

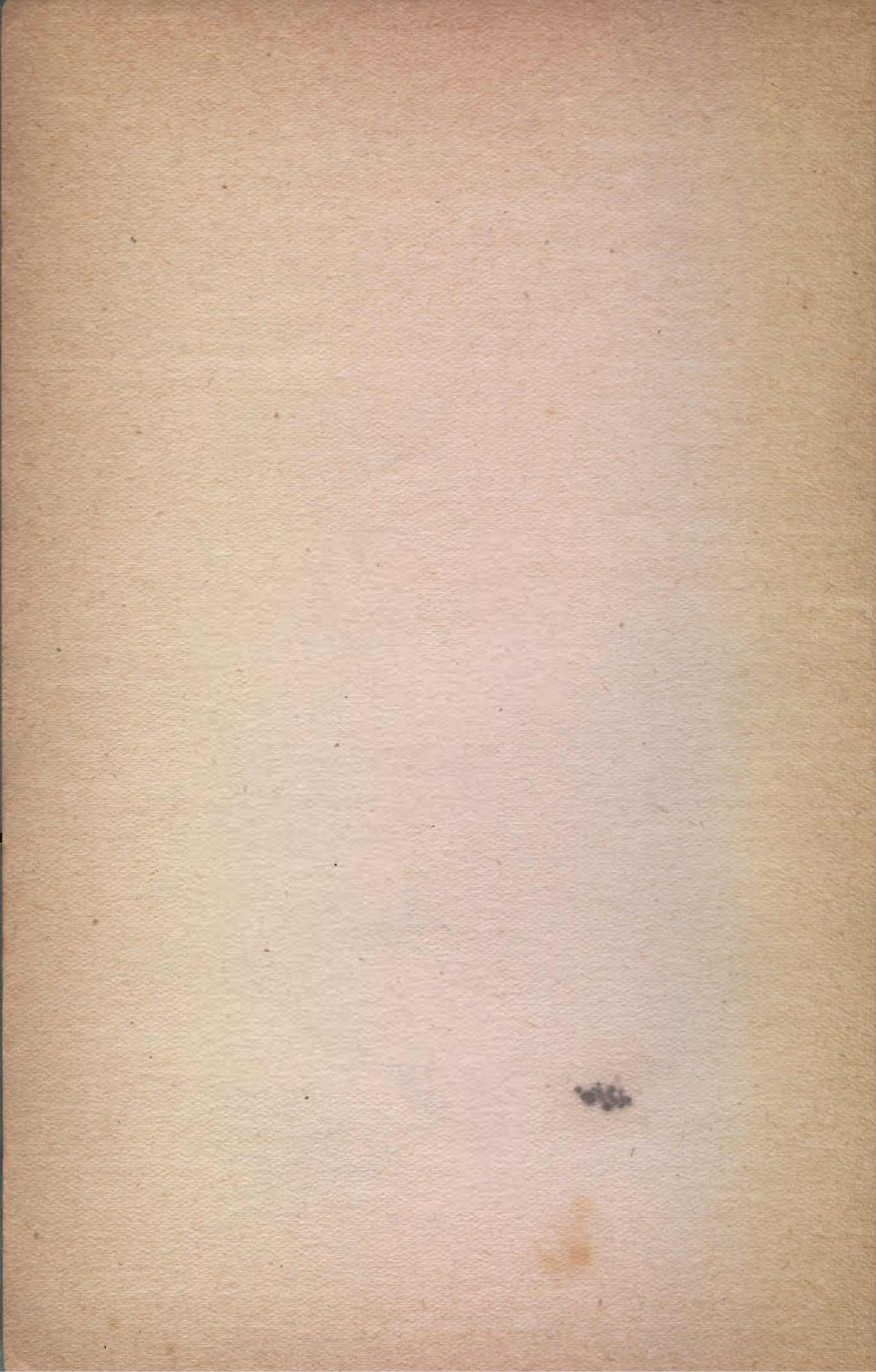
Τρί Seoda ó Albain

BY
REV. GERALD O'NOLAN, M.A.



comluict oideachais na hÉireann
teórantha :: baile áta éilíat

τρί σεοδα ό αλβαιη



TRÍ SEODA Ó ALBAIN

(THREE FOLK-TALES)

TRANSLATED FROM SCOTCH GARLIC

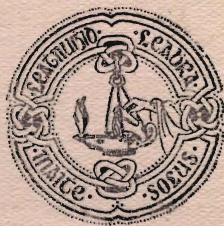
"na daoine síthe is uirsgeulan eile."

BY

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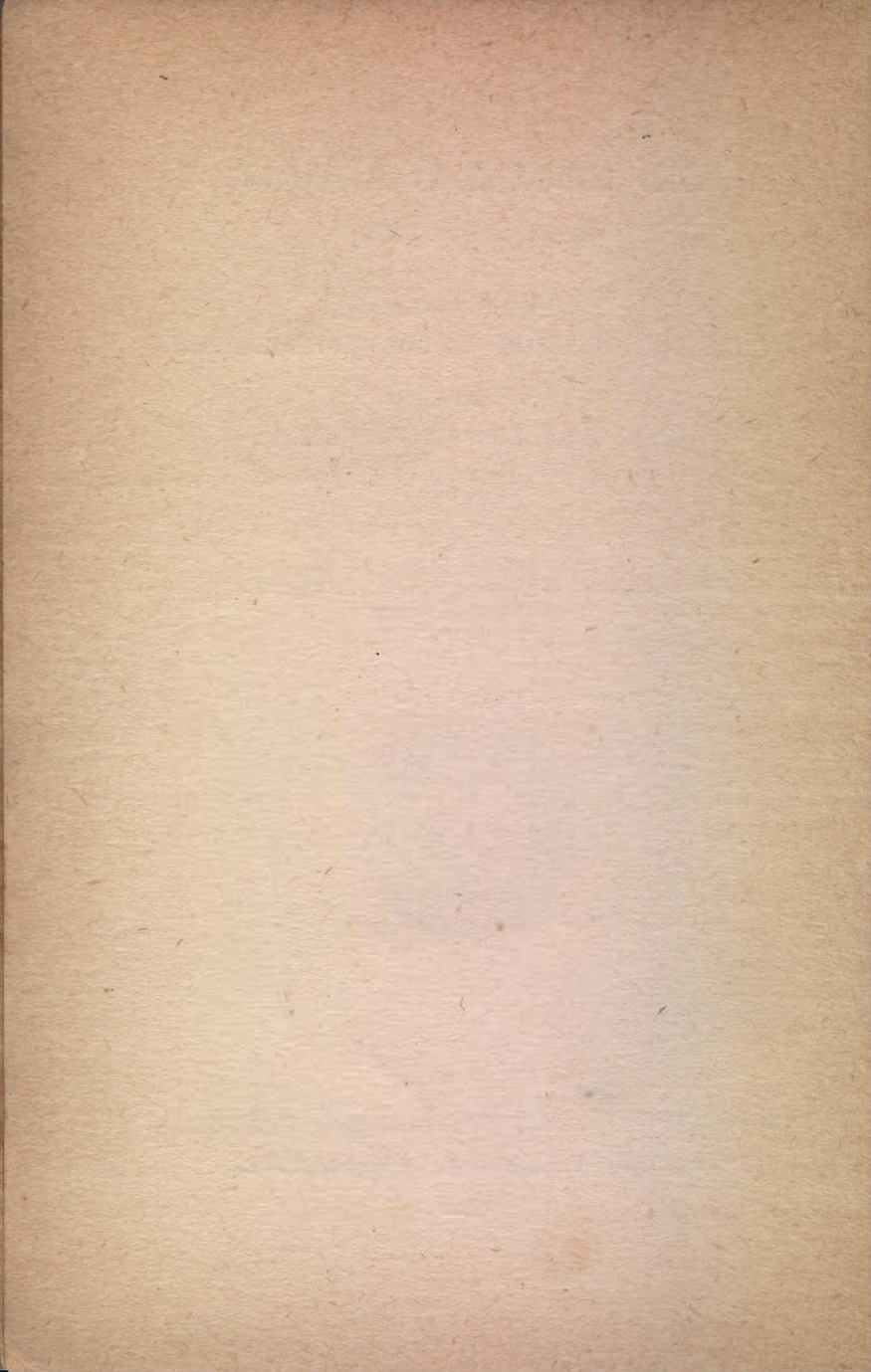
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WITH INTRODUCTION, EXPLANATORY NOTES
AND VOCABULARY

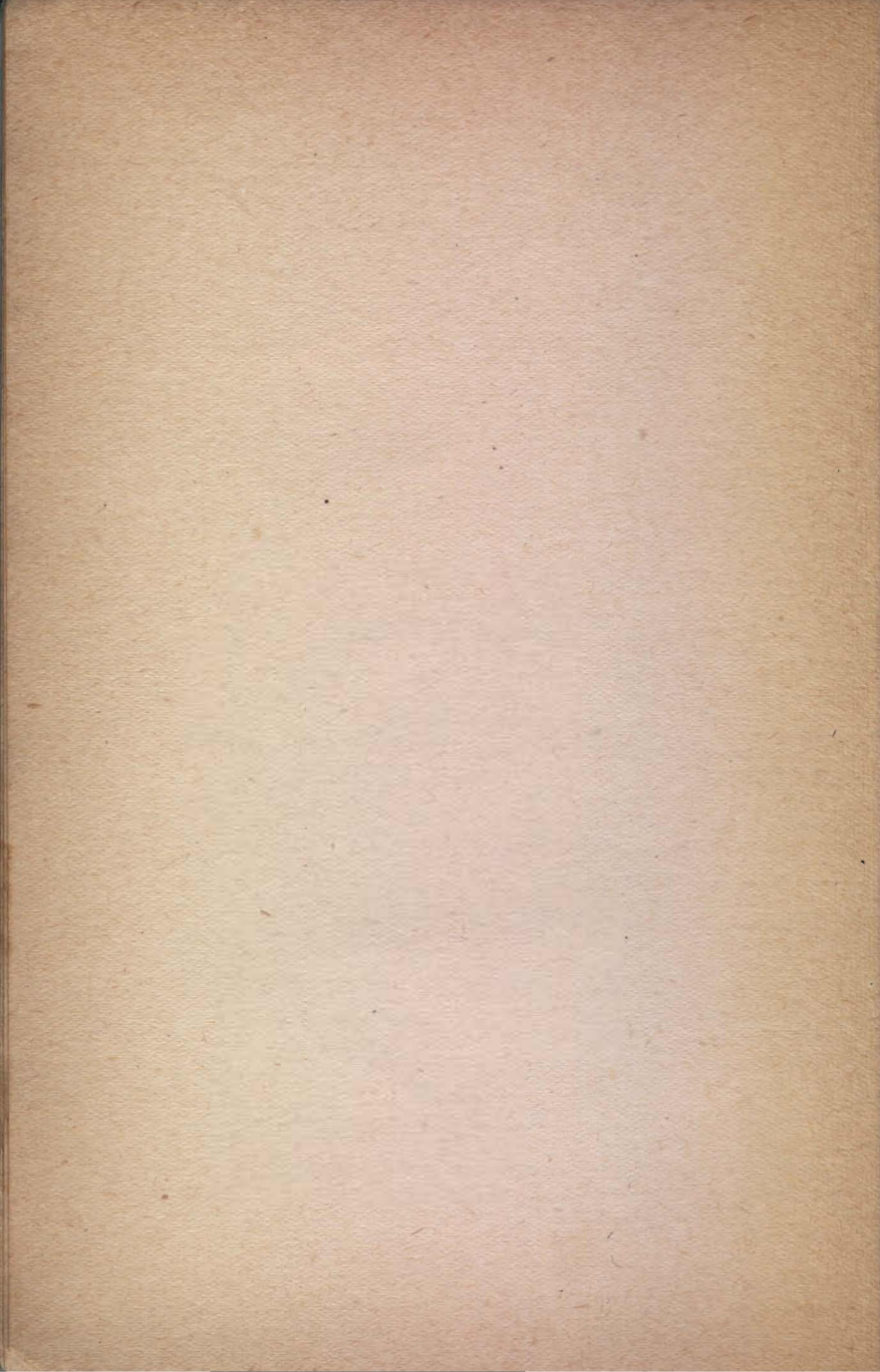


COMLUCT OIDEACAIS NA hÉIREANN, TEÓRANTA,
89, SPÁIRO AN TÁLBÓIRIS, BAILE ÁTA CHIAI,

1922



Do
Saeòlaib na h-Alban
Coirbhum
an Leabhar ro



BROLLAC

Ar luét Cumainn Shasdaigh na h-Alban atá a
buidéadar an leabhrán ro a beir ann. Táim fé
cumaoim mhóir aca ran; 7 go móir-móir as an mnaoi
uairt, Inghin Fíir na páirce, do cuir "Na Daoine
Sióhe ir Uirgeulan eile" i n-easair, 7 do cuir de
cead dóm-ra clóó 7 ciot ar nShasluinn' féin do cuir
ar na rgealtair.

Murair leannar ríó-ólúit de'n Albanair annro ir
annrúo, tá rúit asam go maítear dom é.

GEARÓIO Ó NUALLÁIN.

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INTRODUCTION.

In his native literature the Scottish Gael, like the Irishman, moves in an atmosphere of weird magic, surrounded by a complex system of supernaturalism. His rich and vivid imagination has invested even the most ordinary things with a halo which elevates them into the region of poetry, if not of mystery. Hence the old-world, indefinable charm associated with tales like those before us, in which we are brought closely *en rapport* with this strongly-marked Gaelic quality. Irish literature is full of references to the mystic number three, as the "Triads" of Ireland sufficiently testify. And nothing, perhaps, in the folk-lore of the country is more noticeable than the persistent recurrence of this number. In the first of the stories in this book it is equally remarkable. The whole tale, in fact, is a succession of episodes in which the mystic number plays a prominent part. Thus—

1°. *Gorla na dtréad* had *three* sons.

2°. The *three* "mairt mhaola odhra" figure largely all through.

3°. Each of Gorla's three sons met with *three* temptations, viz.,

(a) The "coileach òir" and the "cearc airg d."

(b) The "slatòg òir" and the "slatòg airgid."

(c) The acorns.

4°. The period of punishment allotted for failure was *three* days and *three* years.

5°. The *third* son. "Caomhán donn an àigh" had *three* further trials to unde go, viz.,

- (a) The burning heath.
- (b) The river in flood.
- (c) The Church-service.

6°. Then he came into contact with *three* wonders :—

- (a) The wide plain on which, although so bare " 's gu faiceadh e 'n dealg bu chaoile air an lom làr," (p. 17), the grazing horse and foal were more than comfortably fat ;
- b) whereas the other plain in spite of its luxuriant growth, showed a horse and foal so thin "nach seasadh minidh nan cuaràn 'nan druim leis a' chaoile" (p. 17).
- (c) The wonderful lake with the two Companies, one proceeding, in joy and triumph, to "tír na gréine," the other, with fearful cries and woful wringing of hands, to "tír an dorchadais." (p. 17).

7°. Caomhán donn met *three* animal friends and helpers :—

- (a) mada na maoile móire.
- (b) fiach dubh choir na gcarraig.
- (c) an dobhrán donn.

8°. Caomhán's final "labours," before he was to get his reward, were, once again, *three* in number, viz., to fetch to the mountain hut—

- (a) The speckled hind of the mountain peak.
- b) The beautiful duck with the golden neck.
- (c) The white-bellied, silvery-tailed trout of Coire Buidhe.

9°. Caomhán's merits are represented as *three-fold* :—

- (a) He asked and accepted the blessing of father and mother before setting out on his quest.
- (b) He gave food to the hungry, and so had the blessing of the poor.
- (c) He fulfilled his promises and so had the blessing of the righteous.

The idea of "the third being the charm" is not wanting either. E.g., the *third* brother succeeded where the other two had failed. And the *third* of the second series of trials, which Caomhán donn had to undergo, was different to the other two. The first two were dangers which he had to brave ; the third was a blessing which he was not to shun. Similarly, in the second story, it is only the *third* rencontre—that with the one-eyed trout—which reveals to the Eagle an older than himself.

As to *motifs* we have anthropomorphism in the talking, etc., attributed to birds and beasts. The preternatural help given by *mada na maoile móire, fiach dubh choire na gcarraig*, and the *dobhrán donn*, plays an important part in the evolution of the tale. It is remarkable, however, that the "taking" of a human being by the Fairy-folk, which is the leading *motif* in Canon O'Leary's "*SLIAB NA mBÁN b'Fionn*," is absent from the Scotch Gaelic version of the story. In the first story, however, we have the mysterious disappearance of the sister as the starting point of the plot.

"Runs" are frequently to be found. E.g., "*is bóid is briathra dhomhsa nach dean mi fois no tàmh a latha no dh'oidhche gus an lorgaich mi mach i.*" (p. 11). Or again, "*bheireadh esan air a' ghaoth luath Mhàirt a bha roimhe,*

etc." (p. 12). Similarly, the promises of help made by Caomhán's animal friends ; and their invitations :—

- (a) *e chur seachad trí triana d'a sgìos, agus anoidhche air fad maille ris* (Mada na maoile mòire).
- (b) *dà thrian d'a sgìos agus an oidhche gu léir a chur seachad maille ris* (An fíad dub).
- (c) *trian d'a sgìos agus an oidhche gu h-uile chur seachad còmhla ris* (An doobrán donn).

Each of the three stories has its own peculiar characteristics. "Spioradó na n-aoise" is a story with a moral, representing, as it does, the punishment of the wicked, and the reward of the good. The second, "Iolar Ióc-Éire," is a "fishy" story, in more senses than one. It is concerned entirely with the doings and conversations of birds and animals and fishes. The third represents the malignant side of the dealings of the Daoine Síde with mere human beings.

II.—IOLAR IÓC-ÉIRE.

In this story the ever-present "three" re-appears, in the aged Water-Ousel, the Stag of Coill Innse, and the One-eyed Trout. The Dreoitín donn seems to play the part merely of introducing the Eagle to the three Protagonists, who alone are mentioned, at the end, as being re-visited by the Eagle every Lá Bhealtaine. There are occasional "runs" also, e.g., the question with which the Eagle greeted in succession each new acquaintance—"An bpeacais riam oróce Bealtaine còmhla leis an oróce aréir?" There is a naïve simplicity in the figure of the old Eagle rejoicing in his crown of years, and wondering were there any creatures

older than himself. And the moral that "age is honourable" is duly presented at the end.

Some interesting light is thrown on the story of the Water-Ousel in the Mabinogion.¹ In the story of Kilhwch and Olwen we read, in reference to the quest for Mabon, son of Modron (p. 133), who was taken when three nights old from "between his mother and the wall," that the seekers went first to the Ousel of Cilgwri.—"And the Ousel answered, 'When I first came here there was a smith's anvil in this place, and I was then a young bird; and from that time no work has been done upon it, save the pecking of my beak every evening, and now there is not so much as the size of a nut remaining thereof.' " Then they went to the Stag of Redynvre, and thence to the Owl of Cwm Cawlwyd. But neither they nor the Eagle of Gwern Abwy could tell them anything of Mabon. It was finally *the Salmon* of Llyn Llaw that enlightened them.

Dr. Douglas Hyde, in his "Legends of Saints and Sinners" (pp. 40-55), has a story which resembles in some points our "IOLAR IŌC-ŪRÉIS." One day Ciaran of Clonmacnoise bade his clerics to go look for thatch for his Church, on a Saturday of all days. They fared forth along the Shannon till they reached Cluain Doimh. Hearing the vesper-bell on Sunday, they abode there that night—a night of frost and snow and bitter cold, and wind and tempest. They had never seen the like or equal of that storm. In the morning they overheard a conversation between an eagle, called Léithín, and one of the birds, piteously and complainingly lamenting their cold state. Ultimately Léithín goes—to find out if anyone had ever heard of or experienced such weather

¹The Mabinogion.—Lady Charlotte Guest.—David Nutt, 1910.

—1° to Dubhchosach, the Black-footed one of Binn Gulban, that is the vast-sized stag of the deluge. He was so old that he remembered an old oak when it was a little sapling, and now it was "only a big ruined shapeless stump without blossom or fruit or foliage, its period and life being spent"; and yet he never saw or heard tell of a night like the previous night; 2° to Dubhghoire, the Black caller of Clonfert of Berachan, but though he had lived 300 years before Berachan, and added thereto the lifetime of Berachan, he had never seen such weather or anything like it; 3° to Goll of Easruaidh, known also as the Salmon of Ballyshannon. He remembered the deluge, and also a day that was worse than Léithín's experience:—"One day I was in this pool," he said, "and I saw a beautifully-coloured butterfly with purple spots in the air over my head. I leapt to catch it, and before I came down the whole pool had become one flag of ice behind me, so that (when I fell back) it bore me up. And then there came the bird of prey to me, on his seeing me (in that condition), and he gave a greedy, venomous assault on me, and plucked the eye out of my head . . . and that is how I lost my eye. And it is certain, O Léithín, that that was by far the worst morning that I ever saw, and worse than this morning that thou speakest of."

The points of resemblance between this story and "Iolar Ioc-Éneig" are clear enough. And Dr. Hyde points out that the ancient poem known as "The Colloquy between Fintan and the Hawk of Achill" (Anecdota from Irish MSS., vol. i., pp. 24-39) actually presupposes this story and has a close connection with it. The ancient salmon would seem to be really a rebirth of Fintan himself, for he says—

"Goll Essa Ruaid do lean dím. ón adhaigh sin,
borb a brígh

atú gan mo tsúil ó hsoin. nemingnadh duinn
beith arsaid.

"The Blind One of Assaroe has clung to me since
that night,—rough the deed. I am ever since without
my eye. No wonder for me to be aged."

And the Hawk of Achill, on his own admission, is
identical with the wily old crow who ate Léithín's
young ones.

Mé do marb súairce in sére. énhorr Innsi guirm
Géidhe,

iss mé do choguin fam chír. dá én lánméthi
Léithín.

Is mé do marb ríghda in ruaig. Dubchosach seng
Slébe Fuait.

Ion Droma Seghsa na sreb. fúairbás i crobaib
m'ingean.

"It was I who slew, a pleasant supper, the solitary
crane of blue Innis Géidh. *It was I who chewed beneath
my comb the two full-fat birds of Léithín.* It was I who
slew, a royal rout, the slender Blackfoot of Slieve Fuaid ;
the Blackbird of Drum Seghsa of the streams died in
my daughters' talons."

The Scotch Gaelic tale is apparently another version,
with local colouring, of the same tradition.

III.—NA DAOME SÍOE.

This tale, while reminiscent of Canon O'Leary's
"Sliabh na mBan b'pionn," still differs from it in many
respects. We have already remarked that the principal

motif in Canon O'Leary's version of the story, viz., the taking by the Fairies of a beautiful young girl, and the substitution for her of a sickly, helpless *IAHLIS*, is absent from the Scotch Gaelic version. But there are other differences as well, in the Irish version :—

- 1°. The *BEAN ABRÁIS* does not call in supernatural aid—the *mná píonna* come of themselves.
- 2°. Only seven of them come,—except on the last occasion—whereas, in the Scotch Gaelic version, they kept coming in “*go dtí go raib an tís lom-lán díob*” (p. 31).
- 3°. They brought with them a girl in a faint or trance, who is revived by the *bean abrais*, and who ultimately proves to be the “kidnapped” girl.
- 4°. The “refrain” of the Fairies is different :—

“*Δ bean an bréioin, má's bréioin seo ar siúdai
asat,*

*Cioram é, slámam é ; ac is fearrde sinn
congnam 'fásáil.*”

- 5°. In the Irish tale there were *beirt as cioraó*, *beirt as slámaó*, *beirt as toúrais*, and *duine as sníom*.
- 6°. The *bean abrais* ultimately falls asleep, and at daybreak awakens, to find her visitors gone, and the house empty.
- 7°. The Fairies come in, one by one, *on a second occasion*, and finish the work in the same way.
- 8°. *After several visits* they come back again on the night when the *IAHLIS* died,—with a girl, as on the first night, whom the *bean abrais* recognises as the one stolen by the Fairies.
- 9°. The episode of the *Biorán suam*. The girl is restored to her parents.

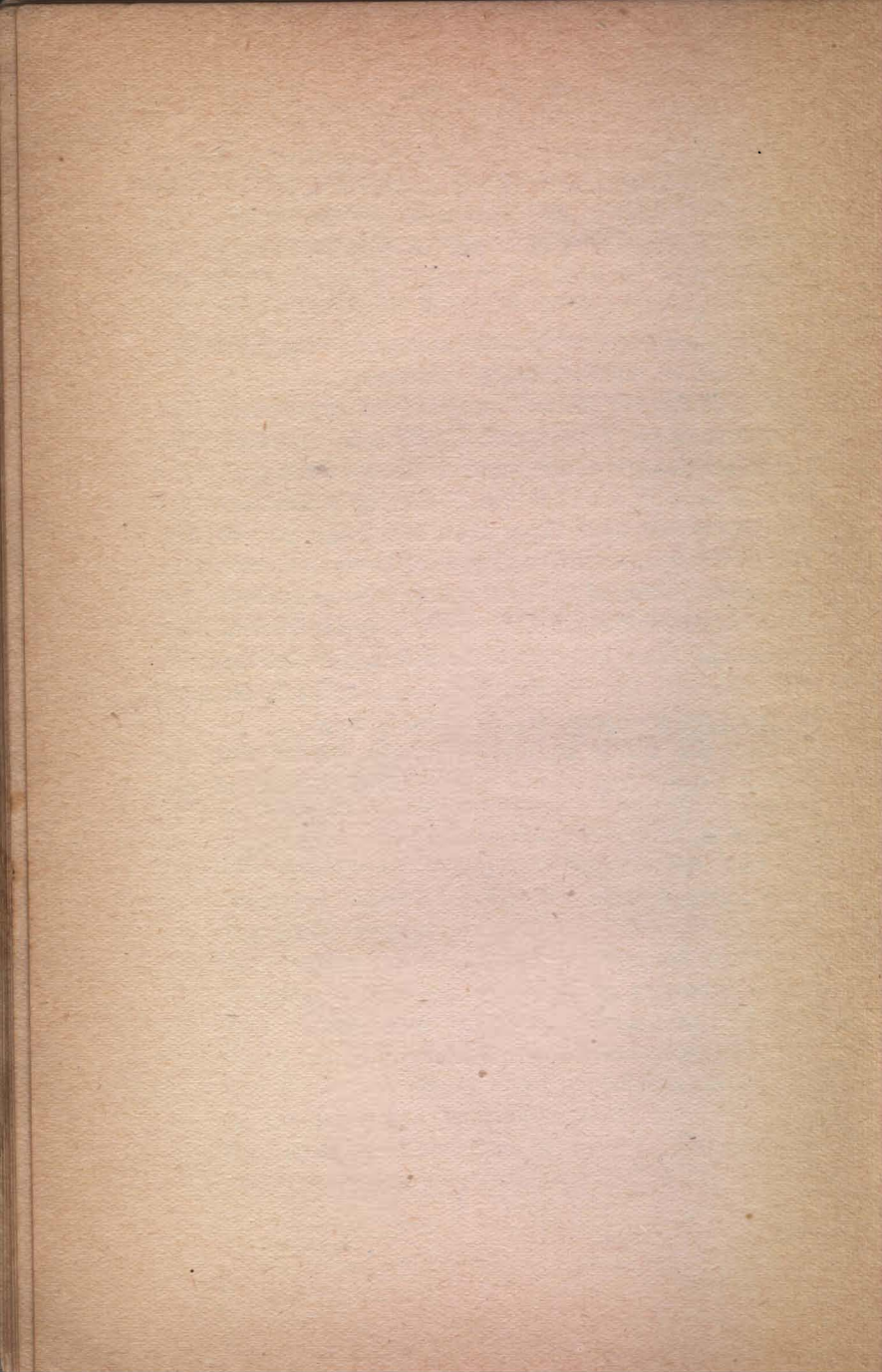
10°. *After two years* the return of the mná pionna,—
 trí nsonbair acu. Their intention of boiling alive
 the bean abrais discovered by the latter.

11°. Her device to get rid of them,—there is no
 “*oume glie*” consulted. “*Sliaib na mBan b’fionn tré
 ceimrò !*”

12°. She lays geasa on the eocair, ursat, tuağ, ceirtlín,
 roč an turaimn, srang, tromán, etc.

In this story “*three*” make their appearance also.
 “*A ionnairròe mhór mair,*” etc., is repeated *three*
 times,—although there were further entrances, “*gus
 an robh an tigh loma lan diu.*” Similarly the bean tige
 was to cry out *three* times that Dún Ærúg was on fire.
 It may be significant also that *three* quatrains enumerate
 the precious things which the mná sròe had left behind
 them in Dún Ærúg; also, that the discomfited mná
 pionna call upon two sets of *three* things to let them in,
 viz., the roč, the cuigeat, the cároai; the beart-fige,
 uisge na h-úcaireadta, and the bonnóg beag.

From the above analysis it would appear that the
 Scotch Gaelic represents a truncated version of the
 story.



I.

SPIONAID NA h-Aoise.

DO BÍ ANN ROMH SEO, AR CÚL BEIMNE NA SION, DOBAIRE
 GABAR D'ÁRÓ ANIM SORLA NA DREÁO. BÍ TRIÚR MAC 7 AON
 INGEAN AMÁM AIGE. FOLT ÓIR AR AN INGIM SIN, 7 “ÁILLEAGÁN
 AN FUILT ÓIR” MAR LEAS-ANIM AG DAOIMIB UIRCTI; 7 AG
 BUACAILLEACHT NA MIOMNÁIN IS EAD A BÍOÓ DE GHÓ 7 DE CÚRAM
 UIRCTI. LÁ DO SNA LAETEANTAIB, NUAIR A BÍ SÍ AMAÓ LE h-UÓC
 NA BEIMNE, 7 Í AG CADAIRT AIRE DO SNA MIOMNÁIN, DO TÁIR-
 LING BAOÁN DE CEO DRAOITHEACHTA A BÍ CÓM GEAL LE SNEACHTA
 NA h-AON OIRCE, 7 AR IADÁÓ DÓ UM GUALAINN NA BEIMNE, DO
 CUAROUIG SÉ AN t-ÁILLEAGÁN DONARÁNAÓ,—7 NÍ PEACATAS
 Ó SOIN I LEIT Í!

I SCIONN LAE 7 BLIAÓNA NA DÍARÓ SIN, DOBAIRT ÁRÓÁN, AN
 MAC BA SINE BÍ AG AN DOBAIRE,—DOBAIRT SÉ—

“BLIAÓDAM IS LÁ INDIU,” AR SEISEAN, “D’IMTIG MO
 DEIRDSIÚR, ÁILLEAGÁN AN FUILT ÓIR, 7 IS MÓIRO 7 IS BRIACAR
 DÓM-SA NÁ DÉANFAO POSAÓ NÁ PEIS, DE LÓ NÁ D’OIRCE, GO
 DTÍ GO LOIRGEAD AMAÓ Í, 7 BEAD AR CÓM-DÍOL LÉI FÉIN.”

“A MÍC,” ARS’ A AICIR LEIS, “MÁ CUIRIS SAN DE MÓIRO
 ORT FÉIN, NÍ BACPAO-SA TU. AC D’OIRFEAD DUIT, SUL AR
 DĒAGARÓ AN FOCAL AS DO BÉAL, CEAD T’AICAR ‘IARRAÍÓ.
 ÉIRIG, A BEAN, 7 DEIN BONNÓS DO DĒASÚ DOD’ MÁC IS SINE,
 7 É CUM TURUIS FADA DO CÚR AIR FÉIN.”

D’ÉIRIG A MÁICAIR 7 DO DĒASUIG SÍ BONNÓS MÓIR 7 BONNÓS
 BEAG.

“ANOIS A MÍC,” AR SISE, “CIA’CU IS PEARR LEAT, AN
 BONNÓS MÓIR I DĒANNTA FEIRGE DO MÁICAR TOISC TU
 ‘IMTEACHT SAN CEAD, NÓ AN BONNÓS BEAG 7 A BEANNAÓ?”

“Dóim-sa,” ar seisean, an bonnóg mór,—7 coimeádo an bonnóg beag 7 do beannaíct dóib-sin atá 'na ngátar.”

O'imeis sé, 7 le preabaó na súl, bí sé a raóarc tige a atar.

Do éuir sé ceo as gac plúda, 7 ó bárr gac tomáin ; bí sé dian-aistearac, gan bonn ná eang ná ríge ná féit do daomnaó. Beiread seisean ar an ngaoit luait máirta a bí roime; ac an gaoit luait máirta a bí na díaró ní beiread sí air. Fé deire do buail ocras é. Do súir sé ar éloic glais as ite na bonnóige móire. Táinig piac dub an pásait. 7 súir sé ar scor cairrge ós a cionn.

“Mír, mír, a mic Shorla na tcreadó,” ars' an piac.

“Mír ní bfuigir,” arsa mac Shorla,—“mír ná veor ní bfuigir uaim-se, a beitidís gránna, stur-súilís, star-súilís, laetha ; tá sé beag mo dóctam dom péim.”

Nuair a bí súr tar bearraó a cléib, do gluais sé airís de síubal na gcós. Beiread seisean ar an ngaoit luait máirta a bí roime, ac an gaoit luait máirta a bí 'na díaró ní beiread sí air. Do ériochnuís an móim 7 é as oruioim léi, tuit an orúct ón bpraoc bádánac gorm, 7 teit an coileac-ruad go dtí an plásóg ab' doirde. Bí an peasgar as tosnú ar éiarad,—bí néalca duba doirca na h-oróce as teact 7 néalca síodamla séime an lae as triall ; na h-éim beaga bucallaca bacallaca órburde as gabáil 'na dtáim i mbun na dtom 7 i mbárr na ndós ;—ac bíod go raib, ní raib mac mór Shorla na tcreadó. Do connaic sé tís beag soluis i bpaó uair ; 7 cé guró' fáda uair é, níorb' fáda eisean 'a shroisint.

Nuair a éuaró sé istead do connaic sé sean-urraó deallraac do duine mór toirteamail liat, 7 é go socair sásta ar binnse fáda ar leat-taoib do'n teme, 7 maigdean tregaíamail as éiarad cúl-dualaó a leatdám óir ar an dtaoib eile.

“Gaiḃ aníos, a ógánaig,” arsa’ an sean-óuine 7 é ag éirge. “S é do beata. Is minic a meall mo léas lonnraḃ taistealaḃ na mbeann. Gaiḃ aníos. Is leat teas 7 poscaḃ 7 gaḃ cabair atá i mbotán an tsléibe. Deim suirde. Agus má’s mian leat cloistear do scéal.”

“Taistealaḃ is eaḃ mise,” arsa mac mór an doḃaire, “atá do’ iarraioḃ a ḃosnaim. Is amlaioḃ do meall do léas lonnraḃ mé, do’ iarraioḃ teas 7 poscaḃ na h-oróce.”

“Má fanann tu agamsa,” arsa’ an sean-óuine, “go ceann bliadna ag buacailleaḃt mo trí mairet máola oḃra, geobair tu do luac saotair, 7 ní beirḃ don cúis gearáin agat.”

“Níorb é mo cómairle do,” ar ingean an fuilc óir 7 na círe airgid.

“Cómairle gan iarraioḃ,” arsa mac mór ḡorla, “ní raib meas riam uirtí. Glacparḃ mé do cairgsint, a óuine,—ar amsgarnaig na marone is mise do ḡiolla.”

Sul ar ḡemniḡ an piad ar an maolinn bí na trí mairet máola oḃra crúroḃte ag ingin an fuilc óir is na círe airgid.

“Sin iad agat anois,” arsa’ an sean-óuine,—“Gaiḃ um a gcúl,—lean iad,—ná fill iad,—ná bac iad,—iarr-parḃ siad a bposairdeaḃt féin,—7 leis doib imḃeaḃt mar is áil leo,—fan-sa ’na ndiaioḃ,—7 pé rud a tíoḃparḃ sa tslige ort, ná sgar-sa leo,—bíod do súil ort, 7 ort-sa an amáin; agus don nío dá bpeiceann tu nū dá ḡcloiseann tu ná tabair súil air. Sin é do dualgas,—bí oílis,—bíod ionntaioib agat as m’focal-sa,—bí saotrac 7 ní beirḃ do saotar in aistear agat.”

Do ḡluais sé ndiaioḃ na mbó, 7 do lean sé iad. Ní raib ac tamall beag ’slige curta aige de, nuair a connaic sé coilead óir 7 cearc airgid ag riḃ roimis ar an bpáirc. Gaiḃ sé ar a dtóir. Ac cé go raḃadar, anois is airis, dar

leis, 'na glaic, do t'eip air gneim doct do breit ortha. D'fhill sé tar n-ais ón bpaom-tsiúbál, 7 ráinig sé an áit 'na raib na trí mairt maola oóra i bposaróeact. Do t'osnuig sé airis ar a mbuacailleact. Ac níorb' fada bí sé ar a gcúl go bpeacarb sé slatóg óir 7 slatóg airgid as cur na gcor díob ar an réir, 7 t'osnuig sé go g'rod ar rit.

"Ní féidir," ar seisean, "ná gurb usa breit ortha-so ná ar na h-éanaib úr a meall mé ó cianaib beag."

Do sín sé leis 'na ndiar. Ac dá mbeaib sé as rit 'na ndiar pós ní béarfaib sé ortha. Do tug sé a buacailleact air. An fadó a bí sé as leanamaint na mairt maola oóra do connaic sé doire coille ar a raib an uile sazas meas a connaic sé riam, 7 dá meas déag ná peacarb. Do éom sé ar é péim do sásam leis na measaib. Tug na mairt maola oóra a n-aíarb pé déim an baile 7 lean seisean iad. Do déim maighean an fuil óir iad a éiríob, ac in-ionad bainne níor éainig ac nús glas. Tug an sean-tuine cionnus mar a bí an g'eal.

"A giolla gan fírinne is gan dílseact," ar seisean, "do b'risis do g'eallamaint!"

D'aimsig sé a slat draoróeacta. Do buail sé an t-ógánaic léi. Do déim coirte cloice de, a d' fan na seasam trí lá 7 trí bliadhna annsan cois na teine imbotán an tsléib, mar éimniú ar b'riseaib pocail 7 cóimheangail pastuighe.

Nuair a bí lá agus bliadhain eile istig dubairt Ruais Ruab mac meadónac gorta:—

"Tá dá lá 7 dá bliadhain curda díom agam," ar seisean, "ó imig mo deirbsiúr áluinn, 7 tá lá is bliadhain ó gluais mo d'riotáir mór. Is móir 7 is briatár dóm-sa imteact moiu ar a dtóir, 7 a gcóm-díol a beir agam."

Díreac mar a tárla don d'riotáir ba síne ins gac slige,

sin mar a tánla do Ruais Ruad ; 7 na coirte cloíche atá seisean, leis, i gceann tíge boctán an tsleíbe, mar cuimniú ar briseadh focail agus cóimheangail pastuighe.

Lá 7 bliadhain 'na diair sin duhairt an mac ab' óige, Caomhán donn an áis :—

“Tá anois,” ar seisean, “trí lá is trí bliadhna ó dailleamair mo deirbhsíur áluinn. D'imtigh triotáireada mo gaoil ar a dóir. Anois, a atair, má's ceatouighe 7 má's ceatpáda leatsa, leis dom imteacht 'na ndiair, 7 a gcóm-díol a beit agam, 7 ná veineadh mo máthair mé 'bac. Surdim bur gceadh,—ná diúltuighró mé.”

“Tá mo ceadh is mo beannaacht agat, a Caomhán,” ar seisean, “7 ní bacparó do máthair tu.”

“Cia'cu déanpáda-sa,” ars' a máthair, “an bonnóg mór do deasú duit, in' éagsmais mo beannaicta, nó an bonnóg beag le dútracht mo croíde 7 díograis m'anma?”

“Tabair dom do beannaict, a máthair,” arsa Caomhán donn an áis, “7 beag nó mór a tigh 'na cois táim-se toilteanac éuige. Ba boct liom oigreadt an tsaoigail móir, agus do mallacht-sa 'na lorg. Do beannaict máthar is mé ná tabpáiró tarcuisne.”

Do ghlais Caomhán donn, mac gorta na tcreadh, air. Nuair a bí sé ag imteacht i gcéim sa ceo ó tigh a atair is a máthar do líon a croíde de cúmaró. Tug sé a bótar air, de síubal na gcos. Do ráinig sé doire na n-earb, 7 do suró sé fé chaoib cum na bonnóige a d'fui a máthair caomh do d'ite.

“Mír, mír,” arsa fiac dubh an pásais, “mír dom-sa, a Caomhán, 7 mé pann.”

“Seobaró tu mír, a beiridigh boict,” arsa Caomhán, “is dóca gur mó ataoi-se 'na gátar ná mar atáim-se. Déanpáiró sé ár ngó ar aon. Tá beannaict máthar le n-a cois.”

D'éirig sé is tug a turus air. Fuair sé poscadh as an seanouine, 7 d'imigh sé as buacailleacht na trí mairt maola oora. Do connaic sé an coileadh óir 7 an ceare airgid, ac má connaic, d'iompuig sé a súile uata. Do lean sé an bólaect. Do connaic sé an tslatóg óir 7 an tslatóg airgid. Ac cummigh sé ar a geallmáint 7 níor deagair ar a dtóir. Ráinig sé an doire. Do connaic sé an meas a bí go deas 7 go h-álunn do'n radarc. Ac níor blais sé é.

Do gair na trí mairt maola oora tar an scoill, 7 cán-sadur go móintean pairsing ar a raib pologadh,—an fraoc parda tré teinr. Do gabadar d'a ionnsurde. Bí an pologadh dá sgaoileadh ar a raon as bagairt é péin is na mairt maola oora do losgadh. Ac do gabadar san trío, 7 níor iarr seisean iad do bac. B'sin é an geallmáint a tug sé uair. Do lean sé iad trío an oime, 7 oireadh 7 ruainne d'folt a cinn níor loisgeadh. Do connectas dó 'na diaró sin abainn mhór a bí ar at le tuile na mbeann. Tar an abainn sin anonn do gabadar na mairt maola oora, 7 'na ndiaró do gair Caomán go neamh-sgáthac.

Tamall beag 'na diaró sin do connectas dó teampall geal álunn ar réir glais le cúl gaoite 7 le h-éadan gréine, as a gcualaró sé fuaim na ndán milis is na laoiite mbinn. Do luigeadar na ba ar an bpáirc, 7 do cuair Caomán donn istead as éistead scéil an áig. Níorb' parda bí sé as éistead teactaireacht an doibnis nuair do buail istead an doras ogánac guanac,—a súil go buarta, 7 a anál in' uet,—gá innsint go raib an cróó maol oðar ms a' ngort, 7 é d'ul as triall ortá 7 a n-iompóó amac as.

"Imigh uaim," arsa Caomán, "b'usa duit péin, a bábáin, a gcur as uait péin, ná beit as rit mar sin, 7 an anál at' uet as tabairt an scéil am' ionnsurde-se. Éistead-sa na breitire taitneamhaca."

Searra-tamall 'na òiarò sin siùd an t-òghanaic céadna ear n-ais,—buaire 7 buile 'na súil 7 an anál in' uet :—

“Amac, amac, a mhic ñorta na m'Veann,” ar seisean, “táid na coin seo aghainne ag ruagad do cúro mart. Muna mbeir amac le preabad na súl, an t-aic-seallad òioib ní feicfid tu go deo airis.”

“Cum siúbail leat, a bábáin,” arsa Caomán donn, “b'usa òuit féin do cúro con a cose ná teact mar seo 7 an anál ic' uet gá innsint dóm-sa. Éistfead-sa teact-taireact an doibhais.”

Nuair a bhí an t-aórad i leat-taoid cúaid Caomán amac, 7 fuair sé na trí mairt maola oóra 7 iad ag leogaint a sgithe, san gluaiseact as an aic 'n-ar pás sé iad. O'éirigeadar 7 do gluaisead ar an slige a baile, 7 do lean Caomán iad. Níorb' fada bhí sé ar a gcúl nuair a connaic se maóaire pairsing 7 é cóim lom san go bfeicfead sé an dealg ba éaoile ar an lom-lár. Tug sé pé n'Veara capall 7 siorraic ós meannnac lúcthar sa bposaróeact, 7 iad cóim rathar feolthar le rón an cuain móir.

“Is iongantac é sin,” arsa Caomán donn.

Do connaictas dó tamall 'na òiarò sin maóaire eile pé bárr pásais ar a raib capall 7 siorraic ná seasócad meannite na gcuarán 'na n'Veum, bíodar cóim caol san.

'Na òiarò sin do connaictas dó locán uisce 7 mórán o'as ós, doibhinn, aerac, úr, áluinn, ag imteact le caic-réim binn, 7 iad 'na mburónib aiteasaca, o'ionnsuróe ceann árd an locáin, go tír na gréine, pé sgáil na gcrabaca ba cúimtra. Cualaid sé tormán na nglaisí a bhí i n'óutais na gréine, ceileabrad na n-éan, ponn téad na raib ar eolus aige, 7 innill óoil nár cualaid sé riam romhe sin.

Dó mótuig sé buróne eile de muinntir truaige 7 iad ag triall go ceann íseal an locáin, go tír an dorcadais.

b' easlaic an sgréac a tógadur. Ba h-uachtórasa a mbas-bualad brónac. Bí ceo 7 néalta dorca annas ar an ngleann dub duaiénir n-a rabhadar as triall air, 7 'do éualair Caoimhán tóirneac trom.

"Dáiririb," ar seisean, "rud iongantac is ead é seo."

"Do lean sé na trí mairt maola oúra. Bí an oróce, um an taca so, as cur roimpi beic piadain, san braf as Caoimhán ar postad ná poitín 'na gcuirfead sé de i. Ac cad a tárla dó ac mada na maole móire? Agus níor tuisge tárla ná tug an congantóir cóir 7 an deag-biaótac cuiread dó,—7 ní h-amlaib ba dóbac doiceallac 'do tug, ac go piúntac pial,—é 'do cur trí trian dá sgis de, 7 an oróce go léir 'do caiteam in' pócáir.

Fuair sé doirdeact an oróce sin go mair cartannac i bpócáir mada na maole móire, san uaim tirm, san teact pé ná tairis,—dá bpógad san, is peoil mílis,—uaim-peoil 7 peoil mionnán,—san tóit, san gainne, san doiceall; 7 ar uair imtígce ar maruin dó, a dócam i gcóir turus an lae.

"Anois," arsa mada na maole móire," slán leat, a Caoimhán. Go soirbhisir Dia leat pé air 'na ngabann tu,—sonas ro' siúbal is ad' gluaisceact. Do tairgeas doirdeact duit, is níor dhúltuigis di. Do gabais go croideamail sonntac ar tairgeas duit. Do cuiris an oróce díot i n-uaim mada na maole móire. Bí ionntaib asat as. Do naisgis a caradas, 7 ní meallpar tu. Anois tabair pé noeara mo briatra. Má tís cruad-cás nó éigean go brat ort 'na noeanfad luaithe coise 7 gníomarda éasgarde perom duit, cuinnis ar mada na maole móire. Cuir 'do mian ann, 7 bead-sa leo' taidib."

Do tárla an caradas 7 an féile céana 'do oróce lae 'na na mharac ón tsár-biaótac imirceac siúblac, piac dub

doire na gcarraig, ná luigeadh an cúl air, 7 ná h-éirigeadh an ghrian air, go mbíodh aige gach a bpógnadh dó féin, 7 do'n té a tigeadh 7 a d'ímtigeadh. Go gearr-léimeadh clapartach sciatach do dhein sé an t-íúl dó ar corraibh a scéit, tré rian cosa-gábar, go cuas scora d'ionach cairrge, mar ar iarr sé air dá dtrian dá scís 7 an oíche go léir do chur de in' focair.

Fuair sé aoidéacht an oíche sin go maith is go ró-maith in donéacht le fiach dubh doire na gcarraig, dá bpógnadh feoil is fiach-feoil. Agus ar uair imitighe dó ar maidin, dúbairt sé leis :—

“A Caomán,” ar seisean, “a mhic gorta na beinne, tabair leat a ndéanpáid do ghnó ar do chúrus,—cuid an coiscriócaigh níos mótuigeas uaim riam. Agus coimeadh ad' cuimhne mo briastra deirionacha. Má ráinigeannt tuit beit 7 gcás nó in éigin coirde 'na ndéanpáid sciath láidir 7 misneach na súarach perom tuit, cuimnis orm-sa. Tugais tu féin ar ionntaoidh dóm-sa. Do beathuigis fiach an pásaigh roimhe seo, 7 roinnis leis do lón. Is mise do cara. Do cuiris an oíche díot 7 gcuas na cairrge,—bíodh ionntaoidh agat asam.”

Ar an treas oíche tárla cómhóil 7 biaideacht nár méasa do Caomán ón doibrán donn, an scor-súileach, an siríde átlám easgaí, ná bíodh cuid fíor nó giolla de díot air an fáro a bíodh sé gá págaíl ar muir nó ar tír. Bíodh ná raib 'na garrda le h-éisteacht ad' sgeamhuil is miamlach cat is broc 7 áinleog (mairtíneach) is peocullan, do tceoruig sé é gan sgáth, gan easal, gan scannraib, go tacamail, pósganta, raideamail,—go rabairneach, bior—súileach, mion-eolach, go béal pluaise, mar ar iarr sé air trian dá scís 7 an oíche go h-uile do chur de na teannta.

Fuair sé aoidéacht an oíche sin i dteannta doibráin duinn an tsrota, an síor-siúblach, dá bpógnadh iasc do gach

saḡas ab' fearr ná a céile,—7 leabairé tirm, seasgair, méit, de d'reamscaí árd-lám stoirme rabarta, 7 o' f'eamain clúthair an t'ub-éalaig.

"Cuir díot an oíche, a Caomán," ars' an doobrán donn," 7 míle fáilte, cooail go sám; is fear faire fuireadair an doobrán."

Nuair a táinig an lá 7 go raib Caomán cum iméighe ar a éirius do cuair an doobrán 'na comhdeacht greas de'n tsliḡe 'na teannta.

"Slán leat, a Caomán," ar seisean, "do d'einis cara díom. Má tig céim cruairé ná teann-éigin ort 'na n'óeanpaí an té a snámhann an srut, nó a t'umann pé'n b'fairsge, preastal duit, cuimníḡ orm-sa, 7 beré mé leo' éaib."

Fuair sé na trí mairt maola oíra sa logán 'n-ar pás sé iad. O'éirigeadar-san, 7 um doirde an feascair sin féin, do rángadair, iad san 7 eisean, go sábalta socair, boctán an tsleibe.

Dí fáilte 7 fóran sa tig nuair a táinig Caomán é. Fuair sé doirdeacht ann san airceas, san éirine. O'fiapruis an sean-ouine de cionnus mar éirig leis ó iméig sé. Do érom seisean ar an scéal o'innisint dó. Do mol an sean-ouine é trá's nár ḡaib sé ḡnócaí le h-aon níó dá b'fearó sé cum go ráinig sé tig na laoiḡe mbinne, de b'rig ná raib ionnta go léir ac eulait-buairim,—faoin-sceio cum a meallta.

"Osclocaí duit t'ub-éist na cúise na díaró seo," ars' an sean-ouine, "7 pós mineócaí duit b'rig ḡac raí-aire a éuir iongha croíde ort. Do díis dílis, a Caomán. Iarr do tharasad, 7 ḡeobair í."

Táim 'n-a d'ócas," arsa Caomán, "ná beré sé trom ort-sa, 7 beré mo lán-dóctain aḡamsa ann. Aiseaḡ dom deirb'áir mo ḡráda, 7 dá díriocáir mo rúm atá aḡat pé

“Órdaitheácht, beo slán mar a d’págar tu a n-áchar ;
 7 bonn óir ná tuistiún airgid níl a bít ar Caomán.”

“Is árd é t’iarratas, a ógánaig,” arsa an seanouine,—
 “tá deacrachtaí roir tu 7 ar iarrais ós cionn a bfuil
 ro’ cumas o’fulang.”

“Ainmnig iad,” arsa Caomán,” 7 leos dom-sa a
 bfulang mar is fearr is féidir dom.”

“Éist, má’s ead :—Sa beinn áird úd tuas tá earb
 siúblac is caoile cos. A leat-breac níl ann. Is ballac
 cas a slios, 7 a h-atharca mar congha an féir. Ar an locán
 áluinn, cóngaraí do tír na gréine, tá laca fíadain a
 rug bárr ó gac lacaí, —laca uaithe an muinél óir. I
 linn dorca an coire-buirde tá breac táirre-geal na nsiall
 n’dears, 7 a earball mar an airgead is glaine snuad.
 Imtíg, 7 tabair annso a baile eile ballac cas na beinne,
 laca áluinn an muinél óir, 7 an breac a d’aicnístear ear
 gac breac. Agus ’neosair mise bít annsan rotaob
 deirbsear do gaoil 7 dá úriochtair do rúin.”

D’imtíg Caomán donn. Do cuair maigdean an fuilc
 óir 7 na círe airgid i n-a díaró.

“A Caomán,” ar sise, “gaid misneac. Tá beannaíocht
 do mhácar agat 7 beannaíocht na mboct. Do seasais do
 geallamaint. Do tugais urraim do tíg na laoiúe mbinne.
 Imtíg 7 cuimnig ar mo bheirtre deirionaca—go bráic ná
 deim géillead.”

Do tug sé an sliaib air. Do donnaic sé earb na beinne,—
 a leat-breac ní raib sa beinn. Ac nuair a bít seisean
 ar beinn, bít an earb ar beinn eile, 7 beaó sé cóim maic
 aige poib a tabairt fé néalca luaimneaca na spéarta.
 Bí sé ar tí géillead nuair a táinig i gcumhne dó an focal
 aoudairt maigdean an fuilc óir.

“O ! arsa Caomán, “d’a mbeaó agam anois maóda na
 maile móire 7 na gcos lúthar !”

Ní cúisge bí an focal ráirde aige ná bí an mada cóir le na daoib. Agus tréis dó cuairt nó dó a tabairt timcheall na beinne o'pás sé eilit éas an tsléibe ag bonn a coise.

'Na diair sin tug Caomán an locán air. Do connaic sé laca uaithe an mumeil óir, 7 i ag eiteallais ós a cíonn.

"O!" arsa Caomán, "dá mbeadh agam anois piac dubh an fásaig is láirde sciath 7 is géire súil!"

Ní cúisge bí an méir sin ráirde aige ná connaic sé piac dubh an fásaig ag dlúctú leis an locán, 7 ar ball o'pás sé laca uaithe an mumeil óir le n-a daoib.

'Na diair sin ráinig sé an dubh-linn dorca, 7 connaic sé an t-iasc táirre-geal airgearad aluinn ag snám ó bhuac go bhuac.

"O!" ar seisean, "Dá mbeadh agam anois an doibrán donn a snámann an srut 7 a tumann fé'n otuinn!"

Le preabad na súl cia beadh 'na surde ar bhuac na linne ad an doibrán cóir? O'féad sé go báirdeamail ar éadan Caomáin. Do sceinn sé go groud as a raodarc, 7 amac a dubh-linn dorca na ngealós do tug sé an breac táirre-geal ba lonnraige snuad, 7 leos sé ag cosaib Caomáin é.

Tug Caomán a bótar air a baile, 7 o'pás an earb, an laca, 7 an breac aluinn ar táirsig boctáin an tsléibe.

"Buaird is bisead le Caomán donn," arsa an sean-duine. "Níor cuir sé a guala dáirírib le nío ná gur cuir sé beagáinín tairis í. Tair istead, a Caomán, 7 nuair a beir na trí mairt maola o'ra crúirde ag maigoin an fuilc óir is na círe airgid, osclócad duit dubh-éist na cúise, 7 déanfam teagasg 7 tairde do tarrac a pastóir 7 a turus Caomáin."

DOUB-CEIST AN SCÉIL DÁ OSCAILT.

“Níor fágasais-se tigh t’átar is do mátar san a gcead. Beannaíct t’átar is do mátar a bí leo’ cois, a Caomhán. Níor díúltaígis an gream do’n ocrac a bí ’na gátar. Bí beannaíct na mboct leo’ cois, a Caomhán.”

“Do dheimis pastóir. Do gheallais 7 do cómlíonais, 7 tá tuarastal na bpíoraon leo’ cois, a Caomhán.”

“Connaicís an coileac óir is an cearc airgid,—buaíó-earta an uile,—an scleo a d’heineann óir 7 airgead a cur ar súil an duine. Do cuimhnígis ar do gheallamaint. Do ghluaisis i slíge do d’ualgais. Bí sonas ar Caomhán. Do éiríall an t-Áirseoir tu airís pé samhail an dá slatógis úr,—an tslatóg óir is an tslatóg airgid—7 iad san, do réir deallraimh, ab’ usa d’fágáil. Ac do cuimhnígis ar do gheallamaint, a Caomhán, 7 do leanais na maire.”

“Nuair a cuairt de do buaireamh le h-ór 7 le h-airgead, do d’ein sé iarraíct ar do mheallad le meas buaíó na coille. Do cuir sé ar’ comhiú gac meas a connaicís riamh, 7 an dá meas d’éag ná feacaís. Ac d’iompuigís uata, 7 bíod gur íctis díob tugaís aire d’ó ná sáiseócaíctis tu.”

“Nuair nár éiríct le h-a raib m’ aigne aige tré hór ná tré h-airgead, ná tríó an meas a bí caiteamhac do’n tsúil, do éiríall sé do misneac leis an lasair, 7 leis an deuite. Ac do cuairíct-se tríóct i slíge do d’ualgais, 7 cuigís ná raib ionnta ac faomeas 7 polamact. Do cuairíctis gúct na ndánta mbeannuigíte,—fuaim na laoiect milis. Do cuairíctis istead,—is maict a puartas tu. Ac lean an t-Áirseoir annsan péin tu. Is maict a d’heimis é ’freaigairt :—‘Éistfead-sa an Briatar.’”

“Connaicís an fosaíóeact lom 7 an fálairc áro-

II.

IOLAR LOC-TRÉIS.

“Do bí, roimhe seo, sean-iolar mór 'na táim in-áirde-mheadon loc-tréis, mar ar minic a bí a sórt. Bí sé liat leis an aois, ó'r cuimhin leis féin, 7 bí sé, uime sin, 'na dócas go mb' é créatúir ba síne é a bí beo le n-a linn. Ac, ar eagla go bfeadfaid a cóinnas a beit marthanac in-aon áit, do cuir sé roimis, an céad naoi a geobad sé cuise, sgríob a tabairt ar cuaird.

“Blaidam a bí annsan, táinig an aon Oróce Bealtaine ab' fuaire d'airis nó do connaic sé riam. Smaoinis sé go mba maic an leat-sgeal dó é ar a rún-polaig do cur i ngníom. Ar maidin moic an lae Bealtaine sin féin, seacas don lá eile, sul ar blais na h-éin eile an t-uisce, do gluais sé leis ar ceann a turuis.

Ní raib dúil beo a teangmúigead leis—ac néal na h-aoise do beit uirtí—ná go bpiapruigead sé bí—“An bpeacaís Oróce Bealtaine riam cómh fuar leis an oróce aréir?” Ac ní feacaid aoinne acu.

Cuma,—ní raib an lá ac ag cosnú, 7 bí sé mar sin ag gluaiseacht ar a aghaid, san cluam san claid, cum gur buail sean-dreoilín donn cóir uime.

“Fáilte roim an dreoilín, la burde Bealtaine,” ar seisean, “an bpeacaís riam Oróce Bealtaine cómh fuar leis an oróce aréir?”

Ac dá síne is bí tuar 7 dreach an dreoilín, níord' fíos dó go bfeacaid. Ní raib eolus aige ar créatúir ba síne ná é féin; ac cuaid sé go raib sean-gaba dub leis na

ciancailb i mBun-Ruair, 7 má bí sé na beatair pós, go mba dual dó, má táinig a leitéir, go bfeacaí seisean é.

Do seol sé an t-iolar sa tslige. Do gailb seisean a buirdeachas leis an nOreoilín, 7 do gluais leis go ceardóca Bun-Ruair.

Do ráinig sé i ; ac ní raib roimis ac láitread fuar,—triall gac saic 7 gac maic, ac an gaba dub. Agus bí seisean féin leis na ciancailb dall leis an aois, 7 tréis poll a déanamh san inneoin as glanad a gailb.

Cuir an t-iolar fáilte na Bealtaine ar an ngaba, 7 o'innis sé dó fac a turuis.

"An bfeacaís riamh," ar seisean, "Oirde Bealtaine ab' fuaire ná an oirde aréir?"

Dubairt an gaba ná feacaí riamh, ná nár cuailaí sé tráct ar a leitéir, ac go raib sean-fiaí, ó cionn ní fios catoin, a taitig Coill-Innse, 7 go raib a colg ar liataí leis an aois ó'r cuimh leis-sean a beic in' éan beag as eiteallais i lár na nOos.

"Da mímie é," ar seisean, "uain 7 aimsir na díaró sin as teact anall ar céilir ógáim-sa, cum na h-oirde fada Seimhriú do cur de, 7 as tabairt scéil dom ar cor na dútaige ; ac do stad san. An turus is deirionaisge a bí sé i bpus, bí an aois tréis luige air cóm trom san go bfuil eagal orm ná fuil sé ábalta ar gluaisiact mór a déanamh. Do tugamair oiread san aimsire i gcómhursanact a céile gur meirdeac liom, mar a cuigpró tu, a sean-langán, dá piochánaige é, nuair a cloisim é, ar amsgarnaig an lae. 'Sé créatúir is sine é i látair, moiu, fad m' aithe 7 m'eoluis. Agus má deimeann tu glaoad istead air, 7 tu as gabáil tairt, innis dó fac do turuis, 7 go bfeacaís mise, 7 murar táinig claoclóir air, cuirpró sé na mílte fáilte romat."

O'aicris sé annsan dó gnótaí áiríte a tárla le linn na

DTRIAC N-AR CUMHIN LEIS A BPEISCINT,—DTAOD ÉACT A SIMNSEAR 7 PEROM A MUIRIGHIN. NUAIR A BÍ SLÁN ACU 'A TABAIRT DÁ CÉILE DO CUIR AN GABA DUB PÉ GEASAIB É CUAIRD A TABAIRT AIR AN T-AT-UAIR A BEAD SÉ AS FILLEAD GO COILL-INNSE.

IS AMLAÍO A FUAIR AN T-IOLAR AN FIAO, 7 É CASTA 'NA CÉILE I BPOSCAD SEAN-STUIC FEARNA, 7 SIOGAIRLINÍ DE LIC-ORÐRE LE POLLAIB A SRÓINE.

DO CUIR AN T-IOLAR FÁILTE NA BEALTAME AIR, 7 O'INNIS DÓ PAT A TURUIS.

“AN BPEACAIS RIAMH,” AR SEISEAN, “ORÐCE BEALTAME CÔM FUAR LEIS AN ORÐCE ARÉIR?”

BÍ AN FIAO CÔM AOSTA SAN SUR “LEIS SÉ A ADARCA AR AN SLINNEÁN.” AC DUBAIRT SÉ AR A MÍN-ATAIS NÁR CUMHIN LEIS GO BPEACARO RIAMH. FUAIR SÉ GO FÁILTEAC PORÁNAC É, 7 O'FIAFRUIS SÉ GO COIBNEAMAIL DE I DTAOD AN GABA DAILL. TUGADAR SEAL ANNSAN AS SEANCAS 7 AS SLOMHTIREACT, 7 BÍ AN T-IOLAR AS TAGAIRT O'URRAIM NA H-AOISE. NUAIR A BÍODAR AS SGARAMAINT DUBAIRT AN FIAO GO RAIB BREAC, 7 É AR LEAT-SÚIL, I LOCÁN COIRE NA CEANNAIMN AR AR CUIR SÉ AITHE NUAIR A BÍ SÉ NA LAOS O'S LE COIS A MÁTAR AS TEACT ANALL AN LAITREAC LEACAC Ó BEINN AN ÆRIC.

“BÍ SMÁL NA H-AOISE AIR AN UAIR SIN FÉIN,” AR SEISEAN, “7 MÁ TÁ SÉ O'UAM AGAT, IS FIÚ 7 FIAC DUIT DUL DÁ FÉACAMT.”

'SÉ BÍ ANN SUR GLUAIS SÉ AIRÍS AIR, 7 SUR RÁIMIS SÉ AN LOCÁN.

CUIR SÉ DEOC-EOLUIS AR AN MBREAC CAOÓ, 7 O'INNIS SÉ DÓ PAT A TURUIS.

“AN BPEACAIS RIAMH,” AR SEISEAN, “ORÐCE BEALTAME CÔM FUAR LEIS AN ORÐCE ARÉIR?”

DUBAIRT AN BREAC GO BPEACARO,—AON ORÐCE AMÁIN EILE, 7 GO RAIB SÍ CÔM FUAR SAN, BÍOD GO RAIB SÉ I DTEAS A FOLA

7 i uchréine a nirt, guró éigin do sgiúradó ar mire trío an uisge cum é féin do coiméad te.

“ Agus,” ar seisean, “ sciúir do ár túsas, do léimeas as an uisge, 7 do buaileas mo leat-éann i scoinnib na lice duibhe úo tall. Ac bí an reó cómh nímneac dian san, sul ar féadós mé féin do tabairt ear n-ais, gur lean mo súil de’n lic. Agus o’fás san moiu ar leat-súil mé!”

Nuair a cuairó an t-iolar an méro sin, tús sé onóir 7 urraim na h-aoise do’n breac. Agus o’fíll sé ear n-ais go h-áro-mheadon cum an sgeíl o’aitris do’n ál ós.

Is mó lá geal srianac do connacadar na díaró sin, ac cómh fada is dob’ féidir do’n iolar sciad do corraige, níor cuairó lá bealtaine, fuar nó te, earc air, ná go nveasairó sé tamall ar cuairó as triall ar na trí sinn-searailó sin,—an gaba duib, 7 an fíad, 7 an breac.

III.

NA DAoine síbe.

Uair amháin, ó ceann na gcian, bí bean fear fearainn, nó tuacánaig saibhir, ins an oíche—mar ba gnáth do mhnaib cúramacha san am san, tréis dul a cúlao d'fear an tige, 7 do'n teaghlac—bí sí ag déanamh éadaig ar a son. Nuair a bí sí cortha claoiríche ón obair, dubairt sí :—

“O !” ar sise, “dá dtigeadó ó talamh nua ó éuan, ó cian nua ó cómhgar, doimne a curveódó liom ag déanamh an éadaig seo !”

Ní túisge labairt sí ná cúlao sí buailt ar an dorús, 7 an suí ag éigean a caint coimhig. Do tuis sí ón gcaint an ciall so :—

“A lonnairíde mhór mairt, a Bean an Tige ! Oscail an dorús dom, 7 cómh fada is a maireann dom-sa geobair tusa.”

D'éirig sí, 7 nuair a d'oscail sí an dorús, do buail istead tairstí bean iasachta, 7 culaí-éadaig éiar-uaithe uimpi, 7 súir sí ag an dturann. Ní túisge bí an méir sin déanta aici, ná do buailead airis ar an dorús buille ba cruaidhe ná an céad buille, 7 do h-airigead an t-éigean, 7 na ceart-focail seo :—

“A lonnairíde mhór mairt, a Bean a' Tige ! Oscail an dorús dom-sa, 7 cómh fada is a maireann dom geobair tusa.”

Nuair a freagair bean a tige, do buail istead duine neamh-saogálta eile, 7 gair sí i dtreo na coigile. Annsan do buailead an trímhad buille,—béim ba cruaidhe go mór ná

an céad dá buille, 7 do h-airiúeas an gút ab doiríoe, do iarratú teacú istead, 7 as cairgsint cuideacútan. Nuair do h-osclaú an dorús do buail bean iasacú eile istead 7 suir sí as cárdáil. Oíread 7 ise as cosnú ar obair do buaileas ní ba déine fós ar an ndorús 7 do h-airiúeas an gút as glaoúac :—

“A lonnairíoe mhór mair, a bean a’ tige ! Oscail an dorús go luat 7 com fáda is maireann dom-sa geobair tusa.”

Nuair a h-osclaú an dorús do sheamnuis bean iasacú eile istead 7 deallram 7 deise uirtí mar a bí ar éac. Nuair a fuair sí ionas suiríoe do érom sí ar éioraú. Annsan, le h-ionas potram, do buail an t-acúme istead, 7 oíread tréis teacú istead ví do fáib sí as slámaú. Do bíodar as teacú istead, um an otaca so, níba mire 7 níba luaité, ‘na nduine is ‘na nduine, 7 an gleo is an potram as dul i méio 7 i n-doiríoe, go dtí go raib an tís lom-lán víob, 7 greim as an uile duine acu ar obair. Annsan is ead do éosnuis an saotar dáirírib,—cioraú, cárdáil, tarruing, slámaú, corruisge coisile 7 tionntóú turainn ; sníom beart-fíge go luat luat, 7 an úcaireacú cois na teime. Agus do cloistí srannáil rot an turainn, gluaiseacú na gcárdái, víoscán na cuigle, 7 fuaim binn na beart-fíge cian ar aistear. Do tug an bean tige mair, fé mar ab’ fearr ab’féidir ví, tug sí fé’n bpuadar do éur cum suaimnis, 7 iad a éoméas ar siúbal le reríoe bíó,—go dtí go bpeactas 7 go gcuallacú an t-allus as tuitim anuas ó n-a h-éadan ‘n-a slao ar an úrlár. Ac ní coimeadúas an domán biaú leo. Mar dá fáio a éruir sé amac san oríoe is ead ba mó a ví-iarratús, 7 níor mó an obair a cuireadar víob ná ar teastuis uata de’n biaú. Ar uair an meadon-oríoe bí an bean-tige cóir i rioct tuitim i laige le saotar oibre. Do éim sí

IARRAÍÓ ANNSAN AR FEAR AN TIGE DO MÚSCAILT, AC NÍ FÉADPAÓ SÍ É. DO BEAÓ SÉ Cóm MAIT ÓÍ BEIT AD' IARRAÍÓ BRÓ-MHUILINN DO CORRUIGE. NÍ CORRÓCÁÓ SÉ NÁ NÍ LABRPAÓ SÉ BÍODÓ GO MBEAÓ SÍ AS CALLAIREAÓ 7 AS GLAÓBÁC AIR GO DTÍ AN LÁ ACÁ INOIU ANN.

NUAIR A BÍ SÉ CEIPTE UIRTÍ, 7 NÁ RAIB' 'FÍOS AICI CAO A D'ÉANPAÓ SÍ, DO SMAOIN SÍ AR DUL I GCÓIR CómAIRLE GO SEAN-DUINE GLIC A BÍ AR AN MBAILE. D'FÁS SÍ AN CUIRDEACTA NEAMH-TAINEAMAC, 7 AN CUIR D'EIRIONAC DE'N BIAÓ D'ULLMHUIG SÍ DÓIB' 'A ITE ACU, SLEAMNHUIG SÍ AMAÓ, 7 RÁINIG SÍ AN DUINE GLIC, 7 D'INNIS DÓ AN BUAIRT A BÍ UIRTÍ, 7 CIONNUS MAR NÁ DÚISEOCÁÓ FEAR AN TIGE. TUG SEISEAN ASMÚCÁN DÍ I DTAOB A DÍT-CÉILLE, 7 BEIT AD' IARRAÍÓ CUIRDEACTAN NEAMH-SAOGÁLTA, 7 DUBAIRT SÉ LÉI :—

“AN FÁID IS BEO TU,” AR SEISEAN, “NÁ CUIR RÓMAT, NÁ H-IARR 7 NÁ GURÓ DON NÍÓ MÍ-DEALBÁC NÁ NEAMH-CEADUIGTE, D'EAGLA GO BFAIGTEÁ DO GURÓE, 7 GO DTAÓBPAÓ SCIORRÁÓ ORT FÉIN. TÁNGADAR NA DAOINE ÚD, 7 NÍOR CUIR SAOTAR CAIMNTE CUM SIÚBAIL IÁD. TÁ FEAR AN TIGE FÉ GEASAIB ACU, 7 SUL A NÓUISIGRÓ SÉ, CAITPRÓ AN MHUMNTIR NEAMH-CEADUIGTE, N-AR GURÓIS FÉIN AR A SON, CAITPRÓ SÍAD AN TIG FÁGAINT, 7 CAITPRIR-SE BRAOINÍN D'UISGE NA H-ÚCAIREACTA DO CAITEAM ANUAS AR FEAR AN TIGE.”

D'FIAPRUIG SÍ ANNSAN DE CAO É AN CUMA 'N-A BPUIGEAÓ SÍ NA DAOINE FÁIN DO CUR CUM SIÚBAIL. DUBAIRT AN SEAN-DUINE LÉI FILLEAD A BAILE, 7 SEASAM AR AN NÓÚN AS DORUS AN TIGE, 7 GLAÓBÁC IN-ÁRD A CINN IS A GUTA, TRÍ H-UIAIRE, GÁ RÁD GO RAIB' DÚN DRÚG TRÉ CEINRÓ; GO DTIOCPÁÓ AN CUIRDEACTA AS RIT AMAÓ ANNSAN CUM GO BFEICPRÓIS FÉIN AN RAÓARC, 7 NUAIR A GEÓBÁÓ SÍ TAÓB AMUIG DEN DORUS IÁD, 7 AN DORUS DRUIDTE ORTA, GO GCAITPEAD SÍ COR TUATAIL DO CUR AR AN UILE NÍÓ N-A RAÓADAR AS OBAIR LEIS. D'FILL SÍ LEIS AN MÉRÓ EOLUIS A FUAIR SÍ 7 NUAIR A RÁINIG SÍ AN ENOC

A BÍ ÓS CómHAIR AN DORUIS AMAc DO GLAOIR SÍ Cóm SEARb
IS Cóm CRUaIR SIN SO SCLOISFEaD AN té BA SÍa AR aISTEAR
AN SUT :—

“Tá teine i nDún Bhrúg ! Dún Bhrúg tré teinr ! Dún
Bhrúg 'na lASaIR DEIRg !”

SUL AR CRIOcHUIg SÍ AN GLAOaDac CORánaIS BÍ AN CUIO-
eAcTA SÍOE AMAc AN DORUS 'na sRAITEanaIB, 7 IAD aS mÚCaD
a céile 7 aS sataILt AR a céile, fEaCaINT CIA'cu acu BA
túISge a sROISFEaD AN Dún, 7 AN “tolobotórote” a BÍ
acu, 7 IAD aS éISeam :—

“Mo bean is mo páistí,
Mo cáise is mo cuigean ime,
Mo mic is m'ingeanaCa,
'S mo cístí móra mine,
Mo cíor is mo cárdai,
An snát agus an fEARSaD,
Mo bó is an buaraC,
'S na cuaCa bainne,
Na h-eic is na h-ialla,
CuaBa is cuigela,—
Mo mílleaD is mo buairt !—
M'úirD 7 m'inneona !

Dún Bhrúg tré teinr !

Agus má loiscTEAR Dún Bhrúg,
LoiscFAR mo múirN is mo míre !”—

AN uile Dúine acu aS caOI, aS cuimneam AR gAc RUaD ab'
FEARR 7 ab' fíU leo a D'fágaDAR SA nDún.

NUaIR a fuair AN bean tIGE SO RaBaDAR TaOB amuIS AN
DORUS, DO CuaIR SÍ ISTEaC TaOB tIAR DÍOB Cóm luac 7
D'fEaD SÍ é. DO Dún SÍ AN DORUS ORCa, 7 DO CUIR GLAS aIR,
7 MAR DO CómAIRLIGEaD DÍ, DO CUIR SÍ in-aImrEíR AN uile
nÍR AR a RaIB Na DaOine IS Na mná CórA aS obaIR. CUG SÍ
ROc AN tURaimn bun óS cIONN, CUIR SÍ COR SA CUIgIL, Na

cárdaí deigilte ó céile in-ionad iad a beit casta ar a céile, cor tuatail do'n beart-fige, uisge ha úcaireadta ar bárr na teime,—agus mar sin dóib trío síos.

Is ar éigin a bí an méir sin déanta aici, 7 í ag cromad ar neite 'socrú do mhuinntir an tige nuair a b'filleadar na dáoine maite ad' iarraio beit istig, 7 ag éigean :—

“A ionhairde mhór mait, a bean an tige, leis istead sinn.”

“Ní féidir dom,” ar sise, “7 mo láma sa taos agam.”

Annsan do glaothadar ar rot an turainn :—

“A rot an turainn mait, éirig 7 oscail an dorus dúinn.”

“Cionnus féadpaim é,” ars' an rot, “7 mé san srang”?

Annsan b'atcuingsigeadar ar an gcuisil :—

“A cuigeal ullam, aelám, oscail an dorus dúinn.”

“Is mise déanfad,” ars' an cuigeal, “muna mbead cor a beit ionnam.”

Dubradar annsan leis na cárdaí an dorus b'oscailt dóib.

“Do déanpaimis é sin go lán-toilteanaic, dá mbead cumus na gcas agam.”

Tugadar a n-aire do'n beart-fige annsan, 7á iarraio uirici ná diúltócad si iad.

Dúbairt an beart-fige go ndéanfad muna mbead si ar an gcor tuatail.

Do dmeadar iarraic annsan ar uisge na h-úcaireadta do meallad cum iad a leogaint istead.

“A uisge na h-úcaireadta ná h-osclocaio tu an dorus?”

“Ní féidir dom 7 mé ar bárr na teime,” ars' an t-uisge. Bionar cum éirge as mar obair, 7 iad ag dul i neamh-foróne. Ac fé deire tiar eall do tugadar agair ar an

mbonnóis b'is a b'í ar líc an teimnteáin, 7 d'einead'ar a ngearáin léi mar seo :—

“ A bonnóg beas an áis oscail an dorus go sroo, agus
deineas orainn.”

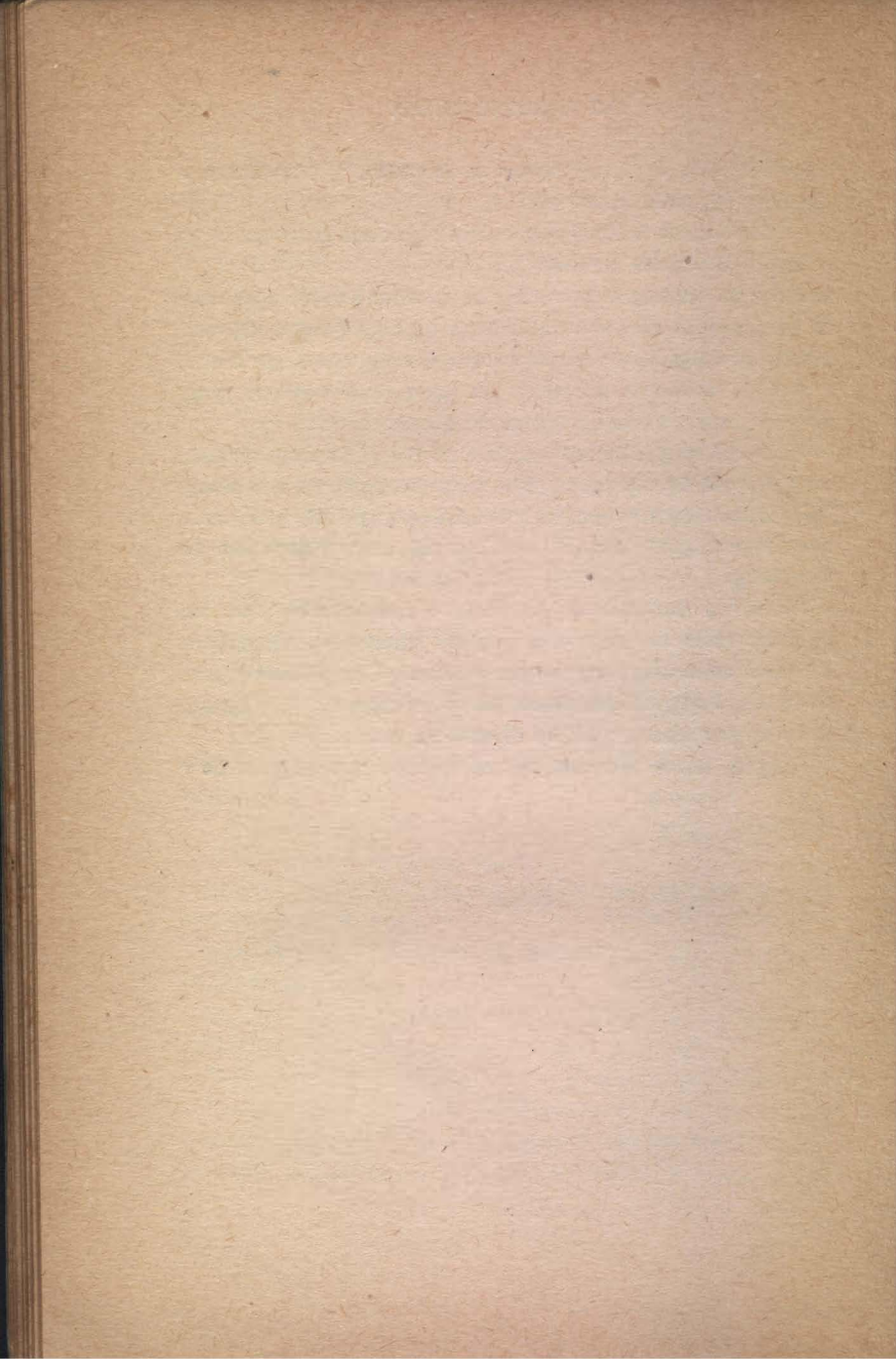
D'éirigh an bonnóg beas, 7 tug sí an dorus uirthi cómh luath is doob' féidir di. Ach b'í an bean tige gá faire. Sé ruo a d'eim sí ná gabáil 7 breit uirthi 7 mionós do baint aisti, i dtreo, in-ionad sroisint go laiste an doruis, gurb amhlaid a tuit sí na spliug ar an úrlár.

Nuair ná raib' dóic ná dealb a tuille acu ar dul isteach, do gabad'ar, le dútraect a sás, fear an tige, 7 b'é a ceann ab' don ball-coise curta is iomána dóib', go dtí, in-ionad a beit trom, gurb amhlaid a d'fás sé cómh h-éadrom le h-eiteois.

Nuair ná fuigead' sí an tóro d'fulang níba sía, do cuimnigh bean an tige air cionnus mar do h-innsead' di déanaí le h-uigs na h-úcairead'ca. Tog sí lán cuaiçe de 7 do teilg sí anuas ar fear an tige é. Do dúisigh seisean gan moill, 7 má ba maic é ba micheo.

D'éirigh sé, 7 d'oscail sé an dorus, 7 do sgair de'n bpuad'ar.

CRÍOC.



NOTES.

- P. 11, l. 1,—*‘Do bí ann . . . doúaire gábar.*—It is sometimes stated—incorrectly—that with verbs other than *is* the subject must come *before* the predicate. On the contrary it is sometimes desirable, or even necessary (for clearness and harmony) that the full predicate, or at least part of it, should precede the subject. In the above sentence the subject comes *last*. Cf. also
- P. 21, l. 30,—*‘táinig i gcúinne nó an focal doúaire*
maístean an fáilt óir.
- P. 21, l. 32,—*‘Dá mbeaó agham anois maó na maóile*
móire 7 na gcos lútmair.
- P. 30, l. 15,—*‘Do buail isteaó táinsti bean iasacta.*
Sometimes even the full complement of the predicate *precedes* both verb and subject (generally for rhetorical purposes). E.g.—
- P. 22, l. 19,—*Amac a dub-linn donéa na ngealós do*
tus sé anbreac táirg-geat. Similarly the *subject* of a passive verb will sometimes precede the latter :—
- P. 16, l. 17,—*7 oiread 7 nuainne o’folt a éinn nfor*
loisgead. Or the *object* of a transitive verb may, for rhetorical purposes, come first,—P. 25, l. 4,—*‘Do d’eabhsíur . . . geobair taeat a baile.* Failure to observe this fundamental canon of art often interferes with the style of our Irish writers.
- P. 11, l. 3,—*‘folt óir . . . 7 áilleasán.*—Observe the omission of the verb.
- P. 11, l. 4,—*as buacáillead.*—This *as* is logically pleonastic, but sanctioned by usage.
- P. 11, l. 6,—*nuair a bí sí amac.*—*Amac* (not *amuis*) because of the metaphorical or imaginative motion. Cf.—
- P. 17, l. 5,—*muna mbeir amac le preadabó na súl.*
- P. 33, l. 6.—*‘Bí an cúiseadta síde amac an vorus.*
- P. 11, l. 8,—*baóán ve ceo.*—For this partitive *ve*, see “Studies in Modern Irish,” Pt. I., pp. 154-156, and cf.—
- P. 11, l. 5,—*a bíobó ve éinó 7 ve cúram uiréi.*
- P. 11, l. 18,—*má cúiris san ve móir ort féin.*
- P. 13, l. 31,—*tamall beas ‘slige.*
- P. 20, l. 23,—*don nío dá bfeadair sé.*
- P. 28, l. 24,—*má tá sé o’uain aghat.*
- P. 11, l. 7,—*‘do sna mionnám.*—The Nom. pl. form is frequently used instead of the Dat. in *-ib*. *‘Do sna* is sometimes written *vos na*, but the *s* belongs to the article, and appears here on the analogy of *leisna*, *msna*, etc.
- P. 11, l. 8.—*sneadta na h-don oróce.*—This vivid use of the definite article should be carefully noted. Cf.—
- P. 31, l. 1,—*‘do h-airigeaó an gúe.*
- P. 30, l. 10,—*7 an gúe as éirgeah a camnt cóiméig.*

- P. 11, l. 10,—ní feactas.—Only a few of these Perf. Passives (Auton.) in -as remain. E.g., connactas, cualtas, cuabtas, bíteas, raibteas, fuairteas, etc.
- P. 11, l. 12,—dubairt árán . . . dubairt sé.—For this repetition see "Studies in Modern Irish," Pt. I., pp. 237-238, and cf.—
- P. 31, l. 24,—vo tug an bean tige maic, fé mar ab' feara ab' féirir sí, tug sí . . .
- P. 30, l. 1,—bí bean fear fearainn . . . bí sí ag véanam éadaiḡ.
- P. 11, l. 14,—bliadam is lá moiu.—This "is" is not for agus, but for sus an (i.e., the prep. go + the article). The earlier expression was sus an lá moiu. Bliadam ó moiu refers to the future.
- P. 11, l. 17,—go dtí go loirḡeao amac í.—Subjunctive of Indefinite time. See "Studies in Modern Irish," Pt. I., pp. 220-222.
- P. 11, l. 18,—san ve móro.—See note on p. 11 l. 8.
- P. 11, l. 19,—sul ar deaḡaró.—The prototonic form of the verb,—i.e., the form with stress on the first syllable—is to be used (where two forms exist) after sul. Deaḡaró is the (Munster) prototonic form of vo čuaró, and was influenced by the future raḡaró (with ḡ). Ulster Irish preserves the true phonetic form deačaró, which, however, in turn influences the Ulster future, which is račaró (with č for ḡ). In parts of M. sul ar čuaró is sometimes heard (especially in metaphorical uses).
- P. 11, l. 21,—veim bonnós vo leasú.—This auxiliary use of veim expresses a variety of shades of meaning. Cf.—Studies in Modern Irish," Pt. IV., pp. 90-93, and the following examples :—
- P. 14, l. 17,—vo veim maigvean an fuil óir iao a črúabó.
- P. 21, l. 24,—go brát ná veim géilleabó.
- P. 22, l. 29,—véanram teasasḡ ḡ cairbte vo čarrasḡ a fastóó ḡ a turus čaoimáin.
- P. 23, l. 8,—an scleo a vémeann ór ḡ airḡeao a čur ar súil an vime.
- P. 23, l. 28,—is maic a véimis é freaḡairt.
- P. 11, l. 26,—toisc ču imteact.—See "Noun Phrases," "Studies in Modern Irish," Pt. I., pp. 158-162, and cf.—
- P. 27, l. 9,—čréis (poll a véanam) san inneom.
- P. 29, l. 2,—čum (é féin a čomeabó te).
- P. 30, l. 1,—bí bean (fear fearainn).
- P. 30, l. 3,—čréis (vul a čovlabó) o'fear an tige.
- P. 13, l. 8,—ab' iarraibó (teas ḡ poscaó na h-oróče).
- P. 13, l. 10,—as buacailteact (mo čri mairt maola oúra).
- P. 15, l. 2,—i ḡceann tige (bočán an tsleibe).
- P. 16, l. 13,—as bagairt (é féin is ma mairt maola oúra vo loscaó).
- P. 16, l. 26,—as éisteact (teactaireact an doibhis).

P. 17, l. 4,—ΑΣ ΚΥΔΣΑΘ (το κύριο μάρτ).

P. 17, l. 26,—ἡ ἰοννισυρὸς (ceann áro an locháin).

P. 18, l. 19,—ἡ ἑσώρις (curas an lae).

In the above cases the phrases enclosed in brackets are complex genitives, but the first noun (or pronoun) of the phrase does not take the genitive inflexion. In the following example the phrase is a complex dative, but the adjective is not inflected :—

P. 27, l. 24,—ná fuil sé ábalta ar (gluaisead mór a tóeanaim).

P. 12, l. 1,—coiméad an bonnós beas.—A new verb coiméadam has been formed from the old verbal noun coiméad (orig. with m,—O.I. comét), the orig. verb having been lost. Cf. léimin (from vb. n. léim ; but lingim is not quite obsolete) ; céimniḡim (from v.n. céim) ; measaim (from v.n. meas) ; amisiḡim (from v.n. amus (ammus) ; tais-beánaim (from old v.n. taidhbhsiu, (gen. taidhbhsen).

P. 12, l. 9,—sí air.—When pronouns (or prep. pronouns) are juxtaposed in this way, there is no need for the emphatic particles.

P. 12, l. 10,—as ite.—as is often used of *purpose* (for the earlier oo).

P. 12, l. 12,—mír, a portion ; from same root as Lat. membrum mems-rom.

P. 12, l. 13,—mír ní bfuigir.—See note on p. 11 l. 1.

P. 12, l. 16,—oe síubal na ḡcos.—Note the prep. (not te). On the other hand we say—oo cusaḡas ann am' cois.

P. 12, l. 18,—agus é as tḡruim léi.—agus has many idiomatic uses (some of which may be explained by ellipsis). Cf. the following :—

P. 13, l. 1,—ars' an seantóime ḡ é as éirḡe.

P. 15, l. 23,—mír tóim-sa ḡ mé pann.

P. 17, l. 12,—fuair sé na trí mairt máola oúra, ḡ iao as leosaint a ḡḡite.

P. 22, l. 5,—oo cónnaic sé laḡa uaiḡne an tḡuinéil óir ḡ í as eiteallaiḡ ós a cionn.

P. 27, l. 29,—má tóineann tu ḡlaḡóac isteac air ḡ tu as ḡabáil éart.

P. 28, l. 19,—ḡo raib breac, ḡ é ar leat-súil.

P. 30, l. 16,—ḡ culaic-éadaiḡ éiar-uaiḡne uimpi.

P. 31, l. 4,—óireac ḡ ise as tosnú ar obair.

P. 34, l. 9,—ní pétoir dom ḡ mo láma sa taos aḡam.

P. 34, l. 32,—bíodar cum éirḡe as mar obair, ḡ iao as tḡul ; neamhórne.

P. 35, l. 3,—oscail an tḡorus ḡo ḡroo, ḡ oeiḡneas oraimn.

Many of these usages may be traced to the O. I. os (followed by a pronoun ; pl. oté) for which ocs was substituted in Mid. I.

The vb. n. tḡruim (also tḡruoemaint) is formed apparently on the analogy of tḡicim (O. I. toth(a)im).

- P. 13, l. 4,—*oem suróe*.—See note on p. 11, l. 21, *cosnamh*.—A later v.n. is *cosaint*. Cf. *cosaint* for earlier *cognam* (Keating).
- P. 13, l. 7,—*is amlaró 'oo meall*.—See "Studies in Modern Irish," Pt. I., pp. 79-81. *Árdán* is here *explaining* his presence in the hut. *teas 7 foscaró*.—Phrase noun,—see note on p. 11, l. 26.
- P. 13, l. 10,—*mo éirí mairt*, etc.—See note on p. 11, l. 26.
- P. 13, l. 13,—*níonó é . . .* The *real* predicate (*panamairt astat*, or some such expression) is understood. *é* is of course the pronominal predicate.
- P. 13, l. 29,—in *aistear*,—in vain. This meaning apparently has arisen from its use in the expression *turus in' aistear* "a journey for nothing"—a journey which is *only* a journey—without result or advantage. Certain *forms* and certain *meanings* are sometimes generalised from particular phrases. E.g., the form *ist' oróce* seems to have originated from the phrase *oe ló is o'oróce*.
- P. 13, l. 15,—*Cómairle san iarraró*.—Cf. the proverb "*ní seirbhe an súg ná an úmlaigeaet san iarraró*."
- P. 14, l. 12,—*leanmairt na mairt . . .* See note on p. 11, l. 26.
- P. 14, l. 15,—*ar é péim 'oo sásamh*.—See note on p. 11, l. 26.
- P. 14, l. 16,—*chug na mairt . . . a n-ágaró*.—Observe the *singular* *ágaró*, and cf.—
- P. 24, l. 13, *iao san . . . a bí ciallmair na lá péim*.
- P. 14, l. 23,—*oo oem coirte cloíche oe*.—Note this use of *oem*, and cf. *oo oem licíní slinne oe'n aigseo* (*Séaona*).
- P. 14, l. 24,—*trí lá*.—*lá* is here a true plural (O. I. *lá*). It is the usual form after numerals (otherwise *laete*, *laeteanta*).
- P. 13, l. 23,—*leis oóib*.—Also *leog* in Munster. Both these forms have shortened the *e*, which was originally long,—*téis* (same root as Lat. *linquo*).
- P. 14, l. 10,—*oá mbeo . . . beo* is here really the old past subj. of *tá*,—the proper form to use after *oá*. However, as the old conditional of *tá* has been lost, *beo* has to do duty for it also, and so has come to be regarded simply as a conditional form. This fact may have had something to do with the use of other conditionals (instead of past subj.) after *oá*.
- P. 15, l. 2,—*boán an tsleíbe*.—See note on p. 11, l. 26.
- P. 15, l. 7,—*oriocháir*.—*Oriocháir* is shortened from *beaó-ráchar*. Notice that the *r* is slender when brought beside the slender *o*. Cf. *b'íat cliaé* (with *b* slender).
- P. 15, l. 10,—*ná oemeao mo máchar mé 'bac*.—See note on p. 11, l. 21.
- P. 15, l. 24,—*oeóumairó*.—Note the preposition.
- P. 15, l. 25,—*oo ráimis sé*.—*Ráimis* is also used intransitively. It is the Perf. of the old verb *ro-icc*, just as *táimis* is the Perf. of *oo-icc* (mod. *tig*). A new present has been formed

from it—*ráinigim*, as *tugaim* has been formed from the Perf. *tug*.

- P. 15, l. 26,—*éum na bonnóige* . . . See Un-bracketed Construction, "Studies in Modern Irish," Pt. I., p. 160.
- P. 15, l. 29,—*gais mé pann*.—See note on p. 12, l. 18.
- P. 16, l. 3,—*na tairí mar maola oora*.—There is a tendency in the modern adjective to become assimilated in the Gen. Pl. to the other cases.
- P. 16, l. 4,—*t'iompuig sé* . . . This verb like *riapruig*, has been assimilated to verbs in *-ig*. It is derived from O. I. *imbi-saím*, as is shown by the v.n. *iompóó* (*imbi-sóro*). *iom-páit* is an analogical formation.
- P. 16, l. 13,—*as bagairt é féin* . . . See note on p. 11, l. 26.
- P. 16, l. 17,—*oiread ḡ ruainne* . . . See note on p. 11, l. 1.
- P. 16, l. 19,—*tar an abainn sin* . . . See note on p. 11, l. 1.
- P. 16, l. 23,—*as a gcualair sé* . . . It might be better to avoid the Relative construction here, but we have followed the Scotch Gaelic.
- P. 16, l. 26,—*teachtairiad an doibnis*.—See note on p. 11, l. 26.
- P. 16, l. 26,—*oo buail istead an doorus* . . . See note on p. 11, l. 1.
- P. 16, l. 31,—*uair féin*.—This is better than *tu féin*, which one often sees in such a context.
- P. 17, l. 1,—*siúó* . . . Observe this *vivid* use of *siúó* (without a verb of motion).
- P. 17, l. 4,—*oo cuir mar*.—See note on p. 11, l. 26.
- P. 17, l. 23,—*na noruim*.—See note (on use of sing.) on p. 14, l. 16.
- P. 17, l. 27,—*ceann áro an loáin*.—See note on p. 11, l. 26.
- P. 18, l. 8,—*as cur roimpi* . . . We might have expected a proleptic *a* here, but usage permits its omission. See "Studies in Modern Irish," Pt. I., pp. 55-57.
- P. 18, l. 9,—*ar fosgaó*.—Words with initial *f* dispense with aspiration sometimes, where another consonant would regularly incur it.
- P. 18, l. 10,—*cas a éarla*.—The *ac* in such rhetorical questions (or negative sentences) is the origin of *ac* used before Predicate in Identification sentences with *is*. See "Studies in Modern Irish," Pt. I., p. 22.
- P. 18, l. 19,—*iscóir turus an lae*.—See note on p. 11, l. 26.
- P. 19, l. 3,—*So gearr-léimeac . . . oo óeim sé*.—See note on p. 11, l. 1.
- P. 19, l. 6,—*óá tairian*.—*Trian* was originally neuter. Hence the eclipsis. Cf. *Siab gcus*, *Óál gcais*, etc.
- P. 19, l. 33,—*an síor-éiúilac*.—See note on p. 23, l. 12.
- P. 20, l. 7,—*nuair a éinig . . . ḡ go raib*.—See "Change of Construction," "Studies in Modern Irish," Pt. I., pp. 193, 196.

- P. 20, l. 15,—*n-ar fágs sé iad*,—in which he *had* left them. The past tense in Mod. I. has frequently the force of the pluperfect. See "Studies in Modern Irish." Pt. II., pp. 9-10.
- P. 20, l. 23,—*trá's nár fáib sé*.—The origin of this *trá's* is doubtful. It is conceivable that it is for *tré a ráó is* . . . Or (perhaps more probably) for *trát* (like *nuair is* . . .). The *tr-* is frequently slender in the spoken language, which might be looked upon as favourable to the first explanation.
- P. 20, l. 24,—*tijs na laoiúe mbinne*.—See note on p. 16, l. 3.
- P. 21, l. 1,—*mar a ó'fágaóar*,—as they left (with *direct* relative for *oblique* in *moodal* clause). "*Where they left*" would be "*mar ar fágaóar*" (with *oblique* relative). *mar ó'fágaóar* would mean "*because they left*" (no relative).
- P. 21, l. 17,—*neosair*.—Also *inneosair* (from *innis*). The short form arose probably from the negative sentence *ní inneosair* . . . in which the short unstressed *i* of *inneosair* was swallowed up by *ní*. In earlier Irish this was the common way of forming the future of disyllabic verbs like *innis*. Cf. *laibeaó*, *aiteaó*, etc. (Keating). *neosair* is the only surviving example. There is also a future *inneosáir* (formed in the late modern way, like *aiteaó*, etc.).
- P. 21, l. 18,—*deiribséar*.—*séar* is here a contraction for *seatar* (the gen. sg. of *súir*) in which *é* comes on the analogy of *aéar*, *máéar*, *bráéar*.
- P. 21, l. 30,—*ar tí géilleaó*.—Verbal Nouns sometimes resist inflection. See "Studies in Modern Irish," Pt. I., p. 144. Cf. *tiúe* (Keating) the lines of a draught-board.
- P. 21, l. 30,—*éamjs iscuimne úó*.—See note on p. 11, l. 1.
- P. 21, l. 32,—*óa mbeaó agam anois*.—See note on p. 11, l. 1.
- P. 22, l. 8,—*is láire sciaé 7 is géire súil*.—Accusative of Specification. See "Studies in Modern Irish," Pt. I., p. 213.
- P. 22, l. 19,—*óo sceimn*.—Is it possible that with this verb began the Munster habit of pronouncing final -nn (slender) as -ng (owing to association with the verb *tijs*, of similar meaning)? Cf. *sceimlingeáó*, the act of skipping.
- P. 22, l. 19,—*amaé a ouó-linn* . . . See note on p. 11, l. 1.
- P. 22, l. 21,—*ba lonnraige snuaó*. See note on p. 22, l. 8.
- P. 22, l. 29,—*óéanpam* . . . See note on p. 11, l. 21.
- P. 23, l. 1,—*tijs t'áéar is óo máéar*.—*agus* is used here (after negative), not *ní*, because both father and mother lived in the same house. If there were question of *two* houses *ná* would be used.
- P. 23, l. 8,—*a úeineann* . . . See note on p. 11, l. 21.

P. 23, l. 12,—*an tsiatós óir is an tsiatós airgid*.—See 'Apposition,' "Studies in Modern Irish," Pt. I. pp. 239-240. Cf. also—

P. 19, l. 33,—*i steannta dobháin tuinn an tsrota, an síon-síúblac*.

In both these instances the apposition is logical, but not grammatical.

P. 23, l. 15,—*nuair a cuairt de do buaireadh*,—when he failed to disturb you. Cf. *do cuairt dá gcuid fíona*, the wine failed them (*na ceitíre soisgéal*); *do cuairt óiom é déanamh*, I failed to do it. Cf. the opposite *ní éis liom é déanamh*. Both idioms are well established and very common.

P. 23, l. 19,—*bíod gur íeis níos*.—He didn't. But such trifling inconsistencies didn't trouble the story-teller.

P. 23, l. 21,—*nuair nár . . .* (not níor). *nár* is a negative relative. Its use here may have helped to develop the use of *gur* in a *nuair*-clause following a preceding one. See "Studies in Modern Irish," Pt. I., p. 196.

P. 23, l. 21,—*tré h-ór*.—*Tré*, rather than *te*, which has just preceded, in a different sense.

P. 23, l. 28,—*a óenmis é freagairt*.—See note on p. 11, l. 21.

P. 24, l. 10,—*ar seargad*.—In phrases like this, denoting *state* or *condition*, *ar*, as a rule, does not aspirate. On the other hand, when the phrase denotes *action*, aspiration is usual. Cf. *ar mire*, *ar meisge*, *ar crocad*, etc., with *ar teadt istead* *óó*; *ar crocad an tuine uasail sin níos*, etc. (When it eclipses, it is for the earlier *iar*). Where it does not affect the following consonant it is in many cases for the earlier *for* (which did not aspirate or eclipse).

P. 24, l. 13,—*a tug pé nōear*.—This form, and *pé nōeara*, originate in the O. I. *fo-fera*, *causes*. *Cid fo-ó-fera*, what causes it? Hence the Conn. form *pó* (*paol*) *ōeara*. The Ulster form, *paōear*, (like the Sc. Gaelic *fainear*) welds preposition and verb together. The eclipsis in the *m*. form *pé nōeara* seems to be due to—*tugad an léigteoir pé-n'aire* (with transposition of broad and slender quality)—3rd sg., side by side with *pé ó'aire* (2nd sing.). At all events *tug sé pé nōeara* is used in the sense of *tug sé pé-n'aire*, so that some connection seems to be postulated. A bye-form *pé nōear*, has arisen, apparently on the analogy of the doublets—*is fearr* (with long *a*) and *is fearra*. *pé nōear* and *pé nōeara* are used in the same circumstances as *fearr* and *fearra* respectively. E.g.,

is fearra óuit tui a baile.

Cao pé nōeara óuit tui a baile?

But—*is fearr an maic atá ná an dá maic do bí.*

Cao pé nōear an gleo?

"*tug pé nōear mo gurde.*" (above).

- P. 24, l. 18,—*σο κοῦβνας ἀγυς διορέατ* . . . See note on p. 23, l. 1,—*κοῦβνας* and *διορέατ* are joined together, not separated. Hence *νά* is not used. If they were disparate or contrasted things *νά* would then be natural.
- P. 24, l. 25,—*σο ἐμὰρὸ τεατ*.—Cf. *σο ἐμὰρὸ οἶοτ*. And see note on p. 23, l. 15.
- P. 24, l. 26,—*νά οὐβνάν* . . . *νά*,—because the denial is made in reference to *each* of them separately.

II.

- P. 26, l. 2,—*mar ar mímic*,—where oftentimes . . . *mar* in the sense of "where" requires the oblique relative. *mar* *ba mímic* would mean either 1°. "*because* . . ." or 2°. (with omission of *direct* relative in modal clause for *oblique*,—See "*Studies in Modern Irish*," Pt. I. pp. 90-92.) "*as oftentimes* . . ."
- P. 26, l. 3,—*leis an dois*.—*ó* and *ve* are also used in this sense.
- P. 26, l. 3,—*ó'r cummín leis féim* is better than *ó ba cummín leis féim* (which might mean "*because* . . .").
- P. 26, l. 4,—*créatúir ba síme . . . a bí beo*.—Observe the Double Relative construction, and cf.—
- P. 33, l. 8,—*féadaint cial'cu acu ba túisge a shóisreabó an tóin*.
- P. 27, l. 22,—*an curus is veirionaisge a bí sé i bhus*. For full treatment of this subject see "*Studies in Modern Irish*," Pt. I., pp. 114-134.
- P. 26, l. 5,—*ar easla . . .* Also *o'easla* and *le h-easla*, with slight variation of meaning.
- P. 26, l. 14,—*ac néal na h-aise . . .* With this use of *ac* cf. the idiomatic use of *agus*. Note on p. 12, l. 18.
- P. 26, l. 15,—*ní raib . . . ná go . . .* Observe this use of *ná go* (*sur*). In some places *naç*, *nár* are used instead, but *ná go* brings out more clearly the resultant affirmative effect of the two negatives.
- P. 26, l. 25,—*ní raib eolus aige ar . . .* he had no certain knowledge of there being such a creature. *Aígne* generally implies acquaintance.
- P. 26, l. 26,—*go raib . . . leis na ciantaib*.—I have heard the correctness of *le* (in this sense) with the past tense questioned. It is quite common in the spoken language, and occurs in Canon O'Leary's writings. Keating uses *ré* in a similar way. E.g., FF. Bk. I. (Vol. VIII. I.T.S.), p. 194,—*ní deardair ris an ré sin é*. There seems to be no good reason to doubt it. *Raib*, of course, has the force of a pluperfect here. See note on p. 20, l. 15.
- P. 27, l. 9,—*créis* (*poll a déanam*).—Phrase noun. See note on p. 11, l. 26.
- P. 27, l. 14,—*feadair . . . cuadair*.—In both these forms *-rò* has been added on the analogy of *veadair*, *veasair* (*oo cuadair*) where it is not a personal ending at all. It is not pronounced before *sé*, *sí*.
- P. 27, l. 19,—*uaim 7 aimsir*.—Cf. the early modern—*re h-esò 7 re h-aimsir fada*.
- P. 27, l. 30,—*cum na h-oróce fada semirò*.—*Semirò* has here merely the force of an indefinite adj. Hence the art. before *oróce* is not abnormal. *Oróceanta fada an semirò*

would be a different construction. Sc. Gaelic inflects *faod* here to *faíod*.

- P. 27, l. 22,—*an túrus is deirionaisge a bí . . .* Double Relative. See note on p. 26, l. 4.
- P. 27, l. 24,—*ar (sluaiseáct mór a óéanamh)*. Phrase noun. See note on p. 11, l. 26. (The dat. sg. fem. of *mór* is *móir*).
- P. 27, l. 29,—*má óemeann tu . . .* See note on p. 11, l. 21.
- P. 27, l. 30,—*agus tu as gabáil éart*. See note on p. 12, l. 18.
- P. 28, l. 2,—*rotaob . . . (peróm a mairigim)*. Phrase noun. See note on p. 11, l. 26. (The gen. of *peróm* is *peatóma*).
- P. 28, l. 3,—*oá céite*.—This generalization of the 3rd person sg. form is pretty common. Cf. *is* (orig. 3rd pers. sing. only) used for all persons and both numbers; *ainis* (orig. only with 3rd sing. masc.,—now quite general.) See "Studies in Modern Irish," Pt. I. pp. 216 G.—218. There are instances of the generalization of other persons also. E.g., 2nd. sg. *éart*, *seáct* in such constructions as *an oíche do cuir éart (seáct)*. 1st Pl.—*lár na mírad a bí óúgaimh* (where there is no question, *logically*, of the 1st person). 3rd pl. *éar n-ais*, if this is to be traced to *éar a n-ais*.
- P. 28, l. 3,—*cuir . . . pé seasaib é cuairt a éabairt*.—The grammatical connection between *cuairt a éabairt* and the preceding is not at first obvious. As *é* is the direct obj. of *cuir*, *cuairt a éabairt* can at most be looked upon as a complementary (secondary) object. The best explanation is to look upon it as a 'contaminated' form, due to the influence of such a construction as—
do cuir sé de seasaib ain cuairt a éabairt.
 Here "*cuairt a éabairt*" is the direct object of *cuir*, and the construction presents no difficulty. The identity of meaning is the bond of connection between the two sentences.
- P. 28, l. 4,—*. . . uair a beaó sé*.—Direct relative for oblique in temporal clause. See "Studies in Modern Irish," Pt. I. pp. 89-90.
- P. 28, l. 6,—*is ainlaró a puair*.—The relative after *is ainlaró* is usual, although logically pleonastic. See "Studies in Modern Irish," Pt. I., p. 91 E., and (for reason for its insertion) p. 87.
- P. 28, l. 24,—*tá sé uaim asat*.—See note on p. 11, l. 8.
- P. 28, l. 26,—*'sé bí ann*.—Cf. the I. *bé cníoch an sgéil*.
- P. 29, l. 1,—*ar mire*.—See note on p. 24, l. 10.
- P. 29, l. 2,—*cum (é péim do comeáo te)*.—Phrase noun. See note on p. 11, l. 26.
- P. 29, l. 13,—*níor cuairt*.—See note on p. 11, l. 19.
- P. 29, l. 13,—*ná go noeáiró sé*. See note on p. 26, l. 15.

III.

- P. 30, l. 1,—*bí bean* (*pear fearann*).—Phrase noun. See note on p. 11, l. 26.
 P. 30, l. 4,—*bí bean* . . . *bí sí*.—For the repetition see note on p. 11, l. 12.
 P. 30, l. 5,—*ón obair*.—Also *ve'n obair*, and *leis an obair*.
 P. 30, l. 10,—*an suí*.—Vivid definite art. See note on p. 11, l. 8.
 P. 30, l. 6,—*óá tigeadó* *doimne*.—See note on p. 11, l. 1.

P. 30, l. 10,—*a cannt*.—The prep. *a* (*as*) is generally used where there is question of *speaking*; *m*, where there is question of *writing*.

Thus,—*Do labair sé a sholunn*.

But,—*Do sgríob sé an leitr i nsholunn*.

- P. 30, l. 15,—*do buail isteach éainstí*.—See note on p. 11, l. 1.
 P. 30, l. 22,—*is a maireann dom*.—Not *dom-sa* here, because attention has been focussed already on the person in question by the preceding *dom-sa*.
 P. 31, l. 1,—*an céad óá buille*,—the first two blows. Note that *an óá céad buille* would mean "the two hundred blows."
 P. 31, l. 4,—*cároáil*.—The Sc. Gaelic distinguishes *cároadó* and *círeadó*, whereas *cároáil* and *cíoraó* in Irish seem to mean much the same thing.
 P. 31, l. 4,—*Óiríac h'ise* . . . See note on p. 12, l. 18.
 P. 31, l. 22,—*sramhail* (*not an turaimn*).—Phrase noun. See note on p. 11, l. 26.
 P. 31, l. 25,—*do tús an bean tige* . . . *do tús sí*.—See note on p. 11, l. 12.
 P. 31, l. 25,—*pé mar ab fearr* . . . *óí*.—See note on p. 26, l. 4.
 P. 32, l. 11,—*cionnus mar ná ráiseoó* . . . *mar* is frequently used with *cionnus* where the *fact* rather than the *manner* of it is being related.
 P. 32, l. 20,—*sul a núsistí sé*.—Subjunctive of indefinite time. See "Studies in Modern Irish," Pt. I., pp. 220-222.
 P. 32, l. 21,—*n-ar súis péin ar a son*,—ordinarily means "for whose sake, on whose account you prayed." Here it means, "for whose presence you prayed." The Sc. Gaelic is "a ghuidh thu fhéin air an son." This would not do in Irish, which requires the *oblique* relative.
 P. 32, l. 21,—*caitpí sío*.—For the repetition, see note on p. 11, l. 12.
 P. 32, l. 22,—*braomín uísge na h-úcaireácta*.—When the noun following *braomín* (and similar words) is indefinite the gen. is usual, instead of *partitive* *ve*; e.g., *braomín uísge*. So *blúine aráin*, *beagáin sholunne*. But *blúine ve'n aráin* is *fearr i n-éirinn*; *blúinín ve'n sholunn* ab

ῥεᾶνν ὁ'ἄρ ἑυαλα κιάη. The rule, however, is not absolute. Cf. p. 12, *sean-urrað* *ve* *úine mór* *toirteam* *ait* *liat*; *sioḡairlíni* *ve* *lic-orðre* (p. 28, l. 7); *iaarraðtín* *o'annað*, etc. It will be easily seen that these examples are not quite the same as *bláire aráin*.

- P. 32, l. 24,—*an cuma 'n-a bpuigead sí*. Though *in* is usual after *cuma* (before the relative) *ar* is the prep. to be used before it.—*ar an scuma san*, "*in that manner.*"
- P. 33, l. 32,—*ar a raib . . . had been* working. See note on p. 20, l. 15.
- P. 34, l. 9,—*agus mo lámha . . .* See note on p. 12, l. 18.
- P. 34, l. 33,—*oo eusadarr aḡairò*.—For the singular noun, see note on p. 14, l. 16.

VOCABULARY.

A

- ἀδωρᾶν,—adoration, worship
 (Lat. adoratus).
 ἀἰλλεῖσθαι,—a toy ; something
 pretty ; a pretty girl (1, m.).
 ἀνὴρ πεισεῖν,—a wretch, mis-
 erable person (3, m.).
 ἀμνλεός,—a marten (?) (2 f.).
 ἀνίκεος —greed (stinginess
towards others).
 ἀνίσεον,—The Adversary, the
 Devil (Lat. Adversarius).
 Hence sometimes spelled
 ἀνὶσεῖν (3, m.).
 ἀνίσταμαι,—I give back, re-
 store.
 ἀνίσταμαι,—a journey, a round-
 about ; in ἀνίσταμαι=in vain.
 (See notes.) (1, m.).
 ἀντὶ-θεῶν,—a second sight
 (of a thing or person).
 ἀν (1, m.),—brood, progeny,
 young.
 ἀνίσταμαι,—the dawn of day
 (1, m. and 2, f.).
 ἀσώδαια,—a shepherd (4, m.).
 ἀσολῶν,—(adj.) lonely.
 ἀσινῶν,—an insult (1, m.).
 ἀεὶ λαμ—quick, prompt, active.

B

- βᾶβαν,—a baby, silly fellow
 (1 m.).
 βαῖλας,—a sort of re-echo of
 βαῖλας (q.v.).
 βασάν,—a tuft, confused mass
 (1 m.).
 βασάνος,—(adj. from pre-
 ceding),—tufty.
 βάλλας,—(adj. fm. βάλλ),—
 spotted, speckled.
 βασ-βασᾶν,—beating of palms,
 wringing of hands.

- βεῖν-φίγε,—web (f.).
 βίον-σῆμας,—sharp-eyed.
 βίσεας,—increase, improve-
 ment, relief ; luck, pros-
 perity. Both this word
 and πῖσεος are referred to
 the Lat. pyxis= a medicine
 box (1, m.).
 βοῦας,—a churl, clown, selfish
 fellow (1, m.).
 βόλας,—cows ; cattle and pro-
 duce (3, f.).
 βονν,—1°. foot, sole of foot.
 2°. medal, coin (1, m.).
 βοννός,—a bannock, cake (2, f.).
 βυσῶς,—abounding in vir-
 tues ; victorious.
 βυσῶς,—spangle for a cow
 (2, f.).
 βυῖλας,—(adj.) nestling.
 McBain derives fm. buth-
 chal "house-tending."
 βρό-μυλιν,—a mill-stone
 (cloῦ-μυλιν).

C

- κάις,—cheese (4, f.) Also 11.
 κάις (2, f.).
 καίρεμα,—triumph (2, f.).
 καλλιρεῖν,—shouting, yelling
 (3, f.).
 καοίμας,—protecting, saving ;
 sparing.
 κάροσι,—act of carding wool
 (3, f.).
 κεῖν,—permission : O. I. cet,
 said to be identical with -cet
 of Lat. li-cet, it is permitted
 (3, m.).
 κέαρ-φῶς,—sensible.
 κεῖν-φῶς,—permitted, per-
 missible.
 κεῖν-φῶς,—quadruped (1,
 m.).

- Ceiteadhánó,—act of bidding farewell. (Lat. celebrare.)
 Cídhadhó,—darkening; getting dark.
 Címnte,—stingy, "close."
 Cíoraó,—teasing, combing, carding. (See Notes.)
 Ciste,—a cake (4, m.).
 Claochlóó,—act of changing, corrupting. Fm. O. I. coim-chloud (com-imm-chloud), then coimchlóó, then cloimchlóó (by assimilation of first syllable to second) and finally, with loss of m, claochlóó.
 Claoiró,—defeat, oppression, destruction (claoiríe, claoiríeasó).
 Clapactac,—clapping, slapping.
 Cluain,—dissimulation, deceit (3, f.).
 Coibneamail,—kindly.
 Coibneas,—kindliness (cóim-pine-) (1, m.).
 Coiscríóac,—strange, stranger (cóim-críóc-) (1, m.).
 Coigeal,—(2, f.), a distaff.
 Coire,—caldron, whirlpool (4 m.).
 Coirte,—a pillar-stone (gallán)
 Colg,—anything straight, stiff and cylindrical. (P. O'L.); membrum virile (1, m.).
 Cóimnas,—of same age; one of same age.
 Congra,—a horn; horns (collective). O. I. congnae (con-cenn) (4, m.).
 Coránac,—funeral cry, dirge (1, m.).
 Corra,—beak, end, point (2, f.).
 Corrac,—unstable, unreliable.
 Cosnam,—act of protecting, defending (1, 3, m.).
 Caíne,—witheredness; dryness; surliness (4, f.).
 Cíóó,—cattle (riches) (gen. *id.* m.).
 Cuac,—a goblet, bowl (2, f.).
 Cuahán,—slipper, sandal (1, m.).
 Cuas,—cave, hollow. (Cf. Lat. cavus) (1, m.).
 Cuisean,—churn (Lat. coquina) (2, f.).
 Culaié-buairim,—disturbing appearance.
 Culaié-uatbáis,—terrifying appearance.
 Cúl-uatác = back - tresses (uatác=gen. pl. of uat,=tress, lock of hair).
 Cúram,—charge, office, employment (1, m.).

D

- Dáol,—beetle, chafer, caterpillar (1, 3, m.).
 Deag-bháóac,—good hospitalier (1, m.).
 Deasuirim,—I prepare, make ready; v.n. deasú.
 Dian-distearac,—hard - travelled.
 Díograis,—love, zeal, fervour (2, f.).
 Díonac,—sheltering.
 Dísteanac,—the just man (1, m.).
 Díútú (le),—the act of approaching.
 Dobrán,—an otter (1, m.).
 Doct,—firm, tight.
 Doo,—a bush (1, m.).
 Dreać,—look, appearance. (Cf. dearcam, Gk. derkomai.
 Dreać represents the same form of root as the Gk. 2nd Aorist edrakon, the prehistoric form being drka).
 Dreaćamail,—comely, beautiful.
 Dreamscat,—a heterogeneous mass (1, m.).
 Dreoilín,—a wren (4, m.).

ὑδαίνω, —irrecognisable (do-aith-gnáth).

ὑδαῖς, —that which is due.

Hence—

1°. *to* one,—his *right*.

2°. *from* one,—his *duty* (1, m.).

ὑδ-ῆλας, —dark beach (1, m.).

ὑίλ, —a creature (element) (2, f.).

ὑίλας, —zeal, love (3 f.).

e

εἶς, —track, footstep, foot. (2, f.).

εἰς (also εἰς), —doe, deer (2, f.).

εἰς, —nimble, swift. (< εἰς = weariness, fatigue).

εἰς, —a hind, doe (g. εἰς, 2, f.).

εἰς, —a feather (wing) (2, f.).

f

ῥαίς, —an ambler, a pacing horse (4, m.).

ῥαίς, —faint, feeble, weak.

ῥαίς, —vanity; a chimera (1, m.).

ῥαίς-σέο, —empty language, vanity, folly (4, m.).

ῥαίς-τσίβη, —vain journey, errand (1, m.).

ῥαίς, —desert, wilderness (1, m.).

ῥαίς, —act of hiring (ῥαίς-τσίβη). gen. ῥαίς-τσίβη.

ῥαίς (g. -mna, 3, f.) = sea-weed.

ῥαίς, —a field, land (1, m.).

ῥαίς, —alder-tree (3, m.).

ῥαίς, —a spindle (2, f.). Also n. ῥαίς.

ῥαίς, —evening (Lat. vesper) (1, m.).

ῥαίς, —a sleep; passing the night (2, f.).

ῥαίς, —sinew, nerve (2, f.).

ῥαίς, —a pole-cat (1, m.).

ῥαίς, —worthy.

ῥαίς, —an attack, assault (ῥαίς) (4, m.).

ῥαίς, —I serve, avail (< ῥαίς).

ῥαίς, —emptiness (ῥαίς) (3, f.).

ῥαίς, —the act of burning, singeing.

ῥαίς, —greeting, salutation (1, m.).

ῥαίς, —rest, respite, delay (1, m.).

ῥαίς, —pasturage (3, f.).

ῥαίς, —shelter (< ῥαίς + ῥαίς).

ῥαίς, —I knead, bake.

ῥαίς, —attentive, careful, circumspect.

S

ῥαίς, —a water-ousel.

ῥαίς, —scarcity, hunger (4 f.).

ῥαίς, —joy, gladness (1, m.).

ῥαίς, —scarcity (also -ῥαίς) (4, f.).

ῥαίς, —salmon fry, little trout or salmon (2, f.).

ῥαίς, —madman, lunatic (1, m.).

ῥαίς, —I low. (Also ῥαίς with v.n. ῥαίς) (2, f.).

ῥαίς, —grip, grasp, half-open fist (2, f.). (Also n. ῥαίς).

ῥαίς, —a rivulet (4, f.).

ῥαίς, —bluish grey, watery-looking (of milk).

ῥαίς, —a spell, space (ῥαίς) (3, m.).

ῥαίς, —quick, prompt, early.

ῥαίς, —giddy, foolish, whimsical.

i

iaóao, —the act of shutting, enclosing. Cf. is binn béal iaóta.

iaarraacas, —application, request (1, m.).

imireac, —given to play (im-eacac).

inneall, —an apparatus, instrument, engine, contrivance (1, m.).

inneallaact, —device, mechanism (3, f.).

iompuigim, —I turn; v.n. iompóó, iompáil.

ionnairíre, —Night-watcher (< ionn + faire ?).

ionnsuróe, —act of approaching, meeting. O'ionnsuróe (with gen.) = towards, to (4, m.).

iúl, —knowledge, direction, course (eolus na slíge) (1, m.).

l

laétna, —grey, dun-coloured.

laiste, —door-latch (4, m.).

láitreae, —a site, a ruin (2, f.).

lanán, —the lowing of a deer (1, m.).

leaoán, —a head of hair (1, m.).

léas, —a ray of light (1, m.).

leat-breac, —half as speckled; equally speckled.

leat-ceann, —side of the head (1, m.).

liaéao, —the state of being or getting gray.

loán, —a hollow (1, m.).

lom-lán, —chock-full.

lonnac, —bright, brilliant, shining.

long, —track (1, m.); 'na l. = along with it, following it.

m

mairtíneac, —a marten (1, m.).

maoiléann, —summit, ridge, bleak eminence (1, m.).

Also maóilinn.

maol, —hairless, hornless.

mart, —beeve, cow, bullock (1, m.).

maréanae, —living (everlasting).

meanuile, —an awl (4, m.).

meas, —fruit, produce; esp. acorns (cf. Eng. mast) (3, m.).

meaelú, —act of fainting, failing.

miamlae, —mewing of cats (2, f.).

mín-aéais, —in phr. an a m. — at his leisure. (aéais < ae + pos ?).

mion-eolae, —with minute knowledge.

mionán, —a kid (1, m.).

miotós, —a pinch (2, f.).

mír, —a portion (2, f.). Also n. míor (2, f.).

miere, —pastime, mirth, sport (madness) (4, f.).

móro, —a vow (2, f.).

mómteán, —moor, bogland

muirígean, —burden, family (2, f.). Also n. muirigin.

múirn, —love, affection (cf. múirín).

n

naissim, —I bind, enjoin on (ar).

neah-sgaeac, —fearless.

nús, —Cow's first milk (nua + ass). Also nuaoas (biestings).

o

Ooan, —dun-coloured. Cf. leabhar na h-uíre, The Book of The Dun Cow.

Oigrae, —inheritance, patrimony (3, f.).

Oirim, —I suit, fit, serve. v.n. oireamhan (e). Cf. oireamhae, suitable. O'oireaeo uuit, you ought to (have . . .)

p

- πιοκάναγε, —hoarseness (4, f.).
 πλάσος, —a level field, lawn (2, f.).
 πλυα, —puddle, pool (4, m.).
 πρεαβὰ, —to spring, jump, palpitate. *le p. na súl*, in the twinkling of an eye. (English uses the singular).

r

- ραδαιρνεὰ, —liberal, generous, prodigal.
 ραδαρτα, —spring-tide; heavy sea (4, m.).
 ραιραμαίλ, —cunning, sly.
 ραον, —path, way (1, m.).
 ρερόε, —abundance (4, f.).
 ρεο, —hoar-frost (4, m.). Also *ρεοῖ*, g. *ρεοῦτα*.
 ρίγε, —the fore-arm; leg or quarter of an animal (4, f.).
 ρόν, —a seal, sea-calf (1, m.). Pl. *ρόντε* and *ρόντα*.
 ρυαμνε, —a single hair (4, f.).
 ρύν-φολαίς, —secret intention (< *φολάς*).

s

- σαιτ, —bad, wicked.
 σὰς, —apparatus, snare, contrivance (1, m.).
 σαταίτ, —act of trampling upon (*αρ*) (3, f.).
 σκιονραῖ, —act of slipping.
 σκλεο, —pompous language, bombast, silly talk (4, m.).
 σκορ (*scora*), —a rock (concealed by sea) (1, 3, m.).
 σκορ-σúτεα, —sharp-eyed (*σκορ*=a cut).
 Sean-stoc, —old trunk (of a tree) (1, m.).
 Sean-urraḃ, —an old fellow (*urraḃ*=a surety. Cf. *urraḃ* -as, responsibility).

- σεαρεσὰ, —withering, shrivelling (noun).
 σεαμνιολ, —yelping, barking, crying.
 σεῖος, —weariness, fatigue (2, f.). Also *σεῖς*.
 σεῖτ, —weariness, fatigue, rest (2, f.).
 σεῖνιρ, —a rush (2, f.).
 σεῖνιρσὰ, —the act of rushing.
 σερεὰ, —screech, shriek, yell (2, f.).
 σερίοβ, —track, mark, line, progress (2, 3, f.).
 σίνιμ (*le*), —I make off.
 σίοταμαίλ, —silky, silk-like.
 σιογαμλίν, —a pendant, a drop (4, m.).
 σιρίοε, —one who seeks, asks (4, m.).
 σλάμαῖ, —the act of teasing wool.
 σλαοῖ, —swathe, pile, heap (3, m.).
 σλατός, —a twig (2, f.).
 σλονντιρεὰτ, —lit. act of tracing genealogies. Con- versing about "old times" (3, f.).
 σμάτ, —stain, dimness, decay (1, m.).
 соннта, —merry, joyful, cheerful.
 splug, —inert mass, a "blob," anything hanging down.
 sraiτ, —a layer, a swathe, compact crowd (2, f.).
 star-súτεα, —distorted-eyed.
 stur-súτεα, —rugged-eyed (a re-echo of previous word?).

t

- тасамаίλ, —firm, staunch.
 таиэгсинт, —the act of offering; a proposal. (G.-siona) (3, f.).
 таиэг-гел, —white-bellied.
 таиэгсеа, —a threshold (2, f.).
 таистеала, —wayfarer, wanderer (1, m.).

ΤΑΙΤΙΣΜ, —I frequent, haunt.

ΤΑΨΗ, —rest, repose (2, f.).

ΤΑΟΣ, —dough, paste (1, m.).

ΤΕΙΓΜ, —I throw, cast (<to-en-léig?).

ΤÓΨ, —pursuit, chase (3, f.).

ΤΟΙΡΤΕΔΗΔΙ, —bulky, stout.

ΤΟΛΟΒΟΤÓΨΟΤΕ, —an onomatopoeic word: confusion, uproar.

ΤΟΜ, —bush (1, m.).

ΤΟΜΑΝ, —small bush (1, m.).

ΤΟΡΜΑΝ, —roaring, rumbling, noise (1, m.).

ΤÓΨÓ, —uproar, confusion, stress.

ΤΡΕΔΟ, —flock, herd (3, m.).

ΤΡΙΔΗ, —one-third; ὅδ' ὅΤΡΙΔΗ, two-thirds (3, m.). Orig. neuter).

ΤΡΙΑΤ, —chief, lord (1, 3, m.).

ΤΥΔΗ, —appearance, look (1, m.).

ΤΥΔΕΤΑΝΔΕ, —a land-owner (1, m.).

ΤΥΙΣΤΙÚΝ, —a fourpenny piece (It. *testone*). The Sc. G. word here, *tasdan*, = a shilling.

ΤΥΙΡΕΔΗ, —dirge, elegy, recital (1, m.).

ΤΥΡΑΝΝ (ΤΥΡΗ, ΤΥΡΗΔ), —a spinning-wheel (1, m.).

U

ΥΔΑΙΡΕΔΕΤ, —the act of fulling cloth (3, f.).

ΥΕΤ, —bosom, breast, front, lap (3, m.).

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