds which are merely a rapid pronunciation of ky, dy, ly, ny, ry, ty. Thus, words involving these sounds can be represented phonetically in two ways.

The sound of—

cunn	<i>is represented by</i>	<i>keun</i> or	k-yoon
duun	..	dewn	.. d-yoon
lunn	..	lewn	.. l-yoon
nunn	..	newn	.. n-yoon
bréar	..	bras	.. br-yass
teap	..	tas	.. t-yas

## § 177. WORDS.

cailin (Kal-*een*), a girl.

\* caill (Kal'), lose.

\* caillce (Kal'-*t̄*), lost.

caom (Keen. *verb*, lament, mourn, "keen.")

caora (Kaer-*ā*), a sheep (Connaught, Keera.)

\* caisleán (Kash-*laun*), a castle.

\* caill (Ke'), a wood.

ceip (Ker), a crime.

ceipee (Ker'-*k̄*), oats.

ceiple (Kish'-*t̄*), a vein.

ceip (Kir), *verb*, put, place.

ceoma (ōrNā), barley.

lom (Lūm; *Munster*, Loum), bare.

O'Cunn (ō Kin), O'Quinn

pior (shees), down; puar (soo-*ās*), up.

§ 178. *atá caora ašur uan in an leuma. An an ceipee ašur an ceoma. atá an ceoma gan in eimun anoir. atá ceipee go leor in eimun pór. ná ceip an cōite ar an ayal, níl pé láir in go leor. atá caisleán mór ar an oileán. atá an caisleán mór, láir in. Ceip an báo ar an lom, ašur ceip puar an eimun ašur an peol mór. Ceip an capall ašur an lár in an leuma. atá caill ar an oileán. Slán leat. atá an cailin teap.*

\* Munster. Keil' Keil'e, Kal-*en*', Kash-*laun*', Keil'.

§ 179. A tree and a wood. Do not lose the young brown horse. There is not a wood at the well now. Conn O'Quinn is going down to Kildare. Put the wheel down on the floor, and put a stool at the door. Oaten bread (*apán coirce*) is strong and wholesome. The barley is fresh and green now, the oats is long and heavy. There is no barley growing on the cliff—the cliff is bare, and there is no tree growing on the other cliff. There are oats and barley in the barn now, and Niall and Peter are working in the barn. Put the oats in the barn, on the floor, and leave a flail at the door.

## EXERCISE XXVII.

## § 180. THE VERB "TO HAVE."

There is no verb "to have" in modern Irish. The want is supplied thus: The sentence, "Con has a horse," is translated, "There is a horse at Conn." The same construction is found in Greek, Latin, and other languages.

## EXAMPLES.

Acá capall a5 Seumas. James has a horse; níl cúinne a5 Nora anoir. Nora has not a wheel now; acá capall ó5 aise, he has a young horse.

§ 181.															
"At me"	<table border="0"> <tr> <td rowspan="6">                 { translated by }             </td> <td>a5am</td> <td>(og-ám, <i>Mout.</i>, og-ám)</td> </tr> <tr> <td>a5ar</td> <td>(og-áth, " og-úth)</td> </tr> <tr> <td>a5ainn</td> <td>(og-áin, " og-in)</td> </tr> <tr> <td>aca</td> <td>(ok-á " ok-u)</td> </tr> <tr> <td>a5e</td> <td>(eg-é " eg-é)</td> </tr> <tr> <td>a5ci</td> <td>(ek-ee " ek-ee)</td> </tr> </table>	{ translated by }	a5am	(og-ám, <i>Mout.</i> , og-ám)	a5ar	(og-áth, " og-úth)	a5ainn	(og-áin, " og-in)	aca	(ok-á " ok-u)	a5e	(eg-é " eg-é)	a5ci	(ek-ee " ek-ee)	
{ translated by }			a5am	(og-ám, <i>Mout.</i> , og-ám)											
			a5ar	(og-áth, " og-úth)											
			a5ainn	(og-áin, " og-in)											
			aca	(ok-á " ok-u)											
			a5e	(eg-é " eg-é)											
	a5ci	(ek-ee " ek-ee)													
"At thee, you"															
"At us"															
"At them"															
"At him"															
"At her"															

Notice that the pronunciation of *a5e* and *a5ci* is exceptional, the *a* being sounded like *e* and not like *a* (§ 132).

Acá capall a5am. I have a horse; níl bó a5ci, she has not a cow; níl báó aca, they have not a boat.

§ 182. Acá báó mói lároim a5am. a5ur acá mé a5 uil pío7 uó'n fáile anoir. Níl báó a5am; acá bó a5am, a5ur capall. a5ur apal, a5ur leuna; a5ur acá peup faoa, tñom m7 an leuna. Níl an r5uiból lán pó7, acá coirce a5ur eoina m7 an r5uiból eile. Níl peampió5 a5ar pó7. Fuaimé peampió5 ap an aill: níl peampió5 a5 pá7 ap an aill eile. Acá coirce mói a5 Seumas7 O'Uman. a5ur acá an coirce ap

an pó7 anoir. Acá uan ó5 uoap a5 Máipe anoir, fuaim pí eoina a5ur uan ap an pó7. Níl capall uonn a5am, acá capall bán a5am. acá pé pean, a5ur acá pé lároim pó7. Acá pao tinn, níl plante aca. Acá báó a5 Conn. a5ur acá eioann a5ur peol a5 mall.

§ 183. James and Peter are not going to the island, they have not a boat now. The ship is lost, she is not going to Derry. I have a young horse; William has not a horse now, he has a mare and a new coach. We have health. We have oats and barley, and he has a barn, and Peter has a new flail. Una has a new strong spinning-wheel; put the broken wheel in the barn. Do not put the other wheel in the barn yet. Conn is strong, he has bread, butter, cheese, wine and water. Una has a new shoe. They have a pretty boat. I have a wren. James has another bird.

## POPULAR PROVERBS, CO. KERRY.

## TRANSLATION—continued.

80. A house (business) can't be kept without talk (*lit.* tongue.)
81. When you go to Rome, act the Roman.
82. Drunkenness hides not a secret (when wine, etc.).
83. The (cuckoo-waiter) tit-lark can't attend two strands (at the same time).
84. It is not always yellow Dan is marrying.
85. Grief has no care, but to kill it with patience.
86. A hasty retreat is better than a bad stand (like James II. at the Battle of the Boyne).
87. The lion's beard is easily pulled, when he is asleep.
88. Justice or equity is preferable to litigation.
89. The people meet, but the hills or mountains don't.
90. Thirst is the end of drink, and sorrow of love.
91. The raven-messenger from the Ark—said of a slow messenger.
92. Give to a youngster, and he'll come (call) to-morrow.

- 93. A crowd of women or a flock of geese (examples of noise).
- 94. He who is on the fence is a good driver or guide (perhaps better an *τ-ιολάν-σθε*, hurler).
- 95. Gentleness is better than violence or rashness [*βοη-β-ιαετ*, a violent fit].
- 96. The angels know each other
- 97. The madman thinks himself the wise man.
- 98. Avoid the tavern, or limpets are your food.
- 99. Correction is never too late. It is never too late to mend.
- 100. It is a bad stomach that does not warm or heat its own.
- 101. Youth or youthfulness is mad.
- 102. He who is well-off is thought much of; he who is down is trodden or kept down [not literal].
- 103. For a shameless person, it is easier to do his business.
- 104. He who is without store, his noise is not thought much of in society.  
He who is without store, is not called to a wedding party.  
He who is without store, has no right to be spending or calling.  
He who is without store, is the sport of the world's misfortunes.
- 105. The duck is no weight on a lake.  
The bridle is no weight on a horse.  
The wool is no weight to a sheep.  
Sense is no weight to a body.
- 106. (When) the rich man makes mirth, Every person says that his voice is most harmonious,  
But sourer than a salty dandelion  
Is the voice of the poor man when making music.
- 107. The rubbish or crumbs are only where the tree is felled.
- 108. Practice makes perfect (*lit.*, from the work comes the learning).
- 109. When food is scarcer, it is then that it is juster to divide it.

PROVERBS.

Galway.—*Ír namáir* an *chéir* gan a *foz-lum*, a trade not learned is an enemy. *Ní' l amasán* ar *bé* gan a *ciall* réim, there is no

fool who has not his own kind of sense. *Liontar* an *rac* *lé* *póirínib*, a sack can be filled even with *porrens* (small refuse potatoes). *Ír* *feairi* *leat* *ioná* *meat*, one (sound) half is better than a deceased whole (crop). *Tá* *'é* *uile* *feairi* *go* *lá* *gá* *go* *uicé* *bó* *'na* *gairiú*, everyone is affable until a cow goes into his garden. *Té* *buairteair* *'ran* *mullaé*, *búeann* *raiteóir* *air*, the man struck in the skull is (afterwards) afraid (cautious). *Ní* *h-iar* *na* *riji* *móra* *a* *báirear* *an* *fozúair*, it is not the big men who reap all the harvest. *Tiozbar* *na* *piúne*, *'y* *uile* *i* *muá* *na* *riji-luige*, economy of a penny, loss of a shilling (=penny wise, pound foolish). This word, *tiozbar*, the older, *tiúear*, is still used in that form in Munster; as, *as* *as* *veánam* *an* *tiúir*, housekeeping. *Ní* *oí* *úim* *úia* *beáma* *naé* *b'oiú* *gleoá* *ré* *beáma*, God never closed a gap, that He would not open a gap. *Ní* *búeann* *feup* *na* *ceuo-úua* *búeac* *ná* *úiom* *búeac*, the man who gets the first share is neither thankful (satisfied) or unthankful. *As* *cuileá* *í* *as* *triá* *gá*, *í* *ead* *éair* *eann* *ré* *an* *lá*, flowing and ebbing, it spends the day. *Ír* *maiz* *gúreair* *an* *τ-úe*, *í* *a* *búeair* *go* *boet* *'na* *úiar*, miserable is he who does evil, and who is poor after it. *Ír* *úana* *muc* *ioná* *gabair*, *áe* *fá* *muiz* *bean* *an* *úabá*, a pig is more impudent than a goat, but a woman surpasses all. *I* *b'ao* *uam* *an* *anáam*, may evil keep away from us.

Cork (Seanúin):—*Mól* *an* *úige* *'y* *tiocfar* *ri*, praise youth, and it will come—a reproof to unkind people. *Ír* *mó* *oiu-cean* *a* *éunear* *an* *úige* *úí*, many a skin does youth cast off. *Ní* *é* *asann* *ciall* *iume* (*iuime*) *úoir*, sense comes not before full age. Both proverbs mean that young people will become wiser as they grow older. *Ír* *luacúair* *an* *nú* *an* *úige*, *úo'n* *té* *éunear* *i* *air* *fozúam*, a precious thing is youth to him who puts it to good use. *Ír* *úe* *a* *éúúam* *úeair* *riji* *éúúe*, a giber ends badly; or, *í* *úe* *an* *éúúe* *a* *b'ueann*

ar fearr cnáire, bad is the end which overtakes the giber. Ní bréann tuisg san aóbaí, no occurrence [this word is not known to me—Ed.] is without a cause. Tarc ar bhuac ríocá, thirst on the brink of a stream—a desire about to be gratified.

Cork (Kingwilliamstown):—Ní' rípuo (rípuaro) ná píca san fíor a éirfe féin, there is not a ghost or pooka that does not know its own history. Bréann uinne ma leabó óá uair, man is twice a child. I' uóir le fear na buile suí ab é féin fear na céille, the madman thinks that himself is the sane man. Ní h-ao na mna veapa éirfeann pota ar puadó, it is not beauty (pretty women) boils the pot. Duine san oinnéir, beirfe san ríupéir, one without dinner is as bad as two without supper. I' fearr an té éirfeann aicinn ar cloir ioná an té éirfeann caisleán fan scoill, better is he who plants whins in a dyke, than he who builds a castle in a wood.

West Clare.—I' tíom i an éasie i b'ao, at a distance a hen looks heavy (=hills are green far away). Ní uó'n ab'ar an éuro-jnáite, the first thread is not part of the yarn. (Cp. the Connemara beir aís íar-íaró ab'ar ar íucroo, looking for yarn on a goat). Saé neac aís toéar ar a éirfeLin féin, everyone is winding-in his own ball (consulting for his own interests). I' beas an maic an bó an tan dóirtear ri a curó banne, little good is the cow when she spills her milk. I' fearr ríul le beul an éuan, ioná ríul le beul na h-uasá, it is better to have hopes (of return of friends) from the mouth of the sea, than from the mouth of the grave. (Other versions. I' fearr ríul le muí ioná ríul le h-úir [=clay]; I' fearr ríul le glar [prison] ioná ríul le h-uasá). Muair a éirfeann an s'ab'ar go h-úiram, ní h-áil leir go seóro go h-alcóir (=get an inch and take an ell), *lit.*, when the goat goes (=is allowed to go) as far as the porch, he is not satisfied until

he goes up to the altar (front seat). I' mnic oo ban bean ílar oo buairfeadó i féin, often did a woman pull a rod which would beat herself. I' uána é an maíraó i nooíar a éirfe féin, the dog is bold when standing in the doorway of his own house. Ní fearr éirfe ioná a luac, nothing (*lit.*, not even Ireland) is better, worth more, than its value. Ní fanann muir le fear ualac, the sea does not wait for a man with a cargo. Íomaircaró ban i oisg san ab'ar, nó íomaircaró capall i mbaile san treabairfeacé, too many women in a house without yarn (household work), or (is the same as) too many horses in a place without ploughing. Ní feoil putós, aísur ní banne bláacá, a "pudding" is not meat. and buttermilk is not (mere) milk. An uair íacáir aís maí-badó oo mácar, maíb i, age quod agis, *lit.*, when you go to kill your mother, kill her. Ní fearr íomaircaró ve'n léirfeann ioná pá n-a bun, too much learning is not better than too little (than under it). Two of doubtful meaning: - I' fearr ríuóe i mbun na cruacáe ioná ríuóe i na h-áir, cf. I' fearr ríuóe 'na aice ioná ríuóe 'na ionao, I' beas an puo (or, I' beas puo?) I' buaine ioná an uinne.

Kerry.—Cúngíacé tíge, cúngíacé eiríóe, cúngíacé bró eirí anacra móra; narrowness of house, n. of heart, n. of food (some say corcám, n. of the pot for cooking), three great evils. Níor mótuig an íacáe páin an t-ocrae íam, the contented, well-fed man never felt for the hungry man, cp., ní éirfeann an íacáe an íeang. Ní íearta san íórtadó, ní céartaíar go bpórtar, no feast is without a roast piece, no real torment is experienced until marriage. Ní biaó banne, ní banne bláacá; ní feoil putós acé véanaro páram, they satisfy us. I' fearr an maic ná véantar I' a maóirtear, ioná an maic ná véantar aísur ná maóirtear, the good that is done and boasted of, is better than what is undone and unboasted of.

Doubtful:—ní maíe leif na mnáib veall-má (?) an bllaéac.

Collected by Mr. BUSHE—

Ní fanann tuile, tíadé, na gllaóad ó Uia le doinnead, tide, time, or a call from God. wait for no one.

Ní éis leif an ngobadán an dá éiríog fíreafóil, the gubbadhaun (some shore bird) cannot attend to the two strands at once.

Tá an fear óim cleasac agus óim lá fín go gcuirfead pé cora faoi éirleógarb (no cora cionn faoi na ceapcaib), the man is *that* "classical" (tricky) and *that* plausible, that he would put feet under flies (Meath), or wooden legs under the hens (Galway).

Muair a fáigte cú, ní fáigte maó, when a hound is found, a deer is not forthcoming (=fág-tear).

An puo éinneogair an fuact amad, conneógaró pé an tear, what keeps out the cold will keep out the heat.

An fear nád n-íoméirann a éota inn lá bheá, ní búdeann pé aige inn lá fliuó, ná fuair, the man who does not carry his coat on a fine day, is without it on a wet or cold day.

Ta mé roip bpeac agus muabac mar a búdear na ffaiganna m' an b'rógmar. I am between bracket and brown (grey?), as the frogs are in harvest.

Ad maíreá! tá tú an-aíreá, mar an tpean-bean a d'áin a curó falamn féin ar b'rocán a comharpan, well, but you are very clever, like the old woman who recognized her own salt in her neighbour's gruel.

Óime ar bié a búdear a'magad faoi óime eile, búdeann a leat faoi féin, when any one makes game of another, the half of it tells against himself.

Ír mlíir an faróirín an t'plánte, agus ír fearb an puo a beiré gan i. health is a pleasant "faring" (boon), and it is a bitter thing to be without it.

Ír mac tuit ro mac go b'róirar é, acé ír m'gean tuit ó'm'gean go tceiró rí 'ja g'pé, your son is your son till he is married, but your daughter is your daughter until she goes to the grave.

Óim ghaíreá le fean-bean ar aonac, as busy as an old woman at a fair.

Leir-írginn cloó-bun pumt, a halfpenny is the foundation stone of a pound.

O'n Doctúir B'áiríog O'Róigín. "Ír maíe liom a maó go tcairnígeann an t-íur-leabair liom go iug-maíe. agus nád b'puro-faimn óéanaó ná m'p'p'baró, ar éarí ar bíe, anoir. Cuirim cuíac an 'Ghíomí G'pára éar éir. B'eiríó' a bí aig m'áair; ní fácar muam in aon leabair é, agus níor éualar ó óime ar bíe eile é. Tá an g'pára gearr blairca mar leanaí:—In aon an áear, agus an m'luic, agus an Spioraio Naon. Amén. Mile b'udeácar óim, a Tígearma Dé, an té éis an beáa ro óimn; go tcegaró pé an beáa f'íorpuiré d'ar n-an-mannab. M'ar fearr acámuo anoir, go m'ba p'acé b'p'p'ar a b'p'p'ar muo bliaóam ó 'n'oir; ar g'p'ar agus ar n'oaime plán, i n'p'p'ar Dé agus i n'p'p'ar na comharpan, i t'p'p'ar agus i n'p'p'ar, i p'p'ar agus i pláinte. Amén."

In Proverb 51. in last Number, the meaning is: "Mere words of others do not support the friars." Compare the English proverb: "Fair words butter no parnips."—(C. O'F.)

In No. 30, the word áb'p'ar (?) is probably h'p'ar, a word often heard in Munster for anl, from the English "hearth."

## ANECDOTA FROM IRISH MSS.

### XI.

Leabair b'p'ac, p. 108b.

Donoóac M'p' cecimt.

1. Óp'een enaig m'ham ead.  
'c ar n-acallam ead énp'ac,  
én ar n'coll t'p'na t'ec,  
mo g'p'ar, mo éop'ar, mo éorleac.

2. Αἰ φηγο, αἰ φερ ὄνα  
τέιτ λά ὄλαρωτο ἔσοάλα,  
τηί ευτε ρύαμ ἢ τ-ὀλλαν,  
νὶ ὄυατο υἷε ἢ κομλονζαο.

3. Τιμόλιρ λάν α εῦγ μέρ  
ὄα ἢζμβ ὄοννα ἢ ὄρεέν,  
να τηί σεῖρμ 'μου ευτιζ,  
ὄα τί φερῆαμ φλυέβυοιρ.

4. Δέαν ! ἢρ τηύαζ Lem' ἔμπε  
βάρ ελαινθε να ευφριζε,  
ευφριζε αἰ ἢ-εε α ὄά ἢέν—  
ὄά βυφριζε ὄεε 'con ὄρεέν.

Dondchad Mór sang—

1. Wren of the marsh, dear to all,  
Conversing with us every hour,  
A bird, and a hole through its house,  
My goose, my crane, my cock.
2. Our wise man, our poet,  
Went one day to seek spoil ;  
Three gnats the ollave found,  
He did not eat them all in one feast.
3. He gathered the full of his five fingers  
With his dun claws, the wren ;  
The thrice four around the repast,  
Whence a wet, deafening shower will  
come.
4. O chone ! sad to my heart is  
The death of the plover's offspring ;  
The plover after the death of her two  
birds,  
Twelve denizens has the wren.

ὄρεέν, dissyllabic.

εανάε, a moor, marsh, O R. and O'Don. Suppl.  
ἢἢἢἢἢ εάε. Cf. L. Br. 275a. 17 : ἢἢἢἢἢ εάε ἢἢἢἢἢ  
ρο, which O'Grady. *Silv. God.* II., p. 61, trans-  
lates : " Dear was he whose body this is."

να τηί σεῖρμ, the young ones of the wren.

φερῆαμ, humorously, a shower of blood. The acc  
(βυοιρ, fem.) is put for the nom., as often in  
Middle-Irish.

ευφριζε, cf. currag, F. a *lapwing (tringa vanellus, L.)*,  
Highl. From ευφριζε, a *marsh*.

βυφριζε, a *burgher, demizen, inmate*, from βυρ or βορε,  
*castle*, borrowed from Low Latm. *burgus*.

KUNO MEYER.

## A SONG FROM CORK.

AN RÍOIRE BRIANACH.

UILLIAM BUNGEÁN CEC.

ἢυρά α Ρίοιρ εῦμαραῖζ Βἢμαναῖζ!

ἢυρά! α Ρίοιρ ἔρμπα να ρυατα!

ἢυρά! α Λεἢβ ἢάρ ζμεαὄ αρ ριαὄαιτε,  
Δέε αρ σεαρ-λάρ ριζέε 'ζνιὄ ὄλιζέε 7  
μὰζαλα!

Μο ζμὰ-ρα ἢἢ ὄεαν ἢάρ σεαρμ(α)  
ἢ-ἢἢεαεετ,

Δέε ὄ'άρ ρεαὄ ὄρμζέε ζο ταρἢε  
έεἷτε (b)

Μαε ἢἢ ἢαρεαῖζ ὄο ζἢεααὄ να  
μῆρμζ

Ὀ Λέμ ἢἢ ἢαπαἷλ ζο Μ'άλλα να  
μῆαε-ἢαρη.

ἢυρά! α Ρίοιρ 7c.

Σἢ ὄεε λυμζε 'ἢ-α εἷλλε τηέ ρἢαὄ  
εῦζαμἢ

Ὀ'ρἢοἢ ἢρεαζ ὄορἢ ζἢ ὄαὄ(ε) 'ἢ-α  
ὄἢἢὄ ὄἢἢἢ!

Λἢοταρ ζἢομ 7 ρἢε εῦμ 'ἢἢἢ ὄε!  
Σἢἢτε ἢἢ Ρίοιρ εῦμαραῖζ Βἢμαναῖζ

ἢυρά! α Ρίοιρ 7c.

ἢἢ' ρύ ὄεαν ἢἢ ρεανἢ-ἢεαν ἔρἢοἢὄα  
Ὀ Βἢἢρηαἷτε ζο Μἢἢρηἢη ἢρη

ἢἢε ἢρηλ αζ ρἢεααὄ εῦμ ἢαἢἢτε  
ἢἢ ἢἢοἢ,

Δ'ρ ἔε εἢεἢεἢἢ αζ μαἢἢἢ να τηἢε!

ἢυρά! α Ρίοιρ 7c.

Ὀ' ρἢοἢἢἢἢ ὄεαρηζἢα ὄεεεἢἢἢἢ α'ρ  
εἢἢἢἢ(ε)

Ρἢορηἢε ἢεαεἢρηζε, μεαὄρἢεα ἢεὄρἢε,  
βἢομ(δ) ὄά ἢἢἢρηαεὄ—ζο ἢἢἢρη-  
εαμ(δ) ζο τἢἢ ἢἢο.

'S go ὄεἢὄ ἢἢ ζεαἢε' ἢ-ἢἢ  
ἢἢρἢαἢἢ!

ἢυρά! α Ρίοιρ 7c.

## NOTES.

- (a) *ceargair*, said of the bursting of the ear of corn.  
 (b) *le céile*, by steady degrees; *noisáró a céile* *noiscáir* na *caisleam*, "by degrees the castles are built."  
 (c) Perhaps we should read *fiorta ceargá laétna* 7 *cpóna* = red, yellow and brown wines.  
 (d) *biom*, *blaíream*, now usually *bimír*, *blaírimír*.  
 (e) *toéal*, a common pronunciation of *toiceall*, churlishness.

## TRANSLATION.

Hurra! stately knight of Brian's race!  
 Knight of the troops with bridles!  
 Child not sprung from weeds (low rank),  
 But from the very midst of kings who gave laws and rules—

My love, the child that sprang not to maturity all at once,

But grew seven feet, vigorous and together;  
 The son of the horseman who used to scourge the thieves

From the horse-leap to Mallow of the fat beeves.  
 Hurra! &c.

Behold a shipload (coming) to us, as a flood through a mountain,

Of beautiful rich wine, and no grudge for us after it.  
 Let a glass and a score be filled of it for William—  
 The health of the stately knight of Brian's race!

Hurra! &c.

There is not a child, nor a withered old woman  
 From Bunratty to Monaster Inach,  
 That is not springing up at the smell of the wine,  
 While it is being consumed by the nobles of the land.

Hurra! &c.

Of red wines, shiploads! and of nut-brown (wines)!  
 Pipes of brandy! methers of beer!  
 Let us be tasting them until we taste them to the bottom!

And until the moonlight hides itself in our shoes!

[The above is sent by the writer of an *phéir*, who also contributes the following article on *Cearbhall* *buíde*.]

## CORK GAELIC.

*Cearbhall* *Buíde* na *n-Abháin*.

*Fíle* *b'ead* *Cearbhall* *Buíde* na *n-Abháin*—  
*Bí* *fé* *lá* *as* *uile* *go* *baile* *Chorcáin* 7 *buail*  
*feair* *ar* *an* *mBócar* *uime* *oárb'* *ainm* *Tadó*  
*Ruad*.

*C. Dia* *'r* *Muir* *é* *úit*, *a* *Thadó*.

*T. Dia* *'r* *Muir* *é* *úit* *a*' *r* *Pádraig*, *a*  
*Chearbhall*. *An* *faoa* *atá* *eo* *é* *muall* *a*  
*Chearbhall*.

*C. M'íl* *áct* *go* *Cáiceas*, *a* *Thadó*. *An*  
*faoa* *atá* *eo* *é* *muall* *féin*?

*T. Mhair* *ní*' *l* *áct* *foir* *ann-ro* *go* *foir*  
*an* *Teampull*. *Berómío* *as* *baite* *choice*  
*Dé* *Luam* *re* *é* *gáim*, *le* *congnaim* *Dé*. 7  
*táim* *as* *uile* *foir* *féicáim* *an* *bheutofáim*  
*míosal*(*a*) *eo* *é* *ruinnigáó*.

*C. Mí* *veim* *ná* *sur* *maí* *an* *t-am* *é*.  
*Tá* *an* *t-arráir* *nac* *móir* *baite* *in* *gac* *son*  
*ball*, 7 *táir* *na* *fir* *v'éir* *teact* *a* *baile*.

*T. Ir* *foir* *úit*. *Bior* *as* *caite* *aréir* *le*  
*Tadó* *na* *h'éalluigce*. *Bí* *fé* *v'éir* *teact*  
*a* *baile* *ó* *'n* *m'bláimam*. *Dubairt* *fé* *go*  
*b'faca* *fé* *éura* *ann* 7 *go* *raib* *beirt* *no* *éimír*  
*ann* *náir* *aréimigeadair* *éú*, 7 *sur* *fiarfuig*  
*uime* *aco* *ve* *úime* *eile* *cé* *'n'* *é* *an* *feair*  
*beas* *buíde*. *Dó* *éugair-re* *fé* *noeair* *an*  
*éirt*, 7 *bí* *toirad* *fhiasgna* *asat* *mar* *reo* :

*Muir* *Cearbhall* *Buíde* *na* *n-Abháin* ;

*Deunfáim* *reanncán* *ar* *éuroib*.

*Deunfáim* *cior* *mín* 7 *muileán*,

*Cúimrim* *meacán* 7 *uóim* *éiréir* ;

*Imrim* *báire* 7 *ráirgim* *i* *all* *m'* *b'róis*, (*b*)

*áct* *Dia* *leim* *láim*! *ní* *úairna* *áct*  
*éiréir*.

*C. Ha* *ha!* *b'* *foir* *eo* *Thadó* *an* *méir* *rim*.  
*Bionn* *áir* *éiréim* *ainm* *re* 7 *gómnuíde*  
*asann* *ra'* *bhláimam*.

*T. Féic*, *a* *Chearbhall*. *Bionn* *iongnaó*  
*móir* *oim* *féin* *cionnuir* *úimeann* *riú* *an*  
*fiúdeact* *ro*. *Dá* *gcaíim* *mo* *éial* *leir*,  
*ní* *éioirad* *liom* *son* *ván* *anám* *eo* *éir* *le*  
*céile*.

*C. Mí* *mar* *rim* *atá*, *a* *Thadó*, *áct* *bionn*  
*fiúdeact* *asat* *vá* *úeunaim* *gac* *lá* *veo'*  
*faogal* 7 *gac* *tráct* *ve'n* *lá*, *vá* *bheutofá* *é*  
*éabairt* *fé* *noeair* 7 *é* *éir* *le* *céile*.

*T. Ir* *feair* *magaró* *éú*, *a* *Chearbhall*.  
*Míoir* *úimeair* *son* *bléir* *fiúdeacta* *muam*,  
 7 *ní* *luza* *ná*(*c*) *éáim* *son* *foal* *muam* *ar*  
*mo* *beul* *go* *bheutofáó* *doimne'* *eile* *fiúdeact*  
*eo* *baite* *ar*.

*C. An* *faoa* *ar* *ro* *go* *baile* *Chorcáin*.

*T. Mar* *veiréá* *leat* *míle*.

*C. Cuir* *feao* *cáir* *leanna* *leat* *go* *mberó*  
*ván* *veunta* *asat* *riú* *a* *mberómío* 7 *m'baile*  
*Chorcáin*.



T. Aihú fionnuidéad! Fágaim le huadac. (i) a Chearbail, gur éirgear, tá ríe bliadán ó foin, cum adriam do deunam ag molaó an tSeanghairbha. "Seanghairbha an céoil," ari-ra mui, 7 dá bfaigaim éire, ní feutoraim uil mói ra ari.

C. An gcuirfi an geall?

T. Cuirpeas 7 fáilte, 7 ní mhoré éam. Beró oir-ra uil.

C. Fan leas go fóil. Aét feicimí ead cá ag Eumonn óg dá deunam ann-ro éall.

T. Tá fáil aige dá deunam ari a gáirvoin, 7 ip beas an tairbe óó ram, marí 'nuair feófar na raileada ram, feutorar na gabair gabáil tpióda. Dia 'r Muire éuit, a Eumonn!

E. Dia 'r Muire 'r Pádraig éuit, a Tharóg; 7 uir-ri leir, a Chearbail! an bfuil aom rgeul nuá agad? Cas uime go bfuilip ag crioáó do éinn, a Tharóg?

T. Táim ag crioáó mo éinn, a Eumonn. marí ip olc an fáil an tairleac úp ram.

E. Níl leirgear ari. Níl a malair(e) agam.

T. Ó! rtao a úime! Ná curi an cuale cpión ra' b'fál! Tá an puó úp olc a dao-éam, aét veunparó pé an gno go ceann tamail.

C. Teanam. (f) a Tharóg, go bfaigead mo éair leanna uait!

E. Cas ari a fon, a Chearbail, go bfuil cáir leanna le faigáil agat ó Tharóg?

T. Geall. má 'pé oo éoil é, oo curi pé liom go mberéadó ván filróaéta veunta agam rui a mberómip ari aon i m'airle Choirín,—mip, náí óem aon ván filróaéta maí, nó náe iongnáó!

E. Tá eagla oim, a Chearbail, go mberó oir uil an tuipir ro.

C. Teanam oir, má 'readó, 7 bíóó oo éuit oe'n veoó agat.

E. U'féitip náip' fcaipia óam maí é. (g)

T. Ip rpiór éuit. Níl puinn maíteara uip lámaib agat.

E. Níl meap móip ag Taóg ari mo gno.

T. Dá mberéadó fáil le deunam agam,

baó óóig liom go gcuirfinn tpaigean nó rgead geal ann. U' fcaip liom rgeóán ariim péim 'ná an tairleac ram. Aét cas é seo ag Uilliam Ua Buacálla dá deunam le n-a feipip? Cas dá oir aonip, a Uilliam? An bfuil oo ceuóda bpipte?

U. Níl, a Tharóg, aét tá mo éung bpipte, agur ram ag casáó le gao oo éur uipé.

T. Stao, rtao, a Uilliam! táip dá éur puar ari an veuáal. Cas an gao ve éil na cunge. agur beró an gpiem ip fcaip aige. Sin é! Cuir puaróm aonip ari.

C. Feuó, a Tharóg! náe breaig feucann an raiipige moip? Ní feutor ari an áit ari a veámig an long móip úp foip.

T. Ní raib pi ann anvé. Feuó aihú, a Chearbail! náe faoa ó rpiúip na lunge an báó beag!

C. Ip faoa, a Tharóg, 7 ip maie an maire agan é! (h) Tá an ván cpióénuigéte agat-ra, 7 mo éair leanna beipéte agam-ra.

T. An ari burle acao, a Chearbail! Cas é an ván?

C. Éip liom. Níl i b'fao ó vubraip le hEumonn óg. "Ip olc an fáil an tairleac úp."

T. Dubair, 7 ní 'l puinn filróaéta ra' tairig.

C. Ann-ram oo luigair ari, "Ná curi an cuale cpión ra' b'fál."

T. Agur cá bfuil an filróaéta ra' méro ip?

C. Bíóó foigne agat. Dubraip ann-ram le hUilliam Ua Buacálla, "Cas an gao ve éil na cunge." Agur aonip beag (i) vubraip liom-ra, "Náe faoa ó rpiúip na lunge an báó!" Mip óemear péim maí ván ip veipé 'ná é. Feuó—

"Ip olc an fáil an tairleac úp;

Ná curi an cuale cpión ra' b'fál;

Cas an gao ve éil na cunge;

Náe fao' o rpiúip na lunge an báó!"

T. Oar puáó, a Chearbail, ní 'l ceópa leat! Agur ari mo beul péim an uile focal ve. Tá an geall buairéte agat glan.

Teanaid 7 téirdeádh an veod timcioll.  
Feud, a Chearbail. Baod óois liom go  
raib an léim úo mo-móir ó "éil na cunige"  
go "rúinir na lunnge."

C. Tuja éus an léim rin. U' eirgean  
oam-ra tú vo leanaimant.

T. Am bapa,(k) tá agat arii! Ni 'l don  
maic beir leat.

## NOTES.

(a) mhoéal, more correctly meééal, a band of reapers.  
The word is found in this sense in the Seanúr Mhór,  
one of the oldest works in the language. It was  
used by an Irish-speaking witness at a Connaught  
assize a few years ago, and nobody in court was  
found able to translate it.

(b) This seems to imply great dexterity; a doubtful  
boast, still I must give it as I got.

(c) Ni luza ná, a common idiom to express the second of  
two negatives; níor Labair Seazán oíuro, ni luza  
ná éimr pé coíy ve. John did not speak a syllable,  
no less than he put a move from him (= neither did  
he move); níor Labair leir, agur ni luza ná  
Labair peiréan liom-ra, I did not speak to him, no  
more did he speak to me.

(d) Fágaim le buáice "I leave by will," i.e. I  
solemnly declare.

(e) a málaire "its exchange," i.e., anything instead  
of it.

(f) Teanam come (thou) along! teanaid come (ye),  
along! Teanaimr, let us come along; ceanam oic  
(= ceacé?) come away! teanaid oiaib (= ceaiab?)  
come (ye) away! ceanaimr oiam (= ceaiam?)  
let us come away.

(g) "Perhaps it never was better for me." U' féitoy  
náib' fearra óam ruo a óeunnam has the same  
meaning. Fearra = feoroy in Munster before óam,  
óur, &c. So feana-bean, ana-éuro, for fean-  
bean, an-éuro.

(h) "It was a good beauty at you," it well became you;  
in English idiom, "you were equal to the occasion."

(i) Anoir beag just now. "Óé luanr feo sab é ariamr"  
last Monday. Anó é an luan beag ro? Is it this  
very last Monday.

(k) Ambapa, an interjection, perhaps for am bairteadó,  
by my baptism.

In oar ríadó we have a survival of the old word ríadó,  
gen. -óac = God.

## TRANSLATION.

## CARROLL BUIDHE OF THE SONGS.

Carroll Buidhe of the songs was a poet. He was one  
day going to Ballycotton, and he met a man named Foxy  
Tim:

C. God and Mary with you, Tim.

T. God and Mary and Patrick with you, Carroll. How  
far is your journey, Carroll?

C. Only to the Cateach. Tim. How far is your own  
journey?

T. Wisha, only eastwards here to the church cross.  
We will be cutting down corn on Monday next,  
with the help of God, and I am going east to see could I  
collect a body of reapers.

C. I think it is a good time. The corn is cut down  
everywhere, and the men are after coming home.

T. 'Tis true for you. I was speaking last night to Tim  
Healy. He was after coming home from Blarney. He  
said he saw you there, and that there were two or three  
there, who did not know you, and that one of them asked  
another "who was the yellow little man." You per-  
ceived the question, and you had the first of the answer  
in this way:—

"I am yellow Carroll of the songs;

I could play a piece of music on harp-strings;

I could make a fine-comb and a riddle;

I could put a fibre in the bottom of a sieve.

I play a goal, and tighten a thong in my shoe.

But, God bless my hand! I have made as yet but  
one sieve."

C. That, ha, ha, was true for Tim. We do always  
have great fun at Blarney.

T. Look here, Carroll, there is always great wonder  
on myself how ye make this poetry. If I were to wear  
out my sense with it, I could not put one together.

C. Not so, Tim, but you are making poetry every day  
of your life, and every hour of the day, if you could  
perceive it, and place it together.

T. You are a funny man, Carroll; I did not make one  
bit of poetry ever, and neither did any word ever come  
out of my mouth that any other person could take poetry  
out of it.

C. How far is it from here to Ballycotton?

T. As you would say half a mile.

C. I'll bet you a quart of beer that you will have a  
oam made before we shall be at Ballycotton.

T. Ara, nonsense! I confess, Carroll, that I tried,  
there are twenty years since, to compose a song in praise  
of Shanagarry—"Shanagarry of the music," said I, and  
if I got Ireland I could not go further on it.

C. Will you lay the wager?

T. I will, and welcome, and so I may, you will have  
to pay.

C. Wait a while. But let us see what young Ned is  
doing over the way.

T. He is making a hedge on his garden, and it is little  
good for him, for when those willows wither, the goats  
will be able to get through them. God and Mary with  
you, Ned!

N. God and Mary and Patrick with you, Tim, and with  
you also, Carroll. Have you any news? At what are  
you shaking your head, Tim?

T. I am shaking my head, Ned, because that fresh  
willow is a bad hedge.

N. It can't be helped, I have not any other.

T. Oh! stop, man, don't put the withered sapling into  
the hedge. The fresh thing is bad enough, but it will  
do the business for a while.

C. Come along, Tim, that I may get my quart of beer  
from you.

N. For what reason, Carroll, are you to get a  
quart of beer from Tim?

T. A bet, if you please, he has made with me, that I  
would have a *dinn* of poetry made before we would be  
both in Ballycotton—I that never made a *dinn* of poetry,  
and no wonder!

N. I am afraid, Carroll, that you will have to pay this  
turn.

C. Come along, if it is, and have your share of the  
drink.

N. Perhaps it may be as well for me (perhaps it was  
never better for me).

T. It is true for you. There is not much between hands with you.

N. Tim has not a great estimate on my work.

T. If I had a hedge to make, I think I would put black thorn or white thorn into it. I should even prefer a bush of furze to that willow. But what is this William Backley is doing with his team of horses? What is the matter with you now, William? Is your plough broken?

W. No, Tim, but my whippetree is broken, and I am trying to put a gad upon it.

T. Stop! stop! William, you are putting it on the wrong way. Twist the gad off the end (pole) of the whippetree, and it will have the best gad. There! put a knot on it now."

C. Look, Tim, does not the sea look beautiful to-day. I don't know whence came that ship yonder.

T. She was north there yesterday. See, aoo, Carroll, is not the boat far from the stern of the ship?

C. It is, Tim, and well it has become you, the *dùn* is finished by you, and my quart of beer won by me.

T. Is it mad you are, Carroll—what *dùn*!

C. Listen to me. There is not long since you said to young Ned: "A bad hedge is the green willow."

T. I sail so, and there is not much poetry in the willow.

C. Then you shouted at him: "Don't put the withered sapling in the hedge."

T. And where is the poetry in that much.

C. Have patience. You then said to William Backley, "Twist the gad over the end of the whippetree," and just now you said to me, "How far the boat is from the stern of the ship." I myself never made a better *dùn* than it. Look—(he quotes the lines again).

T. By the deer! Carroll, there are no bounds to you. And it was out of my own mouth every word of it come. You have won the bet clean. Come ye along and let the drink go round. Look here, Carroll, I should think that jump was rather big from the end of the whippetree of the stern of the ship.

C. It was you that gave that jump. It was necessary for me to follow you.

T. *Ambossa!* you have scored again. There is no use in being at you.

#### A NEW GAELIC BOOK.

COIR PÀIRTE PE FEP OI PÈGOL—p. 240.

*Reliquiæ Celticae*, vol. ii.—The second and concluding volume of Dr. Cameron's unpublished papers is a volume of absorbing interest for all students of Gaelic literature. Like the first, it is edited by Mr. MacBain and the Rev. Mr. Kennedy, and forms a large and beautifully printed volume of 650 pages. The price is not indicated. Even our own large MSS. collections in Dublin have not, to my mind, such an attraction as the few but precious fragments—for many of them are very small—which are preserved in the MS. department of the Advocates' Library in Edinburgh. Dr. Cameron transcribed much of the Gaelic there preserved, and his transcriptions are here published in full. Thus, the Argyllshire Tunnor MS. xiv. is given in pages 310-420. (The contents are all poetical, and almost all purely Scottish, except the fine *cumha nam brathar* (page 333), and some good Cuchullin fragments, and some proverbial philosophy). Pages 420-474 contain a version from same library of the "Sons of Usna," already published in the *Irish Texts*. But by far the most valuable part is that (pp. 138-309)

containing the "Book of Clanranald." There are two books of the name, similar in the character of their contents. Both were transcribed by the hereditary historians of Clanranald, descendant of *Impeasdaib Albannaib*, so famous in the whole Gaelic world of the 13th century. Successive members of the family have recorded clan history down to the beginning of the 18th century, and thus in pp. 148-208 we have a rich treat of what ought to be regarded as the best classical Highland Gaelic. This part of the work is of the highest historical as well as literary value. The poetic contents of the books of Clanranald are various, and far more attractive than such collections usually are. The *Fernaig MS.* occupies pp. 1-137; it is a faithful copy of a MS. written in a rude, phonetic fashion in 1688. Towards the end of the volume, pp. 475-523 are devoted to a collection of proverbs made by Dr. Cameron as a supplement to Nicholson's great work. Last, but by no means least, we are given a number of Cameron's lectures—literary, historical, and philological—which show that Dr. Cameron had realized the truth—that it is impossible to obtain a sure grasp of Highland Gaelic without a close acquaintance with the older Gaelic of the sister isle. The present volume is, I believe, the most valuable that has ever been published in the interests of Scottish Gaelic; it throws light on the past history of many a glen and dismantled fortress; it gives to the world some gems of Gaelic thought, and affords ample material for future work.

#### THE ANCIENT IRISH DIVISION OF THE YEAR.

(Continued.)

Whilst the division of the year into two main seasons prevailed in Erin for a long time—how long we do not know—it is quite certain that the sub-division into four quarters is also of ancient date, and was known in pagan times. The fact that the Welsh have *hif* and *gwaif*—our *pas* and *gais*—certainly points to a time when the Celts were one people, all alike dividing their year into SAM and GAM or SAMAS and GAMAS; but the fact that they have not our words for *autumn* and *spring* but others, proves as certainly that the sub-division into four seasons came later, when the Gaelic and Cymric had separated, and had become two nations.

The Irish name for *autumn* or *harvest* is *poibhag*, and for *spring* *eamhac*. Of these names I have never met with any adequate explanation; and if anyone has rightly explained them, or anticipated what I am going to say about them, I am not aware of it. I think I can show that the words themselves bear traces of their late formation.

Of *poibhag* different explanations have been hazarded. O'Donovan took care to be suggesting it was the same as the Greek *ποσειδάων*, fruit-time. Philologically, nothing could be wilder than this comparison; but he quotes O'Clery's Glossary as giving another origin: "*poibhag* is *pois* a *nuip* n-gais," i.e., *foundation of the months of winter*. Now, whether O'Clery himself, or some other writer, is to be credited with this guess, whoever started it seems to have got nearer the truth than any one else I

\*Clanranald (in Gaelic *Clann Raghnaill*, or children of Ragnall, a Scandinavian chief). In the same way is derived the family name *Mac Raghnaill*, now anglicised Magrannel, Granwell, or Crangle, and often (especially in County Longford) changed into Reynolds.



first, till it lost the digamma. But when roots which began with the digamma in Greek are common to Latin and Irish, in the former of these they begin with *r*; and in the latter with *p*. Such are *olivos* (for *porivos*), Latin *olivum*, O. Ir. *pin* (now *pin*), Eng. wine; *eleosus*, Doric *eleasus*, Latin *viginti*, Ir. *picé*, Eng. twenty; *oliva*, Lat. *vidi*, O. Ir. *peap* (now *peavap*), Eng. wit, wot. If the Irish for *spring* were the same as the Greek and Latin, it should therefore be "*pep*," but it was neither *pep* nor *pepac*, it was *epnac* (now *epnac*), with never a sign of an *p*. The real Irish analogue of *hp* and *zer* is *pep* (now *peup*, *grass*), which most probably was the original meaning of the classical words—the bright new grass being one of the most striking signs of spring. Another flaw in the comparison of *epnac* with *hp* and *zer* is that the Irish word has a double *p*; whilst there is but one in the classical words, and the ending of *epnac* is left quite unaccounted for.

But whilst the Aryan tongues have, of course, many words in common, there are also differences. It does not follow that every Irish word must have a classical analogy, or, at least, it does not follow that such analogies must have the same meaning. *Sam*, as we have seen, has such analogies, but *pam* has not; the Greek for summer, *thépos*, and the Latin *æstas*, show no connection with our word, nor with each other. Another explanation of *epnac* was offered by the late Canon Bonke in one of his numerous speculations. He suggested the Irish word *éipe*, *to rise*, as the root of *epnac*. This has the analogy of the English *spring* (noun and verb) in its favour; but though there are infinitives and verbs in Irish ending in *-ac*, as *glaoacac*, *ceannac*, etc., the infinitive of the Irish for *rise* never ended in *-ac*; it was *éipe* (now *éipe*) for *éipe-pise*, with long *e* and one *p*; whilst *epnac* has two *r*'s and a short *e*.

If May began the year, then the spring season—February, March, April—formed the end of the year. What if *epnac* should mean the end? This, I believe, is the true explanation—a natural, unforced, Irish explanation, satisfactory in itself, and giving further proof that the Irish pagan year began with May. I consider *epnac*, then, a plain derivative of *epn*, an end or conclusion; later, *epnac*. The simple word *epn*, which has well-known Teutonic analogies, is, I think, obsolete,\* now in Ireland; but it is found in some late writers. In a poem written about 1660, by O'Leivy (one of the IV. M.M.), and given in O'Curry's *MS. Materials* (p. 564), the second half of the 12th stanza runs—

"maic leam nár lágairt vo éalí  
'S éip éipnac éapn voim anáil."

That is: "Glad am I thy fame has not diminished, and that my last breath (lit. end of my breath) has extolled it." And in another poem by the same writer, and quoted in the same work (p. 569), occur the lines—

"Déna an t-éipnacáid bliúe  
O éip go h-éip é' amrúe."

That is: "Make thou all due criticism of thy life from beginning to end." Dr. O'Brien, in his *Irish Dictionary* (1760), gives *epn*, with a couple of phrases to illustrate it: "vume a n-éipn a corúe," i. a man at the end of his life, in the decline of his years; "a n-éipn na típe," i. in the end of the country. Examples of *epn* from ancient

\* Not quite obsolete; it is yet used in some parts of S. W. Munster, and one phrase, which includes the word [in the form *toipn*] *ó toipn lác go lé*, has been already printed in this Journal.—E. O'G.

writers are still more common; but I need not give more here.

Why *epnac* and not *epn*? In many nouns the Irish suffix *-ac* forms *augmentatives*. Thus, from *tor* we have *copac*, beginning, (the exact counterpart of *epnac*); from *tut*, *tutac* (hill); from *ceap*, *ceapac* (plot of ground); from *bpar*, *bparac* (a flag); etc. So *epnac* from *epn*: whilst *epn* would mean an exact restricted end, *epnac* would mean a fuller, more extended end.

"But end of what?" it may be asked. *Epnac* with this meaning would be merely a relative word, and how could it come to have an absolute and definite meaning of itself? Well, nothing is commoner in Irish—and, indeed, in other languages too—than for a merely relative term to acquire after a time, generally by abbreviation, an absolute sense. So now we use *uaccap* (cream) for *uaccap baimé* (upper milk), *imro*, shrove-tide. Welsh *Ynyd*, for *Intium Quadragesimæ*—if it is not for *Intium jejunii*, etc., etc. Perhaps *epnac* at first was for *epnac in sam*, end of winter—for our Irish spring has a repute for chilliness as many of our native proverbs testify. I believe, however, that what was meant was *epnac na bliúna* = the year's end, and I am inclined to think that this expression—"epnac na bliúna"—so often met with in the Annals and other writings, though, no doubt, in Christian times it was used in the sense of "the spring of the year," meant at first "the end of the year; but that when the new mode of reckoning was introduced with Christianity, the old name *epnac* was still retained for the season, whilst in its original and true sense, its place was taken by such words as *poipceann*, *deapac*, *uairé*, etc. This mode of naming a season is, moreover, quite agreeable to our Irish custom; witness *imro*, already given, and the well-known popular way of naming the months 'first-month-of-spring,' 'mid-month-of-spring,' 'end-month-of-spring,' etc.

I have come to the conclusion then that Dr. Charles O'Connor arrived at with regard to the year and its seasons—that May began the year, that the seasons in their order were *pamhpar*, *poipéap*, *geimheas*, *epnac*, that *epnac* was the last of the seasons, and the end of the year. I have come to this conclusion, however, more easily, more directly, and, I hope, more reasonably than Dr. O'Connor. Yet, my object in this paper was not so much archaeological as etymological. Irish etymology is as yet almost an unbroken field—I mean real, modern, scientific etymology—but, perhaps, the slight excursion I have here made, will give some idea of the important bearing the subject may have on many points of Irish history and archaeology.

Tomás O'Flannaoile.

#### NOTES AND QUERIES.

(15) (See N. and Q. 2) Mr. Finian Lynch states that in Kerry *aig* an *noipup*, *aig* an *uobap*, *ap* an *uipé* are always said, eclipsis being always practised in such cases.

(16) (See N. and Q. 4) A passage in O'Begley's or MacCurtin's Dictionary, *s.v.* live, would go to show that the Western phrase (in-on) = *mumhe*. "That ship is so old, she can't live long at sea. *acá* an long no comrean *asap* roim, naé *paóa* *bpar* *pi* *amunne* na *mapa* *upuláng*." We have here exactly the same sense as in the Western (in-on) and the Donegal *mumh*. Again, in Luke, V. 7, "asap *tángasap* 7 vo *líonap* an *vá*

luim, ionnup go pabatar a mhuine a mbáire," and they came and filled the two ships, so that they were about to sink (on the point of sinking, or "fit" to sink). This latter sense agree exactly with the use of the phrase of the Leitrinn man, quoted in the *Journal*, Vol. IV., p. 69. The above are both good authorities, and spell the phrase exactly in the same way. I have not the slightest doubt that in mhuine is the correct spelling of the Connaught (in-on).—J. H. LEVY.

(17) (See N. and Q. 11) Ceimim may be for cpeimim, older, cpeim. Thus, cpeimim, ceimim, ceimim, ceimim. We see similar instances of transposition in beip, bpeif; ceite, cleit; meite, bleit; ceape, pcead.—Tomár O'Flannaoil.

(18) (See N. and Q. 8) The Waterford *uac* may be for *uacén*, *uacón*, a thorn (found in *uacónan*, better *uacéan* and *uacéacónan*, used—a particle, a bit). Compare the Northern *peolp* = *peculab* (not) a particle of news. *Scolp* = splinter, pickle, as well as a scollar for thatching. Compare also the Munster *poinn apán*, a mitre of bread, no bread, from the Norman-French *point*, as I had the pleasure of pointing out to Dr. Hyde, in his "Love Songs of Connaught." If I am right, then we should write *uac péil*. For the disappearance of final *n*, compare the numerals *peadé*, *oé*, *naon*, *oé*; words like *peapra*, etc.; and in popular usage the article (*ni* *maé* *a'* *peul*) before many consonants.—C. O'F.

(19) (See N. and Q. 7) *nár éirgíó* an *ceapóir* *leat*. If this is used in the sense of "Confusion to you," it is obviously a curse, and cannot be the equivalent of "May you escape the gauger," which surely must be a good wish in Ireland. I do not think we have *exiter* here. I thought first it might be *exerice* in the sense of *feat*, *trick* or *trud*—"May the deed or trick not rise with you." *i.e.*, "not succeed with you"—but I am most inclined to believe that, in spite of the strange spelling, "*ceapóir*" is only an Irish form of *success*, with the initial *s* lost after the article. If this be the word, a more analogical spelling would be *rocaóir* or *rocaop*; and "*nár éirgíó an ce rocaóir leat*" would mean, *May success not rise with you, or attend you*, another form of the familiar *uacóir* *naé* *op*! The article would be used after the Irish analogy; *i.e.*, "*Go maé an ce-35 op!*"—May you have (the) luck! The initial *r* would disappear in pronunciation after the analogy of feminines like an *ce-pláinte*, *health*; an *ce-páinne*, *freedom*, &c. The word cannot date to early Christian times, like a good many classical words, or we should not have the *s* sound of the *cess*. It may be Norman-French, like *abancup* (luck) = *aventure*; *banc áire* (profit) = *vantage* (for *avanta* *e*), &c., dating from a time when as yet the final *s* in *success* was pronounced; but most likely it is very modern, and a direct loan from the English *success*. Seeing that we have so many pure Irish words for the same thing, the loan is, of course, quite unnecessary.—C. O'F.

## FOLK-LORE OF CONNAUGHT.

DOMINALL OUB AGUS BRASÁN MÓR  
LOCA-RÍ.

### II.

Níorb fada shuí fórgail uopar an  
ceomra, 7 éinne rean-éallaeá shnáoa

hcead, 7 ór cionn tíu píeó eac 'na diaó.  
Tarraing Dominall a élóíeáim, 7 buail pé  
i ran zeláy eúram, 7 eus pé go talam i.  
Anghim, léim na euit aip, 7 bí píeo gá  
fshíobáó go rab laeáé pola 'na éiméall  
O'eimé an éallaeá go raparó, 7 bí pí ag  
ceadé le buille pláice an báip a éabairt  
uó, shuí buail an bhrasán móir i tíu an dá  
fúil le eiorde an éuit móir úmb, 7 éuit pí  
maib i mearf na gceat. Rinne Dominall  
obairt shéarpi na euit—marbuid pé an  
ce-ionlán tíobéa (=tíob).

"Tabair óim to láim," aip an bhrasán  
móir, "if tú an sháirgíeáé if shéarpi in  
éipinn. Bí beó eapbuid son uó ope éom  
raoa a'p beóeap tú beo. Tá eolup agam  
ar áit a bpuil tíre óir bhíde, 7 ní ceapir  
óuit é fagbáil. Tá can'leán móir, maíreáé  
i tíu an talam bán, 7 tús leat oo bean  
7 t'ingíon a éabairt leat a éóimúde ann."  
"Go maé maé agat," aip Dominall, "acé  
b' shéarpi lom beé 'mo éóimúde in éipinn,  
mo tíu uó'ceap, ná in son tíu eile raó'n  
ngéim, 7 má fágann tú 'ran mbáile mé  
beóeáó rápbuidéaé."

(To be continued.)

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