

THE PRINCIPLES  
OF  
GAELIC GRAMMAR,

DESIGNED TO FACILITATE THE STUDY OF THAT  
LANGUAGE TO YOUTH,

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Cum tibi contigerit studio cognoscere multa ;  
Fac discas multa, et vites nil velle doceri.

*Cato's Distichs, book 4.—Ruddiman.*

Should you know much already, learn more; and cherish the desire of improvement.

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TO  
JOHN CAMPBELL, ESQ.,

FORMERLY AT ASHFIELD, NOW AT PROSPECT,  
DUNTROON, ARGYLESIRE.

*THE strenuous Advocate of the character and manners  
of his native Country ; and the warm Patron of the  
honour and antiquity of the ancient Celtic Language ;  
this GAELIC GRAMMAR, composed under his friendly  
and hospitable roof, is respectfully dedicated by his  
much obliged and very grateful Servant,*

ARCH. CURRIE.

## PREFACE.

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A DESIRE to promote the improvement of Education in the Highlands of Scotland, is the sole cause of this Publication. The Author of this Treatise upon Gaelic Grammar, has, from an early period of life, been engaged in the instruction of youth ; hence his predilection for grammatical studies. Born in the parish of Dunoon, Argyleshire, in November 1775, the Gaelic has been his vernacular tongue, and the Language which he first understood. At that period, the only Gaelic school books in use, were the Assembly's and Mother's Catechisms, with the Psalm Book, and the New Testament ; the Gaelic translation of the Bible not being then finished. Since then, various small Tracts have been published by benevolent societies, and by individuals, which are useful in teaching the Language, not only to youth, but to persons of maturer years. Sensible that an easy Grammar of the Language would be of essential service, and tend much to forward the pious and laudible intentions of these benevolent societies and individuals, I directed my attention to the Language, and after considerable research drew up the following Treatise. While engaged in this

attempt, I communicated my intentions to Sir John Sinclair, who had the goodness to answer my letter, and to direct me to procure such recommendations, as might contribute to the success of my undertaking. It is, therefore, owing to the generous philanthropy of the Right Honourable Baronet, and to the friendly assistance and support of Mr. Campbell, that this attempt to unfold the principles of the Gaelic Language to youth, is now published. This Tract is not, by any means, intended to supersede Dr. Stewart's excellent Grammar upon the same subject, but rather to prepare youth for the study of the valuable work of that eminent philologist. I have carefully consulted his Elements of Gaelic Grammar, and benefited much by his judicious remarks; and in the few instances where I deviated from him, I have chiefly been influenced by a regard to the capacity of youth, and to the acquirements of those for whom this Grammar is principally intended.

In the following Work, considerable pains have been taken in explaining the mode of conjugating Gaelic Verbs; and Rules are given for that purpose, which it is hoped will render that hitherto intricate part of the subject easy to the student. Extracts are also given from Ossian, and from Dr. Smith's Sean Dana, with English translations; as such specimens were deemed necessary to give youth a taste for the compositions of distinguished and illustrious Poets.

In Scotland, till within these fifty years, we had no treatise expressly written upon Gaelic Grammar, which is much to be regretted. Had learned men devoted part of their attention to the unfolding of the Principles of the Language, its study would not, by any means, have been so intricate and difficult as at present. Celtic scholars are, however, much indebted to the researches of the Rev. Mr. Shaw of the island of Arran, and to the Rev. Dr. Stewart, already mentioned. These gentlemen have done much towards reducing the Language to Rule, in which the latter has eminently succeeded. His Grammar, however, is more adapted for the perusal of the *learned*, than for the practical use of youth in schools.

In the following sheets, it is hoped the subject has been so plainly treated, as to be useful not only in our Parochial and Society Schools, but likewise in those more recent establishments under the direction of Principal Baird. When youth are early taught the principles of their native Language, they will the more easily comprehend the Grammars of such other Languages, as they may have occasion afterwards to learn. Thus the study of Gaelic Grammar, will lay a foundation for those more dignified pursuits which tend to the general diffusion of knowledge, and the consequent improvement of society. With a view, therefore, to enable the youthful student to pursue his literary career in the honourable pursuit of useful knowledge, with greater

success, the following remarks are respectfully submitted.

“ *Ingenuas dedicisse fideliter artes*

“ *Emollit mores, nec sinit esse feros.*” OVID.

Faithfully to have studied these arts, polishes and humanizes the manners.

In some of the grammatical definitions I have followed \*Dr. Adam’s Grammar, as being sufficiently perspicuous.

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The Author will be happy to receive such alterations or amendments, as the lovers of Celtic literature may consider an improvement of his Grammar.

PROSPECT, }  
20th July, 1828. }

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\* Formerly Rector of the High School of Edinburgh.

# THE PRINCIPLES OF GAELIC GRAMMAR.

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GAELIC Grammar is an acquaintance with the principles of that Language; and treats of Letters, Syllables, Words and Sentences.

## LETTERS.

The part of Grammar which treats of Letters, is called Orthography.

The Gaelic Alphabet is in all seventeen Letters, namely, *a, b, c, d, e, f, g, i, l, m, n, o, p, r, s, t, u.* Though *h* has latterly crept into the Language, it was originally, as among the Greeks, an aspirate, and marked by a point above the line. It is initial in no Celtic word, and merely used as an *euphonic*, or, in combination with some other letter, as a substitute to supply the place of some letter wanting in the Gaelic Alphabet. The Irish or Gaelic Alphabet contains many genuine marks of remote antiquity, which deserves minute consideration. *First*, Its name, viz. Beth-Luis-nion an Oghium, *i. e.* the Alphabet of \* Ogum. *Second*, Its arrangement, viz. B, L, N. This

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\* “The word Ogmius is pure Celtic, and signifies *the secret of Letters*, or the Irish Alphabet.” See Toland, p. 82. Some think otherwise. See Mr. Macpherson’s History of Great Britain and Ire-



is another mark of its antiquity, for we all know that the arrangement of the Roman Alphabet is quite different. *Third*, The names of the Irish Letters, viz. ailm, *an elm*; beth, *a birch*; coll, *a hazel*; dair, *an oak*; eadha, *an aspen-tree*; fearn, *an alder-tree*; gort, *an ivy-tree*; iodha, *a yew-tree*; luis, *a quicken-tree*; muin, *a vine*; nuin, *an ash*; oir, *a spindle-tree*; pieth; bhog, not translated by the Irish grammarians. Ruis, *an elder-tree*; suil, not translated. Teine, untranslated. U, *heath*; uath, (the aspirate *h*) *a white thorn-tree*.

What is most remarkable in this Alphabet is, that it is considered as a wood, and the letters as trees. This idea is so perfectly original, that the Irish could not possibly have borrowed it from any nation in the world, except from the Celts. It also possesses this peculiarity in common with the Hebrew Alphabet, that the name of every letter is significant and expressive.

The Letters are divided into Vowels and Consonants. Five are Vowels; *a, e, i, o, u*. All the rest are Consonants.\*

A Vowel makes a full sound by itself; as, *a, e*.

A Consonant cannot make a perfect sound without a Vowel; as, *b, d*.

The Vowels are divided into broad and small. *A, o, u* are called broad vowels, *e, i*, small.

All the Vowels are sometimes long, sometimes short. A long Vowel is often marked with an accent; as, bàs, *death*; càs, *difficulty*; sàil, *the heel*; mìn, *smooth*. A short Vowel has no mark over it; as, bas, *the palm of the hand*; cas, *a foot*; sail, *a beam*; min, *meal*. In order, however, to make these marks correspond with those used

land, p. 118, where he says, "that *ogum* was a kind of short hand, varied according to the fancy of those that used it, and deserved not the title of an Alphabet."

\* From the proportion of the Vowels to the Consonants, it may be inferred that the Gaelic is a soft and mellifluous Language, and so it is found to be in the mouths of polite speakers. "Musa dedit *Gallis* loqui canoro ore." *Thug a Cheolraidh do na Gaeil, labhairt le guth binn.*

to determine the quantity of syllables in other languages, they ought to be marked thus : fāidh, *a prophet* ; fāg, *leave or quit* ; fēigh, *deer* ; trēig, *forsake*, long ; and fīr, *men* ; fīos, *knowledge* ; fīnè, *a tribe* ; fīdh, *weave*, short.

No Vowels are double in the same syllable, like, *ee*, *oo*, in English ; nor are there any quiescent final Vowels.

In a word of two or more syllables, if the former end with a broad Vowel the next syllable must begin with a broad ; if with a small Vowel, with a small. Thus it would be reckoned false orthography to write, an *uridh*, *last year* ; instead of, an *uraidh*, though the *a* be silent. This is done agreeably to an old rule in the Language, which says,

Leathan ri Leathan  
Is caol ri caol  
Sgriobhar 'as Leughar  
Gach focal 's an t-saoghal.

*A* is sounded as in the English words, *hall*, *halt* ; ārd, *high* ; ardan, *pride* ; āros, *a house* ; ārbhar, *corn* ; but before *dh*, and *gh*, it has often the sound of the diphthong *ao*, as in, lāgh, *law* ; māgh, *a field*.

The proper sound of the vowel *e* is heard in the Gaelic names, rē, *the moon* ; an dē, *yesterday* ; or in the phrases, an ē so ē ? *Is this he ?* Rē na huīnè, *during the time*.

*I* is sounded like *ee* in English ; as, īasg, *fish* ; īm, *butter* ; īghin, *a daughter* ; Inīd, *Shrove Tuesday* ; innsh, *an island*.

*O*, sounds as in *lot*, *morn*, viz. ōl, *drinking* ; ōlc, *bad* ; ōnfha cuain, *the rage of the sea* ; ōr, *gold* ; ōran, *a song*.

*U*, sounds like *oo* in *moon* ; as, udāl, *distress* ; ūchd, *the breast* ; ūbh, *an egg* ; uāir, *an hour* ; uīncag, *a window*.

## DIPHTHONGS.

A diphthong is two Vowels joined in one sound. There are thirteen diphthongs, as exemplified in the following paradigm.

*ae*, sounded as in Gaelic ; the Language so called.

*Gaelach, Highland.*

*ai*, *faidh*, a prophet ; *maith*, good.

*ao*, *caor*, a sheep ; *caol*, small ; *caolas*, a narrow sound.

The preceding diphthongs are always long, and have a peculiar sound, not used in any other Language that I know, and which can only be learned by the ear.

*ea*, *geal*, white ; *geall*, a promise ; *gean*, delight.

*ei*, *ceil*, conceal ; *ceilè*, a spouse ; *feil*, a market.

*eo*, *ceol*, music ; *ceo*, mist ; *ceolraidh*, the muses.

*eu*, *ceud*, a hundred ; *ceum*, a step ; *ceus*, crucify.

Of the above diphthongs some are sounded short, and others long, as marked in the examples.

*ia*, *srian*, a bridle ; *sgian*, a knife ; *miann*, desire.

*io*, *fior*, true ; *iolair*, an eagle ; *iolach*, a cry.

*iu*, *fliuch*, wet ; *siubhal*, travelling.

*ua*, *fuadh*, hatred ; *sluagh*, a multitude.

*ui*, *fuil*, blood ; *suil*, the eye ; *uiseag*, a lark.

## TRIPHTHONGS.

There are five triphthongs, and they are all long ; as, *caoi*, lamentation ; *laoidh*, a hymn ; *caoilè*, leanness ; *caoin*, mild or pure.

*eoi*, *feoil*, flesh ; *treoir*, strength ; *beoir*, beer.

*iai*, *diaigh*, after.

*iui*, *stiuir*, to steer ; *ciuin*, mild ; *siuil*, sails.

Observe, that *o* is prefixed to no Vowel but *i* ; as, *coir*, good ; *coircè*, oats ; *coirè*, a round hollow.

Note, that all Vowels coming together without a Consonant interposing, make but one syllable.

## CONSONANTS.

The Consonants, when they are single, have the same force in Gaelic as in English ; only *c* is always pro-

nounced as *k* ; as, càr, *a turn* ; ceann, *a head* ; are to be pronounced, kar, keann. *S* before *e* or *i*, is pronounced as *sh* ; as, sean-aois, *old age* ; sian, *storm* ; siar-shuileach, *squint-eyed* ; sia, *six*. But *s* before *a*, *o*, *u* has the same power with *s* in English ; as, sàrich, *harass* ; solùs, *light* ; sònas, *happiness* ; subhailc, *virtue* ; subh-lair, *strawberry*.

The Gaelic, to avoid the harsh sound of Consonants, prefixes *h* to the following letters, *b, c, d, f, g, m, p, s, t*, to soften the Language. These are called mutable, and *l, n, r*, immutable, because they do not take an *h* before them. Thus, bha, *I was* ; cha robh, *I was not* ; dh' àg mi, *I left* ; a ghaoth, *the wind* ; mheudich mi, *I increased* ; phronn mi, *I pounded* ; a ghaoil, *my love* ; are all pronounced soft, as, vā, *I was* ; cha rōv, *I was not* ; like *χ* in Greek.

*Bh*, and *mh*, in the beginning and middle of words sound like *v* ; as, do bhru, *thy belly* ; mo mhulad, *my grief* ; are pronounced, do vru, mo vulad ; but in the latter end they are pronounced flatter when they come after *a* or *e*.

*Ch* is pronounced as the Greek *χ* ; as, cha d' theid, *I will not go* ; mo chlann, *my children*.

*Dh*, and *gh*, which are often used indifferently for each other, have sometimes in the beginning and middle of words, the force of *y* ; as, dhuit, *to you* ; dhosan, *to him* ; sounds somewhat similar to 'yiut, 'yosan.

*Fh*, is never pronounced, as o fhir, *o man* ; fhuil fein, *his own blood* ; are pronounced, o ir, uil fein.

In general, any letter coming before *h* is silent ; as, a shlaintè, *his health* ; a shuil, *his eye* ; thomhais mi, *I measured* ; in which *mh* is either silent, or pronounced as *v*, consonant.

*S*, loses its sound after *t* ; as, feadh an-t-saoghail, *through the world* ; is to be sounded, feadh an taoyail.

The variation of a word in number, case, or tense, is very often indicated by adding a different Consonant to the initial one ; and then the initial Consonant called *Litir shealbhaichtè*, i. e. the possessive Letter, because it holds the first place in the Nominative, or Present Tense Indicative, is quiescent, and the additional only pro-

nounced ; thus, pobul, in the Nominative, is altered into phobul in the Genitive, the *ph* being pronounced as *f*, but the initial or possessive letter is always written to mark the primitive or radix of the word.

The greatest difficulty in reading or speaking Gaelic, consists in pronouncing *dh*, *gh*, and the diphthongs and triphthongs aright : but this is readily attained by the ear, and by practice, whereby the pronunciation of the Language is rendered easy and agreeable.

In pronouncing polysyllables in which diphthongs occur, the initial Vowel of the first syllable is sounded, and the final Vowel of the last ; thus, irioslaich is pronounced *irislich*. Giorraich, shorten, *girrich* ; treubhantais, *heroism*, trebhantis, or shortly, *trevantis*, &c.

A syllable is the sound of one letter, or of several letters pronounced by one impulse of the voice ; as, *áir*, upon ; corc, *a knife* ; creag, *a rock*.

In every word there are as many syllables as there are distinct sounds ; as, ar-mailt, *an army* ; ar-dan-ach, *proud* ; fios-rach-adh, *inquiring*.

## WORDS.

Words are articulate sounds significant of thought.

The part of Grammar which treats of words, is called *Etymology*.

## PARTS OF SPEECH.

The parts of speech in Gaelic are nine ; 1. Article, Noun, Pronoun, Adjective, Verb, *declinable* ; 2. Adverb, Preposition, Interjection, and Conjunction, *indeclinable*.

1. The Article, from *articulus*, a little joint ; is used before Nouns to point them out, and to determine their signification ; as, *an duine*, *the man* ; *a bhean*, *the woman* ; *a chraobh*, *the tree*.

2. The Noun, from *nomen*, a name, is the name of any person, place, or thing ; as, *leabhar*, *a book* ; *tarbh*, *a bull* ; *bō*, *a cow*.

3. The Adjective from *ad*, to, and *jacio*, to lye near; is a word added to Substantives to express their quality; as, *fuair, cold*; *cruaidh, hard*; *math, good*.

4. The Pronoun, from *pro*, for, and *nomen*, a name; is a word substituted for a Noun; as, *mi, I*; *e, he*; *iad, they*.

5. The Verb, from *verbum*, the word; expresses what is affirmed of things; as, *bhuail mi, I struck*, *labhair e, he spoke*; *chuala mi, I heard*.

6. The Adverb from *ad*, to, and *verbum*, a word; is added to a Verb, Adjective, or other Adverb, to express some circumstance, quality, or manner of their signification; as, *caitè am bheil e? where is he?* *Duine mor-chluìt ach, a praise-worthy man*.

7. The Preposition, from *pre*, before and *ponere*, to place; is prefixed to Nouns, and shews the relation of one thing to another; as, *air muir, at sea*; *fuidh an chreig, under the rock*; *do 'n bhaile, to the town*.

8. The Interjection, from *inter*, between, and *jacere*, to throw; is thrown in between the parts of a sentence to express some passion or emotion of the mind; as, *O mo naire! O shame!* *och mo chreach! O my ruin!* *O choin! alas!*

9. The Conjunction, from *con*, together, and *jungere*, to join; serves to connect sentences or words together; thig *agus faic, come and see*; *buail ach na marbh, strike, but do not kill*.

These different parts of speech, except the Conjunction, are exemplified in the following verse, being the first of the 118th Psalm.

8	5	2	7	1	2	6	5	4
“ O thugibh buidheachas do 'n Tighearn, oir tha e								
3	6	6	5	4	2			
maith, oir gu brath mairidh * a throcair.								

The following extract from Ossian will further illustrate this subject:—

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\* Possessive Pronoun.

<sup>5 6        5        9        5        4        2</sup>  
 'S tric a bhuail 's a thug mi buaidh  
<sup>7        2        7        2        7        2</sup>  
 An comhrag nan ruaig le sleagh.  
<sup>6        3        6        3        9        6        3</sup>  
 Gu dall, gu deurach 's gu faoin,  
<sup>5        4        2        7        2        7        2</sup>  
 Tha mo shiubhal le daoine gun chli.  
<sup>3        2        6        5        4        4        6</sup>  
 Mhor Fhionnghail, cha 'n fhaic mi thu chaoidh,  
<sup>4        4        9        4        2        1        2</sup>  
 Thu fein no do shuinn, a righ ;  
<sup>5        1        2        7        5        7        2</sup>  
 Tha 'n ruadhag a' spioladh air t-uagh,  
<sup>2        3        2        4        3        2</sup>  
 Righ Mhorbheinn, \* a 's uaine tom  
<sup>5        2        7        2        7        2</sup>  
 Biodh t-anam fo aoibhneas ri luaidh,  
<sup>1        2        7        2        9        7        2</sup>  
 † A cheannaird nam buaidh 's nan sonn  
<sup>7        2        7        2        3</sup>  
 Aig Cona nan cruach ard.

FING. b. iii. v. 503 to 514.

### *Translation.*

Often have I fought and prevailed in battles of the spear. Now blind, tearful, and forlorn, I walk with feeble men. Mighty Fingal, I shall never see thee, thyself nor thy heroes, O king. The roe feeds upon thy green tomb, king of Morven. Let thy soul rejoice at thy praises, thou chief of renown, and of heroes, at Cona of lofty hills.

### THE ARTICLE.

The Gaelic has only the definite article, and like the Greek, they speak indefinitely by mentioning an object by itself, and definitely by prefixing the article ; as, duine,

\* A Relative Pronoun.

† An Interjection, Vocative Case for O.

*a man*; an duine, *the man*; dun, *a fort*; an dun, *the fort*. The Article is declined by Gender, Number, and Case, as follows :

	Singular.		Plural.
	Masc.	Fem.	Masc. & Fem.
<i>Nom.</i>	An, am	An, a'	Na
<i>Gen.</i>	An, a'	Na	Nan, nam
<i>Dat.</i>	An, a', 'n	An, a', 'n	Na

## NOUN.

A Noun, is the name of any person, place, or thing ; as, a ghrian, *the sun* ; faichè, *a field* ; faidh, *a prophet* ; eas, *a cascade*. In treating of this part of speech, we have to consider the *Gender* and the *Declension* of Nouns.

## GENDER.

It is difficult to assign the reasons which might have influenced men in the infancy of society, in applying Gender to inanimate objects. It is probable that things conspicuous for strength or permanency might be rendered Masculine, while such as were distinguished for beauty would be rendered Feminine. Perhaps the comparative harshness or smoothness of words in pronunciation, or the uses to which things were employed, might have some influence. In Gaelic, as in other ancient languages, the Gender of objects is known by the Adjectives joined to them. Thus we say, that *tigh mor*, and *cuan mor*, are Masculine, because the Adjective joined to them is of the same form with that joined to *duine mor*, and *each mor*, objects by nature Masculine. In like manner we infer that *craobh mhor*, and *grian aluin*, are Feminine, because they take an Adjective of the like form with *bean mhor*, and *nighean aluin*, objects naturally Feminine ; but I am inclined to think, that men were chiefly influenced by the ear, in the application of the Masculine and Feminine article to Nouns,



and that in this manner the Gender of inanimate objects was originally determined. The Masculine article is *an*, or *am*, and the Feminine *an* or *a*. Any object, therefore, which sounded better by prefixing *an* or *am*, was considered Masculine ; and those whose sound pleased the ear better by having *a* before them were of the Feminine Gender. From these remarks are deduced the following rules :

1. Nouns signifying males are Masculine ; as, fear, *a man* ; rìgh, *a king* ; tarbh, *a bull* ; cu, *a dog*.

2. Nouns signifying females are Feminine ; as, bean, *a woman* ; nighean, *a girl* ; cailin, *a damsel* ; cearc, *a hen*.

3. Names of inanimate objects which take *an*, or *am*, before them are Masculine ; as, an doras, *the door* ; an tìgh, *the house* ; an t-ord, *the hammer* ; am baile, *the town* ; am bradan, *the salmon*.

4. Nouns which have *a* prefixed are feminine ; as, a ghrian, *the sun* ; a ghealach, *the moon* ; a chraobh, *the tree*.

Observe, that Nouns beginning with a vowel insert *t* after the prefixed article for the sake of euphony ; as, an-t-uan, *the lamb* ; an-t-iasg, *the fish* ; an-t-ubh, *the egg* ; an-t-olc, *the evil*.

Many Nouns beginning with *s*, insert *t* after the article in the Genitive ; as, an saoghal, *the world* ; an-t-shaoghail, *of the world* ; an-t-shlait, *of the rod* ; an-t-shneachd, *of the snow*.

The preceding Rules and observations may be satisfactory to those who already speak the language, because the ear will readily direct to the collocation of the smoothest sounds ; but to learners the distinction of Gender will be more difficult, and is chiefly to be acquired by practice ; for in various instances the article *an* is prefixed to Feminine Nouns, which being an exception to the general rule tends to mislead. *For example*. An amhuin, *the river* ; an reul, *the star* ; are Feminine, though prefixed by *an*. The only way to ascertain the Gender in such cases, is to decline the Nouns with Adjectives ; thus, *an amhuin mhor, a reul mhor*, where the

form of the Adjective shews the Gender to be Feminine.

Nouns are of two sorts, *Proper* and *Common*.

Proper names are the names appropriated to individuals ; as the names of persons and places : such are, Seumas, Eoin, Dunsroinè.

Common names stand for whole kinds, containing several sorts ; as, *iasg*, *fish* ; *duine*, *man*.

When we speak of things, we consider them as one or more. This is what we call number. When one thing is spoken of, a noun is said to be of the *Singular number* ; when two or more, of the *Plural*.

Things considered according to their kinds, are in Gaelic either Masculine or Feminine : there being no neuter Gender.

A noun is declined by Genders, Cases, and Numbers. There are two Genders, the Masculine and Feminine. The Cases are four, Nominative, Genitive, Dative and Vocative.

The Nominative is the *agent* when the Verb is active ; as, *Dhe gleidh sinn*, *God preserve us* ; and the subject when the verb is passive ; as, *sgeudichear mi*, *I will be clothed*. In Gaelic, the Nominative is used when any person is mentioned as the *subject* of a Proposition or question, or as the *object* of an action or affection ; in which latter sense, it is the same as the Accusative in Latin.

The Genitive denotes possession ; as, *fear an tighe*, *the landlord* ; *tir choigreach*, *land of strangers*.

The Dative denotes to whom, or for whom any action is performed ; as, *gear cota do Dhonul*, *cut a coat for Donald*.

The Vocative is the case of calling ; *O dhuine*, *O man*.

There is no Accusative case in Gaelic, different from the Nominative ; neither is there any Ablative, different from the Dative.

There are two numbers, the Singular and the Plural.

## DECLENSION.

Nouns undergo certain changes significant of number and of relation.

The changes expressive of relation are made both on the beginning and termination of Nouns.

A noun is said to be aspirated when in declension it inserts *h* after the initial consonant; as, *cearc, a hen*; a *chearc, the hen*; *craobh, a tree*; a *chraobh, the tree*. Nouns beginning with any of the consonants, *b, c, d, f, g, m, p, s, t*, are aspirated; as, *buachaill, a herd*; a *bhuachaill, of the herd*; *coileach, a cock*; a *choilich, of the cock*; *duine, a man*; a *dhaoine, ye men*; *faolin, a sea-mew*; an *fhaolin, the sea-mew*; *gobhain, a smith*; a *ghobhain, of the smith*; *mialchu, a greyhound*; a *mhialchoin, of the greyhound*; *plaigh, a plague*, a *phlaigh, the plague*; *searach, a foal*; an-*t-shearich, of the foal*.

Nouns beginning either with the vowels *a, e, i, o, u*, or with the lingual consonants *L, N, R*, are not aspirated, and are said to be in the primary form; as, an-*t-aodan, the countenance*; an *eala, the swan*; an *iolair, the eagle*; an *oigh, the virgin*; an *uineag, the window*; an *lamh, the hand*; an *namhaid, the enemy*; an *righ, the king*.<sup>1</sup>

If therefore a distinction of nouns into two declensions were made, I would suggest that nouns commencing with the aspirated consonants, *b, c, d, f, g, m, p, s, t*, should be of the first; and, these beginning with a vowel, or with any of the lingual consonants *l, n, r*, of the second declension.

Having mentioned the consonants *l, n, r*, by the name of Lingual, it may be proper to state, that the consonants *b, p, f, m*, are called Labials, because pronounced by the lips; and *c, g, d, s*, are named Palatal and Dental; the two first being pronounced through the palate, and the two last by the teeth.

The division of the Vowels into broad and small suggested to Doctor Stewart the idea of dividing nouns into two declensions. Nouns whose final vowel is *a, o, u*, are of the first, and those in *e* or *i*, of the second de-

clension; thus, *bard*, a *poet*, ends in a broad vowel, which is the characteristic of the First Declension, and is thus declined.

BARD, a *Poet*, Masc.

Singular.	Plural.
<i>Nom.</i> Bard.	Baird.
<i>Gen.</i> Baird.	Bhard.
<i>Dat.</i> Bard.	Bhardibh.
<i>Voc.</i> Bhaird.	Bharda.

WITH THE ARTICLE.

Singular.	Plural.
<i>N.</i> Am bard.	Na baird.
<i>G.</i> A bhaird.	Nam bard.
<i>D.</i> Do 'n bhaird.	Do bhardibh.
<i>V.</i> O bhaird.	O bharda.

In declining which it may be observed, that the Genitive is formed by inserting *i* before the characteristic Vowel of the Nominative. But should the characteristic Vowel be either *e* or *i* as in Nouns of the Second Declension, the insertion of an *i* would not be necessary, because there is an *i* already in the Nominative, and the insertion of another in the Genitive would only cause a lengthening of the same sound; thus,

CLAIS, a *Furrow*, Fem.

<i>N.</i> A chlais.	Claisean.
<i>G.</i> Na claisè.	Nan clais.
<i>N.</i> Do 'n chlais.	Do na claisibh.
<i>V.</i> O chlais.	O chlaise.

The most general manner of forming the Genitive Singular of Nouns, both of the First and Second Declensions, is to insert *i* before the last Vowel of the Nominative; and where this is not done the Noun is irregular, and falls under some of the rules hereafter to be given for the formation of the Genitive. The division of Nouns,

therefore, into two Declensions seems unnecessary, as there is scarcely any variation in the manner of declining Nouns ending either in broad or small Vowels.

The following examples are given of the inflection of Nouns.

BAILE, *a Town*, Masc.

Singular.	Plural.
<i>N.</i> Am baile.	Na bailtean.
<i>G.</i> A bhaile.	Nam bailtean.
<i>D.</i> Do 'n bhaile.	Do na bailtibh.
<i>V.</i> O bhaile.	O bhaltean.

A CHLUAS, *the Ear*, Fem.

Singular.	Plural.
<i>N.</i> A chluas.	Na cluasan.
<i>G.</i> Na cluaise.	Nan cluas.
<i>D.</i> Do 'n chluais.	Do na cluasibh.
<i>V.</i> O chluais.	O chluasa.

COILEACH, *a Cock*, Masc.

WITHOUT THE ARTICLE.

Singular.	Plural.
<i>N.</i> Coileach.	Coilich.
<i>G.</i> Caolich.	Coileach.
<i>D.</i> Coileach.	Coilichibh.
<i>V.</i> Chaolich.	Coilich.

BUACHAILL, *a Herd*, Masc.

Singular.	Plural.
<i>N.</i> Am buachaill.	Na buachaillean.
<i>G.</i> A bhuachaille.	Nam buachal.
<i>D.</i> Do 'n bhuachaill.	Do na buachaillean.
<i>V.</i> O bhuachaill.	O bhuachaillean.

FAIDH, a *Prophet*, Masc.

Singular.	Plural.
N. Am faidh.	Na faidhean.
G. An fhaidh.	Nam faidh.
D. Do 'n fhaidh.	Do na faidhibh.
V. O fhaidh.	O fhaidhean.

FEAR, a *Man*, Masc.

Singular.	Plural.
N. Fear.	Fir.
G. Fir.	Fear.
D. Fear.	Fearibh.
V. Fhir.	Fheara.

## WITH THE ARTICLE.

Singular.	Plural.
N. Am fear.	Na fir <i>or</i> feara.
G. An fhir.	Nam fear.
D. Do 'n fhear.	Do na fearibh.
V. O fhir.	O fheara.

BATA, a *Boat*, Fem.

Singular.	Plural.
N. Am bata.	Na batichean.
G. A bhata.	Nam bata.
D. Do 'n bhata.	Do na batichibh.
V. O bhata.	O bhatichean.

CEARC, a *Hen*, Fem.

Singular.	Plural.
N. A chearc.	Na cearcan.
G. Na circè.	Nan cearc.
D. Do 'n chirc.	Do na cearcibh.
V. O chearc.	O cearcan.

EACH, *a Horse*, Masc.

Singular.	Plural.
N. An t-each.	Na h-eich.
G. An eich.	Nan each.
D. Do 'n each.	Do na h-eàchibh.*
V. O eich.	O na h-eich.

SLAT, *a Rod*, Fem.

## WITHOUT THE ARTICLE.

Singular.	Plural.
N. Slat.	Slatan.
G. Slaite.	Shlatan.
D. Slait.	Slatibh.
V. Shlat.	Shlata.

EUN, *a Bird*, Masc.

Singular.	Plural.
N. An t-eun.	Na h-eoin.
G. An eoin.	Nan eun.
D. Do 'n eun.	Do na h-eunibh.
V. O eoin.	O euna.

BEAN, *a Woman*, Fem.

## WITHOUT THE ARTICLE.

Singular.	Plural.
N. Bean.	Mnai or mnathan.
G. Mna.	Ban.
D. Mnaoi.	Mnathibh.
V. Bhean.	Mhnathan.

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\* "Tha cuid aig earbs' a carbadibh as cuid a *Eachibh* ard."

## WITH THE ARTICLE.

Singular.	Plural.
N. A bhean.	Na mnai <i>or</i> mnathan.
G. Na mna.	Nam ban.
D. Do 'n mhnaoi.	Do na mnathibh.
V. O bhean.	O mhnathan.

CLOCH *or* CLACH, *a Stone*, Fem.

Singular.	Plural.
N. A chlach.	Na clachan.
G. Na cloiche.*	Nan clach.
D. Do 'n chloich.	Do na clachibh.
V. O chlach.	O chlachan.

GABHAR, *a Goat*, Fem.

Singular.	Plural.
N. A ghabhar.	Na gabhair.
G. Na Gaoirè.	Nan gabhar.
D. Do 'n ghabhar.	Do na gabhairibh.
V. O ghabhar.	O gabhair.

CREAG, *a Rock*, Fem.

Singular.	Plural.
N. A chreag.	Na creagan.
G. Na creigè.	Nan creag.
D. Do 'n chreig.	Do na creagibh.
V. O chreag.	O chreagan.

GRIAN, *the Sun*, Fem.      EARRACH, *Spring*, Masc.

N. A ghrian.	N. An t-earrach.
G. Na greinè.	G. An earrich.
D. Do 'n ghrein.	D. Do 'n earrach.
V. O ghrian.	V. O earrich.

\* Nouns become emphatic by adding *e* or *a* to the termination ; as, solus na greinè, *the light of the sun* ; gabhair na cloichè bricè, *the goats of the spotted stone* ; clachà dubhà an aghaidh srutha ; cothrom na feinè, *the equal combat* ; la 'n olaigè moirè, *old new-year's day*. Note, this word seems to be compounded of *nodha*, *new*, and *la*, *a day*, i. e. *a new day* ; this, with the diminutive termination *igè*, makes it *a new short day*.



A circumstance peculiar to Gaelic Nouns may be here stated, namely, that the number *two* does not form the Plural, as it does in most other Languages. Thus, in counting objects, we say, aon fhear, da fhear, tri fir ; aon a bhean, da bhean, tri mnathan ; aon tigh, da thigh, tri tighean ; where the Singular form is retained till the enumeration reaches *three*. Hence may it not be inferred that the Language, particularly in Nouns, has the Dual number.

DIA, *God*, is thus declined.

N. Dia.	Dee, <i>gods</i> .
G. De or Dhe.	Nan dee.
D. Dhia.	Do na deibh.
V. Dhe.	O dhiathan.

Rules for the formation of the Genitive Singular of Nouns.

#### GENERAL RULE 1.

Gaelic Nouns generally form the Genitive Singular, either by changing the broad vowels *a, o, u* into the small *e, i*, or simply by the insertion of *i* into the last syllable ; as,

Nom.	Gen.
Earrach, <i>spring</i> ,	Earraich.
Dorus, <i>a door</i> ,	Doruis.
Damh, <i>an ox</i> ,	Daimh.
Daol, <i>a beetle</i> ,	Daoil.
Darag, <i>an oak</i> ,	Daraig.
Fraoch, <i>heather</i> ,	Fraoich.
Bas, <i>death</i> ,	Bais.
Fuaran, <i>a fountain</i> ,	Fuarain.
Clarsach, <i>a harp</i> ,	Clarsaich.
* Laoch, <i>a hero</i> ,	Laoich.

#### RULE 2.

Nouns ending in *ea* or *ia*, change these terminations into *ei* ; as,

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\* "Thugibh a Laochraidh laidir threun." PSALMS.

<i>Nom.</i>	<i>Gen.</i>
Sgiath, <i>a shield,</i>	Sgeith.
Each, <i>a horse,</i>	Eich.
Creag, <i>a rock,</i>	Creig.
Fearg, <i>wrath,</i>	Feirg.
Coileach, <i>a cock,</i>	Caolich.
Grian, <i>the sun,</i>	Greinè.
Iasg, <i>fish,</i>	Eisg.
Dias, <i>an ear of corn,</i>	Deis.
Fiadh, <i>a deer,</i>	Feidh.
Cial, <i>reason,</i>	Ceil.
Beann, <i>a peak,</i>	Beinnè.

## RULE 3.

Some Nouns ending in *ea* are changed into *i* ; as,

<i>Nom.</i>	<i>Gen.</i>
Breac, <i>a trout,</i>	Bric.
Fear, <i>a man,</i>	Fir.
Ceann, <i>a head,</i>	Cinn.
Preas, <i>a bush,</i>	Pris.
Breac, <i>the small-pox,</i>	Bricè.
Cearc, <i>a hen,</i>	Circè.
Leac, <i>a flag,</i>	Licè.
Gleann, <i>a valley,</i>	Glinnè.

## RULE 4.

Nouns ending in *eo*, or *o*, are changed into *ui* ; as,

<i>Nom.</i>	<i>Gen.</i>
Broc, <i>a badger,</i>	Bruic.
Ceol, <i>music,</i>	Cuil.
Seol, <i>a sail,</i>	Siuil.
Cnoc, <i>a hillock,</i>	Cnuic.
Soc, <i>a plough-share,</i>	Suic.
Lorg, <i>a stick,</i>	Luirg.
Long, <i>a ship,</i>	Luing.
Sloc, <i>a pit,</i>	Sluic.

## RULE 5.

Nouns in *eu*, followed by a liquid, change *u* into *o*, and insert *i* after it ; as,

Nom.	Gen.
Neul, <i>a cloud</i> ,	Neoil.
Eun, <i>a bird</i> ,	Eoin.
Feur, <i>grass</i> ,	Feoir.
Meur, <i>a finger</i> ,	Meoir.
Leus, <i>a torch</i> ,	Leois.
Beul, <i>a mouth</i> ,	Beoil.
Sgeul, <i>a tale</i> ,	Sgeoil.

Many Nouns form the Genitive irregularly ; as,

Nom.	Gen.
Fcoil, <i>flesh</i> ,	Feola.
Sron, <i>the nose</i> ,	Sroina.
Muir, <i>the sea</i> ,	Mara.
Fuil, <i>blood</i> ,	Fola.
Druim, <i>a ridge</i> ,	Droma.
Suil, <i>the eye</i> ,	Sula.
Mil, <i>honey</i> ,	Meala.

The following are also irregular ; as,

Nom.	Gen.
Ambain, <i>a river</i> ,	Aimhne.
Banais, <i>a wedding</i> ,	Bainse.
Coluinn, <i>the body</i> ,	Colla.
Duthaich, <i>a country</i> ,	Ducha.
Gualainn, <i>the shoulder</i> ,	Guaille.

## FORMATION OF THE PLURAL NUMBER.

*General Rule.*—The Nominative Plural is formed by adding *a* or *an* to the Nominative Singular ; as,

Nom. Sing.	Plural.
Bard, <i>a poet</i> ,	Bardan <i>or</i> baird.
Piobair, <i>a piper</i> ,	Piobairean.

Nom. Sing.	Plural.
Buactaill, <i>a shepherd</i> ,	Buachaillean.
Aimsir, <i>time</i> ,	Aimsirean.
Craobh, <i>a tree</i> ,	Craobhan.

*Particular Rule.*—Masculine Nouns which insert *i* in the Genitive Singular, have the Nominative Plural like the Genitive Singular; as, Nom. Sing. Oglach, *a servant*. Gen. Oglaich. Nom. Plural, Oglaich; so,

Nom.	Gen. Sin. and Nom. Pl.
Fear, <i>a man</i> ,	Fir.
Bradan, <i>a salmon</i> ,	Bradain.
Clachan, <i>a village</i> ,	Clachain.
Cleirach, <i>a clerk</i> ,	Cleirich.
Cluaran, <i>a thistle</i> ,	Cluarain.
Croman, <i>a kite</i> ,	Cromain.

### ADJECTIVE.

An Adjective is a word added to a Noun to express its quality; as, cuan mor, *a great sea*. La' fuar, *a cold day*. Clach-chruaidh, *a hard stone*.

Adjectives undergo changes which mark their relation to other words. These changes are made, like those on Nouns, partly on the beginning, and partly on the termination; and may fitly be denominated by the same names. The changes on the beginning are made by aspirating an initial Consonant. The Numbers, and Cases, like those of Nouns, are distinguished by changes on the termination. The Gender is marked partly by the initial form, partly by the termination.

The changes made upon Adjectives will be best shown by declining them with Substantives: thus,

FEAR MOR, Masc. *a Great Man*.

WITHOUT THE ARTICLE.

Singular.	Plural.
N. Fear mor.	Fir mhora.
G. Fir mhoir.	Fheara mora.
D. Fear mor.	Fearaibh mora.
V. Fhir mhoir.	Fheara mora.

COILEACH DUBH, a *Black Cock*, Masc.

## Singular.

## Plural.

N. An coileach dubh.

Na coilich dhubha.

G. A choilich dhuibh.

Nan coileach dubha.

D. Do 'n choileach dhubh.

Do na coilich dhubha.

V. \* O choilich dhuibh.

O choileacha dubha.

## SLAT GHEAL, Fem.

## WITHOUT THE ARTICLE.

## Singular.

## Plural.

N. Slat gheal.

Slatan geala.

G. Slaite gile.

Shlatan geala.

D. Slait ghil.

Slataibh geala.

V. Shlait gheal.

Shlata geala.

GAISGEACH TREUN, a *Brave Hero*, Masc.

## WITH THE ARTICLE.

## Singular.

## Plural.

N. An gaisgeach treun.

Na gaisgich threun.

G. A ghaigich threin,

Nan gaisgeach treun.

D. Do 'n gaisgeach threun.

Do na gaisgich threun.

V. O ghaigich thrcin.

A gaisgeacha treuna.

REODHA' FUAR, *Cold Frost*.

## Singular.

## Singular.

N. An reodha fuar.

An cailin grinn.

G. An reodhaidh fhuair.

Na cailin ghrinn.

D. Do'n reodha' fhuair.

Do 'n chailin ghrinn.

V. O reodhai' fhuair.

O chailin ghrinn.

The feminine gender of Adjectives is formed by adding *h* to the initial letter of the Nominative Masculine ; as, duine mor, beun mhor ; la' math, oiche mhath ; each fiadhaich, lodh fhiadhaich ; geamhradh fuar, gaodh fhuar. But should the initial letter of the Masculine Adjective be a vowel, or *l*, *n*, *r*, the Feminine does not require the

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\* " A Choilich chraobhaich nan gear sgiath,

" 'S na falluinnè dui

" Tha dubh is geal air a miosgadh

" Co ro' oirdheirc a t-itich." ORAN AN-T-SAMHRAIDH.

insertion of *h* ; as, fear og, beun og ; duine anmhun, bean anmhun ; tha e lag, tha i lag ; tha e ruadh, tha i ruadh.

## COMPARISON OF ADJECTIVES.

The comparison of Adjectives expresses the quality of an object in different degrees ; as, mor, *great* ; mo', *greater* ; ro' mhor, *very great*.

The degrees of comparison are three ; the Positive, Comparative, and Superlative.

The Positive seems improperly to be called a Degree. It simply signifies the quality ; as, cruaidh, *hard* ; and serves only as a foundation for the other degrees. By it we express the relation of equality ; as, tha e co ard riumsa, *he is as tall as I*.

The Comparative expresses the quality in a higher or lower degree ; as, tha e nis airde na mise, *he is taller than I*.

The Superlative expresses the quality carried to the highest degree ; as, ro' ard, *truly high*.

*Adjectives are thus Compared :*

<i>Positive.</i>	<i>Comparative.</i>	<i>Superlative.</i>
Math,	Fearr,	ro' mhath, <i>good, better, best.</i>
Binn,	Binne,	ro' bhinn, <i>melodious.</i>
Beg,	Lugha,	ro' bheug, <i>little.</i>
Mor,	Mo',	ro' mhor, <i>great.</i>
Fuar,	Fuairè,	ro' fhuar, <i>cold.</i>
Teath,	Teoithè,	ro' theath, <i>hot.</i>
Lionmhor,	Lionmhoirè,	ro' lionnìhor, <i>numerous.</i>
Min,	Minè,	ro' mhin, <i>smooth.</i>
Crin,	Crinè,	ro' chrin, <i>diminutive.</i>
Trom,	Truimè,	ro' throm, <i>heavy.</i>
Glan,	Glainè,	ro' ghlan, <i>clean,</i>
Eatrom,	Eatruimè,	ro' eatrom, <i>light.</i>
Gaoraid,	Giorra,	ro' ghaoraid, <i>short.</i>
Dubh,	Duibhè,	ro' dhubh, <i>black.</i>
Olc,	Misè,	ro' olc, <i>ill.</i>
Fuar,	Fuaire,	ro' fhuar, <i>cold.</i>
Dearg,	Deirgè,	ro' dhearg, <i>red.</i>

Examples of Adjectives to be declined with Substantives.

Laoch cruadalach, *a brave or hardy hero* ; duine glic, *a wise man* ; bean mhath, *a good woman* ; cu luadh, *a swift dog* ; each mall, *a slow horse* ; caor gheal, *a white sheep* ; cumhag chulghorm, *a blue-backed cuckoo*, Genitive, chumhaig chul-ghuirm ; gruagach bhanail, *a modest maid* ; Genitive, gruagich bhanail. Fear liath, Genitive, fhir leith. Clach ghlas, Genitive, cloich, ghlais. Coilleadh lom, *a bare wood*, Genitive, coillidh luim.

Adjectives of number are of two sorts, viz. Cardinal and Ordinal.

Cardinal, as,

- 1 Aon,
- 2 Dha,
- 3 Tri,
- 4 Ceitlir,
- 5 Cuig,
- 6 Se, Sia,
- 7 Seachd,
- 8 Ochd,
- 9 Naoi,
- 10 Deich,
- 11 Aon deug.
- 12 A dha dheug.
- 13 Tri deug.

Ordinal, as,

- a cheud, *the first*.
- an dara, *the second*.
- an treus, *the third*.
- an ceathramh, *the fourth*.
- an cuigeamh, *the fifth*.
- an seathadh, *the sixth*.
- an seachdamh, *the seventh*.
- an t-ochdamh, *the eighth*.
- an naothamh, *the ninth*.
- an deicheamh, *the tenth*.

*Cardinal numbers joined to  
a Noun.*

*Ordinals joined to Nouns.*

- |                               |                                       |
|-------------------------------|---------------------------------------|
| 1 Aon fhear, <i>one man</i> , | An ceud fhear, <i>the first man</i> . |
| 2 Da fhear,                   | an dara fear.                         |
| 3 Tri fir,                    | an treas fear.                        |
| 10 Deich fir,                 | an ceathramh fear.                    |
| 11 Aon fhear deug,            | an cuigeamh fear.                     |
| 12 Da fhear dheug,            | an seathadh fear.                     |
| 13 Tri fir dheug,             | an seachdamh fear.                    |
| 20 Ficead fear,               | an t-ochdamh fear.                    |
| 21 Aon fhear thar fhichead,   | an naothamh fear.                     |
|                               | An deicheamh fear.                    |

## PRONOUN.

A Pronoun stands for a Noun ; as, tha an rìgh a rioghachadh, *the king reigns* ; tha e rioghachadh, *he reigns*, viz. *the king*. Pronouns may be arranged under the following divisions : Personal, Possessive, Relative, Demonstrative, Interrogative, Indefinite, and Compound.

There are three Personal Pronouns ; mi, *I* ; tu, *thou* ; e, or i, *he* or *she* ; with their plurals, sinn, *we* ; sibh, *ye* or *you* ; and, iad, *they*. The first is used when one speaks of himself ; as, tha mi, *I am* ; the second when the person is the subject of discourse ; as, tha thu, *thou art* ; and the last two in speaking of any person or thing ; as, tha e, or tha i, *he* or *she is*. Mi, is said to be of the *first person* ; thu or tu, of the *second* ; and e or i, of the *third* ; and so in the Plural ; sinn, sibh, iad. Hence these are called Personal Pronouns, and are thus declined :

MI, *I*.

Singular.	Plural.
N. Mi, <i>I</i> .	Sinn, <i>we</i> .
G. Mo, <i>of me</i> .	Ar, <i>of us</i> .
D. Dhomh, <i>to me</i> .	Duinn, <i>to us</i> .
V. O Mi.	O Sinn.

TU or THU, *Thou*.

Singular.	Plural.
N. Tu, <i>thou</i> .	Sibh, <i>ye</i> .
G. Do, <i>of thee</i> .	Bhur, <i>of you</i> .
D. Duit, <i>to thee</i> .	Duibh, <i>to you</i> .
V. Thusa, <i>O thou</i> .	O Sibhse.

E, *He*.

Singular.	Plural.
N. E, <i>he</i> .	Iad, <i>they</i> .
G. A, <i>of his</i> , <i>of her</i> ,	Nam or nan, <i>of them</i> .
D. Dha or Dhi, <i>to him</i> .	Doibh, <i>to them</i> .
Voc. wanting.	Voc. wanting.



*The Possessive Pronouns* are derived from the Genitive Case of the Personal Pronouns, and are, *mo, my* ; as, *mo cheann, my head* ; *do, thy* ; as, *do bhreacan, thy plaid* ; *a, his or hers* ; as, *a thigh, his house* ; *a tigh, her house* ; and in the Plural, *ar, our* ; as, *ar n-aran lathail, our daily bread* ; *bhur or 'ur, your* ; as, *bhur craobh, your tree* ; *'ur craobh 'as 'ur caorich, your herds and flocks* ; *nam or nan, theirs, or belonging to them* ; as, *tir nam beann, nan gleann, 'as nam breacan, the land of hills, vales, and plaids*.

The Personal Pronouns become emphatic by adding the syllable *sa* and *se* to them ; as, *mise, I myself* ; *thusa, thou, thyself* ; *esan, he, himself* ; *ise, she, herself* ; *sinne, sibhse, &c.*

The word *fein, self*, is also added to the Personal Pronouns ; as, *mifein, myself* ; *thufein, 'thyself* ; *e fein, himself* ; *i fein, herself* ; *sinn fein, sibh fein, iad fein*.

*The Relative Pronouns* are,

<i>N. A, who, which, that.</i>	<i>Nach, who not.</i>
<i>G. An, of whom, of which.</i>	<i>Na, that which.</i>
<i>D. An, to whom, to which.</i>	
<i>Voc. wanting.</i>	

Thus, *an duine a chunaic mi, the man I saw* ; *a bhean a thainig, the woman who came*.

*The Demonstrative Pronouns* are, *so, this or these* ; *sud or ud, that or those* ; and, *sin, that or those*. These Pronouns are the same in both numbers ; thus, *na fir so, these men* ; *am fear so, this man* ; *a chraobh so, this tree* ; *na craobhan so, these trees* ; *a bhean ud, that woman* ; *na mnai' ud, those women* ; *an leabhar sin, that book* ; *na nionagan sin, these little girls*.

*The Indefinite Pronouns*, are the following :

*Cuid, some* ; *Cia b'e, whoever* ; *eile, other* ; *gach, each, every* ; *cach, others*.

To these may be added such *Compounds* as are formed from Prepositions prefixed to the Personal Pronouns ; as,

Prep.	1st Pers.	2d Pers.	3d Pers. M.	3d Pers. F.
Aig, <i>ag, at,</i>	{ agam, <i>at me,</i>	agad, <i>at thee,</i>	aigè, <i>at him,</i>	aicè, <i>at her.</i>
Air, <i>upon,</i>	{ againn, <i>at us,</i>	agaibh, <i>at you,</i>	aca, <i>at them,</i>	
Ann, <i>in,</i>	{ * orm or ormsa,	ort or ortsa,	air or airson,	orra.
As, <i>out of,</i>	{ oirnn,	oirbh,	orra,	
De, <i>of,</i>	{ annam,	annad,	annsan,	innnte.
	{ annairn,	annaibh,	annta,	
	{ asan,	asad,	as,	aisdè.
	{ asainn,	asaibh,	asda,	
	{ dhiom,	dhoit,	dheth,	dh'i.
	{ dhinn,	dhìbh,	dhìu,	

\* Ormsa, for air mise, *upon me* ; ortsa, for air tusa, *upon thee* ; airs an, for air esan, *upon him*, &c.

Prep.	1st. Pers.	2d Pers.	3d Pers. M.	3d Pers. F.
Eadar, <i>between</i> ,	* cadarainn,	eadaraibh,	eadorra,	
Fo, <i>under</i> ,	fodham, fodhainn,	fodhad, fodhaibh,	fodha, fodhpa,	fuidhpe.
Gu, <i>to</i> ,	h-ugam, h-ugainn,	h-ugad, h-ugaibh,	h-uigè, h-uca,	h-uicè.
Le, <i>with</i> ,	leam, leinn,	leat, leibh,	leis, leo,	leatha.
Um, <i>about</i> ,	umam, umainn,	umad, umaibh,	uime umpa,	uimpè.
Ua, <i>from</i> ,	uam, uainn,	uait, uaibh,	uaith, uapa,	uaipè.
Ri, <i>with</i> ,	rium, ruinn,	riut, ribh,	ris, riu,	rithe.
Roimh, <i>through</i> ,	romham, romhainn,	romhad, romhaibh,	roimhc, rompa,	roimpè.
Thar, <i>over</i> ,	tharam, tharuinn,	tharad, tharuibh,	tharis, tharta,	thairtè.

\* Singular number wanting.

## VERB.

A verb is that part of speech which signifies *to be, to do, or to suffer* ; as, tha mi, *I am* ; bhuail mi, *I struck* ; sgeudaichear mi, *I will be clothed*.

Verbs are divided into three classes, Active, Passive, and Neuter.

An Active Verb expresses an action ; as, ghlachd mi e, *I caught him*.

A Verb Passive expresses the suffering of any thing ; as, tha mi air mo bhualadh, *I am struck*.

The Neuter Verb expresses neither action or suffering ; as, choidil e, *he slept* ; shuidh e, *he sat*.

A Verb is varied by Voices, Moods, Tenses, Numbers, and Persons.

There are two Voices, the Active and Passive.

The Moods are five ; Indicative, Subjunctive, Imperative, Infinitive or Participle, Interrogative, and Negative.

The Tenses are three ; the Present, Past, and Future.

The Numbers are two ; Singular and Plural.

The Persons are three ; First, Second, and Third.

The Active Voice signifies action ; as, scriobh mi, *I wrote*. The Passive, suffering ; as, buailear mi, *I will be struck*.

Moods or Modes are the various manners of expressing the signification of the Verb.

The Indicative declares or affirms ; as, choisich mi, *I walked* ; or asks a question ; as, an do ruith thu ? *Did you run ?*

The Subjunctive is joined to some other Verb, or to a preposition ; as, ma shilleas e, *if it rain*.

The Imperative commands or intreats ; as, suidh, *sit down* ; imich, *go away*.

The Infinitive or Participle expresses an action indefinitely ; as, bualadh, *striking* ; cuideachadh, *assisting*.

The Negative Mood is used in Negative Propositions ; as, cha robh mi, *I was not*.

The interrogative asks a question ; as, am bheil thu dol ? *are you going ?*

Tenses or Times express the time when any thing is supposed to be, to act, or to suffer.

Time is divided into three parts; the Present, Past, and Future; thus, tha mi leughadh, *I am reading*; leugh mi, *I read*; leughaidh mi, *I will read*.

The only distinction which I conceived necessary to make in the following Examples, shewing the manner in which Verbs are conjugated, was to divide them to Regular and Irregular. By Regular Verbs, I mean such as do retain a similarity to the Infinitive in their Past and Future Tenses; as, stiuradh, *directing*; stiuir, *I directed*; stiuridh, *I will direct*. By Irregular Verbs, are meant, such as in their Past and Future Tenses vary from the Infinitive; as, dol, *going*; chaith, *I went*; theid, *I will go*.

The Substantive Verb, A bhi, *to be*, is thus conjugated:

Present Infinitive,	A bhi, <i>to be</i> .
Past,	Bha, <i>I was</i> .
Future,	Bidhidh, <i>I will be</i> .

### *Indicative Mood.*

#### Present.

Tha mi, <i>or</i> ,	Is mi, <i>I am</i> .*
Tha thu,	Is tu, <i>thou art</i> .
Tha e,	Is e, <i>he is</i> .
Tha sinn,	Is sinn, <i>we are</i> .
Tha sibh,	Is sibh, <i>ye are</i> .
Tha iad,	Is iad, <i>they are</i> .

#### Imperfect or Past.

Bha mi, <i>I was</i> , or,	Bu mhi, <i>It was I</i> .
Bha thu,	Bu tu.
Bha e,	B' e.
Bha sinn,	Bu sinn.
Bha sibh,	Bu sibh.
Bha iad,	B' iad.

---

\* Is mi, *it is I*; bu mhi, *it was I*. This is the responsive form of the Verb; as, an tu tha 'n sin? *is it thou?* responsive; is mi, *it is I*.

Fut. Bidhidh mi, *I will be.*  
 Bidhidh tu,  
 Bidhidh e,  
 Bidhidh sinn,  
 Bidhidh sibh,  
 Bidhidh iad.

*Subjunctive Mood.*

Present.	Past.
Ma bhidheas mi, <i>If I be,</i>	Bhidhin, <i>I would be.</i>
Ma bhidheas tu,	Bhidheadh tu.
Ma bhidheas e,	Bhidheadh e.
Ma bhidheas sinn,	Bhidheadhmid.
Ma bhidheas sibh,	Bhidheadh sibh.
Ma bhidheas iad.	Bhidheadh iad.

*Imperative Mood.*

Biodham, *let me be.*  
 Biodh tu, *be thou.*  
 Biodh e, *let him be.*  
 Biodhmid, *let us be.*  
 Biodh sibh, *be ye.*  
 Biodh iad, *let them be.*

Present Participle, Air bidell, *being.*

*Interrogative Mood.*

Present.	Past.
Am bheil mi? <i>am I?</i>	An robh mi? <i>was I?</i>
Am bheil thu,	An robh thu.
Am bheil e,	An robh e.
Am bheil sinn,	An robh sinn.
Am bheil sibh,	An robh sibh.
Am bheil iad.	An robh iad.

*Future Tense.*

Am bidh mi? *shall I be?*  
 Am bidh thu.  
 Am bidh e.  
 Am bidh sinn.  
 Am bidh sibh.  
 Am bidh iad.

*Negative Mood.*

## Present.

Cha'n'eil mi, *I am not*,  
 Cha'n'eil thu,  
 Cha'n'eil e,  
 Cha'n'eil sinn,  
 Cha'n'eil sibh,  
 Cha'n'eil iad.

## Past.

Cha robh mi, *I was not*.  
 Cha robh thu.  
 Cha robh e.  
 Cha robh sinn.  
 Cha robh sibh.  
 Cha robh iad.

## Future Tense.

Cha bhidh mi, *I will not be*.  
 Cha bhidh thu.  
 Cha bhidh e.  
 Cha bhidh sinn.  
 Cha bhidh sibh.  
 Cha bhidh iad.

The principal parts of the Verb are the Present Participle, and the Passive and Future Tenses of the Indicative ; as,

Present Participle,	Aig bualadh, <i>striking</i> .
Past Participle,	Buailte, <i>struck</i> .
Past Tense,	Bhuail mi, <i>I struck</i> .
Future,	Buailidh mi, <i>I will strike</i> .

## Present Indicative Active.

Tha mi \* a, bualadh, *I strike, or, am striking*.  
 Tha thu a, bualadh.  
 Tha e a, bualadh.  
 Tha sinn a, bualadh.  
 Tha sibh a, bualadh,  
 Tha iad a, bualadh.

---

\* The Preposition, aig or ag, at, is frequently contracted into a, before the Infinitive or Participle.

## Imperfect.

Bha mi a, bualadh, *I was striking.*

Bha thu a, bualadh.

Bha e a, bualadh.

Bha sinn a, bualadh.

Bha sibh a, bualadh.

Bha iad a, bualadh.

## Perfect.

Bhuail mi, *I struck,*

Bhuail thu,

Bhuail e,

Bhuail sinn,

Bhuail sibh,

Bhuail iad.

## Future.

Buailidh mi, *I will strike.*

Buailidh tu.

Buailidh e.

Buailidh sinn.

Buailidh sibh.

Buailidh iad.

*Subjunctive Mood.*

## Present.

Ma Bhuaileas mi, *If I strike,* Bhuailin, *I would strike.*

Ma bhuaileas tu,

Bhuaileadh tu.

Ma bhuaileas e,

Bhuaileadh e.

Ma bhuaileas sinn,

Bhuaileadh sinn \*.

Ma bhuaileas sibh,

Bhuaileadh sibh.

Ma bhuaileas iad.

Bhuaileadh iad.

## Past.

*Imperative.*Buaileam, *let me strike.*Buail, *strike thou.*Buaileadh e, *let him strike.*Buaileadhmid, *let us strike.*Buailibh, *strike ye.*Buaileadh iad, *let them strike.*Present Participle, Bualadh, *striking.*Past Participle, Buailte, *struck.*

\* Bhuaileadhmid.



*Interrogative Mood.*

## Present.

Am bhuail mi? *shall I strike, &c.*

Am buail thu,

Am buail e,

Am buail sinn,

Am buail sibh,

Am buail iad.

## Negative.

Cha bhuail mi, *I will not strike.*

Cha bhuail thu.

Cha bhuail e.

Cha bhuail sinn.

Cha bhuail sibh.

Cha bhuail iad.

*Compound Interrogative.*Pres. Am bheil mi a bualadh? *am I striking.*Past. An robh mi a bualadh? *was I striking.*Fut. Am bidh mi a bualadh? *shall I be striking, &c.*

Like the similar Tenses of the Substantive Verb.

*Compound Negative.*Pres. Cha'n'eil mi a bualadh, *I am not striking.*Past. Cha robh mi a bualadh, *I was not striking.*Fut. Cha bhidh mi a bualadh, *I will not be striking.*

Similar to the like Tenses of the Substantive Verb.

## PASSIVE VOICE.

*Indicative Mood.*

## Present.

Tha mi 'g 'am bhualadh, \* *I am struck, &c.*

Tha thu 'g 'ad bhualadh.

Tha e 'g 'a bhualadh.

Tha sinn 'g 'ar bualadh.

Tha sibh 'g 'ur bualadh.

Tha iad 'g 'am bualadh,

---

\* Or, tha mi air mo bhualadh.

## Imperfect.

Bha mi 'g 'am bhualadh *,	<i>I was struck, &amp;c.</i>
Bha thu 'g 'ad bhualadh,	
Bha e 'g 'a bhualadh,	Preterite.
Bha sinn 'g 'ar bualadh,	Bhuailidh mi.
Bha sibh 'g 'ur bualadh	Bhuaileadh tu.
Bha iad 'g 'am bualadh,	Bhuaileadh e, &c.

Fut. Buaillear mi, *I shall be struck.*

Buaillear thu.

Buaillear e.

Buaillear sinn.

Buaillear sibh.

Buaillear iad.

*Subjunctive Mood.*

Pres. Ma bhuailear mi, *If I be struck, &c.*

Ma bhuailear thu.

Ma bhuailear e.

Ma bhuailear sinn.

Ma bhuailear sibh.

Ma bhuailear iad.

Past. Ma bhuaileadh mi, *if I were struck.*

Ma bhuaileadh tu.

Ma bhuaileadh e.

Ma bhuaileadh sinn.

Ma bhuaileadh sibh.

Ma bhuaileadh iad.

*Imperative.*

Bidheam air mo bhualadh,† *Let me be struck, &c. &c.*

Bidh 'g 'ad bhualadh.

Bidheadh e 'g 'a bhualadh.

Bidheamid 'g ar bualadh.

Bidheadh sibh 'g bhur bualadh.

Bidheadh iad 'g am bualadh.

\* Or, bhuailear mi, &c., *I was struck.*

† Or, bidheam 'g am bhualadh.

Past Participle, Buailte, *Struck*.*Interrogative Mood.*

- Pres. Am bheil mi 'g am bhualadh  
 Am bheil thu 'g ad bhualadh  
 Am bheil e 'g a bhualadh  
 Am bheil sinn 'g ar bualadh  
 Am bheil sibh 'g, bhur bualadh  
 Am bheil iad 'g am bualadh.
- Past. An do bhuaileadh mi ?\* *was I struck, &c.*  
 An do bhuaileadh tu,  
 An do bhuaileadh e,  
 An do bhuaileadh sinn,  
 An do bhuaileadh sibh,  
 An do bhuaileadh iad,
- Fut. Am buailear mi ?† *shall I be struck, &c. &c.*  
 Am buailear thu,  
 Am buailear e,  
 Am buailear sinn,  
 Am buailear sibh,  
 Am buailear iad.

*Negative Mood.*

- Pres. Cha n' eil mi 'g am bhualadh, *I am not struck.*  
 Cha n' eil thu 'g ad bhualadh,  
 Cha n' eil e 'g a bhualadh,  
 Cha n' eil sinn 'g ar bualadh,  
 Cha n' eil sibh 'g 'ur bualadh,  
 Cha n' eil iad 'g am bualadh.
- Past. Cha do bhualadh mi,‡ *I was not struck.*  
 Cha do bhualadh thu,  
 Cha do bhualadh e,  
 Cha do bhualadh sinn,  
 Cha do bhualadh sibh,  
 Cha do bhualadh iad.

\* Or, An robh mi 'g am bhualadh ?

† Or, Am bidh mi 'g am bhualadh ?

‡ Or, Cha robh mi air mo bhualadh.

Fut. \* Cha bhuailear mi, *I shall not be struck.*  
 Cha bhuailear thu,  
 Cha bhuailear e,  
 Cha bhuailear sinn,  
 Cha bhuailear sibh,  
 Cha bhuailear iad.

From this it is evident that the *Passive Voice*, with the exception of the Imperfect and Future of the Indicative, and the Present and Past Tenses of the Subjunctive Mood, is entirely formed from the corresponding Tenses of the Substantive Verb and the participle Bualadh, *striking*.

It will assist the student in finding the Present Participle of any Verb which he may wish to conjugate, to ask the question, Am bheil mi? *Am I?* as, Am bheil mi bualadh? *Am I striking?* Am bheil mi togail? Am bheil mi coiseachd? Am bheil mi teagasg? where, *bualadh, togail, coiseachd* and *teagasg*, are the Present Participles. When the Present Participle is thus found, the remaining principal parts of the Verb are more easily ascertained.

From the Present Participle is derived the Past and Future Tenses of the Indicative, and the Imperfect of the Subjunctive Active; thus,

Pr. Par.	Past.	Fut.	Imp. Sub.
Bualadh,	Bhuail,	Buailidh,	Bhualin.
Creideadh,	Chreid,	Creididh,	Chreidin.
Coiseachd,	Choisich,	Coisichidh,	Choisichin.
Togail,	Thog,	Togidh,	Thogin.
Gairm,	Ghairm,	Gairmidh,	Ghairmin.

Observe, that the Imperfect of the Subjunctive is formed from the Imperfect of the Indicative by adding the syllable *in*; as, ghlaodh, *I cried*, ghlaodhin, *I would*

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\* Or, Cha bhidh mi air mo bhualadh.

*cry* ; ruidh, *I ran*, ruidhin, *I would run* ; chuidich, *I assisted*, chuidichin, *I would assist* ; dhiar, *I asked*, dhiarin, *I would ask*.

The Imperative is formed from the Imperfect of the Indicative, by throwing away the aspirate *h* ; as,

Imperfect.	Imperative.
Shealbhich, <i>I possessed</i> ,	Sealbhich, <i>possess</i> .
Chreid, <i>I believed</i> .	Creid, <i>believe</i> .
Sheinn, <i>I sang</i> .	Seinn, <i>sing</i> .
Lhabhair, <i>I spoke</i> .	Labhair, <i>speak</i> .
Sheachin, <i>I avoided</i> .	Seachin, <i>avoid</i> .

Note, that in conjugating the Verbs which follow, I have purposely omitted the Imperfect of the Indicative after the Present, it being only a repetition of the Substantive Verb ; as, bha mi bualadh, *I was striking* ; or, bha mi stiurradh, *I was directing* ; are equivalent to, bhuail mi, *I struck* ; and, stiuir mi, *I directed*.

The rules given by Dr. Stewart in his Grammar for the formation of the Infinitive, commencing page 86, will be much simplified by supplying the Participle to the question, am bheil thu ? *art thou* ? The answer to this interrogatory will, in every instance, be the Present Infinitive. The following instances are selected from Dr. Stewart's Rules for elucidating this subject.

#### From RULE 1.

Am bheil thu coisneadh ? *art thou winning* ?  
 Am bheil thu fosgludh ? *art thou opening* ?  
 Am bheil thu 'g innseadh ? *art thou telling* ?  
 Am bheil thu seachnadh ? *art thou avoiding* ?

#### 2.

Am bheil thu caoidh ? *art thou lamenting* ?  
 Am bheil thu 'g ol ? *art thou drinking* ?  
 Am bheil thu ruith ? *art thou running* ?  
 Am bheil thu sniomh ? *art thou twining* ?

## From RULE 3.

Am bheil thu losgadh? *art thou burning?*

Am bheil thu bualadh? *art thou striking?*

## 4.

Am bheil thu 'g amharc? *art thou looking?*

Am bheil thu call? *art thou losing?*

## 5.

Am bheil thu bagairt? *art thou threatening?*

Am bheil thu lomairt? *art thou shearing?*

## 6.

Am bheil thu faicsinn? *art thou seeing?*

Am bheil thu tuigsinn? *art thou understanding?*

## 7.

Am bheil thu cantuinn? *art thou singing?*

Am bheil thu cluinntinn? *art thou hearing?*

## 8.

Am bheil thu cumail? *art thou holding?*

Am bheil thu fagail? *art thou leaving?*

## 9.

Am bheil thu caitheamh? *art thou spending?*

Am bheil thu deanamh? *art thou doing?*

## 10.

Am bheil thu beucaich? *art thou roaring?*

Am bheil thu buirich? *art thou bellowing? &c. &c.*

In all the preceding examples, the word answering to the question *am bheil thu*, is the Present of the Infinitive; from which the other principal parts of the Verb are formed, as already stated.

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Pres. Part.	Stiuradh,* <i>directing.</i>
Past.	Stiurte, <i>directed.</i>
Past Tense.	Stiuir mi, <i>I directed.</i>
Future.	Stiuridh mi, <i>I will direct.</i>

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\* Or, Aig stiuradh.

## ACTIVE VOICE.

*Indicative Mood.*

- Pres. Tha mi a, stiuradh, *I am directing.*  
 Tha thu a, stiuradh,  
 Tha e a, stiuradh,  
 Tha sinn a' stiuradh,  
 Tha sibh a' stiuradh,  
 Tha iad a' stiuradh,
- Past. Stiuir mi, *I directed.*  
 Stiuir thu,  
 Stiuir e,  
 Stiuir sinn,  
 Stiuir sibh,  
 Stiuir iad,
- Fut. Stiuiridh mi, *or* stiuiram, *I will direct.*  
 Stiuiridh tu,  
 Stiuiridh e,  
 Stiuiridh sinn,  
 Stiuiridh sibh,  
 Stiuiridh iad,

*Subjunctive Mood.*

- Pres. Ma stiuireas mi, *If I direct.*  
 Ma stiuireas tu,  
 Ma stiuireas e,  
 Ma stiuireas sinn,  
 Ma stiuireas sibh,  
 Ma stiuireas iad,
- Past. Stiuirin, *I would direct.*  
 Stiuireadh tu,  
 Stiuireadh e,  
 Stiuireadhmid,  
 Stiuireadh sibh,  
 Stiuireadh iad,

*Imperative Mood.*

- Pres. Stiuiream, *Let me direct.*  
 Stiuir, *Direct thou.*

Pres. Stiuireadh e,	<i>Let him direct.</i>
Stiuireadhmid,	<i>Let us direct.</i>
Stiuiribh,	<i>Direct ye.</i>
Stiuireadh iad,	<i>Let them direct.</i>

It may be observed, that there is a similarity betwixt some of the Persons of the Past Subjunctivè, and the like persons of the Imperative, and that the one is sometimes used for the other, agreeably to the manner of some other ancient languages; just as *ne timeas nec spernas*, is equivalent to, *ne time, nec sperne*. So, *stiuireadh e*, *he would direct*, conveys the same meaning with, *stiuireadh e*, *let him direct*, of the Imperative.

*Interrogative.**Negative.*

## Present.

An stiuir mi ? <i>shall I direct?</i>	Cha stiuir mi, <i>I will not direct.</i>
An stiuir thu,	Cha stiuir thu,
An stiuir e,	Cha stiuir e,
An stiuir sinn,	Cha stiuir sinn,
An stiuir sibh,	Cha stiuir sibh,
An stiuir iad,	Cha stiuir iad,

The Present is so closely allied to the Future, that in Gaelic the one may be substituted for the other; as, *an stiuir mi?* may signify, *shall I direct at present, or at some future time.*

*Compound Interrogative.*

Pres. Am bheil mi stiuiradh ? <i>am I directing?</i>
Past. An robh mi stiuiradh, <i>was I directing?</i>
Fut. Am bidh mi stiuiradh, <i>shall I direct?</i>

*Compound Negative.*

Pres. Cha n' eil mi stiuiradh, <i>I am not directing.</i>
Past. Cha robh mi stiuiradh, <i>I was not directing.</i>
Fut. Cha bhidh mi stiuiradh, <i>I will not be, &amp;c.</i>
Pres. Part. Stiuiradh, <i>directing.</i>
Past. Stiuirte, <i>directed.</i>



## PASSIVE VOICE.

*Indicative Mood.*

- Pres. Tha mi air mo stuiradh,\* *I am directed.*  
 Tha thu air do stuiradh,  
 Tha e air a stuiradh,  
 Tha sinn air ar stuiradh,  
 Tha sibh air bhur stuiradh,  
 Tha iad air an stuiradh,
- Past. Stiuireadh mi, *I was directed.*  
 Stiuireadh tu,  
 Stiuireadh e,  
 Stiuireadh sinn,  
 Stiuireadh sibh,  
 Stiuireadh iad,
- Fut. Stiuir ar mi, *I will be directed.*  
 Stiuirar thu,  
 Stiuirar e,  
 Stiuirar sinn,  
 Stiuirar sibh,  
 Stiuirar iad,

*Subjunctive Mood.*

- Pres. Ma stiuir ar mi, *if I be directed.*  
 Ma stiuirar thu,  
 Ma stiuirar e,  
 Ma stiuirar sinn,  
 Ma stiuirar sibh,  
 Ma stiuirar iad,
- Past. Ma stiuireadh mi, *if I would be directed.*  
 Ma stiuireadh tu,  
 Ma stiuireadh e,  
 Ma stiuireadhmid,  
 Ma stiuireadh sibh,  
 Ma Stiuireadh iad,

---

\* Or, Tha mi 'g am stuirradh.

*Imperative.*

## Present.

Bidheam air mo stiuiradh,\* *let me be directed.*

Bidh air do stiuiradh,

Bidheadh e air a stiuiradh,

Bidheamid air ar stiuiradh,

Bidhibh air bhur stiuiradh,

Bidheadh iad air an stiuiradh,

## Past Participle.

Air mo stiuiradh, *or 'g 'am stiuiradh, directed.*

*Interrogative Mood.*

Pres. Am bheil mi air mo stiuiradh?† *am I directed?*

Past. An robh mi air mo stiuiradh? *was I directed?*

Fut. Am bidh mi air mo stiuiradh? *shall I be directed?*

*Negative Mood.*

Pres. Cha n'eil mi air mo stiuiradh, *I am not directed.*

Past. Cha robh mi air mo stiuiradh, *I was not directed.*

Fut. Cha bhidh mi air mo stiuiradh, *I will not be directed.*

Here also, as in the preceding Verb, with the exception of the Past and Future Tenses of the Indicative, and the Present and Past of the Subjunctive, the Passive Voice is wholly formed from the Substantive Verb, and the Past Participle, *stiuiradh, directed.*

---

Pres. Part. Aig iarridh, *asking.*

Past. Dhiarr mi, *I asked.*

Future. Iarridh mi, *I will ask.*

---

\* Or, Bidheam 'g am stiuiradh.

† Or, Am bheil mi 'g am stiuiradh.

*Indicative Active.*

Pres. Tha mi 'g iarridh, *I am asking, &c.*

Past. Dhiarr mi, *I asked.*

Dhiarr thu,

Dhiarr e,

Dhiarr sinn,

Dhiarr sibh,

Dhiarr iad,

Fut. Iarridh mi, *or iarram, I will ask.*

Iarridh tu *or iarras,*

Iarridh e,

Iarridh sinn,

Iarridh sibh,

Iarridh iad,

*Subjunctive Mood.*

Present.

Past.

Ma dhiarras mi, *If I ask.*

Dhiarrin, *I would.*

Ma dhiarras tu,

Dhiarradh tu,

Ma dhiarras e,

Dhiarradh e,

Ma dhiarras sinn,

Dhiarramid,

Ma dhiarras sibh,

Dhiarradh sibh,

Ma dhiarras iad,

Dhiarradh iad,

*Imperative.*

Iarram, *let me ask.*

Iarr, *ask thou.*

Iarreadh e, *let him ask.*

Iarramid, *let us ask.*

Iaribh, *ask ye.*

Iarreadh iad, *let them ask.*

Pres. Part. Aig iarridh, *asking.*

*Interrogative.**Negative.*

Pres. An iarr mi? *do I ask?*

Cha 'n iarr mi.

Past. An-d-iarr mi? *did I ask?*

Cha-d-iarr mi.

*Compound Interrogative.*

Pres. Am bheil mi 'g iarraidh? *am I asking?*

Past. An robh mi 'g iarraidh? *was I asking?*

Fut. Am bidh mi 'g iarraidh? *shall I be asking?*

*Compound Negative.*

Pres. Cha n' eil mi 'g iarraidh, *I am not asking.*

Past. Cha robh mi 'g iarraidh, *I was not asking.*

Fut. Cha bhidh mi 'g iarraidh, *I will not be asking.*

## PASSIVE VOICE.

*Indicative Mood.*

Pres. Tha mi air m' iarraidh, *I am asked, &c.*

Past. Dhiarradh mi, *I was asked.*

Dhiarradh tu,

Dhiarradh e,

Dhiarradh sinn,

Dhiarradh sibh,

Dhiarradh iad.

Fut. Iarrar mi, *I will be asked.*

Iarrar thu,

Iarrar e,

Iarrar sinn,

Iarrar sibh,

Iarrar iad,

*Subjunctive.*

## Present.

Ma dhiarrar mi, *if I be asked.*

Ma Dhearrar thu,

Ma dhearrar e,

Ma dhearrar sinn,

Ma dhearrar sibh,

Ma dhearrar iad,

## Past.

Dhearradh mi,

Dhearradh thu,

Dhearradh e,

Dhearradh sinn,

Dhearradh sibh,

Dhiarradh iad,

*Imperative.*

## Present.

Bidheam air m' iarridh, *let me be asked.*

Bidh ar t' iarridh, *be thou asked.*

Bidheadh e air iarridh, *let him be asked.*

Bidheamid air ar n' iarridh, *let us be asked.*

Bidhibh air bhur n' iarridh, *be ye asked.*

Bidheadh iad air an iarridh, *let them be asked.*

Past Part. Air m' iarridh, *asked.*

*Interrogative.*

Pres. Am bheil mi air m' iarridh? *am I asked?*

Past. An robh mi air m' iarridh? *was I asked?*

Fut. Am bidh me air m' iarridh? *shall I be asked?*

*Negative.*

Pres. Cha n' eil mi air m' iarridh, *I am not asked.*

Past. Cha robh mi air m' iarridh, *I was not asked.*

Fut. Cha bhidh mi air m' iarridh, *I will not be asked.*

Pres. Part. Cuideachadh, *assisting.*

Past. Cuidichtè, *assisted.*

Past Tense. Chuidich mi, *I assisted.*

Future. Cuidicheam, or Cuidichidh mi, *I will assist.*

## ACTIVE VOICE.

*Indicative Mood.*

Pres. Tha mi cuideachadh, &c. *I am assisting.*

Past. Chuidich mi, &c. *I assisted.*

Fut. Cuidichidh mi, or Cuidicheam,\* *I will assist.*

\* The Future has so near an affinity with the Present, that the one Tense is in Gaelic frequently used for the other. Thus, cuidicheam am bochd, may either signify, *I will assist the poor*, or, *let me assist him just now.*

*Subjunctive.*

Present. Ma chuidicheas mi, &c. *If I assist.*

*Past Tense.*

Chuidichin, *I would assist.*  
 Chuidicheadh tu, *thou wouldst assist.*  
 Chuidicheadh e,  
 Chuidicheamid,  
 Chuidicheadh sibh,  
 Chuidicheadh iad,

*Imperative Mood.*

Cuidicham, *let me assist.*  
 Cuidich, *assist thou.*  
 Cuidicheadh e, *let him assist.*  
 Cuidicheamid, *let us assist.*  
 Cuidichibh, *assist ye.*  
 Cuidicheadh iad, *let them assist.*

*Participles.*

Present. Cuideachadh, *assisting.*  
 Past. Cuidichtè, *assisted.*

*Interrogative.**Negative.*

Pres. An cuidich mi?      Cha chuidich mi.  
 Past. An do chuidich mi?      Cha do chuidich mi.

*Compound Interrogative.*

Pres. Am bheil mi cuideacha'? *am I assisting? &c.*  
 Past. An robh mi' cuideacha'? *was I assisting?*  
 Fut. Am bidh mi cuideacha'? *shall I be assisting?*

*Compound Negative.*

Pres. Cha n' eil mi cuideacha', *I am not assisting.*  
 Past. Cha robh mi cuideacha', *I was not assisting.*  
 Fut. Cha bhidh mi cuideacha', *I will not be assisting.*

## PASSIVE VOICE.

*Indicative Mood.*

- Pres. Tha mi air mo chuideachadh, *I am assisted*, or,  
 Tha mi 'g am chuideacha'.  
 Past. Chuidicheadh mi, *I was assisted*, &c.  
 Fut. Cuidichear mi, *I shall be assisted*.

*Subjunctive Mood.*

- Pres. or Fut. Ma chuidichear mi, *If I be assisted*.  
 Past. Ma chuidicheadh mi, *If I would be*, &c.

*Imperative.*

- Pres. Bidheam air mo chuideacha'.  
 Bidh air do chuideacha'.  
 Bidheadh e air a chuideacha'.  
 Bidheadhmid air ar cuideacha'.  
 Bidhibh air bhur cuideacha'.  
 Bidheadh iad air an cuideacha'.

*Interrogative Mood.*

- Pres. Am bheil mi air mo chuideacha?  
 Past. An robh mi air mo chuideacha?  
 Fut. Am bidh mi air mo chuideacha?

*Negative Mood.*

- Pres. Cha 'n 'eil mi air mo chuideacha'.  
 Past. Cha robh mi air mo chuideacha'.  
 Fut. Cha bhidh mi air mo chuideacha'.

In the Poems of Ossian, and generally in our more ancient poems, they frequently expressed themselves without the aid of the auxiliary Verb; thus, "*Chualas mar bhuilg 'gan seideadh; Fhilaras air eigin ceardach.*" Ancient poems, or, Cuidichear mi, *I will be assisted*, instead of, *Bidh mi air mo chuideacha'*,

Observe, that in the various Tenses of the Verb, with the exception of the Past Subjunctive and Imperative Moods, the termination of the Verb through all the persons of the same Tense undergoes no change, hence the few grammatical errors that persons speaking the Gaelic commit. It may likewise be remarked, that with the exception of the First Person Singular and Plural of the Past Subjunctive, and the like Persons of the Imperative, which are the same in both these Moods, that the person or part of the Verb, is known only by the Nominative, which is always placed after it. The Imperative and Subjunctive are the only Moods which change the terminations of their Persons ; where, (in some of their Persons), the Nominative is affixed to the Verb, and compounded therewith.

---

Pres. Part. Faotin, *finding*.  
 Past Tense. Fhuair mi, *I found*.  
 Future. Gheibh mi, *I will find*.

*Indicative Active.*

Present. Tha mi faotin, *I am getting*.  
 Past. Fhuair mi,\* *I found*.  
 Future. Gheibh mi, *I will find*.

*Subjunctive.*

Pres. Ma gheibh mi, *if I find*.  
 Past. Gheibhin, *I would find*.  
       Gheibheadh tu,  
       Gheibhedh e,  
       Gheibheadhmid,  
       Gheibheadh sibh,  
       Gheibheadh iad.

---

\* “ Be Daibhi neach a fhuaradh leum  
 “ Mo sheirbhaseach ro chaomh.” PSALMS.

*Fhuaradh* is here used impersonally.



*Imperative.*Faitheam, *let me find.*Faith, *find thou.*Faitheadh e, *let him find.*Faitheamid, *let us find.*Faithibh, *find ye.*Faitheadh iad, *let them find.*Pres. Part. Faotin, *or Faghail.*Past. Fhuaradh, *found.**Interrogative.*Pres. Am faith mi? *shall I get?*Past. An d' fhuair mi? *did I get?**Negative.*Pres. Cha 'n fhaith mi, *I will not get.*Past. Cha d' fhuair mi, *I did not get.**Compound Interrogative.*Pres. Am bheil mi faotin? *am I getting?*Past. An robh mi faotin? *was I getting?*Fut. Am bidh mi faotin? *shall I be getting?**Compound Negative.*Pres. Cha 'n 'eil mi faotin, *I am not getting.*Past. Cha robh mi faotin, *I was not getting.*Fut. Cha bhidh mi faotin, *I will not be getting.*

## PASSIVE VOICE.

*Indicative.*Pres. Tha mi air m' fhaotin, *I am found.*Past. Fhuaradh mi, *I was found.*Fut. Gheibher mi, *I will be found.*

*Subjunctive.*

Pres. Ma fhuaras mi, *if I may be found.*

Past. Ma gheibher mi, *if I be found.*

*Imperative.*

Pres. Bidheam air m' fhaotin, *let me be found.*

Bidh air t-fhaotin, *be thou found.*

Bidheadh e air fhaotin, *let him be found.*

Bidheadmid air ar faotin, *let us be found.*

Bidhibh air bhur faotin, *be ye found.*

Bidheadh iad air am faotin, *let them be found.*

Past Part. Air m' fhaotin, *found.*

*Interrogative Mood.*

Pres. Am bheil mi air m' fhaotin? *am I found?*

Past. An robh mi air m' fhaotin? *was I found?*

Fut. Am bidh mi air m' fhaotin? *shall I be found?*

*Negative Mood.*

Pres. Cha 'n 'eil mi air m' fhaotin, \* *I am not found.*

Past. Cha robh mi air m' fhaotin, *I was not found.*

Fut. Cha bhidh mi air m' fhaotin, *I will not, &c.*

---

Pres. Part. Teagasg, *teaching.*

Past Part. Teagaisgtè, *taught.*

Past Tense. Theagaisg mi, *I taught.*

Fut. Tense. Teagaisgidh mi, *I will teach.*

*Indicative Active.*

Pres. Tha mi teagasg, *I am teaching.*

Past. Theagaisg mi, *I taught.*

Fut. Teagaisgidh mi, *I will teach.*

---

\* It may be observed, that here we have a double negation, namely, *cha* and *ne*, similar to the French idiom, *je ne suis pas vetu*, I am not clothed; *je ne suis pas trouvé*, I am not found; *n' eil*, is a contraction for *ni bheil*. Or, perhaps the *n* is only used to prevent a concurrence of Vowels.

*Subjunctive.*

Pres. Ma theagaisgeas mi, *if I teach.*

Past. Theagaisgin, *I would teach.*

*Imperative.*

Pres. Teagaisgeam, *let me teach.*

Teagaisg, *teach thou.*

Teagaisgeadh e, *let him teach.*

Teagaisgeadhmid, *let us teach.*

Teagaisgibh, *teach ye.*

Teagaisgeadh iad, *let them teach.*

Pres. Part. Teagasg, *teaching.*

Past. Teagaisgtè, *taught.*

*Interrogative.*

Pres. An teagaisg mi ? *shall I teach just now ?*

Past. An robh mi teagasg ? *did I teach ?*

Fut. Am bidh mi teagasg ? *shall I teach ?*

*Negative.*

Pres. Cha n' eil mi teagasg, *I am not teaching.*

Past. Cha robh mi teagasg, *I was not teaching.*

Fut. Cha bhidh mi teagasg, *I will not teach.*

## PASSIVE VOICE.

*Indicative Mood.*

Pres. Tha mi air mo theagasg, *I am taught.*

Past. Theagaisgeadh mi, *I was taught.*

Fut. Teagaisgair mi, *I will be taught.*

*Subjunctive.*

Pres. Ma theagaisgear mi, *if I be taught.*

Past. Ma theagaisgeadh mi, *if I was taught.*

*Imperative.*

Pres. Bidheam air mo theagasg, *let me be taught.*

Bidh air do theagasg, *be thou taught.*

Bidheadh e air a theagasg, *let him be taught.*

Bidhidhmid air ar teagasg, *let us be taught.*

Bidhibh air bhur teagasg, *be ye taught.*

Bidheadh iad air an teagasg, *let them be taught.*

*Interrogative.*

Pres. Am bheil mi air mo theagasg? *am I taught?*

Past. An robh mi air mo theagasg? *was I taught?*

Fut. Am bidh mi air mo theagasg? *will I be taught?*

*Negative.*

Pres. Cha 'n 'eil mi air mo theagasg, *I am not taught.*

Past. Cha robh mi air mo theagasg, *I was not teaching.*

Fut. Cha bhith mi air mo theagasg, *I will not, &c.*

The preceding Verbs are regularly conjugated, and have both the Active and Passive Voices. Those which follow have only the Active Voice.

---

Pres. Part. Cantin, *speaking.*

Past Tense. Chan mi, *I spoke, or sung.*

Fut. Tense. Canidh mi, *I will speak.*

*Indicative Active.*

Pres. Tha mi cantin, *I am speaking.*

Past. Chan mi, *I did speak, or sing.*

Fut. Canidh mi; or Canam, *I will speak.*

*Subjunctive.*

Pres. Ma chanas mi, *if I speak.*

Past. Chanin, *I would speak.*

*Imperative.*

Pres. Canam, *let me speak, or sing.*

Can, *speak thou.*

Canadh e, *let him speak.*

Canudhmid, *let us speak.*

Canibh, *speak ye.*

Canadh iad, *let them speak.*

Part. Cantin, *speaking.*

*Interrogative.*

Pres. An can mi? *will I speak just now?*

Past. An do chan mi? *did I speak?*

*Negative.*

Pres. Cha chan mi, *I will not speak at present.*

Past. Cha do chan mi, *I did not speak at present.*

*Compound Interrogative.*

Pres. Am bheil mi cantin? *am I speaking?*

Past. An robh mi cantin? *was I speaking?*

Fut. Am bidh mi cantin? *will I be speaking?*

*Compound Negative.*

Pres. Cha 'n 'eil mi cantin, *I am not speaking.*

Past. Cha robh mi cantin, *I was not speaking.*

Fut. Cha bhidh mi cantin, *I will not be speaking.*

Pres. Part. Seinn, *singing.*

Past Part. Seinntè, *sung.*

Past Tense. Sheinn mi, *I sung.*

Fut. Tense. Seinnidh mi, *I will sing.*

*Indicative Active.*

Pres. Tha mi seinn, or Seinneam, *I am singing.*

Past. Sheinn mi, *I sung.*

Fut. Seinnidh mi, *I will sing.*

*Subjunctive.*

Pres. Ma sheinneas mi, *If I sing.*

Past. Sheinnin, *I would sing.*

*Imperative.*

Pres. Seinneam, *let me sing.*

Seinn, *sing thou.*

Seinneadh e, *let him sing.*

Seinneadhmid, *let us sing.*

Seinnibh, *sing ye.*

Seinneadh iad, *let them sing.*

Part. Seinn, *singing*.

Past. Seinntè,\* *sung*.

*Interrogative.*

Pres. An seinn mi? *shall I sing?*

Past. An do sheinn mi? *did I sing?*

*Negative.*

Pres. Cha seinn mi, *I will not sing.*

Past. Cha do sheinn mi, *I did not sing.*

*Compound Interrogative.*

Pres. Am bheil mi seinn? *am I singing?*

Past. An robh mi seinn? *was I singing?*

Fut. Am bidh mi seinn? *shall I be singing?*

*Compound Negative.*

Pres. Cha n' eil mi seinn, *I am not singing.*

Past. Cha robh mi seinn, *I was not singing.*

Fut. Cha bhidh mi seinn, *I will not be singing.*

Past. Part. Labhairt, *speaking*.

Past Tense. Labhair mi, *I spoke*.

Future Tense. Labhrìdh mi, *I will speak*.

*Indicative Active.*

Pres. Tha mi labhairt, *I am speaking*.

Past. Labhair mi, *I spoke*.

Fut. Labhrìdh mi, or Labhram, *I will speak*.

*Subjunctive.*

Pres. Ma labhras mi, *if I speak*.

Past. Labhrin, *I would speak*.

\* Seldom used.

*Imperative.*

- Pres. Labhram, *let me speak.*  
 Labhair, *speak thou.*  
 Labhradh e, *let him speak.*  
 Labhradhmid, *let us speak.*  
 Labhribh, *speak ye.*  
 Labhradh iad, *let them speak.*

Pres. Part. Labhairt, *speaking.*

*Interrogative.*

- Pres. An labhair mi ? *shall I speak ?*  
 Past. An do labhair mi ? *did I speak ?*

*Negative.*

- Pres. Cha labhair mi, *I shall not speak.*  
 Past. Cha do labhair mi, *I did not speak.*

*Compound Interrogative.*

- Pres. Am bheil mi labhairt ? *am I speaking ?*  
 Past. An robh mi labhairt ? *was I speaking ?*  
 Fut. Am bidh mi labhairt ? *shall I be speaking ?*

*Compound Negative.*

- Pres. Cha n' eil mi labhairt, *I am not speaking.*  
 Past. Cha robh mi labhairt, *I was not speaking.*  
 Fut. Cha bhidh mi labhairt, *I will not, &c.*

- 
- Pres. Part. 'Tighin, *coming.*  
 Past Tense. Thainig mi, *I came.*  
 Fut. Tense. Thig mi, *I will come.*

*Indicative Active.*

- Pres. Tha mi tighin, *or, thigeam, I am coming.*  
 Past. Thainig mi, *I came.*  
 Fut. Thig mi, *I will come.*

*Subjunctive.*

- Pres. Thigeam, *let me come.*  
 Thig, *come thou.*  
 Thigeadh e, *let him come.*  
 Thigeadhmid, *let us come.*  
 Thigibh, *come ye.*  
 Thigeadh iad, *let them come.*  
 Pres. Part. Tighen, *coming.*

*Interrogative.*

- Pres. An dig mi? *shall I come?*  
 Past. An dainig mi, *did I come?*

*Negative.*

- Pres. Cha dig mi, *I will not come.*  
 Past. Cha dainig mi, *I did not come.*

*Compound Interrogative.*

- Pres. Am bheil mi tighin? *am I coming?*  
 Past. An robh thu tighin? *wast thou coming?*  
 Fut. Am bidh mi tighin? *shall I come?*

*Compound Negative.*

- Pres. Cha n' eil mi tighin, *I am not coming.*  
 Past. Cha robh mi tighin, *I was not coming.*  
 Fut. Cha bhidh mi tighin, *I will not be coming.*

- Pres. Part. Sealltin, *looking.*  
 Past Tense. Sheall mi, *I looked.*  
 Fut. Tense. Seallidh mi, *I will look.*

*Indicative Active.*

- Pres. Tha mi sealltin, *or seallam, I am looking.*  
 Past. Sheall mi, *I looked.*  
 Fut. Seallidh mi, *I will look.*

*Subjunctive.*

- Pres. Ma sheallas mi, *if I look.*  
 Past. Sheallin, *I would look.*



*Imperative.*

- Pres. Seallam, *let me look.*  
 Seall, *look thou.*  
 Sealladh e, *let him look.*  
 Sealladhmid, *let us look.*  
 Seallibh, *look ye.*  
 Sealladh iad, *let them look.*

- Pres. Part. Sealltin, *looking.*

*Interrogative.*

- Pres. An seall mi? *will I look?*  
 Past. An do sheall mi? *did I look?*

*Negative.*

- Pres. Cha seall mi, *I will not look.*  
 Past. Cha do sheall mi, *I did not look.*

*Compound Interrogative.*

- Pres. Am bheil mi sealltin? *am I looking?*  
 Past. An robh mi sealltin? *was I looking?*  
 Fut. Am bidh mi sealltin? *shall I be looking?*

*Compound Negative.*

- Pres. Cha n' eil mi sealltin, *I am not looking.*  
 Past. Cha robh mi sealltin, *I was not looking.*  
 Fut. Cha bhidh mi sealltin, *I will not be looking.*

- Pres. Part. Creidsin, *believing.*  
 Past Tense. Chreid mi, *I believed.*  
 Fut. Tense. Creideam, or Creididh mi, *I will believe.*

*Indicative Active.*

- Pres. Tha mi creidsin, or Creideam, *I believe.*  
 Past. Chreid mi, *I believed.*  
 Fut. Creididh mi, *I will believe.*

*Subjunctive.*

- Pres. Ma Chreidis mi, *if I believe.*  
 Past. Chreidin, *I would believe.*

*Imperative.*

- Pres. Creidim, *let me believe.*  
 Creid, *believe thou.*  
 Creideadh e, *let him believe.*  
 Creideadhmid, *let us believe.*  
 Creidibh, *believe ye.*  
 Creideadh iad, *let them believe.*
- Pres. Part. Creidsinn, *believing.*

*Interrogative.*

- Pres. An creid mi ? *shall I believe ?*  
 Past. An do chreid mi ? *did I believe ?*

*Negative.*

- Pres. Cha chreid mi, *I will not believe.*  
 Past. Cha do chreid mi, *I did not believe.*

*Compound Interrogative.*

- Pres. Am bheil mi creidsin ? *am I believing.*  
 Past. An robh mi creidsin ? *was I believing.*  
 Fut. Am bidh mi creidsin ? *shall I believe.*

*Compound Negative.*

- Pres. Cha n' eil mi creidsin, *I am not, &c.*  
 Past. Cha robh mi creidsin, *I was not, &c.*  
 Fut. Cha bhidh mi creidsin, *I will not, &c.*

## IRREGULAR VERBS.

The following verbs are irregular in their conjugation ; as they vary in their Past and Future Tenses, from their Present Participles.

- 
- Pres. Part. Dol, *going.*  
 Past Tense. Chaith mi, *I went.*  
 Fut. Tense. Theid mi, *I will go.*

*Indicative.*

- Pres. Tha mi dol, *or racham, I go.*  
 Past. Chaith mi, *I went.*  
 Fut. Theid mi, *I will go.*

*Subjunctive.*

Pres. Ma theid mi, *if I go.*

Past. Rachin, *I would go.*

*Imperative.*

Falbh, *or rach, go thou.*

Rachadh, *or falbhadh e, let him go.*

Faladhmid, *or rachadhmid, let us go.*

Faladhibh, *or rachibh, go ye.*

Falbhadh, *or rachadh iad, let them go.*

Pres. Part. Dol, *going.*

*Interrogative.*

Pres. An d' theid thu? *wilt thou go.*

Past. An d' each thu? *didst thou go.*

*Negative.*

Pres. Cha d' theid mi, *I will not go.*

Pnst. Cha d' each mi, *I did not go.*

*Compound Interrogative.*

Pres. Am bheil thu dol? *art thou going?*

Past. An robh thu dol? *didst thou go?*

Fut. Am bidh thu dol? *wilt thou go?*

*Compound Negative.*

Pres. Cha n' eil mi dol, *I am not going.*

Past. Cha robh mi dol, *I was not going.*

Fut. Cha bhidh mi dol, *I will not go.*

This verb is not only irregular in its flexion in Gaelic, but also in Greek, Latin, French and English. Εἶμι, *I go*; εἶ, *go thou*, Gr.—Eo, ivi, itum, ire, Lat.—Aller alant, allé, Fr.—I go, I went, I have gone, Eng.

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Pres. Part. Deanadh, *doing.*

Past Part. Deanta, *done.*

Past Tense. Rhinn mi, *I did.*

Fut. Tense. Ni mi, *I will do.*

*Indicative.*

- Pres. Tha mi deanadh, *I am doing.*  
 Past. Rinn mi, *I did.*  
 Fut. Ni mi, *I will do.*

*Subjunctive.*

- Pres. Ma ni mi, *if I do.*  
 Past. Dheanin, *I would do or make.*

*Imperative.*

- Pres. Deanam, *let me do.*  
       Dean, *do.*  
       Deanadh e, *let him do.*  
       Deanadhmid, *let let us do.*  
       Deanibh, *do ye.*  
       Deanadh iad, *let them do.*

- Pres. Part. Deanadh, *doing.*  
 Past. Deanta', *done.*

*Interrogative.*

- Pres. An dean mi? *shall I do.*  
 Past. An do rinn mi? *did I do.*

*Negative.*

- Pres. Cha dean mi, *I will not do.*  
 Past. Cha do rinn mi, *I did not do.*

*Compound Interrogative.*

- Pres. Am bheil mi deanadh? *am I doing.*  
 Past. An robh mi deanadh? *was I doing.*  
 Fut. Am bidh mi deanadh? *will I do.*

*Compound Negative.*

- Pres. Cha n' eil mi deanadh, *I am not, &c.*  
 Past. Cha robh mi deanadh, *I was not.*  
 Fut. Cha bhidh mi deanadh, *I will not.*

- 
- Pres. Part. Tabhairt, *giving.*  
 Past Tense. Thug mi, *I gave.*  
 Fut. Bheir mi, *I will give.*

*Indicative.*

- Pres. Tha mi tabhairt, *I am giving.*  
 Past. Thug mi, *I gave.*  
 Fut. Bheir mi, *I will give.*

*Subjunctive.*

- Pres. Ma bheir mi, *if I give.*  
 Past. Bheirin, *I would give.*

*Imperative.*

- Pres. Tabhair, *give thou.*  
       Thugadh e, *let him give.*  
       Thugadhmid, *let us give.*  
       Thugibh, *give ye.*  
       Thugadh iad, *let them give.*  
 Pres. Part. Tabhairt, *giving.*

*Interrogative.*

- Pres. An tabhair, *or an toir mi? shall I give.*  
 Past. An d' thug, *or an dug mi? did I give.*

*Negative.*

- Pres. Cha tabhair, *or cha toir, I will not give.*  
 Past. Cha d' thug, *or cha dug, I did not give.*

*Compound Interrogative.*

- Pres. Am bheil mi tabhairt? *am I giving?*  
 Past. An robh mi tabhairt, *was I giving?*  
 Fut. Am bidh mi tabhairt, *shall I be giving?*

*Compound Negative.*

- Pres. Cha 'n 'eil mi tabhairt, *I am not giving.*  
 Past. Cha robh mi tabhairt, *I was not giving.*  
 Fut. Cha bhidh mi tabhairt, *I will not, &c.*

- 
- Pres. Part. Ag radh, *saying.*  
 Past Tense. Thubhairt, *I said.*  
 Fut. Their, *or abram, I will say.*

*Indicative.*

- Pres. Tha mi ag radh, *I say.*  
 Past. Thubhairt mi, *I said.*  
 Fut. Their, *or abram, I will say.*

*Subjunctive.*

- Pres. Ma their mi, *if I say.*  
 Past. Theirin, *I would say.*

*Imperative.*

- Pres. Abram, *let me say.*  
 Abair, *say thou.*  
 Theireadh e, *or abradh e, let him say.*  
 Theireadhmid, *or abradhmid, let us say.*  
 Abribh, *say ye.*  
 Theireadh, *or abradh iad, let them say.*  
 Pres. Part. Ag radh, *saying.*

*Interrogative.*

- Pres. An abair mi ? *shall I say.*  
 Past. An dubhairt mi ? *did I say.*

*Negative.*

- Pres. Cha \* n' abair mi, *I will not say.*  
 Past. Cha dubhairt mi, *I did not say.*

*Compound Interrogative.*

- Pres. Am bheil mi ag radh ? *am I saying ?*  
 Past. An robh mi ag radh ? *was I saying ?*  
 Fut. Am bidh mi ag radh ? *shall I be saying ?*

*Compound Negative.*

- Pres. Cha 'n 'eil mi ag radh, *I am not saying.*  
 Past. Cha robh mi ag radh, *I was not saying.*  
 Fut. Cha bhidh mi ag radh, *I will not be saying.*

From the specimen now given of the conjugation of various Verbs, it is hoped the student will be able to form the different parts of such Gaelic Verbs as he may

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\* n' is here inserted to prevent a hiatus vocalium, or concourse of Vowels.

meet in the course of his reading. In order still farther to aid him in this respect, the principal, or radical parts of the following Verbs, are subjoined.

Pres. Part.	Teicheadh, <i>flying.</i>
Past Tense.	Theich mi, <i>I fled.</i>
Fut.	Teichidh mi, <i>or teicheam, I will fly.</i>
Pres. Part.	Sgeudachadh, <i>clothing.</i>
Past	Sgeudaichtè, <i>clothed.</i>
Past Tense.	Sgeudich mi, <i>I clothed.</i>
Fut.	Sgeudichibh mi, <i>or sgeudaicheam, I will, &amp;c.</i>
Pres. Part.	Togail, <i>raising.</i>
Past	Togtè, <i>raised.</i>
Past Tense.	Thog mi, <i>I raised.</i>
Fut.	Togaidh mi, <i>or togbham, I will raise.</i>
Pres. Part.	Coiseachd, <i>walking.</i>
Past Tense.	Choisich mi, <i>I walked.</i>
Fut.	Coisichidh mi, <i>or coishicheam, I will, &amp;c.</i>
Pres. Part.	Gal, <i>weeping.</i>
Past Tense.	Ghuil mi, <i>I wept.</i>
Fut.	Guilidh mi, <i>or guilidheam, I will, &amp;c.</i>
Pres. Part.	Beannachadh, <i>blessing.</i>
Past	Beannuightè, <i>blessed.</i>
Past Tense.	Bheannuigh mi, <i>I blessed.</i>
Fut.	Beannuichidh mi, <i>or beannuicheam, I will, &amp;c.</i>
Pres. Part.	Ag inseadh, <i>telling.</i>
Past Tense.	Dhinish mi, <i>I told.</i>
Fut.	Insidh mi, <i>or insheam, I will tell.</i>

In Gaelic, Verbs are used impersonally when their Nominatives are not expressed; which is frequently the case with Ossian and other ancient poets; as,

- “ Chunnacas mac coigrich nan sgiath,  
 “ Og a dh’imich a thriall do Mhaona;  
 “ Chualas fhocail an talla nan triath;  
 “ Leth-thairngeadh leis sgian nach caol.”

OSSIAN, CARTHONN, v. 106, et seq.

“ The son of the stranger of shields was seen, a youth who directed his steps to Mona ; his words were heard in the halls of heroes, he half unsheathed his sword.”

“ Ni ’m *facas* Clutha chaoin o’n uair.”

“ Gentle Clutha was not since seen.” CARTHONN, v. 137.

“ *Chuinnear* luath guth fuar a’ bhais.”

“ The sound of the cold voice of death is heard.”

CARTHONN, 267.

“ Cha ’n fhaicear air chaol na seoil chomhnaid.”

“ The smooth sails are not seen upon the frith.” OSSIAN.

“ Na reulta lionmhor *airmhear* leis ;

“ ’G an ainmeachadh gu leir.”

PSALM cxlvii. v. 4.

This impersonal use of Verbs is frequently used in our older poetical translation of the Psalms ; as,

“ *Beannuichear* leis tigh Israeil.”

PSALM cxvi. v. 12.

“ Is *bheirear* leis gu crionna glic.

“ A ghnothaiche gu crich.”

PSALM cxii. v. 5.

“ Le’r clusaibh *chualamar* a Dhe.”

PSALM xlv. v. 1.

“ Do chlaonadar a thaobh air fad.”

PSALM xiv. v. 3.

But in our more modern editions of the Gaelic Psalms the impersonal use of Verbs is discontinued.

Defective Verbs are such as want some of their parts ; as, *arsa’*, *said*, *quoth* ; *arsa esan*, *said he* ; used only in the Perfect of the Indicative through all the persons. It seems to be the root of the Latin, *ordior orsus*, *ordiri* ; thus, “ Æneas sic *orsus* ab alto.” Virg. *Tiucainn*, *come along* ; used only in the Imperative. *Theab mi*, *I was*



*near to, I had almost*; used through all the persons of the Perfect Indicative; as, *theab mi tuiteam, I nearly fell*. Is mi, *I am*, of the Present. Bu mhi, *it was I*, of the Past Indicative.

## ADVERB.

An Adverb is an indeclinable part of speech *added to a Verb, Adjective, or other Adverb*, to express some circumstance, quality, or manner of their signification.

Adverbs are chiefly those of Place, Time, and Order.

### Adverbs of PLACE are,

An sin, <i>there</i> .	Nunn null, <i>to the other side</i> .
An so, <i>here</i> .	Air aghaidh, <i>forward</i> .
An sud, <i>yonder</i> .	Air dheireadh, <i>hindmost</i> .
A muigh, } <i>without</i> .	Air thoiseach, <i>foremost</i> .
A mach, }	C'aite? <i>where?</i>
A steach, <i>within</i> .	Mu'n cuairt, <i>about</i> .
Uile aitè, <i>every where</i> .	Ri bruthach, <i>upwards</i> .

### Adverbs of TIME are,

Moch, <i>early</i> .	Air ball, <i>immediately</i> .
Moch-thrath, <i>early</i> .	Do gnath, <i>always</i> .
A maireach, <i>to-morrow</i> .	Mun, <i>before</i> .
Gu minic, <i>often</i> .	An de, <i>yesterday</i> .
Ainmig, <i>seldom</i> .	A choich, <i>for ever</i> .
Daonan, <i>always</i> .	A nis, <i>now</i> .
An sin, <i>then</i> .	A ris, <i>again</i> .
Gu brath, <i>for ever</i> .	Cheana, <i>already</i> .

### Adverbs of ORDER are,

An deigh so, <i>henceforth</i> .	Leth a muigh, }
As ur, <i>of new</i> .	Taobh a muigh, } <i>without</i> .
Mar sin, <i>like as</i> .	Taobh a stigh, <i>within</i> .
Ma dheireadh, <i>finally</i> .	Calg-dhireach, <i>directly</i> .
An toiseach, <i>first</i> .	A nuas, <i>from above</i> .
An dara aitè, <i>in the second place</i> .	A naird, <i>upwards</i> .
Fa dheireadh, <i>lastly</i> .	Cia'ron? <i>why?</i>
	Am fogus, <i>near</i> .

## PREPOSITION.

A Preposition is an indeclinable word, which shews the relation of one thing to another ; as,

Aig ag, <i>at.</i>	Gun, <i>without.</i>
Air, <i>on, or upon.</i>	Cul, <i>or culaobh, behind.</i>
As, a, <i>out of.</i>	Le, leis, <i>with, by.</i>
De, <i>of.</i>	Mar, <i>like to.</i>
Do, <i>to.</i>	Mu, <i>about.</i>
Bharr, <i>off, from off.</i>	O, ua, <i>from.</i>
Eadar, <i>between.</i>	Os, <i>above.</i>
Fa, <i>upon.</i>	Ri ris, <i>to.</i>
Fo' fuidh, <i>under.</i>	Roimh, <i>before.</i>
Tar, thar, <i>over.</i>	Tar, char, <i>over, across.</i>
Seach, <i>past.</i>	Tre, }
Feadh, <i>among.</i>	Troimh, } <i>through.</i>
Gu, gus, <i>to.</i>	

## CONJUNCTION.

A Conjunction is an indeclinable word, which serves to join sentences ; as, dubh 'is *geal, black and white.*

Ach, <i>but.</i>	Fos, <i>also.</i>
Agus, <i>is, and.</i>	Ma seadh, }
Ma, <i>if.</i>	Ma ta, } <i>if so.</i>
Co, <i>as.</i>	Mur, <i>if not.</i>
Ged, <i>although.</i>	Na, }
Gidheadh, <i>yet.</i>	Nan, } <i>if.</i>
Gu, gur, <i>that.</i>	No, <i>or.</i>
Ionnas, <i>so that.</i>	O, <i>since, because.</i>
Os barr, <i>moreover.</i>	Sol, * <i>before.</i>

## INTERJECTIONS.

An Interjection is an indeclinable word thrown in between the parts of a sentence, to express some passion or emotion of the mind ; as,

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\* " Sol dhealbha' leat an talamh ti." PSALM XC.



Air bharra *nan geug*, \* *on the tops of trees.*  
 Ceannard *nan triath*, *the chief of heroes.*  
 Sealgair *nam fiadh*, *hunter of the deer.*

## RULE 2.

An Adjective agrees with its Substantive in Gender, Number, and Case ; as,

Stoirm mhor, *a great storm.*  
 An cuan mor, *the great ocean.*  
 Gaisgeach beumach, *a brave hero.*  
 Fearran math, *good land.*  
 An fhearrain mhaith, *of the good land.*  
 Baile beag, *a little town.*  
 Bailte beaga, *little towns.*  
 Siol aliunn, *a beautiful race.*  
 Fhir threin, *O strong man.*

## RULE 3.

One Substantive agrees with another in Case, when they signify the same thing ; as,

Prionnsadh Teurlach, *Prince Charles.*  
 Fionghal an Rìgh, *Fingal the King.*  
 Coileach-coillè, *a wood-cock.*  
 Croman-luchaidh, *a glade.*  
 Gobhlan-gaoithe, *a swallow.*  
 Mar ghrein fheasgair, *like the evening sun.*

## RULE 4.

One Substantive governs another in the Genitive ; as,

Rìochd Dhe, *the kingdom of God.*  
 Lagh naduir, *the law of nature.*  
 Sechran seilg, *wandering of the chase.*  
 Coigrich a chuain, *strangers of the ocean.*  
 Rìgh Mhoirbheinn, *King of Morven.*  
 Tannas Threimhoir, *Trenmor's ghost.*  
 Gath greinè, *a sun-beam.*

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\* In the words *nan geug*, *nan triath*, *nam fiadh*, both the Articles and Nouns are in the Genitive Plural.

Dubhra craoibh, *the shadow of a tree.*  
 Dorus tighè, *the door of a house.*

### RULE 5.

The Participles of Active Verbs govern the Genitive ;  
 as,

Aig luidheadh na greinè, *at sun-set.*  
 A' cur sil, *sowing corn.*  
 A' ceannach bidh, *buying food.*  
 Tha e aig reic eich, *he is selling a horse.*  
 Tha e reic each, *he sells horses.*  
 Tha e ceannach tairbh, *he is buying a bull.*  
 Tha e a' ceannach tharbh, *he buys bulls.*

It would be a violation of the rule to say, tha e bualadh cu ; tha e gearradh fear ; tha e ceannach cearc ; tha e aig reic coileach. In all these instances it should be coin, fear, circe,—ciolich in the Genitive. I have been the more particular in explaining this rule, as it is frequently transgressed both in speaking and in writing the Language.

### RULE 6.

Possessive Pronouns agree with their Substantives in Gender ; as,

A chluas, *his ear.*  
 A cluas, *her ear.*  
 Ar n' urnigh, *our prayers.*  
 Am boil, *their mouths.*  
 An glaoth, *their cry.*  
 Mo chabhair, *my help.*  
 Do cheum, *thy path.*  
 A bhailte beaga, *his little towns.*  
 A bailte beaga, *her little towns.*

Observe, that in the two first and two last examples of this rule, in order to mark the Gender of the Possessive Pronoun, the change is made upon the Noun ; it being aspirated in the Masculine, and in the primary form in the Feminine.

## RULE 7.

A Verb agrees with its Nominative, which is generally placed after it, in Number and Person.

The termination of the Verb, through all the persons of the same Tense, is the same in the Singular and Plural numbers ; consequently the person of the Verb is not known by the termination, but by its Nominative ; hence this similarity is the reason why persons acquainted with the Gaelic, commit so few grammatical errors either in speaking or in writing the language, as has been already noticed.

## EXAMPLES.

Thubhairt mi, *I said.*  
 Thubhairt iad, *they said.*  
 Phill mi, *I turned.*  
 Phill sinn, *we turned.*  
 Scriobh e, *he wrote.*  
 Scriobh sibh, *ye wrote.*  
 Cuimhnichidh tu, *thou shalt remember.*  
 Cuimhnichidh sinn, *we will remember.*  
 Thainig e, *he came.*  
 Thainig iad, *they came.*  
 Ghlaodh na fireana, *the righteous cried.*  
 Ghlaodh am bochd, *the poor cried.*

## RULE 8.

An Active Verb governs its object in the Nominative Case ; and sometimes it requires the Dative of a Personal Pronoun after it ; as,

Deanamid clacha creadha, *let us make bricks.*  
 Pill do chos, *turn thy foot.*  
 Teagaisgidh mi dhuibh, *I will teach you.*  
 Smuaintich iad olc dhomh, *they thought evil to me.*  
 Bheir mi dhuit na cinnich, *I will give the heathen.*  
 Tilgeamaid dhinn an cuing, *let us throw off their yoke.*  
 Canaibh dha oran nuadh, *sing to him a new song.*  
 Seinnibh fonn, *sing praise.*

## RULE 9.

Prepositions frequently govern the Genitive ; as,

Air mo dheis, *on my right.*

Le slait, *with a rod.*

Le coguis ghloin, *with a clear conscience.*

As laimh, *out of the hand.*

Fodh bhratich, *under the banners.*

“ Trid ghlinn baca.” PSALMS.

“ Trid faicil mhaith.” *By great care.*

Sometimes one Preposition is joined to another ; as, ar feadh an-t-saoghail, *through the work.*

The Preposition aig, *at*, governs the Dative ; as, aig sruthaibh, *at the streams* ; aig a mhuir, *at the sea* ; aig mo chois, *at my foot* ; aig abhun, *at a river.*

## RULE 10.

Conjunctions couple like Cases and Moods ; as,

Fear agus bean, *man and wife.*

Dubh agus geal, *black and white.*

Bhuail agus cheansaich, *he fought and conquered.*

Ghlaoth agus dh'eisd, *he cried and was heard.*

*Remarks on the Gaelic Prepositions, a, an, and ain.*

The primary use of the Latin prepositions, *e*, or *ex*, indicated something to have departed *out of* a place ; hence their English signification *out of*. These, with the Prepositions *a*, *ab*, and *abs*, signifying *from*, seem all to be derived from the Gaelic Preposition *a*, sounded like *a* in the English word *ab* ; as, a beul an leomhain, *ex ore leonis*, *out of the lion's mouth* ; a H-erin, *ex Hibernia*, *out of Ireland* ; a Duneidin, *ex Edinburgo*, *from Edinburgh.*

*A* is changed into *as* before a Vowel ; as, *as a cheil*, *inops rationis*, *out of his judgment* ; *as a bholg*, *from the womb.*

*A* is sometimes changed into *o*; as,

“ Co thig cho samhach *o* 'n aonach ?

“ Mar nial *o* 'n iar, 's a thaobh sa ghrein.”

OSSIAN.

“ Who comes so quickly from the hill, like a cloud from the west, and its side in the sun.”

*O* 'n aird' an ear, 's *o* 'n aird' an iar,

*O* 'n airdè tuath, is deas. PSALMS.

This Preposition *a*, is easily transferred to signify something formed from matter; as, cupan *a* dh'argiod, *poculum ex argento*, a cup of silver. 2*d*, It signifies *to deduct* from any thing; as, coig *a* seachd, *five from seven*. 3*d*, Something changed from one state into another; as, *a fhuachd*, *gu teas*, *from cold to heat*.

#### *Further Remarks on the use of Prepositions.*

Trid, *by or through*, governs the Genitive; as, in Psalm 23. Trid *ghlinn* dorch a sgail a bhais.

—— 86. An dream sin trid *ghlinn* Baca theid.

—— 119. Trid *faicill mhaith* is *furachrais*.

—— 106. Is stiuir se trid *nan doimhneachd* iad.

Mar \* thrid an fhasaich chruaidh.

Mar, *like to*, governs the Dative; as, mar chràobh, *like a tree*; mar dhruchd, *like dew*. If the article precede the Noun, *mar* governs the Nominative; as, mar an druchd, *like the dew*; mar a ghrian, *like the sun*.

Fo, *or fodh, under*, requires the Genitive; as,

Fo 'n ghrein, *under the sun*.

Fo 'n ghaoith, *under the breeze*.

Fo osaig, *under a blast*.

Fo chràobh, *under a tree*.

Air, *upon*, governs the Dative; as,

Air sgeith, *on a shield*.

Air creig, *on a rock*.

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\* In this last instance, it is worthy of remark, that the Preposition *trid*, assumes an *h*, for the sake of euphony, as it follows the Preposition *mar*, which also requires the Genitive or Dative.



“ Air bruaich cha 'n 'eil an laoch.”

“ The hero is not on the bank.” OSSIAN.

Air cruaidh, *upon an eminence.*

O' *from*, or *under*, requires the Genitive ; as,

O m' lainn, *under my spear.*

“ O thalamh nan gall o thuath.”

“ From the land of the strangers, from the north.”

OSSIAN.

O na neoil, *from the clouds.*

O 'n bheinn, *from the hill.*

Eadar, *between*, or *among*, governs the Dative ; as,

Eadar gheugibh, *between, or among the branches.*

Eadar bheag agus mhor, *both small and great.*

Eadar is used in composition with Pronouns ; thus, eadaribh, *betwixt you* ; cadarainn, *betwixt us* ; eatarra, *betwixt them.*

“ Eadar is not incorporated with Pronouns of the singular number, but written separately ; as, eadar mise agus thusa, *between me and thee.*” STEWART'S GRAM. p. 130.

Eadar is frequently used in composition with Nouns and Verbs ; as, eadar-sholus, *twi-light* ; eadar-linne, *betwixt a pool* ; eadar-mhinich, *to explain* ; eadar-theangich, *to translate* ; eadar-sheasadh, *to consist.*

In the question, Cia mar tha sibh ? Tha mi eatarra, i. e. *middling*, or *between the two* ; here it is equivalent to the Latin *inter ea*. Eatarra, is preferable to *neataras*, the responsive to the question, Cia mar tha thu ? used in some districts of Argyllshire. Accordingly *eatarra* is used in the Psalms ; as, “ Mo thruscan eatarra do roinn.”

As “ *we can best teach what is right, by shewing what is wrong,*” it will be proper to state, that the title given to many of the Psalms, namely, Do 'n ard fhear cuil, i. e. *to the chief musician*, is ungrammatical. It ought to be, Do 'n ard fhear chuil, which will be evident by declining the connected Nouns, agreeably to the Rule, one Substantive agrees with another in Gender, Number, and Case ; thus,

Singular, *Mas.*

*N.* Am fear cuil.

*G.* An fhir chuil.

*D.* Do 'n fhear chuil.

*V.* O fhir chuil.

Ceol, *music*, wants the Plural.

Dr. Stewart notices this inaccuracy in his Grammar, p. 172, and says, that "when both Nouns are appellatives, and no word intervenes between them, the initial form of the latter Noun follows, for the most part, that of an Adjective agreeing with the former Noun."

Re, *duration*, though reckoned by Dr. Stewart a Preposition, has also the regimen of a Noun, and requires the Genitive after it; as,

Re a gheamhraidh, *during winter*.

Re dha fhichead bliadhna, *during 40 years*.

When Re is not expressed, we say, tha dearbha' da fhichead bliadhn' agam air do choimhneas; not, dha fhichead, i. e. *I have experienced thy goodness for forty years*.

### *On the Government of Adjectives.*

Adjectives of plenty or want, require the Genitive; as, moran feoir, *much grass*; began ceil, *little wisdom*; tha an amhuin lan eisg, *the river is full of fish*; began meala, *a little honey*.

Comparatives require the Particle na, *than*, before the following Nouns; as, ni 's luaithe na ghaoth, *swifter than the wind*; ni 's milse na mil, *sweeter than honey*; ni 's milse na cir mheala, *sweeter than the honey-comb*.

An, signifies *in* or *into*, and seems to be the root of the Latin Preposition *in*; as, tha na feidhh an sa ghleann, *cervi sunt in vallo*, the deer are in the valley. May not the Gaelic preposition, air, *upon*, be the radix of the Latin *super*; as, air muir, *super mare*, on the sea; air an fheur, *super fronde*, on the grass. In like manner, the Gaelic eader, seems the root of the Latin *inter*; as, eader linne, *inter lacos*, between lakes.

“ Eader gheugaibh cuirear leo  
 “ An ceilair binn an geil.”—PSALMS.

## RULE II.

*Note.* The Infinitive in Gaelic follows the Substantive Verb, or a Verb of motion : as,

Bha mi a triall, *I was walking.*  
 Chaidh mi a shealg, *I went a hunting.*  
 Chaidh mi a chur sil, *I went to sow corn.*  
 Chaidh e a reic feoir, *he went to sell hay.*

Sometimes it follows an Adjective ; as, toileach ionsachadh, *wishing to learn* ; mianach posadh, *wishing to marry.*

*Observations on the Mottos originally prefixed to different editions of the Psalms of David.*

It may be proper to preserve the poetic verses, which at different periods were prefixed to the metrical versions of the Psalms, as they shew the attention which pious men paid to this subject. The first of these verses, which Dr. Stewart has inserted in his Grammar, p. 199, was prefixed by Mr. Robert Kirk, minister at Balquidder, to his version of the first fifty Psalms, published in 1684, and is thus expressed :

Imthigh \* a *dhuilleachain* gu dan,  
 Le dan glan diagha duisg iad thall ;  
 Cuir failte ar fonn fial nam Fionn  
 An garbh chrìocha, 's indseadh gall.

*In English.*

Little volume, move boldly on ;  
 In pure godly strains awaken yonder people ;  
 Salute the hospitable land of the Fingulians,  
 The highland regions, and the isles of strangers.

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\* The diminutive of duilleach, *the leaves of a tree* ; hence metaphorically applied to the leaves of a little book.

A version of the Psalms of David, by the synod of Argyll in 1694, had the following Latin verse prefixed, with an appropriate Gaelic translation.

*Latin.*

Non vox, sed votum,  
Non musica cordula, sed cor ;  
Non clamans, sed amans,  
Sonat in aure Dei.

*Gaelic.*

Cha ne guth binn, ach guidhe threun,  
Cha teud, ach criodhe ceart ;  
Cha ghlaodh, ach grabh, ni fuaime gu geur,  
An cluasibh Dhe nam feart.

Some latter versions of the Gaelic Psalm Book, subjoin this pious verse.

Mo bheath', mo neart, 's mo dhocas buan,  
An bheil mo thearmun treun ;  
Cho tuit mi, 's tu gam chombhail suas,  
Dhia eisd gu grad ri m' eigh.

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Should this attempt to facilitate the acquisition of the Gaelic language to youth, be favourably received, the author will (health permitting), in a second edition, treat of *prosody*, with such further additions and improvements as may be suggested by his learned brethren and countrymen.

## APPENDIX,

CONTAINING EXTRACTS FROM OSSIAN AND DR. SMITH'S  
SEAN DANA, WITH ENGLISH TRANSLATIONS; AND  
REMARKS ON THE DERIVATION OF PROPER NAMES.

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THAT the Roman or Latin language largely borrowed from the Gaelic, as being the more ancient, is evident from the following, and many other words :

<i>Gaelic.</i>	<i>Latin.</i>	<i>English.</i>
Anam,	animus,	the soul.
Argiod,	argentum,	silver.
Or,	aurum,	gold.
Bo,	bos,	cow.
Tarbh,	taurus,	a bull.
Each,	equus,	a horse.
Fear,	vir,	a man.
Coin,	canes,	dogs.
Mathair,	mater,	mother.
Brathair,	frater,	brother.
Faidh,	vatis,	a prophet.
Mis,	mensis,	a month.
Rìgh,	rex,	a king.
Rotha,	rota,	a wheel.
Ubh,	ovum,	an egg.
Gabhar,	caper,	a goat.
Monadh,	mons,	a mountain.
Saighead,	sagitta,	an arrow.
Meil,	mel,	honey.

Soil, in Gaelic, signifies *bright*, and soillear, *brightness*; hence comes soilsich, *enlighten*, and solus, *light*; which is the radix of the Latin *sol*, the sun. Soillear, *brightness*, is the root of the Scottish *siller*, now written *silver*. There are many words in the Greek and Roman languages, which can admit of no satisfactory analysis, except in the Gaelic language, and *sol* is one of them. Cicero derives *sol* (lib. 2. de Natura Deorum) from *solus*, because there is but one sun, and no more. But how beautifully appropriate is the derivation of the Roman *sol* from the Gaelic *soil*, which signifies *clearness*, or *light*; an attribute of the sun in all nations, and in all languages.

On the testimony of Cæsar, (lib. i. cap. 16), Liscus was chief magistrate of the Edui, which in their language they call *vergubretus*. The true etymon of this word is, *fergu-breth*, *the man to judge*.

From *snamh*, *swimming*, comes *navis*, *a ship*; as well as the Latin Verb, *no, navi, natum, nare*, to swim or sail.

The most probable etymon of the word *draoi*, *a druid*; is from *dair*, *an oak*, and *aoi*, *a stranger* or *guest*. Hence we have the compound word, *dairaoi*, and by abbreviation, *draoi*, signifying *an inhabitant of the oak*. From *dair*, *an oak*, comes the Adjective *darach*; as, *craobh dharich*, *an oak-tree*. And from *aoi*, *a stranger*, is derived *aoieachd*, *hospitality*, or *entertainment*.

*The following Description of the Stars, engraved upon the Shield of Cathmar, is from the Seventh Book of Temora, commencing at verse 262.*

“ Air gach Copan tha reul do 'n oidhche,  
 Ceann-mathann nan ros gun scleo,  
 Caol-dearrsa o neul ag eirigh,  
 Iul-oidhche an truscan do cheo.  
 Tha Caoin-ghath-linnè air carraig a dealradh,  
 Reul-dubhra air gorm-thonn o'n iar  
 Leth chleith a sholus an uisge.  
 Tha Beur-theine, las-shuil nan sliabh  
 Sealladh sìos o choille san aonach  
 Air mall shiubhal scalgair 's e triall

Roimh ghleannan an dubhra bhraonaich  
 Le faoidh ruadh-bhuic nan leum ard.  
 Domhail am medhon na Sgeithe  
 Tha lasadh Tuinn-theinè gun neul,  
 An rionnag, a sheall ro 'n oidche  
 Air Lear-thonn, cean-feadhna nan Bolg."

*Translation.*

On each boss is placed a star of night. Ceann-maghan, *with beams unshorn* ; caol-dearsa, *rising from a cloud* ; iul-oidhche, *robed in mist* ; caoin-gath-linne, *shines upon a rock* ; reul-dubhra, *upon a blue wave from the west, half concealing his light in the sea* ; beir-theine, *the eye-light of the hills looks down from a wood of the mountain upon the slow-paced hunter, travelling the vallies of shadowy showers, with the spoils of the bounding roe*. Large in the middle of the shield is the burning of cloudless Tonn-theinè, *the star that looked through night upon Laithon of the wide ocean*. Laithon, chief of the Belgae, who first travelled upon the winds.

*Explanation of the Names of the Stars.*

Ceann-maghan, *head of the bear*.  
 Caol-dearsa, *slender beam of light*.  
 Iul-oidhche, *director of night*.  
 Caoin-gath-linne, *mild beam of the wave*.  
 Reul-dubhra, *star of twilight*.  
 Beur-theinè, *fire of the hill*.  
 Tonn-theinè, *meteor of the waves*.

With a view to give youth a taste for poetic harmony, the following elegant extracts from Ossian are inserted.

*Ossian's Lament for Oscar, from the Second Book of Temora, commencing at verse 1st.*

Athair nan triath garbh, a Threinmhoir,  
 Ard-chomhnuidh leat an fhior-ghaoth,  
 Measg thorrùn dubh-ruadh nan speur !  
 Tein-athair a' beumadh nan nial.

Fosgail talla ciar nan stoirm,  
 Thigeadh barda le toirm nan dan ;  
 Thigeadh iad o 'n am a dh'aom,  
 Le clarsaichibh faoin a nall.  
 Cha lag a thuineas an ceo mall ;  
 Cha shealgair sruth gann an comhnard,  
 'Se Oscar nan carbad a th' ann.  
 O leirg nan cath garbh 's nan comhrag.  
 Is grad do chaochla-sa, mo mhac,  
 O do dhreach air chiar mhoilena ;  
 Tha 'n osag gad thilleadh fo smachd,  
 'Nuair is fuaimear a neart air speuraibh.  
 An seall thu mu 'n athair, tha faoin  
 Ri taobh shruth gaireach na h-oidhche ?  
 Tha triatha mhorbheinn fo chadal an raon.  
 Cha do chaill iadsa mac o shoillse.  
 Chaill sibh gaisgeach treum an comhrag,  
 A thriatha Mhorbheinn nan fuaim ard,  
 Co 'n gaisgeach bu choimeas do 'n og threun,  
 Ri taobh garbh chomstri nam blar,  
 Mar dhibhra trom nan uisge domhail ?  
 C'uim tha m'anam fein fo mhulad ?  
 Bu choir da bhi lasadh an cunnart  
 Eirinn ri mo laimh le neart,  
 Righ shelma 'na aonar le feart.  
 'Na aonar cha bhi m'athair treun  
 Nuair a dh'cireas sleagh fhada dhomh fhein.

*Translation.*

Father of mighty heroes, Trenmor, thy lofty dwelling is  
 in the whirlwind, amidst the dark red thunder of heaven,  
 and lightning cutting the clouds ! Open the grey halls of  
 storms ; let bards draw near with the sound of their  
 songs ; let them come from the times of old with their  
 feeble harps. He is not weak who inhabits the slow mist ;  
 no hunter on a narrow stream in the plain, it is Oscar of  
 chariots from the folds of dire war and battle. Sudden is  
 thy change, my son, from thy appearance on dark Moile-  
 na. The blast turns thee in its course, when its strength  
 resounds in the clouds. Wilt thou look at thy feeble fa-



ther by the side of the stormy stream of night? The chiefs of Morven sleep on the heath. They have not lost a son from light; ye have lost a brave hero in battle, ye chiefs of echoing Morven. What hero could equal the youth at the rugged strife of battle, like the darkness of swelling waters? Why is my soul sad? It ought to burn in danger. Erin is near with her host. The king of Selma is alone. Alone my mighty father shall not be, while I can lift the spear.

*Grammatical Analysis of a few Verses of the Third Book of Fingal.*

“A mhic a’ chomhraig,” thuir an triath, “O Rìgh Mhorbheinn nan sgiath, ’s nan corn, biodh baird a’ cur fonn air sliabh, air chairdibh Eirinn nam fiar-cholg.

*In English.*

“Son of Battle” cried the chief, “O! king of Morven, of shields and of horns, let bards sing on the hill to the fierce friends of Erin.”

*Analysis.*

A mhic—A for O, an interjection; *mhic*, the vocative singular of *mac*.

a’ chomhraig—a’, the Article contracted for an, *the*; *chomhraig*, gen. sing. of the Noun, *comhrag*, governed by *mhic*, by the Rule, one Sub. governs another.

thuir—3d pers. sing. past of the Indic. of the irregular Verb. ag radh, *saying*.

an triath—an, the definite Article; triath, a noun, the nominative to, *thuir*, by the Rule, a Verb agrees with its nom.

Rìgh Mhorbheinn—Rìgh, the voc. case governed by the interjection *o*; Mhorbheinn, the gen. sing. of the compound Noun, *mor*, *great*, and *beinn*, *a hill*, governed by *rìgh*, agreeably to the Rule, one Sub. governs another.

nan sgiath—nan, the gen. plur. of the Article *an*; *sgiath*, the gen. plur. governed by *rìgh*, according to the Rule, one Sub. governs another.

- 's nan corn—'s, contracted for *agus*, a Conjunction; *nan*, gen. plur. of the Article, *an*, *the*; *corn*, gen. plur. of the indeclinable Noun, *corn*, *a horn*, connected or coupled with *sgiath*, by the Rule, Conjunctions couple like Cases, &c. Note, that here we have the root of the Latin, *cornu*.
- biodh—3d pers. plur. fut. Indic. of the Verb, *a bhi*, *to be*.
- baird—the nom. plur. of the Noun *bard*, and the nom. to *biodh*, by the Rule, a verb agrees, &c.
- a' cuir—Present of the Infinitive of the Verb, *aig cuir*, *putting*, governed by the preceding Verb *biodh*, by the Rule, the Infinitive follows the Sub. verb.
- fonn—a Noun, nom. case, governed by the Verb *aig cuir*, by the Rule, an active Verb, &c.
- air sliabh—air, a Preposition; *sliabh*, a Noun, dat. sing. governed by *air*.
- air chairdidh—air, a Preposition, governing the Noun *chairdibh* in the dat. plural.
- Eirinn—the genitive plur. of the Noun, governed by the preceding Noun, agreeably to the Rule, one Substantive governs, &c.
- nam fiar-cholg—*nam*, the gen. plur. of the Article *an*; *fiar-cholg*, the genitive plural of the compound Adjective, agreeing with *Eirinn*, by the Rule, any Adjective agrees with its Substantive.

*The Contest of Fingal and the Spirit of Loddin, from Carricthura, verse 210 to 314.*

Thuit oidhch' air Rotha nan sluadh;  
 Ghabh cala nan cruach an long;  
 Bha carraig mu iomall a' chuain;  
 Dh' aom coille thar fuaim nan tonn.  
 Air mullach bha crom Chruth-Loduinn,  
 Is clacha mor nan iomaidh buadh;  
 An iosal bha raon gun mhorchuis,  
 Agus feur is craobh ri cuan;  
 Craobh a bhuain a' ghaoth, 's i ard,  
 O iomall nan carn gu raon;  
 Bha gorm-shiubhal nan srutha thall,

Is osag mhall o chuan bha faoin.  
 Dh' eirich gath o dharaig leith ;  
 Bha fleagh nan triath air an fhraoch ;  
 Bha bron air anam righ nan sgiath  
 Mu cheannard Charraig chiar nan laoch.

Dh' eirich re gu mall is fann  
 Thuit suain nach gann mu cheann nan triath ;  
 Bha 'n clogaide a' boillsgeadh thall ;  
 Bha 'n teine call a neart san t-sliabh.  
 Cha robh cadal mu shuilan righ ;  
 Dh' eirich e am farum a chruaidh,  
 A shealladh air Carraig nan stuadh.

Dh' islich teine fada thall,  
 A' ghealach dearg is mall san ear.  
 Thainig osna nuas o 'n charn ;  
 Air a sgiathaibh bha samhla fir,  
 Cruth-Loduinn san lear gun tuar.  
 Thainig e gu chomhnuidh fein,  
 Adhubh-shleagh gun fheum 'na laimh,  
 Adhearg-shuil mar theine nan speur,  
 Mar thorrun an t-sleibh a ghuth  
 An dubhra dubh fada thall.  
 Thog Fionnghal san oidhch' a shleagh ;  
 Chualas anns a' mhagh a ghairm.

" A mhic na h-oidhche, o mo thaobh ;  
 Gabh a' ghaoth, agus bi falbh.  
 C'uim thigeadh tu m' fhianuis, fhir fhaoin ;  
 Do shamhla cho baoth ri t' airm ?  
 An eagal dhomhsa do chruth donn,  
 Fhuathais nan crom th' aig Loduinn ?  
 'S lag do sgiath 's do nial nach trom,  
 Do chlaidheamh lom mar thein' air morthonn  
 Cuiridh osag iads' as a cheile,  
 Agus sgaoilear thu fein gun dail.  
 As m' fhianuis, a dhubh-mhic nan speur ;  
 Gairm t'osag dhuit fein, 's bi falbh !"

" An cuireadh tu mi fein om' chrom ?"  
 Thuirt an guth trom a's fasa fuaim.

" Dhomhsa dh' aomas feachd nan sonn ;  
 Seallam o m' thom air an t-sluagh,

Is tuitidh iad mar luath am fhianuis ;  
 O m' anail thig osag a' bhais.  
 Thig mi mach gu h-ard air gaoith ;  
 Tha na stoirm a' taomadh shuas  
 Mu m' mhala fhuair fo ghruaim gun tuar.  
 'Sciuin mo chomhnudh anns na neoil,  
 Is taitneach raoin mhor mo shuain."

" Gabhsa comhnuidh na do roin."  
 Thuirte righ nach b' fhaoine, 's a lamh air beirt :  
 " Na cuimhnich mac Chumhail air raon ;  
 'S lag do thannais—'s mor mo neart.  
 'Na ghluais mi mo cheum o 'n bheinn  
 Gu 'd thalla fein, air raon a 's cuin ?  
 'Na thachair mo shleagh, am bheil feum  
 An truscan nan speur ri guth  
 Fuathais dhuibh aig crom Chruth Loduine ?  
 C' uim' thog thu do mhala le gruaim ?  
 C' uim' chrathadh tu shuas do shleagh ?  
 'S beg m' eagal ri d' chomhra, fhir fhaoine.  
 Cha do theich mi o shluagh sa 'mbagh ;  
 C' uim' theicheadh o shiol nan gaoth  
 Sar ghaisgeach nach faoin, righ Mhorbheinn  
 Cha teich ! tha fhios gun bhi dall,  
 Air laigse do laimhe an cath."

" Teich gu d' thir," fhreagair an cruth ;  
 " Teich air a ghaoith dhuibh ; bi falbh !  
 Tha 'n osag an crodhan mo laimhe ;  
 'S leam astar is Spairn nan stoirm ;  
 'S e righ na Soruch' mo mhac fein ;  
 Tha aomadh sa' bheinn dha m' thuar ;  
 Tha a charraid aig carraig nan ceud,  
 Is coisnidh gun bheud a' bhuaidh.  
 Teich gu d' thir fein, a mhic Chumhail,  
 No fairich gu dubhach m' fhearg.

" Thog e gu h-ard a shleagh dhorch ;  
 Dh' aom e gu borb a cheann ard ;  
 Ghabh Fionnghal 'n a aghaidh le colg,  
 A chlaidheamh glan gorm 'n a laimh,  
 Mac an Luinn, bu chiar-dhubh gruaidh.  
 Ghluais solus na cruaidhe ro' 'n taibhs'

Fuathas don a bhais fo ghruaim.  
 Thuit esa gun chruth, 's e thall,  
 Air gaoth nan dubh charn ; mar smuid  
 Bhriseas og, 's bioran 'n a laimh  
 Mu theallach na spairn 's e muig.

“ Scread fuathas Chruth Loduinn sa 'bheinn,  
 Ga thional ann fein sa 'ghaoith.  
 Chual' Innis nan torc an fhuaim ;  
 Chaisg astar nan stuadh le fiamh ;  
 Dh'arich gaisgich mhic Chumhail nam buadh ;  
 Bha sleagh 's gach laimh shuas san t-sliabh.  
 “ C' aite bheil e ? ” 'S am fearg fo ghruaim,  
 Gach maille ri fuaim m' a thriath.

### *Translation.*

Night fell on Rotha of waves ; the bay of hills received the ship ; a rock edged the shore ; a wood hung over the sound of the waves. On the top was the circle of the spirit of Loda, and the large stones of many charms ; beneath was a narrow plain covered with grass and trees to the ocean ; *there lay also*, a tree which the high wind had torn from the bottom of the rocks to the plain. The blue course of a stream is there, and the faint breeze of ocean. The flame of an aged oak arose ; the feast of heroes is on the heath ; the soul of the king of shields was sad for the chief of Carrigthura of heroes.

The moon rose slowly and faint in the east. Deep sleep seized the heroes. Their helmets glittered to the beam ; the fading fire was decaying on the hill. Sleep was not around the eye of the king ; he rose in the sound of his steel to behold Carraigthura of waves.

The flame was dim and distant, the moon red and slow in the east. A blast came down from the hill, and on its wings the likeness of the spirit of Loda, visible on the plain. He came to his place, his useless dark shield in his hand, his red eye like the lightning of Heaven, his voice as the thunder of the mountain. Fingal raised his shield in might, his voice was heard on the plain.

Son of night retire, take the wind and fly. Why

comest thou in my presence, shadowy phantom, thy likeness as weak as thy arms. Do I dread thy dusky form, thou dismal spirit of Loda. Weak is thy shield and thy light cloud, thy sword feeble as a meteor on the wide ocean. A blast separates them, and thou thyself shalt soon disappear. From my presence, thou dark son of the clouds, call thy blast and fly !

Wouldest thou force me from my place, said the heavy voice of hollow sound ? to me yield the armies of heroes ; I look from my hill on the people, and they fall like dust in my presence. From my breath comes the blast of death. I come abroad aloft on the wind, the storms pour above around my cold forbidding brow, without inconvenience. My dwelling is calm in the clouds, the extensive fields of my rest are pleasant.

Dwell in thy fields, said the warlike king with his hand on his sword, remember Comhals son on the plain ; weak is thy ghost, great is my strength. Did I move my steps from the hill to thy hall upon thy calm plains ? Did my shield of might meet in the garb of clouds with the voice of the dark spirit of Loda, at his circle ? Why didst thou raise thy angry brow ? Why doest thou shake thy spear above ? Little do I fear thy speech, shadowy man ; I fled not from multitudes on the plain. Why should the intrepid hero, the king of Morven, fly from the sons of the wind ? I will not fly. I know well the weakness of thy hand in battle.

Fly to thy land, replied the form, fly on thy black wind, be gone. The blast is in the hollow of my hand ; the course and strength of the storm is mine. The king of Sora is my son. He bends in the hill at my stone. His battle is around the Rock of hundreds, \* and he will gain, without injury, the victory. Fly to thy land, son of Comhal, or sorrowfully experience my wrath.

He lifted high his dark spear, and bent his lofty head ; Fingal boldly advanced against him with his shining blue sword in his hand, the blade of dark brown Luno. The light of the steel moved through the ghost, the dire dis-

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\* Carric-thura.

may of death was in his grim look. He fell shapeless on the wind of the dusky rocks, like smoke which the staff of the boy disturbs around the extinguished hearth.

The spirit of Loda shrieked on the hill, collecting itself in the wind. Inishtorc heard the sound. The course of the waves was stopped with fear; the heroes of the victorious son of Comhal started, the shield of each was on his arm on the hill. "Where is he?" they cried in wrath, and all their arms resound.

*Grammatical Analysis of a few of the preceding Verses, commencing with*

Thuit suain nach gann mu cheann nan triath.  
Bha 'n clogaide a boillsgeadh thall  
Bha 'n teine call a neart san t-sliabh.

*In English.*

Deep sleep seized the heroes. Their helmets glittered to the beam; the fading fire was decaying on the hill.

*Analysis.*

Thuit suain.—Thuit, 3 per. sing. pass. ind. of the regular Verb aig tuiteam, *falling*; agreeing with its nom. suain, *sleep*, by Rule 7.

Nach gann.—*Nach* an Adverb; *gann*, an Adj. in the positive degree, comparative *gainne*, agreeing with its Substantive, *suain* by Rule 2.

Mu cheann.—*Mu* a Preposition, about; *cheann*, the Gen. Plural of *ceann*, governed by the Preposition *mu*, by Rule 9.

Nan triath.—*Nan*, the Gen. Plural of the article *an*, agreeing with the Noun *triath*, by Rule 1.—*Triath* the Gen. Plural, governed by the preceding Noun *cheann*, agreeably to Rule 4.

Bha 'n clogaide.—*Bha*, 3. per. pl. past. indic. of the Verb a bhi, *to be*; 'n, an article, Nominative Plural, contracted for an, agreeing with *clogaide*, by Rule 1.—*Clogaide* the Nom. Plural of the Noun *clogaid*, *a helmet*; and the Nominative to the Verb *bha*, by Rule 7.

- A boillsgeadh thall.—*A boillsgeadh*, Present of the Infinitive, governed by *bha*, agreeably to the note which says, the Infinite follows the Substantive Verb ; *thall*, an Adverb.
- Bha 'n teine.—*Bha* 3. per. past. indic. of the Verb *a bhi*, 'n, an article, contracted for *an*, agreeing with the Noun *teine*, by Rule 1.—*Teine*, a Noun, the Nominative to *bha*, by Rule 7.
- Call a neart.—*Call*, a Verb, Present of the Infinitive, contracted for *aig call*, *losing* ; governed by *bha*, according to Note or Rule 11.—*a*, a Possessive Pronoun, agreeing with its Substantive *neart*, by Rule 6.—*Nearth*, a Noun, nominative case, governed by the Active Verb *call*, agreeably to Rule 8.
- San t-sliabh.—*San*, a Preposition ; *t-*, a letter inserted for the sake of euphony ; *sliabh*, a Noun, dative case, governed by *san*, in.

*The Episode of Fingal and Orla.*

Dh' fhalbh iad mar osag ro' 'n t-sliabh ;  
 Ghluais Fionghal mar nial gu mall,  
 'Nuair thuiteas an t-sian gu tlath  
 Air raoin shamhraidh dorch is ciuin ;  
 Bha 'chlaidheamh corr mar ghath na greine  
 No reul tanais an am na h-oidhch'  
 Gu triath Lochlin ghluais a cheuma,  
 Is labhair ri treun nan tonn.

“ C' e tha cho dorch a fo bhron  
 Aig carraig a 's beucach sruth ;  
 Esa nach urrain a leum  
 Ge aille gun bheud a chruth,  
 A sgiath bhallach sinnte ri thaobh,  
 A shleagh mar a chraoibh sa bheinn.  
 Og-ghaisgich as gruamach snuagh,  
 An namhaid le fuath thu, dhomh fein ? ”

“ Thaineas o Lochlin, a thriath,  
 Is laidir mo sgiath sa' chomhstri.  
 Tha mo run gu deùrach san t-sliabh,  
 Cha till mi gu ciabh an or-fhuilte.”



“ An geill thu, no 'n gabhadh tu comhrag?  
 Thuirt Fionnghal nam mor-ghniomh.  
 Cha bhuaidh do namhaid am fhianuis ;  
 Cha 'n iosal mo chairde, a thriath.”

Leansa mi, ghaosgich nan tonn,  
 'S gabh solas air tom nam fleagh.  
 Cuir ruaig air luath-chos an aonaich ;  
 Bi d' chara nach faoin dha 'n righ.”

“ Cha bhi,” 's e fhreagair an triath.  
 “ Le laigse bha riamh mo lamh,  
 Mo chruaidh gun choimeas san t-sliabh.  
 C' uim nach gèill air treun dha m' lann ?”

“ Oig-fhir, cha do gheill mi riamh,  
 'S cha gheill do dhuine tha beo.  
 Taghsa dhe m' mhuintir, a thriath,  
 'S lionmhor mo shiol agus 's mor.”

“ An diult an righ fein an comhrag ?”  
 Thuirt Orla nan donn sgiath ;  
 “ Tha Fionnghal 'n a choimeas do 'n oig-fhear,  
 Agus esan amhain dheth, threith.  
 A righ Mhoirbheinn a 's mor cliu,  
 Ma theid mi air chul san stri,  
 Am meadhon Lena togsa m' uir ;  
 Biodh uaigh dhomh a's mo san fhrith.  
 Cuir thairis air astar nan tonn  
 Gu innis nan long mo lann  
 Gu ainnir mo ruin tha trom  
 Fo bhron, Lamh-gheal nan rosgmall.  
 Feuchadh i a chruaidh dha mac  
 'S deoir a' ruith le tlachd o' gruaidh.”

“ A ghaosgich oig, a 's bronach sgeul,  
 C' uim a thog thu dhomh fein na deoir ?  
 Tha la do laoich anns an reidh,  
 Chi an clann na h-airm bu chorr  
 Fo mheirg agus scleo san talla.  
 Orla, eiridh t-uaigh gu h-ard,  
 Bidh bean, a 's aille braigh fo dheoir,  
 'Nuair chithear air bhord do lann.”

Chuireadh comhrag air fraoch Lena ;  
 Bu lag 'n a bheuma lamh Orla ;

Ghearradh le Fionnghal o cheile  
 Ceangall iall a sgeith sa' chomhstri,  
 Thuit an sgiath bhallach air làr,  
 Mar ghealach air sail fo ghaoith.

“ A rìgh Mhorbheinn, tog do lamh,  
 Cuir lann ro' m' bhraighead, a laoich,  
 Làr lot, agus fann o 'n bhlar.  
 Dh'fhag cairde bu shar mo thaobh.  
 Thig sgeul a 's bronach gu m' ghradh  
 Air srath Lotha nan sruth caoin,  
 Nuair bhitheas 'na h-aonar sa' choill',  
 'S an osag mhaoth san doire fuaim.”

“ Cha reub,” 's e thuirt an rìgh,  
 “ Cha reub mi san stri thu, Orla ;  
 Faiceadh an ainnir, a 's min  
 A run neo-chli air uisge Lotha ;  
 Slan o chomhstri nam mor-laoch,  
 Faiceadh d' athair, is e liath.  
 Mar 'eil an triath le aois dall ;  
 Cluinneadh e do cheum san t-sliabh,  
 'S do ghuth treun, 'na challa thall ;  
 Biodh aoibhneas air 'anam gun dail  
 Is fairicheadh le laimh a mhac.”

“ Cha 'n fhairich e mi chaidh, a rìgh,”  
 Thuirt oig-fhear neo-chli O Lotha,  
 “ Thuit mi air Lena nam frith ;  
 Cluinidh baird mo stri sa' chomhrag.  
 Fo m' chrìos tha garbh-lot a bhais,  
 Is so e dhuit thall, a ghaoth.”

Thaom e 'dhearg-fhuil trom o 'thaobh ;  
 'Thuit e anns an fhraoch air Lena ;  
 Dh'aom an rìgh thar spairn an laoich,  
 Is ghairm air na h-oig-fhir bu treine.

“ Oscair is Fhillein, mo dha mhac,  
 Togaibh le tlachd cuimhne Orla ;  
 Cuiribh gaisgeach donn fo leac  
 Fada o 'mhnaoi ghasd air Lotha ;  
 Gabhadh clos an so leis fein  
 'N tigh caol gun leus 's am mair a ghruaim,  
 Fada o Lotha nam beuc,

O thalla o 'threin, o 'luaidh.  
 Gheibh laigse a bhogha san talla ;  
 Bidh daoine neo-smiorail ga iadhadh,  
 A mhiolchoin a caoineadh, 's na gleanna,  
 'S na tuirc mu 'n robh 'aire fo aoibhneas.  
 Thuit an lamh bu treun sa' chomhrag ;  
 Chaidh ceann nan triath mor air chul.

*Translation.*

They fled as a blast through the valley. Fingal moved as a slow cloud, like thunder was the sound of the chief, when the storm falls softly on the dark and silent fields of summer ; his sword like a sun-beam, or as the meteor of a ghost at night, his steps moved towards the chief of Lochlin, and spoke to the brave son of the waves.

Who is he, that is so dark and sorrowful at the rock of the roaring stream ; a cataract, which he cannot leap, yet his shape is faultless, his bossy shield is on his side, his spear is like a tree of the desert. Young hero of fiercest aspect art thou, of Fingal's foes ?

I came from Lochlin, O chief, my shield is strong in battle. My love is weeping on the hill, I will not return to her of the golden locks.

Wilt thou yield, or fight, said Fingal of mighty deeds. The foe will not be victorious in my presence, my friends will not lie low, O chief. Follow me, son of the waves, and take pleasure in the hill of feasts. Chase the swift-footed deer of the desert, and be an illustrious friend to the king.

No, replied the chief, I always aided the feeble, my sword has been unmatched on the hill. Why will not the brave yield to my sword ?

Youth, I never yielded, nor shall I yield to any living. Choose of my people, O chief, numerous and mighty are my race.

Will the king himself refuse the combat, said Orla of the brown shield, Fingal is a match for the youth, and he alone of his heroes. King of Morven, great is my fame ; if I yield in the contest, in the middle of Lena raise my tomb ; let it be the largest in the plain. Send over the

course of the waters my sword to the isle of waves, to the maid of my love, Lamhderg, of the silent rolling eye, who sorrows for Orla ; she will shew it to her son, while well pleased the tears will drop over her cheeks.

Youth of the sorrowful tale, why dost thou raise my tears ? Heroes have their day in the field, their children will behold their illustrious arms rusting in the dust of their halls. Orla, thy tomb shall rise on high, and thy beautiful wife in tears shall behold thy spear.

They fought on the heath of Lena ; but feeble was the hand of Orla ; Fingal in the strife cut asunder the ties of his shield, which fell to the ground as the moon on the windy stream.

King of Morven raise thy hand, and pierce my breast, covered with wounds, and faint from battle. My bravest friends have deserted me. The mournful tale shall come to my love on the banks of mild streamy Lotha ; when she is alone in the wood, and the mild breeze rustling in the thicket.

I will not wound thee, said the king, I will not wound thee in the strife, Orla ; let the mildest of maids see her brave lover on the banks of Lotha ; safe from the contest of the brave. Let thy grey-haired father, if he be not blind with age, hear the sound of thy steps on the hill, and thy loud voice in his halls ; let his heart instantly rejoice, and feel his son with his hand.

He will never feel me, O king, said the brave youth from Lotha, I die upon the heath of Lena, and bards shall hear of my strife in battle. Under my belt is the broad wound of death, and here I expose it to thee, O wind.

The dark blood poured from his side ; he fell on the heath in Lena ; Fingal bends over him as he dies, and calls his younger heroes.

Oscar and Fillan, my sons, raise high the memory of Orla ; let the brown-haired hero rest under a stone, far from his lovely spouse on Lotha. Here let him rest in the dark and narrow house where sorrow dwells, far from the sound of Lotha, and distant from the hills and the heroes of his love. The sons of the weak will find his

bow in the hall, and the feeble will surround it ; his greyhounds will howl in the vallies, and the boars which he used to pursue will rejoice. Fallen is the arm of battle; the mighty among the valiant is low !—FINGAL, b. v. from verse 90 to verse 197.

*A Description of Cuthullin's Chariot.*

“ Eirich-sa, shionaidh nan tonn,  
 A shar cheannaird nan donn sgiath,  
 Chi mi sruth chiar-bheann nan tom,  
 Chi mi siol Eirinn 's an triath.  
 Carbad ! carbad, garbh a' chomhraig,  
 Gluasad thar chomhard le bas ;  
 Carbad cuimir luath Chuchullin,  
 Sar-mhac Sheuma nan cruaidh chas.  
 Tha 'earr a' lubadh sios mar thonn,  
 No ceo mu thom nan carragh geur,  
 Solus chlocha-buadh mu 'n cuairt  
 Mar chuan mu eathar san oidhche.  
 Dh'iuthar faileusach an crann.  
 Suidhear ann air chnaimhibh caoin,  
 'S e tuineas nan sleagh a t'ann  
 Nan sgiath, nan lann, 's nan laoch.  
 Ri taobh deas a' mhor-charbaid  
 Chithear an-t-each meanmnach seidar,  
 Mac ard-mhuingeach, cliabh-fharsaing dorcha,  
 Ard-leumach talmhaidh na beinne ;  
 'S farumach fuaimear a chos ;  
 Tha sgaoileadh a dhosain shuas  
 Mar cheathach air aros nan os ;  
 Bu shoillear a dhreach, 's bu luath  
 'Shuibhal ; Sithfada b'e ainm.

“ Ri taobh eile charbaid thall  
 Tha each fiarasach nan srann,  
 Caol-mhuingeach, uiginneach, brogach  
 Luath-chosach sronach nam beann.  
 Dubh-srongheal a b'ainm air an steud-each,  
 Lan mhile, dh'ialla tana  
 Ceangal a' charbaid gu h-ard,

Cruaidh chabstar shoilleir nan srian  
 'Nan gialaibh fo chobhar ban,  
 Tha clocha boilsge le buaidh  
 Cromadh suas mu mhuing nan each,  
 Nan each tha mar cheo air sliabh  
 A' giulan an triath gu chliu.  
 'S fiadhaiche na fiadh an colg,  
 Co laidir ri iolair an neart ;  
 Tha 'm fuaim mar an geamhradh borb  
 Air Gormmheall muchta fo shneachd.  
 Sa' charbad chithear an triath  
 Sar mhac treun nan geur lann,  
 Cuchullin nan gorm-bhallach sgiath,  
 Mac Sheuma, mu 'n eireadh dan,  
 A ghruaidh mar an t-iuthar caoin,  
 A shuil nach b'fhaoin, a' sgaoileadh ard  
 Fo-mhala chruim dhorch, chaoil ;  
 A chiabh bhuidhe 'na caoir m'a cheann,  
 Taomadh mu ghnuis a huin an fhir,  
 'S e tarruing a shleagh o chul.  
 Teich-sa, shar cheannaird nan long,  
 Teich o 'n t-sonn, 's e tigh 'n a nall  
 Mar ghuillinn o ghlean nan sruth !”

*Translation.*

Rise, conqueror of the waves, chief of the brown shields,  
 I see the grey mountain stream of battle, I see Erin's  
 race and their chief. The car, the strong car of battle  
 moves over the plain with death ; the swift neat car of  
 Cuchullin, the noble son of Semo, of mighty deeds. Its  
 extremity bends like a wave, or mist, on the summit of  
 sharp rocks, the light of precious stones is around it, like  
 the sea about the boat of night. Its beam is of polished  
 yew. Chiefs sit there on transparent bone, it is the seat  
 of spears, of shields, of swords and of heroes. Upon the  
 right side of the illustrious car is seen the restive snorting  
 horse, the high-maned, broad-breasted, high-leaping,  
 strong steed of the hill ; loud and resounding is his hoof ;  
 the spreading of his mane above like mist on the hill of

deer. Bright was his appearance, and swift his course, his name is Sithfada.\*

Upon the left side of the car is the obstinate snorting horse, narrow-maned, high-headed, strong-hoofed, fleet-bounding son of the hill. Dubhsrongeal† is the name of the steed. A thousand thongs bind the car on high. Hard polished bits of the rein shine in their mouths in a wreath of foam ; stones illustriously shining adorn the manes of the steeds, of the steeds which, like mist on the hill, carries the hero to renown. Wilder than deer is their aspect, great as the eagle their strength ; their noise is like the blast of winter on the sides of snow-headed Gormal.

In the car is seen the chief, the brave son of the sword, Cuchullin of bossy shields, the renowned son of Semo. His cheek is like the polished yew, his fearless eye loftily looking beneath the narrow dark arch of his brow. His yellow locks flame on his head, surrounding the lovely countenance of the hero, as he wields the spear from behind. Fly chief of ships, fly from the hero approaching like the storm from the streamy vale.—FIN-GAL b. i. from verse 340 to 396.

*Grammatical Analysis of a few verses from the Poem of Carthon, verse 163.*

“ An sin cluaran a’ gluasad fo ghaoith,  
 Agus coineach a’ caoineadh fo thur ;  
 An sionnach ruadh ’na uinneig fein,  
 Mall lubadh an fheir m’a chul.”

*Translation.*

There the thistle shakes under the blast, and moss laments under the walls ; the red fox in his window slow bending the grass around him.

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\* Long-paced.

† Black and white-nosed.

*Analysis.*

An sin cluaran.—An, a Preposition; sin, *there*, an Adverb; cluaran, a Noun, and Nominative to *tha* understood.

A' gluasad.—A Verb, Infinitive Present, governed by *tha*, by Rule or Note 11.

Fo ghaoith.—Fo, a Preposition; ghaoith, the Genitive Singular of the Noun *gaoth*, governed by *fo*, by Rule 9.

Agus coineach.—Agus, a Conjunction; coineach, a Noun.

A' coineach.—A Verb, Present Infinitive, connected with *a gluasad*, by the Conjunction *agus*, by Rule 10.

Fo thur.—Fo, a Preposition; *thur*, the Genitive Singular of the Noun *tur*, governed by *fo*, by Rule 9.

An sionnach ruadh.—An, the Article, agreeing with the Noun *sionnach*, by Rule 1; ruadh, an Adjective, agreeing with *sionnach*, by Rule 2.

'Na uinneig fein.—'Na, compounded of *ann a*, in his. 'N, a Preposition, contracted for *ann*; and *a*, a Possessive Pronoun, agreeing with the Noun *uinneig*, by Rule 6. Fein, *self*, a Personal Pronoun, agreeing with *uinneig*, by Rule 4.

Mall lubadh.—Mall, an Adjective, agreeing with *sionnach*; lubadh, a Verb, 3. Person Singular Present Indicative of the Verb *aig lubadh*, Past Tense *lub*, Future *lubidh*, agreeing with its Nominative *sionnach*, by Rule 7.

An fheir.—An, the Article; *fheir*, the Genitive Singular of the Noun *feur*, governed by *aig lubadh*, agreeably to Rule 5.

M' a chul.—M', a Preposition, contracted for *mu*, *about*; *a*, a Possessive Pronoun, agreeing with its Substantive *chul*, by Rule 6. Chul', the Genitive Singular of the Noun *cul*, governed by the Preposition *mu*, agreeably to Rule 9.

It is hoped that these specimens of grammatical analysis will be found useful to the student.



At the suggestion of a few gentlemen of learning and taste, I have added the following elegant extracts from Dr. Smith's "Sean Dana," &c.

In the Poem of "Dan an Deirg," in Dr. Smith's Collection of Gaelic Poems, entitled, "Sean Dana," there is a Note describing the particular yew of which the ancient heroes of Caledonia formed their bow, with a minute account of the various requisites needed for a proper arrow; which, at the desire of Mr. Campbell at Prospect, I have here inserted, as it must be interesting to every genuine Highlander. I have, for the gratification of Celtic scholars, transcribed the original passage to which the note refers, of which I have given an English translation.

"Dh' aithnich \* Gealachas guth an Deirg,  
'S mar bu ghnà leis air an leirg,  
Rinn e miolaran, 's thug leum gabhaidh,  
Le mor aoibhneas ghios na tragma.  
Mar shaighead o ghlacaibh an *Iughair*  
Bha chasan a' siubhal nam barra-thonn ;  
'S b'aite leis na mac na h-eilde  
Dearg, 's e leum ri uchd a bhraghad."

*In English.*

Gealachas knew the voice of Dergo, and as he was wont to do on the hill, he rejoiced, and sprung with gladness to the shore. Fleet as an arrow from the string of a bow of yew, his feet flew over the surface of the waves. Leaping to the breast of Dergo, a sight of him was more delightful to him, than that of a swift hart.

*Doctor Smith's Note on this Passage.*

"Every body knows the bow to have been made of yew. Among the Highlanders of latter times, that which grew in the wood of Easragain, in Lorn, was esteemed the best. The feathers most in vogue for the arrows were

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\* Gealachas, *i. e.* Whitefoot, the name of Dergo's dog.

furnished by the eagles of Loch-Treig; the wax for the string by Baile-na-gailbhinn; and the arrow-heads by the smiths of the race of Mac-Pheidearain. This piece of instruction, like all the other knowledge of the Highlanders, was couched in verse :

“ Bogha dh'iughar Easragain,  
Is ite' firein \* Locha Treig;†  
Ceir bhuidhe Bhaile-na-gailbhinn,  
'S ceann o'n cheard Mac Pheidearain.

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The following address to the Rising Sun, taken from the commencement of the Poem, entitled, “ Trathul,” in Dr. Smith's Sean Dana, is so beautiful in the original, that I have here inserted it, with an English translation.

A ghrian na hog-mhaidne ! 'g eirigh  
Air sleibhte soir le d' chiabhan or-bhuidh ;  
'S ait ceuma do theachd air ar n' aonach,  
'S gach caochan sa ghleann ri gaire.  
Tha croinn uaine, ro dhruchd nam fras,  
Ag eiridh gu bras a d' choail,  
'S filidh bhinn nan coillte fas  
A' cur failt ort gu moch le 'n oran.

Ach c'ait am bheil ciar-imeachd na h-oiche  
(Ro d' ghnuis) air sgiathaibh an fhirein ?  
C'ait am bheil aig duibhre a conuidh,  
'S uamh chosach nan reulta soillse ?  
Tra leanas tu 'n ceuma gu luath,  
Mar shealgair gan ruaga san speur ;  
Thus' a' dire' nan aonach ard,  
'S iadsan air faoin-bheannta fas a' leum ?  
'S aoibhin do shuibhal a sholuis aigh,  
A sgaoileas le d' dhearsa gach doinionn ;  
'S is maiseach do chleachdan oir  
A' snamh siar 's do dhoigh ri pille'.  
Le seachran an dall-cheo na h-oiche,  
Cha ghlacar thu choidh 'ann ad chursa ;  
'S doinionn nan cuanta gabhaidh

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\* The eagle.

† In the braes of Rannoch, Inverness-shire.

Cha seid gu brath as d' iul thu.  
 Le gairm na ciuin-mhaidne bidh t-eiridh,  
 'S do ghnuis fheilidh a' dusga' gean,  
 A' fogra' na h-oich' o gach ait  
 Ach suil a bhaird nac faic do sholus.

*In English.*

Sun of early morning ! rising on eastern hills with thy golden locks ; delightful are the steps of thy approach upon our eminences, while every stream in the vale resounds with gladness. Green trees covered with rainy dew, quickly rise to meet thee, and the sweet warblers of the lonely groves salute thee with their early songs.

But whither retreats on eagle wings, the dusky course of night at thy approach ? where has darkness her abode, and where is the hollow cave of the bright shining stars ? (Whither do they retire) when thou pursuest their steps with speed, like a hunter chasing them through the sky ? Thou ascendest the mountain tops, whilst they leap on the lonely hills.

Delightful is thy course, lovely light, dispersing every storm with thy beams ; beautiful are thy golden ringlets gently gliding to the west, intending to return. In the dark mist of night, thou art never found to stray from thy course ; the storms of boisterous seas will never cause thee to deviate from thy well known path. At the call of mild morning shall be thy rising, thy cheerful countenance diffusing joy, banishing night everywhere, except from the eye of the bard who beholds not thy light.

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I am indebted to the gentleman who wrote the article *Nèamh*, in the Gaelic Dictionary, for directing my attention to the following beautiful soliloquy of *Urar* on his beloved *Lorma*, contained in a Poem of Dr. Smith's, in his *Sean Dana*, entitled, "*Dan clainne Mhuirne*," commencing page 133. In a letter to Charles Gordon, Esq., Secretary to the Highland Society of Scotland, regarding this Grammar, a copy of which Mr. Gordon had the kindness to transmit, the Gentleman says, " I would recommend enlarging these Extracts not only from Ossian,

but from Dr. Smith's Sean Dana, &c. One passage, no matter to what age it belongs, is exquisite, particularly for striplings, and there are many such." This passage I have accordingly inserted, with an English translation.

## CAOI URAIN.

Bha cheum gu Dunalbha san oiche,  
B'ioghna leis fhaotin dorch; ;  
Chleachd da reul ghorm bhi dearsa,  
Ach dhruid am bas deart-shuile Lorma.

A Lorma, c'ait an tamh dhuit ?  
Ionad do phraimh ca' bheil e ?  
'N do ghlac an oich' thu san fhasaich,  
Air aghaidh nan ard-bheann seilge ?  
Og-bhean an iughair is caoin slios,  
'S truagh nach fios domh do chonuidh.  
An i cois na creige do thuineach,  
Aig bile nan sruthan uaigneach ?  
Ma 's i, do bhrollach bidh fliuch,  
Bidh e fliuch, is tha 'n oiche fuarraidh.  
Ach tha thu ghna le m' anam fein,  
A ghaoil, gu ma seimh do bhruadair !

A thaibhsean air osnai 'na h-oiche  
Buinibh gu caoineil ri m' ghaol,  
Tha fe air a gnuis 's i ri gaire,  
Na seidear om ghradh e le gaothaibh.

Caoin is seimh fo dhoinionn nan speur,  
Tha m' annsachd fein, 's a h-uigh air Uran ;  
Na daisgear i le rua-bhoc an raoin  
No le caochan a ghlinne dhiamhair.  
Fhirein fhiadhaich nam beann,  
Na biodh t-fharum an gleann mo ghaoil.  
Caidil, a ghaoil, gun smuairean,  
Aig sruthan uaigneach nan ioma bad ;  
Mar chagar beacha na bruaiche,  
Measg rosan uaigneach nan allt,  
A' cromas' fo dhruchd na maidne  
Thig mise gu d' chadal a Lorma.  
Seimh gu robh, ghaoil, do thamh,



'S ma thuiteas pramh orm fein,  
 Eirich an aisling mo chadail,  
 'S biodh do ghnuis gu farasda malda.  
 Leag e thaobh ri Albha nan cos,  
 Thuit cadal mar cheo air a rosg,  
 An dearsa na gealaich 's nan sruth,  
 Dh'eirich ath-bhuailt caoi-chruth Lorma.  
 Bu chosail an oigh ri neul geal.  
 Air aghaidh na gealaich san earra-dhubh.

"A thannais mo ghaoil!"——

Shiubhail e 'n raon gu tiamhaidh,  
 Gus am fac e 'n da thulachan uaine  
 'S an cual e trom-chaoirain Mhuirne.  
 Thuit e; 's bu neo-amhluidh a bhron,  
 Sinn' uile mar cheo air an t-sliabh,  
 Gus 'n do thribuail am bard a chruit,  
 Bha gach uchd air an fhonn neo-aoibhinn.

*In English.*

His steps were toward Dunalbha in night; he was amazed to find in darkness the place where the two \*blue stars were wont to shine; but death closed the beaming eyes of Lorma.

O Lorma, where is thy abode? where is the place of thy repose? Has night overtaken thee on the desert, on the side of the lofty hills of the chase? Maid of the bow of yew, of finest shape, what pity that I know not thy dwelling; is the hollow of the rock thy abode, by the side of solitary streamlets? If so, thy breast shall be wet, it will be wet, and the night is chill. But thou art always present to my mind, my love; may thy dreams be pleasant.

Ye ghosts who ride on the blasts of night, kindly treat my love; her countenance is placid, and she smiles; blow † them not from my love with the winds.

Mild and gentle under the storms of heaven is my delight, and her thoughts of Uran; let not the blast of

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\* The bright eyes of Lorma.

† i. e. the smiles.

the mountain awake her, or the murmur of the solitary vale. Wild eagle of the hills, let not thy rustling be heard in the glen of my love. Sleep my love, without anxiety, at the lonely streamlets of many groves; like the humming of mountain bees, among solitary roses, bending under the dew of night, by rivulets, I will come to thy dreams, O Lorma.

Gentle may be thy repose, my love; and should slumbers overtake me, arise in the dreams of my rest, and let thy countenance be mild and comely.

He leaned his side against Albha of caves; on moonbeams frequently arose the lamentation of Lorma's ghost. The maid was like a white cloud on the face of the moon in her decrease.

"Ghost of my love!" (he exclaimed.) He walked in solitude on the hill, until he beheld the two green hillocks,\* and heard the sorrowful plaint of Morni. He fell; unutterable was his grief; we stood all like mist on the mountain, until the bard thrice touched his harp, every breast on the plain was mournful.

## CAOI MHUIRNE ARSON A CHLAINNE.

FROM THE SAME POEM.

Och! 's truagh mi fein a chlann,  
 Na 'r deigh gu fann aos'ar;  
 Mar dharaig sheargta mi air aonach,  
 Ris nach pill gu brath a caoin-chruth.  
 Tha 'n dulach dorch' anns a ghleann  
 'Sgach crann air an raoin gun duilleach;  
 Ach pillidh sa cheituin am maise,  
 Ge nach faicear mo sgeimh-sa tuille.  
 Dh'fhailnich siol albha nam feachd,  
 Mar smuid a' teach fuarraidh dorcha;  
 Cha 'n ioghna mise bhi trom a nochd,  
 'S tus' Fhionain san t-slochd 's a Lorma!

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\* The tombs of Lorma and Fionan her brother, children of Morni.

*In English.*

Alas ! my children, weak and aged am I after you, like a withered oak on the mountain, whose leaves shall never return.

The winter is dark in the vale, and leafless is every tree on the eminence ; but their bloom shall revive in spring, though my beauty will never return. Decayed is the race of Albha of battles, like smoke from a dark and comfortless cottage ; sorrowful indeed is my state this night, when both Fionan and Lorma are laid in the tomb.

## BRIATHRAN FHINN RI OSCAR.

FROM FINGAL, BOOK III., COMMENCING VERSE 426.

“ Mhìc mo mhìc,” thuirt an rìgh,  
 “ Oseair na strì na t-oige,  
 Chunnam do chlàidheamh nach min ;  
 Bha m’uaill mu m’shinnsear mor.  
 Leansa cliu na dh’aom a chaoidh ;  
 Mar d’aithreacha biesa fein,  
 Mar Threunmor, ceud cheannard nan saoi,  
 Mar Thrathal, sar athair nan treun.  
 Nan oige bhuail iad am blar ;  
 An duana nam bard tha ’n cliu.  
 Bi-sa mar shruth ris na sair ;  
 Rì laigse nan lann cho ciuin  
 Rì aiteal gaoith air raon an fhéir.  
 Mar sin bha Treunmor nan sgiath,  
 Is Trathal, ceannard nan triath ;  
 Mar sin bha mo ghniomh san t-sliabh.  
 Bha ’m feumach riamh ri mo laimh,  
 ’S dh’fhas an lag dana fo m’ chruaidh.  
 Na iarrsa carraid nan sgiath,  
 ’S na diult i air sliabh nan cruach.”

*Translation.*

Son of my son, said the king, Oscar young in battle, I beheld thy powerful sword, and gloried in my race. Pur-

sue the renown of those who are no more; imitate the deeds of thy ancestors, imitate Trenmor chief of heroes, and Trathal the mighty father of the brave. They fought the battle in their youth, and their praises is in the songs of bards. Be like a wintry stream against the foes of Fingal; but like the gentle mild breeze of summer, to those who ask thy aid. Such was Trenmor of shields, and Trathal chief of heroes; such were my deeds on the hill. The feeble always stood by my side, and the weak grew bold under the protection of my spear. Seek not the battle of shields, nor shun it on the eminence of the hills.

### OSSIAN'S ADDRESS TO MALMHINA.

FROM THE COMMENCEMENT OF THE POEM ENTITLED  
CROMA.

MALVINA SPEAKS.

'S e guth ciuin mo ruin a t'ann !  
O ! 's ainmic gu m' aisling fein thu.  
Fosglaibh sibhs' bhur talla thall,  
Shinns re Fhoscair nan ard speur ;  
Fosglaibh sibhse dorsa nan neul.  
Tha Malmhina gu dian fo dheur.  
Chualam guth measg m' aisling fein ;  
Tha farum mo chleibh gu h-ard.  
C'uim' a thainig an osag 'na dheigh,  
O dhubh-shiubhal na linne thall ?  
Threig aisling Malmhina air sliabh.  
Chunnaic is' a run ag aomadh,  
Ceo-earradh a' taomadh mu 'n triath,  
Dearrsa na gréine mar thaobh ris  
'S e boilsgeadh mar or nan claimh.  
'S e guth ciuin mo ruin a t' ann ;  
O ! 's ainmic gu m' aisling fein thu.  
'S e do chomhnuidhsa m' anam fein,  
A shiol Oisein, a's treinè lamh ;  
Eiridh m' osna am maduinn gun fheum,  
Mo dheoir mar shileadh speura ard  
A' tuiteam mall o ghruaidh na h-oidhche.



Bu chrann aillidh mi, threin nan seod,  
 Oscair chorr, le geugaibh cubhraidh,  
 'Nuair thainig bas, mar ghaoth nan torr ;  
 Fo 'sgeith thuit mo cheann fo smur.

Thainig earrach caoin fo bhraon ;  
 Cha d'eirich duilleag fhaoin dhomh fein.  
 Chunnaic oigh mi fo shamhchair thall ;  
 Bhuaile clarsaiche mall nan teud.  
 Chunnaic oigh mi, 's mi cumhadh fo ghradh.  
 C'uime cho truagh tha lamh-gheal nam beus ?  
 Cheud ainnir o Lotha nan sian,  
 An robh Oscar gu trian do luaidh  
 Anns a' mhaduinn mar dhearrsa o ghrein,  
 Lan aille do mhiann fo chruaidh ?

#### OSSIAN SPEAKS.

Caoin am fonn na mo chluais fein,  
 A nighean Lotha nan sruth fiar.  
 An cual' thu guth nach 'eil beo sa' bheinn,  
 An aisling, an do chadal ciar,  
 'Nuair thuit clos air do shuilibh mall  
 Air bruachan Morshruth nan toirm beura ?  
 'Nuair thearnadh leat o sheilg nan carn.  
 An latha ciuin ard ghrian sna speura ?  
 Chuala tu barda nam fonn.  
 'S taitneach, ach trom do ghuth,  
 'S taitneach a Mhalmhina nan sonn ;  
 Leaghaidh bron am bochd anam, tha dubh.  
 Tha aoibhneas ann am bron le sith,  
 'Nuair shuidhicheas ard stri a' bhroin ;  
 Caithidh cumha na tursaich gun bhrigh ;  
 Gann an laì an tir nan seod,  
 A nighean Thoscair, a's aillidh 'snuagh.  
 Tuitidh iad mar dhithein sios  
 Air an coimhid grian neartor na soillse  
 'Nuair luidheas an dealt air a' chiabh  
 'S a throm cheann fo shian na h-oidhche.

*Translation.*

## MALVINA SPEAKS.

It is the mild voice of my love ! seldom dost thou visit my dreams. Open your distant halls, ye ancestors of mighty Toscar ; open the gates of the clouds, Malvina hastily comes in tears.

I heard a voice in my dreams ; my breast throbs high. Why did the blast follow it, from the dark windings of the distant stream ? The dream of Malvina has departed to thy sounding shield on the eminence of the hill. She beheld her love descending, a misty garment surrounded the chief, a sun-beam glittered by his side ; he shined like the gold of the stranger.

It is the mild voice of my love ; O seldom dost thou visit my dreams.

Thy dwelling is the breast of Malvina, son of Ossian of bravest deeds ; my sighs unavailingly arise with the morning ; my tears, like rain from the lofty sky, slowly descend with the clouds of night.

I was a lovely tree in thy presence, chief of heroes, with my verdant branches round me ; but thy death came like a blast from the desert, and laid my green head low.

Mild spring bedewed with showers returned, but no weak leaf of mine arose ; virgins beheld me silent in the hall, and struck their harps of song. Maidens saw my grief. Why so sorrowful (said they) is the white hand of love, chief of the maids of streamy Lotha ? Was Oscar thy best beloved, beautiful as the morning beams of the sun, when elegantly rising in his steel.

## OSSIAN SPEAKS.

Sweet is thy song in Ossian's ear, daughter of Lotha of rapid streams. Didst thou hear the voice of departed bards in thy dreams, when sleep descended on thy mild eyes, on the banks of Mora of rough-sounding streams ? When thou didst descend from the chase in the mild day of the sun, you heard the song of departed bards. Sweet, but mournful is thy song ; mild are the strains of Malvi-

na ; but grief consumes the sorrowful. There is joy in peaceful grief, when its violence subsides in tears. Lovely daughter of Toscar, sorrow wastes the mournful, and their days are few. They decline like flowers under the shining sun, when the dew lies on their locks, and their heavy heads are under the storm of night.

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Though the following remarks on the Derivation of Proper Names be, strictly speaking, foreign to the subject of Grammar, I have inserted them, because they may afford innocent amusement to those who take pleasure in topographical researches.

### ON THE DERIVATION OF PROPER NAMES.

From the prevalence of the English Language, and even from the inattention of the Gaël themselves, the original pronounciation, and consequently the meaning of many Cities, Towns, and Places formerly understood, are greatly obscured, or entirely lost. This remark the following specimen will elucidate, which may serve to direct the attention of youth to etymological inquiries.

COWAL, in Gaelic, Comhal ; from Co', *together*, and by transposition of letters, Lamh, *a hand* ; i. e. *joint-handed*, or *united*. So named, because Cowal is united to Argyll Proper, at the head of Lochfyne, by which arm of the sea these districts are separated upwards of sixty miles. Gobhal, *a prop* ; and Gobhlan-gaoith, *a swallow*, so called from the forked tail of that bird, seem to have the same etymon with Cowal. In like manner we say, Comhail mhath dhuibh, *a happy meeting to you* ; and in Psalm 85, verse 10, this word is similarly used.

“ Tha trocair agus firin ghlann

“ Aig comhlacha' a cheil.”

So Colamh, is the name of the outer door of a house, from its connection with the inner door. Transfer this

idea to both sides of Lochfyne, united at its northern extremity, and it will explain the etymon of Cowal.

“ 'S cha 'n eil Bran fhein mur b'abhaisd,  
 “ Crathadh a shlabhruidh mu'n *chomhladh*.”\*

OSSIAN, B. V. v. 285.

*Even Bran, as usual, does not shake his chain about the outer door.*

BALLOCHYLE, from Bealach, *an opening*, and Aìmhne,† *of a river*; i. e. *the opening, or view of a river*. The liquid letters *l* and *n* are frequently used for each other; as, Nunn for Null, *to the other side*; which is the case in the present instance. This definition is descriptive of the situation, for Ballochyle commands a fine prospect of two of the largest rivers in Cowal, Argyleshire, which flow past it on either side, at the distance of about two miles from each other. The names of these rivers respectively, are Eachaig-mhor, and Eachaig-bheag, which discharge themselves into the Holy Loch. These rivers (particularly the former) must have been so named from the practice of crossing them on horseback; hence the derivation from Each, *a horse*, and Aig, *a bay*. Eachaig-mhor issues from Loch-airc, i. e. *the narrow lake*.

DUNOON, from Dun, *an eminence*, and Oigh, *a virgin*; i. e. *the virgin eminence*; or, perhaps, from Dun and Nodha, *new*; *the recent, or new eminence*. This latter etymology may be the true one; for the eminence upon which the castle stood, seems partly to have been raised by art; and this also accords with the name given it by Buchanan, who says, “ Balliolus cum Botæ res ordinasset, in continente propinqua *Dunum novum*, sive Noviodunum, arcem in Covalia sitam cepit: quo metu vicina nobilitas perculsa, prope tota se ei dedit,” i. e. “ Balliol, when he had ordered matters in Bute, took Dunoon, on the nearest continent, a castle situated in Cowal: upon which, fear seized the

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\* The name given in ancient times to the outer door, or gate of a castle, or fortified place.

† The Genitive of Amhuin.

neighbouring nobility, and they almost all submitted to him, B. 9, Anno 1333.

TOWARD POINT, commonly pronounced in Gaelic, Rugha-atholard, from Rugha, *a point*, Tonn, or Thonn, *waves*, and Ard, *high*; i. e. Rughathonnard, or *the point of high waves*. Here the letter *l* has been substituted for *n*, that is, Thol for Thonn. This definition is also descriptive, for when it blows from the south, or southwest, the waves rise very high at this Point.

BUTE, from Mod, *a meeting*, the Genitive of which is Mhoid. The letters *m* and *b*, are sometimes used for each other. Substitute *b*, in this instance, for *m*, and you have Bhoid; hence Oilean Bhoid, *the island of Bute*, or *the island of the meeting*; and Baile Bhoid, *the town of the meeting*, so called from courts of justice being there held. “Cha ne uile la’ blitheas mod aig Macintosich.” GAELIC PROVERB, i. e. *it is not every day that Macintosh will hold a court*.

ARRAN,—the island of that name, from Athar, *the sky*, and Inn, or Innis, *an island*, i. e. *the lofty island*, from the height of its mountains towering to the sky, or to the clouds.

GREENOCK, from Grian, *the sun*, and Aig, *bay*, i. e. *the bay of the sun*.

GOUROCK, from Gabhar, *a goat*, and Aig, *a bay*; *the bay of goats*, where it would appear they were formerly numerous.

DUNBARTON. This is only its modern name, for in the days of Ossian it was named Bailechluthai, i. e. *the town of Clyde*; evidently the same with the Alcleuch, or Alcloich of Bede. Ossian in the Poem of Carthon thus says: “Bhuail mi gu Bailechluthai nan tur ard nam Balla’ cam, an eathar ciar,” i. e. *I came to Bal-clutha, or the town of Clyde, of lofty towers and crooked walls, in my dun, or dusky boat*, verse 90 of Carthon. The present name may thus be analyzed; Dun, *a fort*, \* Braigh, *above*, and Tonn, *waves*; i. e. *the fort above the waves*.

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\* Or, *Cap*, *the top*.

GLASGOW, from Glas, *grey*, and Achadh, *a field*, i. e. *the grey field*, from the appearance it then had.

EDINBURGH. This is only the modern name of that city, from Edwin and Burgh; its ancient name is Duneidin, from Dun, *a fort*, and Aodan, *a face*, i. e. *the face of an eminence*.

STIRLING. Buchanan, in the English Notes affixed to his Latin History of Scotland, says, that the ancient name was *Strivelin*, from the circumstance of the meeting of three streams, or rivers near it; namely, the Teith, Allan, and Forth; and this clearly accounts for the name; from Sruth, *a stream*, Tri, *three*, and Linne, *pools*, i. e. *the stream of the three pools*.

ARGYLE, from Earr, *the extremity*, and Gaël, *Highlanders*, or *Celts*, i. e. *the extremity of the Highland country*. The word Earr has this signification in Ossian. FINGAL, B. i. v. 349.

“Tha earr a lubadh sìos mar thonn,” i. e.

*Its extremity bends down like a wave.*

GLEN-SHIRADH, near Inverary, from Sith, *peace*, and Reidh, *plain, level, or smooth*, i. e. *the plain, or level glen*. This is descriptive, for the river Shiradh, which runs through that valley, flows smoothly and gently.

GLEN-AIREADH, from Ao, the Negative *not*, and Reidh, *smooth*, i. e. *unsmooth, or uneven*; so called from the ruggedness and barrenness of the glen through which the river Airceadh flows.

INVERARY. The town of that name, from Inbhear, *confluence, or junction of a river with the sea*, Ao, *not*, and Reidh, *smooth*, i. e. *the junction of an unsmooth river with the sea*; so called because the bottom of the river is very uneven and full of rugged stones, and in its course diversified with various cascades.

DUNCUAICH, from Dun, *an eminence*, and Cuach, *a bowl, or cup*, i. e. *the cupped eminence*; or rather from Cuach, *a Cuckoo*; *the eminence of the Cuckoo*.

\*DUNSTAFNAGE, from Dun, *a fort*, 's, contracted for

Agus, *and*, Da, *two*, and Innish, *an island*, i. e. Dun-is-da-inish, or *a fort and two islands*, which I am told is descriptive of the situation; the castle being built on a rock above the sea, near two small islands on the coast of Lorn.

ARDNAMURCHAN, from Ard, *high*, Na, *of*, Mor, *great*, and Cuan, *the ocean*, i. e. *the high point of the great sea*.

DUNTROON, from Dun, *an eminence*, and Sroin, *a nose*, or *point*, i. e. *an eminence upon a point*.

POLTALLOCH, from Poll, *a marsh*, or *fen*, Taobh, *beside*, and Loch, *an arm of the sea*, i. e. *a marsh beside an arm of the sea*.

BELANACH, a village of that name, from Beul, *the mouth*, and Lan, *the tide*, i. e. *the mouth of the tide*.

LOCHAW, from Loch, *a lake*, and Ath, *a ford*, i. e. *the lake of the ford*.

LOCHNESS, from Loch, *a lake*, and Eas, *a cascade*, i. e. *the lake of the cascade*.

TARBERT, from Tarring, *to draw*, and Bèairt, *a boat*, i. e. *boat drawing*, so called because boats of old were drawn across the narrow isthmus at Tarbert, which joins Kintyre to Knapdale.

DAIL, signifies a plain, hence Clydesdale signifies those plains which lye along the sides of the river Clyde; so Annandale, Nithsdale, &c.

IRVINE, from Iar, or Siar, *west*, and Amhain, *a river*, i. e. *the west river*, from its flowing to the west.

DUNKELD, from Dun, *an eminence*, and Caidin, *hazel*, i. e. *the hazel eminence*. For this, I have the authority of Buchanan, who in his History, book i. says, “*Infra Atholiam ad dexteram Tai ripam sita est Caledonia oppidum, vetus tantum nomen retinens, vulgo Duncaldem, hoc est tumulus corilis consitus. Corilus enim cum per inculta se latissime funderet, et silvarum opacitate agros tegeret, et oppido et genti nomen dabat,*” i. e. “*Below Athol on the right bank of the Tay is situated the town Caledonia, still retaining its ancient name Duncaldin, that is, an eminence covered with hazels.* For as the hazel has spread itself very extensively in these uncultivated places, it covered the

fields with the shadow of its branches, and has given a name both to the town and district."

KINGARTH, from Ceann, *a head*, and Garbh, *rough*, or *rugged*, i. e. *the rugged head*.

CRINAN, from Crion, *little*, and Ceann, *a head*, i. e. *the small*, or *little head*; from the smallness of the loch.

STREVEN, is a contraction of Strathaven, from Strath, *a low valley*, and Amhuin, *a river*, i. e. *the vale of a river*.

DUMFRIES, from Dun, *an eminence*, and Preas, *a bush*, the Genitive of which is Phris, and the Nominative Plural Pris, i. e. *the eminence of bushes*, or *the bushy eminence*.

GLENDARUEL. The derivation of this name by the late Rev. Mr. John Mackinnon, who was a good Celtic scholar, is ingenious. In his description of the parish of Kilmodan, in the Statistical Account of Scotland, he says that Glendaruel is compounded of Gleann, *a valley*, Dath, *colour*, Ruadh, *red*, and Fuil, *blood*, i. e. *the valley of the colour of red blood*. I rather think that the name comes from Gleann, *a valley*, Da', *two*, Ruadh, *red*, and Tuil, *a swollen stream*, the Genitive of which is Thuil, i. e. *the valley of the double red swollen stream*. This etymology is descriptive, for the river in question is composed of two streams which unite a little below Dunans, the property of Mr. Fletcher, whence it flows through the glen for four or five miles, and empties itself into Loch-riddon, i. e. in Gaelic, Loch-ruathuil, or *the loch of the red swollen stream*, opposite the north end of the isle of Bute. When the river is swollen with rain, it assumes a reddish colour, not unlike blood; which circumstance might have induced Mr. Mackinnon to derive the name from Fuil, *blood*, rather than from Tuil, *a deluge*.

I think it proper in conclusion to state, that it is probable the inhabitants of the sea-coast, both of Spain and Gaul, now France, originally spoke Gaelic; for the designation Amorici, by which they were known in Cæsar's time, is evidently of Celtic origin; for it is compounded



of Air, *upon*, and Muir, *the sea*, i. e. *upon the sea*. Buchanan notices this in his History of Scotland, book i. where he says, “Nec Aremorici aut Armorici se nostri generis negare possunt. Nam *ar*, vel *are*, vetus est Prepositio Linguae Gallicæ, quod *ad*, vel *super*, indicat, quasi dicas ad mare, vel super mare, declinat ultima syllaba producta in morem Participii Græcii. Cæsar quoties harum civitatum meminit semper adjicere solet, quæ appellantur, sed ita adjicere, ut non nomen proprium esse intelligas, sed aut epitheton, aut loci cognomen.” That is, “Neither can it be denied that the Aremorici, or Armorici are of our extraction. Of this we have irrefragable proof; for *ar*, or *are*, is an old Preposition of the Gaelic Language, signifying *at*, or *upon*, as if you would say *near*, or *upon* the sea, that is maritime; the last syllable being long in the declination, after the manner of a Greek Participle. Cæsar, as often as he mentions any of these cities, always uses to add *which are called*, and he does so, that it may be understood to be an epithet, or surname, and not the proper name of the place.” This, when taken in connection with what has been already stated, serves to shew the antiquity of the Language. It is difficult, however, from the obscurity of many proper names, to ascertain their meaning; a view of the places to be defined would in various instances assist much in tracing their origin; because the name is generally connected with some circumstance descriptive of the situation.

FINIS.

# SUPPLEMENT,

CONTAINING

## REMARKS ON GAELIC PROSODY,

WITH EXTRACTS FROM DR. SMITH'S

SEAN DANA.

“ When vowels final with initial meet,  
“ Cut off the final to make out the feet.”

*Dr. Reid's Latin Rudiments.*

WHILE the preceding part of this Grammar was in the press, the Author, desirous still farther to promote the interest of youth, composed the following observations on Gaelic Prosody, which are now annexed, as they are necessary to the completion of the work. A few elegant extracts, selected from Dr. Smith's *Sean Dana*, are likewise added, with English translations, for the improvement of the student.

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CHUM

AN UASAIL URRAMACH,

MAISTIR IAIN CAIMBEUL,

Fear-rioghlaidh aig Triath Pholtalich ; Ceannuidhe na feilé, is Caraid dileas sheanna' ghnathanna' nan Gaidhael ; le 'm mian an cleuchda aisig sios gu neo-thruailté do na linntibh is deireannich, mar chuimhneachan, air nōis agus ard-mhoralachd Ghaisgeach, “ *Thir nam Beann, nan Gleann 's nam Breacan.*” Tha 'n Leabhar so, chaidh sgriobhadh ann bhur n' fharduich fhiall, air a chuir fodh thearmunn 'ur cairdeis, le bhur seirbheasach ro' thaingail agus ro dhileas.

GILLESBUIG MACMHURICH.

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“ Fodh Fhinneachan suarach,  
“ Cha dug thusa do bhuidhean ;  
“ Ach fo' Chaimbeulich uasal,  
“ Dream a chruadail 's gach cūis.”

## PROSODY

Is that part of Grammar, which treats of the true pronunciation of words, and of the poetical harmony, or the different kinds of versification. To acquire a knowledge of which, it is necessary to attend to the quantity of words, which, for this purpose, is divided into long and short syllables, called by Grammarians *Feet*.

Verse or Poetry, is language restrained to a certain number of long and short syllables in every line.

Quantity in Gaelic verse, cannot be reduced to general rules as in Latin, for monosyllables may be either short or long, according to their signification; as, *bās*, *cloth*; *bās*, *the palm of the hand*; *cās*, *a foot*; *cās*, *difficulty*.

Feet are the parts into which a verse is divided, to see whether it has its just number of syllables or not. All feet consist of two, three, or four syllables; and the number of these feet, applicable to the Gaelic language, seem to be eight. Of these some are simple, others compound.

The simple feet, are those which are not formed from other feet. Of these there are *six*; of which *four* are Dissyllables, and *two* Trissyllables.

Compound feet are those which arise from feet of two syllables. They have therefore four syllables; but their use in Gaelic verse is limited, though numerous in prose.

### *Dissyllabic Feet.*

1. A Pyrrhic, or two short syllables; as, *brădăn*, *a salmon*; *cuileăg*, *a fly*; *leădăn*, *a lock of hair*; *mônădh*, *a hill*; *tômăn*, *a hillock*; *căraid*, *a friend*.
2. A Spondee, or two long syllables; as, *feūsăg*, *the beard*; *cômhnuidh*, *a dwelling*; *făsăch*, *a desert*; *coimhneăs*, *kindness*; *smėorăch*, *a thrush*; *leômhăn*, *a lion*.
3. An Iambus, or a short and a long syllable; as, *găisgeăch*, *a hero*; *clăidheămh*, *a sword*; *căthmôr*, *a man's name*; *măduin*, *the morning*; *feūsġăr*, *the evening*.

4. A Trochee, or a long and a short syllable ; as, daōinē treūnă, *strong men* ; cūnărt, *danger* ; cōmhnărd, *a plain* ; cōmhnădh, *assistance* ; cōmhrăg, *battle* ; brōnăch, *sorrowful* ; bliădhnă, *a year*.

*Trisyllabic Feet.*

5. A Dactyle, or one long and two short syllables ; as, clōchmhăallain, *a hailstone* ; uăbhăśăch, *dreadful* ; smīoraichain, *thrushes* ; slinneinibh, *shoulders*.
6. An Anapest, or two short and one long syllable ; as, geărrănăch, *complaining* ; cōnăltrădh, *conversation* ; Frīsailich, *the Frasers* ; mīsneăchail, *courageous*.

*Feet of Four Syllables, or Compound Feet.*

7. \*A Diambus, consists of two Iambi ; as, snăidheădăireăchd, *carving* ; leănăbănăchd, *childishness* ; iōmrămhăichē, *a rower* ; âth-thōiseăchădh, *re-commencing*.
8. A Ditrocheus, consists of two Trochæi ; as, buănmhăireăchduinn, *continuance* ; gīneămhuinneăch, *prolific* ; dūbhchlėasăichē, *a conjurer* ; teăllsănăchăie, *philosophical*.

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IAMBIC MEASURE, so called from the number of Iambic feet it contains, is adapted to serious subjects, and comprises verses of several kinds. This is the measure commonly used in Psalms and Hymns, and consists of verses containing alternately four and three feet, of two syllables each ; as, *Psalm 65*.

1. Thă ānn ān Siōn feitheămh ōrt,  
 Mōlădh ā Dhē gūn dith ;  
 'S ānn dūit ā dhīolăr fōs gū păilt ;  
 'A mhōid măr gheăllăr ī.

Nă cluăinē āir ān sgeūdăchădh  
 Lě treūdăibh ; tă nă glinn,  
 Lě h-ărbhăr āir ām fōlăch fōs ;  
 Găir aōibhnēis āc gă sheinn.

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\* This and the next measure, is seldom used in Gaelic poetry.

˘Am fōgǣsg dhōibh nǐ eōin nǎn spēur,  
 Tǐgh clūmhōr taǐmh dhōibh fēin;  
 Is eādǣr gheūgǣibh cūireār leō  
 ˘An cēileir bīnn ǎn cēill. *Psalm 104.*

*English Iambic Verse.*

Praise wāits fōr thēe in Sīon, Lōrd :  
 Tō thēe vōws pāid shǎll bē,  
 O thōu thǣt hearēr ārt ōf prāy'r  
 ˘All flēsh shǎll cōme tō thēe.

With flōcks thē pāsturēs clōthēd bē,  
 Thē vāles wīth cōrn āre clād ;  
 And nōw thēy shōut ǎnd sīng tō thēe,  
 Fōr thōu hāst mādē thēm glād.

2. *Verses of Eight Syllables, or Four Iambic Feet.*

˘All peōplē thǣt ōn eārth dō dwēll,  
 Sīng tō thē Lōrd wīth chēerfūl vōice.  
 Hīm sērve wīth mīrth, hīs prāise fōrth tēll,  
 Cōme yē bēforē hīm ǎnd rējoice. *Psalm 100.*

Modern Gaelic Poems are generally regular and measured, as they are almost all composed to some known air.

*Iambics of Four and Six Feet.*

˘Is thūg mǐ gāol dǣrīreǣdh dhūit,  
 ˘N ūair bhā thū ˘ā ˘d niōnaīg ōig ;  
 ˘Is āir mō laimh nǎch diōbrīn ē  
 Air mhilē Pūnd dō ˘n ōr  
 Gǣd' ghēibhīn fhēin nǎ chrūntībīh ē  
 Gǣ chūnntǣ siōs air bōrd  
 Chǣ treīgīn gāol nǎ riōbhaīnn ūd  
 Thǣ ˘n Ilǣ ghlās ǎn fhēoir.

*Iambics of Four Feet.*

˘O caíribh mí rí táobh nán ált,  
 ˘A shuíbhlás síos lé ceúmaibh cūin ;  
 Fō sgáil á bhárraich leig mō cheānn  
 ˘S bí thūs á ghrian rō chairdeíl riūm.

Mán cuāirt dō bhrūachíbh árd mō ghlinn  
 Bíodh lúbá 'gheūg á 's ōrrá bláth,  
 ˘S clānn bhēag nám prēis á tábháirt seinn,  
 Dō chreāgíbh aōsd lé ōrán gráidh.

*Mian a Bhaird aosda.*

TROCHAIC MEASURE, so named from the number of Trochaic feet it contains, is quick and lively, and comprises verses of several kinds ; such as,

*Verses of three Trochees, and an additional long syllable.*

˘A Bhánárach mhíogäch,  
 ˘Sē dō ghāol thūg fō chíis mí,  
 ˘S māth thīg lāmhuínn síodá,  
 Air dō mhín bhösán báná.

*Song by Mr. Alexander M'Donald.*

Again,

Nā h-ōraín mhílis thīg ōd' bheūl,  
 ˘S ānnsá leām ná cēol nán teūd,  
 ˘S bínnē ná smēoräch air geig,  
 Nā fuínn thīg reidh ō' Mhōraig.

*Dr. Stewart, Strathchur.*

## ANAPÆSTIC MEASURE.

*Of three Anapæsts, or nine syllables.*

˘O yě woōds sprēad yōur brānchēs āpāce,  
 Tō yōur dēepēst rēcēssēs ˘I flȳ ;  
 ˘I woūld hīde with thē beāsts ōf thē chāse,  
 ˘I woūld vānīsh frōm ēvēry ēye.

*Anapæstic and Iambic Verse alternately.*

## CHORUS.

Anap.	Iamb.	Anap.	Iamb.
'Sì nìgheān   mǒ ghāoil   ān nìgheān   dōnn ōg,			
Nām biōdh tū   rī'm thāobh   chā bhīthīn   fǒ bhrōn.			

Nuāir sheāllās   mǐ t-āod ān 's mǐ coīn neādh rī   t-āotāin
Bū mhāth leām   bhī daōn ān nām faōd aīn ād choīr.

The preceding are the different kinds of the principal feet in their more simple forms ; but they are susceptible of numerous variations, by mixing them with one another, and with the *secondary* feet.

Iambic, Trochee, and Anapæst, may be denominated *principal* feet ; because pieces of poetry may be wholly or chiefly formed of any of them. The others may be termed *secondary* feet ; because their chief use is to diversify the numbers and to improve the verse.

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I have selected the following judicious observations on Prosody, from Mr. Armstrong's excellent Grammar, prefixed to his valuable Gaelic Dictionary ; which will further illustrate this subject.

The ancient Gaelic poets had peculiar facilities in composing ; as they were not restrained by any fixed law of verse. A termination of lines by similar letters was never deemed requisite ; for, if the closing syllable, or the penult of corresponding lines, were somewhat similar in sound, it was reckoned sufficient for the purposes of rhyme, and was all that they usually aimed at.

The following verses exemplify this remark :

Thug an deise do ainnir *gaol*,  
 Ach air Goll bha 'gorm-shuil *chaoín*,  
 B'e cuis a h-aisling anns an *oidhche*,  
 'S cuis a caoidh mu 'n chaochan *choilleach*.  
 Cha b'ionnan is Garna na *gruamaich*  
 Mar lasair 's an toit aga *cuartach*.

*Ossian Cathluno.*

Another method of rhyme consisted in a conformity of sound between the last word, or part of the last word, of a foregoing verse, and some word about the middle of the following.

Cìod am fā bhi 'g udal *cuain*  
 Is eilan *fuar* nan geotha crom  
 A sgaoileadh a sgiath na 'r *coinneamh*  
 Gu'r dìon o dhoinionn na h-oiche ultin.

Sometimes there is a conformity of sound between the last word of a foregoing verse, and a word in the beginning of the following.

Cha do thuit e gun chliu san *araich*  
 Bu *ghabhaidh* le moran 'imeachd.  
 Mar thorunn ro' choilte no mar *dhealan*  
 'Ga *falach* an deigh an leir-sgrios. *Ossian.*

In some stanzas of four lines, there is sometimes observed a double conformity; that is, in the concluding words of each couplet, and in other words throughout the preceding line of every couplet. This kind of verse possesses great beauty.

Sheid gaoth dhileas air *Beann*  
 'S cha b-fhann air builean 'g a *coghna*  
 Sinn a bualadh mhullach nan *Tonn*  
 'S gach *sonn* is a shuil ri *comhrag*.

Ossian and the poets of his time, adapted their compositions to the song; in other words, they set them to music, and there seem to be but two suppositions on which we can account for the irregularity of their verses. Either the music itself must have been very anomalous, or, the strains having been forgotten, and thus the guides to uniformity lost, the poems must have suffered from the liberties which had been taken with them, by the rehearsers of succeeding ages. I am inclined to think, however, that the music was simple and uniform, and that the poetry was correctly adapted thereto. The Poems of Ossian afford numberless examples of correct and measured



rhymes ; and the circumstance affords a strong presumption that the rhyme, or at least the measure of the poetry, was uniform and regular throughout, though occasionally disfigured by the freedoms taken by the rehearsing Bards.

The verses of the Fingalian poets seldom exceed eight syllables ; and most frequently the second foot and the third are Dactyles, with a short syllable at the beginning of the verse, and a long syllable, or a Trochee at the end.

#### COUPLETS.

##### *The Measure.*

υ | - υ υ | - υ υ | - |

Thă Ceūmännă flăthăil ăir lōm  
N'ūr thōg iăd rī āghăidh năn tōm ;  
'Is b' eăgăl dī seăllădh ăn rīgh  
'A dh' fhăg ĩ ăn 'Athă năm pīth. *Temora.*

##### *Alternate Rhymes.*

Cŭir 'Oscăir cŭir mīsě săn uăigh.  
Chă ghěill mī ăn crŭăs dō thrēin  
'S mī 'n tōiseăch nă strīghě fō chruăidh,  
Găbh eōlăs năm būădh uăm fēin. *Fingal.*

The ancient poems published by Dr. Smith of Campbellton, are still more irregular in their measure than those collected by Mr. Macpherson ; it being seldom that the same measure applies to four successive lines. They cannot be scanned, therefore, by any set of rules I can devise. In one of these poems, entitled *Conn*, there is preserved a wild effusion—an incantation of the Scandinavian priests. It consists of five stanzas of four lines each. The last line of each staff has six syllables, consisting of a short syllable, a Dactyle, and a Trochee ; the rest, consisting of *four syllables*, a Trochee and a Pyrrhic.

##### *The Measure.*

- υ | υ υ  
υ | - υ υ | - υ |

Chēo nă Lănnă  
Aoīn năn cāră ;

'S buair an cōdāl,  
 Chrúth | Lōddā nān | leir-chrēach.  
 Sgāp dō dhēalān;  
 Luāisg an tālāmh;  
 Būail an ān ām;  
 'S nā | māireadh nī | bēo dhīubh.

Macintyre, our Burns, an uninstructed shepherd, and a man of extraordinary talents for poetry, wrote pieces which may stand comparison with the pastoral and descriptive poetry of any land or age. His best poems are *Coire Cheathaich*, *Beinn Dobhrain*, and *Mairi bhan og*. The first of these is divided into Strophes of eight verses each; but they might have been more judiciously arranged in stanzas of four lines. The measure repeats at every second line. This poem may be scanned by an \* Amphibrach and Trochee alternately on the first line; the second line is the same, excepting that it terminates with a long syllable.

*The Measure.*

~ ~ | ~ ~ | ~ ~ | ~ ~ |  
 ~ ~ | ~ ~ | ~ ~ | - ~ |

'Sā mhādaínn | chūin ghéal | an ām dhōmh | dūsḡadh |,  
 Aīg būn nā | stūicē | b ē 'n sūḡradh | leām;  
 ~ A cheārc lē | sḡiūcān | ā gābhāil | tūchāin |,  
 'S an cōileāch | cuirteil | āḡ dūrdāil | trōm.  
 ~ An dreāthān | sūrdāil | 's ā ribhīd | chūil aīge  
 ~ A cūir nān | smūid dhēth | ḡ lūthār | bīnn  
 ~ An trūid sām | brū-dheārg lē mōrān ūnaich  
 Rē ceileir | sūnnāch | bū shiūbhlāch | rānn.

The beautiful love song, entitled, *Marai bhan og*, so often imitated, but never equalled, may be scanned thus; a short syllable, three Trochees, and a Pyrrhic, for the first line; and for the second, a short syllable, a Trochee, a Dactyle, and a long syllable.

~ | ~ ~ | ~ ~ | ~ ~ | ~ ~ |  
 ~ | ~ ~ | ~ ~ | - ~ |

\* An Amphibrach, consists of a long between two short syllables; as, Bānūrāch, a *dairy-maid*.

Dó | chūach-fhált | bān aír | fās chō | bǎrrail ;  
 'S á | bhār lán | chāmăg ís | dhuāl ;  
 T' ágháidh ghlán | mháltă, | nărăch, | bhănăil :  
 Dó | dhā chăol- | mhălă gŭn ghrŭaim.  
 Suil ghorm |, liöntăch | mhîn-rōsg | mheăllăch,  
 Gŭnn | dĭth cŭr | fāl 'ănn dō | ghruăidh ;  
 Deūd ghěal | iōbhrai | dhĭonăch | dhăingěan,  
 Beul | bĭth năch | cănădh ăch | stuăim.

So far Dr. Armstrong.—This song may likewise be scanned by Iambic feet, thus :

Dó chnēas | măr ān | eĭteāg | glě-ghlān, | făllŭin,  
 Cōrp seāmh măr | chănăch ăn | t-slĕibh'  
 Dó bhrăigh | cō-mĭn, | 's dō chiōch ăn cōrrăch  
 'S iăd liöntăch, | sōluĭst lě | chĕil ;  
 Gaōirdē | nĕ tlă' | geăl lāmh | nă h-ăin | nĭr,  
 Caōl mhĕoir, glăc | thănă, băs | reĭdh ;  
 Călpă | deăs ūr, | troĭgh dhlŭ, | m brōig chŭi | mĭr,  
 Is lŭthăr | innĕaltă | ceŭm.

The preceding verses consist of nine and seven syllables alternately ; the first is entirely Iambic, and the second may be scanned, with an Amphibrach, a Dactyle, and a long syllable at the end.

THE auxiliary and defective Verbs, *Faodaidh mi, I may* ; and, *Is urrain, or Is urradh mi, I can* ; having been omitted in the proper place, are now inserted. The parts of these Verbs in use, are the following :

#### *Indicative Mood.*

Pres. Faodaidh mi, <i>I may.</i>	Past. Dhaodin, <i>I could.</i>
Faodaidh tu, <i>thou mayest.</i>	Dhaodadh tu
Faodaidh e	Dhaodah e
Faodaidh sinn	Dhaodamid
Faodaidh sibh	Dhaodadh sibh
Faodaidh iad	Dhaodadh iad

#### *Subjunctive Mood.*

Present. Ma Dhaodas mi, <i>If I may, &amp;c.</i>
Past. Nam Faodin, <i>If I might, &amp;c.</i>

*Interrogative Mood.*

Present. Am faod mi? *May I?*  
 Past. Nam faodin? *Might I?*

*Negative Mood.*

Present. Cha 'n Fhaod mi, *I may not.*  
 Past. Cha 'n Fhaodin, *I might not.*

Faodar, *It may be*, used impersonally.  
 Math dh' fhaoidté, *may be.*

*Indicative Mood.*

Pres. Is urradh mi, <i>I can.</i>	Past. B' urradhh mi, <i>I could.</i>
Is urradh tu	B' urradh tu
Is urradh e	B' urradh e
Is urradh sinn	B' urradh sinn
Is urradh sibh	B' urradh sibh
Is urradh iad	B' urradh iad

*Subjunctive Mood.*

Pres. Mas urradh mi, *If I can.*  
 Past. Nam B' urradh mi, *If I could, &c.*

*Interrogative Mood.*

Pres. An urradh mi? *Can I?*  
 Past. Am B' urradh mi? *Could I?*

*Negative Mood.*

Pres. Cha 'n urradh mi, *I cannot.*  
 Past. Cha B' urradh mi, *I could not, &c.*

THE Author has much pleasure in stating, that in the Conjugation of the Verbs, and in the arrangement of the various Moods and Tenses, he entirely coincides with the order observed by Dr. Armstrong, in the Grammar prefixed to his Gaelic Dictionary. This coincidence is the more remarkable, as the Compiler did not see Dr. Arm-

strong's valuable work, till after the preceding part of this Grammar was published.

I am desired by Mr. Campbell at Prospect, to correct an error which has been committed in some recent Publications, where *his Grace the Duke of Argyll* is alluded to by the title of *MacCalum mor*. This is a mistake, it ought to be *MacCalain mor*, the son of the great or the illustrious *Colin*; for *Calum* is not a Patronymic in the noble family of Argyll. That *Colin* has been a proper name in the Argyll family for time immemorial, is evident from Buchanan's History of Scotland, anno 1524, where, in describing the state of the kingdom in the minority of James V. he thus says.—“*Pars adversa, coacta majore nobilitatis numero, tres e suis eligunt, Regis et Regni custodes; Archibaldum Duglassium Angusiæ, Joannem Stuartum Levinæ, et Calenum Cambellum Argatheliæ Comites.*” *i. e.* The other faction having assembled, a majority of the nobility chose three of their number as guardians of the King and kingdom; namely, Archibald Douglass, Earl of Angus, John Stuart, Earl of Lennox, and *Colin* Campbell, Earl of Argyll. The title “Argyll,” as already explained in the derivation of Proper names, signifies the extremity of the Western Gael or Celts, from its geographical position in respect to the other Highland counties of Scotland.

Perhaps I may confer a favour upon such of my youthful friends, who have not already studied Latin, by giving them a translation of the motto on the Armorial Bearing of this illustrious family. It consists of the last verse of a reflection made upon the transitory nature of human grandeur, expressed by Ulysses in his contest with Ajax for the arms of Achilles, so well related by Ovid in the 13th Book of his Metamorphoses. The passage is this —“*Bona nec sua quisque recuset. Nam genus, et proavus et quæ non fecimus ipsi, vix ea nostra voco.*” *i. e.* Let no man disown his advantages. For as to family and ancestors, and those things which we have not ourselves done, *I scarcely call these ours.*

In a manuscript containing a genealogical account of the ancestors of the Argyll family, in the possession of Mr. Campbell, their origin is traced upwards of 1300 years ; in the course of which period, many of the Chiefs are named Colin, the first of whom flourished in 1105. From the brave actions performed by several of the Chiefs of this distinguished family, both in the senate and in the field ; it is with much propriety that Argyll is emphatically styled Mac Cailean mor ; and that Argyllshire itself, is universally known by its Patronymic, Talamh mhic Cailean.

It may be here observed, that the letter H, seems improperly to be called \* “*an aspirate*” by Gaelic grammarians ; for its effect is to soften the sound of words, and not to render them harsher, as its name would indicate, which will be evident from the following instances. It is only in the declinable parts of speech, namely, in Nouns, Pronouns, Adjectives, and Verbs, that this letter is most frequently inserted, in order to produce a smoother sound, thus ; fear mor, *a great man*, becomes, by the insertion of *h* in the Genitive, fhir mhoir, *of a great man*. So Coileach dubh, Geamhradh fuar, Fraoch fada, Feil  breacain, Sligh f ar, in the Nominative ; become Choilich dhuibh, Gheamhraidh fhuair, Fhraoich fhada, Fheil  bhreacain, Shligh f iar, in the Genitive respectively. In like manner, tu, ta, seas, sealbhich, become thu, tha, sheas, shealbhuich, in their euphonic state accordingly. For instance, in pronouncing the words “*sligh f ar*” in the Nominative, and “*an t shligh f iar*” in the Genitive, the ear is sensibly struck by the comparative smoothness of the latter sound. From these examples, and from many others which might have been advanced, it is evident that the insertion of *H*, produces a smoother sound ; hence it follows, that this letter ought to be styled *an euphonic*, and not an *aspirate*.

The following remarks respecting the contraction of words, are submitted to the attention of learners :—

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\* To reconcile the meaning of this word with its use, it may be translated, *a breathing*.

Though the usual way of contracting the conjunction *agus*, be into *'as*, yet I would suggest as an amendment, that it should be contracted *'us*, to distinguish it from the relative Pronoun, and from the substantive Verb, thus: 1. Fear *'us* bean, *man and wife*; claidheamh *'us* biodag *'us* breacan an fheilidh. 2. Chi mi beinn mhor a *'s* aillidh snuadh, *I see a lofty hill of finest verdure*. In this instance, *a* is a relative Pronoun, and the *'s* a contraction for the substantive verb *is*.—3. The possessive Pronoun, *blur*, *your*, is contracted *'ur*, thus: *'ur* crobh, *'ur* caorich *'s* *'ur* capuil. Here the *'s* is a contraction for *agus*.—4. In poetry, to suit the measure, when two vowels come in opposition, that is, when one is at the end, and the other at the beginning of a word, the latter vowel is cut off by an apostrophe, thus: “Co *'n* gaisgeach bu choimeas do *'n* og threun?” i. e. *What hero was like the mighty youth?*—5. Frequently also, an initial vowel or consonant is cut off; as, *'saoibhin* do shiubhal, *delightful is thy course*.—6. The terminating letters of words are likewise rejected; as, “A' fogra' na-h-oich' o gach ait,” *banishing the night from every place*.—This verse uncontracted would read thus: *aig fogradh na h-oiché o gach ait*.—7. In prose, likewise, these contractions are common; as, “leannan a bh' aig' ann an Alba do 'm b' ainm Aoife,” i. e. “*a sweetheart whom he had in Alba, named Aoife*.”—This, when written uncontracted, would be, *Leannan a bha aigé ann an Alba do am bu ainm Aoife*.—Again, “Tha mis', a deir e r' a mhnaoi, a' dol do 'n choillidh a shealg, 'nuair a mharbhas mi fiadh, thig mi dhachaidh a' d' ionnsuidh' 'nuair theid a ghrian fodha air cùl na beinne,” i. e. *I am, said he to his wife, going to the wood to hunt; when I kill a deer, I will come home to thee, when the sun descends behind the hill*.—This passage uncontracted would read thus: *Tha mise, a deir e rith a mhnaoi, ag dol do an choillidh a shealg, a nuair a mharbhas mi fiadh, thig mi dhachaidh a \*tionnsuidhsé a nuair, theid a*

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\* Here observe, that *d*, or *t*, is the contracted form of the Preposition *do*; *d* being softened into *t*, *causæ euphoniæ*.

ghrian fodha air cul na beinné.—This sentence is from the Reverend Doctor M'Leod's valuable Gaelic collection, for the use of the General Assembly's Highland Schools in Scotland.

Upon consideration, I deemed it proper to insert here, Dr. Armstrong's Rules for Scanning *Beinn Dobhrain*, as they may be useful to those who may be precluded from seeing the learned and useful work of that gentleman.

*Beinn Dobhrain*, is similar in measure to a much older poem, entitled, *Moladh Mhōraig*. It contains three distinct measures: first, the *Urlar*; secondly, *Siubhal*, quicker than *Urlar*; and, thirdly, *Crunluath*, the most rapid of the three. These terms are taken from corresponding strains in *Piobaireachd*. The first stanza, *Urlar*, consists of Iambics and Dactyles.

B' ī sīn | ă mhāois | leăch luāineăch  
 Feădh | ōgăănă ;  
 Biōlăichēan | năm brūach  
 'S aite | cōmhnūidh dhī  
 Duilleăgăn | năn craōbh,  
 Criōmăgăn | ă gāoil,  
 Chă b' ē 'm | fōtărăs  
 ~A h-ăig'ně eūt | rōm suāirc  
 Gŭ āo | bhăch āit | gŭn ghrūaim  
 ~A ceănn | bŭ bhrais | ă ghŭan | aīchē  
 Ghōrăichē.  
 ~A chrē | bŭ cheăn | ălt stuāim  
 Fhălăich | ī gŭ | buan ;  
 ~An glēann | ă bhărr | aīch uāiné,  
 Bŭ | nōsăirē.

The second part, or *Siubhal*, may be scanned thus: the first, third, fifth, sixth, and seventh lines, a short syllable, a Dactyle, a Pyrrhic; for the second, fourth, and last, a short syllable, a Dactyle and a Trochee.



'S ì 'n | ēilid bhēag | bhinneäch,  
 Bù | ghūnaichē | sraōnadh,  
 Lē | cuīnnēan geūr | biōräch,  
 'Ag | sīreādh nā | gāoithē ;  
 Gū | gāsgānäch | spēireäch,  
 Feādh | chreāchān nā | bēinnē,  
 Lē | ēāgāl rō' | thēinnē  
 Chā | teīrinn ī | aōnäch.

The third part, or *Crun-luath*, consists of a short syllable, a Dactyle repeated, for the first, third, fifth, sixth, and seventh lines ; and for the second, fourth and last, a short syllable, a Dactyle, and a Spondee, or a Trochee.

Chā | b' āithnē dhōmh | cō|lēānadh ī  
 'Do | fheārrā nā | roīnn Eōrpā ;  
 Mūr | faīceādh ē | deāgh | gheān ōrrā,  
 'S tighinn | fārāsdā na | cō-dhāil ;  
 Gū | faīteäch bhith l' n ā | h-ēarālās,  
 Tighinn | 'm fāigsē dh' ī | m' an cārrāichē  
 Mū 'm | fāirich ī | na | cōir ē.

I shall conclude this exemplification of Gaelic verse, with a poetical translation of that beautiful song, entitled, "*Auld Lang Syne*;" for which I am indebted to the friendship of that diligent and faithful teacher, Mr. John Turner, parochial schoolmaster at Beulanach, parish of North Knapdale. This air, while it eminently displays the translator's fine poetical taste, is at the same time, a just specimen of Iambic measure.

#### CHORUS, OR AN-T-EISD.

Air sgāth | nān lāit|hē' ciān | ā ghrāidh,  
 Air sgāth | nān lāit|hē' ciān ;  
 Gū 'n gābh | sinn Cūp|ā cair|dēil  
 Air sgāth | nān lāi|thē' ciān.

#### 1.

'N tēid sēann lūchd eōlāis chūr air cūl,  
 Gūn toirt gū brāth gū cūimhn' ;

'N tèid seànn luchd eòlais chùir às cùl,  
'Is làithé' bh' ànn ò chian?

## 2.

Bhì trūsadh neoinein feadh nam brùach,  
Bì sid aon uair às mian,  
'Ach 's iom' ceum sgìth à shiùbhail sinn,  
'O làithé' bh' ànn ò chian.

## 3.

Bha sinn araon a cluich 's na h-uilt',  
Gu h-oidhch' bho 'n chite a Ghrian ;  
Ach bheuc na Cuanta cadar suinn,  
O laithe' bh' ann o chian.

## 4.

Sin mo lamh a charaid chaoimh,  
'S thoir dhomh do lamh gun ghiamh ;  
Is taomar stòp gu fàs a chardais,  
Is laithe' bh' ann o chian.

## 5.

Co cinteach 's a bha thusa stop,  
Bidh m' fhears' air bord le m' mhian ;  
Is gheibh sinn tarruing fhialuidh dheth,  
Air sgath nan laithe' cean.

Doctor Armstrong's definitions of several European rivers are so just, that they ought to be generally known; for which reason a few of them are here inserted.

After defining the word *Abhuin*, *a river*, in his Gaelic Dictionary, he thus expresses himself: "One may venture to assert, that all over the globe, more especially in Europe and Asia, the names of rivers ending in *an*, *ane*, *en*, *ein*, *in*, *on*, *onne*, &c. are derived from the old Celtic root *an*, signifying an element, water. The Seine is a contraction of *Seimh-an*, *the smooth river*; and a more descriptive name of that majestic river could not be given. *Rhen-us*, *the Rhine*, is *Reidh-an*, *the placid river*; a name which well accords with the general appearance of that

river. Garumn-us, Garonne, is Garbh-an, *the rough water*. Marne, Marbh-an, *the dead water*, &c." To these may be added, Rhodanus, *the Rhone*, Ruith-an, *the running or flowing stream*. From the Celtic *Ar*, which signifies *slow*, comes Arar, the name of a river in Provence in France, so slow that its course can scarcely be perceived. Cæsar in his Commentaries, lib. i. cap. 12, thus describes it: "Flumen est Arar, quod per fines Æduorum et Sequanorum in Rhodanum influit, incredibili lenitate, ita ut oculis, in utram partem fluat judicari non possit." i. e. The Arar is a river, which flows through the confines of the Ædúi and of the Sequani with such uncommon smoothness, that the eye cannot distinguish which way it runs. It is now called "La Soane," which is So-an, *the easy or placid river*. Sõ, is an inseparable Preposition, and signifies, easily, gently, softly, aptly. Sõ, as a Preposition, is never used but in composition; and then its meaning is the reverse of *do*; as, Sõ-dheanamh, *easily done*; Do-dheanamh, *not easily done*; Sõ-lubadh, *flexible*; Do-lubadh, *inflexible*. Claudian says, "Lentus Arar Rhodanusque celer," *the tardy Arar and the rapid Rhone*. The epithet "celer," here applied by the Latin poet to the Rhone, accords with the derivation now given of this river. In like manner, may not the origin of the Spanish river Douro be found in the old Celtic word Dur, which signifies water, and Ruadh, *red*, i. e. the ruddy water. So, to compare small things with great, Abhuin fhad, in Argyllshire, signifies, *the long river*, from the comparative length of its course.

The following very beautiful and much admired verses were composed to a young lady in the island of Mull during a short walk with her in June, 1824.

## SEISD.

Air failirinn ille rin ochorinn ũ  
 Air failirinn ille rin ro rohuo  
 Air failirinn ille rin ocho rin ũ.

## 1.

Mār ā Ghrian ān ām eīrīdh  
 Sgaoileādh sōlaīs snā Speūribh,  
 Thā t-aōdān lē ā chāoinēas  
 'A' cūir aōibhnēas gāch gnūis.

## 2.

'Nuair ā nī thū fīāmh ghāirē  
 Chā ghuīdhīnn dō 'm nāmháid  
 Nām biōdh tūigsē nā nādūr  
 An' seallādh grāidh thīg ōd shūil.

## 3.

'Nuair thig na briathran tha bannail  
 Fo' na bilibh tha tanna  
 'S duintē an criodhe gun cheannal  
 Nach caruch le sunnt.

## 4.

'Nuair thigeadh am choineadh  
 An slios fionalta foinneadh,  
 Dheireadh m'int'n mar stuagh thonna'  
 Dhol an coinneadh mo ruin.

## 5.

Fodh fhinneachadh suarach  
 Cha dug thusa do bhuaidhean,  
 Ach fodh Chaimbeulaich usal  
 Dream a chruadail 's gach cuis.

The above verses are adapted to Trochaic measure; the last two lines of each verse consists of three Trochees; and the two first, with three Trochees, contain an additional long syllable.

## AISLING AIR DHREACH MNA'.

FROM DR. SMITH'S "LOSGA TAURA."

Innseam pairt do dhreach na reul :  
 Bu gheal a deud gu hūr dlū.  
 'S mar chanach an t-sleibh,  
 Bha a cnéas fa h ēide ūr.

Bha a braighe cearclach bān,  
 Mar shneachda tlā san fhireach,  
 B' e 'n dreach sud mian gach fir.

Bu shoitheamh binn a gloir,  
 'S bu deirge na 'n ros a beul ;  
 Mar chobhar asios r' a taobh  
 Sinte gu caol bha gach meur,  
 Bha a da chaol mhalai mhīne,  
 Du-dhonn air liomh an loīn,  
 A da ghruaidh air dhreach nan caorran,  
 'S i gu h iomlan saor o chrōn.

Bha a gnuis mar bharra-gheuga'  
 Anns a cheud-fhas ūr.

A falt buidhe mar orra-shleibhte,  
 'S mar dhearsa greine bha suil.

*Translation.*

## DESCRIPTION OF A FINE WOMAN.

I will mention part of the beauties of the starlike maid: her ivory teeth were close and well set. Her waist was whiter than down, beneath her elegant robes.

Soft as the snow of the hill, was her fine circular forehead ; her two beautiful heaving breasts, were the desire of heroes.

Her voice was sweet and melodious ; her lips vied in beauty with the rose ; whiter than foam, each of her delicate fingers extended by her side ; her two mild dark brown, narrow eyebrows, were smooth as the down of an

elk ; her cheeks were ruddy as vermillion, and her whole person without deformity.

Her countenance was like the opening buds in early summer. Her auburn locks, like the gilding of early morning on the mountains ; like sun-beams were her radiant eyes.

The reader will not be displeased, says Dr. Smith, to see the above description of a “ fine woman ” accompanied with another beautiful one of the same kind.

Chuala Fionn 's nior chian uaidh,  
Gul air bruaich locha shēimh ;  
Se sud a bh' ann maise mnā'  
A b' fheair cail d' am faca se.

Bha a gruaidh mar an rōs,  
Bilidh a beoil air dhath nan caor ;  
Bha a cneas mar am blath,  
'Sa leaca bhān mar an t-aol.

Air dhāth an oir bha a falt  
Mar reult adhair a rosg min ;  
A Phadruic nam faice 'tu a dreach,  
Bheire' tu fein seirc do 'n mhnaoi !

Dhruideas Fionn a dh' iarruidh sgeil,  
Air mhnaoi sheimh nan cuach oir ;  
Is thubhairt, A rioghainn nan gruaidh geal,  
Am faca tu mo choin san toir ?

Air do sheilg ni bheil mo speis,  
Ni faca mi fēin do choin,  
A righ na Feinne gun tar,  
Is measa leam fā mo ghaoil.

An e do chēile' fhuair bās,  
A bhean bhlā, no do mhac ?  
No cia 'n neach fa 'm bheil do chaoi ?  
Ainnir mhīn is aillidh dreach.

No ciod as fā bheil do bhron,  
Ainnir og nam bos mīn,  
No am feudar t-fhurlachd le Fionn ?  
Is dubhach leam thu bhi mar chiom.

It will exercise the youthful student, if he translate the preceding beautiful description, which will improve his English composition.

I have inserted the following passage on the vicissitudes of human life, from a poem entitled *Conn*, in Dr. Smith's *Sean Dana*; in order to introduce the judicious remarks which he makes on the harmony of the Gaelic language.

Ach cha 'n eil anra aig Oisian na aonar;  
A Liughair aosda bu leatsa cuid deth,  
Chunnas a d' thalladh an fheisd,  
Do choinlean ceir agus t-fhion,  
Ge d' tha e' n diugh na aibhist fhuar  
Bha e uair a b' aros Righ!  
Chunnas mar sin teach Leir,  
Ach mar ioma-char deas na bleadhna,  
Chunnas Liughar gun tigh gun teach  
E fein is a chaomh-bhean fhial.

A siubhal gleannan na Moialuinn \*  
Fhuaras na fhasach tigh Liughair,  
Minnean na h earb' air a dhrim u aine,  
'S a suaine sìnte san fhardich aoibhinn.  
Na uinneig bha ian na h òiche,  
'S eigheann a' cur duibhr' air aghaidh,  
An gaothar ga chuartach, 's na ciar aighean  
Beul a thighe san t-sruth, fo smuairein.

A shliochd nan sleibhte, 'm faca sibh Liughar?  
Ach 's cubhaidh gur ait leibh nach beo e.  
Ach failnichi' sibhse mar esan,  
'S bidh ur daimhich aon latha ga 'r feorich.  
Crathaidh ur clann an cinn le smalan,  
Cha 'n aithne dhoibh gleann ur conuidh?

Is amhuil caochla na beatha 's na bliadhna;  
Bha mise gun iarguin an samhra m' oige,  
Mar ghiuthas na Mor'-uth uaine,

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\* This passage suggested the following Observations on the adaptation of *sound to sense*, quoted from Dr. Smith.

Gun smuairein ro' dhoininn a gheamlhrai-  
 Shaoil mi gu maire 'mo dhuilleach  
 'S nach cuireadh an aois air mo gheugan.  
 Ach a nis tha mi lom mar thu fein  
 Is m' aos-cheabhan air sgei 'na gaoithe,  
 Dh'fhalbh laithean an gean le chile,  
 Air sgei 'na doininn do 'n aonach.

*Translation.*

But Ossian alone, does not experience distress ; aged Lùgar, thine was part of the trouble. In thy halls were seen the feast, wax candles and wine ; though they be now desolate, they were once the residence of kings ! But similar to the revolving year, Lùgar and his beloved wife, were seen houseless.

Travelling through the vales of beautiful *Moialuin*, the habitation of Lùgar was found desolate, the kid broused on its green surface, stretching itself in sleep, in the once joyous dwelling. In its window was the bird of night, and green ivy shaded its desolate walls, the greyhound and dun roe surrounded them, and his hospitable door lies sorrowful under the falling rains.

Sons of the hill, have you seen Lùgar ? Probably you rejoice that he is no more. But you shall decline like him, and your relations will one day inquire for you. Your children will shake their heads with sorrow, they know not the place of your abode !

The vicissitudes of life, are similar to those of the year. I lived void of trouble in the summer of youth, like firs on green Mor-uth, careless of the storms of winter. I thought my verdant leaves would remain, and that age would not injure my branches. But now I am forlorn like thyself, and my aged locks are on the wings of the wind ; our joyful days are both gone on the wings of the blast to the desert.

In a note on this passage, Dr. Smith says,—“ It was observed how easily the Gaelic language could accommodate itself to the nature of whatever subject it had occa-



sion to treat of, so as to make the sound generally convey an idea of the sense. Some instances were likewise given of lines harsh or soft, rough or smooth, according to the nature of the subject described. It was particularly observed, that in this passage, which relates to a tender and mournful subject, the most prevailing sounds (ai, oi, uai,) are such as may immediately inform either the eye or ear, of even a stranger to the language, what the poet treats of.

The Gaelic being an original language, is in a great measure an imitation of nature. All its sounds, therefore, must be more an "*echo to the sense*" than those of any borrowed or artificial tongue. It is, however, more peculiarly adapted to descriptions of the soft, tender, plaintive, and elegiac kind; a circumstance to which may be owing, in some measure, the preservation of those ancient poems which fall under this character. "But when we say that this language is particularly adapted to the soft and tender, perhaps more so than any language in the world, strangers to its structure and genius may suspect us of prejudice or partiality. They see its awkward appearance in a garb which is not its own, and suppose, very naturally, that the letters which they look at, have the same sound and power as in other languages with which they are acquainted." Hence they immediately form conclusions unfavourable to the harmony of the language, as will easily appear from a single observation or two, which will serve at the same time to confirm what has been a little ago asserted.

The Gaelic alphabet consists of eighteen (originally sixteen) letters. Of these, five are vowels; besides the letter *h*, which has somewhat of the power of a vowel, as well as of aspiration. Such a proportion of vowels must be attended with a harmony and softness not to be found in other languages, in which the proportion of the vowels to the consonants is much less. It must likewise be observed, that of the twelve consonants of this language, eight or nine, in most of the inflections, are altogether mute; the effect of the aspirate, so often annexed, being

either to deprive them of their power, or to render that power more vocal, soft, and mellow. This peculiar circumstance contributes so much to the euphonia or harmony of the language, that if it were written as it is sounded, when properly and gracefully pronounced, the number of its vowels would be found probably equal to that of the consonants which retain their power. And to guard against any inconvenience that might arise from so great a proportion of vowels, this language has made admirable provision, by a general law, which seldom or never allows two vowels to be pronounced (unless in a diphthong) without interposing a consonant. There is either an elision of one of the vowels, or of two or three auxiliary or servile letters provided for the purpose, one or other naturally steps in and fills the hiatus. But of the admirable and peculiar structure of this language, we can give but a very inadequate idea in the bounds of a note. Few languages bear more evident marks of having been cultivated by grammarians and philosophers, although we know not at what period. In this view alone an acquaintance with it would amply reward the labour of the student. Connected as it is too with the learned and ancient languages, as well as the source of a considerable part of the modern tongues of Europe, the philologist would find the knowledge of it a very important acquisition. This would lead him to the origin and meaning of hundreds of words in living languages, of which no tolerable etymon or account can otherwise be given. It would likewise lead to the pronunciation and meaning of innumerable vocables in the ancient languages, Hebrew, as well as Greek and Latin. The following passage, which contains a just, as well as an elegant and concise account of this language, will form a proper conclusion to the preceding remarks:—

“ *Lingua Hibernica adeo copiosa est, ut gravitate Hispanicam, comitate Italicam, amoris conciliatione Gallicam, terioris incussione Germanicam, si non æquet, modico sane intervallo sequatur. Sacer orator, Hibernicæ Linguae fulmine sceleratos a flagitio sæpissime deterret,*

ejusdem quoque linguæ lenicinio, a flagitio ad virtutem attrahit. Linguam Hibernicum multa concinnitate prædictam esse quis neget? cum eam Stanihurstus ipse fateatur, acutam, sententiis abundantem, ad acria apophthemata et jucundas allusiones accommodatam esse."

*Cambien, p. 16.*

That is,—The Celtic Language is so copious, that if it does not equal, it at least closely follows, the Spanish in majesty, the Italian in courtesy, the French in conciliating love, the German in inspiring terror. By its strength the sacred orator frequently deters the wicked from crime; by its gentleness he allures them from wickedness to virtue. Who can deny that the Celtic Language is much praised for its great elegance, when Stanihurst himself confesses, that it richly abounds in moral sentences, wise sayings, and pleasant illusions.

### TALE FROM DAN AN DEIRG.

'S la dhuinn a' fiadhach na Lēna  
Chunnas loingear breid-ghéal crannach;  
Shoileas gu b'ē Lochlann a dh'eirich  
A thoirt Chrimin' air eigin thair is.

Sin nuair thuirt Conan crion,  
'S coma leam stri gun fhios c'arson;  
Feuchaibh an toiseach le suim,  
Ciod an run am bheil dhuinn a bheann.  
Deargamaid falluin a fir  
Am fuil tuirc san fhireach ard;  
Giulaneamaid e ris an riochd mairbh,  
'S chī sibhse ma 's fīor a gradh.

Dh'eisd sinne, 's b' aithreach leinn,  
Comhairle Chonain a mhi-aigh:  
Leag sinn an torc nimhe borb  
Anns a choilli dlu do 'n traigh.  
Cumaibh riums e deir Conan crion,  
'S da dhi, mo lamh, gu bi 'n ceann.

Chombdaich sinn, Dearg leis an fhuil  
 Is thog sinn air ar muin an laoch ;  
 A rìgh bu tiamhaidh trom ar ceol,  
 Ga ghiulan an cōail a ghaoil.  
 Ruith Conan le bian an luirc,  
 Bha e titheach chum uile a ghnā  
 “ Le m' lainn thuit an torc a lot t-fhēar,  
 Nuair bhrìst a shleagh air cheum fās.”

Chuala Crimin an sgeul,  
 Is chunnaic i 'n cruth ēig a Dearg ;  
 Dh'fhas i mar mheall eith san fhuachd,  
 Air Mora nan cruaidh learg.  
 Tamul dhi mar sin na tām,  
 Ghlac i na laimh inneal-ciuil ;  
 Mheath i gach crīdh ; ach cha d'fhuiling  
 Sinn do Dhearg e chorruch' air uilinn.

Mar bhinn-ghuth ealaidh 'n guin bais  
 No mar cheolan chaich mu'n cuairt di,  
 A' gairm an taibhse bho lochan nan ial,  
 Ga giulan air sgiathaibh gaoithe :  
 B' amhuil sin caoi Chrīmīne  
 'S a Dearg na shine dlu dhi.

### CAOI CHRIMINE.

O Thaibhse ! bho airde nan nial,  
 Cromaibh a dh'iarruidh 'ur Deirg ;  
 Is thigibh, oighean an Trein, o'r talla,  
 Le ur-alluinn leibh do m' ghradh.

Coma Dheirg, an robh ar crīdh'  
 Air an sniomh co dlū nar com ?  
 Is com' a spionadh thusa uam,  
 'S an d' fhāgadh mise gu truagh trom ?

Mar dhā lus sinn san druchd ri gāire  
 Taobh na creige 'm blas na grēiné ;  
 Gun fhreumh air bith ach an aon,  
 Aig an dā lus aobhach aoibhinn.  
 Sheūn oighean Chaothain na luis ;  
 Ge d' thug an torc do aon cliu 'm bās.

Sheun is na h-aighean ea-trom,  
 Ge d' thug an torc do aon diu 'm bas.  
 Is trom trom, 's a cheann air aoma',  
 'N aon lus faoin tha fathasd beo,  
 Mar dhuilleach air scarga sa ghrein ;  
 —O b' aoibhinn bhi nis gun deo !

Is dh'iadh orm oiche gun chrìoch,  
 Thuit gu sior mo ghrian fo smal ;  
 Moch bu lannar air Mor-bheinn a snuadh,  
 Ach anmoch chaidh tual an car.  
 'S ma threig thu mi, sholuis m'aigh !  
 Tha mi gu la bhrath gun ghean ;  
 Och ! mur eirich Dearg o phramh,  
 Is dui-neul gu brath a bhean.  
 'S duaichni do dhreach ; fuar do chrìdh,  
 Gunn spionn' ad laimh no cli ad chois !  
 Ocl' 's, balbh do bheul a bha binn  
 Och 's tinn leam a ghraidh do chor !  
 Nis chaochail rugha do ghruaidh,  
 Fhir nam mor-bhuadh anns gach cath ;  
 'S mall, mar na cnuic air 'n do leum,  
 A chas a chuir cilde gu stad !

Is b' annsa Dearg seach neach fu 'n ghrein o !  
 Seach m' athair deurach, 's mo mhathair chaomh,  
 Tha 'n suil ri lear gu tric 's an eigheach,  
 Ach b' annsa leamsa dol eug le m' ghaol.

Is lean mi 'n cein thar muir is glinn thu,  
 'S luidhinn sinte leat san t-slochd ;  
 O thigeadh bās na torc dom reuba',  
 Neo 's truagh mo chara' fein a nochd.

Is rinneadh leaba dluinn an raoir,  
 Air an raon ud chnoc nan sealg ;  
 'S ni 'n deantar leab' air leth a nochd dluinn,  
 'S ni 'n sgarar mo chorp o Dhearg.

Tuirlibh O Thaibhse nan nial,  
 O ionadaibh fial nam flath ;  
 Tuirlibh air ghlas-sgiathaibh ur ceo,  
 Is glacaibh mo dheò gun atha.

Oighean tha 'n tallaibh an Trein,

Deilbhibh ceo-eide' Chrimine ;  
 Ach 's annsa leam sgiobul mo Dheirg  
 Ad sgiobuls', a Dheirg, biom !

Is mhothaich sinn ga treig sinn a guth,  
 Mhothaich sinn gun lugh' a meoir,  
 Thog sinn Dearg, ach bu ro'-anmoch ;  
 Crimīne bha marbh gun deo.  
 —Thuit a clarsach as a laimh,  
 Dh'imich san dān a h-anam.

Thaisg an laoch i air an traigh,  
 Le Crumora, a cheud ghradh,  
 Is dh'ullaich e san aite cheudna,  
 An leac ghlas fo 'n luidh e feine.

'S chaidh dithis deich samhla mu 'n cuairt,  
 Is dithis deich geamhla le 'm fuachd o sin ;  
 An cian ud tha Dearg na uaimh,  
 'S cha 'n eisd e ach fuaim gun ghean.  
 'S tric mis' a seinn da tra noin,  
 'S Crimīn' air a ceo-soillse.

—Feuch Dearg san doirè na aonar,  
 'Se 'g eisdeachd ri caoiran nan coillte.

### *Translation.*

Once, while hunting the deer on Lena, we beheld ships with their masts and white sails ; we thought they came from Lochlin to carry \* *Crimin* over the billows.

Then said the insidious Conan, I hate contention without cause ; let us first try the woman's attachment to us ; let us, on the lofty eminence, sprinkle her husband's temples with the blood of a boar, and afterwards carry him, as if dead, and you can judge whether her love be genuine. We unfortunately consented to the advice of hard-hearted Conan : we slew a fierce wild boar in the wood near the shore : hold him to me, said the little-minded Conan, that I may sever his head from the neck.

We stained Dearg with the blood, and carried the hero

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\* Tender-hearted.

on our shoulders ; alas ! mournful was our song, bearing him towards his love. Conan, who always delighted in evil, advanced with the head of the boar. By my hand (said he) fell the boar that wounded your husband, when his spear broke on the rugged path. Crimin heard the tale, and beheld her Dearg in the likeness of death ; she became cold like a piece of ice on Mona of hard rocks. Thus shortly remaining silent, she took a musical instrument in her hand, and melted every heart to tenderness, but we suffered not Dearg to move.

Like the melodious song of a swan in the agony of death, or the lamentation of others around her, calling the ghosts from the lake of clouds, bearing her on the strength of the wind ; such was the lamentation of Crimin, while her Dearg lay stretched by her.

### *Crimin's Lament.*

Ye ghosts, from the height of the clouds, descend to inquire for your Dearg ; come, ye virgins of the brave, from your halls with a new covering for my love.

Why Dearg were our hearts so lovingly united, why wert thou torn from me, and I left sorrowful and forlorn ?

We were like two roses growing in the joyous dew, near a rock, cherished by the heat of the sun ; the two beautiful and lovely flowers, had only one root. The virgins of Cona avoided the plants, for they delighted in their growth ; the light-footed deer, likewise shunned them, but the boar destroyed one of the roses. Low lies, with down-cast head, the weak flower that still remains ; O happy were it now to lie breathless.

Perpetual night surrounds me, my love has for ever set in a cloud. In the morning his lustre was bright on Morven, but at evening his course was unpropitious. If thou hast forsaken me beloved light, I am for ever joyless ; —O should Dearg not arise from sleep, sorrowful for ever shall be his spouse. Dark is thy complexion ; cold is thy heart, thy arm without might, and thy foot void of strength. Silent are the lips which were formerly so

tuneful ; melancholy, my love, is thy case ! now thy ruddy countenance has changed its hue, thou whose deeds were renowned in every battle ; slow as the hillocks on which they leaped, are the feet which outran the swift roe !

I loved Dearg before all others ; preferable was he to my sorrowful father, and to my indulgent mother ; frequently their eyes at evening turned towards the ocean in tears, but I would rather die with my love.

I followed thee from afar, over seas and vallies, and I would gladly lie with thee in the tomb : O let death or a wild boar come to devour me, for sorrowful this night is my case.

Last night a bed was prepared for us upon yonder eminence on the hill of the chase ; this night our bed shall not be different, nor will my body be separated from my Dearg.

O ye ghosts of the clouds, descend from the generous abodes of the brave ; descend upon the grey wings of your mist, and fearlessly seize my departing spirit.

Ye virgins who dwell in the halls of the mighty, prepare the misty robe of Crimin, but I prefer the skirt of my Dearg ; in thy skirt, O Dearg, let me be.

We perceived her departing voice, we felt her powerless fingers ; we raised Dearg, but it was too late, for Crimin was no more. The harp fell from her hand, her spirit departed in the song.

The hero buried her on the shore, with Crimor his first love ; and he prepared in the same place, the grey stone, under which he himself is to lie.

Since then, twice ten summers have revolved, and twice ten winters with their cold blasts ; so long has Dearg been in his cave, hearkening only to mournful sounds. Frequently do I sing to him in the evenings, while Crimin is on her bright cloud.—Behold Dearg alone in the grove, hearkening to the murmur of the woods.



THE elegant encomiums paid to the Celtic language by Dr. Smith, and by Stanihurst, are certainly just ; for few languages have the power of adapting the sound to the sense, so much as the Gaelic. For instance, the “ Πολυφλοισβοιο θαλασσης” of Homer, so often quoted for the adaptation of sound to sense, is justly expressed in Gaelic by “ *Cuan mor-shruth nàin ioma fuaim ;*” which, to a Celtic ear, is equally sonorous with the elegant expression of the celebrated Grecian Poet.

FINIS.