

THE  
Gaelic Journal,

No. 48.

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

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

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EDITOR: REV. EUGENE O'GROWNEY, M.R.I.A.,  
MAYNOOTH COLLEGE

(To whom all communications are to be addressed).

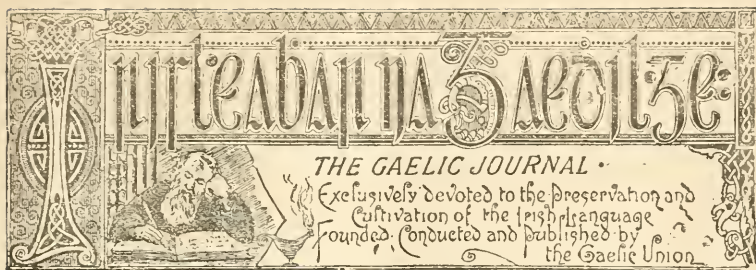
TREASURER: REV. M. H. CLOSE, M.R.I.A.

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

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

### TO OUR READERS.

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

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

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

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

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

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

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

2°. A series of Easy Readings in Irish.

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

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

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

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

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

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

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

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

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

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

Ar vTeanga Thúccáir.

[Teabóir Shallob, Saorac Éireannaic,  
1639.]

FR. THEOBALD STAPLETON.--PREFACE  
TO HIS CATECHISM.

Ni fuil náirín ar feadh an domáin nac onórac leir beir ceannaim ar a teangaim féin, agus a leugadh agus a rísiobadh. Tuigimid na Rómánais an oiread riu do éion agus d'uarle do 'n teangaim Larone, bíod go jabadair go mo-eólgarac 'ran teangaim nShreugais, do bí go ceannaim 'ran am ran—car a éeann riu, níor bí sí leó teacáir ná leirfeadh na nShreugac do rreagha acé 'ran teangaim Larone; agus fóir, car éir na nShreugac do beir púca agus rá n-a rmaacé, do leiríoir oirja féin nac tuigíoir an teanga Shreugac, bíod go tuigíoir i go mo-macé. Óir ní 'ran Róm amán do bí go, acé ar feadh na hárta go hiomlán, agus fóir i n-íomlán na Shreige; agus riu, cum móir-éion do beir ar an teangaim Larone. Fóir, ná deapbad riu, (mar do rísiob Thóirir Carriur,) i' go-geur do rmaacéug an clmpire Cláuir

penator Rómánac tré zhan Laroean vo labairt, bioð zuy éistíne Leir an Impire fearraíthe, fearn-páirte, agus fearn-focal Shreugáca.

Inn na hampearaicáib ro, mar an zceotha, na hambardavúirí, .i. teacáirí na píçte, ní labhairt a ngnóite acé tcean-zain nádúiréa a míoz réim; tarí a éirí rin, ír le fearí tcean-zain vobairtíe, tceirínt a n-intinn. Ír mí-mílleánac vo bí Cicero ar an tshíne vo bioð tceiteanáic ar an tcean-zain Shreugáic, agus ar tcean-záib comháic-téacá eile, agus vo tceairíntí a tcean-zain nádúiréa réim Larone, az míó: "Ní réiríntí lom zhan a beiré n-a ionznáó mí-móir oim, níó cóim neamí-ghnáic rín azur atá a n-azavó an uile meiríim .i. zhan cion vo beiré az zác neac ar a tcean-zain vobúicéir nádúiréa réim."

Ar an adúar rín, ír cóir azur ír ioncú-bavó vóimn-ne, na héireannáic, beiré ceannáic zráicé onórac ar an tcean-zain vobúicéir nádúiréa réim, an zhaóealé, nó atá cóim polháicéac, cóim míéca rín, nác móir ná veadáó rí ar cúimne na vaoime: a mílleán ro—ír réiríntí a éirí ar an doir ealéac nó ír ugvairí vo 'n tcean-zain, vo éirí í pá fóir-voréacé azur cruarí focal, vó rígníobavó a móirí azur í b'foclaib vóimáira vóiréa vo-tceirínta; azur ní fúiríto raorí móirí v'ár vaoimí uairle, vobairí a tcean-zain vobúicéir nádúiréa (nóc atá fóir-till fúirínté onórac roglaméca zeyir-éiríacé inntí réim) í tceairíntíe azur í neamí-cion, azur dáicéar a n-aimíirí az ríocíuríaz azur az roglam tcean-zá comháicéac eile.

## NOTES.

Teanza, here declined—gen. -an, dat. -ain. Better gen. -av, dat. -avó.

re=le: me tceiríntíe=me a tceiríntí towards its understanding=to be understood.

na veadáó, Old and Munster form=nac veadáó. Tean-zá, nom. pl. form for gen. pl. tcean-zav. In like manner teacáirí na píçte for na míoz. This tendency (to use one form throughout all plural cases) is very strong in modern colloquial Irish, as fearáó, potatoes; zlanav na b'pacaóe, weeding the potatoes; baim fearáó, digging potatoes; élav fearáó, a hamper of potatoes, &c.

## TRANSLATION.

## OUR NATIVE LANGUAGE.

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

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

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

<sup>1</sup> Lit. “That it is not honourable with it;” a more classical form would be le nac onúac, “with whom it is not honourable.” Dheir ceannáic ar, lit. “to be esteemful on.” See, also, third paragraph, line two.

<sup>2</sup> Lit. “And its reading and its writing.” Note that a is not the “sign” of the infinitive, as some modern grammarians state. a before an infinitive can only mean “his,” “her,” “it,” “their,” as péiréav le n-a tceanam. “I shall look to its doing, I shall try to do it.” When we meet such phrases as Luc a m'aybav, “to kill a mouse,” the a is merely a corruption of vo. The same corruption is found in many other phrases, as t'á péann a t'ic oim for vo t'ic, “there is a pen of want on me; I want a pen,” t'ul a t'ovlav for t'ul vo t'ovlav, “going to sleep,” a réim mar avairí b'ian for vo réim, “according to what B says,” t'ul a baile for t'ul vo baile or vo'n baile, “going home.”

<sup>3</sup> Larone, “of Latin,” pronounced Láimne, gen. of Láirne.

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



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

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

<sup>7</sup> Lit. "After the Greeks to be under them." Note that that the words *na n-geusaic* are in the genitive governed by *cap éir*, not in the accusative before the infin. *vo bett*. This is the usage of all good writers.

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

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

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

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

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

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

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

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

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

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

<sup>18</sup> The correct term in Irish for the Irish language is *an Ghaeilis*, genitive *na Ghaeilise* (= *eilise*), dative *do'n Ghaeilise* (= *eilise*). The forms most in use are in Connaught, *Gaéilise* in all cases; in Munster, *Gaéilise*, gen. *Gaéilise*, or more commonly *Gaoluis*, or *Gaolun*, gen. *Gaolunne* or *Gaolune*. From this corrupt form is again formed *Gaolantóir* = *Gaéilgeoir*, "a speaker of Irish."

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

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

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

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

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

<sup>24</sup> *Coimhítead* = *coim* - *deáir* - *ead*, face to face; a country facing or bordering on another, being regarded as "foreign." *Coimhítead* is another form of the word, or perhaps a different word with the same meaning, in which the root is *trí*, *tead*, "a house," the idea being "next door," "neighbouring," which applied to a country of course means "foreign." Another word for "foreign" is *coimhítead*, that is, "coimhínous," countries having the same boundary (*epíed*) being "foreign" to each other. In Middle Irish, *comairtead* means "a neighbour."

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

*mac Léiginn.*

## SPOKEN GAELIC OF DONEGAL.

J. C. WARD.

### *Dioirpé Dúin-Alt.*

Bí rim ann mar ir fáda ó fom a bí fear 'na cóimhúiré i n-Dúin Alt a o-tugaó ríao an Dioirpé auy. Ni maó clann aige, gró go maó ré próra le coirpáó 7 ríe bliadóim. Chuir ro imníde níóir auy, mar bí ré an-faróibh 7 mar naó maó saoine muintearó auy bíé aige le n-a éuro maom a fágbair aca. Lá anáim o'eirpé ré go moó auy marom, 7 o'iauy ré auy a mínaoi lón a óeanaó oó, go o-téiréad ré o'amaic auy a éuro eallais a bí gróca fáda auy ríubal ó'n baile aige. Rígne rí rim, 7 o'iméirí ré. Nuair a éonnaic ré an éuro buó mó oíobéa, 7 bí ré rámuíte, fuó ré ríoir auy éurpóis le na rígríre a óeanaó. Thairpauis ré amaó an tuirpé a bí leir mar lón 7 éoirpé ré 'ga íe. Níóir b-fáda go o-táime fear beag ríubineac ríuáó éurpé 7 o'irpauis ré óe an o-tabarpéad ré o-aaráó o'e'n bun-nóis oó. Dhéarpo 7 céao míle fáite, auy an Dioirpé, no ní' l móran ceirpí oim-rá, 7 o'a m-beiréad réin ni maóar apam naó ríannann. Shuiró an fear beag ríubineac ríuáó ríoir 7 o' íe ríao apaoan go maó ríao ríubac, rátaó. Leis an Dioirpé o'na níóir ay 7 o'irpauis an fear beag eao é aóbar a imníde. O'inniy an Dioirpé oó, go maó ré san clann a b-fairpéad ré a faróibear aca. "Ni béro tú mar ríu" auy an fear beag ríuáó; "trí páite ó'n o'róe anoé béro oá mac aig to mínaoi, oá fearpíac aig to éapall, oá coilean aig to éú 7 oá eun aig to fearbac. Thaim an Dioirpé abaile go luac-gáimeac 7 tárla mar h-imníde oó. Bhí oá mac aig na mínaoi 7 baipéad Oonn mac an Dioirpé auy óime aca 7

Thub mac An Dìorpaig ari an t-umme eile. 'D' fàg rias ruar 'na m-buaicallibe bhréagta; méro bhréac nac t-tigeac oiria ran oirde go t-tigeac pé oiria 'ra lá, 7 méro bhréac nac t-tigeac oiria 'ra la go t-tigeac pé oiria ran oirde go riab rias bliabam 7 riéce de aoir.

"Mò òona 7 mò òùinne oim" aipha Donn: "go n-imeócaró mé go b-foicidó mé nioy mó ve'n tír 'na tá le foicint iny an éluio ro." Chuir rí buairéacó móy ari a ácair 7 ari a mácair, 7 iúgne rias a n-óicéall é coingbal acé ní riab gair oóibte ann. Nuair a éonnaic rias nac riab cong-bal ari, éug rias ceao a éinn ro 7 v'iméig pé leir, a éú le n-a éoir, a feabac ari a boir 7 a eac caol donn faoi n-a éoin, go m-bainfeacó pé riube ve'n gaoir 7 nac m-bainfeacó an gaoir riube óe. Shúibail pé leir mar rín go t-taime neóm beag 7 veiréacó an lae, 7 go riab eunaáca beaga na coilleacó epaobairge aig vúl faoi fúam 7 ríoir-éóólata. Ní facaró pé teac móy a b-fo uacó no teac beag 'nveay vó acé caipleán móy amám. Thairiamag pé ari go vian 7 go veiréacó 7 éuaró irteacó. Cuiréacó feairó na fáilte romie 7 iúgneacó an-móy óe, marí buó leirí oóibte gupí vime uaral a hí ann. Thaimc maigirí ari éairleám é péin 7 éug leirí ann a' párluirí é, 7 éacé rias tman na h-oirde le riannuigeacé, tman le rgeulaigeacé 7 tman le ríoiréann ruan 7 ríoir-éóólata. Lá ari na báraic éonnaic Donn mgean an t-umme uarail 7 éuir pé i ngríacó léite 7 iré marí a g-céaoa leir. 'D' iairí pé ari a h-ácairí i le róracó 7 ruairí pé i. Cuiréacó epimnuigáca ari móy-uairí 7 ari beag-uairí 7 n-a tírre a lig, 7 iúgneacó banair éúiré, éáiré, a máirí naoi n-oirde 7 naoi lá 7 gupí b-feairí an lá veiríonnacó ná 'n éuro lá.

Ari maroin an lae i noéiró na bainnre, nuair a hí Donn Mlac An Dìorpaig aig epirge, s'amairc pé amac, 7 éonnaic pé gairíriacó an taob amuirg ve'n funneoirg buó veiré 7 buó bhréagta ari foilríg grian

nó gealaic ariam ari. B'i flearg óirí ari éúil a éinn 7 flearg aigviro i g-cláirí a euroan. Dar leirí vein gupí óear an ríonn-tanarí ro aig n-a mnaoi 7 g'leuirí pé ari péin le bhréic ari an gairíriacó 7 v'iméig 'na óéiró, a éú le n-a éoir, a feabac ari a boir 7 a eac caol donn faoi n-a éoin, go m-bainfeacó pé riube ve'n gaoir 7 nac m-bainfeacó an gaoir an riube óe. Nuair a b'áiro óó-ran, b'íriol óó'n gairíriacó 7 nuair b'íriol óó-ran b'áiro óó'n gairíriacó. B'i rias marí rín go t-taime neóm beag 7 veiréacó an lae 7 go riab eunaáca beaga na coilleacó epaobairge aig vúl faoi fúam 7 ríoir-éóólata. Fá éuiréim n-a h-oirde éuaró an gairíriacó irteacó a m-biurígín 7 lean Donn é. Chonnaic pé fean-éailleacó 'na riurde le tairóib teimeacó 7 gáirí rí amac. "Cé rín a márluirg Tomiróin an lúé?" Chuaró Donn ruarí ann a teimeacó 7 riuró an t'rean-éailleacó ríoir aig an viorar.

"Cao éuirge nac riurdeann tú anoir leirí an teimró?" aipha Donn.

"Iy vóirig óam" aipha an éailleacó, "agur go m-buairfeacó an beacacó móy rín ríreab oim, nó go m-bainfeacó an beacacó rín eile gneim, nó 'n an beacacó rín eile gob aram."

"Da m-beiréacó óóig agam-ra le n-a g-ceangal, céanglócaim iao" aipha Donn.

Thairiamag an éailleacó tpi riube ríonnfaró ar poll a h-eairéal 7 rín rí éuirge iao. Cheangail Donn na beirgí 7 riuró an éailleacó aig an teimró. Níoirí b'fara bí rí ann rín gupí iairí rí ari Donn a vúl amac 7 marí óe éuro an riúg a maríabó ói 7 vubairé rí nac t-taime don t-umme ann a tírre ariam nac veairí rín ói.

"Mairéacó" aipha Donn "ní éirg liom-ra a beiré níoir meairí ná t-umme eile éuiré" 7 éuaró amac 7 éuirg marí irteacó leirí marí. 'D' feann pé é 7 éacé pé ceairíamíacó éuirí. Thairiamag rí é éuiró an g'rioirí, éuiró an g'riarí, éuiró a ríacla ríra buirde 7 rílung rí é.

"Biaó, biaó nó tpiro" aipha an éailleacó.

"Chairí pé ceairíamíacó eile éuirí. Thairí





O, carad fíle Saeólae liom ar éiríge aona-  
maid iméim.

A' r' tuisair, cá r'geul ar éangaró érim  
na b-fíleadó 's'ur na b-féinn?

Mair', b'uirrúe, a b'air, do éiríe do'  
éiríe ná s-cloiríe fáin ar r'geul,

Suir "éiríe" ar b-fir 'i ar mná aile r'ean-  
teanga r'uarie na n'Saeólae.

Oé! an Deuila b'iasad b'ieugad do la-  
bair má' r' éiríe an t'úinn,

Ní éuirrúe r'é i n-vearíeas t'úinn mar  
éiríe r'uarie éiríe,

O éiríe ná s-cloiríe fáin ar r'geul,  
o éiríe ná s-cloiríe fáin,

An t'úinnairíeadó éug r'eall Sacran ar ar  
Má'eari a' r' ar s-cuir.

O, 'nuair éis le t'úiríeadó cois éur le céil-  
eabair r'uiríe s' éiríe 'n-áiríe,

'S 'nuair éis le r'eadóiríe Sacranadó r'óe  
éur ar r'uaríe na b-f'áig,

I' ar r'uiríe do t'óairíe má'airíe r'eangadó  
t'úiríeadó t'uiríe fáin,

Adt go t'úiríe r'uaríe, le curíeadó t'óe,  
o'n Saeólae t'úiríe fáin éiríe.

Loríeairíe na b-fíleadó.

### POPULAR PROVERBS.

I. Kerry (from Mr. Deane):—I' r'ú an  
r'uaríeairíe é a t'óairíeadó, peace is worth pur-  
chasing. An t'ó airíeadó 'na t'óiríe-f'uiríe-  
b'ieadó t'ó r'ém, b'ieadó r'é 'na r'uiríe-b'ieadó  
mairíe do'n t'uiríe éiríe, a bad servant to him-  
self is often a good servant to another. Ní  
r'áigann an r'uiríe-r'uiríeadó adt an r'uiríe-éiríeadó,  
a constant beggar gets a constant refusal  
(perhaps an t'uiríe-r'uiríeadó, constant beg-  
ging?) T'abairíe-r'uiríeadó, 7 b'uiríe r'ém  
ad' óiríe, give to me, and you yourself  
will be a fool. Ní h-éadó i r'comíeairíe  
b'ieadó t'óiríeadó t'uiríeadó v'a r'uiríeadó, ná  
c'uiríe airíe aríe. I' r'uiríe r'uiríeairíe ioná b'uiríe,  
better a grip than a blow. Céilíeadó r'uaríe  
7 r'uiríeairíe b'uiríe, t'uiríeairíe airíeairíe an t'ó

óig, a long fast and want of shoes' make  
young folk sensible. Cuir r'uaríe éiríe, 7  
t'uiríeadó t'ú t'óiríe, put it in the chest and  
you will find a use for it. M'uiríeairíe a t'óiríe  
t'uiríe, a man's business will give him an  
education. N'uiríe b'ieadó an r'uiríe r'ém,  
b'ieadó r'é aríe do t'uiríe, if you yourself are  
lucky, all your affairs will be lucky. Má' r'  
mairíe in do'n t'uiríe airíe, r' mairíe in éiríeairíe  
airíe, if they are good at all, they are good  
together.

II. Clare (from Mr. Brady, Ruan):—I' r'  
t'uiríe t'uiríeairíe ioná oileairíeairíe, Nature is  
stronger than rearing (training). An r'uaríe  
ná t'uiríeairíe, r'uiríeairíe, what is not stolen is  
found. Ní b'uiríeairíe an t'óiríe-r'uiríeairíe t'uiríe,  
the rolling-stone gathers no moss. (C'uiríeairíe  
in Book of Lismore; usually r'uaríeairíe.) I'  
t'uiríeairíe an t'uiríeairíe t'uiríe a t'uiríeairíe r'ém,  
the raven thinks its young one fair. Ní b'ieadó  
an r'uiríeairíe t'uiríe an t'uiríeairíe in t'uiríeairíe  
t'uiríe, there's no happiness without some misery  
(*lit.* misery in inches) through it.

III. Kerry (Mr. Lynch, Kilmakerin):—  
I' r'uiríeairíe r'uiríe in airíe na m'uiríe, it is easy  
to make bread (knead) near the meal. I'  
t'uiríe o' t'uiríeairíe a t'uiríeairíe, enough (=you can  
only expect) from Mor is her best. An  
m'uiríeairíe r'uiríe i m'uiríe na t'uiríeairíe, the fox in  
charge of the hens. I' m'uiríeairíe t'uiríeairíe  
t'uiríeairíe éiríe b'uiríe 'na t'uiríeairíe t'uiríeairíe,  
often a rough colt became a powerful horse.  
T'uiríeairíeairíe t'uiríeairíe a b'uiríeairíe r'ém, every-  
one can understand his own "dummy." R'uiríeairíe  
an t'uiríeairíe b'uiríeairíe a t'uiríeairíe, the witness (of the truth) of the lying man is  
his wife. I' r'uiríeairíe r'uiríe 'na t'uiríeairíe r'ém, a  
man is lasting (strong) in his own country.  
I' r'uiríeairíe lán-t'uiríeairíe v'uiríeairíe ioná lán-t'uiríeairíe  
do m'uiríeairíe, a fist full of a man is better than  
a gad-full of a woman. I' r'uiríeairíe an t'uiríeairíe  
ioná an t'uiríeairíeairíe, better strife than soli-  
tude. Ní ualáe do'n r'uiríeairíe a b'uiríeairíe, ní ualáe  
do'n éadó a r'uiríeairíe, ní ualáe do'n t'uiríeairíe  
a l'uiríeairíe, ní ualáe do'n t'uiríeairíe a t'uiríeairíe,  
no load to a man is his garment, nor to the

steed his bridle to the sheep its fleece, to the body its reason. (The Connaught version is better: ní tiummroe feara a bhrac, ní t. eac a rhan, ní t. c. a lomra, ní t. c. ciall, not heavier is a man for his garment, etc. Sometimes the first line is, ní tiummroe an loé an laéa, not heavier is the lake for the duck (that floats in it). I' fearrhe an teacéaire mall rhuirim 'na éinne, the slow messenger will be better if you go meet him. Ní féoiri an ruo fágbáil ac mar a mbíreann ré, you can't find a thing except in the place it is. I' mairg éugair rhuioé-mear so'n óige, woe to him who gives bad example to youth.

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

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

Coizgim an teime ro mar éozgleann Crioirc  
cáé,

Muirre ar dá éeanh an tige, a' bhuíste in  
a léir,

ḡac a bhuil t'ainḡlīb 'i ve naomair i  
ḡacáir na nḡráir

ḡḡ corant 'i ḡḡ coimeáó luéé an tige ro  
ḡo lá.

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

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

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

(B.) ḡ ḡuirre, a ḡeal-máéair, mo míle  
ḡháó tú!

ḡ' mo mhóir-éobair éonḡanta ar linn  
ḡac ḡáéair,

Mo ban-liaḡ léiḡir, tinn a' r'lán, tú,  
ḡ' m' uirráó b'peáḡ beannuḡéé :  
ḡacáir na nḡráir tú.

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

V. Proverbs sent by Mr. Lloyd:—

I' fearrhu fuisgeall an mácaio 'ná fuisgeall  
an mácaio (Armagh).

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

ḡeairr moime leac ro' má (ro' má) léim-  
firó tú (Louth), . . . ro' a . . . (Armagh).

ḡáaire ro' má léimfiró tú (Armagh).

ḡeó móíac ro' a léimfir (Cork).

ḡáaire ro' má luḡair (laḡairfiró) tú,  
choose before you speak (Armagh).

I' comḡairraḡe (no roirḡe) eabair ḡé 'ná  
an roir (Armagh).

'ḡé veirreáó ḡac luḡe (luḡe) a báéáó,

'ḡé veirreáó ḡac áite a loḡḡáó,

'ḡé veirreáó ḡac cuirre a cáineáó,

'ḡé veirreáó ḡac ḡáire oḡnáó (Armagh).

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

Toiráé luḡe eáir, toiráé áite cloá,  
Toiráé flaáa fáite, toiráé fáinte corlá,  
ḡeirreáó luḡe báéáó, veirreáó áite loḡḡáó,  
ḡeirreáó flaáa cáineáó, veirreáó fáinte oḡná.

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

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

Fuarraḡ ro' a n-ólaró tú (Armagh).

Cuirreḡeann ré ḡo maíé an eé éuirreḡeair  
ḡo roibéa (Galway and Mayo).

He acts well who acts quickly.

Móir éóirre veonóḡ móirán ariam (veonóḡ, a  
stingy, miserly woman, Galway).

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

Tá na faatáre ve-bante, ve-riúéa,

ḡo-mḡe, ve-éuiréa ríoir;

Tá an móir ar an b-roiréa,

ḡuir an roa leirion éiró (Galway).

An excuse made by an inhospitable  
bean-tiḡe.

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

A óonád i'm oipe, mar vubairt Seáḡan  
Munneád le n-a mádar, 7 ní maib  
ri lá ti(ni) b'féarip ó fom (Mayo).

Béir ḡac oipean ó'a oioceparó aḡ sul i  
mine a'í i mbreugaiḡe,

A'í ḡac am ó'a oioceparó aḡ sul i b'fhuicé  
a'í i noéóionaiḡe (Béara, Co. Cork).

#### ANOTHER VERSION.

Ní' líne ó'a oipe naé sul i mine 7 i  
mbreagaáct,

Ní' foḡinair ó'a oipe naé sul 7 b'fhuicéáct  
(no b'fhuicéáct) 7 i noéóeanaáct (S.  
Galway).

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

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

I oioceád na h-aicéipe ír féoirip a léiḡear  
(Kerry).

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

Ní' ír an faoḡal fo áct epiéirpe mí-  
áóimair,

A'í ní' cúnear (no íoir) aḡ éinne(áé) air  
ó.'noé ḡo oí' máíac (Munster)

Tá fé aḡ boipiaó 'r aḡ ac  
Air nóí na ḡac (West Cork).

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

#### THE GAELIC PAPERS.

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

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

#### NEW BOOKS.

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

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

## NOTES.

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

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

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

We often hear from people who complain that it is impossible to procure Irish books through the booksellers. Only a few weeks ago one of the chief Dublin booksellers wrote that he knew nothing of *Coir na t-einead*, or *Stampan an gheimhrid*, although both these were for months advertised in Gill's daily list of books. We would advise all anxious to procure second-hand books to write to Mr. O'Brien, 46 Cuffe-street, Dublin.

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

## LATEST GAELIC NOTES.

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

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

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

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

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

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

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

## OUR LESSONS IN IRISH.

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

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

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

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

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

## EASY LESSONS IN MODERN IRISH.

### THE IRISH ALPHABET.

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

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

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

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

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

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

### VOWELS AND CONSONANTS.

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

### THE VOWELS.

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

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

### THE CONSONANTS.

§ 8. A consonant is said to be BROAD when the vowel next it, in the same word, is BROAD; and SLENDER when the vowel next it is slender. Thus, *r* in *róna*, *ar*, *mór*, is BROAD; *r* in *rí*, *ríon*, *míre*, is slender.

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

### PRONUNCIATION OF IRISH.

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

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



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

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

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

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

#### THE VOWEL SOUNDS.

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

##### I.—THE SIX LONG VOWEL-SOUNDS.

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

##### II.—THE SIX SHORT VOWEL-SOUNDS.

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

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

"Half-pay he thought so poor."

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

"That bell is not much good."

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

#### PHONETIC KEY.

##### § 13. I.—THE VOWELS.

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

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

##### § 14. II.—THE OBSCURE VOWEL-SOUND. THE SYMBOLS ã and é.

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

##### § 15. III.—THE DIPHTHONGS.

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

##### § 16. IV.—THE CONSONANTS.

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

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

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

h, as in English, except in dh, th, CH, sh.

k, l, n, r, as in English. But additional signs are needed, as explained below.

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

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

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

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

§ 17. EXERCISE I.

SOUNDS OF IRISH VOWELS.

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

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

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

§ 18. CONSONANTS.

b, p, m, p are sounded like b, f, m, p in § 16.

o BROAD (see § 8) " dh " "

τ " " th " "

ʒ, l, n, r, often like g, l, n, r, s.

§ 19. THE ARTICLE AND THE NOUN.

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

§ 20. THE ADJECTIVE AND THE NOUN.

All adjectives, except a few, are placed AFTER the noun which they qualify; as, m úɪ, fresh butter; an ʒoɪc móɪ, the big field; ʒoɪc móɪ, áɪo, a big high field.

§ 21. WORDS.

áɪo (aurdh), high, tall	mé (mae), I
bó (bō), a cow	móɪ (mōr), great,
boɪ (būs), palm of hand	big, large
coɪ (kūs), a foot	oʒ (ōg), young
cú (koo), a greyhound	ɪál (saul), a heel
ʒlɔɪ (glos), adj. green	ɪɪón (srōn), nose
ʒlún (gloon), knee	tú (thoo), thou
ʒoɪc (gürth), a field	úɪ (oor), fresh, new

Proper names: áɪc (orth) Art, úna (oon'-ä), Una.

The conjunction "and": aʒɪɪ (og'-äs).

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

§ 23. Translate into English, reading the Irish aloud: Tŭ aʒɪɪ mé. Bó óʒ. ʒlún aʒɪɪ ɪál. Coɪ aʒɪɪ ɪál. ʒoɪc áɪo ʒlɔɪ. Úna óʒ. Bó aʒɪɪ m. ʒoɪc móɪ áɪo. Cú móɪ. Bó óʒ aʒɪɪ cú.

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

## EXERCISE II.

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

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

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

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

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

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

## § 29. WORDS.

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

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

§ 31. Translate into English: *atá mé móir*. *atá tú óig agur móir*. *atá mé óig agur áir*. *for móir agur tobar*. *for agur bó*. *tobar úir agur bó*. *bó agur im*. *im úir*. *atá an fál móir*. *atá an fál áir*. *atá an for móir agur zlar*. *atá ina móir agur óig*. *atá an door áir*. *atá an fál zlar*. *óin an door móir*. *atá an tobar úir*. *áir óig agur for zlar*. *atá an cú móir*.

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

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

## EXERCISE III.

## § 33. SOUNDS OF R AND S.

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

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

## § 34. THE IRISH LETTERS r AND r.

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

## § 35. VOCABULARY.

<i>ag</i> (og)†	preposition, at	<i>fór</i> (fös),	yet, still
<i>bóg</i> (büg)	soft	<i>fé</i> (shae)	he
<i>bóg</i> (brög)	a shoe	<i>fi</i> (shee)	she
<i>óin</i> (dhoon)	noun, a foot	<i>stól</i> (sthöl)	a stool
<i>fada</i> (fodh'-ä)	long	<i>te</i> (te')	hot, warm
<i>fás</i> (faug)	verb, leave, (thou)	<i>ti</i> (feer),	country, land
		<i>tiim</i> (ti'-im)	dry

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

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

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

‡ Almost like *che* in *chess*.

§ 37. Translate into English:—*Atá tó ós fój. Atá fé ós aḡur áro Atá an ḡoré fáda aḡur ḡlar. Atá bó aḡ an tobair úr. Atá an tobair tium. Atá an tobair mój tium. Atá mé te, aḡur atá an tobair tium. Fás an rēól aḡ an tobair, acá mé te. Atá an rēól áro. Atá bhíós úr aḡ an tóin. Atá áiric aḡ an tóin aḡur atá bó aḡ an tobair fój. Dúm an tobair.*

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

## EXERCISE IV.

## § 39. VOCABULARY.

ar (or\*), *preposition*, ḡlar (ḡlos), *noun*,  
on, upon a lock  
báó (baudh), a boat mála (maul'-a),  
cóta (kōth'-ā), a coat a bag

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

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

§ 42. Translate:—*Atá an báó mój. Atá an mála aḡ an tobair. Fás an báó ar an tír. Atá ḡlar ar an tobair. Atá ḡlar mój ar an tobair áro. Fás an mála ar an rēól aḡ an tobair. Atá bhíós úr ar una. Atá an báó fáda.*

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

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

## EXERCISE V.

## § 44. SOUNDS OF L AND N.

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

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

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

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

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

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

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

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

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

\* ar is usually pronounced (er).

## § 49. In many parts of Ireland

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

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

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

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

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

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

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

L sounds. laḡ (Log), loḡ (Lüg), r'laḡ (sLoth), v'lún (dhLoon), t'ú (thLoo).

l sounds. lín (leen), r'úm (sh'een), p'ille (fil'-ě).

N sounds. n'úr (Noos), r'naḡ (sNog), n'ópa (Nór'-á), Nora.

n sounds. f'inne (fin'-ě), binne bin'-ě, ní (nee).

## § 52. VOCABULARY.

balla (boL'-á), a wall	lán (Laun), full
bán (baun), white-haired	míl'p (mil'-ish) sweet
boḡ (büg), soft	ná (Nau), not
capall (kop'-áL), a horse	r'lán (sLaun), well, healthy
Conn (küN), Con	r'olaḡ (sül'-ás), light
fán (fon), wait, stay	
ḡlan (ḡlon), clean	
lá (Lau), a day	

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

§ 54. Úin an v'opaḡ. Fán, ná úin an v'opaḡ r'p. Ná fán aḡ an v'opaḡ. Ná fáḡ an mála lán aḡ an v'opaḡ. Aḡá r'pól móḡ aḡ an v'opaḡ. Aḡá an v'opaḡ ḡlan. Aḡá Conn bán, aḡur aḡá aḡic óḡ. Aḡá aḡic aḡur Conn aḡ an v'oin. Aḡá mé r'lán. Aḡá an capall óḡ. Aḡá r'olaḡ aḡ an v'opaḡ.

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

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

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

## EXERCISE VII.

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

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

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

## § 62. VOCABULARY.

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

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

*ag súil ó'n tobair. atá balla móil, arís ag an tóin. atá Conn óg, agus atá ré ag fáil fáil.*

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

## THE SOUNDS OF THE LETTERS C AND S.

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

## EXERCISE VIII.

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

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

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

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

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

§ 70. EXAMPLES :

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

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

§ 72. acá bráóan móir ar an tír. Níl bráóan ar an tír. Fás an bráóan ar an uirláir. Uirláir glan. Níl fás an rólar ar an uirláir. acá capán as uil ó'n uoir ar só'n tobair. Fás an cú as an uoir. Níl fan as an uoir. acá arán ar an uirláir.

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

EXERCISE IX.

We now come to the pronunciation of the vowels.

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

*á is sounded like aa in phonetic key*

á	"	"	a	"	"
ó	"	"	au	"	"
o	"	"	o	"	"

EXAMPLES :

báó (baadh), mála (maal'-á), glár (glas), arál (as'al, ós (aug), fóg (faus), uoir (dhor'-ás), gorth (gorth).

<i>The Word</i>	<i>Meaning</i>	<i>Is pronounced in</i>		
		Conn.	Munster	Ulster
árán	hill	aurdh'-aun	aurdh'-aun'	aardh'-an

móirán	much	móir'-aun	móir'-aun'	maur'-an
uirláir	thumb	úirdh'-óg	úirdh'-óg'	ordh'-og
cúilín	little	ki'l'-een	ki'l'-een'	ki'l-in
	church			

§ 75. PRONUNCIATION OF THE VOWELS IN MUNSTER.

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

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

§ 77. In all districts there is a perceptible lengthening of vowel sound before -ll, -nn, -pp at the end of monosyllables. Thus, the vowel sounds in mull, nun, cup are everywhere longer than those in ml, nn, cp. Compare the vowel sounds in the English words—weld, welt; curd, curt; grand, grant.

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

<i>The word</i>	<i>Is Pronounced in</i>		
	Connaught	W. Munst.	E. Munster
a			
maLL	moL	mouL	ma'-oul
oall	dhoul	dhouL	dha'-oul
am	om	oum	a'-oum
crann	kroN	kroun	kra'-oun
i			
im	im	eem	eim
mil	mil	meeL	meil
cin	kin	keen	keinn
bin	bin	been	bein
o			
poll	pöL	pouL	
tiom	thriin	throum	
oonn	dhüN	dhoun	

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

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

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

am, time	im, butter
binn, sweet	máll, slow
crann, a tree	mill, destroy
call, blind	poll, a hole
uonn, brown-haired	cròm, heavy

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

§ 82. *Atá blas mibyr ar an im úr. Atá airt óg agus atá ré dall. Atá poll móir óg an uín. Atá crann móir óg fár ar an áiríon. Atá an capall mall. Atá an mála cròm, níl an mála lán fóp. Ná mill an balla áir. Níl Conn bán, atá ré uonn. Atá Tomás óg an uoir, agus atá úna óg uol anonn uo'n tobair. Níl airt cròm, atá ré óg agus las fóp.*

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

#### EXERCISE X.

§ 84. Other examples of Munster pronunciation :—

	Conn.	Munster
cam, crooked	koin	koum
Cill-uairia, Kildare	kil-dhor-ä	keel-dhor-ä
ronn, air of song	fün	foun
zann, scarce	gouN	goun
lunn, a pool	lin	leen
crinn, sick	tin	teen, tein

§ 85. The sounding of ó as ú, sometimes heard in Munster, is to be avoided, as *uópa* (Noo'-ä), *móir* (moor), *nó* (Noo).

§ 86. *Di* is the imperative mood, second person singular, of the verb, "to be" *is*, ná *bi* mall, do not be late.

§ 87. *uán* (dhaun) *róo* (rödh) a  
a poem road  
*long* (Lüng) a *rinn* (shin) we  
ship óir (ör) gold

§ 88. *Níl tú óg Cill-uairia, atá tú óg Síon-áiríon fóp. Atá mé crinn, las, atá an báo móir, cròm, ar an linn. Atá long ar an tír. Níl long ar an tír, atá báo móir ar an tír, agus atá an báo úr ar an linn fóp. Atá im úr zann. Atá rinn óg uol uo'n tobair, fás rólair óg an uoir. Atá an crann móir, óg an linn, glas fóp.*

*Níl tú óg, atá rinn óg fóp. Atá an crann cam. Crann móir, cam. Atá rinn mall. Atá ronn binn ar an uán. Atá an glas cròm. Ná bi mall, ná fan óg an uín áir. Atá an uán úr. Atá an ronn úr binn. Atá an róo cam. Níl tú ar an róo fóp.*

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

#### EXERCISE XI.

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

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

##### § 91. SOUNDS OF *ia* AND *ui*.

*ia* is pronounced *ee-ä*, almost like *ea* in *real*.  
*ui* " " *oo-ä*, " " *ui* " *ruin*.

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

##### § 92. WORDS.

*cuan* (koo'-än), a *mall* (nee'-äl), Niall  
harbour *rígan* (shgee'-än), a  
*úa* (dee'-ä), God knife  
*rial* (fee'-äl), gene- *riao* (shee'-ädh), they  
rous *ruar* (soo'-äs), up, up-  
*ruar* (foo'-är), cold wards  
*suál* (goo'-äl), coal *uan* (oo'-än), a lamb

§ 93. *Atá an lá ruar, tírim. Níl an lá ruar, atá an lá te tírim. Níl mall agus airt crinn, atá ríao óg agus rílán. Fás an*



teimrú," aifra Dub? Beirteadó eagla oim go m-buailfeadó an beatac móir rin ppeab oim, no go m-bainfeadó an beatac rin eile rglamí aram, no an beatac beag rin gob aram." "Da m-beirteadó beatac agam-ra le n-a gceangal, ceanglócamn iao" aifra Dub Thairiag an éailleac trí iube pionnfarú ar poll a h-eapcal 7 éat ri éurte iao. O' feuc Dub ceann aca aifra a meup 7 gheup ré é go o-tí an enám. Leir rin éat ré iao 'ra teimrú 7 iugne riao trí bhoirg móira, 7 ceangal ré na beirte le trí piozab. Nuair a bí an éailleac tamall aig an teimrú dubairt ri le Dub nac o-tug ri farzad tige no ceap teimead o' aon feap aifraí nac maibfeadó marc de éuro an iug oi. "Maifeadó" aifra Dub "ní beir mipe niof meara 'na các," 7 éuairé ré amac 7 márb ré marc 7 éug ipteac é. Chait ré ceairnaí de éuici. Thairiag ri é éprio an ghríofaig, éprio an ghríofaig, éprio a ríacla fada buirde, 7 fíuag ri é.

"Díad, bíad nó tpioir," aifra an éailleac, &c.

le. le rgeul fada a óeanaó goimro, éug ré trí ceairnaínaaca oi 7 éup ri tpioir aifra maí nac o-tabaifpeadó ré tuille oi. Bí an éailleac aig brieit buair 7 rziar Dub amac "Cuirteadó, cuirteadó a eicé." "Ceann, ceann a iube 7 bam an ceann de'n eac" aifra an tpean-éailleac. Ir ooirge oam 7 me bhríge, ooirge aifra éul mo éinn 'ra teimrú" aifra an iube. Thoirg an eac aig cuirteadó le Dub acé 'na veirú rin 7 uile bí an éailleac aig brieit buair gup rziar ré aifra a éú 7 aifra a feabac. Buairteadó an t-eac rpeab uipin, bameadó an éú rglamí aifraí, 7 pioc an feabac an o'á fúil aifraí, gup élaorú riao í. Nuair a bí ri a cómaif a beir maib, "Póil, póil" aifra rpe "na maib mé 7 beairfarú mé mo fíac órairteáca óuic, 7 tiz leat no beairbríácaifra acá 'na éairiag ríof annrin le taorib an oipiar a óeanaó beó aifra leite." "A éailleac fála, ir liom féin an t-plac rin ó vo lá-ra amac," aifra Dub, 7 leir rin bam ré an ceann oi. Rug ré aifra an t-plac

órairteáca 7 buail ré an éairiag a bí le taorib an oipiar, 7 o' eirig a óeairbríacair ruar beó, beirteac com maic 7 bí ré aifraí. Rígne ré an puo céaona leir an eac, leir an éú 7 leir an t-peabac. Aifra n-ooirge bí luéair maí aifra na beairbríacair 7 éat riao an oirde rin go rízac m' an bhrígin. Aifra maíon lá aifra n-a bárac éug riao iairiarú aifra an baile. Nuair a bí riao aig t'pall leó éoirig Dub aig innrinc maí éairla oó ó o'fás ré an baile 7 dubairt ré nar éup puo aifra bíc oipeao iongancaif aifra leir an bean a curteadó a luirde éurte m' an teac móir aifra bam ré faoi ann an oirde poimé. Réir maí o'innir ré o'áein Donn gup bí a bean féin a bí ann 7 o'eirig an oipeao rin rpeirge aifra gup buail ré Dub le ríac na órairteáca 7 iugne ré caifriag cloicé óe, agur o'iméig leir ann a' éairleán a maí a bean ann. Nuair a beannaig ipteac ann, faoil ré nac maí an oipeao feairu-fáilte aig n-a mnaoi poimé 7 bur óoiri 7 ruair ré amac uairte go óeair ré éugóoir aifra a óeairbríacair. Go luac aifra maíon lá aifra n-a bárac, o'iméig ré go o-táimic ré com fada leir an áit a óeairin ré caifriag de Donn, buail ré le ríac na órairteáca e 7 o'eirig ré ruar beó aifra. Shuabair riao leó go o-táimic riao ann a' éairleán, 7 ruair riao an uile óuime ann rin faoi bhrón móir. H-innrige oirde go o-táimic Ceann ghuagac na g-Cleairann aifra an Oóman Shoir 7 go o-tug ré bean Dhoinn leir le beir 'na mnaoi aige acé pul aifra fás riao an caifleán, éup ri faoi gheairb é lá 7 bliadann de rpar a éabairt oi pul a b-rórfaróe iao. O'iméig Donn 7 Dub 'na noiré, lá aifra n-a bárac 7 ríubail leó go o-táimic neóim beag, &c. Mí fíacair riao teac móir a b-fao uairte no teac beag noeair oirde, acé teac beag amán, pionn, pionnagac, onn, onnagac; gan bun cleite amac nó báirín cleite ipteac acé an cleite beag amán a bí aig óeanaó oipin 7 farzairú o'oh teac a lig. Chuar riao



irteac 7 v'einnis sean-ruine beag liat 7 curp fálte roim Thonn Mlac a' Dhoirpais 7 a vearbhácair. Chait ríao an oróde rín tman le ríannuigeact &c. D'innir an sean-ruine dóibhte go iab Ceann Sruagac na S-Clearann ann rín a ríepi 7 bean bhónac leir. Nuair a bí ríao aig imteact air maoin, v'iarrí an sean-ruine oirra an gáibeann ír mó a m-beréad ríao ann go v-tigead ríao air air ígairt a véanao air Mlacao Ruao na Coilleao Craobairge 7 go v-tioctad ríeiran le curéad éuca. O'fás ríao ríán 7 beannaect aige 7 ríubal leó go v-támic neom beag aghur veiréad an lae 7 connaic ríao teac beag 7 éuaró irteac. Chuir seanruine beag liat a bí 'na ríuóde le coir na teineao rálte ríómpa, 7 v'iarrí oirra fanaect aige an oróde rín. O'fan 7 nuair a bí ríao aig imteact uaró air maoin dubairt ré leó an gáibeann ír mó a m-beréad ríao ann, go v-tigead ríao air air, ígairt a véanao air Sheabac na Coilleao léite 7 go iacéad ríeiran a éuréad leó. An ríómao h-oróde v'fan ríao aig seanruine eile 7 air imteact dóibhte air maoin uaró v'iarrí ré oirra an gáibeann ír mó a m-beréad ríao ann, go v-tigead ríao air air, ígairt a véanao air Thóbrían Donn Loácaróil (Feabla) 7 go v-tabairféad ríeiran táiréail dóibhte. Shíubail ríao leó go iab ríao ír an Dóman Shoirí 7 go v-támic ríao go cúirt 7 cairleán Chinn Sruagais na S-Clearann. Bí ré réim air ríubal aig ríeis, 7 ír amlaró mar ríuarí ríao an bean a v'fuaróis ré 'o Thonn Mlac a' Dhoirpais aig ciamao a cinn le ciarí óirí 7 í 'na ríuóde í g-caáoirí aghur. Bí Luacáirí móri uirri ríómpa 7 nuair a támic an ríacéóna éurí rí í b-folac íao. Com luac 7 támic an Sruagac irteac air an vóirar "Fuo, fua, féuróise, moéuirim bolao an éirionnais binn bhéurais in mo tíg-ré" air ríeiran. "Dubo!" air an bean nac b-fuil a ríor aig go moctóaró tú bolao 'éirionnais in vo tíg com fava 7 béreair míre ann.

Air maoin lá air na báriac, ríul air iméig an Sruagac a ríeis v'fíarpuis an bean ve cá iab a anam 7 v'innir ré ví go iab ré faoi leic an vóirar. Aig teact abairle dó, ríacéóna, ríuarí ré leac an vóirar cúm-vuighe le ríóva 7 ríóól 7 v'fíarpuis ré cao é an rát a iab rín veanta. Dubairt an bean leir gur marí géal airíean a rígne rí é. Chuir ro átar móri air 7 dubairt ré gur éoráil ná m-beréad a ríor aici cá iab a anam go m-beréad rí go marí dó. Leis rí uirri go iab ríeis uirri mar nári innir ré an ríunne ví. Sul air iméig ré air maoin lá air n-a báriac v'féuc rí ríagail amac uaró cá iab a anam 7 dubairt ré leite gur í g-cairpíais móri air éul an tíge bí ré. Chúimóis rí an éairpíais le ríóva 7 ríóól 7 nuair a támic an Sruagac abairle ríacéóna leis ré gáire ar air éirí go b-ríeire an v'íraoan vub a bí ríor air éoin a gáile. O'fíorpuis an bean cao é aóbarí a gáire 7 dubairt ré gur fá'h éorpuíad vear a rígne rí air an éairpíais 7 gur b-ríeírac vó anoir ná m-beréad a ríor aici cá iab a anam go n-veanpao rí an-íóir ve. Leis rí uirri go iab ríeis 7 mí-ríaró móri uirri aghur anrín v'innir ré ví go iab ériann ríunríoige ír an gáiríaró; iréis ír an ériann go iab ríeis 7 ír an ríeis go iab laca 7 ír an laca go iab ub 7 nac mírídéirde eiréan a éoróde go mbuailféde leir an ub rín é ór comne an v'íraoan vub a bí air éoin a góile 7 marí rín ve gur fáoil ré go iab léar aige com fava air a fáogal 7 bí aig aon ríarí eile faoi an dómán.

Cóm luac lá air n-a báriac 7 méar Donn Mlac a' Dhoirpais go iab an Sruagac ríao móri ar baile ríuarí ré an tuag bhírre beáimac a bí aig an Sruagac faoi éolba a leapra 7 éoiríis ré aig gairpíaró an ériann ríunríoige 7 le gao buille v'arí bualeao air an ériann leir an tuag beáimac éail an Sruagac neairt céao ríarí 7 éóm luac 7 mócuig ré é réim aig rár las éus ré íaríaró air an baile. Nuair a éuaró aig Donn an

chiam a leasadh o'iméiz ierite ve pára amac  
ar 7 rḡairt Donn air Mhaoldó Ruad n-a  
Coillead Cmaobair 7 éamc ré 7 rḡairt  
ré air a ierite 7 máib ré é. O'iméiz laea  
amac ar air eiceos 7 rḡairt Donn air  
Sheabac na Coillead léite 7 éamc ré 7  
rḡairt ré air an laea nuair a bí rí as toul  
or cionn loea. Thuit ub airtoí ríor mḡ an  
loé 7 rḡairt Donn air O'hóbrán Donn  
Loeapóil 7 éamc ré 7 rḡairt an ub. Leir  
rím bí an ḡruasac aḡ carriamḡc m aice  
leir an baile 7 le méro na rḡairte a bí air,  
bí a éiaror rorḡairte mḡ an moct go máb  
an oírmasan tub a bí air éóm a ḡoile air  
rḡeacáil. Chuaró Donn air a leac-ḡlún 7  
buail ré an ḡruasac le h-urcui ve'n ub  
or comne an oírmasan tub a bí air éóm a  
ḡoile 7 tuit ré ríor máib.

Bí luḡáirí móri oḡra, air n-oúicé, 7  
éair ríad an oróce rím go rḡáac. O'fás  
rḡairt an Oóman Shoir lá air n-a bírac  
arḡur tḡr ríad iarríaró air an baile. Bí  
luḡáirí 7 an-luḡáirí ríompa. Thuit Dub  
Mhac a' Oioḡraḡ 7 nḡráó leir an oarḡna  
rḡḡin a bí aḡ an tḡmne uaral. Fuarar  
rḡairt méiréac 7 cléiréac uirḡe 7 róraó  
rao 7 rḡḡneacó banair éúiré, éaríca a máirí  
naoi n-oróce 7 naoi lá 7 ḡur b-rḡairí an lá  
oerimonnac n'áan éuro lá.

Chuaró ríarḡan an t-é, mḡe an cloacán,  
báiteacó iarrḡan 7 éamc mḡe.

Crió.

(Dub ḡnáac a ríad leir an rḡeularóe 7  
noéó rḡeul a crióeḡuacó "Mile beannaicé  
le h-anamḡaib oo éáiríoe" mḡ an áit rí.)

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

#### Gaelic Notes.

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

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

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

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

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

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

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

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

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

#### NOTES AND QUERIES.

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

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

*buair*. Lock the door carefully, *Cuir an glár ar an nooruir go cruinn*. Lay it down carefully, *Leig uair go h-aitéilíge é* (*aitéilíge* = handy, in W. Cork). He does not care about it, *níl aon vóil aige ann*. He has the care of a family, *tá cúram élamne aige*. How busy he is, *naó cúipamác ará ré* (= anxious). Deán *móip-cúipam*, a great business woman. Tá a cúipam vóim *peárta*, I am no longer responsible for it. To these E. Munster phrases we may add *tá ré i bpeáil an tóige* = in care of (= i mbun, i gcionn in Connaught). For *vóil*, we usually hear *rpéir* in the West. In Meath, the sentence *níl vóil aigam ann*, is usually translated "he has no element for it," from the fact that *vóil* means (1) care for, (2) an element, creature.

(2) *Ná fan aó an vóipuir*, or *aó an nooruir*? which is the more usual? In some parts even the adjective is eclipsed: *as, aip an gnoic mbuáde, aip an bpeáipe mbáim*. In the genitive plural, the eclipsis of the adjective is still common; *as, ala ná gcoir nouib, i gcoinn tpi n-oiúde*.

(3) In Munster *eiric* is pronounced (*eish*), and *eirigis* = *eirig*. In Ulster *eirigis* is (*ae/ee*) or, sometimes, *ee/ee*. In Meath, *eirigis* is (*ee/ee*), and *iearraó* is (*eree*).

(4) *níl mé in imbe é úeanaó*, I am no table to do it, especially when prevented by poverty, sickness, &c., Ulster. *nílum ionamail* (*inneamail*?) is the pronunciation in *ool'* or *ing-ool'*? *éum* (or *aiy*) é *úeanaó* (Munster). These two seem to explain the western *níl mé* (*in-on*), which seems to be = *in imbe*. There are two uses of the phrase, (*a*) *níl mé* (*in-on*) é *úeanaó*, or *a úeanaó*, I am not able to do it, (*b*) *má tá an lá* (*in-on*), if the day is suitable. In a former number of this Journal I equated (*in-on*) with *in ionáib*; I believe this was wrong.

(5) Notice the different pronunciations of the verbal noun of the verb "to do": *úeanaó* (*áaan'-oo*), Ulster; *uonánaó* (*deen'-oo*), W. Connacht; *uonam* (*deen'-á*) Munster. In Munster, the verb "to do" is, in most of its parts, a regular verb, *veim*; in Meath *vein* is sometimes heard, and in the perfect, *pon*.

(6) How many? How much?

*Cé méuo?* (for *cé a méuo*).

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

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

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

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

*Cé méuo uime, lá, míle, ceac?*

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

*Cé méuo aipéio, éaoais, taláimna?*

How many times? how often?

*Cé méuo am?*

How much time? how long?

*Cé méuo aimppe?*

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

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

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

## GAELIC OF WEST MUNSTER.

J. H. LLOYD.

gaotheals iarthain chuige munhan.

Seo rgeul do éuala páorais O Bhuain atá anoir 'n-a cóinnairde i mBaile-áda cliaé, 7 é 'n-a gáirín no 'n-a gáirlaé an tpiáé do éuala ré v'á inhiré. Uo h-iarraio ari geo rean-rgeul do inhiré ór coimari cóim-éionóil áimigéte do Cóimriá na Gaéilge i mBaile áda cliaé. Dubairt ré go n-inneoráó, 7 'nuair a táinig an t-am do inhiré é réo leanar, 7 san aon agó do éairin ré go h-an-móir le gaé n-aon v'á maib pan t-geomra, 7 éarí báiri go móir-móir liomra. I bfoclairib an rgeúil réin, dubairt liom réin naé beinn r'ároa éoróde go bpeirinn é i gceóó. O'a bhigéim do éarpar guri éarpe tam iarraicé do éabairt ari a rgeúioabó ríor, v'á leigpóde tam é. O'a méiri ríin v'ó éuabáir ag tpiall ari an rgeularóde i iucé na Noisla, 7 an rmuameó ríin ari m'airne, 7 do ríarriugéar do an leigpéó ré tam an rgeul do rgeúioabó ríor. 'Sé an rreagráó tús ré oim, maí r' gnáéac leir i gcoinnairde 'nuair iarraim éinnir ari, go leigpéó 7 fáilte. Uo éionn an éeava ríin, do rgeúioabáir ríor é v'iréac maí do inhiré an Bhuainac tam é, 7 maí tá ré anhiré.

Ir ríoraé v'ó'n éuro ir mó do luéé an Cóinnaréa cóimriugéar i mBaile áda Cliaé gur i n-ééóimriéacé v'ó'n Sgíbirín do ríugáó 7 do beaúigéacé Páorais O Bhuain. O'a báiri ríoin ir i gcanáinait iaréairi Cúige Múhan inhiréar an rgeul ríó. Tá

toza gaéilge v'á labairt inr an v'óéairé ríin ríor, 7 b'féiríri naé tuibriann m' éiréac v'á leomáinn a ríó naé inr an éacétra beag ríó v'ó gceómaoio aon éuro, v'á laigéavó é, v'ó v'óioza na Gaéilge.

Bíóó a ríor agáib, a léigéoirpóde, nári rgeúioabó an Bhuainac focol réin v'ó'n rgeul, acé gur inhiré é, 7 ir é ríúó ir fáé leir na foclairib céavona beir v'á n-áiríóó anhiré 7 anhiré. 'Nuair a bí ré éiré rgeúioabó agáimra v'ó éairbeánar v'ó é, 7 éarí éirí v'ó é léigéavó, v'ó éarparéiré ré a v'ó no a tpió v' foclairib v'ó.

Íi ríuláiri tam a ríó maí an gceavona go nveáimra an rgeularóde mion-áimriugáó ari beagán v'ó réo leanar 7 é v'á inhiré ór coimari an cóiméionóil, acé ir v'iréac maí do éuala ré inhiré é atá ré inhiré airé anhiré.

## EACÉTRA AR FÍONN MAC CUMAILL AGUS AR MHAOI BEARÉAN.

'Nuair a bí Fíonn MacCumail ag v'óil in aoir,<sup>1</sup> v'ó áimigé<sup>2</sup> ré é réin beir ag v'óil i luige,<sup>3</sup> 7 dubairt ré lá v'ó na laótararib go maib a éloróeain ríó-érim v'ó le h-íoméar, 7 gur b'éiréan v'ó iuró éirín v'ó baic v'ó. Beagán v'ó laótararib 'n-a v'óiaró ríin v'ó éuaró ré ag tpiall ari<sup>4</sup> góba bí 'n-a cóinnuirde i n'garí v'ó v'arib' anm Beairéan 7 aoubairt ré:—

"A Beairéan, tá mo éloróeain ríó-érim tam anoir, 7 buó maíé liom go v'óógrá beagán v'ó, no go v'óeanrá v'ó éloróeain v'ó v'am; maí ní 'lim, v'ó méiri náóuiré, éoin láv'oiri á' v'ó bíóir ríce bliavám ó foim."

"Uéanrávó go v'eimín," ariá Beairéan, "acé go 'neoráir tú rgeul tam an fáro v'ó beiréavó v'á v'óeanáin."

"'Neoráó." ariá Fíonn, "ári cóingíóil naé beiró aon bean ag éiréacé liom."

"Tá go maíé," ariá Beairéan, "Íi beiró, géalaim túit."

'Nuair a éadar Dearcán a baile i zcomair na h-oidé do innir ré 'd'á mnaoi go riab ré lá ar n-a máireac éum dá élordeasí do véanaí do fionn Mac Cumáill, 7 go riab fionn Mac Cumáill éum rzeul do innir do ar fead na tréimre rin, áct go riab ré do ualac<sup>5</sup> air réin zan don bean beir ag éirveacé leir an rzeul, "á' ná tair-re in aice na h-áite," ar rzeir, "marí dá breicefead fionn Mac Cumáill tú do rcaoraó, 7 ní éloirpinn níor mó de'n rzeul uaró."

"Zeallam tuit nac mažo,"<sup>6</sup> ar an bean.

An lá 'n-a óiaró rin do zlaosóarž Dearcán ar a buacáill, 7 adubairt ré, "a buacáill ir feárrí do bí ag uaine bocté maí, éirrež, 7 bain beairt luacra 7 tabair éum na ceárhoan é, éum go riniró fionn Mac Cumáill air, an fáro do beiró ré ag innirre rzeil dáirra."

Do éuaró buacáill Dearcán ag iarriaró na luacra, 7 do lean an bean é.

"A buacáill," ar rí, "tiubriaró mé voluirzeacé maí tuit má éumpeann tú mire irteac 'ra beairt luacra, 7 mé éabairt éum na ceárhoan, 7 zan don níó do leirre oir maí zeall oirra."

"Zo demin ní véanrao," ar an buacáill, "marí do máireobas mó máirreirre mé, no ní béreacé don ionntaobí<sup>7</sup> aize aram éoróce arí."

"Ní beiró rior aize," ar rre, "ar cao do innir, marí ranrao-ra ircež 'ra luacraí go n-iméozaró ré réin 7 fionn amac ar an zceárhoan 7 ní rreirre riab mé in don éor, 7 ní beiró rior aca go riabar ag éirveacé leo."

"Má vémeann tú rin," ar an buacáill, "cuirre mé tú in ar beairt."

Do rin rí 'ra beairt, 7 do éur an buacáill an luacraí móir-éiméoil uirre, 7 do éz ar a órom í réin 7 an beairt zuri rrioió ré an ceárhoan, 7 do éairt ré an beairt de 'ra éúinne.

Buró zeárrí 'na óiaró rin go oaráirž

fionn Mac Cumáill irteac, 7 do rin ré ar an beairt.

"Cao é an rzeul," ar ré, "a 'neoraro mé tuit, a Dearcán?"

"Buró maí lion a éloirre uair," ar Dearcán "cao iao an dá žrioió do innir maí ir éuaró do éuaró oir."

"Neoraro rin tuit," ar Dearcán fionn Mac Cumáill: "lá dá riabar am' donar ag riubal le h-air abann do éonnac ríž tamall zeárrí uair 7 do ériallar rari n-a véin. 'Nuair do éuarar irteac do éonnac an žairrebeac ir mó dá breaca maí 'n-a riurde corí na temeac, 7 iarž in aice leir ar na riéarrioióib.

'Cia h-é éura?' ar rreirre.

'Ir mire fionn Mac Cumáill,' ar Dearcán rre.

'Ir tu go demin an rreir do éarriurž uair,' ar an žairrebeac.

'Seo bradán,' ar rreirre, 'azur do bíor dá fáire le ré lá 7 ré oirde éum é máirbas. Sinrao ra anoir éorim<sup>8</sup> go zsoólrar beazán, 7 tabairre air do'n iarž go uóirrežoao. Ná leir don éloz do éacé air, no má leirgeann tú bairrao-ra do éeann oir bí ó'a ionpáil<sup>9</sup> ó éoob go caob i zeár nac éirrežaró don éloz air.'

Do bíor-ra go cúriamad ag tabairre air do'n iarž, 7 rari éeann tréimre zeárrí do éonnac éloz móir ag éirre ar éum an bradán. Do éáirre éurraežla oir i ocaoib an rížra rreir, 7 do éimleir m'óirrež go ulé rian ar an éloz, éum nac tiubrao an žairrebeac rari n' ar é, 'nuair a éirrežo ré, áct do ožaró m' óirrež réin<sup>10</sup> éum an rrioi (rreirra), 7 do éurrair am' beul é, 7 níor luair do innreir 'ná rreir rreir dá brann in berróil an éirž go máireobas an žairrebeac mé an uair a óirrežoacé ré. Do éurrair m' óirrež rreir žiall arir éum rreir rížar cao oob' rreir dá a véanaí, á' in rreir rreir rreirreac ar an áit éum nac béreacé rreir ag an nžairrebeac cá riabar, 7 ní rreaca maí ó rreir é, 7 ir marí rin do éárra óam réin



fiog v'fáigail aon uairi do éogóiríann m'óiróis.

'Sé an tairna<sup>11</sup> gairi ir mó in a ruabar ruam ann, lá gairmíó v'ar iméigear Liom féin ó'n éuro eile do'n Fhéinn, 7 mé ruabal tui g'leann, do bí rneácta tuiom ar an talam, 7 do éonnac, r'ligé g'edáir uaim, loig gairgíóis inr an rneácta. Do éuádar éurige 7 do bí iongnaó oim i ocaoir a méro. Do cuirgear cor Liom<sup>12</sup> irteac ann, acé níoir líon ir an loig. Do éuirgear mo v'á éoir ann, 7 ir ar éigin do líonadair é. Dubairt Liom féin nac beinn r'ároa éoiróe go b'raigáinn ruáair ar an ngairgíóeac móir. Do leanar ruan a loig inr an rneácta go o'tánas go bo'tán 7 do buairgear ag an nooir. Do éuir gairgíóeac móir a éeann amac 7 aubairt.

"Cia li-é éurpa, no cas do éur anho éú?"

'Ir mipe Fionn Mac Cumáill,' aipra mipe, 'agur do éuir méac do loig inr an rneácta iongnaó móir oim, 7 ní beinn r'ároa go o'io'fáinn ac' f'oiréit.'

'Do éárla go maré,' aipra an gairgíóeac, 'mar táinn teim tuirpeac ó r'ublóro fáda do iunnear ag goir an bolám éiann tú marb anho ó gairgíóeac buó v'á mó 'ná mé féin,<sup>13</sup> 7 me fágan r'é amac cá b'uilim, gan aipra marpeobair r'é mé. Iméig-ir 7 bain beairt b'oirna go mbeirpeobair o'io' ceárlamá úe v'óinn féin. mar tá o'air oim.'

'Oéanrao,' aipra mipe.

Do g'luairgear<sup>14</sup> oim, 7 no iugair teuro 7 tuag Liom 7 do baimear beairt b'oirna éoir móir 7 ab' f'oiréit Liom a éabairt ar mo óiom. 'Nuair a éánas éum an tige, do éairéar i gcoinnib<sup>15</sup> an fála é, 7 do baimear r'usim 7 o'oirmar. Do éáirig an gairgíóeac móir éum an o'oir, 7 'nuair a v'f'éac r'é ar an beairt, aubairt r'é Le o'io'í-mear, 'Cas é an fáé náir éugair níoir mó 'ná rin leac?'

'Níoir éugair,' aipra mipe, 'do b'ig go iarb o'oiréar oim.'

'Beirpeobair r'é bainne na gcaoirac v'óinn, aipra an gairgíóeac.

'Anoir,' ar f'oiréit, 'ruó-ré anho Le h-air na teimeac, 7 bí ag fáigail iou(a) éigin ollam v'óinn do iorramair. Sinreac-ra anho éoir go r'óil, 7 má éirgeann aon éoir o'oirann beir ar an uirul r'o acá inr an teime 7 ráéag an ceann o'airg 7e i b'oll mo r'óime, mar ní' aon éuma eile ar a b'peupá mé v'uiréac.'

Do rin an gairgíóeac inr an leabair, 7 ní r'ava bí r'é ann 'nuair a éuala-ra r'usim móir éugam, 7 no iúear éum an o'oir, 7 ní luairé f'oirgear ar é 'ná do éairig irteac gairgíóeac buó v'á mó 'ná é r'eo bí r'inte ar an leabair. Níoir leirgear-ra aon aipra éoir, acé do iúear éum an uirul, (7 no iugair aip), 7 no r'áiréar éom t'reun 7 vob' f'oiréit Liom é r'uar i b'oll r'óime an gairgíóis bí 'n-a éoolac; 7 do éur an gairgíóeac léim ar a leabair, 7 beim do an v'á f'ear móir' ar a ééile. Bí o'iom v'ime v'io' i gcoinnib an fála éall, 7 o'iom an f'ir eile leir an b'ala abur, 7 iou ag iairmar a ééile do leagad. Faoi v'uiréac do cuiréac an gairgíóeac bí 'n-a éoolac ar a g'lúin, 7 do éáirig eagla oimra go marpeobair é, 7 mé féin Le n-a éoir. Do iugair ar an tuag 7 do é'iomar ar r'airgíóeac do v'eanam r'uar a óiom. Do g'airmar an éuro r'airge ar éolra a éoir. 7 an tairna r'airgíe ar a éóin, 7 do aruirgear an tuag. 7 do buairgear an gairgíóeac i b'plac a m'óinél, 7 no leanar v'á bualac ar r'eo tamail móir. Ir g'airgíóeac go iarb r'uiréac r'eo ag iúe leir an ngairgíóeac 7 go iarb r'é v'ul i luige, 7 do éuir r'é ar g'lúin leir (ar éeann v'a g'lúinib). Do éirig r'é aipra, 7 no buair r'é mipe r'uar i gcoinnib an taobáin (taobáin.<sup>16</sup>)

Do éirig an bean leir an r'geul go r'oirgeac go o'oir iun, 7 aubairt r'í, "Míó'oirom (míó'oiréom?) oir! Cá n-a éac go noeáir<sup>16</sup> ar a óiom?"

Do r'peac Fionn 'n-a f'uiré 7 aubairt, "A Beairéam, do iunir r'eall oim; do g'eallair nac b'oiréac aon bean ag éiréac



liom an fáid do beinn ag inniuit an rgeíl  
 uuit, 7 m' ionas roin ir amla do cúirir, 'o  
 bean n'ir an luadair cum nac feicimhir e,"  
 7 'o m' ré i noiarú Deapáin. 'O idair  
 Deapáin air a leat'geul do gabáil, 7 'o  
 veimhig ré do nac raib fiór aise rém a  
 bean beir 'ra luadair, 7 n'ioir innir Fionn  
 Mac Cumáil n'ioir mó 'd'á rgeul 'o éar a  
 éir rin.

NOTES.

- <sup>1</sup> & 3. This idiom is frequently used in Munster. The corresponding phrases in Connaught and Ulster are *ag éirge aorta, ag éirge las, ag f'ar lsa.*
  - <sup>2</sup> In *Leat-Cunn*, *moéuig* is more usual.
  - <sup>4</sup> This phrase has become in Munster equivalent to a simple preposition in meaning = to, e.g. *Thamig ré ag t'pall oim, he came to me, cúipear ag t'pall air é, I sent it to him.*
  - <sup>5</sup> Synonymous with *v'f'iaedab.*
  - <sup>6</sup> Munster form of *raéau.*
  - <sup>7</sup> *ionnaoib*, confidence or trust. *Mumhig* is rather confidence in the sense of hope.
  - <sup>8</sup> I will now stretch (myself) *by*, cf. *tá mé fluib ériom, lean uioic, &c.*
  - <sup>9</sup> *iompáil* = *iompoó*, turning.
  - <sup>10</sup> *féin* = *even*, here, and must be taken with what follows, and not with *m'ópóó*. Therefore the translation is "but my thumb was burnt even to the marrow," cf. *D'ioiré cat fleamain féin r'óóó*, a sleek cat would eat even a taper (Proverbs in next No.), and *n'ioir f'ógaoir péin r'ú an g'arrárbé*, they did not leave even (féin) the potato patch (*Gaelic Journal*, vol. iii., No. 30, p. 83, and note on p. 84).
  - <sup>11</sup> *Tarna* = *vara*. *Vara* is the form used in Connaught, Ulster and Scotland.
  - <sup>12</sup> *Coir liom* = *mo éor*, my foot. So *infra ar glún leir* = *ar a glún*.
  - <sup>13</sup> Who was twice as big as myself.
  - <sup>14</sup> For *vo gluarpear*. So also *vo glaoabais* (near the beginning) for *vo glaoó*, *vo éiricis* (near the end) for *v'éiric*.
  - <sup>15</sup> *gcomhb* = *gcomne*. *palab* = *balls*.
  - <sup>16</sup> *So n'oeabair* = *so n'oeabair*. *foighead* = *foighead*. *móir-éiméioill*, all round about, round and round. In some parts of Munster this is pronounced *móir-éiméioill*, and in others, *móir-ociméioill*. The preposition *i*, in, appears to be omitted. If this be so, the phrase would literally signify "in a great circuit."
  - <sup>1</sup> *blac* a *hunnéil*, in the *soft part* of his neck. *mbac* a *hunnéil* occurs in *Siampa an gheirpú*.
- Peculiar verbal forms:—*cood'rao* for *coineolaó*, *doó'raim* for *doigeonaim* (*cooailéob'ao*, *do'gaibeob'aim* are more often heard).

'o éonnac, 'd'á breaca, ní feaca, uuhart, go oránas, 'nuair a éanáas, 'nuair a éualo-ra. In these instances we see the use of the old forms of the past tenses (1st sing.) of irreg. verbs. These survive only in Munster, the later forms éonnacat, 'd'á b'acat, &c., being used elsewhere. 'Oó throughout should rather have been spelt ná, as pronounced in Munster.

an laoroead.

PROVERBS.

From Co. Kerry.—*Tionnlaeoó na n-óim-read*, two or more fools in company, or doing any act together. *Feair na m-b'ioóó bí amuig*, the application is—all the rough, laborious work must be done by the hack or drudge. *B'ioeann an raé a n-uiaó an éairim*, there is luck in complaining. *N'ioir éuaró an vuadail muóa air doimne raib*, a person who does not know how to do a thing is sure to do it wrong. (*Vuadail* for the more usual word *tuadail*=awkwardness). *Ní é'ioeann r'ioirun éar 'oimnad ná raabarta éar 'oiaeo'aoime*, a storm does not go beyond Sunday, nor a spring-tide beyond Wednesday. *Ir feárr r'úil le glar ná r'úil le h-uais*, a person may be expected to return some time from a prison, or from a foreign country; but there are no expectations from the grave. *'Sé an éoiri a 'oimeann é*, it is a sign of good feeding and care to see a cow or heifer jumping and running in a field, a horse prancing, &c. *Tabaip ruo 'o'n gárlac aguir tuo'rao ré a m-bárad*, give to the child, and it will visit you again. *Ir maip a b'ioeann r'ioir an éuro lá*, woe to him who is down the first day (in a fight). *Ní ceair an t-uirge palac a cúip amac*, nó go v-tabaip'eari an tuirge glan airtead, throw not away even that which is bad, until you get something better. *Caip'ó uinne géilleao 'd'á bacair-gead*, one must yield to one's lameness. *Smaé'rao g'ad doimne an bean m'ionáirpead acé an té go m-b'ioeann ri aise*, everyone save he who has her would chastise the

shameless woman. An mǵion aghur an mátaim beirt a bróeann páirteac, the mothers and the daughters are generally on the same side. I r veamaíac le ruamíneap malaire gnóta, a change of business at intervals during the day is like a rest.

From Co. Cork.—Ní fúil gaoil ag aon pe rai fán feun, nobody claims relationship with the unprosperous. Ní aṽruig-ṽeari gné an tuib-rmíerí, the aspect of the blackberry is not (cannot be) changed. Ní fúil ríadta aét uime uona, only a bad person is peevish. Ríadgal t'íerí oiseadair, rule according to instruction. Rí míofog-lumta a' r aral corónta, an uneducated king is like an ass crowned. Soigíteac polám i' mó toirann, empty vessels make the greatest sound. Fílan a' r lán dea-lruigear éasac tóir, clean and whole make poor clothes shine. Deaéa uime a éoil má feacánnan pe a amíear, a man's will is his life, if he avoids evil. I r feáirí "í o é." "Ná "cá b-fúil íé," "here it is" is better than "where is it?" I r fuar cumann caile, cold is the affection of an old hag. Foirgíto leigear gac fean-gálaip, patience is the (best) cure for old diseases. Fán éirte i' ruarí an élá, without treasure, repute is cold. Iomavúmlaéozgairí ar beagánéarao, abundance of relatives but few friends. I r minic vo bí gnánta geanamail aghur vaéamíul uona, the ordinary are often amiable, and the beautiful unfortunate. [Euroan gnánta geanamail, euroan veap ar mírtíne = "mitcher."—Meath]. Mairg éirígear a uime gnáit, arí uime dá éiríac nó t'í, woe to one who forsakes a tried acquaintance for one of two or three days. Ní fúil agham aét an beagán 'r i' folláim uam féin e, I have but little, and that is wholesome for myself. Caoimíann uóéar an t-míreamaíac, hope protects the oppressed. Ní ionnruigéann gac aon an t-anaé cóir, all do not approach the just path.

## DONEGAL GAELIC SONG.

Fán ar an báile 'mo éomair.

### I.

Chuaró mé feal tamairll arí éuarie go mbreacn'ainn féin uaim an rpeup,  
 Éaric rá na hoileáim a' ruais, marí beirdeacó  
 eilic a' r cú 'n-a uóig;  
 Caracó óam cailin beag ós, 'r má caracó, 'r  
 í labair go gheup—  
 "Má 'r uime éú ban vo mnaoi óis, ní  
 mólam go mói vo thrade.

### II.

"Connairic mé feap arí Éirí míoip ag  
 imteacé gan b'ioig anvé;  
 "Sé mearaim, gurí tuira an feap ós a ríab  
 ríao 'ran cóir 'n-a uóiró."  
 O' f'íreagairí mé an ainuir, gan b'ioio gurí  
 glac mé go mói a rgeul,  
 "Seac vo éuro beavairge níor mó; ní uime  
 vo'n t'reóir ím mé.

### III.

"Murí oiruoipró tú anáil uoni' éomairí a' r  
 leigean vo glóip gan féiróm,  
 "Racáiró mé of conne mo f'róna amac ar  
 Éirí míoip arí léim."  
 Éurí mure 'un tuira 'r 'un b'ioim a' r o' f'íar-  
 ríag vo 'n ós-mnaoi éaom,  
 "Cá b'ruigbeacó rínn glame le hóil, vo  
 éógracó an b'íon feo oim?"

### IV.

"Cá teac beag arí leac-taob an róio, a' r  
 congbuigéann fé i gcoimairde b'raon;  
 "Fob éura aghur rapáil an bóio, 'gurí  
 oíolcaró mé an rcoir mé féin."  
 'Nuairí ruarí mé go t'ig íuc an óil, ba  
 raiteacó go leóir mé ríurde,  
 Arí eagla go vuicraó an cóir, 'r go mbain-  
 próe an óis-bean oíom.

V.

"Nuair fuaip mé gac cineál v'áir fóir, 'r é  
meaf mé náir éoirí sam fuidé ;  
'Sé aubairt rí, " B'i éirí ghabáil éeóil, 'r  
ní éiríraíó oir feóiríngis vo óíol."  
Ní raib mife a b'rao ag gabáil éeóil, gup  
éirínnis an t-aor óg 'ran tíg,  
Gac oume 'r a glaine 'n-a óoirí, le coiríraíca  
éabairt vo 'n tír.

VI.

B'i biotáille fairíngis air bóirí, 'sur beagán  
v'á ól 'ran tír ;  
Dá n-ólannt-je galún uí 'Dóinnáil, b'  
fuirí mo feóirí vo óíol ;  
'Nuair vo focuirígeamair coérom an feóirí,  
'r é v' fairíraíg an óighean v'iom,  
" Ca háit i mbíonn tú ag coiríraíó, nó an  
gcongsháigeann tú c'ró v'uit féin ?"

VII.

"Nuair bim-je feal i v'itig an óil, ní  
óeanam-je lón vo 'n ríginí ;  
" An meo v'ó a faeíruí'gim 'ran ló,  
caíem le r'póir 'ran óíó."  
" Ní fóiríeann fé oume v'os' feóirí toru'gáó  
le buairíreáó an t'rao'gáil ;  
" 'r feairí v'óinn-ne coiríreáó go r'óil, go  
noeafamuir lón aríon."

VIII.

" Le r'anaíraínt go noeafamuir lón, vo  
caíreóe cuio móir v' áir r'ao'gáil ;  
'r feairí v'óinn-ne coiríreáó go h-ó'g a' r'  
beirí cuio'gáó v'áir gcoiríraí arí ;  
" Lean tu'ra mife 'ran r'óó, 'r ní heagáil  
v'uit buairíreáó an t'rao'gáil—  
" Mife beirí 'c'pinnu'gáó an lón, a' r' g'eaba  
tu'ra vo lóir'cín r'aoir."

IX.

" Dá leanaínt-je tu'ra 'ran r'óó, buó g'oiríu  
go v'ó'gá' v'óim,  
" Go v'oiríreáó' ag mife 'r ag ól, 'r buó  
g'oiríu buó lón éú féin ;

" Léit fan air an baile 'mo éoiríraí, 'r beirí  
mé air an nóir leat féin ;  
" G'eaba tu'ra calaínt go leóirí aguir mife go  
v'eóirí maí m'naoi."

X.

Ní feuiríam i mólaó le feobar ; 'r i meairíag  
go móirí mo c'oiríó ;  
Ní 'l oume v'á b'feiríreáó an feóó náe  
v'uiríreáó go móirí ag caoi.  
Ní r'aca mé a leirívo go r'óil i mbealaó a  
gabaim 'ran t'rlí'gíó ;  
Dá b'feiríreóe i i m'baile na M'óirí, beiríreáó  
cairíní ó'ga air r'íginí !

Gluaí' air an ábrián r'uar.

"Dob' é v'g'uarí an ábrián go r'earíraí  
b'raeá'naó, táillíu'í vo bí i n-a éoiríraíó  
leat-évo b'iaíóan ó'íoin i m'baile na M'óirí  
i g'Conrae v'óim na n-Gall, áit éairí a v'itig  
r'é 'ran b'rae'raí v'eiríreá'naó. Fuaríraí ó  
m'naoi é v'aríab airínt M'áiríe Níc Conaóáí,  
éoiríraígeair i nált an v'oirí, i n'gleann na  
Suiríge, 'ran g'Conrae g'ceuirína. Dá meo  
v'á m'aríreá'airí r'ílíreá'ó' M'úman nó Connaó'c,  
meairíraí féin náe g'ualarí maí v'án ba  
bíne b'rae'raí ná ba éeóilíraíe élóó  
ioná é'íó.

Stanza 1.—b'raeá'naínt = b'raeá'noéamínt: for similar  
shortenings peculiar to the Ulster dialect,  
compare stanza 6, r'oc'p'aríraí, stanza 7,  
r'ao'c'p'ím; and congshú'geamínt in stanzas  
4 and 6, to be pronounced coim'eamínt ;  
t'ír m'hóirí = the mainland.

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

„ 3.—m'ur = m'una; or coimne mo r'p'óna = before  
my nose, straight on; 'un = cum.

„ 4.—gab' éiríraí = go you; r'aparíal = rap, from the  
English; fuaip mé = I got, reached; r'arí-  
reá' = timid, reluctant; r'aríreá'airí in Donegal  
means bashfulness, &c.; e'ag'la means  
fear. Cf. r'aríreá', careful, r'aríreá'airí, caution.  
Passions and Homilies. Féin is pronounced  
f'ín in this and following stanzas.

„ 5.—gabáil éeóil, taking music, singing; co-  
m'ar'ra, a sign (of respect).

„ 6.—galún uí 'Dóinnáil, O'Donnell's gallon,  
doubtless a proverbial measure among the  
people; coérom, balance.

Stanza 7.—ní úeanam, 7c.=I do not hoard up the penny.

„ 8.—Beiré curuigúar ó'ár fcoibair—there will be help to aid us. Or ó'ár fcoibair—along with us.

„ 9.—So úcúgrá óiom=till you would “take off” from me.

„ 10.—feobar=feobar; fobairm pronounced fóbairm, I take (myself), I go. Fábáil, st. 5, is pronounced fóbil.

### Fáinn Fionn Fionn.

#### STAY NEAR ME IN THE VILLAGE.

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

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

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

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

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

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

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

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

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

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

#### NOTES ON THE ABOVE SONG.

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

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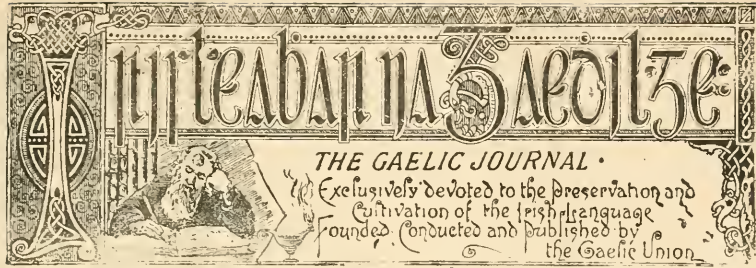
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## THE GAELIC JOURNAL.

No. 50.

MAY, 1894.

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

Nos. 4 and 48 of the Journal are out of print. All the other numbers can be had, post free, for sixpence each. No. 14 contains the complete text of the "Children of Tuireann." Nos. 12 and 13 contain three texts (O'Curry's, Windisch's and O'Flanagan's) of the "Children of Usna," with translation, and also the complete text of the later version of the same tale.

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

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

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

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

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

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

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

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

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

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

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

## EASY LESSONS IN IRISH.

(Continued.)

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

### EXERCISE XIV.

#### § 103. THE DIGRAPHS IN IRISH.

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

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

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

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

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

§ 107. Examples for pronunciation only: páilte (saul'-é), báir (baush), fáir (faush); céir (kaesh), éilte (ael'-é), féir (faer); púir-voe prósh-áé, cúir (koosh).

#### § 108. WORDS.

áir (aur), a place  
 cáibín (kaub'-een\*), a  
 " caubeen"  
 crúirceín (kroosh'-keen\*)  
 a pitcher  
 fáilte (faul'-é), welcome  
 fódh (fódh), a sod  
 fólláin (fóil'-aun\*), sound,  
 healthy, wholesome

láiríth (Laud'-ir), strong  
 míle (meel'-é), a thou-  
 sand  
 móin (mōn), turf  
 móina (mōn'-ā), of turf: fódh  
 móina  
 páirce (paush'-áé), a child  
 pláinte (sLauN'-é), health

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

§ 109. Míle fáilte. Fáilte agus pláinte. Crúirceín lán. Atá an áir fólláin. Níl mé tinn, atá mé plán, fólláin. Fás crúirceín as an tobair. Fás móin ar an uirlár. Ná fás móin as an voerár fóir. Atá an páirce bán. Níl ré bán; atá ré tonn. Atá an cáibín cam. Fás fódh eile ar an uirlár.

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

### EXERCISE XIV.

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

búirce (brish'-é), broken	éirinn (aer'-in), Ireland
Cáirce (kaush'-é), cheese	Súil (sool), the eye
Láir (Laur), a mare	Súirce (soosh'-é), a flail
Sáilte (saul'-é), salt water,	Túirce (thoor'-úé), a
the salt sea	spinning-wheel
Sráir (sraur), a street	

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

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

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

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

§ 116. *Àián, m, agus cáire. Atá cáire polláin. Atá cáire fann in Èirinn. Nil Conn O'Flannagáin in Èirinn; atá ré ag Cill-voara fój. Atá an túinne ar an uirláir. Nil an túinne lároir. Nil Peavair ag sul ó áit go h-áit, atá ré in Èirinn. Súirte agus túinne. Atá rúirte ar an uirláir. Atá an fáile lároir. Nil ré ag sul go Cill-voara.*

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

EXERCISE XV.

§ 118. OTHER DIGRAPHS.

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

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

Féur is pronounced (faer), ír-leán (eesh'-laun), cíor (kees).

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

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

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

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

§ 121.

ceuro (kaedh) a hun- Leuna (lae-nä), a  
 dred meadow  
 víol (deel), verb sell Seumair (shae'-mä's),  
 feup (faer), grass James  
 ríon (feen), wine ríosa (sheedh'-ä), silk  
 líon (leen), verb, fill ríor (shees) down  
 líon " noun, flax (wards)

§ 122. Ceuro míle fáilte go h-Èirinn. Fáilte agus pláinte. Nil an tír polláin. Atá an feup tírim. Lá ce. Nil an lá cé, nil an feup tírim fój. Atá Nóra agus Úna ag sul ríor so'n cobair. Seumair, áit, plann, Conn. Ná víol an láir ós fój. Víol an olann agus víol an líon in Èirinn. Atá an líon glan agus bog. Olann, líon, agus ríosa. Atá an láir agus an capall ós ar an leuna. Nil an leuna glar fój, atá an feup tírim.

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

EXERCISE XVI:

§ 124. OTHER DIGRAPHS: ae AND ao.

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

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

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

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

§ 127.

aer (aer), air	3 doair (dhaer),	} in price
1 aol (ael), lime	dear	
2 aorca (aes'-thä),	4 raor (saer),	
aged	cheap	
5 eun (aen), a bird	6 rgeul (shgael), a story, news	

§ 128. LOCAL :

Connaught	Munster
1. ee'-äl	ae'-äl
2. ee'-thä	—
3. dhee'-är	dhae'-är
4. see'-är	sae'-är
5. ae'-än	ee'-on
6. shgae'-äl	shgee'-öl



§ 129. *Atá an capall faoi. Nil an lár faoi, atá ri daoib. Atá an olann faoi iní an áit, atá an ríosa daoib in Éirinn. Nil Seumas iní an úin, atá ré ag uil ríor so'n leuna. Atá dol ar an úin, agus atá an úin áir. Nil Conn ós, atá ré dorca. Eun agus uan. Atá an ríosa ag uil ó'n áit go Cill-dara.*

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

## EXERCISE XVII.

§ 131. SUMMARY OF PRECEDING SECTIONS 90 TO 130.

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

## EXERCISE XVIII.

§ 132. DIGRAPHS REPRESENTING THE SHORT VOWEL-SOUNDS.

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

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

## § 133. WORDS.

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

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

§ 135. *Ná lean an capall ar an ríosa. Atá Peara ag uil go Dóine; agus nil mé ag uil leir. Atá an fear fean, la. Sear ag an oípar. Nil tú fean fóir; atá tú ós agus rlan atá bean agus fear ag an oípar. Fás an túinne ag an úin. Fás an capall ag an tobair, nil ré ag uil go Cill-dara. Lean an capall ós so'n ríosa. Fáilce go Dóine.*

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

## EXERCISE XIX.

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

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

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

## § 138. WORDS.

<i>álunn</i> (aul'-iug),	<i>teine</i> (ten'-é), fire
beautiful	<i>uile</i> (il'-é), all, whole
<i>dear</i> (das), pretty	<i>uirge</i> (ish'-gé), water
<i>eile</i> (el'-é), other	

§ 139. Notice the position of the words—

*an tír eile*, the other country.  
*an tír uile*, the whole country.

§ 140. *Atá an fear Donn. Nil Tomár Donn, atá an fear eile Donn. Atá capall ar an ríosa. Atá an tír uile glar agus úr. Atá an tír álunn. Bean ós, álunn. Atá bás móir, álunn, ar an linn. Uirge ce. Atá lonn úr, álunn ar an uirge. Atá teine ar an uilár. Ná fás an teine ar an uilár. Díol an capall iní an áit eile.*

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



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

## EXERCISE XX.

§ 142. The digraphs when obscure.

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

Thus—

The word	Meaning	Is not sounded	But
capall	rock	kor'-ag	kor'-äg
Conall	of Conall	kün'-äl	kon'-äl
fofgail	open (thou)	fusk-al	fusk-äl
obair	work	üb'-ar	üb'-är

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

§ 143.

Umne (dhin'-ë), a person (man or woman)  
 Umuo (dhríd), close, shut (Connacht)  
 O'Conall (ö kün'-äl), O'Connell  
 O'Fleinn (ö flëu), O'Flynn  
 äs obair, at work, working

§ 144. Fofgail an uoiar mói, ägur ún an uoiar eile. Ná fofgail an uoiar fój. Atá Conn O'Fleinn ägur umne eile äs an uoiar, ägur atá an uoiar únta. Atá aji obair trom. Capall äi. Atá capall äi, älmunn äs an tobair. Atá an fear ös äs obair. Atá Peabair fear, ägur atá an umne eile tinn. Atá capall äs an linn. Uirge, linn, bá, long.

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

## POPULAR PROVERBS, CO. KERRY

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

1. An fuo ir anam ir iongatac.
2. An té nac triasg leir do éar, ná veun do gheirán leir.
3. An bó ir doimre gém 'ri ir caoile iarbail.
4. An fuo do rghioðann an Púca Léigeann ré féin é.
5. An fuo a céiréann i b-faro céiréann ré i b-fuarie.
6. Dhryeann an súéar tri fúilb an éar.
7. Dúaðann an cionnaoib aji an éinneamaint [i gConnaécaib mar i. o. Sámug an foigro an éinneamaint. S. L.]
8. Dúeann adairca móra aji na buab éar leari.
9. Deaca úmne a éoil.
10. Dean míc a' máéari céile mar béiréac cac a' luc le céile.
11. Dúó ré mar tá ré a' Triáigli mar a b-fuil ré.
12. Dúeann an fihumne fearb.
13. Dúeann an iac aji an g-ceirneam.
14. "Connac éana tu," mar súbairt an cac leir an banne éir.
15. Dúge na h-iaráca an t-iarriac do dhryeac.
16. Tá mbéiréac báirteac go Samain ann ní béiréac ann áct cí.
17. Deryeac an t-raoirgél an t-uirgeac.
18. O'ioirpac cac pleamain féin fadó.
19. Deunann caoi rlaruie (rlaruie).
20. Faðann an capall bá faro a' dúeann an fear äs fá.
21. Fác valca mar oirtear 7 an eala aji an uirge.
22. Fác file 7 faró äs triác aji a ealuroe (ealuroe) féin.
23. Ir túirge veoc 'ná rgeul.

24. 1ḡ feárrí an t-*phior* 'ná an t-*uaignear*.  
 25. Iméigeann iúe focail ari fásairt na rrióiríoe (fárríáiríoe).  
 26. 1ḡ mnic cú máll rona.  
 27. 1ḡ seacairí an t-*phí*-fíeó do éurí ar an t-*phior* náe beró ríe.  
 28. 1ḡ anairí íarḡ aige(eg) líarímaró(íe) síomáoine.  
 29. 1ḡ feárrí ríoc 'ná ríoi-báiríoeac.  
 30. 1ḡ maíe an t-*anncoiríe* an t-*adairt*.  
 31. 1ḡ feárrí an t-*eun* tá 'ḡan líam 'ná an t-*eun* tá ari an t-*g-raoib*.  
 32. 1ḡ mílir 'ó á ól é, feairíe 'ó á óiol é.  
 33. 1ḡ báiríeamail íao luée aon éine no céiríoe.  
 34. 1ḡ feárrí an cú bríeann 'ḡan t-*riubal* 'ná an cú bríeann í lírb.  
 35. 1ḡ geal leir an briae tuih a ḡairíeac (ḡairíeac).  
 36. 1ḡ ḡíoiḡia cabairí 'Óé 'ná an t-*oiar*.  
 37. { Lomann bḡíoi cineaí. }  
 { Lomann lom comḡíoi. }  
 38. Mí ría ḡob an ḡannoaíl 'ná ḡob an ḡéir.  
 39. Mí téiríeann ríoa ḡ'n ríeíreac.  
 40. 'Nuairí téiríeann an ḡabairí 'un t-*eampail* ní r-*taoann* ḡo h-*alcóirí*.  
 41. Mí bríeann an ríe acé marí a m-bríeann an rímaeé.  
 42. Mí cḡíeíoeairí an ríunne ó'n t-*uine* bḡeugac.  
 43. Mí luḡa ríuḡ (*i.e.*, ríuḡíoe, a fleshworm) 'ná máeairí an uilc.  
 44. Mí feárrí bríeó ná ciall.  
 45. Mí líaeáe írleán rona ann 'ná áiríeán tona ann, marí tuihairt an feairí le ríoiarí an ḡannoaíl.  
 46. Mí baḡal tuih an maorí rḡamáirḡ oirí.  
 47. 'Nuairí ír mío an anaeáin 'reao ír ḡíoiḡia an eábairí.  
 48. Mí'í maíe í r-*eanéur* 'nuairí tá an anaeáin t-*eun*ta.  
 49. Mí ualac do t-*uine* a bḡíac.  
 50. Mí bríeann ríoi ḡan loeé.  
 51. Mí beaeiríeann na bḡíaeḡa na bḡíeíre.  
 52. Mí bríeann r-*eun* buan.  
 53. Mí bḡíreann focail maíe ríacail.

54. Seaeáin an t-*phior*-t-*uine* a'ḡ ní baḡal tuih an t-*uine* macánta.  
 55. Tuiḡeann feairí léiríinn leae-focail.  
 56. Míunneann ḡábaó r-*phior* (r-*phior*).  
 57. Mí ḡnáeac feairí náiríeac eáoaíeac.  
 58. An té ḡo (= 'ḡa) m-bríeann an ríe ari r-*phior* bríeann ríe ari a éiríe ḡabáiríe.  
 59. An té ḡo (*i.e.*, 'ḡa) t-*teiríeann* t-*phior* na m-*oíoiḡíe*(m-*oíoiḡíe*) amaé ari ní cáir do t-*uine* ḡo eáoiaríeac.  
 60. Sía téiríeann an t-*teiríeac* 'ná an ríunne'  
 61. Díeann an t-*uine* a t-*uine* r-*phior*.  
 62. An té ḡo (= 'ḡa) m-bríeann an bḡíe a. luíḡe ari ír do ír cḡíe í rḡoaíeac.  
 63. A anam r-*phior* ari ḡualainn ḡac aon t-*uine*, beiríeac leiríe no r-*phior*.  
 64. Báe ḡan r-*phior* no cú ḡan eairíeal.  
 65. Bríeann bḡíe mílir ari r-*phior* (= r-*phior*-r-*phior*, r-*phior*) 'na t-*uine*.

## I.

66. T-*phior* l-*uine* cláirí.  
 T-*phior* díe clóca,  
 T-*phior* ríeae ríeae,  
 T-*phior* ríeae t-*uine*.

## II.

- 'T-*phior* l-*uine* í báeac,  
 'T-*phior* díe í l-*uine*,  
 'T-*phior* ríeae cáineac,  
 'T-*phior* ríeae t-*uine*.

[Óo bí an r-*phior* ríe do ríeíe marí tá ríe í rḡóiríe t-*uine* cḡíeae í rḡóiríe eána aḡ an rḡoanacé Míeog t-*uine*, 7 é beaḡnac ari an n-*phior* eána. Óo cḡíeairí r-*phior* 'ḡan ríuḡleabairí, ll. 48, an t-*uine* cḡíe t-*uine*, marí tá ríe í rḡoanacé áiríeae.—S. L.]

67. Comḡairí (comḡairí) éum an bḡíe 7 m-*oíoiḡíe* éum na h-*oíoiḡíe*.  
 68. Céalacan ríe 7 eairíe na m-bríeḡ,  
 'T-*phior* ríeae r-*phior* t-*uine* t-*uine* bríeann óḡ.  
 69. R-*phior* ríeae laeó m aḡíe.  
 70. Mí'í maíe m-*phior*.  
 71. Mí táiríe bríeó tá cḡíeae geal aḡam.

[Fuarfar féin an fearmáó ro ar moó eile i nsoán vo rghróbar ríor in áit acá i ngarí vo na Ceallaib Úeaga i gContrae Úúinn-na-nGall .i. Cé gurí buíbe mé tá cpoíbe agham ír gíle 'ná an éailc.—S. L.]

72. Má tá bean-an-tíge tinn níorí éailí rí a goile.

73. Marí (muna) mbróirí i oíge an bró, bí mór an tíge le n-a taoib.

74. Mian amasóin oíomhaoíntear.

75. Ní fágann ragaíe balb beaéa.

76. Ní bróeann ó'n bfeairíona acé é b'rieit.

77. 'Nuairí bróeann an cat amuig bróeann an luc ág pinnce.

78. 'Nuairí ír c'ruaró vo'n éailíeí caíeíró rí iúe.

79. 'Nuairí ír oígeí le uime é beit go veay 'reao bróeann ré 'na éleay marígaró.

80. Ní coingb'íteay tígeí gan teangá.

81. 'Nuairí a ragaíe 'un Róimí bí ac' Rómí-naé leo.

82. Ní éileann meiríge iún.

83. Ní féasóann an gobacáan an vá tíráigí vo éabairt leir.

[i gConnaétaib arí an moó' ro .i. Ní tígeí leirí an n'gobasóan vá tíráigí vo f'íreay'val.—S. L.]

84. Ní i gcoinnuibe bróeann 'Domnall buíbe ó'á róíraó.

85. Ní'l léigíear arí an éacúígaó acé é maríbuígaó le roigíne.

86. Ír feárrí iúe maíe 'ná oíoié-fearaí.

87. Ír f'uríur feárróg an leoíamí a r'caáó 'nuairí bróeann ré 'n-a éooláo.

88. Ír feárrí c'oirí 'ná sul éum oíge.

89. Tárlann na voome arí a ééile, acé ní éárlann na enuic 'ná na r'léibeíe.

90. Tarí veiríeao an oíl, 7 b'íon veiríeao an g'ráóa.

91. Teacáiríe an f'raicé (féicé) ó'n áiríe.

92. Tabairí vo'n g'árlacé, 7 tíoc'raó ré amáíacé.

93. Sgata ban no r'gata g'éanna.

94. Ír maíe an tíomáiríbe an té bróeann arí an éloíbe.

95. Ír feárrí míne 'ná boiríacé.

96. Díéneann na h-áingil a ééile.

97. Ír oígeí le feairí na buile gurí é féin feairí na céille.

98. Seacáim tíge an táib'íime no ír báiríuigí ír beaéa óirí.

99. Ní oéigíonaé i an maíe áonuairí.

100. Ír oíe an goile nac téíteann a curó.

101. Bróeann an óige arí buile.

102. An té bróeann r'urí ól'arí vooc áirí, an té bróeann r'íorí l'uríteayí corí áirí.

103. Vo feairí gan náiríe ír f'urí a g'no óéanam.

104. Uimeí gan r'róí a g'lóí ní meay'arí a ééill,

Uimeí gan r'róí arí c'oirí ní b'acatáirí é,

Uimeí gan r'róí ní'l g'no áige a' caíteamí ná g'laóacé,

Á'r uimeí gan r'róí bróeann ré 'n-a r'róíe áige(á) am'v'eirí' an r'raoíal.

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

105. Ní r'uríme arí loé an léca,

Ní r'uríme arí eac a r'íuan,

Ní r'uríme arí caorí a h-ólaní,

Ní r'uríme arí colann ciall.

106. An uimeí r'aró'v'irí ág v'éanamí g'íunn,

Veiríeí uile gurí binní a g'lóí,

acé ír r'íreibe 'ná an r'earíban g'oiríe,

An uimeí bocté ág v'éanamí ceoil.

107. Ní bróeann na r'líneacá acé marí a leagtarí an c'íanní.

108. Árí an obairí éaganní an f'og'lamí.

109. 'Nuairí ír g'anníe an bíao 'reao ír c'irte é r'íonníe.

(Notes are invited on ábaríe, No. 30; and r'gamaíe, No. 46.)

## TRANSLATION.

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

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

## I.

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

## II.

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

(To be continued.)

## NOTES ON IRISH ETYMOLOGY.

By TOMÁS Ó FLANNAOILÉ.

I. *Éamhac, riamhac, roghmar, zehimeac.*

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

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

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

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

"Doigni toil maice oé no nim  
ir zehimeac imbi ram—"

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

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

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







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

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

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

## FOLK-LORE OF CONNAUGHT.

DOMNALL DUB AGUS BRADÁN MÓR  
LOCA-RÍ.

(Lé "Páirín Músa O'Ceallaigh.")

Inn an t-Sean-damhruí maic, i b'fad ó foinn,  
bí fear sair a' d'ann Domnall Dub 'na  
cómharúe i ngear oo Loac-rí. Bí fé ríce  
b'adám pórtá gan élaonn, aét aon ingíon  
amám, agus bí ríre oall ó muagá í, agus  
fé an t-annam a bí aig na daoimib uilgi,  
Nóimín oall, oib. Bí sué b'ead céolmáir,  
aici, 7 ní maí fear-adrán 'ran tír naé maí  
le ciorúe aici. Aon trácnóna amám o'iarri  
Nóimín ar a h-áeari i éabairt ríor go  
bhuac an loca, maí bí an trácnóna an-  
b'ead. Thuag an t-áeari ríor í, 7 duairt  
fé léi: "fan annuigh, nó fao go beala  
a baile." Nuair o'iméig a h-áeari fuó rí  
ríor ar éurúis éim, 7 éoirig rí ag gabail  
adrián, maí rí:—

a bealtaine b'úe, ír tura an mí  
a mb'eam saé veaf ar na péilicáin;  
b'eamn leab' aig an mnaoi, aig an bó b'eamn  
Loac.  
'Sur aig an Láir b'eamn fearraoán.

Ní maí rí i b'fad ag gabail an adrián go  
táimic b'radán mói go báim an uighe, agus  
éimí bí cluar ar féim aig éircead léi.  
Nuair éim rí veimead ar an maí, éualar  
rí an sué 'á máí: "ír mói an tmuig go  
b'fuil tú oall. Tá mberúead oomblar  
b'radán agat le cumailt ar oo fíuilib,  
berúead oo maúaric agat."

Nuair bí an gíman ag oúl faoi, táimic  
Domnall, 7 éis fé a baile í.

O'innuigh rí óo na foela a éualaró rí.  
"Maic go leor, maíaró muir aig iarzaimead  
ar maíon i mbáráo" aigra Domnall, "7 má  
aé b'radán ran loac gabaró mé é."

Ar maíon, lá ar n-a báraic, noimín gíman  
go móc, o'eimig Domnall 7 éuaró fé ríor go  
o'í an loac. Fuair fé báo, 7 amac leir aig  
iarzaimead. Nuair táimic fé go Láir an



## NOTES AND QUERIES.

(7) In Waterford, *náí ceipitíó an t-aeipitíó* (ok'-seis) leat, = confusion to you. If (ok'-seis) is, as some explain it, the English word "excise," the meaning ought to be, "may you escape the gauger."

(8) An bfuil don rgeul nó? (= nuab) agac? Ónae rgeul. Have you any news? Not a word (Waterford). What is ónae?

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

(10) Cé éaoi b-fuil tú? So maíe, flán a beibeap t ú. A gñáóáe fín ópc. How are you? Well, healthy may you be. May you be always so. These are usual salutations. Is there any reason for supposing that, in the last phrase, the word spoken is not gñáóáe but ónaóe? The pronunciation is certainly énaóe.

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

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

(13) Glap. The usual meaning of glap is *green*, applied to grass or other things naturally green. But when used of the hair or wool of animals, it means *gray*, as *capall glap*, *caopa glap*. Used of weather, it means *chilly*, as, *lá glap*, *simfeap glap*. In this connection we may quote an instance of a play on the two meanings of this word. One day a Cork priest met on the road a local celebrity, and, after the usual salutations, said: *A Óhiammu, náe glap an mhóim í? maífeá, says Diarmuid, tá pé fuap, pé é dath acá aip.*

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

A respected correspondent, Seanóin, suggests that, in many cases, the present application of the ancient Gaelic proverbs might be given by those who collect the old sayings. The application is not everywhere the same, and often is very far from the literal translation of the word. Thus, *éip le ruam na h-abann a' r' geobair bneáe*, is simply our curious Gaelic way of saying, "time will tell." Again, *leis mé éum an bhuáig, acé na leis an bpuáe éumam*, applies to people who "give no right and take no wrong." *Ír rupuíra* (see *rupuírae* in the *péir*, in this number) *fuine acé na in mine* = "the rich can be generous." We shall be glad to have all such notes, or, indeed, notes on anything that has appeared in the Journal.

## FOLK-LORE, DONEGAL.

## CÚL TUBH UAIGE.

## I.

Aip maroin Dia hídome múr'gluigeáó 'n-áip  
 ríuróe muro,  
 'S oo óúltcuig mo ériuróe ír'cuig aip'agool  
 ann;  
 'Sé buígeallac loóca an tubhna oo bpuírluig  
 aip ríubal muro;  
 'Oo innemuro an ríubal, 'í éan gan  
 éitcuigáó éuaró linn.  
 Cuairómmuro aip na rámhóib, acé níopí léip  
 óúinn ír'cuip oo óéanamí;  
 B'í ríluáó agur cáctáó ag éipíge oíam  
 amap;  
 Tá mberóeáó ír'gían í n-áip bpuóaróe oo  
 gáipípaó na ríóparóe,  
 'Oo éuipípaó an óóip ímí faoi íor'gáó  
 na rílab.

## II.

A íhuaróie báim úi áip'laig, ní hiongnaó éú  
 bert óiáróe  
 Fá oo máe bpuag álumí, náe maib  
 'Leiteero ím' an típ;  
 Éan óioíg'bal bíó nó annlaim oo éus oo  
 máe 'ían mbáó ím  
 Í' é a éaeó bí lán oo hule émeál bíó.  
 B'í mún agur bí ríáctaróe, bí ójma 'í bí  
 gíámí ann,  
 Éip'g óiocta í n-áip'oe náe maib 'leiteero  
 ím' an típ;

A' r' gan carlín ós 'ran áit rin náir éire  
 ails; i ngráó leir,  
 A'sur cumá inóir a máérad ní fásbhann a  
 cioróe.

## III.

'Sé cúl oub úaige, an cúl oub gan  
 fubairce,—

Nacé flucé a'sur nacé fuair mo leabairó  
 luróe!

A Néill bán in íártaois, nacé clúnteaó  
 liom marí fásbháó éú,

A'sur campal móir báio aca le so éaoib!

Óo éainis an squall a'sur éiontuais íé an  
 báo,

A'sur clumpróe i náirann ari gcaome [r  
 ari gcaoi];

Dá mbeiré Coirne ari an mbáio rin, nó  
 Donncaó mo óeairbháóair,

Óair baógal óinn an lá rin nacé oiruc-  
 raó rinn i oir.

## IV.

I' r' ionda larra rriácaróe éus mipe 'r mo  
 óeairbháóair

Ó Connacá 'r ó Málainn ari an íairrige  
 bí oian;

Contabairé ní óruairmuio go teaóó óinn  
 go cúl úaige—

Mo éraeó a'sur mo bhíon go oáinuis muio  
 muam!

Bí muio ari n-oóair o' íeariab leice  
 láoipe;

Monuair! bí a lán a'ann ari íir-besgán  
 íoil;

Mair noán so rinn tarriáil aóe aon íeari  
 aóáin a'ann

O' inrieoáó o'áir gcaíroe cao é o'éirig  
 oinn!

## Gluair.

Peoairi óraeáac, oo bí in-a éáillúir i  
 m'airle na Máir, i gConoae Óhúin na n'áil,  
 tuairum a' r' leacé-óeo b'iaóan ó íoin, 'ré  
 rin uóair an aóáin óraeó ío. I' ó Sáiró  
 ní ááilóóair i m'bhaoac i n'gleann na  
 Súilge, fuairar an t-aóáin le íeari a  
 írriobáa.

## NOTES.

- Stanza 1.—*Uaige*, an island off the Donegal coast. *Muio*, properly speaking an inflectional ending inseparable from the verb, is used very commonly instead of *rinn*. *Buigeallac* = *Boyle*, one named O'buigill. *Loé an tubra*, Loughanure, the lake of the yew, near Gweedore. *Uhpórlug* = *Uhpóruig*, *plu-éao* = *foam*. *Cáeáó* = *spray*, from *caé* = *chaff*. *Cóir*, a fair wind. *Na írab* is a name in the MS., making no assonance.
- " 2.—*Cha*, éan, Ulster equivalent of *ní* = *not*; Old Irish *noá*, *noáon*. *huile*, short for *gáé uile*. *álig* = *uile*. The two forms, *huile* or 'é uile and *álig*, also prevail in Connaught. *máérad* = *máéar*.
- " 3.—*Clúnteaó* = *famous*, much talked of; hence, much lamented, sad. *Campal*, a boat's company. *apairn*, North Arran, off Donegal. Instead of 'r ari gcaoi, the MS. has ari gcaoine ann. *beiré*, *bíaró*, and *beiréó* are all forms of the conditional 3rd. sing. *Coirne* = *Curry*? *Chap* = *chap*.
- " 4.—*Larra* = *cargo*. *Málainn* = *Malin Head*. *Go teaóó* *óinn* is *go oáinuis muio* in the MS. *leice* = compare *Gaelic Journal*, vol. iv., No. 34 (1890), p. 18, note on *ba leomán ligte liomha lámháma*; " *ligte*, in Waterford *leice*, applied to a man, tall, pliant." O'Reilly gives *leice* = *force*, *strength*. *Seúil* is the English *skill*. *Mar noán* = *muna raib i noán (?)*, if it were not possible. Some of the readers of the *G. J.* may suggest a better reading or explanation.

## Flann Fionn Fíona.

## TRANSLATION.

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

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

3. It is the Black Back of Owey, the Black Back without goodness—how damp and how cold is my bed of rest! Oh, Neill Ban O'Partey, it is not sad for me how you were left, with a great boat's crew of them by your side! The squall came and overturned the boat, and our crying and lamenting might have been heard in Arran. If Curry had been in that boat, or Donogh my brother, it was no danger for us that day that we should not come to land.

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

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

## NOTE.

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

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

## AN PHÉIS.

(Cómhád iomh t'ádh agus Driamuro)

D. Mórú óuit, a Táróg?

T. Mórú a'g Muire óuit, a Driamuro!

D. An mabair aig an t-Féir?

T. Cao i an Féir?

D. Féir na Saeóilge.

T. Ní mabair; cá mab é?

D. I mbaile-áta-Chiac

T. Cao éirge?

D. Chum na Saeóilge coimeád

T. Agus cá bfuil an Saeóilge ag uil, suri gáó i coimeád?

D. Tá sí aig imteáct ar an raogal go tuibh.

T. Arú! cao é rin agat o'á mád?

D. Táim o'á mád go bfuil an Saeóilge aig imteáct, agus muna ndéintear iarruáct láiríom ar í coimeád suri geárrí ná béró focal Saeóilge o'á labuir in Éirinn.

T. So veimín, a Driamuro, táir-ge mian go h-ait. Ceapair é cur 'na luíde oim suri geárrí go mbéró munnítear na h-Éiríeann uile ag gluairéact 'na mballhánaibh.

D. Cé vubairt a leitéro rin?

T. Do éoiréar éú o'á mád suri geárrí ná beréad focal cainte o'á labairt in Éirinn, agus suri b'éirín féir vo éirinnuáct i m-baile áta Chiac éum gneama vo coimeád ar an gcoirt. Agus cionnóir beréad oaoine gan éaint aét balb?

D. Ní vubairt suri geárrí ná beréad focal cainte in Éirinn; aét vubairt agus veimín suri geárrí ná béró focal Gaedhíle in Éirinn!

T. Agus naé caint Saeóilge?

D. I' ead, gan amhrur, aét tá caint naé Saeóilge.

T. Cao i an éaint i rin?

D. Tá, veimín.

T. O! tuigim anoir éú. Tá eagla oimíab go n-áiréaró caint na h-Éiríeann ó Saeóilge go veimín, agus vo éirinnuáct an féir éum coris vo éirí leir an áiréaró-ran.

D. Bualir vo meuir air, pá veimín.

T. An tóig leat an otiocaró lib?

D. I' amlaró marí tá pé; veunfaimio ar noiceall.

T. An mab a lán oaoine aig an b'féir.

D. Suaeantair!

T. Cia h-é bí 'ran gcaatáom?

D. Áir-maor na caíra.

T. Cia h-iaó eile bí ann?

D. B'beapair ann ó gac áirto. B' Miceál Ciaróg ann, agus éoin Miac Néil, agus an Laoiread, agus Dubhglar ve h-foe, agus páoruis O'Bráin, agus móirán naé iaó ve Saeóilgeoimíb clirce aniar 'r a otiaró 'r anvear.

T. Feud, a Driamuro, ní tuigim féin cao é an tairbe vo'n Saeóilge iaó rúo go léir vo teact i b'póairí a céile ar an gcaoma ran, agus iaó vo beic ag caint ar veadó tamail, agus anhran iaó o'imteáct a baile. Ní féicim, an otiuirí? puinn raotairí 'na noiaig.

D. Stó! iunneapair vligéte agus ma-áalta, agus vo éiríeapair cuing agus ceangal oimí féin na vligéte agus na ma-áalta ran vo éirí i ngníom fearta.

T. Dé! i' r'p'uiríve vligéte véanam! Cao iaó na vligéte vo éiríeapair ar bun? Ar ceanglaapair ar oaoimib an Saeóilge vo labairt na ngní, in ionas veimín?

D. Veimín leat suri b'rin i ma-áal i' vaingine éiríeapair ríor.

T. So gcaítearó gac oaimne Saeóilge vo labairt!

D. Gan amhrur.

T. Cogair a leit éúgam, a Driamuro, ar labhradar féin i?

D. Gac veime, beagnaé, a ban le Conn-iaó na Saeóilge, agus a bí aig an b'féir an Lá úo, rin pé a éomíad publíge ar Saeóilge ór cóimair na n-uapal uile a bí láiréad.

T. 'Gcloirí!



Ó. 1r fíor óom é.

T. Óo b'iasbárad an obairí. Ní fheobar an mó ceur bliadain atá ó cloíreató a leitéro i m-Baile-ata-Cliaic roimhe ro. Ba maíe liom a fíor a beir agam cas tuisriarí go léir.

Ó. Níl agat áct fíor a éur ar an bpaireup, agus fceabair "fíor-fác in agair an rgséil" ann.

T. Déanfao fan; agus nuair béir an ceur féir eile dá chumnuigad, ní gan fíor oimra chumneódaí.

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

T. So ceugadó Dia lá maíe óuit.

(Sgaraid ó chéile.)

#### TRANSLATION.

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

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

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

#### NOTES.

(1) *mór*. What the word means in this ordinary salutation is not well known. Some old people say *ca mór 'na ruidé*=the sun is up. The other common salutations in Munster when A. meets B. are: A. *Dia óuit!* B. *Dia 'r mhupe óuit.* Or, A. *Bail ó Dha oppab.* B. *Dia 'r mhupe óib,* and the plural is often used towards one person, for deference sake. Or, A. *Dia ó' r mhupe óuit.* B. *Dia ó' r mhupe óuit, ó' r párasa.* In welcoming one: A. *Dé (=Dia so) beata-ra, a Chasóg!* B. *So maíur-re, a Dhiarmanu!* Or, A. *Dé beata a baile.* B. *So maíur a bpaó.* Or, A. *míle fáilte roimh!* *Answer:* *So maíur fán!* When separating: (A.) *So ceugadó Dia lá maíe óuit.* (B.) *So ceóir fán, beó.*

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

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

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

(5) *éit* also =*maíe*; hence, *1r áit liom*=I like. In West Connacht, *1r áit an capall é*=a good horse. In Waterford, *áit* usually =strange, regrettable.

(6) In Connacht, *níon 'ubair*.

(7) This use of *á* is idiomatic, e.g., *Cao i an cúir ó a leitéro a déanadh?* *Cá, é beir gan éal!* Why does he do such things. (The reason is that he is without sense. The ellipsis might be supplied thus: *Cá cánc ann náé fceóilge, Beurla. Cá éur ann, roóón, é beir gan éal!*

(8) *Lit.*, 'tis how it is. Equivalent phrases are: *ní feorru beir ag cam air, áct . . . 1r é a bun ar a bárr agat, go . . .*

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

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

(11) *níon éur ar an gclár ar an noipur.* *Scó, ní paib an eódaip agam.* Why (well, but) I had not the key. Often *roón*, at end of sentences; *peab, roón*, yes, but; yes, though.

(12) Information and reason for the story.

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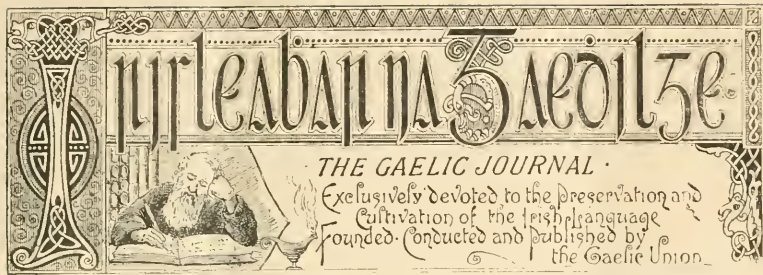
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No. 3.—VOL. V.]  
 [No. 51 OF THE OLD SERIES.]

DUBLIN, JUNE 1ST, 1894.

[PRICE 6D., POST FREE.]

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

E. O'G.

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

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

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

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

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

We omitted to notice, some time ago, a very interesting article on Old-Norse Words in Gaelic, contributed by Mr. W. A. Craigie in the *Archiv für Nordisch Filologi*. It is time that someone acquainted with the old Norse should examine the Icelandic literature with an eye to any vestiges of the Norse connection with Ireland. What little has been done by Halliday and Dr. Todd only makes one wish for more. Among the words given by Mr. Craigie are:—*báa*, a boat; *veða*, a sheet (of sail); *þun*, a room; *loun*, handle of oar; *þrupp*, helm; *ḡarḡa* or *ḡarrḡa*, a garden; *lota* (*lorca*), a loft; *cile*, stern of boat; *búro*, board; *cloba* (?=*clúḡ*), tongs; *ceap*, block; *ḡobal*, fork; &c., &c.

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

At the annual concert given at the Schools of the Convent of Mercy, Stradbally, several songs were sung in the native language. This is a new and much-needed departure in school concerts, and indeed in concerts generally in Ireland. The songs were (1) *an t-dm fad ḡ*; (2) *Caitéam an ḡlar*; (3) *mo mháire*; (4) *an oibhneacá*; (5) *Smaointe an eirinn*. The credit of this is largely due to the exertions of the Rev. Father Hickey one of the oldest supporters of this *Journal*.

#### IRISH CLASSES.

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





§ 157. WORDS.

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

cóirte (kōsh'-tē), a coach  
 capbáo (kor'-bádh), a coach; a better word  
 rḡillng (sgil'-ing), a shilling.  
 cair (thash), soft, damp.

§ 158. Lá tium. Nil an Lá tium. atá an Lá cair agus bog. Nil an aimriú tium anoir. Nil Peadar sonn, nil pé bán, atá pé fionn. atá Miall O'bhuan ar an aill, agus atá an long ar an páile as tui go tui eile. atá an aill áro—ná fear ar an aill; fear ar an tóin. Nil an rḡian cam. Nil ciann as páir ar an aill. Nil an cóirte lároiu go leor.

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

EXERCISE XXIV.

§ 160. COMBINATION OF THREE VOWELS.

A. aoi is sounded like ee.	
B. eoi " " eo.	
iai " " ia.	
iuí " " iu.	
uai " " ua.	

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

§ 161. WORDS.

cium (kewn), calm,	fuairi (foo'-ár), found,
quiet	got
dear (das), pretty	gearr (gaer), sharp.
weorlin (dról'-een), a wren	leir (lit'-ir), a letter
	uam (oo'-ám), from me.

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

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

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

§ 164. Dia tuit. a Nóra; atá an Lá fuair anoir. atá Miall agus Peadar agus tui rior tóin tobair, atá iolair mói ar an tóin anoir. atá iolair, agus eun mói eile, ar an tóin. Pás an rḡian eile ar an tóinne. atá Miall fear, nil pé lároiu anoir. atá capall, aral, láir, uan, iolair agus eun eile in an leuna. atá Dia lároiu. Nil an rḡian saor. Slán leat.

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

EXERCISE XXV.

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

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

Places: Rof-Comán (rūs kūm'-aun) Roscommon; Tiobrua Aran (tíbrid ar'-án) Tipperary (literally, the well of Ara); Tuam (thoo'-ám), Tuam.

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

§ 167. atá an báó mói, trom; atá an Lá te, cium; tós fuair an feol mói anoir. Nil an feol ar an fear. Fuair mé an feol ar an oileán. atá báó dear ar an Láoi. Sionainn agus Suir. Fuair an fear eile báir in Éirinn.

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

\* Like al of valiant.

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

## EXERCISE XXVI.

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

## § 170. SOUNDS OF C.

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

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

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

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

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

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

## § 173. EXAMPLES:

## C BROAD.

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

## § 174. C SLENDER.

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

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

§ 176. Here we may remark, as many of our students have already noticed for themselves, that the italicised symbols, k, d, l, n, r, t, all represent sounds which are merely a rapid pronunciation of ky, dy, ly, ny, ry, ty. Thus, words involving these sounds can be represented phonetically in two ways.

The sound of—

cium	is represented by	kewn	or	k-yoon
oium	"	dewn	"	d-yoon
lium	"	lewn	"	l-yoon
nup	"	nawt	"	n-yoor
bpear	"	bras	"	br-yass
tear	"	tas	"	t-yas

## § 177. WORDS.

caílin (Kal'-een), a girl.

\* caill (Kal'), lose.

\* caillte (Kal'-tē), lost.

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

caoiréan (Kaer'-ā), a sheep. (Connaught, Keera.)

\* cairléan (Kash'-laun), a castle.

\* coil (Keil'), a wood.

coip (Ker), a crime.

coisce (Ker'-kē), oats.

cuirle (Kish'-lē), a vein.

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

eoimna (ōrNā), barley.

lom (Lūm; Munster, Loum), bare.

O'Cumm (ō Kūm), O'Quinn.

rior (shees), down; ruar (soo'-ās), up.

§ 178. atá caoimna agus uan in an leuna. arían coisce agus arían eoimna. atá an eoimna zann in éimunn anoir, atá coisce go leor in éimunn fóir. ná cuir an coisce ar an aral, níl ré láir in go leor. atá cairléan móir ar an oileán. atá an cairléan móir, láir in. Cuir an báo ar an lom, agus cuir ruar an crann agus an peol móir. Cuir an capall agus an lám in an leuna. atá coil ar an oileán. Slán leat. atá an caílin ceap.

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

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

## EXERCISE XXVII.

## § 180. THE VERB "TO HAVE."

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

## EXAMPLES.

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

§ 181.			
"At me"	{ translated by }	a5am	(og-ám, <i>Monst.</i> , og-ám)
"At thee, you"		a5ar	(og'-áth, " og-úth)
"At us"		a5ainn	(og'-áin, " og-áin)
"At them"		aca	(ok'-á, " ok-á)
"At him"		aíge	(eg'-é, " eg-e)
"At her"		aici	(ek'-ee, " ek-ee)

Notice that the pronunciation of aise and aice is exceptional, the ai being sounded like e and not like a (§ 132).

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

§ 182. Acá báó mói láioin a5am, a5ur acá mé a5 uil ríor do'n fáile anoir. Níl báó a5am; acá bó a5am, a5ur capall, a5ur aral, a5ur leuna; a5ur acá feui fada, tñom in an leuna. Níl an rñoból lán ríor, acá coipe a5ur eoina in an rñoból eile. Níl feampíó5 a5ar ríor. Feui mé feampíó5 ar an aill; níl feampíó5 a5 ar an aill eile. Acá coipe mói a5 Seumas; O'bhán, a5ur acá an coipe ar

an ríor anoir. Acá uan ó5 feui a5 Mháie anoir, feui rí caoina a5ur uan ar an ríor. Níl capall doinn a5am, acá capall bán a5am, acá fé fean, a5ur acá fé láioin ríor. Acá ríao tinn, níl fáilte aca. Acá báó a5 Conn, a5ur acá eíann a5ur feol a5 Mhall.

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

## POPULAR PROVERBS, CO. KERRY.

## TRANSLATION—continued.

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

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

## PROVERBS.

Galway.—*Ír namáiv an éirio gan a foí-  
lum, a trade not learned is an enemy. Níl  
amadóin ar bíé gan a éiall réim, there is no*

fool who has not his own kind of sense. *Liocpar an fac lé póihíuib, a sack can be filled even with poreens (small refuse potatoes). Ír feairi leat ioná meat, one (sound) half is better than a deceased whole (crop). Tá 'é uile feairi go lágáé go ucéó bó 'na gairiúá, everyone is affable until a cow goes into his garden. Té buailceair 'ran mullaé, bídeann faicéoir air, the man struck in the skull is (afterwards) afraid (cautious). Ní h-íav na rii níópa a báinear an foímar, it is not the big men who reap all the harvest. Tioígbair na pígne, a'í oul í muóa na rígl-  
lunze, economy of a penny, loss of a shilling (=penny wise, pound foolish). This word, *tioígbair*, the older, *tígear*, is still used in that form in Munster; as, *as veánam an tíghí, housekeeping. Níoióúin Dia béáma naé b'piongleoáó ré beáma, God never closed a gap, that He would not open a gap. Ní bídeann feup na cevo-éosa bíróeac ná víomburóeac, the man who gets the first share is neither thankful (satisfied) or unthankful. As tuilleáó ír as tírááó, íeáó éaíteann ré an lá, flowing and ebbing, it spends the day. Ír maígh gíróear an t-ólc, ír a bíóear go boét 'na víavó, miserable is he who does evil, and who is poor after it. Ír víána muc ioná gábar, aét íámuíé bean an víabál, a pig is more impudent than a goat, but a woman surpasses all. Í b'pav uaim an anaéam, may evil keep away from us.**

Cork (Seanóin):—*Mól an óige a'í tíocparó í, praise youth, and it will come—a reproof to unkind people. Ír mó c'pí-  
ceam a éuríear an óige óí, many a skin does youth cast off. Ní éasann cíal jume (jume) a'í, sense comes not before full age. Both proverbs mean that young people will become wiser as they grow older. Ír luáóímar an víó an óige, 'o'n té éuríeam í ar íógnam, a precious thing is youth to him who puts it to good use. Ír ólc a évíóeam veíeáó rii énívóe, a giber ends badly; or, ír ólc an éríóe a beíeam*

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

Cork (Kingwilliamstown):—Ní' l' rípuo (rípuaro) ná píca zhan fíor a óirfe féin, there is nót a ghost or pooka that does not know its own history. Bréann oume ma leañb óa uair, man is twice a child. Ír oóit le fear na buile zsur ab é féin fear na céille, the madman thinks that himself is the sane man. Ní h-ao na mna ceafa óurpeann pota ar pícaó, it is not beauty (pretty women) boils the pot, 'Ouime zhan oínnéir, beirce zhan ríuréir, one without dinner is as bad as two without supper. Ír fearr an té óurpeann aicinn ar cloib ioná an té óurpeann ceirleán fan zcoill, better is he who plants whins in a dyke, than he who builds a castle in a wood.

West Clare.—Ír tíom í an óeapic í b'rao, at a distance a hen looks heavy (=hills are green far away). Ní oón abar an ceo-rnáite, the first thread is not part of the yarn. (Cp. the Connemara beic a'z íar-paó abar ar ríurce, looking for yarn on a goat). Zác neac a'z toéar ar a óeipélin féin, everyone is winding-in his own ball (consulting for his own interests). Ír beaz an máit an bó an tan oóircear rí a curó banne, little good is the cow when she spills her milk. Ír fearr ríul le beul an éuan, ioná ríul le beul na h-uazá, it is better to have hopes (of return of friends) from the mouth of the sea, than from the mouth of the grave. (Other versions, ír fearr ríul le muir ioná ríul le h-úir [=clay]; ír fearr ríul le zlar [prison] ioná ríul le h-uazá). Nuair a óeiréann an zadar zo h-uirram, ní h-áil leir zo oéiré zo h-alcóir (=get an inch and take an ell), *lit.*, when the goat goes (=is allowed to go) as far as the porch, he is not satisfied until

he goes up to the altar (front seat). Ír mnic oo ban bean rlat oo buairpead í féin, often did a woman pull a rod which would beat herself. Ír óána é an maorpaó í noorpar a tíge féin, the dog is bold when standing in the doorway of his own house. Ní fearr éirpe ioná a luac, nothing (*lit.*, not even Ireland) is better, worth more, than its value. Ní fanann muir le fear ualazá, the sea does not wait for a man with a cargo. Íomarcaró ban í o'ziz zhan abar, nó íomarcaró capall í mbaile zhan treabdarpeacé, too many women in a house without yarn (household work), or (is the same as) too many horses in a place without ploughing. Ní feoil putós, azur ní banne blácaá, a "pudding" is not meat. and buttermilk is not (mere) milk. An uair maóar az mar-baó oo mácar, marb í, age quod agis, *lit.*, when you go to kill your mother, kill her. Ní fearr íomarcaró o'e'n léirgeann ioná pá n-a bun, too much learning is not better than too little (than under it). Two of doubtful meaning:—Ír fearr ríuró í mbun na ceircaice ioná ríuró í a h-áic, cf. ír fearr ríuró 'na aice ioná ríuró 'na ionao, Ír beaz an puo (or, ír beaz puo?) ír buaine ioná an oume.

Kerry.—Cúnzmaé tíge, cúnzmaé ceiróe, cúnzmaé bró tír anacra móra; narrowness of house, n. of heart, n. of food (some say ceiréin, n. of the pot for cooking), three great evils. Níor mócuiz an rácaé ráin an ceircaé ríam, the contented, well-fed man never felt for the hungry man, cp., ní óurpeann an rácaé an fearz. Ní fearra zhan ríoraó, ní ceircaí zo bpórcar, no feast is without a roast piece, no real torment is experienced until marriage. Ní biaó banne, ní banne blácaá; ní feoil putós acé oéanaro ráram, they satisfy us. Ír fearr an máit a oéantar 'r a maoróear, ioná an máit ná oéantar azur ná maoróear, the good that is done and boasted of, is better than what is undone and unboasted of.



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

Collected by Mr. BUSHE—

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

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

Tá an fear óim cleacac agus óim lá  
fín go gcuirfead ré cora faoi éinleógarb  
(no cora cionn faoi na ceacacab), the man  
is *that* "classical" (tricky) and *that* plausi-  
ble, that he would put feet under flies  
(Meath), or wooden legs under the hens  
(Galway).

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

An puo óinneógar an fuact amac, con-  
neógaró ré an tear, what keeps out the  
cold will keep out the heat.

An fear nac n-íoméiann a cóta inn lá  
bheá, ní bheann ré aige inn lá fliuc, ná  
fuar, the man who does not carry his coat  
on a fine day, is without it on a wet or cold  
day.

Ta mé roip bheac agus maíad maí a  
bheanf na fíaranna m' an b'róimá, I am  
between bracket and brown (grey?), as the  
frogs are in harvest.

Aé maíreáó! tá tú an-airoac, maí an  
fíean-bean a v'áitín a cuio faláinn fém  
an b'rócán a coimápan, well, but you are  
very clever, like the old woman who recog-  
nized her own salt in her neighbour's gruel.

Duine ar bié a bheanf a'maíad faoi  
óinne eile, bheann a leac faoi fém, when  
any one makes game of another, the half of  
it tells against himself.

Íf mílf an fáiríín an epláinte, agus íf  
fearb an puo a beic fan í. health is a plea-  
sant "fairing" (boon), and it is a bitter  
thing to be without it.

Íf mac tuic vo mac go b'róitai é, acé íf  
m'gean tuic v'ingean go vceitóó rí 'ja  
gíré, your son is your son till he is married,  
but your daughter is your daughter until  
she goes to the grave.

Óim gnaiteac le fíean-bean ar donac,  
as busy as an old woman at a fair.

Leic-fíginn cloé-bum puic, a halfpenny  
is the foundation stone of a pound.

O'n Doctúir Párlamint O'Róigín. "Íf  
maíe liom a maó go vcaitíngeann an t-íur-  
leabair liom go íug-maíe. agus nac b'fíeo-  
fáinn v'éanaó v'á m'fear'baró, ar éao ar bíe,  
anoir. Cuirim cuíac an 'Gníóim Gíára  
éar éir. V'éilíó' a bí aig m'ácar; ní fácar  
maí in aon leabair é, agus níof éualar ó  
óinne ar bíe eile é. Tá an gíára gearr  
blarta maí leanaí:—In amn an ácar,  
agus an Mlic, agus an Spíomáó Naomh.  
Amén. Mile b'v'eacac' óur, a Tígearma  
Dé, an cé éus an beacá ío óinn; go  
v'cuíaró ré an beacá f'íomáuró v'ar n-an-  
mannab. Má' gearr acámuo anoir, go  
mba fáacé b'fearr a b'v'eac' muo b'v'eacá  
ó 'noir; ar gcuio agus ar n'aoime f'lán, í  
ngíadó Dé agus í ngíadó na coimápan, í  
v'p'rócáiré agus í ngíarac, í íarógal agus í  
f'láinte. Amén."

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

In No. 30, the word v'áitín (?) is probably v'áitín, a  
word often heard in Munster for and, from the English  
"hearth."

## ANECDOTA FROM IRISH MSS.

### XI.

Leabair b'heac, p. 108b.

Domóac M'óir cecimic.

1. D'péén enaig m'íam cac.  
'c ar n-acallam cac éneíacé,  
én ouf toll epléna céc,  
mo g'v'ó, mo cóim, mo cóilec.



2. Αἰ μίμντο, αἰ πέμ θάνα  
τέιτ λά θ'αἰμαρο θουάλα,  
τῆν ουλε πύαιμ ἢ τ-ολλαν,  
νὶ θουαο υἷε ἢ κομλονγαο.

3. Τῆνσίλῃ λάν α εῦγ μέρ  
θα ἰνῆνθ θοννα ἢ θρεέν,  
να τῆνι σεῖμ 'μον ουιτῆ,  
θα τὶ πέρεαμ πλυέβουτῃ.

4. Δέαν ! ἢ τῆνίγ Lem' ἔμπε  
βάρ ελαινθε να ουημῆτῆ,  
ουημῆεέ αἰ ν-έε α θά ἠέν—  
θά βυημῆεέ θέε 'con θρεέν.

Dondchad Mór sang—

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

ορεέν, dissyllabic.

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

να τῆνι σεῖμ, the young ones of the wren.  
πέρεαμ, humorously, a shower of blood. The acc  
(βουτῃ, fem.) is put for the nom., as often in  
Middle-Irish.

ουημῆεέ, cf. curcag, F. a lapwing (*tringa vanellus*, L.),  
Highl. From ουημῆε, a marsh.

βυημῆεέ, a burgher, denizen, inmate, from burp or borpe,  
castle, borrowed from Low Latin, *burgus*.

KUNO MEYER.

## A SONG FROM CORK.

AN RÍOIRE BRIANACH.

William Dunneán ccc.

Ἡμῶ! α Ρίοιρε εἰμαρταῖς θῆμαναῖς!  
Ἡμῶ! α Ρίοιρε ἐρύρα να ῖμυατα!  
Ἡμῶ! α Λεἰθὸ νάμ ζεμεαθ αἰ ριαθαλε,  
δέε αἰ σεαἰε-λάμ ῖγῆε ἕνισθ οἰγῆε 7  
μυαῖατα!

Μο ζῆμῶ-ρα αν Λεανθ νάμ σεαἰεμ(α)  
1 ν-έμπεαέτ,

δέε θ'άμ ρεαθ θεμῖγῆε ζο ταπα λε  
έεἷλε (β)

Μαε αν ἡμῖκαῖς το ζῆεαθαθ να  
μείμῖγ

Ὀ Λέμ αν Χαπαῖλ ζο Μ'άλλα να  
μείε-μῖαἰε.

Ἡμῶ! α Ρίοιρε 7c.

Σἰν λαέε λυηγε ἢ-α εἷλλε τῆε ῖλιαθ  
έυζαμἰν

Ὀ'ῖον θῆεαῖς βοῖθ ζαν θοαλ(ε) ἢ-α  
θῖαθ θύμἰν!

Λιονταἰ γλομε 7 ῖεε εἰμ 'Λῖαμ θε!  
Σλῖατε αν Ρίοιρε εἰμαρταῖς θῆμαναῖς

Ἡμῶ! α Ρίοιρε 7c.

ἢ'ἢ πύ Λεανθ νά ρεαα-θεαν ἐῖονθα  
Ὀ θῆμῖαἰε ζο Μῖαμῖτῃ ἰηρε

ἢεε θῖμῖλ αῖ ρῆεαθαθ εἰμ βαλῖατε  
αν ῖῖονα,

Α'ρ ε'ά εἰαἰεαἰ αῖ μαἰεἰθ να τῆε!

Ἡμῶ! α Ρίοιρε 7c.

Ὀ' ῖῖονταἰς θεαἰγα λαέτανα α'ἰ  
εἰῖονα(ε)

ῖῖοραἰε θεαἰμῖγε, μεαθμῖαε θεῖμαε,  
θῖομ(α) θά μβλαἰρεαθ—ζο μβλαἰ-  
εαμ(α) ζο τῖον ἰαθ,

'S ζο θεῖθ αν ῖεαλαε ἢ βῖολαε ἢ-αἰ  
μβῖῖοζαἰ!

Ἡμῶ! α Ρίοιρε 7c.



T. *Airidh fionnuidheac!* Fàgaim le huòac, (*i*) a Chearbaill, gur ùipear, cà rìce bliadain ó fionn, ùm adriam do ùeunam ag molaò an tSeanghairbha. “Seanghairbha an ùeòil,” air-*ra* mi, 7 dà bhràgaim ùipe, nì feurpam tuil mòr *ra* air.

C. An gcuirpì an geall?

T. Cuirpì 7 pàilce, 7 nì mi rìce ùam. Beò oir-*ra* òiol.

C. Fan leac go fóil. Aèr feicimìr caò tà ag Eumonn Òg tà ùeunam ann-ro ùall.

T. Tá pàl aige tà ùeunam air a gáirpì, 7 ir beag an cairbhe óò ram, marì ’nuair feòfpar na raileaca ram, feurpar na gabair gabáil tìpòca. Oia ’r Muire ùit, a Eumonn!

E. Oia ’r Muire ’r Pàrpaiz ùit, a Tharòg! 7 uir-*ri* leir, a Chearbaill! an b-ful aon rgeul nuò agair? Cao uime go bfulir ag cìpòcaò do ùinn, a Tharòg?

T. Tàim ag cìpòcaò mo ùinn, a Eumonn, marì ir olc an pàl an t-*raileac* ùr ram.

E. Nì’l leirgear air. Nì’l a malaric (*e*) agam.

T. Ó! *ra* a ùinne! Nà curi an cuairle cìpion *ra* b’pàl! Tá an muò ùr olc a ùaò-*cam*, aèr ùeunparò pè an gnò go ceann camail.

C. Teanam (*f*) a Tharòg, go b’pàizeam mo càrte leanna uair!

E. Cao air a fionn, a Chearbaill, go b’ful càrte leanna le fa gáil agac ó Tharòg?

T. Geall, mà ’pè do ùoil é, do ùipi pè liom go mberùeacò vàn rìlùeacà ùeunta agam ful a mberùmìr air aon i m’*raile* Choitìn,—mi, nàp ùein aon vàn rìlùeacà muam, nìò nac iongnacò!

E. Tá eagla omh, a Chearbaill, go mberò oir òiol an tuirp ro.

C. Teanam oir, mà ’*ra*ò, 7 bìoò do ùuro ve’n veòò agac.

E. B’fèitìr nàp’ fèaripa ùam muam é. (*g*)

T. Ir fìoir ùit. Nì’l puinn marìeara uirp lámair agac.

E. Nì’l mear mòr ag Tàòg air mo gnò.

T. Oà mberùeacò pàl le ùeunam agam,

baò òòig liom go gcuirpìnn t-*raizeam* nó rgeac geal ann. B’ fèarip liom rgeòan airinn pèim ’nà an t-*raileac* ram. Aèr caò é *ra*ò ag Uilliam Ua Duacalla tà ùeunam le n-a fèirpì? Cao tà oir anoir, a Uilliam? An b’ful do ùeùca bhirte?

U. Nì’l, a Tharòg, aèr tà mo ùing bhirte, agur tàim ag caoà le gao do ùur uirpì.

T. Seo, *ra*ò, a Uilliam! càrì tà ùur puar air an ùcaal. Car an gao ve ùil na cuinge, agur beò an gnem ir fèarip aige. Sm é! Cuir pìaròim anoir air.

C. Feù, a Tharòg! nac b’*ra*g fèucann an rairpige moiu? Nì fèuarì cia an ùit ar a t-*raim* an long mòr ùr fionn.

T. Nì *ra*b’ pì ann anòe. Feù airidh, a Chearbaill! nac *ra*ò ó rìùir na lunge an bàò beag?

C. Ir *ra*ò, a Tharòg, 7 ir marì an mairp agan é! (*h*) Tá an vàn cìpòcnuighe agac-*ra*, 7 mo càrte leanna beirte agam-*ra*.

T. An air buile acac, a Chearbaill! Cao é an vàn?

C. Èir liom. Nì’l i b’*ra*ò ó vùbairp le hEumonn Òg. “Ir olc an pàl an t-*raileac* ùr.”

T. Dubairt, 7 nì ’l puinn rìlùeacà *ra*’ t-*raileac*.

C. Ann-ram do lùigair air, “Nà curi an cuairle cìpion *ra*’ b’pàl.”

T. Agur cà b’ful an rìlùeacò *ra*’ mèro rin?

C. Bìoò foigne agac. Dubairt ann-ram le hUilliam Ua Duacalla, “Car an gao ve ùil na cuinge.” Agur anoir beag (*i*) vùbairp liom-*ra*, “Nac *ra*ò ó rìùir na lunge an bàò?” Nìoir ùeimear pèim muam vàn ir veirp ’nà é. Feù—

“Ir olc an pàl an t-*raileac* ùr;

Nà curi an cuairle cìpion *ra*’ b’pàl;

Car an gao ve ùil na cuinge;

Nac *ra*ò’ ó rìùir na lunge an bàò!”

T. Oar pìò, a Chearbaill, nì ’l t-*ra*òna leat! Agur air mo beul pèim an uile focal ve. Tá an geall buairte agac glan.

Teanaíó 7 téirdéad an veod timcioll.  
Feud, a Chearbail. Baó dóis liom go  
raib an léim úo mo-móir ó "éil na cuinge"  
go "rúin na luinge."

C. Tura éis an léim rin. U' eisean  
oam-ra éú to leanaíamnt.

T. Am bara,(k) tá dsaat arii! Ni 'l don  
maic beit leat.

## NOTES.

(a) *mióal*, more correctly *meéal*, a band of reapers.  
The word is found in this sense in the *Seánur míó*,  
one of the oldest works in the language. It was  
used by an Irish-speaking witness at a Connaught  
assize a few years ago, and nobody in court was  
found able to translate it.

(b) This seems to imply great dexterity; a doubtful  
boast, still I must give it as I got.

(c) *Ni luza ná*, a common idiom to express the second of  
two negatives: *niór labair Seazán oíuro. ni luza  
ná éur fé cor ve.* John did not speak a syllable,  
no less than he put a move from him (= neither did  
he move); *niór labair leir, dsur ni luza ná  
labair reirean liom-ra,* I did not speak to him, no  
more did he speak to me.

(d) *Fázam le húbáct* "I leave by will," *i.e.* I  
solemnly declare.

(e) *a málaic* "its exchange," *i.e.*, anything instead  
of it.

(f) *Teanam come (thou) along!* *teanaíó come (ye),  
along!* *Teanaíamir*, let us come along; *teanam oic*  
(= *teac?*) come away! *teanaíó oiaib* (= *tearaib*?)  
come (ye) away! *teanaíamir oiamn* (= *tearamn*?)  
let us come away.

(g) "Perhaps it never was better for me." *U' féruir  
nóib' fearra óam ruo a óeunramn* has the same  
meaning. *fearra* = *feerri* in Munster before *óam*,  
*óur*, &c. So *peana-bean, ana-éuro*, for *pean-  
bean, an-éuro*.

(h) "It was a good beauty at you," it well became you;  
in English idiom, "you were equal to the occa-  
sion."

(i) *anuir beas* just now. "Óe luam reo gab éarainn"  
last Monday. *an é an luam beas ro?* Is it this  
very last Monday.

(k) *Ambara*, an interjection, perhaps for *am baip-tead*,  
by my baptism.

In *oap raib* we have a survival of the old word *raíó*,  
*gen. -óac* = God.

## TRANSLATION.

## CARROLL BUIDHE OF THE SONGS.

Carroll Buidhe of the songs was a poet. He was one  
day going to Ballycotton, and he met a man named Foxy  
Tim:

C. God and Mary with you, Tim.

T. God and Mary and Patrick with you, Carroll. How  
far is your journey, Carroll?

C. Only to the Cateach, Tim. How far is your own  
journey?

T. Wisha, only eastwards here to the church cross.  
We will be cutting down corn on Monday next,  
with the help of God, and I am going east to see could I  
collect a body of reapers.

C. I think it is a good time. The corn is cut down  
everywhere, and the men are after coming home.

T. 'Tis true for you. I was speaking last night to Tim  
Healy. He was after coming home from Blarney. He  
said he saw you there, and that there were two or three  
there, who did not know you, and that one of them asked  
another "who was the yellow little man." You per-  
ceived the question, and you had the first of the answer  
in this way:—

"I am yellow Carroll of the songs;  
I could play a piece of music on harp-strings;  
I could make a fine-comb and a riddle;  
I could put a fibre in the bottom of a sieve.  
I play a goal, and tighten a thong in my shoe.  
But, God bless my hand! I have made as yet but  
one sieve."

C. That, ha, ha, was true for Tim. We do always  
have great fun at Blarney.

T. Look here, Carroll, there is always great wonder  
on myself how ye make this poetry. If I were to wear  
out my sense with it, I could not put one together.

C. Not so, Tim, but you are making poetry every day  
of your life, and every hour of the day, if you could  
perceive it, and place it together.

T. You are a funny man, Carroll; I did not make one  
bit of poetry ever, and neither did any word ever come  
out of my mouth that any other person could take poetry  
out of it.

C. How far is it from here to Ballycotton?

T. As you would say half a mile.

T. I'll bet you a quart of beer that you will have a  
óam made before we shall be at Ballycotton.

T. Arra, nonsense! I confess, Carroll, that I tried,  
there are twenty years since, to compose a song in praise  
of Shanagarry—"Shanagarry of the music," said I, and  
if I got Ireland I could not go further on it.

C. Will you lay the wager?

T. I will, and welcome, and so I may, you will have  
to pay.

C. Wait a while. But let us see what young Ned is  
doing over the way.

T. He is making a hedge on his garden, and it is little  
good for him, for when those willows wither, the goats  
will be able to get through them. God and Mary with  
you, Ned!

N. God and Mary and Patrick with you, Tim, and with  
you also, Carroll. Have you any news? At what are  
you shaking your head, Tim?

T. I am shaking my head, Ned, because that fresh  
willow is a bad hedge.

N. It can't be helped, I have not any other.

T. Oh! stop, man, don't put the withered sapling into  
the hedge. The fresh thing is bad enough, but it will  
do the business for a while.

C. Come along, Tim, that I may get my quart of beer  
from you.

N. For what reason, Carroll, are you to get a  
quart of beer from Tim?

T. A bet, if you please, he has made with me, that I  
would have a *dúin* of poetry made before we would be  
both in Ballycotton—I that never made a *dúin* of poetry,  
and no wonder!

N. I am afraid, Carroll, that you will have to pay this  
turn.

C. Come along, if it is, and have your share of the  
drink.

N. Perhaps it may be as well for me (perhaps it was  
never better for me).

T. It is true for you. There is not much between hands with you.

N. Tim has not a great estimate on my work.

T. If I had a hedge to make. I think I would put black thorn or white thorn into it. I should even prefer a bush of furze to that willow. But what is this William Buckley is doing with his team of horses? What is the matter with you now, William? Is your plough broken?

W. No, Tim, but my whippetree is broken, and I am trying to put a gad upon it.

T. Stop! stop! William, you are putting it on the wrong way. Twist the gad off the end (pole) of the whippetree, and it will have the best grip. There! put a knot on it now."

C. Look, Tim, does not the sea look beautiful to-day. I don't know whence came that ship yonder.

T. She was not there yesterday. See, aroo, Carroll, is not the boat far from the stern of the ship?

C. It is, Tim, and well it has become you, the *dán* is finished by you, and my quart of beer won by me.

T. Is it mad you are, Carroll—what *dán*?

C. Listen to me. There is not long since you said to young Ned: "A bad hedge is the green willow."

T. I sail so, and there is not much poetry in the willow.

C. Then you shouted at him: "Don't put the withered sapling in the hedge."

T. And where is the poetry in that much.

C. Have patience. You then said to William Buckley, "Twist the gad over the end of the whippetree," and just now you said to me, "How far the boat is from the stern of the ship." I myself never made a better *dán* than it. Look—(he quotes the lines again).

T. By the deer! Carroll, there are no bounds to you. And it was out of my own mouth every word of it come. You have won the bet clean. Come ye along and let the drink go round. Look here, Carroll, I should think that jump was rather big from the end of the whippetree of the stern of the ship.

C. It was you that gave that jump. It was necessary for me to follow you.

T. *Ambossa!* you have scored again. There is no use in being at you.

#### A NEW GAELIC BOOK.

Cóir Párlce na Beir 1017—p. 240.

*Reliquiæ Celticae*, vol. ii.—The second and concluding volume of Dr. Cameron's unpublished papers is a volume of absorbing interest for all students of Gaelic literature. Like the first, it is edited by Mr. MacBain and the Rev. Mr. Kennedy, and forms a large and beautifully printed volume of 650 pages. The price is not indicated. Even our own large MSS. collections in Dublin have not, to my mind, such an attraction as the few but precious fragments—for many of them are very small—which are preserved in the MS. department of the Advocates' Library in Edinburgh. Dr. Cameron transcribed much of the Gaelic there preserved, and his transcriptions are here published in full. Thus, the Argyllshire Turner MS. xiv. is given in pages 310-420. (The contents are all poetical, and almost all purely Scottish, except the fine *cumha nam brathar* (page 333), and some good Cuchullin fragments, and some proverbial philosophy). Pages 420-474 contain a version from same library of the "Sons of Usna," already published in the *Frische Texte*. But by far the most valuable part is that (pp. 138-309)

containing the "Book of Clanranald."\* There are two books of the name, similar in the character of their contents. Both were transcribed by the hereditary historians of Clanranald, descendant of *muineadóir Albannaic*, so famous in the whole Gaelic world of the 13th century. Successive members of the family have recorded clan history down to the beginning of the 18th century, and thus in pp. 148-208 we have a rich treat of what ought to be regarded as the best classical Highland Gaelic. This part of the work is of the highest historical as well as literary value. The poetic contents of the books of Clanranald are various, and far more attractive than such collections usually are. The Fenaig MS. occupies pp. 1-137; it is a faithful copy of a MS. written in a rude, phonetic fashion in 1688. Towards the end of the volume, pp. 475-523 are devoted to a collection of proverbs made by Dr. Cameron as a supplement to Nicholson's great work. Last, but by no means least, we are given a number of Cameron's lectures—literary, historical, and philological—which show that Dr. Cameron had realized the truth—that it is impossible to obtain a sure grasp of Highland Gaelic without a close acquaintance with the older Gaelic of the sister isle. The present volume is, I believe, the most valuable that has ever been published in the interests of Scottish Gaelic; it throws light on the past history of many a glen and dismantled fortress; it gives to the world some gems of Gaelic thought, and affords ample material for future work.

#### THE ANCIENT IRISH DIVISION OF THE YEAR.

(Continued.)

Whilst the division of the year into two main seasons prevailed in Erin for a long time—how long we do not know—it is quite certain that the sub-division into four quarters is also of ancient date, and was known in pagan times. The fact that the Welsh have *hîf* and *gawaf*—our *pañ* and *gañ*—certainly points to a time when the Celts were one people, all alike dividing their year into SAM and GAM or SAMAS and GAMAS; but the fact that they have not our words for *autumn* and *spring* but others, proves as certainly that the sub-division into four seasons came later, when the Gaelic and Cymry had separated, and had become two nations.

The Irish name for *autumn* or *harvest* is *poġhár*, and for *spring* *eapárc*. Of these names I have never met with any adequate explanation; and if anyone has rightly explained them, or anticipated what I am going to say about them, I am not aware of it. I think I can show that the words themselves bear traces of their late formation.

Of *poġhár* different explanations have been hazarded. O'Donovan took credit for suggesting it was the same as the Greek *ποσάρα*, fruit-time. Philologically, nothing could be wilder than this comparison; but he quotes O'Clery's Glossary as giving another origin: "*poġhár* *á. poċá mîr n.ġáth*," i.e., *foundation of the months of winter*. Now, whether O'Clery himself, or some older writer, is to be credited with this guess, whoever started it seems to have got nearer the truth than any one else!

\* Clanranald (in Gaelic *Clann Raghnaill*, or children of Ragnall, a Scandinavian chief). In the same way is derived the family name *MacRaghnaill*, now anglicised Magrannel, Grannell, or Crangle, and often (especially in County Longford) changed into Reynolds.



have read of, and without doubt had a faint tradition of the real meaning of the word. If he had been satisfied with giving *poča* *ḡam* as the solution, without dragging in the *mip*, he would have been still nearer the truth, but yet at a considerable distance from it. In the first place, it must be remembered that the *ḡam*, *ḡamḡad*, or summer-half, was reckoned from May to October inclusive; and the *ḡam*, *ḡemḡead*, or winter-half, from November to April inclusive. Later on, the second half of this *ḡamḡad*—including August, September and October—was called *ḡoḡmḡar*. The first of August, to this day, is still considered the first day of harvest. But why was the latter half of the summer called *ḡoḡmḡar*? The oldest forms of the word are *ḡoḡmḡar* and *ḡoḡamḡar*. Now, to me nothing is clearer than that this word *ḡoḡamḡar* is only *ḡoḡamḡar*, for *ḡoḡamḡar*, and means simply *sub-winter*. In *ḡamḡad* and *ḡemḡead* the aspirated *o* has not been pronounced for centuries; and so the former is pronounced and sometimes written “*ḡamḡa*,” and the latter “*ḡemḡe*.” We have seen that *ḡemḡead* was formed from a primitive *ḡam* or *ḡem*; but from *ḡam* we should have expected \**ḡamḡad*, as from *ḡam* we have *ḡamḡad*. Perhaps there was a *ḡamḡad* at first which was displaced by the collateral form *ḡemḡeo*. If this does not sufficiently explain the *ḡamḡa* in \**ḡoḡamḡar*, then the influence of the broad vowel in *ḡo*, and the *aw* of *leathan* le *leathan* would account for it. As to the difference between *ḡoḡmḡar* and *ḡoḡamḡar*, the transposition of a vowel in the last part of a trisyllable is an easy matter; besides we still have such double forms as *ḡalar* and *ḡalpa* (disease), *iolar* and *iolpa* (eagle), *ḡompa* and *ḡeomḡar* (room), etc.

The prefix *ḡo*- not only means *sub* (under, near, towards), but is identical with it. For it has been shown I think by Zeuss—that *ḡo* represents a prehistoric Celtic *vo* or *uo*, which was for an original \**uho*—the *h* between two vowels regularly disappearing in the Celtic dialects. This *uho* is, of course, identical with the Greek *uōs*, and this with the Latin *sub*. So that the Irish Celts who at first looked upon the harvest months as part of their summer, came also to look upon them as the “sub-winter,” the *near* or *fore-winter*. This explanation is not only confirmed, but, to my mind, completely established by a Welsh analogy. One of the Welsh names for *autumn*—though not exactly ours, as said before—is strikingly parallel, viz., *Cynauaf*, which is clearly for *Cynḡauaf*=first winter, from *cynḡaf*, first (in compounds *cyn* and *cyn*-), and *ḡauaf*, winter, which loses the *g* in composition.

Dr. O'Donovan, in the essay already quoted from, speaking of the old Irish divisions of the year, says: “The fact seems to be that we cannot yet determine the season with which the pagan Irish year commenced.” I do not know if O'Donovan ever gave any further consideration to the point, or altered his mind on the subject. He ridiculed Dr. Charles O'Conor for stating his belief that the old Irish year commenced with May, and that the seasons were in the order—*ḡamḡad*, *ḡoḡmḡar*, *ḡemḡead*, *eapḡad*; but it was chiefly because of O'Conor's forced (and, indeed, impossible) derivation of *eapḡad* (spring), from \**tapḡada*,” which he rendered “last quarter.” Now, though this derivation of *eapḡad* will certainly not do, Dr. O'Conor had probably other evidence for his main statement; and even if it was only a surmise, it was a very shrewd one. In itself, there was nothing at all strange or irrational in thinking that the pagan Irish began not only their summer with May-day, but also their new year. The ancient Romans began their year with the first of March, and the Jews began their civil

year with *Tishri*, in autumn, somewhere about the equinox; whilst the religious year, to them more important, began with *Nisan*, about the time of the spring equinox. If the ancient Irish, who began their summer on May-day, and made it a great festival, began also their year on that day—if May-day was their new year's day—nothing would be more natural. Are there any facts to prove it?

Dr. Charles O'Conor certainly did not give any convincing argument on the subject. Mr. David Comyn, in his edition of the *Macgnimadé* *pinn*, has also hazarded the statement that May-day was the Old Irish “*Jour de l'An*,” but he gives no evidence. Now, whatever other facts or presumptions may exist in favour of this view—and I dare say there are many—I will bring forward here two bits of evidence which seem to indicate that the ancient Irish year began on May-day; but which seem to have been strangely overlooked.

The first is the well-known quotation from Cormac's Glossary on the explanation of *bealḡame*, the Irish name for May-day—a quotation which hitherto we do not seem to have made the most. It is as follows:—“*bealḡame* *i. billene* *i. teme* *bil* *i. teme* *poimce* *i. uó* *éno* *poimce* *uó* *gnicir* *na* *ḡairce* *con* *cinc* *leab* *móras* *ḡarra* *comberic* *na* *ceḡrae* *eapḡar* *ar* *feomannab* *ceḡa* *bláona*,” i.e., *Bealtaine*=*billene*=*teme bil*=*fire of luck*, i.e., *two fires of luck the druids used to make [on May-day], with great incantations pronounced over them, and they used to drive the cattle between them against the plagues of the year. The cattle then were driven between the two fires as a safeguard against the plagues of the year. What year? Evidently the ensuing year—the coming year. Neither was it for three months, nor six months; there was only one Lá bealḡame in the whole year, and on this day cattle were driven between two fires as a safeguard against all the plagues of the ensuing twelve months. If this is not conclusive, it at least proves that for some purposes Lá bealḡame was considered the opening day of a new year.\**

\* *bealḡame*. I believe the explanation of this word, given above from Cormac's Glossary, is substantially the true one. “*Baal-tine*,” or *the fire of Baal*, will have to be given up. There is no good authority to prove that any god, *lél* or *Baal*, was ever worshipped in ancient Ireland. The oldest form of the name is *belcene*, or *belcene*; the *e* in the first syllable is short, and there is generally only one *l*. The first word, however, is not any adjective meaning *good*; but more probably a form of *bal*=*luck*, now *bal*, doubtless allied to the English *weal*, Lat. *val*=*valor*, Gr. *βελ* in *βελτιον*, &c. *belcene*, now *bealḡame*, is therefore the “*luck fire*,” and *lá bealḡame* is the day of the *luck-fire*. Many words have double forms, especially in composition, as *ban*, *ben* (woman); *uás*, *ués* (good); *ḡam*, *gem* (winter), &c. As for the May-day fires, Dr. O'Donovan himself witnessed them in County Dublin in his own time, and they are still kindled in the Highlands, and for the same old superstitious purposes.

The next piece of evidence I have to offer is in connection with *eapḡad*, the Irish name for *spring*; a word which I have put first at the head of this paper, but which I deal with last. All the explanations I have as yet seen or heard of this word are unsatisfactory. Hitherto classical analogies have been the only ones sought for. The Greek *éap*, *éap*, *ḡp*, *spring*, has been very tempting, and too many have lightly followed O'Donovan in making this equation. Cormac's Glossary connected *eapḡad* with the Latin *vēr*, *spring*. No doubt the Greek *ḡp* and the Latin *vēr* are identical; the former was probably *ḡp* at



first, till it lost the digamma. But when roots which began with the digamma in Greek are common to Latin and Irish, in the former of these they begin with *r*, and in the latter with *p*. Such are *obov* (for *powov*), Latin *vinum*, O. Ir. *pin* (now *fin*), Eng. wine; *eleora*, Doric *ελεαρι*, Latin *vigniti*, Ir. *picé*, Eng. twenty; *olosa*, Lat. *vidi*, O. I. *petap* (now *peapap*). Eng. wit, wot. If the Irish for *spring* were the same as the Greek and Latin, it should therefore be "*pep*," but it was neither *pep* nor *pepac*, it was *epnac* (now *eapnac*), with never a sign of an *p*. The real Irish analogue of *hp* and *zer* is *pep* (now *peup*, *grass*), which most probably was the original meaning of the classical words—the bright new grass being one of the most striking signs of spring. Another flaw in the comparison of *epnac* with *hp* and *zer* is that the Irish word has a double *p*; whilst there is but one in the classical words, and the ending of *epnac* is left quite unaccounted for.

But whilst the Aryan tongues have, of course, many words in common, there are also differences. It does not follow that every Irish word must have a classical analogy, or, at least, it does not follow that such analogies must have the same meaning. *Sam*, as we have seen, has such analogies, but *sam* has not; the Greek for summer, *thépos*, and the Latin *æstas*, show no connection with our word, nor with each other. Another explanation of *eapnac* was offered by the late Canon Bourke in one of his numerous speculations. He suggested the Irish word *éirge*, to rise, as the root of *eapnac*. This has the analogy of the English *spring* (noun and verb) in its favour; but though there are infinitives and verbals in Irish ending in *-ac*, as *glacóac*, *ceannac*, etc., the infinitive of the Irish for rise never ended in *-ac*; it was *éirge* (now *éirge*) for *éir-pige*, with long *e* and one *p*; whilst *epnac* has two *r*'s and a short *e*.

If May began the year, then the spring season—February, March, April—formed the end of the year. What if *eapnac* should mean the end? This, I believe, is the true explanation—a natural, unforced, Irish explanation, satisfactory in itself, and giving further proof that the Irish pagan year began with May. I consider *éir-ac*, then, a plain derivative of *éirp*, an end or conclusion; later, *eapny*. The simple word *éirp*, which has well-known Teutonic analogies, is, I think, obsolete,\* now in Ireland; but it is found in some late writers. In a poem written about 1660, by O'Clery (one of the IV. M.M.), and given in O'Curry's *MS. Materials* (p. 564), the second half of the 12th stanza runs:—

"mae leam nár lágóar go éal  
's éirp éirac eapny vom anáil."

That is: "Glad am I thy fame has not diminished, and that my last breath (lit. end of my breath) has extolled it." And in another poem by the same writer, and quoted in the same work (p. 569), occur the lines:—

"Déna an t-inepacad blige  
O éirp go heirp é' ainirpe."

That is: "Make thou all due criticism of thy life from beginning to end." Dr. O'Brien, in his *Irish Dictionary* (1760), gives *eapny*, with a couple of phrases to illustrate it: "*vume a n-eapny a oirpe*," i. a man at the end of his life, in the decline of his years; "*a n-eapny na tpe*," i. in the end of the country. Examples of *éirp* from ancient

\* Not quite obsolete; it is yet used in some parts of S. W. Munster, and one phrase, which includes the word [in the form *toip*] *ó toip læ go lé*, has been already printed in this Journal.—E. O'G.

writers are still more common; but I need not give more here.

Why *eapnac* and not *eapny*? In many nouns the Irish suffix *-ac* forms *augmentatives*. Thus, from *top* we have *topac*, beginning, (the exact counterpart of *eapnac*); from *tul*, *tulac* (hill); from *ceap*, *ceapac* (plot of ground); from *bpac*, *bpacac* (a flag); etc. So *eapnac* from *eapny*: whilst *eapny* would mean an exact restricted end, *eapnac* would mean a fuller, more extended end.

"But end of what?" it may be asked. *Eapnac* with this meaning would be merely a relative word, and how could it come to have an absolute and definite meaning of itself? Well, nothing is commoner in Irish—and, indeed, in other languages too—than for a merely relative term to acquire after a time, generally by abbreviation, an absolute sense. So now we use *uactap* (cream) for *uactap bannne* (upper milk), *imro*, shrovetide. Welsh *Ynyd*, for *Initium Quadragesimæ*—if it is not for *Initium jejunii*, etc., etc. Perhaps *eapnac* at first was for *eapnac in sam*, end of winter—for our Irish spring has a repute for chilliness as many of our native proverbs testify. I believe, however, that what was meant was *eapnac na bliacóna* = the year's end, and I am inclined to think that this expression—"eapnac na bliacóna"—so often met with in the Annals and other writings, though, no doubt, in Christian times it was used in the sense of "the spring of the year," meant at first "the end of the year; but that when the new mode of reckoning was introduced with Christianity, the old name *eapnac* was still retained for the season, whilst in its original and true sense, its place was taken by such words as *poipceann*, *peapac*, *uairé*, etc. This mode of naming a season is, moreover, quite agreeable to our Irish custom; witness *imro*, already given, and the well-known popular way of naming the months 'first-month-of-spring,' 'mid-month-of-spring,' 'end-month-of-spring,' etc.

I have come to the conclusion then that Dr. Charles O'Connor arrived at with regard to the year and its seasons—that May began the year, that the seasons in their order were *raipnar*, *poipnar*, *geirpeac*, *eapnac*, that *eapnac* was the last of the seasons, and the end of the year. I have come to this conclusion, however, more easily, more directly, and, I hope, more reasonably than Dr. O'Connor. Yet, my object in this paper was not so much archaeological as etymological. Irish etymology is as yet almost an unbroken field—I mean real, modern, scientific etymology—but, perhaps, the slight excursion I have here made, will give some idea of the important bearing the subject may have on many points of Irish history and archaeology.

Tomás O'Flannasle.

#### NOTES AND QUERIES.

(15) (See N. and Q. 2) Mr. Finian Lynch states that in Kerry *aig* an *noipny*, *aig* an *oobay*, *ap* an *oipny* are always said, eclipsis being always practised in such cases.

(16) (See N. and Q. 4) A passage in O'Begley's or MacCurtin's Dictionary, *v.v. live*, would go to show that the Western phrase (in-on) = in *imne*. "That ship is so old, she can't live long at sea. *acá an long uo compean aigay rom, nae páoa biar pi amimne na mopa upulans*." We have here exactly the same sense as in the Western (in-on) and the Donegal *imimh*. Again, in Luke, V. 7, "*aigay tángóar 7 uo lionóar an bó*

luing, ionnur go rabasar a mhuine a mbáire," and that they were filled the two ships, so that they were about to sink (on the point of sinking, or "fit" to sink). This latter sense agree—exactly with the use of the phrase of the *Leitrim man*, quoted in the *Journal*, Vol. IV., p. 69. The above are both good authorities, and spell the phrase exactly in the same way. I have not the slightest doubt that *mhuine* is the correct spelling of the *Connaught* (in-on).—J. H. LILOYD.

(17) (See N. and Q. 11) *Ceipum* may be for *ceiprim*, older, *ceipim*. Thus, *ceipim*, *ceipim*, *ceipim*, *ceipim*. We see similar instances of transposition in *beip*, *bpeit*; *ceit*, *cleit*; *meit*, *bleit*; *veair*, *veair*.—*Tomár O'Flannaoile*.

(18) (See N. and Q. 8) The *Waterford* *spae* may be for *spaeon*, *spaeon*, a thorn (found in *spaeon*, better *spaeigan* and *spaeigan*, used—a particle, a bit). Compare the *Norman* *sculp* = *peculab* (not) a particle of news. *Sculp* = splinter, prickle, as well as a scollor for thatching. Compare also the *Munster* *poinn* *spán*, a mite of bread, no bread, from the *Norman-French* *point*, as I had the pleasure of pointing out to Dr. Hyde, in his "Love Songs of Connaught." If I am right, then we should write *spae* *peil*. For the disappearance of final *n*, compare the numerals *peact*, *oet*, *naoi*, *veit*; words like *peapra*, etc.; and in popular usage the article (*is* *maic* *a'* *peul*) before many consonants.—C. O'F.

(19) (See N. and Q. 7) *nár éirgíó an t-accáóir* *leat*. If this is used in the sense of "Confusion to you," it is obviously a curse, and cannot be the equivalent of "May you escape the gauger," which surely must be a good wish in Ireland. I do not think we have *excite* here. I thought first it might be *exercise* in the sense of *feat*, *trick* or *deed*—"May the deed or trick not rise with you," i.e., "not succeed with you"—but I am most inclined to believe that, in spite of the strange spelling, "*accáóir*" is only an Irish form of *success*, with the initial *s* lost after the article. If this be the word, a more analogical spelling would be *roccáóir* or *roccáóir*; and "*nár éirgíó an t-roccáóir leat*" would mean, *May success not rise with you, or attend you*, another form of the familiar *roccáóir* *rao* *oic*! The article would be used after the Irish analogy; cf. "*Go maib an t-éig oic*!"—May you have (the) luck! The initial *r* would disappear in pronunciation after the analogy of feminines like an *t-rlánte*, *health*; an *t-raoipe*, *freedom*, &c. The word cannot date to early Christian times, like a good many classical words, or we should not have the *s* sound of the *e* in *cess*. It may be *Norman-French*, like *abancup* (luck) = *aventure*; *bantáirce* (profit) = *vantage* (for *avantage*), &c., dating from a time when as yet the final *s* in *success* was pronounced; but most likely it is very modern, and a direct loan from the English *success*. Seeing that we have so many pure Irish words for the same thing, the loan is, of course, quite unnecessary.—C. O'F.

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### II.

Níorb fáda zup íoráil uoiar an  
t-reoimha. 7 táimc rean-éallead zhánoa

íreac, 7 ór cionn tí píeio eac 'na diaró.  
Tairraing Domnall a éloróeam, 7 buail pé  
i ran zelán euroam. 7 eus pé go talam i.  
Annin, Léim na euit ap, 7 bí píao zá  
írhíobad go maib laeac póla 'na éiméall.  
O'eimz an éalleac go taparó, 7 bí pí ag  
teacé le buille pláite an báir a éabairt  
oó, zup buail an bhacán móri i roih an dá  
fúil le eiorde an éuit móri ómb. 7 euit pí  
maib i meairz na zeac. Rinne Domnall  
obair zearpi de na euit—maibuz pé an  
t-ionlán oioéa (=oioé).

"Tabair óom oo láin," aih an bhacán  
móri, "í' tú an zairzéac í' reapi in  
éiminn. Ni beó eairburí aon níó oic éom  
raoa a' beóeap tú beo. Tá eolup agam  
ar áit a bhul cíoe óri buró, 7 ni veacair  
óit é fázbáil. Tá eairléan móri, maireac  
i oit an Talam bán, 7 tiz leac oo bean  
7 t'ingion a éabairt leac a éomnuíoe ann."  
"Go maib maic agac," aih Domnall, "acé  
b' reapi lom beit 'mo éomnuíoe in éiminn,  
mo tíri óúéair, ná in aon tíri eile raóin  
nziém, 7 má fágan tú 'ran mbáile mé  
beóeap ráiburóeac."

(To be continued.)

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