IRISH TEXTS SOCIETY

CUMANN NA SCRÍBHEANN NGAEDHILGE

VOL. XLIII

[1941]

1953

DUANAIRE FINN

THE BOOK OF THE LAYS OF FIONN

PART III

*INTRODUCTION, NOTES, APPENDICES
AND GLOSSARY*

BY

GERARD MURPHY

***

INDEXES

BY

GERARD MURPHY and **ANNA O'SULLIVAN**

***

APPENDICES G AND L

BY

IDRIS L. FOSTER and **BRENDAN JENNINGS, O. F. M.**

FOREWORD

In 1946, after the Introduction, Notes, and Appendices of this volume had already been printed off, and the Indexes and Glossary were almost in their final form, though not yet in the printers hands, Professor T. F. O'Rahilly's *Early Irish History and Mythology* appeared. There (p. 277) we read that

> Our storytellers may be forgiven for the fluctuating chronology they assign to Finn and his *fian*, for none of their alleged achievements has the remotest connexion with history. Finn and his fellows (Goll, Diarmait, Oisín, etc.) never existed. Finn is ultimately the divine Hero, Lug or Lugaid, just like Cúchulainn.

Now when Professor O'Rahilly calls Lugh a Hero, he does not mean a human hero, but « a deity whom we may conveniently call the Hero, provided we bear in mind that he was a wholly supernatural personage, and not a mere mortal » (p. 271) ; elsewhere (p. 284) he tells us that this divine Hero Lugh, « in one of his functions, was the divine prototype of human kingship. »

On p. 278 we read that

> Finn's rival, Goll ('the one-eyed'), who was also called Aed ('fire'), is the sun-deity, who was also the lord of the Otherworld. The enmity between Finn and Goll mac Morna is but another version of the enmity between Lug and Balar, and between Cúchulainn and Goll mac Carbada.

On the whole, then Professor O'Rahilly's researches would seem to corroborate what has been argued below, in section 9 of the Introduction (pp. lxx-lxxxv), concerning a mythological origin for the Fionn-cycle and an original identity or quasi-identity of Fionn with Lugh and of Goll with Balar (1). In the Introduction, however, mythology proper has been avoided, the present writer being imperfectly equipped for such a study. Professor O'Rahilly, on the other hand, has suggested where further research may lead us, though, till the evidence on which he bases his conclusions has

---

(1) An outline of those arguments by the present writer appeared in 1938 in *Folk-liv : journal international d'ethnologie et folklore européen* (Stockholm, 19 38), pp. 211-213.

been presented in form, final judgement must be withheld concerning certain of his suggestions.

« According to the primitive myth », he tells us (p. 278), « the newly-born Hero 'slew' or overcame the Otherworld deity. » By « the Otherworld deity » Professor O'Rahilly means a single god who had many functions, aspects, and names (cf. p. 469). One of his names was « the Dagda ». « The question 'Who was the Dagda ?', » he tells us (p. 470), « is fully answered if we say that he was the god of the Otherworld, or the god of the sun. That he possessed other attributes follows as a matter of course. » Professor O'Rahilly would even go so far as to identify Balar, and Goibniu (forger of the weapon that slew Balar), with this single Otherworld god. For, commenting on the forging episode as recounted in modern folklore, he writes (p. 314) :

> But I may remark, firstly, that Balar, the sun-god, and Goibniu, the smith-god, though they were differentiated in later times, are ultimately one and the same, and secondly, that in the primitive form of the myth the Hero (as we may call Lug, Cúchulainn, and Finn) 'slays' the god (represented by Balar, the Dog of Culann, and Aed) with the latter's own weapon, viz. the thunderbolt.

Perhaps of more immediate interest to students of the origin of the Fionn-cycle is Professor O'Rahilly's statement on p. 275 (cf. also p. 74, note 1) that « it is possible to distinguish a Finn of Midland tradition, a Laginian Finn, and a Finn associated with the Érainn of Munster. » For fuller development of all these points, further publications by Professor O'Rahilly must be awaited. Those publications will perhaps also throw light on the difficult problem of the differences between Fionn and Lugh referred to infra p. lxxxv.

The preparation of Part III of Duanaire Finn has taken longer than was anticipated when the Foreword to Part II was written in 1933. The length of time spent on it has resulted in discrepancies between parts of the work done at different times. Accents, for instance, have sometimes been omitted over áo, aoí, aí, úa, in accordance with modern practice, and at other times they have either been inserted regularly, or the fluctuating manuscript usage has been followed. Likewise e of Part I has sometimes been changed in the Notes, etc., to ea in accordance with the principles laid down in Part II, p. v, and at other times it has been left unchanged.

In the Glossary there are a few instances of silent normalization on modern lines when adherence to manuscript spellings did not appear to be of lexicographical importance.

The paragraphs on linguistic dating in the Introduction (p. cvii *sq.*) and the corresponding linguistic matter in the Notes were completed about the year 1927. Discussion of literary parallels, sources and motifs were added to the Notes in a revision carried out about the year 1934. The Appendices, and those pages of the Introduction which treat of the origin of the Fionn-cycle and the literary value of *Duanaire Finn*, were completed about the year 1937. When the final revision was being made it was not always found feasible to incorporate knowledge rendered available after these dates (¹).

At various times during the years that followed the publication of Part II, the Council of the Irish Texts Society either supplied me personally with means to carry on work at Part III, or obtained for me a competent assistant. To them and to their energetic secretary, Mr. M. O'Connell, I am under a deep debt of gratitude.

I have also to thank the Chancellor of the National University of Ireland (Mr. Éamonn De Valera), and the President and Governing Body of University College, Dublin, who took steps to have me relieved of the duty of lecturing during the University year 1938-1939 so that I might have leisure to work at this volume. Mr. Derrig, then Minister for Education, co-operated with the University by permitting Mrs. Anna O'Sullivan, temporary Assistant Editor in the Publications Branch of his Department, to continue during that year in her official time the help she had previously give me both as voluntary assistant and as employee of the Irish Texts Society. As well as Mr. Derrig I have to thank those officers of the Education Department who facilitated the granting of this permission.

To Mrs O'Sullivan herself my thanks are in a very special way due. The Subject Index is mainly her work, and the more laborious part of the work of preparing the oth r indexes has also been done by her. In addition to the Indexes there is hardly a page of Part III that she has not read and re-read, corrected and re-corrected, at

---

(1) Through the war years the corrected proofs of the Introduction, Notes and Appendices were with the printers in Belgium. In an effort to return them before the end of the war, some of the corrected pages were lost. In spite of the printers' care, it is hardly to be hoped that all errors in those pages had been satisfactorily rectified before the loss of the corrected copies.

some or all of the stages on its way from rough notes to final printed form ; and every page she has worked at has benefited from her diligence and care.

Others to whom I owe thanks are : Dr. Osborn Bergin, to whose training is largely due whatever is of value linguistically in the Introduction, Notes, and Glossary, — more passages than I could enumerate owe their origin to suggestions made by him in class or conversation ; Dr. C. W. von Sydow, who gave me the information concerning the origin of the Grendel episode in Beowulf included in Appendix A ; (1) ; Professor J. H. Delargy, who by advice, example, and assistance, led me to methodical study of Irish oral tradition, which I found to be indispensable for true understanding of the Fionn-cycle ; Dr. Michael Tierney, President of University College, Dublin, who drew my attention to Sir J. G. Frazer's edition of Apollodorus' *Library* and to other sources for the study of Irish parallels to Greek legend ; Professor Idris L. Foster (2) and Father Brendan Jennings, O.F.M., who have added to the value of this volume by supplying Appendices G and L ; Mademoiselle Françoise Henry, who gave me the information on p. lxii concerning representations of Fionn on early sculptured monuments (3) ; Father E. C. Ward of the diocese of Clogher, and Mr. George Nicholls, who independently pointed out to me the true meaning of the word *ris* 'bare' treated of in the Glossary ; the governors and staffs of the National Library of Ireland, the Library of the Royal Irish Academy, and Dr. Williams's Library (London) who have done everything in their power to facilitate my research.

To all I have mentioned, and to the many *seanchaithe*, scribes, authors, and previous investigators, whose work has been used by me, I am deeply indebted. Were it not for their direct or indirect assistance this study of the matter, meaning, sources and circumstances of *Duanaire Finn* could never have been made.

<div align="right">G. M.</div>

CONTENTS OF PART III

INTRODUCTION

§ 1 THE MANUSCRIPT (ADDITIONAL INFORMATION)

Since 1908, when Dr. Mac Neill described the manuscript of
Duanaire Finn in the Introduction to his edition of Part I, pp.
xviii-xxiv, other writers have added to our knowledge con-
cerning it.

First of these was Kuno Meyer, who in his review of Dr. Mac Places of writing
Neill's volume (ZCP VII 523 *sq.*) pointed out that the manuscript
was not all written at Louvain, as Dr. Mac Neill, judging from
the scribal note on p. 97a of that part of the manuscript which
precedes Duanaire Finn, had thought. Four scribal notes (on pp. 1a
and 56a of the first part of the MS, and on pp. 74a and 93a of
the part which contains Duanaire Finn) give Ostend as the
place of writing. This had escaped the notice of the editor of
Part I, who had understood *anoisdin* (= *a nOisdin* "in Ostend")
as an otherwise uninstanced artificial form of *anois* "now".

Father Paul Walsh, in *The Irish Book Lover* XXII (1934) 81, Date (1626-7)
has drawn attention to the fact that « the recorded dates in the
MS. cover a period of exactly 365 days — August 7, 1626, to
August 6, 1627. » Consideration of the scribal notes printed by
Dr. Mac Neill on pp. xviii-xix of Part I, makes it clear that the
first portion of the manuscript was mainly written in 1626, and
the Duanaire Finn portion mainly, perhaps wholly, in 1627.

Father Paul Walsh (*Ir. Bk. Lover* XXII 81) supplies the in- Niall Gruamdha Ó Catháin (scribe)
formation that the scribe of the greater portion of the first item
in the manuscript, which is a copy of Agallamh na Seanórach,
has written his surname in full on p. 35b of that part of the
manuscript. It there appears as O Cathán. This justifies Dr.
Mac Neill's conclusion that the contracted forms in the scribal
notes printed by him stand for a form of the surname Ó Ca-
tháin — Ó Catháin and Ó Cathán being legitimate variants of
the same name (see *infra* note to poem XX 24d).

Dr. Mac Neill has pointed out that the scribe of the later Aodh Ó Do-chartaigh (scribe)
portion of the Agallamh and of the whole of Duanaire Finn was
Aodh Ó Dochartaigh, who was probably an O'Doherty of Inish-
owen, the most northerly part of Ireland, lying due north of
Tyrone, in the north-east of the modern Donegal. The pa-

tron for whom he wrote belonged to the Antrim Mac Donnells
whose Scottish associations are well known to historians. For
remarks on Aodh's dialect, see p. 126, footnote. If the Don
Hugo Doharty mentioned *infra* p. 217 be identical with Aodh,
the Duanaire was written in the year following the scribe's re-
tirement from service in O'Neill's regiment, in which, in 1622,
his patron had held the rank of captain.

Story by an
unidentified
scribe

The title, or rather summary, of the fragmentary story about
Fionn and Magnus, which occurs in the manuscript after the
Agallamh, before Duanaire Finn, and which is referred to by
Dr. Mac Neill on p. xviii of Part I, has since been translated
by Dr. Reidar Th. Christiansen *The Vikings and the Viking Wars
in Irish and Gaelic Tradition* (Oslo, 1931) 90. Dr. Christiansen is
mistaken, however, in saying that the fragment was transcribed
by the scribe of Duanaire Finn. It was transcribed by some
unidentified scribe.

Extraneous
poem

The poem written by an unidentified scribe on the last two
pages of the Duanaire Finn manuscript (referred to by Dr.
Mac Neill, Part I, p. xviii) has been printed by Father Paul
Walsh in *Gadelica* I 249 *sq.*, and reprinted by the same editor
in his *Gleanings from Irish Manuscripts* 86 *sq.* Father Walsh
says that « the person whose want of hospitality for the poor
friar is complained of in these verses was in all probability
Ulick Burke, fifth Earl and first Marquess of Clanrickard, who
« died in July 1657, at his residence at Summerhill (*Cnoc Samh-
raidh*) in Kent. »

Somhairle
Mac
Domhnaill
(first owner
of the MS)

The chief additions to our knowledge concerning the first owner
of the manuscript come from articles written by Father Paul
Walsh in the *Irish Ecclesiastical Record* for October, 1927,
pp. 340-51, and for June, 1929, p. 574. These articles, which
Father Walsh himself has summarised in the *Irish Book Lover*
XXII (1934) 81 *sq.*, point out that Aodh Ó Dochartaigh, the
scribe of Duanaire Finn, was also the scribe of the book com-
monly known as « The Book of the O'Conor Don », and that
both manuscripts were written for « a certain Captain Sorley
Mac Donnell, an officer in the Spanish army in the Netherlands
about the period 1626-31. » They identify Captain Sorley with
a grandson of « Sorley Boy, chieftain of the Route and the
Glynnes of Antrim », who died in 1590. They tell of his escape
to Scotland in 1615, when charged with conspiring to make an
insurrection in Ulster, of his warfare in Scotland, and of his final
escape to the continent, where further trials awaited him. By
1622 he had found honourable, if dangerous, employment
as captain in the regiment of his second cousin John O'Neill
Earl of Tirone, who had become « colonel of the Irish Regiment
in the Spanish service in Flanders on the death of his brother

Henry. » Father Walsh, quotes an article by Father Brendan
Jennings O. F. M., published in the *Irish Rosary* for February
1927, to show that Captain Sorley, having covered himself with
military glory in Bohemia, returned in 1624 to Belgium « with
the highest commendations of the Emperor Ferdinand II to
the Infanta Isabella. » Father Jennings, in the article referred
to, shows that captain Sorley was still alive on February 22,
1632, « when Hugo Vardes (apparently not the friar-historian)
was appointed chaplain to his company. » Regarding his death
Father Jennings says : « It seems to me most probable that he
fell fighting somewhere here in the Low Countries, and this
would account for his Poem-book... remaining here [in Lou-
vain] with the Irish Friars. »

The history of the manuscript after it had come into the *Subsequent*
possession of the Irish Franciscans of Louvain has been summa- *history of*
rised by Dr. Mac Neill, Part I, p. xxi *sq.* The manuscript is at *the MS.*
present preserved in the library of the Franciscan Convent,
Merchants' Quay, Dublin. To the superiors of that convent
the present writer's thanks are due for permission to consult
and publish it.

Before Dr. Mac Neill made use of the manuscript Zimmer had
drawn attention to it in the *Göttingische gelehrte Anzeigen* (1887)
171 *sq.* Some mistakes in Zimmer's account of it were correc-
ted by Standish Hayes O'Grady in *The Academy* XXXII (October
8, 1887) 236.

§ 2   THE FIONN CYCLE

In the third section, and in the beginning of the fourth section,   *Meyer's*
of his Introduction (Part I, pp. xxiv-xlv) Dr. Mac Neill discus- *Fianaigecht*
ses the Origin of the Fenian Epic Cycle. In ZCP VII 524,
Kuno Meyer, reviewing Part I of Duanaire Finn, pointed out
that Dr. Mac Neill was in error concerning what were the oldest
specimens of the legend. In the same year (1910) Kuno Meyer
published his *Fianaigecht* as Volume XVI of the RIA Todd
Lecture Series. There (p. xvi *sq.*) Meyer gave a list of all ac-
cessible tales, poems, and references known to him bearing on
the Ossianic cycle. These he arranged as nearly as possible
in chronological order. Meyer's list made it clear that there
was a great deal of early matter which had been overlooked by
Dr. Mac Neill. In view of this early matter the theories advanced
in Part I require fundamental revision.

In carrying out this revision it is important to remember that   *Heroic*
Professor H. M. CHADWICK in his *Heroic Age* has shown that a type *Literature*
of literature commonly described as ' heroic ' is to be found in

many languages. While in style it may vary from the poetic
perfection of the Iliad to the bare prose of Táin Bó Cuailnge, in
matter and in the structure of its narrative it is almost everywhere
the same.

Heroic literature is aristocratic in outlook. As virtues it
recognises loyalty, prowess, and fulfilment of one's word. Boast-
ing, provided that the boast is equalled by the deed, is not con-
sidered a fault. It idealises its heroes, yet remains fundamentally
realistic : those heroes are made of flesh and blood ; their success
or failure depends more on character and action than on accident
or magic, though fate and the gods may be regarded as inscrutable
yet necessary factors in life. War is the profession of the princes
of whom it treats, a type of war that is direct and straightforward,
almost devoid of strategy, and commonly decided by the personal
prowess of leaders. Description of the ceremony of court life,
of the interior of palaces, of the ornament of clothes and weapons,
is universal in heroic literature.

Historicity
of heroic
literature
Professor Chadwick has, with probability, identified some of
the central figures of Teutonic heroic literature with barbarian
leaders mentioned by historians of the later Roman Empire. He
has shown that the heroic poetry of the Slavs is about people
of whose historic existence there can be no doubt. He has shown
that at least the material civilisation of the Iliad corresponds to
a historical reality revealed within the last fifty years by ar-
chaeologists. He therefore concludes that heroic literature is to
some extent based on history. The historical age to which heroic
literature is to be traced he calls a Heroic Age. He has shown
that where there is Heroic literature it may reasonably be in-
ferred that a Heroic Age preceded it, and that the general traits
of that Age, perhaps even some of its persons, are presented to
us in the literature.

Historicity
of the
Ulster cycle
Dr. Mac Neill has for long believed that the stories of the
Ulster Heroic cycle provide surer evidence concerning the politi-
cal organisation of ancient Ireland than the works of the later
school of Synchronizing Historians (¹). That is to say he upholds
the historical basis underlying the Ulster cycle. His conclusions
have been borne out in this respect by Professor Chadwick's work.
For it is clear that the Cú Chulainn story falls naturally into the
class which Professor Chadwick has called Heroic Literature,
and for the basic historicity of which he has given such ample
evidence.

Fionn cycle Is one justified in treating the Fionn cycle as Dr. Mac Neill

(1) *Duanaire Finn*, Pt. I, p. xxxiii : « the Ulster Epic, which is our
chief source of pre-Milesian tradition. » *Cf.* also Dr. Mac Neill's *Phases
of Ir. Hist.*, p. 100, *Celtic Ireland*, chaps. I-III.

has treated the Cú Chulainn cycle? Does it too throw light on
a historic age, to which the Fionn tales go back by unbroken
tradition, just as the Achilles tales go back through court mins-
trels to the days of Achilles, or the Aetli tales of Teutonic litera-
ture to the days of Attila?

Comparison of the earliest Fionn tales with Fionn folklore   Method
will, I believe, make it evident that the Fionn cycle was not ori-
ginally a Heroic cycle, and therefore does not necessarily come
under the laws concerning historicity of origin which may legi-
timately be applied to the Cú Chulainn tales. As a preliminary
to this comparison it will be well for us to consider first the
Fionn cycle as it has existed mainly orally, during the past
hundred years, among Irish and Scottish Gaelic-speakers.

§ 3 Survey of Fionn folklore

The mainly oral Fionn lore is represented in the first place **A Purely**
by stories about a helper gifted with supernatural power, by   **oral:**
whose assistance Fionn succeeds in defeating magic or gigantic op- **Helper-tales**
ponents. These Fionn helper-tales [1] have a generic resemblance
to the folktale, told in many countries, of the Skilful Companions
(Aarne-Thompson 513) (the marvellous hearer called *Cluas-le-*
héisteacht, the marvellous thief, the marvellous gripper, *etc.*),
who arrive to help a folktale hero in performing a task or winning
a bride. In many of the Fionn helper-tales the helper is exceed-
ingly strong [2], and often he awakens the jealousy of Fionn's
men, who propose hard tasks for him in the hope that he
will be killed [3]. Here again we have a resemblance to a well-
known international folktale, the tale of the strong man, whose
death his master, fearing his strength, wishes to encompass
(Aarne-Thompson 650) [4].

Fionn's part in these helper-tales is normally small. The fact
that he is consistently pictured as a warrior-hunter, head of a
band of warrior-hunters, and owner of a vessel known as the
breac-chuach [5], imposes certain conditions on the story-teller

(1) A representative collection of them will be summarised and discussed
in Appendix A, *infra* p. 177.

(2) Appendix A, nos I-XV, XXI-XXIII.

(3) Appendix A, many of nos. II-X, also nos. XIV, XV, XXI-XXIII.

(4) Irish versions not attached to the Fionn cycle are: C. Ó Muimh-
neacháin *Béaloideas Bhéal Átha an Ghaorthaidh* 104 ; É. Ó Tuathail
Sgéalta Mhuintir Luinigh 41. The strong man story has also influenced
stories about Oisín and St. Patrick : *cf.* p. xix footnote 2.

(5) This is the common name for Fionn's ship in folk-tradition, at least

as regards the setting of his tale. Fionn's attribute of second sight, obtained by chewing his thumb, is also a characteristic element. The story-teller commonly uses it to give Fionn knowledge of his helper's extraordinary power, or to enable Fionn to be of assistance to his helper by discovering how to resuscitate him when he is killed. Occasionally too the story-teller makes Fionn strike the final blow by which the main opponent is defeated after the way has been prepared and all real difficulties overcome by the helper.

Arm-down-the-chimney   The international folktale of the Skilful Companions (Aarne-Thompson 513), to which these Fionn helper-tales bear a generic resemblance, is sometimes, though not always (^{1}), welded by Irish story-tellers to the Irish-Welsh folkmotif of Children stolen regularly on the night of their birth by a Hand-down-the-chim-

---

in Munster (*cf. e.g.*, *Béaloideas* IV 449). In the literature it is sometimes called the *Breac-bhárc* (*e.g.*, RC XVI 21 ; and *Tór. Gru. Griansh.*, ed. Miss C. O'Rahilly, Ir. Texts Soc., XXIV, p. 20, l.21). *Breac-bhárc* means 'speckled ship'. *Cwch* in Welsh means 'a boat'. Now *cuach* is not what one would expect as Gaelic equivalent of a Welsh *cwch*. Therefore, in view of the parallelism between literary *breac-bhárc* and folk *breac-chuach*, one is tempted to see in *cuach* here a survival meaning 'boat', to be added to the many Irish words of « homely » character showing Welsh rather than Gaelic development which Professor T. F. O'Rahilly believes to be survivals from the speech of a pre-Gaelic Celtic-speaking people of Ireland (see his lecture on *The Goidels and their Predecessors*, Brit. Acad., 1935, p. 4). Gaelic *cuach* 'a goblet', or *cuach* 'a cuckoo', may have influenced the form *breac-chuach*, but hardly explain how the phrase came to be applied to a boat.

(1) *e.g.* It appears, close to its international form, but clearly influenced by Aarne-Thompson 653 (Four Skilful Brothers, who later quarrel as to who is to have the bride), and with Aarne-Thompson 471 (the two elder brothers looking for parents' lost corn in turn sleep when old hag approaches — the youngest brother in his turn stays awake — follows rope to hag's castle — recovers corn — disenchants brothers) loosely tacked on as an introduction, and Aarne-Thompson 151 (hero tricks animals) loosely tacked on as a sequel, in « Tomás agus Tón Iarainn » (Achill), being Story IX of *An Lampa Draoidheachta...* M. Ó Tiománaidhe do bhailigh, 1935, p. 164 *sq.*

In « Dyeermud Ulta and the King in South Erin » (Donegal), published in J. Curtin's *Herotales* 183 *sq.*, the story appears again in its international form, loosely linked, however, to an annex which tells how one of the Skilful Companions, a « Red Man » [*i.e.*, Fear Ruadh = a red-haired man], in the end carried the bride off, so that she had to be rescued by the hero and two new helpers. This annex has a hint of the Four Skilful Brothers'

ney (^{1}).   The compound tale produced by this welding has been
attached to the Fionn cycle, either as part of a Helper-story
(see XI, XIII, XXIII, XXV in list in Appendix A), or as part
of a story in which Fionn helps a giant (No. 1 in footnote 3 on
p. XVI), or as part of a story which tells how Fionn found
Bran (^{2}).

quarrel about it. Even more, however, it reminds one of the version of
the Bruidhean-tale contained in No. XVIII of the Fionn Helper-tales
listed *infra* (Appendix A), for there the enticer to the Bruidhean is a
Fear Ruadh.

The Skilful Companions also appear disconnected from the Hand and
Children in an annex to the Fionn Giant-story listed as No. II in footnote 3
on pp. XVI-XVII.

(1) The motif (in the form of Hand-through-the-window) occurs in
the Welsh literary story of Pwyll (J. LOTH *Les Mabinogion* 106, 109).
There the surrounding incidents (six watchers, p. 106 ; arm cut off, p.
109 ; child connected with young animal, pp. 110, 111) so resemble incidents
of the Irish compound folktale, as it appears in the Fionn cycle, that it
is almost certain that the compound folktale was formerly known also in
Wales.

Scholars agree in attributing the Icelandic version to Irish influence :
see R. W. CHAMBERS *Beowulf* 1932 490 *sq.*

G. L. KITTREDGE *Arthur and Gorlagon* 228 *sq.*, refers to a Cashmere
(India) tale, in which a monster hand steals a child, without loss of an
arm ; and to a North American Indian tale from California, in which a
hand-down-the-smokehole steals children habitually, and in which the
arm is cut off. The Californian parallel is certainly striking. However
it is to be explained, the fact remains that, in the folktale region of which
Ireland normally forms a part, the motif of Children stolen regularly on
the night of their birth by a Hand-down-the-chimney (arm usually torn,
gnawed, or cut off) is a specifically Irish-Welsh one.

(2) Irish version from a 17th century MS in *Feis Tighe Chonáin*, ed. by
M. Joynt, 1936, l. 773 *sq.* (arm pulled off) [*cf.* mention of oral version, in
which arm is gnawed off by woman in hound's shape, in O'Kearney's
ed. of *Feis T. Chonáin*, Oss. Soc. II 164] ; Scottish oral versions in Rev.
J. MACDOUGALL's *Folk and Hero Tales* 1 *sq.* (arm pulled off), and in J.
G. CAMPBELL's *Fians* 204 *sq.* (arm pulled off). See fuller discussion and
bibliography in G. L. KITTREDGE's *Arthur and Gorlagon* 224 *sq.*, 238,
275, *etc.*

The motif of Children stolen by a Hand-down-the-chimney occurs in
Irish folklore, outside the Fionn cycle, not welded to the folktale of the
Skilful Companions, in the story of Cú Bán an tSléibhe (= Cupid and
Psyche, Aarne-Thompson 425), published by D. O'Foharta in ZCP I 146
(arm not taken off) ; and in many versions of the Irish folktale of the

Giant-tales   The Giant-stories of the oral Fionn cycle are not easily re-
ducible to a formula. One group of them, however, as Mr.
Delargy has pointed out to me, resembles an international
group of folktales whose theme is the tricking of a Stupid
Ogre by a human hero (Aarne-Thompson 1060 sq.). Typical
of the group is the episode of Fionn in the Cradle (¹), in which
Fionn frightens off a foreign giant mainly by disguising himself
as his own infant son so that the foreigner may get an inordinate
idea of the strength of the supposed infant's father. In the
same tale Fionn's wife gives to the giant, as Fionn's bread,
bread that has a grid-iron inserted in it, much as the ogre in
Aarne-Thompson 1061 is given a stone to bite while the man
bites nuts.

A second group of Giant-tales belonging to the oral Fionn
cycle is characterised by an element of adventure. The story
of Fionn and the Three Giants (²) is the principal tale of the
group. Even these adventure giant-tales, however, normal-
ly contain humour of the type of the Stupid Ogre group,
either by way of tricks played by Fionn on his giant opponents
on the model of the tricks played by him in the Stupid Ogre
group, or by way of insistence on the absurdity of Fionn's human
size when compared with the hugeness of the giants among whom
he finds himself (³).

Sword of Light and the Knowledge of the Unique Tale (bibliographical
references by Mr. Delargy in *An Lampa Draoidheachta*... M. Ó Tiomá-
naidhe do bhailigh (1935) 227 ; *cf.* also *Béaloideas* III 140, l. 4 ; and Appen-
dix E *infra* p. 196-7), *e.g.*, version published by D. O'Foharta in ZCP I
477 *sq.* § 24 (arm torn off by man in dog's shape). In a version in *Béa-
loideas* V 300, published after Mr. Delargy's bibliographical references
were completed, the arm is torn off by a man in wolf's shape.

(1) Bibliography by Mr. Delargy in *Béaloideas* II 227 (the Wexford
version there mentioned is on p. 203 of the 1866 ed. of P. Kennedy's
Leg. Fict.). Add J. Curtin *Myths* 261 *sq.* ; É. Ó Tuathail *Sgéalta Mhuintir
Luinigh* 105 *sq.* ; *Béaloideas* IV 453 (where at least the first two additional
bibliographical references are by error to the Story of Fionn's Youth,
which is a different tale). In Barry O'Connor's *Turffire Stories* (New
York, Kennedy, 1890) 377, Fionn's place is taken by a giant called « Darby
Moynihan » (as « Strongbow » is mentioned in this story, however, one
wonders whether the names in it are to be accepted as genuinely tradit-
ional). Fionn in the Cradle also occurs as an episode in Nᵒ I of the
Giant-tales listed *infra* note 3, and in *Critheagla gan Eagla* (xx footnote 4
item 5ᵒ).

(2) Nos. I-III of the following footnote. Mr. J. H. Delargy gives a
fuller bibliography in *Béaloideas* VI 31.

(3) Giant-tales of adventure with some humour are :

The helper of the « Strong Helper » division of Fionn Helper-tales often too assumes gigantic porportions, and occasionally, superficially at least, the Fiana are his helpers, not he theirs (Appendix A, xii). There is humour in this group of Helper-tales just as in other Giant-tales.

A tale modelled in its opening, and sometimes in its end, on the international folktale of the King who Discovers his Unknown Son (Aarne-Thompson 873) is told of the coming of Fionn's son (Faolán), or his grandson (Osgar), to the Fian after he had been reared from birth in a distant land by his mother (¹). *Unknown son ; Gloomy knight*

I « Fin MacCool, the Three Giants, and the Small Men » (Irish), in J. Curtin's *Hero-tales* 438 *sq.* [Opening as No. XIII of the Helper list (Appendix A, *infra* p. 180), with substitution of the King of the Big Men, as the *king who is being helped by Fionn*, for the King of France of No. XIII (The hag's arm is pulled off from the shoulder). Then follows an annex in which Fionn with eight small helpers gets the better of *three giants* by obtaining possession of their magic caps or birth-cauls. Fioun first plays tricks upon the three giants as in the Stupid Ogre type of tale.]

I A « Fionn agus na Fir Ghorma » (West Kerry) recorded by S. Ó Dubhda, *Béaloideas* VI 4 *sq.* [Opens with the *Three Giants* tale as in the annex to I (*cf.* also preceding footnote). The eight small helpers are omitted. *Fionn rescues the Three Giants' sister from a piast with the help of Bran* (Aarne-Thompson 300 II a, IV f, as Mr. Delargy points out). Fionn spares the third giant after killing the other two. This giant then entices Fionn and his companions to a *Bruidhean* (« cúirt ») as in the annex to Helper-tales XVI-XIX : *cf. infra* p. xxiv. After Diarmaid has freed them with the blood of the Black Sow's sucking pig and Conán has lost the skin of his seat and had it patched with a ram's skin, the third giant's friends from the Kingdom of the Fir Ghorma arrive. *The Everlasting Fight at Ventry* takes place (see *infra* p. xxxiv).Osgar arrives as *Fionn's unknown grandson* (p. xvii ; but there is no mention of the marrow bones incident discussed *infra* pp. 50-51). Osgar slays revivifying hag and wins the fight for Fionn.]

II The Story of How Fin went to the Kingdom of the Big Men (Scottish), in J. G. Campbell's *Fians* 176 *sq.* [*Fionn does the fighting for a Big King he is helping against two giants and their hag mother.* Then follows a version of the *Three Giants* story as in Giant-tale I.]

III A similar Scottish story in the *Celtic Review* II 143 *sq.*

IV The opening part of No. XIX in the Helper list (Appendix A, *infra* p. 182) is a giant-tale, in which Fionn, *having cut steps up the giant's body, beheads him, and thus rescues twelve women.* [Giant opponents appear in many of the Helper-tales. In the literary *Acall. na Sen.*, ed. W. Stokes, 5917 *sq.* (written c. 1200) the Fian are brought into relationship with a giantess, their friend, and a giant, their opponent.]

(1) See pp. 50-51 *infra* (paragraph on the marrow-bones) : and *cf.* Helper-tales VIII and IX in Appendix A ; and *supra* footnote, Giant-tale IA.

This Fionn tale has sometimes attracted to itself as an episode the winning of his story from the Gloomy Hairless Knight, a folktale which is common also outside the Fionn cycle in Ireland ([1]). The same Irish folktale about the Gloomy Hairless Knight also appears as part of certain of the Fionn Helpertales already spoken of ([2]).

Fiana giants   Often in oral tradition, though but rarely in the literature ([3]), Fionn himself, or one of his companions, is pictured as possessing gigantic strength, the marks of which are still supposed to be visible throughout the country. Thus a huge rock is pointed out on a mountain beside Carlingford Loch, which Fionn is said to have thrown there from a distance of three miles across the water when fighting against a Scottish giant ([4]). The hole from which Loch Neagh springs was made by Fionn with his hand when he scooped up a handful of earth to throw at the same, or another, Scottish giant ([5]). In Leinster tradition « a large ring of rounded flags about nine yards in diameter », on the hill of Bally Carrigeen about four miles east of Baltinglass, is said to have served as support for Fionn's griddle, and « two long strips of turf much greener than that by which they are surrounded », situated near by, are said to mark the restingplaces of Fionn himself and his wife ([6]). In southern tradition Fionn is made to throw a huge rock in the Sliabh na mBan district ([7]), and to jump over a glen near Dungarvan in the County Waterford ([8]). Goll too is said to have jumped a glen, Gleann Ghoill in the Sliabh na mBan mountain range ([9]). In No. xx of the Helper-tales listed in Appendix A, Diarmaid makes a glen by digging seven shovelfuls of earth, and in another part

(1) Bibliography of Gloomy Hairless Knight tale referred to *infra*, p. 50, footnote.

(2) For references to the Helper-tales which include the Gloomy Knight tale see Appendix, A, No. XX.

(3) Instances from *Acall. na Sen.* are given *infra* p. xliii.

(4) Article by Peadar Ó Dubhda in *The Irish Press*, Nov. 5, 1934.

(5) É. Ó Tuathail *Sgéalta Mhuintir Luinigh*, p. 107 ; P. Kennedy *Leg. Fict.*, 1866, p. 280.

(6) P. Kennedy *Leg. Fict.*, 1866, p. 186.

(7) Kilkenny Arch. Soc. I 360, footnote.

(8) He used to jump it every May-day morning forwards and backwards. There, having met a redhaired woman who refused him milk [violating a *geis*?], Fionn finally met his death by falling as he did the backwards jump. This tradition is recorded by N. O'Kearney, Oss. Soc. II 131, footnote.

(9) Kilkenny Arch. Soc. I 361.

of the story he carries off two fat bullocks under his arm.   Either
Fionn, or Oisín, or Osgar, as occasion suits, is made to seize
one horn of a cow, while a giant seizes the other, and between
them they pull the animal asunder (¹).   Oisín pulls up ash-trees
and uses them to flail more corn in one day than any ordinary
man can flail in twelve months (²).   In a story about a magic
milk-giving cow and the slaying of a dreadful beast called Lun,
recorded in the Transactions of the Kilkenny Archaeological
Society, II, 317, Fionn's men are called « the giants, or Fenians ».
Again in a story, properly told about Oisín, a modern Tyrone
story-teller, out of touch with the old tradition, substitutes for
the name Oisín, which he has forgotten, the vague   epithet
fathach 'a giant' (³).

None of these scraps of legend from various districts concerning   Patrick's
the Fian envisaged as giants is important enough to be treated   housekeeper
as a central story of the Fionn cycle.   There is, however, one
tradition belonging to the group which is so widely known among
Gaelic-speakers in both Scotland and Ireland, and so well defined,
as to merit special mention as a fully developed tale.   It is

---

(1) Fionn, in *Béaloideas* II 226 (version of Cradle story mentioned *supra*,
p. xvi, footnote, and in Giant-tale IA, *supra* p. xvii, footnote ; Oisín, in
J. H. Lloyd's *Sgéal. Óirgh.*, p. 48 (another version of the Cradle story) ;
Osgar, on p. 299 of text of Helper-tale XXI, Appendix A.

(2) J. Curtin *Myths* 336 ; Kilkenny Arch. Soc. I 353 ; *Béaloideas* II
255, VI 241. These tales, and also the tale mentioned *infra* footnote 3,
have a suggestion of fear of Oisín's strength about them, and thus
resemble the international folktale of the Strong Man who is feared by his
Master (Aarne-Thompson 650) (*cf. supra* p. xiii).   Flailing corn is one of
the tasks carried out by the Strong Man in the international folktale.

(3) É. Ó Tuathail *Sg. Mhuintir Luinigh* 110 : A magic bull destroys
Patrick's building by night (*cf.infra* p.lii, footn. 1) ; a giant is employed
by Patrick to slay it ; Patrick, fearing the giant's strength, takes his strength
from him.   That the giant is Oisín is proved : 1) by the fact that the same
story is told of Oisín in J. Curtin's *Myths* 334 (*cf.* also a similar tale *Béa-
loideas* II 256) ; 2) by the fact that Patrick, when baptising him, sticks
his crozier accidently through the foot of the giant, who, believing it to
be part of the ceremony, does not complain (told of Oisín in S. Ó Sear-
caigh's *Foghraidheacht* 163 ; also in *Béaloideas* I 222 ; *cf.* also places there
referred to by Dr. Hyde, and the same scholar's references, *Béaloideas* II
259, l. 36, and also Mayo version in J. H. Simpson's *Poems of Oisin* 1857,
p. 197 ; *cf.* a similar tale about Aonghus and Patrick in Keating's
Hist., ed. Dinneen, vol. III, pp. 24-26) ; 3) by the fact that sentences
attributed to the « giant » in *Sg. Mh. Luinigh*, p. 111, are attributed to
Oisín, *ibidem*, p. 153, no. 31.

entitled 'Oisin and Patrick's Housekeeper ', and in a succession
of incidents, centring around Oisin's enormous appetite, it
represents Oisin as a survivor from an age of giants (¹).

Summary   The orally preserved tales which have been described in the
preceding paragraphs all have affinities with the folktales of
other nations.   Some of them, as has been seen, resemble
international folktales.   Some of them are mere variants of
international folktales.   Some of them illustrate well-known folk
tendencies, such as the tendency to make heroes giants and to
make them responsible for local landmarks (²).   Fionn himself,
and the setting he demands, are the main elements which dist-
inguish them from the folktales of other nations.   From them,
therefore, about the Fionn cycle as such, we learn immediately
only that the Irish peasantry consistently represent Fionn as a
warrior-hunter, who when he chews his thumb has the gift of
second sight (*supra* p. XIII).

Stray   None of the orally preserved Fionn tales so far considered
traditions   is to be found written in a manuscript.   This is true also of a
number of stray traditions about various members of the Fian,
such as the tradition concerning Caoilte's magic birth and
upbringing among the fairies, recorded in Connacht by Dr.
Hyde (Appendix A, XIV, *infra* p. 181), or the Kerry tradition
that Oisin unknown to himself had the power of sinking ships
by gazing at them with his hands shading his eyes (³), or the ac-
count of how Diarmaid got his " ball searc " (⁴).

(1) Bibliography by An Seabhac and Mr. Delargy, *Béaloideas* II, 68,
260 (the Wexford version is on p. 241 of the 1866 ed. of P. KENNEDY's
Leg. Fict.). Add : versions mentioned by Dr. Hyde, *Béaloideas* II 259,
l. 29 *sq.*, and footnotes 4 and 5 ; Bantry (Co.Cork) version publ. by M.
Ó Lubhaing, *Béaloideas* V 292 ; also J. F. CAMPBELL *Leabhar na Feinne*
39 (Scottish) ; W. G. WOOD-MARTIN *The Lake Dwellings of Ireland* 5 ;
Oss. Soc. IV 216 ; Kilkenny Arch. Soc. I 348 ; *Ir. Fairy Tales*... illustrated
by Geoffrey Strahan (Gibbings, London, 1902) 137 : and the Mayo version
in J. H. SIMPSON's *Poems of Oisin*, 1857, p. 191 (*ibidem*, p. 209, all the
Fian are referred to as « giants »). This story is referred to again *infra*
pp. XXIII, XCVIII.

(2) Stith THOMPSON *Motif-index* (Folklore Fell. Commun., 106), Nos.
A 901, A 972 *sq.*, A 984 (Pillars of Hercules at Gibraltar set up by Her-
cules).

(3) Communicated to me in 1932 by Máire Fitzgerald (Mrs. Paddy
Fitzgerald) of Ballinskelligs, Co. Kerry. *Cf.* similar Kerry tradition about
Conán (AN SEABHAC *An Seanchaidhe Muimhneach* 160, note).

(4) Included in some folk versions of the ram-allegory discussed *infra*
p. XXII.

Before passing from this wholly orally preserved Fionn lore **B Primari-**
to Fionn lore preserved either wholly or at least primarily by **ly oral (par-**
manuscript tradition, there is an intermediary class to be con- **tly MS):**
sidered, that is to say Fionn lore which exists primarily, it
would seem, by oral tradition, but is to be found also in manus-
cript versions.

To this class the tradition that Oisín's mother was a deer   Oisín's
probably belongs, for although the tradition is also to be found   mother
in manuscript poems, those poems seem to be either too old or   a deer
too rare to account for the tradition being known both to Irish
and Scottish storytellers (¹).

Other stray traditions are : 1º the anecdote about Fionn and the Limpets,
told by Peig SAYERS (Great Blasket, Co. Kerry) on p. 105 of her autobio-
graphy (1936). [Two other West Kerry anecdotes in which Fionn eats
limpets are mentioned by Mr. Delargy, *Béaloideas* VI 29. According to a
Scottish tradition, too, which I have read somewhere, the Fian at one
time had to live upon shellfish.]

2º A Scottish story of How Fionn found Bran, in Rev. J. MAC
DOUGALL's *Folk and Hero Tales* 263 *sq.*, to be compared with the various
versions of a different account of the finding of Bran mentioned *supra*
p. xv, footnote 2.

3º The peculiar story classed as a Helper-tale, *infra* Appendix A,
XXIV.

4º The story of Diarmaid and the Hateful Hag mentioned *infra* p. 29,
last line of note to XIII 41.

5º The Galway story of *Critheaghla gan Eagla*, contributed by Dr. M.
Dillon to ZCP XIX 137 *sq.*, which joins the Invader-motif and the Wife-
rescue motif (p. XL), and other Fionn-motifs to Fionn-in-the-cradle (p.
XVI) and the international folktale of the Three Lazy Ones (Aarne-Thomp-
son 1950).

To list all such stray traditions about Fionn and members of the Fian
would exceed the limits of the present Survey.

(1) Sligo version, with reference to a Scottish version, contributed by
Dr. Hyde to *Béaloideas* II 258 ; other Scottish versions referred to by
Mr. J. G. McKay, *Béaloideas* III 146. There is a strange version, based
perhaps on Irish oral tradition, perhaps on one of the published Scottish
versions, in P. KENNEDY's *Legendary Fictions* (1866) 235 *sq.* What is
probably a Mayo oral version, but clearly altered in style to suit roman-
tic taste, is included in « Mayo Mythology », J. H. SIMPSON *Poems of Oi-
sin*, 1857, p. 221 *sq.*

Literary references to this tradition are a Middle Ir. verse in LL, quoted
by K. MEYER *Fianaigecht* xxvi (No. XXXII), and a modern poem referred
to by S. H. O'GRADY *Cat. of Ir. MSS in the Brit. Mus.* I 623, art. 85.

Dr. R. D. SCOTT *The Thumb of Knowledge* 140 gives references to works
where the significance of this tradition is discussed.

Ram-
allegory
The allegorical story of Fionn's adventure with the ram who represented the world is also known to folkstory-tellers in both the north and south of Ireland ([1]). Those folkstory-tellers have probably never heard of Feis Tighe Chonáin, an Early Modern Irish literary frame-story in which the ram-allegory is included ([2]). The author of Feis Tighe Chonáin has certainly borrowed from folklore ([3]). Moreover, in the particular instance of the ram-allegory, agreement between the folk versions regarding important details not included in Feis Tighe Chonáin proves, as Dr. Christiansen has pointed out, ([4]) that the folk versions do not derive from the literary version. It may be regarded as certain, therefore, that the ram-allegory is primarily an orally preserved tale ([5]).

Oisín in
Tír na n g
The story of Oisín in the Land of Youth has been told in widely varying versions all over the Gaelic-speaking districts of Ireland and Scotland ([6]). In the 18th century Mícheál Coimín, a Clare poet, wrote a long poem on the theme ([7]).

For a literary story or poem to become so stripped of all literary or poetical embellishments as to be indistinguishable from genuine unlearned folk tradition a long time is required. For a story to become so thoroughly localised as to be connected in a certain district with some local landmark a still longer time is probably required. That a poem written in a Munster dialect in the 18th century should be adopted as a basis for their stories

(1) To the Donegal, Galway and Kerry versions discussed by Dr. R.Th. CHRISTIANSEN *Vikings* 31, add : the three Donegal versions and the Kerry version listed by Messrs. Morris and Delargy, *Béaloideas* III 62-63 ; the Monaghan version published by Prof. Ó Tuathail, *Béaloideas* III 129 no. 78 ; the Galway version published by Brother Ó Clúmháin, *Béaloideas* IV 191. The Kerry version discussed by Dr. Christiansen has been republished by AN SEABHAC, *An Seanchaidhe Muimhneach*, 158.

(2) N. O'Kearney's ed. (1855), Oss. Soc. II 148 *sq.* ; Miss M. Joynt's ed. (1936), l. 471 *sq.*

(3) *Cf.*note on Hand-down-the-chimney tale *supra* p. xv, footnote 2.

(4) *Vikings* 31.

(5) For further discussion of the ram-allegory see *infra* p. XLVI.

(6) Cork version, Oss. Soc. IV 233 ; Tipperary version, Kilkenny Arch. Soc. II 345 ; Galway and Sligo versions published by Dr. Hyde, *Béaloideas* I 219, II 253 ; Galway version publ. by Br. Ó Clúmháin, *Béaloideas* IV 191 ; references to two Scottish versions by Mr. J. G. McKay, *Béaloideas* III 142.

(7) Ed. by B. O'Looney, Oss. Soc. IV 227 *sq.* ; slightly abridged separate edition by T. Flannery (Dublin, Gill) ; see also [Dr R. I. BEST's] *Bibl. of... Ir. Lit.* 207-8,

by unlettered story-tellers, speaking northern, and even Scottish,
dialects of Gaelic, is something which would hardly be believed
by those who know how restricted the area of circulation of the
dialectal poetry of the 18th century has normally been.

Now the prose stories about Oisín in the Land of Youth are
told in that simple language and with that wealth of local varia-
tion which distinguishes the long established folktale from the
tale which is separated from its manuscript stage by a generation
or two only ; they are in at least two instances connected in a
certain district with a certain local landmark (¹) ; they are
known, as we have seen, to unlettered story-tellers in both Ireland
and Scotland. There can be no doubt therefore but that the
oral prose versions represent a tradition that is older than
Coimín's poem, and that Oisín in the Land of Youth may legi-
timately be added to the list of stories which exist primarily by
oral unlearned tradition.

In its general theme, a visit to the Land of the Everliving,
the Story of Oisín in the Land of Youth resembles many Old
Irish tales, notably Eachtra Chonnla Chaoimh (²).   It also re-
sembles the story told of St. Mo Chaoi of Nendrum who lived
on after the death of his companions listening to a bird from
paradise (³).   In specific purpose, to enable men to know the
stories of earlier times it belongs to the group of Irish stories
which tell how animals or men, such as Tuan mac Cairill, survived
the Deluge (⁴).   With this group the Story of Oisín in the Land
of Youth may be a secondary development in the story-cycle
to which it belongs, invented to explain how the Fionn stories
were preserved till the coming of Patrick (⁵).   Its invention may
then have given an opportunity to some Folktale-maker to
mould the Story of Oisín and Patrick's Housekeeper (*supra*
p. xx) out of the tradition which made the Fiana giants.

In the notes to the Duanaire Finn version of the Lay of Fionn
and the Phantoms (*infra* p. 26) the Bruidhean type of Fionn
story is described. From the Bruidhean group, Geoffrey Keating
writing in the early 17th century, chose out Bruidhean Chaor-
thainn as being typical of unhistorical Fionn tales (⁶).

Brui thean tales

(1) In the Cork and Tipperary versions referred p. xxii, footnote 6.
(2) Bibliography in *Lebor na Huidre*, ed. by R. I. Best and Osborn Bergin,
1929, p. xxxv.
(3) *Fél. Óengusso*, ed. Wh. Stokes, Henry Bradshaw Soc., XXIX, 1905,
p. 158 ; *cf.* C. PLUMMER *Vitae*, p. clxxxvi.
(4) *Cf.* « The Hawk of Achill, or the Legend of the Oldest Animals, »
by E. Hull, in *Folk-Lore*, December, 1932, p. 386 *sq.*
(5) *Cf.* also *infra* pp. lxxxviii-lxxxix.
(6) *Foras Feasa ar Éirinn*, ed. Dinneen, II 326.

Lorcán Mac
Luirc and
Bruidhean
Chaorthainn
Now Bruidhean Chaorthainn bears a distinct resemblance in general design to the folktale of Lorcán Mac Luirc, which has been listed among Fionn Helper-tales in Appendix A ([1]). The resemblance in general design consists in the fact that both tales are analysable into two parts, an introductory part (the main part of the Lorcán story) which explains why Fionn's enemy in the concluding part was so bitter in his hatred, and a concluding part (the main part of the Bruidhean Chaorthainn story) which tells how Fionn's enemy enticed him to a magic dwelling where Fionn and his companions stuck to the seats, and where Conán, as a result, lost part of his skin. Moreover, even in detail, there is close correspondence between the concluding or Bruidhean portions of both tales.

Which story has been modelled on the other?

Let us begin by giving a brief parallel survey of the framework upon which the marvels of the folktale and the heroic deeds of the literary tale are hung :

PARALLEL   SURVEY

ORALLY PRESERVED BRUIDHEAN-TALES OF THE LORCÁN MAC LUIRC TYPE (see Append. A, p. 181, Nos. XVI-XIX : *cf. Dingle A, B, C*, described *infra* ([2]), and *Roscommon version* of some Lorcán incidents which have found their way into folk re-telling l of Bruidhean Chaorthainn, described *infra*, ([3])

LITERARY   TALE   OF   BRUIDHEAN CHAORTHAINN, as ed. by P. Mac Piarais, Connradh na Gaedhilge 1912 ([3]).

(1) *infra* p. 181. Nos. XVI-XIX.

(2) The following three tales, recorded in the Dingle peninsula, West Kerry, have sufficient resemblance to Lorcán-tales (*cf.* next footnote) to deserve mention as variants :

Dingle A : included in Giant-tale I A analysed *supra*, p. XVII footnote.

Dingle B follows the account of the Everlasting Fight at Ventry contributed by S. Ó Dubhda to *Béaloideas* VI 13 *sq.* (*cf. infra* p.XXXIV) : a year after the Revivifying Hag had been killed in that Fight by Osgar, her son entices Fionn and his companions by means of fog and music (*cf.* next footnote) to his « cúirt » : the incidents that follow are much as in Dingle A, except that Osgar shares Diarmaid's adventures and that after the sheepskin episode the story ends abruptly with no fight, or no account of what happened to the hag's son.

Dingle C : « Sceal Chéadtaigh, mac Rí na Sarach », *Béaloideas* III 387 *sq.*, analysed *infra*, p. 178, footnote to Helper-tale VII.

(3) Folk re-tellings of the literary Bruidhean Chaorthainn sometimes

[Where no reference to a particular tale is given it is to be understood that at least tales XVI-XVIII are in substantial agreement.]

1) In an *introductory story* a hag (XVIIA, XVIII) (Dingle B), or a hag and her son (Dingle C), or a magic king and a hag (XVI-XVII, XVIIB), or two giants (Dingle A), are slain.

1) *Introduction* :

Colgán Cruadharmach, mac Dathchaoin Tréin, King of Lochlainn (Norway), complains that, though called King of the Islands, he does not possess the island of Ireland, in fighting for which his ancestors Balor, Breas, and others, fell. After fierce fighting Fionn and

borrow incidents from folktales of the Lorcán type, or from other folktales (*e g.*, from Lorcán tales, the enticing incident in no. I, the introductory story in no. II, the final sheep-skin episode in nos. I, II, III ; from other folktales, the hag in nos. II and III who resuscitates slain enemies : *cf. infra* p. LIII). The following folk re-tellings of Bruidhean Chaorthainn are known to me :

I « An Sean-duinín a tháinig chuig na Fianntaibh » (Roscommon), *Béaloideas* VI 104 *sq.*

II No. XXI in the Helper list, Appendix A, *infra* p. 183.

III J. CURTIN *Myths* 221.

IV Donegal oral version of *Bruidhean Chaorthainn* published by Feargus MAC RÓIGH [*i.e.* H. MORRIS] in 1932.

V Scottish oral version in J. F. CAMPBELL *Pop. Tales of the W. Highlands* II 192.

The folk Bruidhean-tales called Dingle A and Dingle B in the preceding footnote are like Lorcán-tales in so far as they are preceded by an *introductory story* rather than an *introduction* of the Bruidhean Chaorthainn type. They are like Bruidhean Chaorthainn in so far as they stress the fighting element and make Diarmaid, or Diarmaid and Osgar, do the work of saving Fionn and his companions. They agree with tales of the Lorcán type in the final sheepskin episode.

Some details of the enticing to the Bruidhean in Dingle B resemble details occurring in a similar context in the literary Bruidhean-poem called « Seilg Shléibhe Fuaid », Oss. Soc. VI 20 *sq.* (Fian hunting ; fog surrounds them ; they hear music).

Folk re-tellings of another literary Bruidhean tale, *Br. Chéise Corainn*, are mentioned, *infra* p. 77.

« Goll agus an Bhean Mhór », in Dr. D. HYDE's *Sg. Gaedh.* (Nutt) 306, is a folk retelling of a poem belonging to the Bruidhean type, namely « Seilg Ghleanna an Smóil », published by J. O'Daly, Oss. Soc. VI 74 *sq.*

his men defeat Colgán. Of Col-
gán's family only the youngest
son Míodhach is spared. He be-
comes a servant of Fionn's. After
long service, Fionn (on the advice
of Conán (¹)) gives Míodhach a
district on the lower Shannon for
himself.

'(²) *Enticing to a magic house
by a friend or relative* (*XVI*, *XVIIA*,
XVIII) (*Dingle A, B*) *of the
enemy, or enemies, slain in the
introductory story* :

Either the enticer is an old
dying man, who later dies, and
for whom a white horse attached
to a car comes — The Fian stick
to the corpse, and the corpse
sticks to the car — All are carried
off to the magic house (two Bally-
vourney versions of XVI) ;

Or a little old man instructs
the Fian to put his corpse in his
car, drawn by his white horse, and
to follow his funeral where the
horse leads them, when he dies at
the end of a year and a day
(Roscommon) ;

Or the enticer is a red-haired
man who dies after twenty-one
years spent serving Fionn, and
is carried by Fionn's white horse
to be buried on « Inis Caol » as
had been promised him (XVIII) ;

Or the enticer is the Ceathar-
nach Fada Caol Riabhach, son of
the hag s'ain in the introductory
story, who dies after serving Fionn
for a year and a day and whose
corpse is carried by four herons

2) *Enticing to the Bruidhean by
a son of the enemy slain in the
introduction* :

A poet (whom Conán recognises
as Míodhach in disguise) invites
Fionn and the Fian to his Bruid-
hean for a feast. They go, leaving
Oisín, Fatha Canann, Diarmaid,
Caoilte, Fiachna and Inse behind.

(1) This is characteristic of Conán : *cf.* note on « b II » incidents in
Helper-tale XXII, *infra* p. 183.

(2) From here on XVII B bears only incidental resemblances to the
Bruidhean type (*cf.* p, 26).

(his brothers) to a graveyard followed by the Fian as had been promised him (XVII A) ;

Or a *gruagach* (Ballingeary version of XVI), or a huge man (XVII), invites Fionn to his house ;

Or the brother of the giants slain in the introductory tale issues the invitation (Dingle A) ;

Or the enticing is as described *supra* p. xxiv, n. 2 (Dingle B) ; Or there is no invitation (Dingle C).

3) In the magic house, where a feast is ready, they stick to the seats, *etc.* (XVI) (similar incidents, Dingle A, B. C), or to the knives, and the knives to the table (XVII) ;

Or in the temple on « Inis Caol » they stick (XVIII) (in an unspecified graveyard, XVII A).

4) The enticer arrives to behead them. Fionn wishes for Lorcán (called « Sriún gan Orm », XVII A) who had helped him in the introductory tale (XVI, XVII, XVII A). [xviii as also Dingle A and B, here resemble Bruidhean Chaorthainn. As there is no enticer in Dingle C, incidents 4 and 5 do not occur in it.]

5) Lorcán appears and at once beheads the enticer (XVI, XVII) ;

Or « Sriún gan Orm » overcomes and binds him (XVII A) ;

Or Donogh Kamcosa and Diarmuid O'Duivne kill him (XVIII, *which ends here*) ;

Or the incident is omitted here and replaced by a story of a battle after incident 8 (Dingle A, B : per-

3) In the Bruidhean, where a feast is ready, they stick to the satin-covered seats, which become bare clay (*úir*), while the boarded walls become walls made of rowan-tree rods (*de shlataibh. . . caorthainn*). When they try to rise they find they are stuck to the clay.

4) Fionn, by chewing his thumb finds out that Míodhach and many royal allies will come to behead him and his companions. He urges his companions to die nobly, sounding the Dord Fian. They close their lips and sound the Dord Fian [1]. Fiachna and Inse sent by Oisín for news, hear the Dord Fian.

5) Having come to the Bruidhean they set about defending it. There is much fierce fighting, in the course of which Fiachna, Inse, Diarmaid, and Fatha Canann, prove their bravery and fidelity. Míodhach is killed and beheaded by Diarmaid. [There is an amusing interlude in which the hungry Conán is fed, and drink poured

---

(1) Often referred to in Fian stories, meaning apparently ʿdroning of the Fiana',

haps a borrowing from Bruidhean Chaorthainn 8). [For Dingle C see *supra* incident 4.]

6) Lorcán, by using a magic balm (not blood), frees the Fian. [The freeing is by the blood of a magic animal in Dingle A, B. C : *cf* analysis of C *infra* p. 178.]

In XVII A « Sriún gan Orm » forces the enticer to free them.

7) One . of the Fian (Conán, XVI, XVIIA ; also in Dingle A.B.C, and in Roscommon version) (« The strongest man in the Fian », XVII, from Donegal), either because the magic remedy is all used up, or as a punishment for his greed, is pulled away from the seat to which his buttocks (¹) had stuck, leaving his skin behind.

8) A sheepskin is substituted for the lost skin. From the wool that grew on the sheepskin the Fiana used to make their stockings

into his mouth, by Diarmaid from the roof of the Bruidhean.]

6) Diarmaid then continues the battle and kills the three Kings of Inis Tuile, whose blood, rubbed to the Fian and to the doors, releases the Fian.

7) The blood is used up before Conán is reached. His two heels, the back of his head, and shoulders, are stuck to the ground (*talamh*). Diarmaid and Fatha Canann pull him free, leaving his skin stuck to the ground.

8) The King of the World continues the battle to avenge his allies, Míodhach and the three Kings of Inis Tuile. Oisín arrives

(1) Definitely *tóin* ' buttocks ' in the unpublished Coolea (Ballyvourney) version of XVI (see quotation from it *infra* p. 141, footnote). in the Ballingeary version. in Dingle A. B. C, in xvii A Galway). and in a line by a Clare-Waterford poet of the 18th century, Donnchadh Ruadh Mac Con Mara (ed. R. Ó Foghludha, 1933 : Eachtra Ghiolla an Amaráin, l. 167), *Do bhi croiceann dubh fóisce ar a thóin mar éadach* (referring to Conán). Not so clearly *tóin* in other versions. The episode of the skin left behind is omitted completely from XVIII. a Donegal version : but that the episode was current in Donegal too is proved by its inclusion in XVII, and by its having spread from some Bruidhean-tale such as that under review to a Donegal oral version of the literary Bruidhean Chéise Corainn (see discussion of the incident *infra* pp. 77-78). [It has spread also to a Wexford prose folk version of Laoidh na Sealga (*cf. infra* p. 27, footnote) published by P. Kennedy in his *Leg. Fict.*, 1866, p.208 ; 1891, p. 184]. Donegal storytellers, however, noticeably refrain from making Conán the person who is put in the undignified position. The tendency to make Conán an object of ridicule seems to be of southern origin. as Dr. Eoin Mac Neill has pointed out in Part I of Duanaire Finn, p. LXV.

Further instances of Conán's sticking to a seat are mentioned *infra* p. 78, footnote 1.

(XVI, Ballingeary version, and unpublished Ballyvourney version ; also XVII, from Donegal ; XVII A, From South Galway [many sheepskins] : Dingle A, B, C ; and Roscommon version). [Dingle A and B add an account of a battle : see *supra* incident 5.]

The Fian come out of the Bruidhean. A great battle is fought, in which Osgar beheads the King of the World. The enemy are massacred, except a few who escape by flight.

If we consider the parallel survey given above we shall discover many points to indicate that the folktale has served as model for the literary tale.

Folktale serves as model

In the first place the literary tale opens with a pseudo-historical introduction closely connected with the tale itself, so closely connected that, if we had no folktale to guide us, we might almost be unaware of the fact that the literary tale is built on the two-part foundation which is so obvious in the folktale. A folk adaptor who did not like history might have omitted the pseudo-historical introduction without seriously injuring the Bruidhean-tale which follows it. In view of the fact that the literary tale has no obvious tendency to fall into two parts, is it probable that a folk adaptor, instead of either preserving the introduction much as it stands in the literary tale, or omitting it completely, would have thought rather of substituting for it the loosely connected Helper-story with which the Lorcán type of Bruidhean-tale opens ? This, however, is what must have happened if we are to suppose that a folk adaptor altered the Bruidhean Chaorthainn tale to a tale of the Lorcán type.

Episode 1 (bipartite structure more obvious in folktale)

On the other hand if we suppose that a literary redactor found before him a Helper-tale and a Bruidhean-tale loosely joined together, as folktales often are loosely joined together for the sake of length by Irish storytellers, [1] no improbability is involved in the course of action we must assume him to have taken : trained in the recitation of well-knit hero-tales he altered the loosely connected introductory story to a true introduction, closely connected with the Bruidhean-tale which was to follow ; trained, too, in a school whose tradition was to turn folk marvel into pseudo-realism, or pseudo-history, he altered the victory over magic opponents of the introductory folktale to the pseudo-historic victory of Fionn over a Norse king of the literary introduction [2].

(1) *Cf.*, *e.g.*, *supra* p. xiv, footnote, analysis of first story mentioned ; *supra* p. xxiv, note 3, item 5 ; *infra* Appendix E, p. 194, first Murchadh-tale.

(2) An instance of folk marvel becoming pseudo-realism is cited *infra*

Episode 7
(sticking
motif in
older form
in folktale)

Passing on to the Bruidhean part of the tales, where the agreement in detail is close, we discover an important difference in the episode of the losing of his skin by Conán (episode 7). The folktales make him lose the skin of his buttocks and follow it up with a humourous passage (episode 8) about the resultant growth of wool upon Conán. This reminds one of ancient Greek story-tellers' making Theseus lose part of his buttocks when he was pulled up by Herakles from the rock in Hades to which he had stuck, and of their following it up with a humorous passage poking fun at the Athenians, the people of Theseus, who were therefore nicknamed 'slim-buttocked ' ([1]).

p. LIV. There a fierce witch, coming to revivify her dead son by magic, is altered to a mother coming to lament her dead son and to go to fetch a doctor for him. The turning of folklore into pseudo-history is discussed *infra* p. LXXXVII.

The argument connot be reversed : there was among folktale-tellers no tradition of deliberately altering literary lore, with its tendency to lay stress on heroism, to the simpler style and marvel-moulded standards of folklore. See *infra* Appendix B, p. 188.

Unintentional mis-telling of tales, it is hardly necessary to point out, is quite different from deliberate alteration. [Such unintentional mistelling is not unusual today. In time gone by, when storytelling was common in Ireland, it was doubtless much less frequent.] The story of Lorcán Mac Luirc is a fine complex folktale. Here then there can be no question of unintentional mis-telling. Deliberate alteration by an artist of a fine literary tale to a fine folk tale is what is required by the hypothesis that the tale of Lorcán Mac Luirc was formed out of Bruidhean Chaorthainn.

Existing folk versions of the literary Bruidhean Chaorthainn (*supra* p. XXIV, footnote 3) are all more or less true to the pseudo-historical and heroic atmosphere of the literary tale. Sometimes the introduction is changed to an introductory Helper-tale. This is doubtless to be ascribed to the influence of tales of the Lorcán type, which are so close to the Bruidhean Chaorthainn tale that they could hardly fail to excercise influence on oral versions of it.

(1) APOLLODORUS *The Library*, with an English tr. by Sir J.G. Frazer, 1921, vol II, *Epitome* ii 24 (Loeb Classical Libr.) : ' But when Theseus arrived with Pirithous in Hades, he was beguiled ; for, on the pretence that they were about to partake of good cheer, Hades bade them first be seated on the Chair of Forgetfulness, to which they grew and were held fast by coils of serpents. Pirithous therefore remained bound for ever, but Hercules brought Theseus up and sent him to Athens : [See also Sir J. G. Frazer's note, *ibidem*, p. 152.] Pirithous had gone to Hades to woo Persephone.

In the literary tale Conán loses the skin of his heels, the back
of his head, and shoulders : no humorous passage follows the
account of the loss.

Again an explanation readily occurs if we adopt the hypothesis
that the literary redactor had a folktale like the Lorcán-tale
before him as his model : the rump was not so freely spoken of in
the halls of the gentry, where the literary storyteller's tale
would have had its first audience, as in the cottage kitchens
where those who listen to folktales gather ; also the literary
version gave an opportunity of explaining Conán's epithet *Maol*,
an opportunity of which the redactor of the literary tale made

Theseus had accompanied him to help him (*cf. ib.*, vol. II, *Library* v 12).

Aulus Gellius (X, xvi, 13) refers also to the rescue of Theseus by Her-
cules.

The scholiast on Aristophanes *Equites*, 1. 1368, says : ' Indeed men
commonly call the Athenians smooth-buttocked (λισπόπυγας), and they
make a legend about Theseus, that when pulled up by Herakles he left
behind upon the rock [a portion of] his buttocks' (κατέλιπεν ἐπὶ τὴν
πέτραν τὴν πυγήν).

Suidas, ed. Ada Adler, p. 275, l. 2 *sq.*, *sub voce* Λίσποι, having related
this story of Theseus' loss of the portion of his buttocks attached to the
rock (τὸ προσηνωμένον αὐτῇ τῶν γλουτῶν μέρος), adds that the
nickname was then given to the rest of the Athenians in honour of Theseus
(εἰς τιμὴν ἐκείνου).

Sticking to magic objects occurs in international folktales (to a magic
goose, Aarne-Thompson 571 ; to a poker, 593), and in folklore in Ireland
(*e.g.*, in *Tóruigheacht Mhadadh na Seacht gCos*, P. Mac Aodháin d'aithris,
P. Ó Mogliráin do chuir i n-eagar, Dublin, Browne and Nolan, p.44 : hero's
sword sticks to magic dog, hand to sword, foot to earth) ; also in the
indecent Modern Irish literary tale *Eachtra Chléirigh na gCroiceann* (see
Dr. R. Flower's, account of this tale and discussion of the sticking motif
in his *Cat. of. Ir. MSS in the Brit. Mus.* II 367 *sq.* ; *cf.* reference to
Scottish and Wexford oral versions in P. Kennedy's *Leg. Fict.*, 1866, p.
23, where it is distinguished from another tale with a similar title, a
Wexford version of the international folk episode of the Untutored Youth
Who Makes the Princess Laugh, Aarne-Thompson 571, episode III, to be
mentioned again *infra* p. 116, footnote 2).

Cf. the Welsh Pryderi sticking to the bowl and slab, and the Irish Bran
to a ball of yarn, mentioned by W. Stokes, RC V 232, footnote 1.

Further references to the motif are given in C. Plummer's *Bethada* II
324 § 31, 348 § 12.

My friend Professor Michael Tierney informs me that the sticking motif
in classical literature has been studied in the *Revue des Études Grecques*,
1931, in an article which neither he nor I have been able to consult,

use, in full accord with the Dinnsheanchas and Cóir Anmann
tradition in which he was bred. (1) Moreover the redactor of
the literary tale, wishing to end his story on that heroic note
which is its chief excellence, by omitting the humorous passage
was enabled to begin immediately a description of a final battle
for which there was no need and no room in most versions of
the magically controlled folktale.

On the other hand if we suppose that a folk redactor was
using the literary tale as his model we are driven to the conclusion
that he either accidentally blundered on the older version of
the motif, or that the older version was borrowed by him from
some other story now lost, which brings us to a new difficulty :
why is that older story now lost if it was once so common and
so popular as to be able to influence many folk versions (2) of
the sticking incident ?

Episode 2 (no model in the literary version for the widely distributed horse-motif) The manner in which the Fian are enticed to the Bruidhean
(episode 2) is not the same in all the folk Bruidhean-tales belon-
ging to the Lorcán type. A northern version and a western
version, however, agree with two of the Cork versions in intro-
ducing a horse into the episode. Neither the decrepit old man
who is connected with the coming of the horse, nor the horse
itself, resembles the weird Giolla Deacair or his extraordinary
horse sufficiently to explain them as being modelled on the
Giolla and his horse in the literary tale of the Giolla Deacair.
Moreover the rareness (3) of recorded folk versions of the story
of the Giolla Deacair suggests that it was hardly popular enough
to have influenced a northern as well as a southern version of
the Lorcán type of Bruidhean-tale.

The horse motif in Bruidhean-tales is then probably original
to them. It is in tales of the Lorcán type. It is not in the
literary tale of Bruidhean Chaorthainn. Therefore if we adopt
the hypothesis that the Lorcán tale is an adaptation of the
literary tale we are faced with difficulties the same as those that
have already been considered when that hypothesis was being
discussed in relation to the sticking incident.

Bruidhean originally Hades ? (more obvious in folktale) As a matter of fact here the case seems to be even stronger.
For if Dr. Krappe, having considered tales belonging to the
class of the medieval tale of the horse on which the Emperor
Theodoric, unable to dismount, was carried to Hell, is right (4)

---

(1) The epithet *Maol* is similarly explained in episodes referred to
infra p. 141, note to 17d of poem LX, and footnote.

(2) References *supra* p. xxviii, footnote.

(3) There is one in J. Curtin's *Hero-tales* 514 *sq.*

(4) Dr. Krappe's argument concerning the tale of the « Gilla Dacker »,

in concluding that in the original tale upon which the horse-
part of the Giolla Deacair story is based the Fian were carried
to the dwelling-place of the dead, and that in that original tale
the part of the Giolla Deacair himself was taken by a figure
representing Death, then the Lorcán-tale in some respects
certainly presents traits more archaic than any presented either
by the stories considered by Dr. Krappe or by other Irish Bruidh-
ean-tales ;   for the horse in northern, western and southern,
versions of the Lorcán-type Bruidhean-tale in question is con-
nected with a dead man ; in the northern version it leads the
Fian to a well-known island graveyard ; and in one of the
western versions (XVII A, South Galway) the four herons, who
in this version take the place of the horse, lead them to an
unspecified graveyard.

Now it is in Hades, the ancient Greek realm of the dead, as
we have seen, that Herakles found Theseus stuck to the rock
and pulled him off.   Do all Bruidhean-stories, as Dr. Krappe
believes ([1]), go back to some mythological tale, or group of tales,
dealing with journeys to the realm of the dead?   This is a
question the final answer to which had better, perhaps, be left
over till the general mythology of Ireland has been more scientific-
ally, broadly, and thoroughly, analysed than it has yet been.
For the present it is sufficient for our purpose to point out that
Bruidhean-tales are very old and seem to belong definitely
to that class of Fionn-lore which exists primarily by oral unlearn-
ed tradition and only secondarily in manuscript versions and
learned adaptations.

Future investigators will doubtless study the relationship of

RC XLIX 96 *sq.*, seems on the whole to be sound.   Where, however, he
holds (p. 103 *sq.*) that the Happy Otherworld of Gaelic mythology is to
be identified with the Realm of the Dead he is on doubtful ground, and
should have said something of Kuno Meyer's arguments in his paper
entitled *Der irische Totengott und die Toteninsel* (Sitzungsber. der Preuss.
Ak. der Wiss., Berlin, 1919, p. 537 *sq.* : see especially p. 544 *sq.*), which
make it seem probable that the Happy Otherworld is a realm of the ever-
living contrasted with the Realm of the Dead.   Dr. Krappe is on surer
ground when, in another article, in RC XLVIII 109 *sq.*, he admits that,
in the mythological stories as we have them, and in the superstitious
beliefs of Christian Gaeldom, there has been confusion between the realms
of the gods of the living and the gods of the dead.

Dr. Krappe has studied the Theodoric legend in *Le Moyen Age* XXXVIII
(1928) 190 *sq.*

(1) *Cf.* his paper mentioned *infra* p. 27, l.2, read by the writer in 1932,
but at the moment (1937) not available.

Battle of
Ventry

the West Kerry folktale of the Everlasting Fight at Ventry (¹)
to the literary tale of the Battle of Ventry (²). Here it is suffi-
cient to point out that the Irish folk motif of the Everlasting
Fight, in which the warriors of the enemy army are resuscitated
during the night by a magic hag (³), forms the chief element of
the folktale and does not appear at all in the literary tale, where
the year-long continuance of the fighting is left without explana-
tion.

Macgnímar-
tha Finn

Next we come to the story of Fionn's boyhood. This story,
under the title *Macgnímartha Finn*, is told in what seems to
be 12th century Irish prose in a very summary fashion. That
unadorned Middle Irish version is preserved in a single manus-
cript (⁴). The 12th century *Fotha Catha Cnucha*, a pseudo-
historical story inserted by the Interpolator (" H "), who may
have lived in the 13th century, in Leabhar na hUidhre (⁵),
contains only a few of the incidents of Fionn's boyhood. The
same is true of the 11th or 12th century Dinnsheanchas poem
"Almu I "(⁶), upon which *Fotha Catha Cnucha* is partly based. The
stanzas about Fionn from Gilla in Chomded húa Cormaic's
poem *A Rí ríchid, réidig dam* (12th century), edited by K.
Meyer in his *Fianaigecht*, p. 46 *sq.*, refer to many of the incidents,
but cannot be said to relate them. The 14th or 15th century
poem on Fionn's boyhood in Duanaire Finn (poem XV) tells
the incidents so briefly that it again appears to be referring to
incidents that are well known rather than relating them. More-
over it too is contained in a single manuscript.

Nevertheless the story of Fionn's boyhood during the past
hundred years has been a favourite with unlettered storytel-
lers (⁷). The modern oral versions differ widely among them-
selves but are all recognisable fundamentally as the same story.
It is unthinkable that the modern story-tellers of Ireland and
Scotland derived their versions of the tale from the single poorly

(1) Included in Giant-tale I A, analysed *supra* p. xvii footnote. Other
version prefixed to the Bruidhean-tale described as Dingle B *supra* p.
xxiv footnote.

(2) Ed. K. Meyer, 1885 ; oral version mentioned *infra* p. xxxix foot-
note 2.

(3) References *infra* p. liii.

(4) Ed. by K. Meyer, RC V 195 *sq.* ; corrigenda *ib.* 508, and *Archiv f.
cell. Lex.* I 482 ; further corrigenda and tr., *Ériu* I 180 *sq.*

(5) p. 41 b 9. For bibliography (and reference to YBL copy) see In-
troduction to *Lebor na Huidre*, ed. by R. I. Best and O. J. Bergin, 1929,
p. xxxi. For date *cf. infra* p. lx, discussion of item xxx.

(6) E. J. Gwynn *Metr. D.* II 72 *sq.*

(7) See *infra* p. 32, footnote 2.

constructed Middle Irish version, or from the brief references
in the poems. Indeed the references go rather to show that oral
versions, resembling the modern oral versions and differing
in certain details from the Macgnímartha, were current at all
periods (cf. infra notes to poem XV).

In section 7 of this Introduction (¹) we shall make a more
detailed examination of the story of Fionn's youth. For our
present purpose it is sufficient to point out that a tale which
never properly speaking became a literary tale and which is
nevertheless universally known in Ireland and Scotland, deserves
even more than the story of Oisín in the Land of Youth, or
than the Lorcán-type of Bruidhean-tale, to be included in the
list of stories which belong primarily to oral tradition.

In south Munster, on a hill-side in the parish of Ballyvourney, Diarmaid
Co. Cork, is a place called Leabaidh Diarmada.   Professor É. Ó & Gráinne
Tuathail in his Sgéalta Mhuintir Luinigh (p. 208) says that
in the parish of Lr. Badoney in Co. Tyrone " a pile of large stones
with a cave underneath " is known as Liobaidh Dhiarmuda agus
Ghráinne. A similarly named place in Co. Sligo is referred to
by the Rev. E. Hogan in his Onomasticon (²), and Geoffrey
Keating in his Foras Feasa ar Éirinn speaks of a Leabaidh
Dhiarmada Uí Dhuibhne agus Ghráinne situated in south west
Galway (³).   To these particular instances from the north, south
and west of Ireland may be added Father Ho gan's general
statement (⁴) that " Labba Dhiarmada agus Gráinne " is a
" name of cromlechs passim".   This statement is confirmed by
Mr. J. H. Lloyd, who, in Gadelica I 83, writes " To the present-
day native of almost any Irish-speaking district the use of Leaba
Dhiarmuda agus Ghráinne as the current name for a cromlech is
quite a commonplace, in fact, I might assert that, so far as my
own experience goes, no other is in such general use. "   Therefore,
though the Pursuit of Diarmaid and Gráinne is not easily found
as a folktale today (⁵), these place-names must have ensured that

(1) Cf. especially pp. l sq., lxix.

(2) s.v. Lebaid Dhiarmada Uí Dhuibhne agus Gráinne.

(3) Cf. Rev. P. S. Dinneen's Index, Ir. Texts Soc. XV 345.

(4) Onomasticon, l.c.

(5) For a note on the competition folk version from Coolea, Ballyvourney,
Co. Cork, see infra, p. 154. Dr. Hyde has contributed a Roscommon folk
version to Béaloideas iv 425. A very broken-down folk version from
Tyrone is to be found in É. Ó Tuathail's Sg. Mhuintir Luinigh 108.
There is a version from Galway in S. Mac Giollarnáth's Loinnir Mac
Leabhair 1936, p. 47 sq. ; and a Donegal version has been contributed to
Béaloideas VII 125 sq., by S. Mac Meanman.

it lived in the minds of the people. Moreover Standish Hayes O'Grady says that in the 19th century the peasantry could supply details concerning Diarmaid's hunting of the boar, and his own consequent death, which are not contained in the literary story ([1]).

On the other hand that the story, at least in the general form of Gráinne's elopement with Diarmaid and Fionn's pursuit of the lovers, was accepted as literary matter by the learned of the 10th and 11th centuries is proved by fragments of it and references to it contained in the early literature ([2]). That the actual framework ([3]) of the Early Modern manuscript tale ([4]) was well known from the beginning of the 13th century is proved by references 1° in *Acallam na Senórach* (c. 1200, Stokes's ed., l. 1515 *sq.*), 2° in poem XVIII of Duanaire Finn (written between 1250 and 1400 : *cf. infra* p. 40), and 3° in almost all the second-last stanzas of the series of poems by Gearóid Iarla († 1398) preserved in the Royal Irish Academy manuscript called the Book of Fermoy ([5]).

With this puzzling tale ([6]), then, which may well have been popular always in much the same form with both learned and unlearned, we may suitably end this survey of Fionn-lore preserved primarily by oral unlearned tradition and pass on to

(1) See his notes to *Tóruigheacht Dhiarmuda agus Ghráinne* (edition of the Soc. for the Pres. of the Ir. Lang., 1906, Pt. II, p. 81). O'Grady there says also. « It is singular that *Diarmuid na m-ban* should have met his death by the same beast that slew Adonis, whom he may be said to represent in Irish legend. » For the Adonis story see APOLLODORUS *Library* III xiv 4, ed. Sir J. G. Frazer, 1921. *Cf.* discussion of a mythological origin for the Diarmaid story *infra* p. XLVII. Details similar to the additional details known to O'Grady, presumably from Clare or Limerick storytellers, were also known to storytellers in Kilkenny and in Scotland (*cf. Gadelica* I, p. 85 note 4, and p. 302).

(2) 10*th cent.* : Items XXIII and XXIV from Meyer's list discussed *infra*, pp. LIX-LX.

11*th cent.* : Item XXV, the date of which is discussed *infra*, p. LX.

(3) *i.e.*, the elopement ; Fionn's pursuit of the lovers ; the death of Diarmaid caused by a pig.

(4) Bibliographical references *infra* p. 173.

(5) *e.g. mac í Dhuibhne* won Gráinne against Fionn's will, p. 159, l. 12 ; *Diarmaid ó Duinn* was killed by a pig on Beann Ghulban, p. 162, l. 1.

(6) *Tóraigheacht Diarmada 7 Ghráinne* is discussed by G. Schoepperle in her *Tristan & Isolt* (see under *Diarmaid* and under *Gráinne* in the index to that work) and also by the same scholar in RC XXXIII 41-57, 158-80.

the consideration of Fionn-lore preserved mainly by learned
and literary tradition.

§ 4   FIONN LITERATURE

When old men gathered by the fireside in the Cork Gaeltacht   Seán Ó
fifty or sixty years ago, it was their custom to while away the   Cathasaigh
time by telling stories to one another.   So I have been informed
by Seán Aindí Í Chathasaigh of Ballyvourney, who has lately
died at an advanced age.   Seán Aindí was himself a storyteller
of the same type as most of those old men whom he had in mind.
His repertory consisted mainly of international folktales, or
tales resembling the international ones so closely that the student
of literature would certainly unhesitatingly place them in the
same genre for purposes of literary classification.   Seán Aindí's
repertory was, then, mainly a folk repertory, bearing upon it
the marks characteristic of tales that have been either formed,
or transformed, by generations of unlettered traditional peasant
story-tellers.

Not far from the house where Seán Aindí lived, lived a younger   Tadhg Ó
story-teller, Tadhg Dhonacha Bhig Í Dhuinnín. Tadhg possessed   Duinnín
an even richer repertory of international folktales than was
possessed by Seán Aindí. In addition he knew some tales of a
different sort, which, however, he was unwilling to tell, because
he could not tell them in the way in which his father, Donacha
Beag, whom I never knew, used to tell them.   Among those tales
were Bodach an Chóta Lachtna and Bruidhean Chéise Corainn.
Their plots he knew as well as his father.   But their elaborate
style and wording escaped him (¹).   Tadhg also knew a few
stray verses of Ossianic poetry (²), learnt by him from his
father, who could repeat whole poems ; and in the religious
folktale of Seán Bráthair 'a' Crochúir (³), his father, Tadhg
told me, used to insert a long moral poem, which Tadhg regarded
as being an important part of the tale but of which only a few

(1) *Cf.* Appendix B, *infra* p. 188. There I speak of two storytellers. That
is more accurate. Both men, however, learnt their stories from Donacha
Beag ; and Tadhg also knew the stories I happen to have recorded from
his friend, Domhnall Bán Ó Céileachair, rather than from himself.

(2) Stanza 5 of Duanaire Finn LVI, on Bran's colours (see *infra* p. 123),
and the stanza about Osgar fighting with God, from the late version of
the Dialogue between Patrick and Oisín (Oss. Soc. IV 46 ; not in the earlier
version, Duanaire Finn LVII).

(3) A tale of a hard penance — a little like Aarne-Thompson 756.

lines remained in his memory ([1]). Tadhg's father could read
Irish, and possessed ' old books ' ([2]).

« Irishians »   In the introduction to his edition of Tóruigheacht Diarmada
agus Ghráinne ([3]). Standish Hayes O'Grady, with the life of
pre-famine Ireland in his mind, describes how the " Irishian "
in those days kept a knowledge of the Early Modern literary
tales alive among the people.   An Irishian, O'Grady tells us,
" is among the peasantry the Anglo-Hibernian equivalent of
the word Gaoidheilgeoir, a personal noun derived from Gaoid-
heilg, the Gaelic or Irish language ; and means one learned in
that tongue, or who can at all events read and write it. " By
reason of the existence of Irishians, O'Grady continues, " the
reader who speaks Irish, may have often heard a labourer in
the fields discoursing *ex cathedra* of the laws and the weapons
of the Fenians, and detailing to his admiring and credulous
hearers the seven qualifications required by them in a newly
admitted comrade. "   A little further on in the same introduction
O'Grady speaks of the collections of tales contained in modern
manuscripts : " These," he writes, " were, for the most part,
written by professional scribes and schoolmasters, and being
then lent to or bought by those who could read but had no leisure
to write, used to be read aloud in farmers' houses on occasions
when numbers were collected at some employment, such as
wool-carding in the evenings, but especially at wakes. Thus the
people became familiar with all these tales.   The writer has
heard a man who never possessed a manuscript, nor heard of
O'Flanagan's publication, relate at the fireside the death of
[the sons of] Uisneach, without omitting one adventure, and in
great part retaining the very words of the written versions."

Donacha   The reason of the difference between Tadhg Dhonacha Bhig's
Beag   repertory and that of Seán Aindí becomes clear in the light
Ó Duinnín   of O'Grady's introduction : Tadhg's father, Donacha Beag Ó
Duinnín, with whom Tadhg was naturally in close contact,
had some of the learning of O'Grady's Irishians.   He may
not have been quite as learned as the Irishians whom O'Grady
had in mind, for even in Donacha Beag's time the decay had
begun to set in : that would explain why stories like the Fate
of the Children of Uisneach, whose very characters, the Ulidian

(1) The first line is *Smaoinggig, a pheacaig, gur chaillis do ghaoltha*
[*Smaoinggig*, Tadhg's friend Domhnall Bán Ó Céileachair informs me,
stands by poetic licence for natural *smaoinig*.]

(2) *Cf. infra* p. 154.

(3) *Oss. Soc.*, III, 1857 ; quotations here from reprint of 1906, publ. by
the Soc. for the Preservation of the Ir. Lang., Pt. II, pp. xvi-xviii.

heroes, belong wholly to the realm of literature, are not included
in Tadhg's repertory, though stories like Bruidhean Chéise Co-
rainn are; for the characters who enter into Bruidhean Chéise
Corainn, the Fian and their magic opponents, are well-known
to Irish-speakers even where no Irishian exists or has left his
traces, but the very characters, as well as the heroic and courtly
motifs, of the Ulidian stories are outside the domain of the
unlettered story-teller (¹).

It would appear, therefore, that beside the class of Fionn lore
which exists primarily by oral unlearned tradition, there is
another class which exists primarily by literary and learned
tradition, and which is distinguished from the unlearned, purely
oral, Fionn lore by being found in modern manuscripts.   When
stories or poems that are found in modern manuscripts are told
also by unlettered story-tellers (²), we may confidently surmise
that they have reached those storytellers by means of a class
such as O'Grady's Irishians, who were to some degree the inheri-
tors of the learning of past days.

Primarily learned Fionn lore

Learned, or manuscript, Fionn lore is not alone richer in
genres and tale-types than oral lore, but the individual differen-
ces of tales and ballads inside those types are much greater than
in oral lore.   Where the folktale-teller merely arranges certain
well-known motifs with minor variations inside a type supplied
to him ready-made, the literary tale-maker or poet so diversifies
both type and motifs that it is often hard to recognise them;
he may moreover invent motifs, drawing upon his experience
of life to give character and reality to the actors in his story.
The spirit which he infuses into the whole, too, at times so trans-
forms it that the material type which holds that spirit is of little
or no account.   To call the story of Lorcán Mac Luirc a Helper-
tale does tell something essentially important about that story.
On the other hand to describe the Iliad as an episode in a Tóraigh-

Types

---

(1) For a note on the use here made of the words 'literature', 'unlettered',
etc., see Appendix C, *infra*, p. 189.

(2) Examples from the Fionn cycle already referred to are: *Bodach
an Chóta Lachtna* (*supra* p. xxxvii); *Bruidhean Chéise Corainn*; *Bruidh-
ean Chaorthainn*; *Seilg Ghleanna an Smóil* (p. xxv, footnote, item v); *Im-
theacht an Ghiolla Dheacair* (p. xxxii); see also remarks on *Tóraigheacht
Diarmada agus Ghráinne*, *supra* p. xxxv.   To these may be added: the
West Kerry folk version of *Cath Fionntrágha* (*cf. supra* p. xxxiv) in J.
Curtin's *Herotales* 530 *sq.*; and a folktale in *Béaloideas* IV 196 *sq.*, which
seems to be a very broken-down version of *Tóraigheacht Taise Taoibhghile*
(unpublished: *cf. Cat. of Ir. MSS in the Royal Ir. Acad.*, No. 744, 81a,
Fasc. XVIII, p. 2273).   This list could doubtless be extended.

heacht might be materially true, but it would be essentially
unimportant : and though no poet of Homeric power ever came
to transform an Irish Tóraigheacht into an Iliad, nevertheless the
more poetic, heroic, realistic, or visionary, a Bruidhean-tale, or
an Invader-tale, or a Tóraigheacht, becomes at the hands of
a literary Irish story-maker, the less important is the part played
by the type in making the ultimate literary production what it
is.

Dramatic lyrics (Duanaire Finn IX, XXV, *etc.*), learned
lore (XLII, XLIV, *etc.*), prophecies (XXXIV, XLIX), *síodh*-
tales (XVII, XLII), *bruidhean*-tales (p. xxiii *sq.*, p. 26), tales
of magic visitors (LXI, LXV), invader-tales (LXIII, note
to 63a, footnote), tales of internecine strife (IV, LXIX,
etc.), wooings (I, XXXVIII), elopements (LXVII notes, *infra*
pp. 163-164), foreign expeditions (XXIII, XXXV), monster-
slayings (XXIV, LX), hunts (XIV, LVIII, *etc.*) — these are
the chief literary story-types represented in Duanaire Finn.
Occasionally too (as in II and LXVIII) we find the god Aonghus
helping the Fian as Lorcán or Céadach helps them in the Helper-
tales of folklore ; and outside Duanaire Finn we find the Tó-
raigheacht, or rescue of a bride, as a common type in Fionn-lite-
rature, usually including the Invader-motif.

Literary
character
Having defined these types, however, we have only to com-
pare the heroicised Bruidhean-portion of poem XXV, spoken
in swift metre by an angry, resentful, Goll, with Oisín's undistin-
guished account in poem XIII of phantom horrors endured in
a similar bruidhean, to see how far removed from essential
resemblance is the resemblance of material type that connects
the two poems.

Literary Fionn-lore is then to be distinguished from folk
Fionn-lore less by differences in tale-type than by differences
in form or spirit. More closely constructed, presented in poetic
or rhetorical language, unified often by the heroic, realistic,
or visionary spirit that animates them, the literary pieces bear
the mark of minds that have been trained to a mastery over the
matter of literature more complete than that attained by the
minds which moulded " Lorcán Mac Luirc " or " Black, Brown
and Gray ". (1).

§ 5 Antiquity of Fionn folklore

Evidence
That the difference between unlearned (oral) and learned
(manuscript) Fionn lore is of no recent origin appears clearly

(1) Appendix A, Nos. XVI, XVII, XVIII (*infra* pp. 181-182).

from what has been said already of the antiquity of certain
oral tales about Fionn. Even if we had not these survivals to
guide us, however, the literature itself could have taught us that
side by side with literary tradition a folk tradition concerning
Fionn also existed in past days.

In the early 17th century, Geoffrey KEATING, writing in his   Keating
Foras Feasa ar Éirinn of the fires employed by Fionn's Fian
for cooking what they had killed in the morning's chase, says :
" And these fires were so large that their sites are to-day in
Ireland burnt to blackness, and these are now called Fulacht
Fian by the peasantry " (¹).

In speaking of the druids the same author says : " There
are, indeed, to be seen in Ireland to-day in many places, as relics
of the pagan times, many very wide flag-stones, and pillar-
stones supporting them ; and these are called idol-altars in the
old books, while the general populace call them beds of the
Fian, as they are ignorant of the reason of their construction " (²).

Again in the Yellow Book of Lecan, in language that may be   YBL
that of the 11th century, are preserved the words of an author
who, it would seem, was writing at a period when Fionn was not
yet so prominent in literature and history as to be in no need of
identification. His words, as printed by Stern, ZCP I 472, are :
*Is e ropa thaiseach teglaig 7 ropa cheand deorad 7 amhus 7 cech
ceithirne archena la Cormac Find mac Cumaill, conad friu
sin at-berat in daescar-sluag Fianna Find....* 'Fionn mac Cum-
haill was chief of the household to Cormac and head of his ex-
iles and mercenaries and of the rest of his soldiery, and it
is these who are spoken of by the common people as Fionn's
Fianna'.

Kuno Meyer, ZCP I 462, says : " The usual account of the   Fionn's
death of Finn is that he was slain in battle against the Lúagni   death
Temrach at Áth Brea on the Boyne by Aiclech mac Dubdrenn,
who cut off his head. This is the account given by the tenth
century poet Cinaed húa Hartacáin in the poem beginning
Fianna bátar i n-Emain (³), by Tigernach and the Four Masters,
and, with greater detail, in the tale entitled *Aided Finn* or
' The Violent Death of Finn ' (⁴). In this tale it is stated with

(1) Dinneen's tr., II, p. 329.

(2) Dinneen's tr., II, p. 349 ; *cf.* O. J. BERGIN *Stories fr. Keating's Hist.*,
no. 14.

(3) Probably in reality an 11th cent. poem : see R. THURNEYSEN
Heldensage 20.

(4) For bibliographical details see ZCP I 462 *sq.*, and K. MEYER *Fianai-
gecht*, p. XXII *sq.* (item XIII, assigned by Meyer to the 10th cent., but

some emphasis that the acount there given is the true one : *is
í sin iarum Aided Finn iar fírinne in senchasa amail adfiadat
na heólaig* ' that then is the Death of Finn according to the truth
of history, as the learned relate'. So there were other versions. "

Those other versions almost all agree in either suggesting
that Fionn's death came about as the result of violating a *geis* [1].
or making him unwittingly come into circumstances which fulfil
a prophecy [2] concerning his death. Most of them agree in
making the death itself occur in an attempt to perform a leap
that was beyond his powers. [3]

Here then we have a heroic pseudo-historic account of Fionn's
death, according to which he fell in battle against a tribe known
in history, contrasted with various accounts of a magically
controlled death.   Perhaps we should not be far wrong in seeing
in this difference traces of the difference we have been exami-
ning between learned and popular tradition concerning Fionn.

Conclusion   If such a conclusion were to prove untenable, however, it would
nevertheless remain certain from the other texts examined that
in the 17th century, and in the 11th century, the general popu-
lace (*an pobal coitcheann*), peasants (*criadhaireadha*), and common
folk (*daescar-s[h]luag*), had a tradition about Fionn to which the
learned sometimes thought it worth their while to refer openly.

That they sometimes also used it without openly referring

probably really 11th cent., as suggested in the preceding footnote ; items
XXXV-XXXVI, 11th cent. ; item XXXVII, 12th cent.).   *Cf. Duanaire
Finn* notes to XIX 5d, XXXVIII 27d.

(1) The imposing of the *geis*, though not the violation and consequent
death, is mentioned in the Early Modern *Feis Tighe Chonáin*, ed. Miss M.
Joynt, §§ xxi-xxiii (O'Kearney's ed., Oss. Soc. II 178 *sq.*).   There is a
hint of violation of a *geis* in the folk account of Fionn's death summarised
supra p. xviii, footnote 8.

(2) 10th or 11th cent. account in ZCP I 464, and confirmatory verse
cited by K. MEYER *Fianaigecht*, p. xxv (No. XXVII) ; account in the
13th or 14th cent. tale referred to *infra*, p. 136, which differs from the
10th or 11th cent. account in its details, but follows its general framework
as regards a preceding prophecy.

(3) References to the leap are to be found : in the account in ZCP I 464,
and in its variants (K. MEYER *Fianaigecht*, p. xxv, No XXVII ; ZCP XI
44, § 52) ; in *Feis Tighe Chonáin*, ed. Miss Joynt, § xxii ; in the folk account
of Fionn's death *supra* p. xviii, footnote 8.

The references to Fionn's death in *Acallam na Senórach*, ed. W. Stokes,
l. 1767, and in *Duanaire Finn* XLIII 40, are too summary to allow classif-
ication.

to the fact is evident from what has already been said (¹) about
the stories of Oisín in Tír na hÓige and Bruidhean Chaorthainn,
and from what will be said later about the episode of Aillén's
mother in Acallam na Senórach (²). The occasional treatment
of the Fian as giants in Acallam na Senórach (³) (written *c.* 1200)
is also probably due to the influence of unlearned oral tradition ;
for though the Fian are often represented as giants in oral tra-
dition today (⁴) and were known as giants, doubtless by oral
tradition, in Scotland at least as far back as the early 16th
century (⁵), Geoffrey KEATING in his *Foras Feasa ar Éirinn* (⁶)
protests against this, saying, " For it is plain from the old histo-
rical books that he [Fionn] was not of abnormal size as compared
with his contemporaries. (⁷) "

§ 6 OCCASIONAL TENACITY OF IRISH FOLK TRADITION

We have seen that the unlearned in Ireland have for long
had a tradition concerning Fionn distinguishable from the
tradition of the learned. It remains for us to consider whether
it is at all possible that the tradition of the unlearned has in
any point remained unchanged since pagan times.

Now Professor W. J. GRUFFYDD, discussing the Lugh-Balor
myth in his *Math vab Mathonwy* (p. 64), has commented on the
occasional tenacity of Irish folk tradition. Poem XVI of Dua-
naire Finn could have afforded him an illustration from the
literature apt for the subject of which he was treating. Balor
according to that poem (§§ 10-13), before Lugh beheaded him,
bade Lugh place the severed head on his own so that the triumph

[margin: Balor-Lugh incident in poem XVI]

(1) p. XXI *sq.*, p. XXIII *sq.*

(2) *infra* p. LIII.

(3) ed. Stokes ll. 77, 2078 (*cf.* 2042), 2175 *sq.*

(4) *supra* p. XVIII.

(5) *Cf.* references to their gigantic size in Scottish 16th century non-
Gaelic documents : 1º by the historian Hector Boece ; 2º by the poet Dunbar ;
3º by David Lindsay. [Cited (1 & 2) by Prof. A.C.L. Brown in *Mod.Philo-
logy* XVIII 220, footnote ; (3) by Dr. R. Th. CHRISTIANSEN *Vikings* 62.]

Reference no. 2 is to « Gow Mc Morne ». The relevant lines are : *Or
he of aige was yeiris thre | He wold step over the occiane sie ; | The mone sprang
nevir abone his kne ; | The hevins had of him feir* (W. DUNBAR, ed. Small,
II [1893] 317, The Scottish Text Soc.) .

(6) *Cf.* Dinneen's ed., II 330.

(7) The significance of the treatment of Fionn as a giant is discussed
infra p. XCIX,

and the terror that the men of Ireland found in Balor might be found henceforth in Lugh, who was the son of Balor's daughter. Fortunately for himself, Lugh disobeyed the instruction. He placed the head in the fork of a hazel, whereupon a poisonous drop that was in the head split the tree in two.

in folklore   That Lugh was the son of Balor's daughter and that he killed his grandfather is well known from literary sources, so that it might be held to be possible that it is from a literary source that that tradition found its way into a modern Donegal folktale (¹).

The 12th century poem which seems to be the only literary source for the incident of the poison-dropping head, however, is contained today only in the Duanaire Finn manuscript. Therefore we can hardly explain as a literary borrowing the following version of the poisonous drop incident which is given in the folktale : there (²) it is told that Balor, whose fiery eye had just been pierced by Lugh's spear, " called his grandson and ordered him to cut off his head, and to put it above his own so that he might know all. Lui took off his head, and put it on a rock. The next moment a drop came out of the head, made a thousand pieces of the rock and dug an immense hole in the ground, and that hole is Gweedore Loch."

Here then we have a tradition, which the literature tells us was current in the 12th century, still preserved without the aid of literature in a folktale recorded in the late 19th century.

A   It is to be noted that the preserving of this piece of informat-
particular is- ion concerning Balor and Lugh is not of the same nature as the
ed incident   preserving of very ancient folktale plots or folktale motifs. Many Irish folktale plots are as old as the days of primitive Indo-European unity (³), and some of them are to be found in the literature of ancient Greece as well as in Irish literature or folklore (⁴). Many Irish folktale motifs are equally old (⁵). In the Donegal version of Lugh's treatment of Balor's poison-dropping head, however, we have not merely the preserving of a general type, or general motif, but the preserving of an inci-

---

(1) J. Curtin *Hero-tales* 283 *sq.*, summarized by W. J. Gruffydd *Math* 65 *sq.*

(2) Prof. Gruffydd's summary, p. 68.

(3) See the last paragraph of Appendix C, *infra* p. 192 ; and *cf.* the international tales mentioned *supra passim* (pp. xiii, xiv footnote (1), xvi).

(4) *Cf.* Perseus-Lugh parallel *infra* p. xlviii *q.* ; Herakles-Croibhdhearg parallel *infra* Appendix E, p. 194 ; Oenomaus-Aodh parallel *infra* p. 4 ; Midas-Labhraidh parallel *infra* p. 156, footnote 2.

(5) See Appendix D, *infra* p. 192.

dent which is particularised by the presence of two well-known
mythological figures Lugh and Balor, who already in the 12th
century, and doubtless long before that, particularised it.

The incident chosen here to illustrate the occasional tenacious- Balor-cycle
ness of Irish folk tradition as regards particular facts consistently   (other
associated with well-defined traditional figures was chosen partly   parts)
because it is referred to in Duanaire Finn, the work in which we
are primarily interested, and partly because the folk tradition
can, in this instance, be checked by that chance literary reference.
A stronger case might be made by reference to other parts of the
modern folk Balor-cycle, where the antiquity of the episodes of
Lugh's birth and of his slaying of his grandfather Balor may be
surmised from the pseudo-historic and literary deformations
of them which are contained in certain Old, Middle, and Early
Modern Irish tracts, ([1]) and where the antiquity of the episode
of Goibniu's Gray Cow (Glas Ghaibhneann, Glas Ghaibhleann,
Glas Ghaibhneach, *etc.*) is suggested by its being told in modern
versions all over Ireland, ([2]) associated commonly with names
(Cian, Lugh, Balor) which occur associated with Goibniu in
the old literature.

Though much modern Irish folklore, then, consists of the Conclusion
attaching of general story motifs and story plots to traditional
or fictional names ([3]), occasionally, as we learn from the Balor
myth, particular incidents consistently associated with particular
well-defined traditional figures are preserved with very slight
changes from pagan times. This leads us to hope that some
at least of the modern folklore about Fionn may be, not merely
secondary application of general motifs and plots to his name,
but rather a modern version of stories that were always connected
with him and always served to identify him.

§ 7 A RESIDUUM PROPER TO FIONN IN FOLK TRADITION

What has been said in the preceding section about the occa-   Method
sional tenacity of Irish folk tradition suggests a possibility

(1) *Cath Maige Tured* ; *Leabhar Gabhála Éireann* ; *Oidheadh Chloinne
Tuireann* ; *cf.* W. J. GRUFFYDD *Math* 76-77.

(2) *Cf.* GRUFFYDD *Math* 65 *sq.*, 153 ; *infra* p. 87 ; other versions in
the MS collections of the Irish Folklore Commission. *Cf.* also E. C. QUIGGIN
A Dialect of Donegal 217, 237 *sq.*, and Monaghan version contributed by
Prof. É. Ó Tuathail to *Béaloideas* III 128. [It is worth noting here that
the magic milk-giving cow brought into connection with Fionn in the folk
tradition mentioned *supra*, p. XIX, reminds one of the Glas Ghaibhneann.]

(3) See *infra* Appendix E, p. 194.

that, by discarding what is either certainly, or probably, the application of general story-themes to Fionn's name, we may reach, even in the folklore, a residuum which represents old tradition about Fionn. By comparing that residuum with what is really old in the literature we may be able to decide who or what Fionn was before the folk made him into a character in Helper-tales and Giant-tales, and before poets made him the centre of stories such as Cath Fionntrágha, Bruidhean Chaorthainn and Imtheacht an Ghiolla Dheacair, which even Keating believed to be fiction (¹).

Themes discarded (general; secondary; insufficiently studied)   Concerning the purely orally preserved Fionn-tales discussed on pp. XIII-XX, it has already been pointed out (²) that they all possess affinities with the folk-tales of other nations, in so far as they either resemble international folk-tales, or illustrate well-known folk tendencies. On p. XXIIII it has been pointed out that the story of Oisín in the Land of Youth, and the story of Oisín and Patrick's Housekeeper, are probably secondary developments in the Fionn cycle. The Ram-allegory discussed on p. XXII might well be explained also as a secondary development, attached to the Fionn cycle, merely because the Fionn cycle was popular, by a didactically minded folktale-inventor, who invented it on the model of other Irish allegories — such as the allegory, common in various versions in the literature (³), which describes the finding of a hateful hag who when kissed by the daring brother becomes a beautiful maiden and declares that she is the sovereignty of Ireland — or the didactic literary allegory

----

(1) G. KEATING Foras Feasa ar Éirinn, ed. Dinneen, II 326.

(2) supra p. XX.

(3) Told of Niall Naoighiallach — VERSE: Ériu IV 100 sq., qq. 29 - 66. — PROSE: RC XXIV, p. 196, l. 6 - p. 203; S. H. O'GRADY Silva Gad., I, p. 328, l. 10 - p. 330; Leabhar Cl. Aodha Buidhe, ed. T. Ó Donnchadha, p. 3, l. 19 - p. 4, l. 25. UNPUBLISHED PROSE VERSION in RIA MS Book of Fermoy, p. 178 [= fol. 109 b].

Told of Lughaidh Láighdhe — VERSE: in Metr. Dindsh., ed. E. J. GWYNN, IV 136 sq. — PROSE: in Cóir Anmann, ed. W. STOKES Ir. Texte III 322 § 70 (cf. G. KEATING Foras F. ar É., ed. Dinneen, II 148).

J. H. REINHARD, The Survival of Geis 365, suggests that this Niall-Lughaidh allegory is built from the Irish belief in a divinity called sovereignty (cf. « Baile in Scáil », and Ó Máille's and Thurneysen's articles on Medb, referred to in Béaloideas VII 144) joined to the tale of the Hateful Hag who when kissed, etc., becomes beautiful (Gaelic, French, English and Scandinavian versions studied by REINHARD l.c., chap. XXIII, and appendix II). [Cf. also note to XIII 41, infra p. 29.]

in *Eachtra Chormaic*, which contains, among other allegorical incidents, the incident of the foolish thatchers who represent the foolish poets of Ireland ([1]). The Bruidhean type of Fionn folklore is decidedly old, as has been pointed out *supra*, p. XXXIII. It may, as Dr. Krappe believes ([2]), have mythological significance and be a primary element in the Fionn cycle ; but, till a general study of the mythology of Ireland has been made on the lines already indicated (p. XXXIII), it would be rash to base any conclusions concerning the origin of the Fionn cycle on mythological premisses. The same may be said of the mythological explanations that have for long been current concerning the story of Diarmaid and Gráinne ([3]).

(1) W. STOKES *Ir. Texte* III 183 *sq.* — explanation of the allegory *ib.* p. 198, § 53.
Allegorical dreams occur in the story of Conall Corc, ed. K. MEYER *Anecdota* III 59, l. 21 *sq.*, and in the story of the birth of Cormac mac Airt as told by G. KEATING *Foras F. ar É.*, ed. Dinneen, II 298, and by the redactor of the Early Modern 'Cath Mhuighe Mocruimhe', *Gael. Jnl.* XVII 437-438. (*Cf.* similar dreams RC XV 429, XXIII 420).

(2) *Cf. supra* p. XXXIII.

(3) *Cf.* Adonis suggestion *supra*, p. XXXVI, note 1 : *cf.* also D. Fitzgerald's suggestion, RC VI 243, of a parallel between Fionn and Gráinne and Orpheus and Eurydice.

Without attempting finally to decide the question concerning the mythological nature of Diarmaid's elopement with Gráinne we may point out here that elopement is common in tales connected with the mythological cycle. Thus Midher, who elopes with Eochaidh's wife Éadaoin (R. THURNEYSEN *Heldensage* 612 *sq.*), is a *síodh*-dweller. In the Metr. Dindshenchas of Cnoghbha (ed. E. J. GWYNN, III 40) the same Midher carries off « Englec », whom Aonghus loved, but who did not love Aonghus : here all the principal characters are of divine race.

It is noteworthy also that Donn was a god of the dead (K. Meyer, *Der ir. Totengott...*, in Sitzungsb. der Preuss. Ak. der Wiss., Berlin, 1919, 537 *sq.*), and that Diarmaid (whose name means 'unenvious' : *cf.* H. PEDERSEN *Vergl. Gramm. der kelt. Sprachen* II 63) is sometimes known as *Diarmaid Donn* (*e.g.*, in Munster folklore, as on pp.3 and 19 of the tale listed as Helper-tale XI, *infra* p. 180 ; and in the literature in *Ac. na Senórach*, ed. Stokes, ll. 1529, 3519), sometimes as *Diarmaid mac Duinn* or as *Diarmaid ó Duinn* (instances given by Prof. T. F. O'RAHILLY *Measgra Dánta* II 267 ; *cf.* also « *a Dhiarmuid 'ach Duinn* » in a folktale from the Dingle peninsula, West Kerry, *Béaloideas* VI 9, l. 37, *Diarmaid Mac Duinn*, in a West Galway folktale, S. Mac GIOLLARNÁTH *Loinnir* (1936), p. 48, l. 15). « *Dub* » is the name of Diarmaid's father in the oldest literary reference to him : *cf.* *infra* p. LVII, item VI, and T. F. O'RAHILLY *l.c.*

Fionn
primarily
warrior-
hunter-seer?
The tales mentioned in the preceding paragraph, therefore, either because they offer obvious analogies to the type of folklore which consists of applying general (often international) motifs to well-known names, or because they may be of secondary origin, or because neither the significance nor the certainty of their suggested relationship with divine mythology has been sufficiently studied, are unsuited individually to guide us to the most ancient tradition available concerning Fionn. Their consistency, however, as a group, in representing Fionn as a warrior-hunter who, when he chews his thumb, has the gift of second sight (1) is noteworthy. Here we have a conception of Fionn which cannot readily be explained as of secondary origin, or as the attaching to him of a general motif, and may therefore, provisionally at least, be looked upon as a primary element in the Fionn legend.

Macgním-
artha
Finn
The story of Fionn's youth remains now to be considered. This story has already been very thoroughly studied, notably by A. C. L. Brown in *Modern Philology* XVIII (1920-1921) 201, 661, and also by others (2). Prof. Brown's analysis of the literary versions, and of those parts of the English romance of *Sir Perceval* which he has shown to be based on a version of Fionn's Boyhood Deeds, is so satisfying that there is no need of re-examining those literary versions here. It has already, however, been pointed out in this Introduction (p. xxxv) that the story of Fionn's youth has lived in Ireland and Scotland mainly by non-literary oral tradition. Now Professor W. J. Gruffydd in his *Math vab Mathonwy*, p. 116 *sq.*, has studied certain Scottish and Irish oral versions of the story (3). Before submitting the story of Fionn's youth to a general analysis here it will be well, then, to see what conclusions Professors Gruffydd and Brown have reached concerning it.

1 General
themes
(Perseus;
Lugh;
Fionn)
In the first place Prof. GRUFFYDD (4) has shown that the Lugh-Balor story is hung on a framework which is not peculiar to itself. This framework he has called the story of the King and his Prophesied Death. It may be outlined roughly as follows:

(1) *Cf. supra* p. xiv.
(2) *Cf. infra* p. xlix *sq.*
(3) Other oral versions are referred to *infra* p. l.
(4) In his *Math, passim*, especially pp. 46-88, and summary of the Perseus -story, p. 367. *Cf.* also A. H. KRAPPE *Balor with the Evil Eye* 1-27.

The king and his Prophesied Death

It has been prophesied of a giant or king (Balor, Acrisius) that his daughter's son will kill him ([1]). Notwithstanding efforts made to keep the daughter (Eithne, Danae) a maiden, she is made pregnant secretly (by Cian or Zeus). She gives birth to a son (Lugh, Perseus), who, in spite of efforts made to prevent it, is safely brought up away from his grandfather. The son, when grown up, returns and kills his grandfather.

Prof. Gruffydd has shown that almost all folk-versions of the story of Fionn's youth tend to fit into this international story-formula of the King and his Prophesied Death. We may add that two at least of the literary versions show traces of it. Thus from Duanaire Finn XV, q. 15, we may conclude that there was a prophecy which made the king (Conn) fear Fionn ; and the 12th century Fotha Catha Cnucha ([2]) makes Fionn win from Tadhg, his maternal grandfather, his residence of Almha ([3]).

(1) *Cf. infra* p. 4, note 2, where this motif is discussed.

(2) *Cf. supra* p. xxxiv.

(3) A Nutt, in his essay on the Aryan Expulsion-and-return Formula in the Folk- and Hero-tales of the Celts (*Folk-lore Record*, IV, 1881), written in continuance of J. G. von Hahn's work on the Arische Aussetzungs- und-Rückkehr-Formel (J. G. von Hahn *Sagwissenschaftliche Studien*, Jena, 1876), argues that as the folk-versions agree with an ancient Greek story and the literary versions do not, the folk-versions must be primary and the literary versions secondary ; for, if the literary versions were primary, where could the formula have continued its existence, to become later attached secondarily to the folk-versions? Nutt seems to have overlooked the Lugh-story. Might not the formula have lived on in the Lugh-story from a remote antiquity, to be attached later secondarily to folk-versions of the Fionn-story? Nutt's explanation, however, is the simpler ; and moreover we have seen (*supra* pp. xxxiv-xxxv) that there are other reasons for regarding the folk-versions as having lived from ancient times independent of literary tradition.

The Perseus variant summarised above is sufficient in itself to show that the Lugh-story is not confined to Ireland. Fuller proof of its inter- national nature may be found in A. H. KRAPPE's work, referred to *supra* p. xlviii, footnote 4.

The resemblance of the international part of the Fionn-story to a Scottish oral version of *Eachtra Chonaill Ghulban* (see R. FLOWER *Cat. of Ir. MSS in the Brit. Mus.* II 416, 421) has been pointed out by Prof. W. J. GRUFFYDD *Math* 117 *sq.* This Scottish Conall story in its turn is very close to the story of the birth and rearing of Cormac mac Airt, told

In addition to agreement in general framework between the Lugh-story and folk versions of the Fionn-story, both folk and literary versions of the Fionn-story agree with the Lugh-story in laying stress on the fact that his enemy unwillingly and unwittingly gave the hero (Lugh, Fionn) his name [1].

Consideration of these and other features of the Fionn and Lugh stories leads to the conclusion that Prof. Gruffydd was not far from the truth when he spoke of " a remarkable series of tales which are associated with the name of the Irish Finn, and which not only bear a close resemblance to the Lugh-Lleu legend, but if not originally identical with it, have been so mixed with it as almost to lose all claim to an independant existence [2]. "

2 Burner theme

Prof. Gruffydd did not believe that a detailed study of the story of Fionn's youth would be helpful in the discovery of the themes which lie at the root of the Welsh story of Math vab Mathonwy. He therefore passed over in silence certain incidents which Professor Brown has discussed thoroughly in his study of the literary *Macgnímartha* and related literary texts.

These incidents occur also in certain folk versions of the story. We shall summarize them here from the version in J. CURTIN's *Myths and Folklore of Ireland*, p. 204 *sq.*, which is either from Kerry, Galway, or Donegal ; from a Donegal version (to which we shall add some Mayo variants), told by John Ward, and published by Mr. Henry Morris in *Béaloideas* I (1928) 405 *sq.* ; and from the Galway version taken down by C. M. Hodgson from the recitation of É. Ó Cuanaigh, and published by Dr. Hyde in *Béaloideas* III 187 *sq.* :

FIONN PROTECTS THE COURT AGAINST A BURNER (FOLK VERSIONS)

CURTIN'S TALE (KERRY? GALWAY? DONEGAL?)	DONEGAL (with some MAYO VARIANTS in a footnote)	GALWAY
Fionn, the prophesied son of the king's daughter, having been reared	Fionn, the son of the king's daughter, having been reared success-	Fionn, the son of the king's daughter, having been reared successfully

in 7th or 8th century   Irish in the Laud Genealogies,   ed. by K. Meyer, ZCP VIII 309 *sq.*

(1) The naming episode does not appear in *Fotha Catha Cnucha*. It is to be found in the *Macgnímartha*, RC V 199 ; in quatrain 2 of the Finn episode from Gilla in Chomded húa Cormaic's poem *A Rí ríchid*, as ed. by K. MEYER *Fianaigecht* 46 *sq.* ; in *Duanaire Finn* XV 13, 14, 17 ; and in all, or almost all, the folk versions.

(2) W. J. GRUFFYDD *Math* 116.

successfully in the wilderness by his grandmother ; having been unwittingly given his name by the king ; having run away from the king carrying his grandmother, who was killed as a result ; having got knowledge of all things by putting his thumb in his mouth after touching a blister that had risen on the salmon he was roasting for a one-eyed giant, whom he then killed, *comes to a dún which is being built for a certain king. This dún is burnt nightly by an old hag with three sons. The king's daughter and the kingdom are offered to the person who can preserve it. In the night the three sons come one after the other with torches to burn the dún. Fionn kills them each in turn. Then with the help of his dog, Bran, he kills* THEIR STILL MORE FORMIDABLE MOTHER, WHO HAS COME WITH A VIAL TO REVIVIFY HER SONS. *He chooses, as his reward from the king, not the king's daughter, but all the champions who had been imprisoned by the hag, as soldiers for himself.*

fully in the wilderness by his female relative Bódhmann ; having been unwittingly given his name by the king ; having run away from the king carrying Bódhmann, who was killed as a result; having learned, by putting his thumb in his mouth after touching a blister on the salmon, that the two men for whom he was roasting the salmon were his enemies and that his paternal grandfather, Créamhthann, was living in a cave, *comes to the cave inhabited by his paternal grandfather, whom he convinces of his identity. The grandfather tells Fionn that every Samhain night he burns the court of Tailte. He instructs Fionn how to save the court. Fionn goes to the court. Conn Céasbhach offers Cumhall's estate and spear to the warrior who protects the court. At midnight Fionn's grandfather, Créamhthann, comes. Fionn, following instructions given by his grandfather concerning a steep-pin to be put in the head, cuts off the head and throws it back and forth over the court. Next day he challenges Gall to throw the head over the court. Gall fai-*

in the wilderness by his grandmother ; having been unwittingly given his name by the king ; having been carried off from the king by his grandmother, who finally sent Fionn ahead while she waited behind to delay the pursuers, who cut off her arms and legs ; having learned by putting his thumb in his mouth, after touching a blister on the salmon he was roasting for the giant brother of a giant he was serving, that the giant brother possesses Fionn's father's sword, kills the giant brother, and then meets his grandmother again. *The grandmother tells Fionn that every night for seven years past she knocks down the house the Fianna build in the day. She instructs Fionn how to save the house. Fionn goes to the Fianna. Following his grandmother's instructions concerning a leaf to be put under the stone, he wins the admiration of the Fianna, who were eating their dinner, by throwing a huge stone back and forth over the house. The Fianna fail to throw the stone. In the night, in obedience to her wish, Fionn kills his grandmother when she comes to knock down the*

led. Fionn is given his | house. Fionn chooses, as
father's lands and head- | his reward, to be king
ship over the Clanna | over the Fianna. The
Móirne (¹). | king (his mother's father)
| grants him the reward
| chosen by him.

Perhaps no folktale about Fionn is completely free from the influence of literary tales, and such influence is visible in the Donegal tale that has just been summarized in the name of Conn Céasbhach [= Céadchathach], for instance, or in this sentence about Cumhall's death that also occurs in it (*Béaloideas* I 405) : *Bhí céad ar a aghaidh, céad ar a chúl, céad ar 'ach taoibh de, céad ós coinne 'ach ball dá bhallaibh,* which is clearly a variant of stanza 13 of poem LXVI of Duanaire Finn. Nevertheless that the story is old as a folktale is clear from the perversion in the literary form of the story, as given in *Acallam na Senórach* (written *c.* 1200), of one typically folk episode which appears in Curtin's version. It will be well, therefore, to summarise the Acallam version here :

FINN PROTECTS THE COURT AGAINST A BURNER (LITERARY VERSION) (²)

After Cumhall's death Goll mac Morna was head of the Fian for ten years, while Finn, Cumhall's posthumous son, was wandering. In the tenth year Conn held the feast of Tara. Finn attends the feast. Peace was always observed during the banqueting which formed part of the

(1) In a version from the Mallaranny district, Co. Mayo, contributed by « Éireannach » to *Béaloideas* VI 40 *sq.*, the grandfather's place is taken by an old male relative of Cumhall's, who is blind (*dall*) and a magician (*draoidheadóir*) : his name is not given. All the Donegal incidents referred to above occur in the Mayo version with slight variations. The Mayo version has fewer proper names. Tara, in it, takes the place of Tailte. The old male relative appears over Tara in the form of a big bull. This is probably due to influence from the tale of the church-destroying magic bull, mentioned *supra* p. xix, footnote 3.

(2) Summarised here from *Acallam na Senórach*, ed. W. Stokes, l. 1675 *sq.* With the Acallam version should be compared the version in the Early Modern lay beginning *Aith is dhúin, a Oisín fhéil,* headed « Laoidh na Buadhachta » in « *Reliques of Irish Poetry...* Collected by an EMINENT IRISH SCHOLAR » (Dublin, Thomas Courtney, 1825), p. 36 *sq.* This printed version of the lay is corrupt. A manuscript copy of the same lay is described by S. H. O'GRADY *Cat. of Ir. MSS in the Brit. Mus.* I 643. The story told in the lay is in substantial agreement with the summary of the Acallam version given above.

feast. Finn, on being questioned, says who he is. He and Conn make
peace. Conn offers his hereditary rights to anyone who will protect
Tara that Samhain (l.1666) night from its yearly burning by Aillén mac
Midhna. No one answers, for they know that all watchers will fall
asleep at the sound of the magic music made by the yearly burner of
Tara. Finn undertakes to protect Tara. « Fiacha mac Conga », a warrior
who has held office under Cumhall, offers, in return for a reward, a magic
spear which never misses, and instructs Finn to hold its point against
some part of his body, so as to prevent his going to sleep when the music
comes. Aillén [mac Midhna] comes. He plays music and begins to blow
fire from his mouth. Finn keeps himself awake by pressing the point
of the spear against his forehead. Finn puts his cloak between the flame
and Tara. Aillén retreats to « Sídh Findachaid » on the top of Sliab
Fuait (Co. Armagh). As Aillén crosses the entrace of the *sídh* Finn casts
the spear into his back. He beheads him and takes his head back to
Tara. Aillén's mother comes and weeps for him, and then goes off to
seek for a physician for him. Aillén's mother utters a poem, in the end
of which she says that Aillén had burnt Tara nine times. Goll gives
headship over the Fian to Finn.

Why did Aillén's weeping mother go off to look for a physician
for her dead son ; and why is there no account of her returning
with the physician ? Acallam na Senórach itself provides no
solution of these problems. Curtin's folktale does.

We refer in Appendix A (p. 186) to the frequency of the motif
of a magic hag and her son, or a magic hag and more than one
son, in Irish folklore. Mr. A. H. KRAPPE in his *Balor with
the Evil Eye*, p. 132 sq., refers to another frequently occurring
Irish motif, the revivifying of dead warriors ; and those who
are familiar with Irish folklore will readily believe Mr. Delargy,
when, in *Béaloideas* IV 342 [1], he states that, in addition to
the examples cited by Mr. Krappe, he " has gathered together
over thirty more, all from Ireland. " The person who applies
the magic revivifying balm in Irish folktales is often a horrid
hag [2], who is sometimes said to be the mother of the warriors
she revivifies [3]. The hag, therefore, who in Curtin's folktale

(1) Further references by Mr. Delargy in *Béaloideas* VI 29.
(2) *e. g.*, *Béaloideas* I 343, IV 452, VI 13 & 15 ; RC VI 243 ; tale-summary
in *Duanaire Finn* MS, mentioned *supra* p. x ; p. 233 of Helper-tale V
(Appendix A, *infra* p. 178) ; Conall Gulban story in *Imtheachta an Oireach-
tais* (Gaelic League), *Leabhar II, Cuid I*, p. 14, l. 32. *Cf.* revivifying by
witch in the English *Sir Perceval*, based on an Irish source, discussed by
Prof. Brown, *Mod. Philology XVIII* 209.
(3) *Béaloideas* IV 410 ; D. O'FOTHARTA *Siamsa an Gheimhridh* (1892),
p. 13, l. 11.

comes with a vial to revivify her dead sons is in perfect keeping with Irish folktale tradition.

If we suppose that the compiler of Acallam na Senórach knew a folk version of the Burning of the Court we have a solution of the problems presented by the Acallam version.

Just as the maker of the literary tale of Bruidhean Chaorthainn(1) altered magic to realism, so the maker of the Acallam version of the Burning of the Court altered a fierce hag-mother to a realistic weeping mother, and a magic revivifying vial to a realistic healing physician. Now it would not have been in keeping with Fionn's heroic character in the Acallam to make him kill a weeping mother ; but, in the folktale which the literary redactor of the Acallam was following, Fionn did definitely kill the fierce vial-bearing hag-mother in battle. Therefore in the folktale source there was naturally no application of the vial. The literary redactor, then, when he came to this point had no further material to use for his vial-physician parallel, and so, making the best of an awkward situation, he simply passed on to a new subject, leaving the subsequent history of Aillén's mother and the physician untold.

Fionn primarily slayer of a Burner   The story of How Fionn Prevented the Magic Burning of the King's Court is, then, not only widely spread as an episode in folk accounts of Fionn's boyhood, but is also, as a folktale, at least as ancient as the 12th century. It does not appear to have parallels in international folklore. We may therefore look upon it as being perhaps that of which we are in search, a survival in folklore of a particular theme which always served to identify Fionn, rather than the attaching of a general folk-theme to his name : Fionn, the warrior-hunter-seer (supra p. XLVIII), was also, it may be, always known as the youth who had won power by slaying the magic person who used to burn the king's dwelling.

§ 8 Comparison of that folk residuum with the oldest Fionn literature

Method   Following the method proposed on p. XLV we shall now see whether there is anything in the older literature to confirm the belief that the story of Fionn's Slaying of the Burner of the Court is part of the original Fionn legend. We shall also incidentally test the antiquity of the folk tradition which consistently represents Fionn as a warrior-hunter-seer.

(1) Cf. supra p. XXIX.

Making use of Meyer's list of ancient Fionn-texts ([1]) we may analyse Fionn literature in its origins and growth as follows :

Analysis

Meyer's Item I (6th or 7th cent.) is a genealogical verse saying that Find, Taulcha, and Caïlte, were grandsons (or descendants) of Baïscne, and descendants (or grandsons) of Nūadu Necht ([2]). In his paper *Über die älteste irische Dichtung* II (Abh. d. königl. preuss. Akad. d. Wissensch., 1913, phil.-hist. Classe, Nr. 10, p.14) Meyer has added to this verse (which he has there, pp. 20-21, reprinted) another 6th, or early 7th, century genealogical poem ([3]), which traces the three Fothads, « Find » (who is said to be « fer Umaill », *i. e.*, son of Umhall), and the Leinster king Find Fili, back to Nūadu Necht, as in the first pedigree given by Prof. Mac Neill in *Duanaire Finn*, Pt. I, p. LII.

6th or 7th cent.

Item II (8th cent.) (publ. by K. MEYER *Fianaig.* 24 *sq.*) speaks of « Find úa Baíscne » finding his son « Oiséne » cooking a pig in a wilderness : Oiséne had been for a year separated from his father : Find struck Oiséne : Oiséne did not recognize him : « Then Find said it was foolish for a young warrior to fight against a grey-headed man. Thereupon they sing a lampoon. » The « lampoon » (*oblirach*) is in the form of a verse dialogue, in which Oiséne praises young spirited warriors and Find praises old experienced warriors. [Here then Fionn and Oisín are warriors, and Oisín, at least, has been hunting. They are both poets ; and ancient Irish poets, as is well known, were originally as much seers as verse-makers.]

8th cent.

In item III (8th cent.) (RC XXV 344 *sq.*) « Finn » kills the fairy Cúldub at « Sīd ar Femin » (Slievenamon, Co. Tipperary). Cúldub used to carry off the Fian's food (*cf. infra* note to poem XVII 56a) when they were at Badamair beside the river Suir. After slaying Cúldub, Finn had his thumb injured by the shutting on it of the door of Cúldub's fairy knoll (at Slievenamon) by a fairy woman. Finn put his thumb in his mouth, took it out again, and divined Cúldub's name by means of 'illuminating *imbas*' [one of the three mystic ways in which pagan Irish poets practised divination : see *Sanas* CORMAIC § 756, ed. K. MEYER, *Anecdota* IV]. *Cúldub* is here surnamed *mocu Birgge* ([4]). This anecdote is loosely joined to a tale reminiscent in some ways of the story of Diarmaid and Gráinne : it tells how a beautiful captive maiden, whom Find desired, set her

---

(1) K. MEYER, *Fianaigecht*, p. XVI *sq.*

(2) Meyer's reasons for regarding the Nūadu Necht line as spurious are unconvincing, as Nūadu Necht also occurs in the other early genealogical poem discussed in this paragraph.

(3) For date see *l. c.* p. 4. Meyer had already published this poem in RC XXXII 392.

(4) MS *mac hui Birgge.*

heart rather upon Find's servant *Derg Corra mocu Daigre* (¹) [= Red
one of Corr (?) of the race of Flame], so called, apparently, because,
while food was being cooked, he used to « jump to and fro across the
cooking hearth ». « She solicited him one day to come and lie with
her. Derce Corra refused through fear of Finn, who desired her as his
wife. She accused him to Finn saying that he had ravished her. Then
said Finn to him, 'Begone from my side ; thou shalt have three days' and
three nights' grace, and thereafter beware of me ! (²) ». A strange account
of Derg Corra's behaviour in the woods in exile follows. Then Find found
him, disguised, in a tree. As in the case of Cúldub, Finn put his
thumb in his mouth, took it out again, and by means of his 'illuminating
imbus' divined the name of the man in the tree. [Fighting, life in the
woods, and mystic knowledge got through putting his thumb in his
mouth, are, as we see, characteristic of Finn in these two loosely con-
nected tales.]

Item IV (8th cent.) (K. MEYER *Fianaig.* 16 § 38) is an obscure reference
in a poem, *Reicne Fothaid Canainne*, to a treasure being revealed to
« Find ».

9th cent.   Item XI (assigned to the 9th cent. by Meyer, but more probably 8th
cent. : *cf.* R. THURNEYSEN *Heldensage* 16) (group of Mongán stories, publ.
by K. MEYER, *The Voy. of Bran* I 42 *sq.* : *cf.* LU, ed. Best & Bergin, p.
xxxvii, and p. 333 *sq.*). Of this group of Mongán stories one tells that the
Ulster king Mongán [who lived in the early 7th cent.] was called the son
of Fiachna, but was really the son of Manannán, who came to Mongán's
mother in her husband Fiachna's shape. [Of Mannanán CORMAC in his
Glossary, ed. K. MEYER, *Anecdota* IV 78, says, *Scoti et Britones eum deum
vocaverunt maris.*] Another tells that Mongán had friends among the
dwellers in the fairy-mounds. Another, that Mongán was Find mac Cumaill
re-incarnated. Caílte, Find's *dalta* (fosterling), in this tale comes magically
from south-west Ireland [presumably from the dead]to prove that Mongán
had been right, and his poet Forgoll wrong, in an argument. Forgoll
had said that Fothad Airgtech had been killed at Dubthar (= Duffery)
in Leinster. Caílte gave proof that he (Caílte) had himself slain Fothad
Airgtech, another name for whom appears to have been Eochaid Airgtech,
when Fothad was fighting Find at Ollarba (the Larne river in Co. Antrim).
Caílte and Find had come from Alba (Scotland) to Ollarba. In the
conversation Caílte let it appear that Finn and Mongán were the same
person. [Here, then, Fionn is a warrior.]

Item V (9th cent.) (Stowe version, RC XIV 245 ; YBL version, R.D.
SCOTT *The Thumb of Knowledge* 9 *sq.*) is a fuller version of the Cúldub tale

_____

(1) MS *Derce Corra mac hui Daigre.*
(2) Dr. Gwynn's tr. *Ériu* XI 153.

of Item III : « Caïlte » and « Oisīne » are mentioned as well as « Find hua Baīscne », who breaks the back of Cúldub with a [spear-] thrust as Cúldub was about to enter the fairy knoll. Cúldub is given no patronymic or tribe-name. The places mentioned are essentially the same as in Item III (*cf.* Scott *l. c.* 12).

Item VI (9th cent.) (RC XIV 242 *sq.*) tells how « Find hua Baīscne », when at Cenn Cuirrig [which is a hill above Badamair, Co. Tipperary : *cf.* R.D. Scott *The Thumb of Kn.* 12], saw a maiden, called Badamair, washing beside the Suir, and married her. The maiden's foster-brother « Dub hua Duibne », ancestor of « Diarmaid macc Duib maic Duibne », had been killed by « Cuirrech Lifi », who was a son of the mother of « Fothad Canainne ». Find later killed Cuirrech. Fothad and Find were therefore at enmity. They made peace, and Find asked Fothad to a feast. Because there was a *geis* on Fothad forbidding him to feast without dead heads in his presence, Find went to the two Paps of Anu in Luachair Dedad (in Co. Kerry) and there slew a woman and a man in their chariot with one cast of *Carr Fiaclach mac* [leg. *maic*] *Connla* (= the spear of Fiacail son of Connla). The slain pair were Fi[n]d (¹) mac Regamain and his wife Tēit[e] (¹),daughter of Maicnia, sister of Fothad Canainne : they were on their way to Find's feast. From that on Fothad and Finn were always enemies.

Item VII (9th cent.) (Cormac's *Glossary, s.v. orc tréith,* many editions, reference here to the article as printed separately by K. Meyer *Fianaig.,* p. xix *sq.*). « Find ūa Baīscne » had a wife in every forest he frequented with his fian. In Tethbae [comprising parts of Longford and Westmeath], while the Fian were there, Lomnae the jester found Corpre the warrior lying surreptitiously with one of Find's wives belonging to the tribe of the Luigni. The woman forbade Lomnae to tell. Lomnae wrote riddling words on a wand : Find understood from the words what had happened. Corpre beheaded the jester. Find put his thumb in his mouth and divined by « *teinm laodae* » [one of the three ways of divination mentioned *supra* in discussing Item III] that the decapitated body belonged to Lomnae. Find and his men followed Corpre's warriors' tracks with dogs, and found Corpre roasting a fish with Lomnae's head near him on a stake. The head, because it was not given a taste of the food, uttered difficult verses. Find killed someone (presumably Corpre). [Fionn is here a warrior who frequents woods, and a seer.]

Item VIII (9th cent.) (1º Cormac's *Glossary, s.v. rincne, cf.* that article as printed separately by K. Meyer *Fianaig.,* pp. xx-xxi ; 2º fuller version of the same episode in a story of Mac Con, printed *ib.* p. 38). « Find

---

(1) For justification of the emendation of the names to Find and Téite, see Dindshenchas poems about *Currech Life* and *Lumman Tige Srafáin* (E. J. Gwynn *Metr, Dindsh.* III 234, IV 328).

ūa Baïscne » (¹), who was with the army of Lugaid mac Maicniad (called
Mac Con in the fuller version and said to have been of the Dáirine [who
were a south-west Munster tribe]),was seeking Lugaid's enemy Ferchess
(by means of 'illuminating *imbas*', according to the fuller version). Ferchess
laid a charm on his spear and killed Lugaid. (« Find hūa Baïscne », the
fuller version says, either avenged Mac Con by killing « Ferchiss », at the
Pool of Ferches on the Bann, having discovered him by means of chips
carried down the river (²), or he killed him at Es Mãge. Find on this
occasion [apparently after the killing] uttered a verse by means of 'illum-
inating *imbas*'. On p. 36 of the fuller version « Usīne » and « Caîlti Caîncass »
are mentioned as accompanying « Find hūa Baïscni »). [Fionn in both
versions is a warrior, and, at least in the fuller version, a seer. The scene
of action is not mentioned by Cormac. It is in south-west Munster in the
fuller version. There is no mention of Fionn in the version of the Mac
Con story given in S. H. O'GRADY's *Silva Gad.* I 318.]

Item IX (9th cent.) (Poem on the dindshenchas of Áth Liac Find, ascribed
to Mael Muru [Othna], who died in 887, and probably really by him :
cf. E. J. GWYNN, *Metr. Dindsh.* IV 36, & *ib.* notes). Áth Liac Find ('the
ford of Fionn's stone') [in Westmeath] is named from the stone given Find
by Sinand *ingen Mongáin as-sídib* ('the daughter of Mongán from fairy
dwellings') to hurl on his enemies in a fiercely contested battle. A *Guaire
Goll* is mentioned, but with little to identify him (*Cf. infra* p. 27, note
to poem XIII 1d). K. MEYER, *Fianaig.,*p. XXI, points out that the name
of Fionn's father is here given as Umall, backed by alliteration : *cf.* discus-
sion of item I *supra* and other references given by Meyer in discussing the
present item in his *Fianaigecht.*

Item X (Poem ascribed to Flannacán mac Cellaig, † 896) (unpublished :
see K. MEYER *Fianaig.*, p. XXI) : a mere reference to the deaths of Find
and Crimall, which are said to have occurred on a Wednesday.

Item XI : see *supra* p. LVI, at end of 8th cent. items.

(1) Name so given by Cormac.
(2) Chips carried down the river Feale (Co. Kerry), from a spear Oissín is
making, are, in the Book of Leinster verse-Dindshenchas (compiled
either at the end of the 11th, or beginning of the 12th, cent. from older
literary matter and legendary traditions), the means by which Finn finds
the lost Oissín (« Tipra Sen-Garmna », ed. E. J. GWYNN *Metr. Dindsh.*
III 248). Following the clue up-stream the Fian come to a house beneath
the earth where Oissín was imprisoned by Sen-Garman, who had the
strength of nine men, and her son Slechtaire. Slechtaire had found, or
made, this underground dwelling beneath a water-spring (l. 61). The
Fian dig down, find, and ultimately kill, the inhabitants of the house :
besides Sen-Garman and her son Slechtaire, another hag Criblach, who
also has the strength of nine men, and her son Crimthand, lived there.
[Criblach-Crimthand is clearly a doublet of SenGarman-Slechtaire, in-
serted to explain the place-name Airer Criblaige.]

Of the items listed by Meyer for the 10th century, some doubtless belong 10th cent. to the 11th : namely Item XIII, discussed *supra* p. XLI footnote 4 : Item XVII, from the Dindshenchas, which contains the form *no-s-lenann*, with the *ann*-ending, which does not seem to occur before the 11th century (see *infra* p. 69, footnote) ; and some or all of the other Dindshenchas and pseudo-historical items, XIV-XVI, XX. Item XXVI, a mere title from tale-list A (see R. THURNEYSEN *Heldensage* 24), may also be 11th century. Item XXV, the title of which is included in the same list, is certainly 11th century (three *ann*-endings in nine quatrains).

We are left with items XII, XVIII, XXIII, XXIV, XIX, XXVII, as probably belonging to the 10th century. Of these :

Item XII (K. MEYER *Triads* § 236) represents Finn as hunting the Boar of Druimm Leithe with horses, in the Derry district (*cf.* place-names as identified in E. HOGAN's *Onomasticon*).

Item XVIII (10th or 11th cent.? *Cf.* p. 19, footnote 1) (published by Meyer, ZCP 1 458 : *cf. infra* p. 19) represents « Find hūa Baīscne » as wooing « Gráinde ingen Chormaic huī Chuind », with the help of « Caīlti cosluath mac Oisgein *nó* Coscein (¹) *maic* na Cerda di Muscraigi Dotrut. i. mac sidi ingine Cumaill » (Caoilte the Swiftfooted, son of Oisg[h]ein [= Fawn-birth] or Coscen [= ?], son of the Smith of Muskerry Dotrut — he was the son of Cumhall's daughter) (²). [A folklore origin for the main motifs in this tale is suggested, p. 19, footnote 2.]

Item XXIII (publ. by Dr. Thurneysen, ZCP XIII 251 *sq.*) likewise brings « Find hūa Baoesccni » into relation with « Cormac hua Connd » (called « Cormac mac Airt » in § 6). There is reference to the story of « Grāindi » and « Diarmaid hūa Duibne ». Find is head of Cormac's soldiers and of his household and hound-boys,and holds from Cormac the right to hunt. After Gráinne had deserted him he wooed another daughter of Cormac's « Ailbi Gruadbric ».

Item XXIV consists of the mere title *Aithed Grāinne ingine Corbmaic la Diarmait hūa nDuibni*, from the tale-list in Airec Menman Uraird Maic Coisse (³), with a reference to verses in the commentary on *Amra Choluim*

---

(1) Meyer expands as *Con*scein, but the alternatives « Oisgein » and « Goscen » (see next footnote), are closer to *C*oscein.

(2) In an 11th cent. (?) Dindshenchas poem on Descert (E. J. GWYNN *Metr. D.* IV 318) « Caīlte is son of « Goscen cerd do Chorpraighe » (Goiscen, smith of the Corpraighe [perhaps the Corpraighe of N. W. Limerick]) and of « Finnigu », daughter of « Umall ». Umall (as opposed to Cumall) is backed by alliteration. Umhall's daughter is again mentioned, with no identification, in *Duanaire Finn* XXI 4, of which many of the other verses treat of Caoilte's wife.

(3) K. MEYER *Anecdota* II 45 ; edition of list alone, H. d'ARBOIS DE

Chille which seem to come from the tale. The title and the verses show that Fionn in this lost tale was connected with Cormac, and that the Diarmaid and Gráinne story was known in the 10th century.

Item XIX (RC XIII 5 *sq.*). This is the prose « Finn and the Phantoms » mentioned *infra* p. 26. [Probably 12th cent. archaized.]

Item XXI consists of nature-poems ascribed to Fionn in the manuscripts, with nothing, however, to show that in the intention of the original author they had anything to do with Fionn (See K. JACKSON *Early Celtic Nature Poetry* 43, 173).

Item XXII consists of the mere mention of the deaths of «Fothad Canann» and of « toīsech na vFīan, Finn », in a poem beginning *A Mōr Maigne Moigi Siūil* (ed. K. MEYER *Fianaig.* 42 *sq.*).

Item XXVII (10th or 11th cent.) (fragments of an account of Fionn's death, publ. by Meyer in ZCP I 464) has been discussed *supra* pp. XLI XLII, and footnotes.

11th cent. (and general conspectus) To the 11th century, in accordance with what has been said already, we should transfer items XIII-XVII, XX, XXV-XXVI (and perhaps items XVIII and XXVII),assigned by Meyer to the 10th century. To the 11th century also should be transferred item LVI (*Fianshruth*, partially printed by Stern in ZCP I 471), as its language ([1]), and the tentative way it assigns Fionn a place in the pseudo-historical scheme, suggest (*cf.supra* p. XLI). Item XLVIII, and perhaps a few other unimportant items, should similarly be transferred to the 11th century (Item XLVIII consists of lyrics on summer and winter set in a prose framework which introduces Fionn : *cf.* remarks on item XXI).

On the other hand item XXX (*Fotha Catha Cnucha* : *cf. supra* p. XXXIV) is probably later than the 11th century ([2]). Had Meyer known that it had been interpolated into Leabhar na hUidhre, instead of being a portion of what Mael Muire wrote about the year 1100, he would never have assigned it to the 11th century.

These alterations bring order into our conspectus of Fionn-lore in the 10th, 11th, and 12th centuries.

In the 10th century Fionn, it would appear, remains the centre of anecdotes connecting him with fighting, hunting, wooing, and fairy-incidents, all over Ireland. He is beginning, however, to be specially associated with Cormac, King of Tara, and learned story-tellers are beginning to tell stories about him, which they enter into their tale-lists (Items XXIII-XXIV).

JUBAINVILLE *Essai d'un Cat.* 262. *Cf.* R. THURNEYSEN *Heldensage* 21 for remarks on the list (= List B).

(1) Contrast its *it é* with the *is īat* of item XLVI, which is rightly assigned to the 12th cent. Meyer assigns item LVI to the 12th century.

(2) Note its independent pronouns, LU, ed. Best and Bergin, ll. 3167, 3185, and the meaninglessness of its infixed -*d*- in l. 3178.

In the 11th century, little story-matter is added to what is already known, but there is an extraordinary number of references to Fionn in poems of the Dindshenchas type and in other poems and prose jottings of the pseudo-historical school. During this century Fionn was probably definitely placed in the pseudo-historical scheme (cf. supra pp. XLI, XLIII).

The 12th century, was a century of great story-making activity in Ireland (¹).   It is not surprising, therefore, to find that many Fionn ballads and Fionn lyrics were written about this time (²), and that much attention was paid by the learned to the stories that told how Fionn spent his youth and won his way to power (³).   This literary working up of Fionn lore culminated about the end of the 12th century in the writing of Acallam na Senórach, which is perhaps the most pleasing of the many pleasing products of Middle-Irish inventive genius.

The Acallam fixed Fionn's literary background.   Henceforward, without losing his old character of warrior-hunter-seer, he is consistently represented as Fionn son of Cumhall (no longer 'Umhall'), leader of Cormac mac Airt's troops about the end of the 3rd century. He is head of the House of Baoisgne, who nourish an old grudge against the House of Morna headed by Goll. Between Fionn's reconciliation with Goll, at the end of his boy-hood wanderings (supra pp. LII-LIII), and the final breach, which resulted in the weakening of the Fian and their destruction at the Battle of Gabhair (Duanaire Finn, poems XXII, LXIX, XXXIX, etc.),a space is left for the relating of tales of adventure (Duanaire Finn, passim).   The names of Oisín and Caoilte, who, in accordance with Acallam tradition, are pictured as surviving after the rest of the Fian, are often used to give authority to these tales, which belong to the types described supra p. XL.

It is not to our purpose here to trace the development of this later literary Fionn lore.   We shall rather return to consideration of the older literary lore in relation to the two folk traditions about Fionn which we chose as starting point for our investigation. Concerning one of them no further investigation is required : it is immediately evident from the summaries already given that the modern folk concept of Fionn as a hunter-warrior who derives mystic knowledge from sucking his thumb, agrees with the most ancient literary tradition.

Indeed its existence in early days would seem to be guaranteed

Fionn a warrior-hunter-seer

(1) Between the re-telling of the *Táin*, in what is known as the Book of Leinster version, at the beginning of the 12th century, and the composing of *Acallam na Senórach* at the end of it, *Togail Troí, Imtheachta Aeniasa,* and *In Cath Catharda,* were adapted from Latin for the   Irish   story-loving public.

(2) *Cf.* the ballads and lyrics listed *infra* pp. CXVI-CXVII, and other ballads and lyrics listed by K. MEYER, *Fianaig.*, p. XXVII *sq.*

(3) *Cf. supra* pp. XXXIV, LII.

by a monument older than any literary Fionn-document we
possess. On the 7th century Drumhallagh sculptured cross-
slab, found on the western shore of Lough Swilly, two figures are
portrayed standing on the arms of the cross. Each of these
figures represents a man sucking his thumb (¹). These figures,
as Mlle Henry, who very kindly drew my attention to them,
informs me, can be identified with no character commonly
represented in continental religious iconography. There can
be very little doubt, therefore, but that they represent Fionn,
the Irish pagan prophet, who is made to foretell the Crucifi-
xion (²), much as the Roman Sibyll, according to Thomas de
Celano's verse, confirms David's testimony concerning the coming
of a Day of Wrath. Whether the hunter, who as Mlle Henry
again informs me, is portrayed on a number of Scottish and
Irish slabs and crosses of the 8th century (³), is also Fionn, is a
question which cannot be answered with the same confidence.

(1) F. HENRY *La sculpture irlandaise pendant les douze premiers siè-
cles de l'ère chrétienne* (Paris, Leroux, 1933) pl. 16.

(2) In C. PLUMMER's *Bethada Náem nÉrenn* (Maedóc II § 11) Fionn
foretells the coming of Maodhóg ; *cf.* similar prophecies of Fionn's *ibidem*
about Caoimhghein (Coem. I § 4 ; II §§ 2, 7, 11 ; III § 14). At the end
of the prose Finn and the Phantoms (RC XIII 5 *sq.*) Fionn foretells
Ciarán. See also C. PLUMMER *Vitae* cxxxiii.

For other refernces to Fionn as prophet see *infra* notes to poems XXXIV
and XLIX, and E. O'CURRY, *MS Mat.* 622.

Stern, in ZCP III 609, and Mrs. N. K. Chadwick in her article on *imbas
forosnai*, in *Scottish Gaelic Studies* IV 131, point out that Fionn has
more of the character of a prophet than a hero.

R. D. SCOTT, *The Thumb of Knowledge*, treats of the origin of the thumb
as source of Fionn's prophetic power. Dr. Scott's study is full and well
arranged, but inconclusive. Mrs. N. K. Chadwick's article, already re-
ferred to, written after Dr. Scott's work, treats incidentally of the same
question ; but Mrs Chadwick's material is hardly methodically enough
worked up to compel acceptance of her theories. In 1884, in RC VI 213,
D. Fitzgerald has written : « M. Liebrecht long ago pointed out that Find
sucking his magical thumb is the same with Brahma or Vishnu sucking
wisdom out of his thumb as he floats on the pipala leaf (*Gervasius von
Tilbury* 156. Cf. Grimm *D. M.* II 451) ». I do not think that Dr. Scott
has investigated this supposed parallel.

(3) Mlle Henry has kindly supplied me with the following note on
crosses which portray a hunter, with references (F. H.) to her own work
already cited (footnote 1), and (RAA) to J. Romilly-ALLEN and Joseph
ANDERSON, *The Early Christian Monuments of Scotland* (Edinb., Soc. of
Ant. of Scot., 1903) :

Concerning the second folk tradition under investigation, that Fionn slays which makes Fionn the slayer of the Burner of the Court, at first sight there might seem to be no literary evidence earlier than the 12th century to guarantee its antiquity.   Closer investigation, however, reveals a tendency in the oldest literary tales to make Fionn's opponents non-human persons, whose name, nickname, known character, habits, or story, connect them either with fire in general, or more definitely with the Burner (Aillén) of the Burner-story (¹).

<div style="float:right">a Magic Burner</div>

Thus in 7th and 8th century documents we find references to certain non-human fire-connected Fothadhs, and a strange fire-connected Dearg Corra mocu Draighre, as opponents of Fionn's.

<div style="float:right">1 The Fothadhs</div>

For in a 7th century genealogical poem, mentioned in discussing Item I of Meyer's list (*supra* p. LV), the three Fothadhs (²) are traced back to Nūadu Necht through a Dáire *Derg* ('the Red'), whose father, Gnáthaltach, is described by the epithet *daig garg* ('fierce flame'). In a 9th century story (³) the same Dáire (here called Dāre Doimthech) has for grandfather *Fer hŪaillne mac Daigmanrach maic Dego Deirgthine maic Nūadat Aicnaig Luigthini* (Man of Pride, son of Flame-ruin, son of Flame of Red Fire, son of Nuadha Aigneach [?] of Lugh-fire).   In an 11th or 12th century etymological explanation of the name Fothadh, the three Fothadhs are again connected with fire: *Fothad. i. fī-aēda .i. olc-leine .i. teine neimneach iat ic orcain clann 7 cinēl* 'Fothadh, viz. *fí-aéda*, i.e., venom of fire, for they were a virulent fire in destroying clans and races' (⁴).

Ireland : **8th cent.** : cross of Killamery, F. H., fig. 89 and pl. 31, 2 ; cross of Dromiskin, F. H., fig. 93 and pl. 36, 4 ; cross of Kilrea, F. H., pl. 31, 1 ; **late 8th cent.** : cross of Banagher (Nat. Mus.), F. H., pl. 38, 3 ; cross of Bealin, F. H., pl. 38, 2 ; **early 10th cent.** : cross of Kells, F. H., pl. 37, 6 ; **c. 1000** : doorway of Killeshin church, F. H., fig. 96.

Scotland : **8th - 9th cent.** : RAA *passim* : see especially : Hilton of Cadboll, RAA, fig. 59 ; Burghead, RAA, fig. 138 ; Aberlemno No. 3, RAA, fig. 228 ; Kirriemuir No. 2, RAA, fig. 240.

Isle of Man : a few rather confused examples (see P. M. C. KERMODE, *The Manx Crosses*).

(1) Certain resemblances used in the following paragraphs to establish connection with the Burner-story, may seem too inessential to be valid as evidence.This point is discussed shortly in Appendix F, *infra* p. 197.

(2) Not Fionn, however, who ascends to Nuadha by a different ancestry.

(3) Fuller version of item VIII discussed *supra* p. LVII (*cf.* K. MEYER *Fianaig.* 28).

(4) K. MEYER *Fianaigecht* 4, 5.

Now an 8th century story (Item XI) says that one of this triad of Fothadhs (" Fothad Airgtech ") was an opponent of Fionn's and was slain by Caoilte in the Battle of Larne. This was still accepted as historical tradition in the 11th century (Item XX) and in the 17th century (¹). In a 9th century story (Item VI) another one of the triad, " Fothad Canainne ", is represented as an enemy of Fionn's.

That these Fothadhs were originally non-human is suggested by alternative names for them being Aēndia, Trēndia, and Caēndia, 'Single-god', 'Strong-god', 'Fair-god', and by the very fact that they form a triad (²).

2 Dearg Corra

Turning from the Fothadhs to Dearg Corra mocu Dhaighre, who is Fionn's enemy in the 8th century tale of Fionn and the Man in the Tree (Item III. 2nd part). we observe first that his name connects him with fire. It means 'Red one of Corr (?) of the race of Flame'. This Red one of the race of Flame has, moreover, a peculiar habit of jumping " to and fro across the the cooking hearth ". In the woods, in exile, he " used to go about on shanks of deer for his lightness ", a trait which, however it is to be explained. apparently struck the narrator as being unusual for human beings. for. after the reference to deer-shanks, he adds *si uerum est*, words which, in their Modern Irish form *más fíor*, were still in use in the 17th century to show that a writer had difficulty in believing what had just been related by him (³). Dearg Corra's sharing of his meal in the woods with a salmon, a stag, and a blackbird, and the " hood of disguise " which he wore, are, perhaps. further signs of a peculiar unhuman character attached to him.

The Fothadhs and Dearg Corra mocu Dhaighre, then, by reason of their non-human character and their connection with fire, bear a certain resemblance to the Burner, Aillén, of the story

3 Cúldubh

of the Burning of the Court. Another early Fionn anecdote, that which tells of Cúldubh. already in its 8th century form (Item III. first part) has some motifs which remind one directly

---

(1) G. Keating *Foras F. ar É.*, ed. Dinneen, 11 356.

(2) See G. Dottin *La Religion des Celtes* (1908) 25, on Gallic divine triads ; and *cf.* Cormac's *Glossary*, ed. K. Meyer *Anecdota* IV § 150, the Irish of which may be translated, 'Brighid, that is the poetess, daughter of the Daghdha [= Good God] : she is Brighid Poetry-woman, that is, the goddess whom poets used to adore... And her sisters were Brighid Law-woman and Brighid Smithcraft-woman, daughters of the Daghdha... '

(3) *Cf., e. g.*, O. J. Bergin *Sgéalaigheacht Chéitinn* (1930), p. 33, l.86, p. 35, l. 13.

of the Burner-story itself. In later literature the points of resemblance increase.

The points of connection are the following :

1° Cúldub, Finn's opponent in the first part of Item III, is, like the Burner (Aillén), a non-human being ;

2° Cúldub interferes with the Fian's meal, thus reminding one of Aillén's coming on the night of the Fian's feast at Tara in the Acallam version of the Burner-story ([1]) ;

3° Cúldub was pursued and finally killed outside a fairy-hill, just as the Burner Aillén was in the Acallam ;

4° Cúldub, according to the fuller 9th century version (Item V), was killed by a spear-thrust in his back, just as the Burner Aillén in the Acallam ;

5° A Cúldub referred to as having been killed by Finn in an 11th century poem (Item XX) is surnamed « *mac Fidga* », and is said to have been killed by Finn with the spear of « *Fiaclach mac Conchind* » — This may serve to identify the Cúldub who, in item III, carries off the Fian's food, with « *Aed mac Fidga* », killed by Fionn with the spear of « *Fiaclach mac Codna* », carrying food, on a Samhain night, outside a fairy-hill, in the Macgnímartha ([2]), written down perhaps in the 12th century. — Cúldub having been thus identified with Aed mac Fidga, Aed *mac Fidga* may, in his turn, be identified with Aillén *mac Midhna* of the Acallam Burner-tale, (*a*) because the name Aed means 'Fire' (*cf. infra* p. LXVIII), (*b*) because the surnames are alike, (*c*) because Aed is killed with the same spear and on the same night (Samhain) as Aillén, and (*d*) because the lament which was made for Aed in the Macgnímartha is a variant of the first verse of the lament made for Aillén in the Acallam ;

6° in an 11th century poem on the dindshenchas of Móin Gaí Glais ([3]), a Cúldub killed at Samhain is given the epithet *daigerderg* (='flame-red') — The killer, however, here is not Fionn.

In the preceding discussion of the Cúldubh story, the story of Aodh mac Fiodhaigh was used (§ 5) as a link to connect Cúldubh with Aillén.   The story of Aodh mac Fiodhaigh is told   fully in the Macgnímartha ([4]), which we have tentatively assigned to the 12th century.   It is told less fully in the 12th century Gilla in Chomded húa Cormaic's poem *A Rí ríchid* ([5]).   It is referred

4 Aodh mac Fiodhaigh ; Aodh Rinn ; Aodh (Goll)

(1) The reference to the Fian dining before Fionn saved their house in the Galway folk-version of the Burner-story may also perhaps be a reminiscence of the incident of the feast.

(2) RC V 203.

(3) E. J. Gwynn *Metr. Dindsh,* II 64 ; prose, RC XV 305.

(4) RC V 202 *sq.* §§ 21-28 ; summarised by R. D. Scott *Thumb* 17 *sq.*

(5) K. Meyer *Fianaig.* 16 §§ 8-15 ; cf. Scott *l. c.* 22.

to, with mention of some details, in an 11th century historical
poem (¹). Certain motifs from it occur in a 12th century
poem in Duanaire Finn (²) (poem I), and as this poem is about
an Aodh, who had been bred in a *síodh* (³), we are justified in
treating it, in so far as those motifs are concerned, as a variant of
the story of Aodh mac Fiodhaigh. Several motifs from it occur
in the Dindshenchas poem called " Almu I " by Dr. Gwynn (⁴),
written probably in the 11th or in the early 12th century. There
no Aodh is mentioned. His place is taken by Fionn's maternal
grandfather, Tadhg son of Nuadha, who is described as a druid
living at Almha. In Acallam na Senórach, however, written
about the end of the 12th or the beginning of the 13th century,
Tadhg son of Nuadha is reckoned as one of the non-human
Tuatha Dé Danann, and his dwelling at Almha is called a *síodh*,
that is to say a fairy hill (⁵). In the 12th century Fotha Catha
Cnucha, (⁶) based largely on Almu I (⁷), though Tadhg is again
Fionn's main enemy and is responsible for the killing of Fionn's
father, the actual killing is done by Goll mac Morna. This Goll
in a verse, belonging perhaps to the 12th century, which is
quoted both in the Macgnímartha (⁸) and in Fotha Catha
Cnucha (⁹), is identified with an " Aed mac Dáire ". This
identification of Tadhg's partner in the enemy-rôle with an
Aodh, as also the number of the motifs common to the three
pieces, again justify us in treating Almu I and Fotha Catha Cnucha
as variants of the story of Aodh mac Fiodhaigh in so far as
those motifs are concerned.

From the above-mentioned sources we shall summarise the
story of Aodh mac Fiodhaigh adding, for the sake of completeness,
references to similar motifs in the 9th century Fionn-story of
Bruidhean Átha (Item VI, *supra* p. LVII), and in the various
versions of the Cúldubh and Aillén (Máillén) tales discussed
supra p. LII and *infra* p. 19/ (Appendix F).

(1) Item XX of Meyer's list, *supra* p. LX ; *cf.* SCOTT *l. c.* 23.
(2) *Cf.* the variant, told as the Dindshenchas of Snám Dá Én, ed.
E. J. GWYNN, Metr. D., IV, 362, 157.
(3) *Cf.* summary. *etc.*, infra pp. 4-5.
(4) E. J. GWYNN *Metr. D.* II 72 *sq.* (Meyer's Item XIV, *supra* p. LX).
(5) *Acallam*, ed. Stokes, ll. 5114, 5119.
(6) Meyer's Item XXX, *supra* p. LX.
(7) *Cf.* SCOTT. *l. c.* 62.
(8) RC V 198.
(9) LU. ed. Best & Bergin, 3179.

THE STORY OF AED MAC FIDAIG (FIDGA) ([1]).

1) A maiden lives in a fairy-hill (*Item XX* ; *Macgn.* 21 ; *Gilla* ; *Almu* 25 ; *Fotha* 3161).

2) Someone is interested in her (lover, father) (*It. XX* ; *Macgn.* ; *Almu* ; *Fotha* ; *Duanaire*).

3) She has many wooers (*Macgn.* ; *Fotha* ; *Duan.*).

4) The wooers are slain, or illtreated in some way, by the person interested in the maiden (*Macgn.* ; *Duan.*).

5) A wooer, connected in some way with Finn (friend, father), is killed by the person interested in the maiden (*Gilla* ; *Macgn.* ; *Almu* ; *Fotha* ; *Duan.*),

6) on Samhain night (*Macgn.*) [*Cf.* 11th century Cúldub in Dindshenchas of Móin Gaí Glais ; and *cf.* Aillén]

7) in connection with feasting (*Gilla* ; *Macgn.*). [Cf. Cúldub ; Bruidhean Átha ; Aillén ; Máillén.]

(8) Finn kills, or robs of his fairy hill, the man interested in the maiden, who was responsible for the death of Finn's friend, or father, in incident 5 (*It. XX* ; *Gilla* ; *Macgn.* ; *Almu* ; *Fotha*). [Cf. Bruidhean Átha, where the man slain by Finn is connected by marriage with the slayer of a maiden's foster-brother.]

9) In incident 8 Finn uses the spear of Fiacail mac Conchinn (*It. XX* ; *Gilla* ; *Macgn.* ; — Almu and Fotha make Fiacail a helper of Fionn's, not mentioning any gift of a spear*). [Cf. Bruidhean Átha ; later Cúldub ; Aillén.]

10) ([2]) The killing is followed by lamenting and utterance of poetry

---

(1) References in italics are to versions of the Aed-story. Non-italicised references are to the other early Fionn-tales mentioned in the preceding paragraph.

(2) This incident does not seem to be essential to any general plan discovered either here, or elsewhere, in this Introduction. But the number of stories in which it occurs suggests that it originally had some essential connection with the Fionn story.

An incident that is fundamentally the same occurs in a story told, in what may be 10th century language, about Ailill Ólom, King of Munster (S. H. O'GRADY *Silva Gad.* I 310). This story is evidently closely connected with both the Cúldub and Aillén stories. It may be summarised as follows :

A fairy hill on which Ailill had slept on two successive Samhain nights was 'bared' (*ro lomad in tiolach*) while he slept. On a third Samhain night Ailill took Ferches mac Commáin, a warrior poet, with him. Ailill went on to the hill. Ferches waited away from the hill. Ailill fell asleep

by a woman (*Gilla* ; *Macgn.*). [*Cf.* presence of a woman in the oldest
Cúldub (It. III) and in Bruidhean Átha ; woman and also lament, later
Cúldub ; woman, lament and poetry, Aillén.]

**Aed (aodh)
= « fire »**   For the moment one point only in the story of Aodh mac
Fiodhaigh interests us, the fact that he is called Aed (modern
spelling Aodh) and that he shares this name with two other
opponents of Fionn's mentioned in 12th century literature,
Aodh Rinn mac Rónáin of poem I of Duanaire Finn, and Aodh
mac Dáire of Fotha Catha Cnucha. By this name Aed (Aodh)
these opponents of Fionn are very definitely connected with
fire. For Whitley STOKES ([1]) has shown that the Irish knew of a
word *aed(aodh)*, 'fire', cognate with Greek αἶθος, Latin *aedes* and
aestus, which, in stilted language, they used for 'eye', explaining
this usage on the grounds that 'the pupil is the fire of the eye' ([2]).
CORMAC, in his *Glossary* ([3]), commenting on the meaning 'fire'
assigned to *aed*, says : That is fitting by metathesis of the noun
aed, to wit *dea*, which means 'goddess', the goddess in question
being Vesta, goddess of fire ; and because it is fabled that
Vesta was the goddess of fire, fire is known as Vesta herself
that is to say *aed*.' The etymological connection of *aed* and
dea is of course fanciful. It might be, however, that in the
Old Irish period it was usual to associate *aed* 'fire' with a god,
and that this is what brought *dea* and Vesta into Cormac's head
when looking for his etymology. Such an association has been
proved in the case of the Fothadhs (*supra* pp. LXIII-LXIV). Therefore
re when we notice that, from the 11th century on, Fionn is cons-
tantly being given for his main enemy in the literature an Aed
(modern spelling *Aodh*), it may well be that we are seeing nothing
new. Aed looks very like the old superhuman fire-opponent
of the most ancient stratum of the literature, and of the folklore,
in a different form.

listening to the grazing animals. Eogabal mac Durgabail, the King
of the Fairy Mound, came out of the Mound preceded by his daughter
Áine playing a tympanum [*Cf.* Aillén, who used to send his opponents
to sleep with a tympanum]. Ferchess, with the blow of a ' big spear ',
broke Eogabal's back as Eogabal ran from him into the mound [*Cf.* 9th
cent, Cúldub = Item V]. Ailill had intercourse with Áine, who bit his
ear leaving it bare of flesh and skin (*ó-lom* = bare-eared) [*Cf.* incident 10
supra, and fairy woman's injuring of Fionn's thumb by shutting a door
on it in the Cúldub story].

(1) *On the Metrical Glossaries of the Mediaeval Irish* 38.
(2) LU, ed. Best and Bergin, 3375.
(3) ed. K. MEYER *Anecdota* IV 4 § 33.

Also traceable from the 12th century is a tendency to make Fionn's fire-opponent one-eyed, and perhaps a giant. For Goll mac Morna, who killed Fionn's father, and Aodh mac Dáire are, as we have seen, one person. Now it has just been pointed out that Aodh means 'fire', and concerning Aodh's father Dáire it is worth mentioning that we have already met a Dáire in a fiery connection in the Fothadh genealogies ([1]). Professor Brown, in *Modern Philology* (XVIII, 220, footnote), has listed Fomorians and giants called Goll in Middle Irish tales ([2]). He has in the same place drawn attention to the fact that *goll* means one-eyed ([3]). In the later literature the slayer of Fionn's father is consistently known as Goll, but that the name Goll was a nickname is also a consistent tradition ([4]). In the 12th (?) century pseudo-historical poem on Goll, included in the Macgní-martha ([5]), in which the verse identifying Goll with Aodh occurs, a realistic account is given of how Aodh lost his eye, and was thus rendered suitable for the nickname Goll.

A one-eyed Aodh slayer of Fionn's father

Now on p. L *supra* a version of the Story of Fionn's boyhood was summarised from CURTIN's *Myths*. In that version, in the episode where it is told how Fionn first got mystic knowledge from his thumb, is included as an important incident the slaying of a one-eyed giant. In other versions the enemy slain by Fionn in that episode is the slayer of Fionn's father ([6]). That the motif of the one-eyed giant is no accidental addition to Curtin's version is suggested by a statement of Mr. Delargy's in *Béaloideas* III 340 : " The Polyphemus motif occurs very frequently in folk versions of Macgnímartha Finn. "

Folklore (one-eyed giant slayer of Fionn's father ; mystic knowledge ; Fionn slays a Burner)

In folk tradition there is then, in addition to the tradition that Fionn slew a Burner, who tends to be identified with one of his grandparents, a suggestion that Fionn acquired mystic knowledge in connection with the slaying of a one-eyed giant who had slain his father.

(1) *Cf. supra* p. LXIII.

(2) *Cf. e. g.*, the invading giant called Goll slain by Cú Chulainn in the 12th (?) century Aided Guill meic Carbada, summarised by R. THUR-NEYSEN *Heldensage* 485 *sq.*. There is a Fomorian named Goll in the Old Irish account of the Second Battle of Moytura, ed. Stokes, RC XII.

(3) *Cf.* also Glossary *infra s. v. goll.*

(4) *Cf. Duanaire Finn* IV 39.

(5) RC V 197 *sq.*

(6) Hinted at in the Galway version summarised *supra* p. L, in so far as the giant slain by Fionn possesses Fionn's father's sword. The enemy is definitely said to be the slayer of Fionn's father in Scottish versions summarised by Prof. W. J. GRUFFYDD *Math* 119 *sq.*, F1, F6.

Early literature agrees with modern folklore

Now this suggests fresh intricacies of connection between the earliest literature and modern folk tradition. For just as certain stray threads of Fionn tradition preserved in early documents, bent one way, as we have already seen (pp. LXIII-LXVIII), form a pattern reminiscent of the folk Burner-story, so, bent another way, they form a pattern that agrees with the folk sugge-stion that Fionn acquired mystic knowledge in connection with the slaying of a one-eyed giant who had slain his fa-ther. For in the 8th century Cúldubh story [1]. Fionn gets knowledge in connection with the slaying of a non-human person called Cúldubh : in the following centuries the non-human Cúldubh tends to become confused with an enemy of Fionn's called Aodh mac Fiodhaigh [2], and this Aodh mac Fiodhaigh tends to become confused with other enemies called Aodh [3], one of whom (Aodh mac Dáire) is finally definitely said to have been one-eyed and to have slain Fionn's father [4].

§ 9 ORIGIN OF THE FIONN CYCLE

Original pattern of the above themes

Comparison with the earliest literature has shown that those themes in folk tradition which show signs of belonging specifically to Fionn have, indeed, always been prominent, in some form or other, in recorded Fionn lore. What relation do those themes bear to one another ? What was the original pattern of which they formed a part ; and how can they be used to explain the origin of the Fionn cycle ?

External norm

Without the help of some external norm to guide us we might perhaps find ourselves unable to recover the lost original pattern. Fortunately the external norm does exist and has been very definitely indicated by two former researchers, Professors Gruf-fydd [5] and Brown [6], who have not, however, had occasion to apply it.

---

(1) Item III, *supra* p. LV.

(2) *supra* pp. LXV-LXVII.

(3) Namely with Aodh Rinn mac Rónáin and Aodh mac Dáire. *supra* p. LXVIII.

(4) *supra* p. LXIX.

(5) See *supra* p. L.

(6) In *Modern Philology* XVIII 221, footnote, where Professor Brown suggests « that at least in later tales Goll and Balor are confused. »

The Rev. G. Henderson, in the *Celtic Review* I 204, also identifies Goll and Balor. Elsewhere in the same study he makes other mythological

Balor Béimeann (Balor of the Blows) was a one-eyed Burner,   Balor
as is well illustrated by the following tale, contributed in Irish (a one-eyed
to *Béaloideas* IV 88, by an t-Athair Tomás Ó Cillín ([1]).   burner)

« *Balor Béimeann* [Balor of the Blows] was a king who lived in one of
the islands. He had won the kingdom by robbery, and the rent he used
to collect was very high.   At last the people refused to give him rent any
more.   He sent them word that he would burn them if they did not pay
the rent.   As they didn't pay he came to them himself.   He had a single
eye in his forehead : it was a venomous fiery eye.   There were always
seven coverings over this eye, and the coverings kept the eye cold, and
everything else cold as well.   One by one Balor removed the coverings
from his eye.   With the first covering the bracken began to wither ; with
the second the grass began to grow copper-coloured ; with the third the
woods and all wooden things began to grow hot ; with the fourth heat and
smoke came from the trees and all wooden things ; with the fifth everything
began to grow red ([2]) ; with the sixth... ([3]).   With the seventh they were
all set on fire, and the whole country was ablaze, and the fire burned
unstopped till it reached the *Caiseal* of Achill.   And that now is the
reason why black deal and black oak are to be found in every bog throughout
the country » ([4]).

This one-eyed Burner, Balor, in Irish literature and folklore, Balor-Lugh
is consistently represented as the opponent of Lugh ([5]).   Now   Norm
Lugh was certainly originally a god ([6]).   His opponent was

identifications, some of which agree with identifications which will be
made later in this Introduction.

(1) Presumably from the telling of a storyteller belonging to the Mal-
laranny-Achill district, Co. Mayo, where an t-Athair T. Ó Cillín has been
Catholic Curate (*cf. Béaloideas* III 446).

(2) *Cf.* sentences from a Donegal story about Gaibhdín Gabhna, Balar,
the cow called an Ghlais Ghaibhleanna,Cú Chulainn and Balar's daughter,
recorded in E. C. Quiggin's *Dial. of Donegal* 237, which may be transla-
ted : 'Balar had a venomous eye (*súil neimhe*). When he uncovered it he
would destroy the first thing he looked at.   He looked after Cú Chulainn.
But the first thing he saw was the ground.   He made the ground red and
the district is of that colour ever since '.

(3) The storyteller, according to Father Ó Cillín, was at a loss as to
what happened when the sixth covering was raised.

(4) Father Ó Cillín, in a footnote, says that another storyteller said
about Balor that ' midges killed him at last'.   I leave it to others to disco-
ver the origin of this strange sort of death.

(5) *Cf. supra* pp. XLIII-XLV.

(6) *Cf. infra*, p. LXXIV,

doubtless therefore, also originally non-human. We have seen that the international part of the Lugh-story and the international part of the Fionn-story are the same (¹). Using the Lugh-story, then, as our external norm we will apply it first with reference to Fionn's non-human, fiery, and one-eyed opponents.

Norm applied 1 One of Fionn's opponents in the earliest literature we have seen to have been a fire-god Fothadh (²). another a non-human Cúldubh, who tends to become confused with a non-human Burner, Aillén, (³), and with a non-human Aodh (meaning ' Fire'). who, in his turn, tends to become confused with other Aodhs, including an Aodh who is one-eyed (Goll) (⁴). Applying the Lugh-norm we bring order into chaos : Fionn's principal enemy was originally one-eyed, non-human, and a burner : each characteristic was then, it would appear, developed separately in the literature, giving rise to different characters.

Norm applied 2 The Burner whom Fionn slays, when about to burn up the Court, tends, we have seen, to be identified in the folklore with Fionn's grand-relatives (⁵). The Burner is blind (*dall*) in one folk version (⁶). *Dall* 'blind' may here be a substitution for *caoch*, which is often a synonym of *dall* in Modern Irish, but which in the older language could be used of one-eyed people, as though it were a synonym of *goll* ' one-eyed' (⁷). The one-eyed person whom Fionn slays in both literature (⁸) and folklore (⁹) tends to be identified with the killer of Fionn's father (¹⁰). The non-human person (Aodh, Tadhg) whom Fionn slays or robs of his fairy-mound in incidents 5 and 8 of the tale-type summarised on p. LXVII, has himself slain a wooer, who is either Fionn's father or a friend of Fionn's (¹¹).

(1) *Supra* p. XLIX.

(2) *Supra* pp. LXIII-LXIV.

(3) *Supra* pp. LXIV-LXV.

(4) *Supra* pp. LXVIII-LXIX.

(5) Grandfather, in the Donegal tale — grandmother, in the Galway tale, *supra* p. LI.

(6) The Mayo version, *supra* p. LII, footnote 1.

(7) The adjectives *caech losc* are used of the one-eyed Morrígan, LU, ed. Best and Bergin, 1. 6218. A one-eyed man is described as *caech*, WINDISCH *Táin*, p. 788, note 4..

(8) For literary references to Goll's death see *infra* p. 76.

(9) *Supra*, p. LXIX.

(10) In the literature Goll slays Fionn's father, *e.g.*, *Fotha Catha Cnucha*, LU, ed. Best and Bergin, 1. 3176 ; *Duanaire Finn*, poem I, § 9. For discussion of the folklore see *supra* pp. LXIX.

(11) *Supra*, p. LXVII, incidents 4 and 5.

Now Lugh's maternal grandfather Balor was slain by Lugh just as he was about to burn up Ireland with his evil eye. He, was one-eyed, and had slain Lugh's father Cian, because Cian had wooed and won Balor's daughter Eithne (¹).

Applying the Lugh-norm to the Fionn tales we again obtain order and unity where previously there was confusion : the Burner, the one-eyed killer of Fionn's father, the non-human slayer of the wooer, and Fionn's maternal grandfather, are all the same person (²).

(1) For the Lugh-story see W. J. GRUFFYDD *Math* 65-87. For variants not mentioned by Professor Gruffydd see the fragmentary Monaghan oral version in *Béaloideas* III 128 § 77 ; also the Noíne story *infra* p. LXXIX ; and the stories about Eóghan Mór and Art, father of Cormac, in the Laud genealogies, ZCP VIII 309 *sq.*

The genealogical tale of Dealbhaoth, who was banished by his son-in-law, whereupon he kindled a magic fire, is another connected story, told to account for the tribe-name Dealbhna (translated from a genealogical source by Dr. E. MAC NEILL *Celtic Ireland* 51 : *cf.* variant used to explain the name of Loch Lughbhorta, *Metr. Dindsh.*, ed. E. J. GWYNN, IV 278). The learned identified Dealbhaoth with Lughaidh, and their silent assumption that Lughaidh is equivalent to *Lugh* in *Lughbhorta* shows that they held Lughaidh and Lugh to be variants of the same name (*cf.* also *infra* p. LXXX *sq.*). But Dealbhaoth's son « Elotha » is consistently king of the Fomorians, who are Lugh's opponents in *Cath Maige Tured*, RC XII 62 and *passim*, and the slayers of Lugh's father, Cian, are in one poem in *Oidheadh Chloinne Tuireann* called *clann Dealbhaoith* 'the children of Dealbhaoth' (*Oidhe Chl. T.*, ed. for the Soc. for the Pres. of the Ir. Lang., by R. J. O'Duffy, 1888, § 25). Moreover Dealbhaoth's consistent connection with fire [« *Delbaeth*, *i.e.*, 'form of fire' ; or *dolb-aeth*, *i.e.*, 'a magic fire' », genealogical tract translated by Dr. MAC NEILL, *l. c.* ; *cf. Anecdota* III 61, l. 3, where Dealbh oth's son is called *Fí mac LaisreDelbhaĩth*, ' Venom son of Flame Fire-shaped'] suggests that he should be identified with Lugh's opponent Balor, the one-eyed burner, rather than with Lugh.

(2) The fact that Goll and Aodh (*Duanaire F*. po. I, and notes to XXXV) appear in the literature to be slain again, long after the slaying of the Burner with whom we have identified them, need cause no trouble when we consider the free way the composers of the literature deal with tradition : the Burner himself, as we shall see in Appendix F, *infra* p. 197, with a very slight change of name (from Ailléan mac Miodhna to Máilléan mac Miodhna), appears in the literature as Fionn's friend very near the end of Fionn's life ; and, to cite another instance, the account of Conán mac an Léith's death given in poem LXIII is quite different from the account given in poem I (see *infra* p. 6).

Norm
applied 3

The main trend of the parallel having been indicated, we may add perhaps, to make it more definite, that there was a feast (¹) before Lugh slew Balor, and that he slew him with a specially obtained spear, just as Fionn slays almost all his enemies in the older literature in connection with feasting and by means of the spear given him by Fiacail mac Conchinn (²).

Lugh-
Fionn
Parallel

Not alone, then, do storytellers, already probably in pagan times, tend to attach the same general international story-formula to both Fionn and Lugh (³). In addition the story motifs which seem to be specifically Fionn motifs, in both folklore and the most ancient stratum of literary Fionn tales, are equally well attested as Lugh motifs.

Lugh
a god

Lugh must have been a god : consistently in Irish stories he appears associated with characters who either seem to be gods (⁴) or who are definitely said to be gods (⁵), or whose names prove them to have been gods (⁶) ; moreover he himself possesses

.

(1) Mentioned in the Lugh legend only in J. Curtin's Donegal version (*Hero-tales* 283-295). This version, however, is decidedly the best yet published. See W. J. Gruffydd *Math* 65-68.

(2) *Supra* p. LXVII, incidents 7 and 9.

(3) *Supra* pp. XLVII, XLIX. *Cf.* the summary of the story of the King and his Prophesied Death, given there, with incidents 1-5, and 8, of the summary of the Aed story on p. LXVII. Poem I of Duanaire Finn, which finds its most perfect international parallel in the story of Oenomaus (see *infra* p. 4), also tends to fit into the formula : see incidents 2-5 of the summary on p. LXVII, and *cf.* the hint of incident 8 contained in Fionn's tendency in poem I, quatrains 13 and 27, to be the cause of the strife that resulted in the death of the maiden's father.

(4) The Tuatha Dé Danann in general in *Cath Maige Tured* (RC XII). For the divine nature of the Tuatha Dé see Dr. E. Mac Neill *Phases*, 85-86.

(5) 1º Manannán, in *Oidhe Chloinne Tuireann*, ed. R. J. O'Duffy, 1888, § 36, who is said to have been called god of the sea by the Scoti, in *Sanas Cormaic*, ed. K. Meyer *Anecdota* IV § 896 ; 2º Dian Cécht, in the poem about *Tuirill Bicrenn* in ZCP XII 246 § 18, who is called by Cormac *l. c.* § 446, ' the healing sage of Ireland' and whose name Cormac etymologises as ' god of *cēcht, i. e.*, of power' ; 3º Brian, Iucharba, and Iuchair, « the three gods of Tuath Dé Danann », in a poem by Flann Mainistreach [† 1056], ZCP XII 241.

(6) *e. g.*, the « Dagda », in *Cath Maige Tured*, RC XII. « Dagda » (modern spelling « Daghdha ») is rightly etymologised by the medieval Irish as *dag-dia* ' good god ' (*cf.* C. J. S. Marstrander, RIA *Dict., s. v, Dagdae*),

divine characteristics (¹), and comes from his *síodh*-dwelling
to help Cú Chulainn in the Táin (²) just as the Greek gods used
to come from Olympus to help favoured heroes in the Iliad.

Additional evidence that Lugh was a Celtic god, not an Irish
king, comes from Gaul. Thus the festival which the ancient
Irish celebrated on the 1st of August was called *Lughnasadh*,
after Lugh : *Lugnasad .i. nāsad Loga maic Ethlend* ' Lughna-
sadh, *i. e.*, the festival of Lugh son of Eithne ' (³). Now at *Lugu-
dunum* ('Lugh's fortress', modern Lyons) (⁴) the Gauls used to
celebrate a festival on the same day (⁵).

Again, Lugh, in Ireland, was known as *Ioldánach* ' master of
many arts' (⁶), and it is said of him (⁷) that he « though but
one man », possessed all the arts which were distributed among
many craftsmen in Nuadha's household, and again that he
was « master of every art » : *ar bo suí cach dáno é*. Now Cae-
sar (⁸) speaks of a popular Gallic god, whom he identifies with
the Roman Mercurius, and whom he says the Gauls believed
to have been the inventor of all the arts : *hunc omnium invento-
rem artium ferunt*.

Moreover there are reasons for identifying the Irish Lugh
the Welsh Lleu (Llew), and the person represented by the ele-
ment *Lugu-* in Latin renderings of Gaulish and British place-
names (⁹). Now in a certain incident in the Welsh tale of Math
vab Mathonwy, Lleu (Llew) appears in the guise of a shoemaker.

(1) *Cath Maige Tured, passim* (*Cf.* also Miss E. KNOTT *Ir. Syll. Po.*
54 *sq.*) ; *Baile in Scáil*, ed. Meyer, ZCP III 459 § 5 - 460 § 7.

(2) Ed. J. STRACHAN and J. G. OKEEFFE (1912) 1788 *sq.*

(3) Sanas CORMAIC, ed. K. MEYER *Anecdota* IV § 796. Much of. what
is here said of Lugh has already been said by H. d'Arbois de Jubain-
ville, RC XXVII, 320 *sq.*, 324.

(4) There were also other Gaulish towns called after Lugh (see A. HOL-
DER *Allcelt. Sprachschatz), e.g., Lugdunum Remorum,* the modern Laon.

(5) G. DOTTIN, *La Religion des Celtes* (1908) 25.

(6) *e. g.*, E. KNOTT *Ir. Syll. Po.* 58.

(7) *Cath Maige Tured,* RC XII 78.   (8) *De Bello Gallico* VI 17.

(9) W. J. GRUFFYDD *Math* 60-62 (and *ib. passim*). One may be convinced
by the general convergence of the clues adduced by Prof. Gruffydd without
accepting all details of his discussion of them. Prof Gruffydd follows Dr.
PEDERSEN (*Verg. Gramm.* I 98 § 59, 3) in believing that the elements *lleu*
(Welsh) and *lugu* (original Celtic) are etymologically identical. Loth,
Rev. Archéol. XXIV (1914) 208, in an important article which the writer
had not read when writing the text of this Introduction, argues against
Dr. Pedersen's opinion. The phonetic arguments adduced by Loth against
the etymology are, however, unconvincing in view of the identity of
meaning admitted by him.

In commenting on that incident Prof. W. J. Gruffydd ([1]) points out that an offering dedicated « *Lugovibus* », which etymologically would mean 'to the Lughs' ([2]), is by its wording connected directly with the shoemakers of Celtic Osma in Spain. Here then, it would seem, we have Celtic craftsmen dedicating an offering to some divine group connected with Lugh, the patron of craftsmen

<div style="float:left">Fionn a god?</div>

Let us now again apply the Lugh-norm to the Fionn legend, asking ourselves the question : if Lugh was once a god, may not Fionn too once have been a god? Consideration of Welsh tradition may help us to answer this question.

<div style="float:left">Fionn-Gwynn</div>

For in Welsh literature there is a shadowy figure, called Gwynn ap Nudd, who has certain resemblances to Fionn. Gwynn, in the first place, resembles Fionn in general character : « magic warrior-huntsman », a phrase used by Mr. Foster ([3]) to describe the basic Welsh conception of Gwynn, might with equal propriety be used of the Irish conception of Fionn. Gwynn was prominent in hunting the magic boar called the *Twrch Trwyd* ([4]). Now not alone are many stories told in Irish literature of how Fionn hunted boars ([5]), but actually the only Irish mention of the *Twrch Trwyd*, under an Irish form *Orc Tréith*, occurs in Cormac's glossary, just before the only long anecdote about Fionn which that glossary contains ([6]). It would seem, therefore, as though *Orc Tréith* ([7]) awakened Fionn memories in Cormac's mind. Those memories then, it would seem, led him to tell an anecdote about Fionn in which the word *orc* again occurs, though with a meaning different from that which it bears in the phrase *Orc Tréith*.

The Irish etymological equivalent of Welsh *Gwynn ap Nudd* would be *Fionn mac Nuadhad* ' Fionn son of Nuadha'. Fionn in Ireland, however, is consistently represented in the earliest literature as the son of Umhall (*Find macc Umaill*), later, by transference of the c of *mac* to the beginning of the following word, as the son of Cumhall (*Fionn mac Cumhaill*) ([8]). It is

(1) *l. c.* 237.
(2) R. Thurneysen *Handbuch des Alt-Ir.* (1909) 190.
(3) See *infra* p. 201, Appendix G § 6.
(4) *Infra* Appendix G § 1, p. 199, footnote.
(5) *e. g.*, Item XII of Meyer's list, *supra* p. LIX.
(6) Item VII of Meyer's list, *supra* p. LVII.
(7) *Tréith* the genitive singular of a word meaning 'lord', corresponds etymologically to the Welsh *trwyd* ; and *orc* is a known Irish variant of the Irish word *torc*, which corresponds to the Welsh *twrch* 'a boar '.
(8) See discussion of Items I and IX, and footnote to Item XVIII of Meyer's list, *supra* pp. LV, LVIII, LIX.

true that, in the Leinster genealogies, Fionn appears as a descen-
dant of Nuadha Neacht (¹), but, as this is part of the regular
framework of Leinster genealogies, no great stress can be laid
upon it. In *Fotha Catha Cnucha* (²) Nuadha is Fionn's great-
grandfather on his mother's side. The difference between father
and maternal great-grandfather is too great, however, to allow
it to be concluded immediately that Irish tradition concerning
Fionn's parentage agrees with Welsh tradition concerning the
parentage of Gwynn. Moreover that no trust should be placed
in the teaching of Fotha Catha Cnucha concerning Fionn's
maternal great-grandfather is suggested by the extraordinary
variations in the pedigrees concerning even his paternal great-
grandfather, who may be Soalt son of Baoisgne (³), or Tréandorn
great-great-grandson of Baoisgne, or Fear dá Roth father of
Baoisgne (⁴).

Only if Umhall were to appear as a second name for Nuadha,   Umhall-
therefore, could it be said that Irish tradition concerning Fionn   Nuadha
agrees clearly with Welsh tradition concerning Gwynn. Now that   (alternative
Umhall and Nuadha should once have been understood as   god-names)?
alternative names for one divine person is not wholly impossible.
For Nuadha was a god (⁵), and the Celts seem to have had a
number of alternative names for their gods.

This is suggested in the first place by the large number of
varying Celtic epithets attached in inscriptions to the names of
Roman gods in ancient Gaul and Britain. Some of these may
be epithets pure and simple, but some at least of them seem
to be alternative names for the Celtic god identified with the

---

(1) Prof. E. Mac Neill, *Celtic Ireland* 55, has shown that Nuadha
Fionn Fáil, Nuadha Neacht, Nuadha Deaglámh, *etc.*, in genealogies are
all synonyms for the same divine Nuadha.

(2) *Cf. supra* p. LX.

(3) Seventh century poem referred to *supra* p. LV, Item I.

(4) Pedigrees cited in *Duanaire Finn*, Part I, pp. LII-LIII : *cf.* Part II,
poem XXXVII.

(5) That Nuadha was a god is suggested by the fact that he appears in
Irish literature (*e. g.*, in *Cath Maige Tured*, RC XII) as a king among the
Tuatha Dé, who as a race were originally regarded as divine (E. Mac Neill
Phases 85-86), and of whom Lugh at least, as we have seen (p. LXXIV *sq.*),
was certainly a god. It is put beyond the reach of doubt by British
inscriptions such as « D(eo) ... Nodonti », « Devo Nodenti », « Templum
Nodentis », *etc.* (A Holder *Alt-cell. Sprachsch.*), which prove that the
Ancient Britons worshipped a god whose name *Nodons* (*Nodens*) is the
etymological equivalent of Old Irish *Nuadu*, Modern Irish *Nuadha* (R.
Thurneysen *Handbuch* 200).

Roman god in question (¹).   Thus in Apollo Maponus, Apollo
Mogons, and Apollo Vindonnus, we have what seem to be three
Celtic god-names applied to the one god Apollo.   For the main
element *Map* in *Maponus* is etymologically the quivalent of
the main element *Mac* in the Irish god-name *Mac ind Óc* (²) ;
the main element *Mog* in *Mogons* appears commonly in names
in that portion of the Irish genealogies and regnal lists which
Professor Eoin Mac Neill (³) has shown to be composed largely
of divine names (⁴) ; and the main element *Vind* of *Vindonnus*
appears in the same mythological part of the genealogies, as
also in certain place-names which seem to contain divine na-
mes (⁵).   Moreover Irish literature makes it certain that, in

(1) See A. HOLDER *Alt-celt. Sprachsch.* under the names of the Roman
gods and under the Celtic epithets there listed.

(2) For the Irish god *Mac ind Óc* see F. SHAW *Aislinge Óenguso*, index ;
W. Stokes in RC XII 127 ; T. F. O'RAHILLY *The Goidels and their Pre-
decessors* 37.

(3) In his *Celtic Ireland*, p. 43.

(4) *e. g.*, *Mug* [<*Mog-u*] *Nuadat* (Laud Genealogies, ZCP VIII 303, l.
18, *etc.*, 312, l. 13) ; *Mugdorn Dub* (*ib.* 319, l. 18, *etc.*) ; *Mug Ruith* (*ib*
332, l. 11).   *Cf.* also *Mug Airt, Mug Corb, Mug Láma, Mug Néit, Mug
Nuadat, Mug Ruith, Mug Taeth,* in index to *Cóir Anmann* (W. STOKES
Ir. Texte III).

(5) *e. g.*, *Find mac Blátha* among the ancestors of those who trace
themselves back to Íor (O'Connor Kerry, Mac Guiness) in Keating's
genealogies (ed. Dinneen, ITS XV 25),and in the Laud genealogies (ed.
Meyer, ZCP VIII 325, l. 27).

Finn mac Findloga (= Fionn son of Fionn-Lugh) in the Éireamhón
genealogy (O'Neills, O'Donnells, O'Conors of Connacht, O'Kellys, *etc.*)
according both to Keating and the Laud text, ZCP VIII 292, l. 15.

Two generations later in the same genealogy occur Bres, Nár, and Lo-
thar, whom Irish learned tradition (*cf.* LU, ed. Best & Bergin, p. 128,
footnote ; Keating's genealogies, ed. Dinneen, ITS XV 36 ; *etc.*) identifies
with the *Trí Finn Eamhna* (the Three Fionns, or Fair Ones, of Emania :
cf. RIA *Dictionary*, ed. BERGIN, JOYNT, KNOTT, *s. v.* « 1 emon » ; *Metr.
Dindsh.*, ed. E. J. GWYNN, IV 42, l. 7 ; and *Leabh. Cl. Aodha B.*, ed. T.
Ó Donnchadha, poem IV, l. 36).   Here we think of the Celtic divine
triads already mentioned (p. LXIV).

It seems probable that the « Three Fionns » of *Land of the Three Fionns*,
a poetic name for Ireland (E. Knott, ITS XXIII, Place-index, *s. v. Clár*),
are the same Three Fionns.   If so we have an added reason for looking
on them as gods in that another poetic name for Ireland *Land of Lugh*
(*l. c.*, Names-index, *s. v. Lugh* and *Lughaidh*) certainly contains a god-
name.

Moreover in a similar poetic name for Tara, *Teamhair na< dTrí >*

Ireland at least, several gods had more than one name.   Thus
the Daghdha had at least two other names ; Aonghus, the Dagh-
dha's youthful son, at least one other name ; Lugh, a youthful
son, was known also as Conmhac, and perhaps as Maicnia, Tadhg,
and Mac Lughach, as well ; Nuadha, a mature father, seems
to be identical with both Cian and Dáire (¹).

There is, therefore, nothing inherently improbable in the
theory that the god Nuadha had once another name Umhall.
A fragment of positive evidence in favour of the theory is to
be found in the mythological part of the Laud Genealogies
edited by Kuno Meyer in ZCP VIII.   There (p. 334), in the
genealogy of Dál Moga Ruith, « Noende » (²) is listed as the son
of « Umall ».   Now in an anecdote from LL, published by Dr.
Pokorny in ZCP XII 332, the international part of the Lugh-
story, outlined *supra* p. XLIX, is applied to « Noine », that is to
say, « Noine » is the boy of whom it has been prophesied that
his maternal grandfather will die as a result of his birth (³).

Noende and *Noine* are hardly anything but variant forms of
one name ; for a Middle Irish *Noénde* might equally well have
been spelt *Noínne*.   Noēnde, as we have seen, is mentioned in
the mythological part of the genealogies, it is probable therefore
that he is a god (⁴).   A tale, we have seen, is attached to Noīne the

bhFionn (Miss Knott, *l. c.*, Place-index ; and *Leabh. Cl. Aodha B.*, ed.
T. Ó Donnchadha, poem I, l. 45),   the same three Fionns seem to occur ;
and it is they also, perhaps, who are referred to in the other poetic sy-
nonyms for Tara, *Teach an Trír, Teach na bhFionn, Tealach na bhFionn,
Tulach na dTrí bhFear* (Miss Knott, *l. c.*, Place-index).   We have then
here another reason for believing the Three Fionns to be gods ; for other
poetic names for Tara (*Leabh. C. Aodha B.*, ed. T. Ó Donnchadha, *Index,*
313) contain god-names as their second element : namely *Teach an Daghdha*
(= House of the Good God — *cf. supra* p. LXXIV, footnote 6) and *Teach
na dTrí nArt* (= House of the Three Gods — for *art* explained as mea-
ning ‘ god ’ by the medieval Irish see HESSEN's *Ir. Lexicon* : cf. RC 26,
196).

(1) For authority and references see Appendix H, *infra* p. ϛ0ζ *sq.*

(2) This nom. form has been reconstructed from the genitive *Noendi*
in the genealogy ; but see *infra* footnote 4.

(3) Noīne's father in the LL anecdote, however, is Mac ind Óc.   Two
key sentences from the anecdote are quoted *infra* p. 5 footnote.

(4) In a mythological genealogy in K. MEYER's *Fianaigecht* 30, l. 2
(= the fuller version of Item VIII, mentioned *supra* p. LVII) the name
occurs in a genitive form *Noindin*, suggesting an O. I. nom. *Noíndiu.*
Noīndiu is there son of Nemnuall.   Keating's genealogies (ITS XV 18)
in the relevant place turn him into ‘ Nuadha son of Neanuall ’.

same as that attached to the god Lugh. These stray pieces of tradition, when combined, suggest that Noīne (Noēnde) is an additional synonym for the god Lugh.

Is any importance to be attached to « Noende's » father's name being given as « Umall »? Admittedly the genealogists did not scruple to connect, as names of father and son, divine names whose owners were originally not looked upon as being father and son [1]. Occasionally, however, a genuinely traditional parent and son are preserved in the genealogies as parent and son. Thus Tadhg, who in the literature [2] appears as the son of Cian is given as the son of Cian also in the genealogies [3]; Lugh's mother Eithne, turned into a man, appears regularly in genealogies as the father of Lugh or Lughaidh [4]; Dáire, who appears as the father of Lugh, under the by-names Lughaidh and Mac Lughach, both in learned tales and in Fionn literature [5], appears also as the father of Lughaidh in the genealogies of a group of families of which the most important are the O'Driscolls [6].

When « Noende » is called *mac Umaill* in the genealogies, we have, then, what seems to be at least the beginning of a reason for believing that there once really was a tradition that « Noende » was the son of « Umall ».

There is, as we have seen, in the learned literature an even more clearly defined suggestion that « Noine » (Noende) should be added to the Lugh-Conmhac-Tadhg group of son-synonyms. Consideration of this evidence by itself leads one to suspect that « Noende's » father « Umall » should be added to the Cian-Dáire-Nuadha father-group which corresponds to the Lugh-Conmhac-Tadhg son-group [7]. Moreover a divine Umhall, father of a

(1) E. Mac Neill *Cell. Irel.* 61 *sq.*

(2) Appendix H, *infra* p. 206, footnote 2.

(3) Mac Neill *l. c.* 56.

(4) Mac Neill *l. c.* 48-49 ; *cf.* ZCP VIII 333, ll. 28, 35.

(5) Appendix H, *infra* pp. 2 06-207.

(6) Keating's Genealogies, ITS XV 42.

(7) The Irish for the Mayo district known in English as ' the Owles ' is *Umhall*, which is used in nominative singular form as an ordinary place-name (E. J. Gwynn *Metr. Dindsh.* V 204). *Fir Umhaill* (S. Pender A *Guide to Ir. Genealogical Collections* 74), then, it would seem, must be interpreted as the ' Men of the Owles District ', though, in view of what has been said above, one is tempted to see in *Umhall* the name of the ancestor god (*cf.* Appendix H, *supra* p. LXXIX) from whom the Fir Umhaill traced their descent.

siodh-woman Rothniamh, is mentioned in the Middle Irish Áirne Fíngein : *Rothniamh inghen Umuild Urscolhaigh a Sigh Cliach in bhen soin* (¹).   When we combine these Irish hints as to the nature and identity of Fionn's father with the very definite Welsh evidence concerning Fionn's Welsh parallel, Gwynn, very little room is left for doubt concerning the truth of the conclusion that Fionn's father was once believed to be the Celtic ancestor god who had Nuadha for one of his names (²).

Recognition of the divine nature of Fionn's father prepares us to consider the hypothesis that Fionn himself was once looked upon as a god.   Such a hypothesis, we have seen, has already been suggested by the close story-parallel that exists between Fionn and the god Lugh (³).   It is suggested more definitely still by Welsh tradition.   In Wales, according to Mr. Foster (⁴), « up to the 16th century Gwynn was the recognized representative of Annwfn ».   Annwfn, as Mr. Foster points out (⁵), was « the Welsh counterpart of the *side*. »   Now it is in these « *side* », or fairy hills of Ireland, the old gods such as Nuadha are consistently pictured as living.   Welsh tradition, therefore, up to the 16th century pictures Fionn's Welsh counterpart as the representative of the realm of the gods, or, as Mr. Foster himself puts it (⁶), as « the leader of the *sid*-folk ».

Fionn a god :
1 Welsh evidence

In addition to the story-parallel between Lugh and Fionn already referred to, there is, even in Ireland, evidence of a more direct nature to suggest that in ancient times a god called Fionn was known in the country.   That evidence has already been presented, on p. LXXVIII, as part of the evidence that the Celts had more than one name for gods whose essential attributes were the same.   There we saw that the name Fionn, both in single and triadic form, occurs in that prehistoric portion of the Irish genealogies in which god-names such as Nuadha and Lugh occur.   We saw moreover that a triad of Fionns, reminding one of Celtic divine triads, occur in certain poetic kennings for Ireland and Tara, in which, even apart from the triadic form of the name, there is reason to suspect the presence of a god-name.

2 Irish evidence

With both Welsh and Irish evidence leading us to believe that there was a Celtic god known as Fionn in Ireland, and as

3 Gallic evidence

---

(1) Transcribed by A. M. Scarre, *Anecdota* (ed. by O. J. BERGIN, etc.,), II, 1.

(2) Concerning the Celtic ancestor god see Appendix H, *supra* p. LXXIX.

(3) *Supra* p. LXXIV.

(4) Appendix G § 4, *infra* p. 203.

(5) *l. c.*, § 1, p. 200.

(6) *l. c.* § 6, p. 204.

Gwynn in Wales, we turn to the Gallic evidence.   In Gaul we
have already (¹) found the element *Vind,* from which both Fionn
and Gwynn derive through a form **Vindos,* appearing in a
god-name *Vindonnus.*   Moreover the element *Vindo-* occurs as
the first element in Celtic place-names even more frequently
than the element *Lugu-.*   The *Lugu* element, as we have seen (²),
is traceable directly to a god-name.   In the locative *Mogontiaci*
we again find a Celtic god-name *Mogons* (³) occurring as first
element in a Celtic place-name.   These examples lead us to
wonder whether the *Vindo* element in place-names is not some-
times at least to be traced to god-names such as **Vindos* and
*Vindonnos, rather than to its primary meaning ' white '.   Moreo-
ver one of the instances of place-names formed from the element
Vindo is *Vindobona.*   Now *Augustobona* and *Iuliobona* also
occur as place-names (⁴).   Indeed *Augustobona* and *Iuliobona*
are the only two instances in which compounds having the
unexplained place-word *-bona* for second element can be anal-
ysed with complete certainty.   In both instances the first
element is a personal name, not an adjective.   We are therefore
strengthened by these instances in our belief that *Vindo-,* in
some at least of the many Celtic place-names in which it occurs,
is, like *Lugu-,* to be traced to a god-name rather than to its
primary adjectival meaning.

There is evidence therefore even in Gaul for the existence of
a Celtic god the main element of whose name was *Vind.*

That there should have been one god with a main name-ele-
ment *Vind* defining him, and with that main element completed
by different suffixes in the forms **Vind-o-s, Vind-o-nn-o-s,*
and *Vind-o-n-*(in the place-name *Vindonissa*), is not surprising.
For the difference between *-os* and *-onnos* is no greater than
that between *-iū* and *-onos* ; and that such a difference once
appeared in variant names for the Celtic smith-god becomes
certain when the mutual etymological and literary relationships
of Irish *Gaibhneann* (O. I. *Goibniu*) and Welsh *Govannon* are
considered (⁵).

   (1) *Supra* p. LXXVIII.

   (2) *Supra* p. LXXV.

   (3) *Cf. supra* p. LXXVIII.

   (4) See A. HOLDER *Alt-cell. Sprachsch. s. v. -bō-nā.* For place-names
beginning with the elements *Vind, Vindon, Lugu, Mogont,* see the same
work under the relevant headings.

   (5) For the forms *Goibniu, Gaibhneann,* see infra Appendix I, p. 209, l. 9.
For Gallic, Middle Ir., and O. I. forms, and for etymological material used

In the first place Old Irish *Goibniu*, the name of a magic smith,
can hardly be dissociated from the Middle Irish nominative
singular *goba* 'a smith', Middle Irish genitive singular *gobann*,
Modern Irish nom. pl. *gaibhne* ' smiths '. These forms point
towards a main Celtic element **gobenn*, from which all of them
might be regularly derived. Similarly Welsh *Govannon* can
hardly be dissociated either from Welsh *gofaniaeth* ' smith-
craft ', or from the Gallic element *gobann* which appears in the
place-name *Gobannio* and in the personal name *Gobannilnus*.
Therefore, however the peculiar difference between the suggested
*gobenn and the genuinely instanced *gobann* is to be explained,
there can be little doubt but that *Goibniu* and *Govannon* contain
what is essentially the same main element (**gobenn, gobann*),
and that that element was connected semantically with smith-
craft.

Moreover Irish and Welsh literary tradition concerning Goib-
niu and Govannon suggest that in origin the two were identical.
Govannon in Welsh tradition is a smith, his mother is Don,
and he is uncle of Lleu (Llew). *Don* is by Professor GRUFFYDD [1]
identified with the Irish **Donu* (*Donann, Danann*), whose name
appears in the phrase *Tuatha Dé Donann* (*Danann*) and who in
Middle Irish documents, under the nominative forms *Danann*
and *Donann*, is said to have been mother of certain gods [2].
Lleu has been even more certainly identified by him [3] with
the Irish god Lugh. The resemblance of Govannon to Goibniu
is therefore striking. For Goibniu is consistently represented
in Ireland as the magic smith of Tuatha Dé Donann and as
one who helped the god Lugh in the Second Battle of Moytura.

Goibniu and Govannon, then, as known to Irish and Welsh-
story-tellers, have doubtless been developed from a Celtic smith-
god.

Now Old Irish *Goibniu* postulates a Celtic nominative ending
in *-iū*, and a genitive ending in *-ionos*. Welsh *Govannon*, on
the other hand, when compared with Welsh-Gallic parallels

in the succeeding paragraphs, see A. HOLDER *Alt-celt. Sprachsch.*, and
the indexes to R. THURNEYSEN *Handbuch* and to H. PEDERSON *Vergl.*
Gramm. d. kelt. Spr. For Welsh story-material used see W. J. GRUFFYDD
Math 145-146. For Irish story-material see especially *Sanas* CORMAIC
§ 975, ed. K. MEYER *Anecdota* IV 83 ; *Cath Maige Tured*, ed. Stokes RC
XII. *Cf.* folk-material referred to *supra* p. XLV.

  (1) *Math* 148, n. 62, l. 1.
  (2) See Appendix I *infra* p. 208.
  (3) *Math, passim.*

such as *Modron-Matrona, Mabon-Maponos* (¹), suggests a Celtic nominative ending in *-onos* and a genitive ending in *-oni*. The Celtic smith-god, therefore, even in Proto-Celtic days, appears to have been known by variant names, in which, though the main element was identical, or almost so, it was completed now by adding to it the declensional series *-iū, -ionos, etc.*, now by adding to it the suffix *-on-* and the declensional series *-os, -i, etc.*

We may, then, reasonably believe that Welsh *Gwynn*, Gallic *Vindonnus*, and he whose name appears in the first element of *Vindobona, Vindonissa*, and other similarly named Celtic pla-

Vindos-
Fionn-
Gwynn

ces, are the same Celtic god, and ultimately identifiable with an Irish divine *Fionn*, who has left traces of himself in genealogical lore, in poetic kennings for Tara and Ireland, and in stories of how a one-eyed Goll, a fiery Fothadh, a fiery Aodh, or a magic burner of Tara, was overcome.

In picking out the scattered threads which seem to have once been united to form the pattern of a divine Fionn, a Fionn-Lugh story-parallel has been a constant guide. The chief ene-

Fionn-
Lugh

my of both Fionn and Lugh, we have seen (²), tends originally to assume the character of a One-eyed Burner. We have seen too (³) that both Fionn and Lugh have a boyhood story which in main outlines is the same. Moreover both Fionn and Lugh, in late stories, restore cattle to the men of Ireland, and both of them protect Ireland from overseas invaders (⁴).

---

(1) References to Welsh *Mabon* and *Modron* will be found in J. LOTH, *Les Mabinogion* II, Index. For Gallic *Maponos, Matrona*, see A. HOLDER *Alt-celt. Spr.* The etymological parallel has been pointed out by W. J. GRUFFYDD *Math* 145, n. 54.

(2) *Supra* pp. LXX-LXXIII.

(3) *supra* p. LXXIV.

(4) Fionn restored cattle to Ireland after a cattle-plague (K. MEYER *Fianaigecht* 86, ll. 19-21 ; *The Poems of* D. Ó BRUADAIR, ed. Rev. J. C. Mac Erlean, I, poem XVI §§ 4,13). Lugh recovered their cows for the men of Ireland after the Fomorians had taken them (*Oidhe Chl. Tuireann.* ed. for the Soc. f. the Pres. of the Ir. Lang. by R. J. O'Duffy, 1888, p. 16, l. 14).

Fionn opposes invading overseas Lochlannaigh (*Acallam*, ed. Stokes, 1248, 3131 ; *Bruidhean Chaorthainn*, ed. P. Mac Piarais ; see also *infra* Index, *s. v. Lochlannaigh, Lochlainn*, and R. Th. CHRISTIANSEN *Vikings* 78 *sq.*). Lugh opposes magic overseas tribute-imposing Fomorians (*Cath. Maige Tured*, RC XII ; *Oidhe Ch. Tuireann*). The parallel is strengthened by the fact that in folklore the Lochlannaigh become a magic people, who, though living in a land beyond the seas, have strange connections with the fairy-hills of Ireland (*Béaloideas* I 182-186).

Perhaps the danger in which Lugh's wife seems to have been of being

The similarity between Fionn and Lugh might be explained
on the hypothesis that Fionn was another name for the god
Lugh, just as « Ruad Rofessae » and « Echaid Ollathir » were
other names for the Daghdha (¹). The existence of a com-
pound personal name Fionn-Lugh (²) might be used to give
colour to this hypothesis, as also the kinship in meaning
between *Fionn* 'White' and *Lugh*, which perhaps means ' Glea-
ming One ' (³). Fionn, however, as we have seen (⁴), is consis-
tently represented as a warrior-hunter-poet-prophet. Lugh, on
the other hand, though poetry is among the crafts of which
he is master, is never represented as being primarily a hunter
or a prophet, but rather as being simultaneously the possessor
of crafts such as carpentry, smith-craft, harping and leech-
craft (⁵). Both difference and resemblance could be explained
on the hypothesis that Fionn was the god worshipped in the
place of Lugh by some tribe, or group of tribes, who did
not worship Lugh. Here, however (⁶), we are treading upon
dangerous ground, which it would be wiser to avoid till Pro-
fessor T. F. O'Rahilly has published the result of the mytho-
logical investigations of which he has given preliminary hints
in a recent lecture on *The Goidels and their Predecessors* (⁷).

§ 10 GROWTH OF THE FIONN CYCLE

The evidence considered in the preceding section of this In-   A new
troduction has led to the conclusion that Fionn was originally   quality
                                                                  of mind

« carried away seven times to a *síodh* or to some other territory » (*Aurai-
cept*, ed. G. Calder, 5487) may, by future researchers, be found to offer
some sort of parallel to the *Tóraigheacht*, or Rescue, tales mentioned *supra*
pp. XXXV, XL. Is Lugh's slaying of Cearmaid because he was jealous
« about his wife » (E. J. GWYNN *Metr. D.* IV 278) connected with Fionn's
slaying of Diarmaid?

(1) *Infra* Appendix H, p. LXXIX.

(2) This name appears in the mythical portion of the genealogies, cited
supra p. LXXVIII, footnote 5. For examples of its use in Christian times,
in its Old Irish form *Findlug*, see indexes to *The Mart. of Tall.*, ed. R. I.
Best and H. J. Lawlor, and to *The Mart. of Oeng.*, ed. W. Stokes (1905).
Cf. also *Findluganus*, the name of one of Colum Cille's monks ADAM-
NAN *Vita S. Columbae*, Lib. II, cap. XXIV.

(3) Appendix H, p. 207.   (4) pp. XLVIII, LXI.   (5) p. LXXV *sq.*

(6) As already *supra* p. XXXIII, where there was question of the mytholo-
gical origin of Bruidhean-tales.

(7) Published in the Proc. of the Brit. Acad., 1935.

a god. The growth of the legend of Fionn as national hero of
Ireland took place, we have seen (¹), during the 10th, 11th and
12th centuries. The poet-historians during those centuries had
been busy at antiquarian research. Legends had been collected
and worked by them into a scheme of pseudo-history and place-
lore which culminated in *Leabhar Gabhála Éireann* and the
Dinnsheanchas. During those centuries, too, appreciation of
the syllable-counting, strophically-arranged, riming type of me-
tre, invented in monastic circles (²), and also appreciation of the
themes with which that metre was associated, became wide-
spread. Thus at Brian's court, in the late 10th century, there
were, it would appear, men who were glad to listen to a poem
composed in graceful syllable-counting *dán díreach* to console
a lady on the loss of her pet goose (³). That poem, as its refe-
rences show, was written by a man steeped in the story-lore
and pseudo-history of his time. In him at least, then, and
doubtless also in those who listened to his poem, and in many
others besides, the confluence of many streams of tradition
had resulted in a new mentality. That mentality, while attuned
to the pseudo-history of the schools and to stories of the mythol-
ogical and warrior traditions, was at the same time attuned to
the beauty of syllabic *dán díreach* metre and of the lighter, more
personal, themes which once distinguished poetry of the monastic
tradition (⁴) from that of the secular Celtic tradition.

Fionn
cycle
Men of this quality of mind, when, in the 12th century, they
turned from the making of pseudo-history to the inventing of
stories (⁵), produced the Fionn cycle, that strange and fascina-
ting body of literature in which warrior motifs, mythological mo-
tifs, folk motifs (⁶), pagan motifs, and Christian motifs, are piled
together in bewildering fashion sometimes in the form of pure nar-
rative, sometimes in the form of place-lore or history, sometimes,
as in the Acallam, in a form reminiscent of all three. Much of
this literature is composed in syllabic metre, and even the prose
portion of it is interspersed with lyrics in whose grace of style
the abiding influence of the monastic tradition is recognisable.

(1) *Supra* pp. LX-LXI.

(2) *Cf. Studies*, 1931, p. 95.

(3) The poem beginning *A Mór Maigne Moige Siúil*, ed. by K. MEYER
Fianaigecht 42.

(4) *Studies*, 1931, pp. 95-96 ; also the paper on « Vergilian Influence
upon the Vernacular Literature of Medieval Ireland » in *Studi Medievali*,
Vol. V (*Virgilio nel Medio Evo*), 1932 [1937], 376-377.

(5) *Supra* p. LXI.

(6) *E. g., supra* p. LIV, *infra* p. 19, footnote 2,

And Fionn poetry, like the prose tales, is informed by a manifold
spirit, redolent now of the mythological poetry of the Voyage
of Bran, now of the nature lyrics of the monks, now of the praise-
poems of the ancient Celts, now of the didactic poetry of the
learned schools.

Such a literature is no unnatural product of the peculiar
quality of mind we have described. Nor is it surprising that
the number of Fionn-tales and Fionn-poems should have so
rapidly increased within the space of a century or two, when we
remember that the learned, who were now devoting their atten-
tion to them, had in the preceding centuries given proof of their
power to mould legend and folklore to new forms by providing
for the Irish a pseudo-history which went back to the days of
the Tower of Babel.

Rapid
growth

The production in the 12th and 13th centuries of a body of
tales having the literary characteristics of Acallam na Senórach,
and of poems such as the earlier poems of Duanaire Finn, is
therefore no miracle. Nor is there anything to cause surprise
in the mortal character of their chief figure Fionn. We have
already (¹) had a glimpse of the man of learning in the 11th
century finding a place in the historic scheme for those men
whom « the common people call Fionn's Fianna ». That the
common people, who had then long been Christian, were still
in the 11th century a source of knowledge concerning Fionn
enables us to understand why he was remembered as a hero
rather than as a god — Has not the same fate befallen Lugh
among unlettered storytellers today? On the other hand that
Fionn was once a god explains why the tales gathered round
him are so often connected with magic and with non-human
enemies (²).

Gods
become
men

11 LITERARY VALUE OF DUANAIRE FINN

We have seen (³) how the comparative community of culture
and interests in all classes of society, which has for long been
a feature of Irish civilization (⁴), enabled a number of tradi-
tions to come into contact with one another, and how this con-

Fian-
aigheacht

---

(1) *Supra* p. XLI.

(2) In Appendices J and K, *infra* pp. 210 *sq.*, and 213 *sq.*, certain
theories concerning the origin and growth of the Fionn cycle, which are
in conflict with the views here put forward, are discussed.

(3) *Supra*, pp. XXIX *sq.*, p. XL, p. LIV, pp. LX-LXI *sq.*, p. LXXXVI *sq.*

(4) *Cf. infra* pp. XCIX-C.

tact finally resulted in the Fenian complex formed from folk themes, heroic (¹) themes, antiquarian themes, learned themes, and poetry. Fianaigheacht thus came finally, both in Ireland and Scotland, to represent what was typically native and revered in Gaelic literary tradition, and when Màiri nighean Alasdair Ruaidh in the 17th century mentions *greis air uirsgeil na Féinne* (²) as the regular ending to the feast, the chessplaying, and harping, which followed a day spent in hunting by a lord of the Mac-Leods, her words, applied to the household of a 16th or 17th century Irish lord, would doubtless remain equally true.

Prose

Of the prose portion of that Fenian literature perhaps only Acallam na Senórach (³) may be praised unconditionally· as bound to delight all men capable of appreciating good literature. The rest of the mainly prose tales may be praised in certain respects only, for their suitability for the imperfectly developed society for which they were composed, for the real, if wrongly directed, artistic skill of their inventors, for the beauty of some of their poetic passages, or for the heroic tradition which has here and there been incorporated into them and which gives

Duanaire
Finn

nobility to single episodes. On the other hand when we turn to the ballad poems contained in Duanaire Finn we find ourselves in the presence of a type of literature about which it may be said that the Irish people knew what they wanted, were right in wanting it, and had the power of achieving it, even though, as in all literature, there is considerable variation in value in the particular poems achieved within the type (⁴).

Shorter and therefore more limited in scope than the Greek epic or the French *chanson de geste* — as vivid, realistic, and direct, as the warrior ballads of Spain, but never illumined, as those Spanish ballads sometimes are, by appreciation of the sorrows, doubts, and ideals, of christianised humanity — on the whole more dignified in language, more person-centred, and therefore more tense in effect than the naive story-centred or mood-expressing ballads of England —, the Irish Fionn-ballads form a class apart. They were being written continuously from at least the beginning of the 12th century down to the middle of the 18th century (⁵). Normally they are put into

---

(1) To be understood in the sense given the word ' heroic ' by Professor Chadwick : see *supra*, p. xi *sq.*, *infra* xcvii, n. 2.

(2) ' A period devoted to telling Fian tales,' *Gaelic Songs of* Mary Mac Leod, ed. by J. Carmichael Watson. 1934, l. 283.

(3) Cf. *supra* pp. lxi, lxxxvii.

(4) *Cf. supra* p. xl.

(5) *Cf. infra*, p. cxvi ; *supra* p. xxii.

the mouth of some survivor of the Fiana, as a rule Oisín or
Caoilte ([1]), who addresses them to St. Patrick, or occasionally
to some other person living in Christian times ([2]).

For a story to be told in verse is unusual in Irish literature
outside the Fionn cycle, but it is by no means unknown. Many
11th century Dindshenchas poems introduce a story to explain
the placename with which they are concerned ; and in the Early
Modern period the story of Fraoch ([3]), belonging to the Cú
Chulainn cycle, was retold in pure ballad form ([4]). A clear
forerunner of the Fionn type of ballad is to be found in the 11th
century tale *Siaburcharpat Con Culaind* ([5]). There Cú Chulainn,
having returned from the dead in his ghostly chariot, recites to St.
Patrick a long ballad about his adventures in Lochlainn ([6]).
This 11th century Cú Chulainn ballad adressed to St. Patrick
may have served as a model for Fionn ballads in general, and
more particularly for those of them which share its theme, an
overseas expedition ([7]).

Forerunner of the Fionn- ballads

Some of the Fionn ballads are essentially concerned with a
fundamental point of human nature and may therefore be
appreciated, without special knowledge, by men of all places
and periods. When Oisín ([8]), for example, says *Do bhádhusa
úair fá fholt bhuidhe chas* 'Once I was yellow-haired, ringleted ',
and after four more phrases ends with the words *M'fholt anocht
is líath, ní bhía mar do bhá* 'Tonight my hair is hoar, it will
not be as once it was ', no commentary is needed : the mood
which controls the pattern is universally human, and the very
pattern which makes a poem of Oisín's words is so evident in
the universally understandable reply of thought to thought
throughout the verses, as to render almost superfluous the
metrical reply of five-syllabled line to five-syllabled line, of

Once I was yellow- haired (XXV)

([1]) *Cf. infra* p. 26, l. 21.

([2]) For some parallels to this device see *supra* p. XXIII.

([3]) Latest ed. of the O. I. prose version by M. E. Byrne and M. Dillon
Táin Bó Fraích (Med. & Mod. Ir. Ser., V), 1933.

([4]) Bibliography in Prof. T. F. O'Rahilly's Indexes to the Bk. of the
Dean of Lismore, *Scottish Gaelic Studies*, IV, 1934, p. 50.

([5]) *Cf.* LU, ed. R. I. Best & O. J. Bergin, pp. xxxiv, 278.

([6]) ll. 9341-9535.

([7]) For similar expeditions see Duanaire Finn poems XXIII, XXXV,
LXVII, LXVIII. For discussion of the theme of a journey to Lochlainn
see R. Th. CHRISTIANSEN *Vikings*, pp. 7, 418 *sq.* (and also review in *Béaloi-
deas* III, 1931, p. 96 *sq.*) ; and see also *infra*, notes to poem LXVII, p.
164.

([8]) *Duanaire Finn*, Pt. I, Poem XXV.

alliteration to alliteration, of rime to rime, and of opening
syllable to closing syllable.

Metre and background (XV)
What is essential to a poem is not always, however, so univer-
sally intelligible. The majority of the poems in Duanaire Finn
require for appreciation of them an ear trained to Irish syllabic
metre ; for apart from their metre they lack pattern, order, and
construction, and the form taken by their thoughts may
seem irrational. Moreover they often require special knowledge,
and sympathy with a special mentality : « It was the daughter
of Tadhg Mór son of Nuadha that brought forth a famous sapling
of glowing crown ; Glaisdíge was the first name given him when
he was born in that hour ». That is Professor Mac Neill's
translation of the second stanza of Poem XV of Duanaire Finn,
which tells of Fionn's boyhood. The first stanza in the poem
has merely told us that the poem is to be about Cumhall's
son. Nowhere in the poem is it explained that the daughter
of Tadhg Mór son of Nuadha had anything to do with Cumhall.
Not till the second last stanza is there a hint that there is any
reason for the boy's having borne a number of names before
he got his final name Fionn. These and other apparent flaws
in the structure of the poem are explained, however, when we
realize that it was written for hearers who had from childhood
been familiar with the story of Fionn's youth (¹). It was meant
to recall that story, not to tell it, and, by insisting on certain
names such as Conn and Tailte, to give the historically minded
a period, a place, and a person, to which they might attach the
originally vaguely located and undated incidents. To attain
anything like full appreciation of Poem XV, therefore, it is
necessary to have sympathy with a public which loved history
and antiquarianism, but had not yet learned how to distinguish
between true and false history, sympathy with the delight
they must have felt in hearing a familiar story told in artistic
metre, and some knowledge of the story of Fionn and the literary
background of the poem itself — enough, for instance, to ensure
that the mention of Tadhg's name should awaken a picture of
one who is half magician, half fairy, and a bitter hater of Fionn's
father, or to ensure that the reference to Aonach Tailtean will
bring to mind the gathering itself and some suggestion of the
dinnsheanchas legends told about its origin. But even with
that knowledge the poem would be a poor thing but for its
metre. Its metre brings plan and pattern into what were
else unplanned and unorganised. Epithets such as *sdúaghglan* (²),

---

(1) See *supra* pp. xxxiv-xxxv.
(2) Translated ' of glowing crown ' : better perhaps 'curve-bright',

which add little to the thought-pattern, add much to the sound-
pattern. The phrase ' when he was born in that hour ' is hardly
necessary to the thought-pattern : to the sound-pattern it is
essential. Poem XV, then, understood as a pattern of swift, clear-
ly marked, cunningly varied metre, lighted up by glimpses of
a story in which, against a background of the real woods of
Ireland, the worlds of pseudo-history and of folk wonder-tales
mingle, becomes a piece of literature of great charm. By so
understanding it we need not fear that we are investing it with
a beauty not its own : we are merely restoring to the corpse
buried in a manuscript the soul that once animated it.

From what has been said it is clear that appreciation of their Syllabic
peculiar metre is essential to the full enjoyment of the poems metres
in Duanaire Finn. In Part I (pp. LI-LII) it was stated that in
reading Irish syllabic verse « all syllables, in whatsoever position,
and however lightly accented in modern pronunciation, must
be regarded as equally accented. » Kuno Meyer, in his paper
Über die älteste irische Dichtung (1), has since, however, pointed
out that the rules governing end-rime, internal rime, and alliter-
ation (and also, we may add, elision) in syllabic verse derive
from the laws of natural Irish stress-accentuation, in which
weak and strong stresses are clearly distinguished, and that
it would therefore be unreasonable to regard all syllables as
equally accented. Moreover if it were true that « in the first
stanza of the Duanaire, *Finn* and *Táilginn* should be read so
as to rhyme fully », and that « the second syllable in Táilginn
should be accented as strongly as the first, not lightly passed
over, as in the modern pronunciation » (Pt. I, p. LII), there
would be no essential difference between the metre known as
Deibhidhe Ghuilbneach (where there is full end-rime) and the
ordinary Deibhidhe metre where the end-rimes are consistently
and intentionally of the form *Finn : Táilginn* (2). As a final
argument for the reading of Irish syllabic poetry in accordance
with natural Irish word-stress we have the example of *cynghanedd*,
a very similar type of verse, of which the tradition is still alive
in Wales today : *cynghanedd* verse is always recited in accord-
ance with natural Welsh word-stress.

The succession of weak and strong stresses in modern Irish Their
verse (*amhrán, etc.*) is more or less fixed both in the interior rhythm
and in the end of the lines. It will be noticed that in Irish

---

(1) Abhandl. der kön. preuss. Ak. der Wissensch., phil.-hist. Klasse,
Berlin, 1913, p. 5.

(2) The words *sing : liking* are an example of this form of rime in
English.

syllabic verse, when read in accordance with the natural (¹) word-stress of literary Irish, the position of weak and strong stresses is more or less irregular in the interior of the lines : only in the last foot of each line is it ever definitely fixed. This fixation, however, particularly when, as in Aoi Fhreislighe, it governs three out of the seven syllables that form the line, or when, as in Rannaigheacht metres, it is extended by rime from line-end to line-interior, is sufficient to give distinct rhythmical character to the various forms of syllabic metre. At the same time. by reason of the essential freedom of rhythm of line-interiors, monotony is avoided (²).

(1) STRONG STRESS normally only on the first syllable of : nouns ; independent pronouns (including *féin* and *súd* and *sin* and *so* used as pronouns, or qualifying pronouns) : prepositional pronouns ; adjectives ; numerals (except *dá*) : adverbs (including certain conjunctions such as *trá* 'indeed') ; and verbs (except the copula). [True compounds such as *mórmhac, rofhuachdha,* bear a single strong stress on the first syllable as though they were simple words : *cf. infra* note to LXVIII 81a.]

WEAK STRESS on all syllables which do not come under the foregoing rule. that is to say : on the second, third. and fourth syllables of nouns *etc.* ; and on all syllables of the copula ; simple prepositions ; possessive and infxed pronouns ; pre-verbal particles (*ro, go, dá, etc.*) ; the definite article ; *gach* 'every ' ; *dá* 'two ' ; *a* with numerals ; emphatic particles (including *séin* and *úd* — and *sin* and *so* qualifying a noun) ; the conjunctions *agus* and *acht.*

EXCEPTIONS : In verbal forms such as *do-ním, ad-chonnarc,* the elements *do-, ad-, etc.,* are treated as unstressed pre-verbal particles, and the syllable following them bears the strong stress. Similarly in some words such as ar*í*s, an*a*ll, am*a*ch, im*m*ale, ar*o*ile, i*o*morra, only the syllable containing the vowel here italicised bears strong stress. Occasionally too syllables. which in accordance with the foregoing rules one would except to bear strong stress, bear weak stress (*e. g. Ó* in surnames, IGT I § 132 ; *cf.* note on *inghean, infra* pp. 101-102).

(2) In Aoi Fhreislighe (*infra*, notes to poem IV, p. 12), of the seven syllables contained in each line the stress-pattern of the last three is fixed in the first and third lines (⌣́ - -). of the last two in the second and fourth (⌣́ -). This leaves four syllables with free stress in the first and third lines, five with free stress in the second and fourth.

In the form of Rannaigheacht Bheag used in Duanaire Finn (poems XV, XXVI, etc.) the stress-pattern of the last two syllables of every line is fixed (⌣́ -). This leaves five syllables in each line with their stress comparatively free, but the freedom is curtailed in the second and fourth lines by the fact that somewhere among those five syllables the stress-pattern ⌣́ - is bound to occur recognisably in the word in the interior of the line which rimes with the end-word of the preceding line.

Now rhythm, as Aristotle long ago pointed out ([1]), has an intimate connection with emotion. It is hardly to be wondered at, therefore, if we find that poems in Duanaire Finn often receive tone and emotional character in accordance with the metre employed. The undefined, unmarked, nature of Deibhidhe rhythm, for instance, and the light muted quality of Deibhidhe final rime, may help to give a character of restraint, or reflectiveness. Again Rannaigheacht Mhór, as used in Duanaire Finn, with its tendency towards the simple rhythm of a weak beat followed by a strong, seems suited to naive narrative after the fashion of an English ballad, a purpose for which it is admirably used in the Lay of Airrghean, which tells of the elopement of Aille with the King of Lochlainn's wife ([2]). The clearly marked leaping rhythm of Aoi Fhreislighe, and the similar quick sharp rhythm of Rannaigheacht Bheag, likewise give a quality of liveliness or eagerness to the poems in which they are used ([3]).

To illustrate what has been said let us turn to two poems of kindred subject matter. Poem I of Duanaire Finn (The Abduction of Eargna) and Poem XVIII (Diarmaid's Daughter) tell of feud and battle. Each is a fine poem, yet the difference

In Rannaigheacht Mhór (poems XXIV, LVII, *etc.*) six syllables of the line have free stress-pattern, only the seventh having a fixed strong stress ($\angle$). Here, in theory, the lines might show very many stress-patterns, but most readers will agree that, at least in the later examples in Duanaire Finn (*infra*, notes to LXVII, p. 164, l. 26), the lines when read aloud tend to fall into a stress-pattern characterised by a weak-strong foot (- $\angle$). The habit of putting the strongly stressed one-syllabled interior rime about the middle of the line, rather than at the very beginning or immediately before the end-syllable, has doubtless something to do with this.

In the Deibhidhe metres hardly any fixity of stress-pattern exists : the stress-pattern of the interior of the line is quite free ; moreover the first line-end of each distich has likewise free stress-pattern (normally either $\angle$ or $\angle$ -) ; the second, in Deibhidhe Ghuilbneach, has the same stress-pattern as the first, and a variation of the stress-pattern of the first in ordinary Deibhidhe, the variation consisting in the addition of a weak stress at the end : thus $\angle$ - (sometimes $\angle$ - -) at the end of the second answers to $\angle$ at the end of the first ; $\angle$ - - at the end of the second to $\angle$ - at the end of the first.

(1) *Problems* XIX 29, quoted by E. F. CARRITT *Philosophies of Beauty* (1931) 35.

(2) *Duanaire Finn*, Pt. II, poem LXVII.

(3) *Cf.* footnote 2 on p. xcii.

between their rhythms results in a marked difference of poetic effect :

> *Do bhí inghean ag Aodh Rinn*
> *(Is í ba háille i nÉirinn)*
> > *díar mhór a ghrádh tré mhire :*
> > *Eargna ainm na hinghine.*
>
> *Do rad dá bhréithir ós chách,*
> *Aodh Rinn mac Rónáin roghnáth,*
> > *nach rachadh gan iomghoin as*
> > *fear dá sirfeadh a chleamhnas (¹).*

In those verses the plot of the Abduction of Eargna is prepared. Later, after Conán, urged on by the feud-remembering feud-provoking Fionn, has carried off Aodh Rinn's daughter, Aodh Rinn is by Fionn's taunts driven to fulfill his threat :

> *Ad-bheart Aodh do ghuth ullamh :*
> *budh haithreach mo shárughadh :*
> > *muirbhfeadsa Conán 'na ghlonn,*
> > *agus bíaidh m'inghean agam (²).*

As a result Aodh and Conán fight at Inis Saimhéar, where both are killed :

> *Lodmar go hInis na nÉan*
> *ris a ráitear Inis Saimhéar :*
> > *is muirg do léig ceann i gceann*
> > *dá uaithne áigh na hÉireann (³).*

The poetic quality of the stanzas quoted is typical of the whole poem and is intimately bound up with certain metrical qualities of the Deibhidhe metre in which it is composed. Thus the jealousy, the bitterness, the fierceness, the warrior folly, that bring about the final tragedy, are spoken of throughout in the quiet rhythms of ordinary speech, the quietness of those rhythms

---

(1) Aodh Rinn had a daughter (She was the loveliest in Ireland) for whom his insensate love was great : Eargna was the maiden's name.   He swore a vow in the hearing of all, Aodh Rinn the famous son of Rónán, that no man should escape without battle who might seek to be his son-in-law.

(2) Aodh replied with ready voice, 'The outrage done me shall be regretted : I will kill Conán for his exploit, and I will have my daughter '.

(3) We went to the Island of Birds that is now called Inis Saimhéar : woe to him who brought against one another Ireland's two pillars of battle !

being emphasised, as it were, by the quietness of the unstressed
rime at the end of each couplet. At the same time the frequent
alliterations add a note of deliberation and strength, and the
rigid observance of the rules concerning end-rime and line-
length, give discipline and order to the whole   It is no wonder
then that those who read the Lay of the Abduction of Eargna
aloud in the original Irish find that it is strong with that strength
which manifests itself through restraint.

Very different is the effect produced by reading aloud the
Lay of Diarmaid's Daughter. Here too there is jealousy, treach-
ery, bitterness, fierceness, and the tragedy of unmerited death,
but these elements are now informed by another poetic spirit :
instead of the quiet restraint of Deibhidhe, we have the leaping
rhythm and bold riming pattern of Aoi Fhreislighe giving a
tone of swiftness and concentrated energy to the poem, suited
to the swift-deeded eagerness of the warrior girl of whom it
tells :

> Sginnis bradán bandachda
>   do bhí san fhinnghil fhéata :
> tig beóspiorad feardhachda
>   innti ó '-d-chualaidh na sgéala.
>
> .   .   .   .
>
> Comhrac ar Fhionn airdmheanmnach
>   iarrais Éachtach, gérbh fhairbhrígh :
> níorbh áil lé 'na ghairgtheaghlach
>   aoínfhear oile achd in t-airdrígh.
>
> Freagrais Fionn in flaithfhéinnidh
>   gusin ghleódh bhfíochdha bhfoirmear.
> Ba créachtach a chaithéididh
>   ó choigeadal a coirrshleagh (¹).

Oisín's lament for the graying of his yellow hair has already (XXXIII,
been cited (p. LXXXIX) as a poem whose essence may be attained   etc.)
even though its metre and literary background are disregarded,
and the same is true to a greater or less extent of poems such as
Goll's Malediction (IX), Goll's Parting with his Wife (X), The

(1) Out started the spirit of womanhood that dwelt in the lovely fair-
bright maid : into her, when she heard the tidings, came a quick spirit
of manhood.... Single combat from high-spirited Fionn did Éachtach
demand,though it was overweening : no man in his fierce household could
satisfy her save only the high king. Fionn, the royal warrior of bold
fierce battle-deed, responded. His war-gear was rent by the rattling
of her pointed spears.

Hunger of Críonloch's Church (XXX), The Sleepsong for Diarm-
aid (XXXIII), and Oisín in Elphin (LV). Nevertheless not
even in these poems can the metre be considered as an extraneous
element of no essential importance. On the contrary the
Deibhidhe quiet of the Sleepsong for Diarmaid seems to come
as the necessary crowning perfection required for the fulfilment
of the gentleness of its emotion, the reflectiveness of its references
to tales of past elopement, and the clear depth of its insight into
the relation that binds human moods to the moods of forest-
dwelling birds and animals (¹). Similarly the easy rhythm and
simple ornament of the Rannaigheacht Mhór of Oisín's Lament
in Elphin enters into perfect poetic union with its theme of
uncomplicated sorrow ; while the same Oisín's angry outcry
against the Hunger of Críonloch's Church is fittingly moulded
to the swifter rhythm and bolder ornament of Aoi Fhreislighe.

Music   The poems mentioned in the preceding paragraph are in the
form of dramatic lyrics. Of the mainly narrative poems contain-
ed in Duanaire Finn those that are in the lively metres, Aoi
Fhreislighe or Rannaigheacht Bheag, such as some of the Goll
ballads in Part I (²) and the Lay of the Smithy in Part II (³),
can hardly fail to please when read aloud as poetry. The less
elaborate ballad-like Rannaigheacht Mhór narratives (⁴) likewise
possess a charm of their own, a charm that is simpler but no less
real. Deibhidhe, too, as we have seen, can be used to good
effect in narrative poems. Nevertheless there are undoubtedly
poems in Duanaire Finn where the unmarked rhythms and weak
rimes of Deibhidhe tend to become wearisome if the poem is
merely read aloud. Why were those poems written, and what
was the secret of their fascination ? The answer to that question
is to be looked for in the custom that was once prevalent of
singing the Fenian lays. The acoustic colour which we feel to
be lacking to a simple Deibhidhe story-ballad such as the Lay
of the Bird-crib (XLI) was doubtless richly present when a man
like Eugene O'Curry's father sang it to one of the « simple,
solemn » airs mentioned below in the note to Poem LVII (p.
132). Those airs, with rhythm varying from line to line a little

(1) H. I. BELL The Development of Welsh Poetry, 1936, p. 9, speaks of
the « instant capacity [of Welsh poetry] to bring human moods into rela-
tion with those of nature ». On p. 4 he had already said that « much of
what follows might with almost equal truth be applied to Irish poetry,
which runs on lines parallel to those of Welsh. »
   (2) IV, XXXV.
   (3) XXXVI.
   (4) e. g., XXIV, LVII, LVIII, LXVII.

after the manner of the wandering flow of plain-chant, must have had a peculiar fascination of their own, well suited to the naive adventures which are the theme of so many of the lays. Even lists such as the enumeration of the Standing Stones of Ireland in poem XLII may have been by no means wearisome when a wandering air enriched the pattern of images and memories evoked by the recital of legendary names and the mention of glens, fords, and mountains, marked by those weather-worn monuments of past time.

Short-line stanza formation, frequent rime and alliteration, and comparative freedom of rhythm in the interior of the line, characterise all varieties of syllabic metre and help to give a generic similarity of tone to the poems we have been considering, though specifically and individually they have special qualities of their own. To find a common intellectual or emotional tendency running through the whole of Duanaire Finn is a more difficult matter. For Fionn-lore, as we have seen, was the property of many classes, and incorporates many spirits. A tendency to introduce other-world characters and themes is constant indeed at all periods and among all classes. This tendency is doubtless a mark of the mythical origin of the cycle as a whole. If we turn to the poems indicated in the date-table on pp. CXVI-CXVII, however, we shall find that Fionn-poems in the 12th and 13th centuries tend to be cast either in the heroic mould of The Abduction of Eargna (I) or in the antiquarian mould of the last hundred stanzas or so of poem XLII. Here then we have to do with a period when literary fashion was set by men bred in the heroic tradition of story-telling ([1]), and in the Dindshenchas tradition of learning. Fifteenth and 16th century Fionn-poems, on the other hand, have little of the heroic spirit about them. As the Lay of the Bird-crib (XLI) shows — and it may be taken as a fair example of the type — they tend to be full of marvellous incidents, and those incidents are used to distract, after the manner of romantic tales and peasant tales, rather than to deepen our understanding of mood or character, after the manner of literature written in the older heroic tradition ([2]). This Irish change from the strongly constructed,

<div style="margin-left:60%">Heroism, romance, humour</div>

_____

(1) See *supra* p. XI *sq*.

(2) In the romantic tale, and in the peasant tale, as Professor H. M. CHADWICK has pointed out in his *Heroic Age*, incidents are normally introduced for their own sake, to distract the mind by presenting to it what is exciting or marvellous. In the heroic tale, on the other hand, incidents are normally used to illustrate the main theme, which is usually the mood of a person, or his character, or a conflict of moods

closely knit, 12th century Abduction of Eargna to 15th and 16th
century poems like the Lay of the Bird-crib and the adventurous
Lay of Beann Ghualann (LXVIII) corresponds roughly to the
change that took place in France from the *chanson de geste*
to the *roman*, or to the change in Scandinavian lands from the
old traditional « true » saga to the later adventurous « lying »
saga ([1]). Development in the Fionn cycle went indeed even
further ; for the romance-loving public which had replaced the
12th century lovers of heroic tales was in its turn replaced, as a
result of the wars of the 16th and 17th centuries, by a public
dominated by a farmer class who, though fond of poetry, were
also fond of naive peasant humour : the lays current in the
18th century, therefore, even when, like Mícheál Coimín's lay ([2])
they treat of an otherworld theme, are lightened by buffoonery ([3]),
resembling the buffoonery about Oisín's appetite which characte-
rises the folktale of Oisín and Patrick's Housekeeper ([4]).

It may be well, however, to point out that though the tendency
to give prominence to buffoonery in Fenian poetry is late, the
roots of that tendency may be ancient.   Professor Chadwick ([5])

---

or characters. Jack, who leaves his mother's house to earn his living,
is the same shadowy figure at the end of his many adventures as he
was at the beginning. In the Iliad, on the contrary, not only does
every incident help to deepen our knowledge of Achilles, or Hector,
or one of their companions, but all the various incidents, moods, and
conflicts are subsumed into the greater unity of the wrath of Achilles.
Achilles and Hector, who were names at first, in the end of the poem
are vividly characterised persons, whereas Jack remains a mere name
throughout the whole of his story.

(1) Dame B. S. PHILLPOTS treats of this Norse change in her *Edda and
Saga* 239 *sq.*

(2) *Supra* p. XXII.

(3) *E. g.*, in Coimín's lay, Oisín's desire to put Patrick's clerics to death
(omitted in Flannery's ed.) and his wish for plenty of bread (B. O'Loo-
ney's ed., Oss. Soc., IV, 270 ; Thomas Flannery's ed., stanza 124) ; Oi-
sín's belief that Fionn and the Fiana were stronger than God and his
hosts (Oss. Soc., IV, 274 ; omitted in Flannery's ed.).

The buffoonery is even more marked in late anonymous lays such as
Caoi Oisín, ed. S. H. O'Grady, Oss. Soc., III (p. 276, Patrick pretends
that bread left for Oisín by the housekeeper has come from God ; p. 288,
Patrick says that a blow given by a cleric has been given by God : same
incidents in T. Ó DONNCHADHA's edition in his *Filidheacht Fiann.*, pp. 87,
93).

(4) *Supra* p. XX.

(5) H. M. and Mrs. CHADWICK *Growth* 245.

has remarked that in ancient times gods were often treated in a rough humorous way markedly different from the respectful way in which nobles were treated. In the Old Irish tale of Cath Maige Tured the episode which begins with the description of the huge meal of porridge eaten by the Daghdha out of a hole in the ground ([1]) affords an Irish example of this tendency towards buffoonery where gods are concerned. Moreover the Fiana themselves, we have seen ([2]), are occasionally even in the older literature treated as giants ; and though Meyer goes too far perhaps when he says that in the the 8th century tale of the Quarrel between Fionn and Oisín the treatment is « humorous and burlesque » ([3]), the Quarrel is certainly intended to amuse rather than to stir or edify. Combining these hints of the antiquity of giant-motifs and amusing motifs in Fionn tradition with the fact that Fionn was probably originally a god, and therefore liable to humorous treatment, we may conclude that burlesque themes had been associated with Fionn and his companions from very remote times by unlearned storytellers, and that what is new is merely the transference of those themes, under folk influence, from oral tradition to the literature, the way for the transference having been gradually prepared by the decay of the heroic tradition which hindered it ([4]).

« Glory be to God for dappled things », said Gerard Hopkins, and those familiar with the Irish and Scottish landscape, with the Gaelic language, Gaelic literature, and the Gaelic world which produced that literature, often discover in them that « pied beauty », those « strange », « original » and « brinded » qualities which, seen in other things, delighted the English poet's heart ([5]). The Irish officer who, while taking an active part on the Catholic side in the Thirty Years' War which was to decide the fate of Post-reformation Europe, was sufficiently interested in pagan-spirited medieval poetry to have Duanaire Finn compiled for him ([6]), was a typical product of that « brinded » civilisation. So were the 18th century Munster farmers, who, though like all farmers their conversation tended to be of cattle

Variety, strangeness

---

(1) RC XII 86.

(2) *Supra* p. XLIII.

(3) K. MEYER *Fianaigecht* 23.

(4) The gradual nature of the development is pointed out in the notes to poem XXIII, *infra* p. 56.

(5) *Poems of* G. M. HOPKINS, 1930, p. 30. I have to thank my friend Professor Myles Dillon for first drawing my attention to the connection between the Gaelic world and the things described by Hopkins.

(6) *Supra* p. X.

and butter (¹), had nevertheless a welcome for Micheál Óg Ó Longáin (²), who would copy in their kitchens poems included in Duanaire Finn, such as the Lay of Goll's Parting with his Wife (³). So too were the 14th century Gaelic lords who probably formed the first audience for Goll's Parting with his Wife, and whose coupling of kingly pride with easy familiarity of intercourse with minstrels, servants, and retainers, afforded matter for comment to Froissart's Anglo-Irish informant (⁴). That

(1) An 18th century poet complains that, as a result of the going of the nobles, conversation in Munster is all of cattle and butter. His poem begins *Mo chráiteacht gan adhbhar suill dá shníomh ná greann* (*Cat. of Ir. MSS in the Roy. Ir. Acad.*, Fasc. XI, p. 1331).

(2) See account of him by Prof. T. Ó Donnchadha in the *Journal of the Ivernian Soc.* (Cork) I 223. Micheál Óg was at various times non-professional scribe, organiser of United Irishmen, farm-labourer, farmer, teacher, professional scribe. It is to be presumed that the houses in which he lodged during his wanderings over Cork and Kerry transcribing poems, *etc.*, were the houses of farmers, schoolteachers, and labourers, whose descendants today in those counties still have a warm welcome for Micheál Óg's better-paid and less-persecuted successors. As evidence of Micheál Óg's wanderings see the colophons of his MSS, *e.g.*, those catalogued in the *Cat. of Ir. MSS in the R. I. A.*, pp. 1325-1411, 2195.

(3) *Duanaire Finn, Pt.* I, Poem X. An O'Longan copy of this poem is listed in the *Cat. of Ir. MSS in the R. I. A.*, XI, p. 1373.

(4) 1395 : « They would cause their minstrels their servants and varlets to sit with them and to eat in their own dish and to drink of their cups... So the fourth day I ordained other tables to be covered in the hall, after the usage of England, and I made these four kings [O'Neill, O'Brien, O'Conor, MacMurrough] to sit at the high table, and their minstrels at another board, and their servants and varlets at another beneath them, whereof, by seeming, they were displeased, and beheld each other and would not eat, and said how I would take from them their good usage wherein they had been nourished... And on a time I demanded them of their belief, wherewith they were not content, and said how they believed on God and on the Trinity as well as we. Then I demanded on what Pope was their affection. They answered me ‘ On him of Rome ’. Then I demanded if they would not gladly receive the order of knighthood, and that the King of England [Richard II] should make them knights according to the usage of France and England, and other countries. They answered how they were knights already, and that sufficed for them » (*The Chronicle of* FROISSART, tr. out of French by Sir John Bourchier Lord Berners, annis 1523-25, vol. VI, London, Nutt, 1903, pp. 152-153). *Cf.*, in the early 19th cent., Mac Fínghin Dubh's habit of making Diarmuid na Bolgaighe Ó Séaghdha, though but a poor fisherman, sit at table with him because he was a poet (S. Ó SÚILLEABHÁIN *Diarmuid na B.* 15).

Duanaire Finn, though a single collection from a single cycle,
should unite in itself poems of the varied tendencies we have
been considering is therefore no accident.   It is part of that
variety which is typical of Gaeldom and which springs from
the fundamental variety of tendencies which has for long been
observable in each and every member of the Gaelic world.   Even
the single poems which make up the collection, when considered
in themselves as wholes, will not infrequently be found to pos-
sess a similar variety.   They may even appear « strange » and
« original », in the sense in which Gerard Hopkins uses those
terms ; for the variety which we have been considering, by
bringing together qualities which seem to run counter to one
another, often gives a certain strangeness of tone to Gaelic
ways, Gaelic literature, and Gaelic character.

Otherworldliness, for instance, as a literary aim tends to   (XVII)
lead to shunning of that sensible solidity which seems to give
its reality to this, the only world with which men come into
immediate contact.   Sometimes, too, at least in modern times,
it leads to vagueness.   The otherworldliness of Gaelic poets,
however, is countered by their love of clarity, solidity, and
reality.   The calm matter-of-fact world-approaching realism with
which life in a fairy-hill is pictured in the Lay of Caoilte's Urn (1)
is therefore typically Irish, but judged by foreign standards it
is peculiar, strange, original.   Moreover in addition to the
strangeness of fairy tone, produced by the interaction of tendenc-
ies which seem to run counter to one another, the Lay of Caoilte's
Urn possesses the variety we have been considering in the parts
of which it is composed.

> *Iadhfadsa lem chroidhe truagh*
> *in tsíothal álainn ionnuar* :
> > *uch nach é Caoílte in cara*
> > *tarla sunn mar [d]od-rala* ! (2).

That stanza, perfect in its   simplicity, different from the
other stanzas yet fundamentally united to them, glows, as it
were, through the whole poem, adding the warmth of humanity
to the delicacy of the opening description of a richly inlaid
fairy vessel, and giving a tone of lyricism to the long narrative
which is to follow.   The narrative part is again varied within
itself by different spirits.   First comes a strange amalgam of
Fenian antiquarianism and hunting realism, many verses of

(1) *Duanaire Finn*, Part I, Poem XVII.

(2) *Duanaire Finn*, poem XVII 11 (see notes to 11 b,d) : « I will clasp
to my sad heart the lovely cool urn : ah ! that it were my beloved Caoilte
who had come here as thou hast come. »

which are lightened for the poet and his home-loving listeners by the naming of places, a trait that is as typical of the simple songs of the Irish people today as it was of the aristocratic, learned, or monastic poems of earlier periods. Then follows the fairy love tale which forms the kernel of the poem. When this is finished, by means of a graceful antiquarian legend, in which occurs a foretelling of Christianity, Oisín passes quietly back to the lyric spirit of the opening stanzas.

(L)   Except for its necessary occurrence in the traditional Fionn-ballad setting of an address by Oisín to Saint Patrick, Christianity in the Lay of Caoilte's Urn is introduced only by way of prophecy and mention of the gospel cases, bell shrines, and crosiers, for the decoration of which the gold and silver of the Urn would ultimately be employed. Such incidental introduction of Christianity is common all through Duanaire Finn [1]. The weaving of Christian beliefs into the very essence of the plot which is to be found in the Lay of the Defence of Fionn in Hell[2], is, however unusual. In that lay the strangely solid treatment of the *síodh* otherworld which we have been considering in the Lay of Caoilte's Urn is paralleled by similar treatment of the infernal otherworld of Christianity. Fionn's ghost when it appears in the opening stanzas, though disfigured beyond recognition by torture, is surrounded by no specifically ghostly panoply. The Infernal One himself, later in the poem, speaks and acts as a human inciter of strife might act in this world. And then Goll, Fionn's slain enemy, replies to the Infernal One with an unpretentious magnanimity which introduces the human warmth which we have seen Oisín's cry for Caoilte bring into the Lay of the Urn :

« *An cumhain leat, a Ghuill ghlain,*
do mhac Cumhaill ó Theamhraigh
　　do mharbhadh-sa (mór an modh)
　　agus marbhadh do bhráthar ? »
« *Gé do-rinne seisean soin,*
deaghmhac Cumhaill a hAlmhain,
　　truagh gan neart céad im chorp chain
　　do thabhairt Fhinn ó dheamhnaibh ! »
Ionmhain buidhean táinig ann
síos do chomhrac tar mo cheann,
　　anam Ghuill (ba feirrde an dáil),
　　anam Dhaighre, anam Chonáin [3].

---

(1) For prophecy see *supra* p. LXII. The bringing together of Oisín (or Caoilte) and Patrick is common in the lays : see *supra* p. XXIII.

(2) *Duanaire Finn*, Part II, Poem L.

(3) *Duanaire Finn*, poem L 10-12 : « Dost thou bear in mind, bright

The human warmth of feeling, which in the lay we have been considering appears in souls that are being punished in Hell, appears equally unexpectedly in other contexts in Duanaire Finn : when tears fill the eyes of the half-human Bran, for instance, because his master has struck him undeservedly, or when the other hounds cry nightly for Bran after he has fled (¹). (LVI)

Though the Bran-poem (LVI), in so far as it lends human feeling to a magic dog and in a lesser degree to that dog's purely canine companions, is unique in Duanaire Finn, the power of a dog's voice to stir a human heart is a feature that recurs in many of the poems. It may stir to sorrow as in the last quatrain of the Bran-poem, Dogs

> *Ní chuala guth con ag seilg*
> *ar moigh, ar móin, ar móirleirg,*
>   *ó do sgaras rem choin ngairg*
>   *nach beith mo chroidhe fó mhairg* (²) ;

or to glad memory of the past as in the poem beginning *Guth gadhoir i gCnoc na Ríogh* (XXXII), or to anger because of clerical indifference to it, as in the Lay of Druim Deirg (LIII 6). There is hound-love too in the verses of the Lay of the Magic Pig (LIV 11) which describe how Dubh Dala « wept for his hound and dug her sodded grave », and in the line which describes the gloom that hung over all the Fian as a result of the going of Bran (LVI 15). And it is the cry of hounds and the music of the hunt that most of all typify for Oisín the life of the past (³).

Had we no evidence but this to go upon we should be quite ready to believe that hunting of the Fenian type was a living thing for the writers of these lays. It happens, however, that the matter is put beyond doubt by the fact that such hunting Hunting

---

Goll, against the son of Cumhall of Tara, the slaying of thyself (great was that deed) and the slaying of thy kinsmen ? »

« Though he, the good son of Cumhall of Almhain, did that ; alas ! that I have not the strength of a hundred in my goodly body to rescue Fionn from demons. »

Dear was the band that came down there to fight on my behalf, the soul of Goll (the event was the better of it), the soul of Daighre, the soul of Conán.

(1) *Duanaire Finn*, Part II, poem LVI, 12, 15.

(2) I have never heard the voice of a hound hunting on plain, on bog, or spreading slope, since I parted with my bold hound, but that woe would come upon my heart (*Duanaire Finn*, Pt. II, LVI, 16).

(3) XXIII 223 ; LVII 7 ; LVIII 17 ; LXVIII 3, 88, *etc*,

is still a living thing both in the north and south of Ireland, and was therefore in all probability a common thing throughout the whole country at the time of the making of the Fionn-lays. The various members of the Fian are consistently described in the lays as owning, each, one or two dogs. These dogs were hunted together in packs, and their owners followed on foot. Now in certain Ulster border counties (¹) the small farmers own, each, one or two harriers which they hunt in packs and follow on foot. The animals they hunt are hares. In the Waterville district of Kerry certain townsmen similarly own beagles, with which they hunt hares in the same fashion. Both in Ulster and Kerry the names of good dogs and their owners are well known locally and the dogs' exploits are eagerly discussed in conversation. Anecdotes too are told of the almost human behaviour of this or that dog and of the love this or that man has for his dog. To one who has lived where such hunting is practised, Dubh Dala's weeping for his dead dog, the leap of Oisín's heart when he heard the hound's voice on Cnoc na Ríogh, and even Bran's tears, are mingled with associations that are not merely literary. Such a one too will listen to the naming of hounds and their owners, as in the Lay of Caoilte's Urn (XVII, 26-30) or in the Lay of the Chase of Sliabh Truim (XXIV 7-26), with a mind filled with memory of hounds more real and of some expert other than Oisín who, like Oisín, might boast that he could ' tell, without mistake or fault, some of the names of the hounds of the hosts, for that no hound was loosed from its leash whose peculiar excellence he did not know' :

> Adéar gan dearmad gan on
>   cuid d'anmannaibh con na slúagh :
> níor léigeadh cú ann día héill
>   nárbh aithnidh damh féin a búadh (XXIV 7).

In his Introduction to Part I of Duanaire Finn (p. LI) Professor Mac Neill has stated that the makers of the Fionn-lays « though writers and students of their art.... belong not to the closet, but to the open air, » and he has supported that statement by pointing out that though the Sleep-song for Diarmaid (XXXIII) « begins as tenderly as though it were sung in a luxurious mansion, » it nevertheless « quickly reminds us of wooded glens and heathery mountain slopes. » Added proof of the open-air up-

_____

(1) I speak from experience of the Monaghan-Fermanagh border. For, Waterville I rely on information given me by my friend Mr. C. J. Cremen a native of the Waterville district.

bringing of the poets is afforded by that familiarity on their
part with the ways of hunting men which we have been conside-
ring, and even more perhaps by poems such as the Lay of Druim
Deirg (LIII), or the Lay of Beann Ghualann (LXVIII), which
open with a contrast between the music of the wilds, that delighted
the Fian, and the church music beloved by clerics.   Many lines
proving sensibility to the sights and sounds of the outdoor world
are to be found too in poems in Duanaire Finn which do not
treat specifically of the charm of the hunt, or the beauty of
wild life, or the ways of wild things.   Would the verses

> *ad-chíamais co deas don druim*
> *do bharr corcra, a Chaorthainn* (¹),

have ever been written, for instance, by a poet who was not
conscious of having stood on a hilltop and of having recognised
from it a well-known country landmark ?   Would one who had
never heard gulls cry above a boat have said of a sea-voyage

> *ba hí an chonair cheólamhail*
> *ó énaibh fúara fairrge*? (²).

And would men who lived far from the forest have drawn similes
from the night-howling of wolves (VI 8) or the ways of wild
pigs (III 31)? Familiarity with the outdoor world is also
suggested by the number of birds and wild animals mentioned
by makers of Fionn-lays. Badgers, otters, hares, deer, boar,
foxes, stoats, martens, squirrels, wood-cock, grouse, wild geese,
sea-gulls, duck, heron, eagles, thrushes, blackbirds, linnets (³),
wrens, wood-quests, and other birds, all receive mention in Dua-   Farming
naire Finn (⁴). Acquaintance with a homelier sort of outdoor
life is shown in the poem of the Battle of the Sheaves (XXI).
That poem, with a variety which reminds one of the Lay of
Caoilte's Urn, passes from a lyric opening to reminiscence of
warrior deeds.   In a narrative portion it tells of a hunt which

---

(1) *Duanaire Finn*, Pt. I, Poem III 43 : ' Well used we to see from the
ridge thy scarlet top, O, Rowantree. '

(2) Pt. I, XXXV 71 : ' The passage was made musical by cold sea
birds '.

(3) If *coinchinn* are linnets (see Glossary).

(4) Some of the birds and animals listed above are mentioned in many
poems in Duanaire Finn.   All of them are mentioned either in the general
lists in poems VII (17 *sq.*) and LXVIII (3, 7 *sq.*), or in the poems referred
to in the Glossary under the headings *caoinche, cearc fhraoich, coileach
feadha, eas, fearán, gearg, geill, iura, míol, loghán.*

resulted in a strange battle with Norsemen, where for a time the
Fian were forced to use corn-sheaves as weapons. Then it
ends with a stanza similar to the opening stanza, in which the
diggers of Osgar's grave are addressed. During the hunt described
in the narrative portion of the poem the deer — or is it a hare?
— takes refuge in a field of wheat belonging to Caoilte's wife. The
Fian form themselves into a *meitheal* (¹) to reap the wheat. By
so doing they hope to discover the hidden quarry and at the
same time to be of assistance to Caoilte's wife. The poet then
describes the reaping :

> *Is é sin an conách mná*
> *is fhearr do-chuala rem lá :*
> > *Aodh Beag 's a Ghlaisfhían 'ma-lle*
> > *ag búain arbha mhná Chaoilte.*
>
> *Bean Chaoilte 'na carbad chain*
> *soir síar go nóin fón meithil,*
> > *is Daighre ag cantain chiúil*
> > *di 'na carbad go taidhiúir.*
>
> *Is amhlaidh ro bhaoi an rí,*
> *Fionn mhac Cumhaill ba caomh lí,*
> > *agus gabhal cheithre mbeann*
> > *aige ag carnadh na bpunann* (²).

Are not those the lines of a farmer poet who from an art
nourished by experience could call up realistic images of harvest-
ers at work?

Sincerity   In the preceding paragraphs attention has been drawn to
certain points in Duanaire Finn which give it literary value.
Many poems in the Duanaire have necessarily been left without
mention, nor has it been possible to treat even generically of
every aspect of the type of poetry with which we are concerned.
Of the unmentioned poems all will be found to be dignified in
metre, and direct and idiomatic in their language. Often,
however, the light of heart or mind that illuminates them will

---

(1) In the English of Ireland a team of harvesters is still called a *mehal*.
(2) Part I. XXI. 17-19 : That is the best piece of good fortune for a
woman that I ever heard of in my day. Aodh Beag along with his *Glais-
fhian* (Grey Troop) reaping the corn of Caoilte's wife. Caoilte's wife
passed up and down in her good car until evening through the band of
reapers, while Daighre pleasantly chanted music for her in her car. The
king, Fionn son of Cumhall of comely appearance, was there with a four-
pronged fork piling up the sheaves.

be dimmer in quality than that which illuminates the poems, and verses from poems, which we have been considering. Nor indeed will this cause surprise, for it is but a particular application of a law which seems to govern artistic creation in every age and land. There is, however, one virtue which Irish poetry consistently possesses, and it is well to insist upon it, for it is a virtue that is by no means universal in literature. It is the virtue of sincerity. For Irish poetry is essentially limpid, never false or pretentious : in it superficial attainment of an effect never replaces true attainment ; its emotion is genuinely human, and when absent is never replaced by sentimentality ; its images may not reveal the deepest secrets of reality, but they never conceal failure beneath vagueness or confusion.

12 Linguistic dating of poems in the Duanaire

In preparing the notes to Duanaire Finn the following clues as to date have been commonly used ([1]) :

Date-clues

Inflection of the copula (*robsat* for modern *ba* in *robsat luatha*, V 25). Up to 1100 non-inflection of the copula in the plural is very unusual. By 1150 for five inflected copulas about one was not inflected. By 1200 for one inflected copula about three were uninflected. After 1300 no inflected forms are to be expected. These statistics are for plural inflection only. The loss of inflection in the first and second person singular seems to have proceeded on very similar lines. In the classical poetry inflected copulas do not occur.

Inflection of plural predicative adjective (*luatha* for modern *luath* in *robsat luatha*, V 25). Up to 1100 non-inflection is very unusual. By 1150 for one non-inflected form about three are inflected. By 1200 for one inflected form about two are not inflected. After 1300 inflected forms are not to be expected. In classical poetry, however, both forms are used, apparently according to certain definite rules taught in the poetic schools.

---

(1) The clues refer chiefly to Late Middle and Early Modern Irish. The fewness of deuterotonic verbal forms, extreme confusion in the use of the various forms of the infixed pronoun, and the comparative modernity of vocabulary of all the lays, show that none of them can belong to the Early Middle Irish period. It is most improbable that any of them are earlier than the LL *Táin* (*c.* 1100). None of them can be later than 1627 when the writing of the Duanaire manuscript was completed.

Infixed pronoun (*ro-s-cuir*, XIV 10, for *do chuir iad*). In-
dependent accusative pronouns are not common before 1100.
By 1100 for one independent pronoun there are at least two
infixed pronouns. By 1150 the independent pronoun seems
to be the commoner. By 1200 the independent pronoun is almost
universal, except in verse. In classical poetry the infixed pronoun
is of frequent occurrence, especially in the first and second persons
singular ([1]).

(1) NOTE ON AUTHORITIES USED : The data regarding the inflection of
the copula and predicative adjective may be found in the first part of
Dr. Myles Dillon's paper on « Nominal Predicates in Irish » (ZCP XVI
1927). They are the result of an exhaustive investigation of the main
texts of the period. The data regarding infixed pronouns are less secure.
They are to be found in the same paper, in the table on pp. 330-331. The
investigation, the results of which are given in the paragraphs that follow,
has been based on the information contained in Dr. Dillon's paper. It
has been hastily carried out and only portions of the texts cited have been
examined. The conclusions arrived at cannot therefore claim the same
degree of certainty as those of Dr. Dillon. The dates assigned by him
to the Leabhar Breac Passions and Homilies and to Acallam na Senórach
have been accepted as in the main correct. However, further analysis
has shown that the Homily on the Passion of the Lord (Nᵒ. XIX) is later
than the main body of the Passions and Homilies (See the paragraphs that
follow on the *tá... ina...* construction, on analytic forms of the verb, and on
special accusative forms). It was probably composed about 1200. The Hom-
ily on the Commandments (Nᵒ. XXXIV) is later still, belonging, probably
to the 13th century. The reasons for assigning it to such a late date will
be found in the paragraphs on analytic forms, on the *tá... ina...* construc-
tion, on the use of *chum* for *dochum,* and on the use of modern verbal
forms. Other proofs of the lateness of this Homily are the disconnected
(infinitival) use of the verbal noun mentioned in the general notes to
poem XXIII (*infra* p. 55 ; *cf.* also note on II 23d, *infra*, pp. 8-9), and
the use in it of the words *résún* and *résúnta* borrowed presumably from
the Norman French. Occasional remarks made by Atkinson in his glos-
sary to the Passions and Homilies show that he was aware of the lateness
of both these homilies. Dr. Dillon has quoted from the Passion of the
Lord once, without remark. He has refrained, in the first part of his
paper, from quoting from the Homily on the Commandments.
    Most of the particulars concerning the main body of the Passions and
Homilies given in the paragraphs that follow have been drawn from Atkin-
son's glossary rather than from the texts themselves. They may therefore
be checked by reference to that glossary. The particulars regarding
analytic forms of the verb and special forms for the accusative case have,
however, been drawn mainly from the texts themselves. All particulars

Degenerate (pleonastic, meaningless and relative) use of the infixed pronoun (*ros fágoibh*, XXIII 196, for *ro fhág-oibh*, modern *d' fhág sé*). These degenerate uses of the infixed pronoun are most common about the middle of the twelfth century. They also occur in some later texts (See the general notes to XXIII, *infra* p. 54).

Analytic forms of the verb (*dár fhógair sé*. XXXI 3. for earlier *dár fhógair* or *dár fhógair-siomh*). Analytic forms of the verb do not come into common use before the end of the 12th century ([1]). They seem to occur first about the opening years of that century. Dr. Bergin has supplied me with one example from the LL *Táin* (composed *c.* 1100 ; the manuscript belonging to the middle of the 12th century), namely *dochūaid sē*, Windisch's ed., l. 1192. I have myself noted the following example with *síad* from an LL text : *nī biat sīat*, Tochmarc Ferbe, l. 719 (E. WINDISCH, *Ir. Texte* III 514). Instances with *tú* and *sibh* from LL texts are *Nach cūala tū* (*Táin*, ed. E. Windisch, 2354), *do-gēbad sib* (*Cath Ruis na Ríg*, ed. E. Hogan, § 46, p. 48 ([2])). As the 12th century advances analytic forms become increasingly frequent. In the main body of the Leabhar Breac Passions and Homilies (*c.* 1150) they still occur only sporadically with *sé*, a little more frequently with *sí* (which may often be

regarding the late texts (Nos. XIX and XXXIV) have been drawn mainly from the texts themselves.

In most of the paragraphs the forms approved of in the classical schools of poetry have been specially mentioned. A very full description of the language taught in the schools has been given by Miss Knott in the introduction to her edition of the poems of Tadhg Dall Ó hUiginn (Irish Texts Soc., Vol. XXII). Use has also been made of the Irish Grammatical Tracts in course of publication by Prof. O. J. Bergin as a supplement to *Ériu*. The poems edited by Prof. O. J. Bergin in *Studies*, the same editor's *Sgéalaigheachl Chéitinn*, Fr. L. MacKenna's *Dán Dé* and Prof. T. F. O'Rahilly's *Measgra Dánta* have also been of help in establishing classical usage. Fr. L. MacKenna's edition of the poems of P. Bocht Ó hUiginn, with its informative notes on classical usage, unfortunately had not yet appeared when the investigation here published was made.

(1) They are modelled doubtless on *ol* 'says ' (followed by a noun subject), which already in O. I. had pronominal forms *olse, olsi, ol suide* (3d pers sg.), *olseat* (3d pers. pl.), and for which in Mid. Ir. the 1st pers. sg. form *olsmé* is instanced (*Cf.* places cited in indexes to R. THURNEYSEN's *Handbuch*, 1909, and H. PEDERSEN's *Vergl. Gramm.* II, 1913).

(2) Hogan's reference (*ib.*, p. 49) to a supposed occurrence of *do-géna sib* in LU (99b) is based on a misreading of *do-géna-su* by the Facsimilist (*cf.* Best & Bergin's ed. of LU, l. 8082).

a mistake for -*si*, the feminine form corresponding to -*siomh*), and once with *sibh*, in the secondary future. In the Passion of the Lord (No. XIX, *c.* 1200?) they are a little more frequent in the third person and occur also in the future and subjunctive with other persons. In *Acallam na Senórach* (*c.* 1200) they are a little more frequent in the third person than they are in the main body of the Passions and Homilies, and an analytic form for the first person is used at least once in the future (*crét dogéna sinne*, ed. Stokes, l. 689). In the Leabhar Breac Homily on the Commandments (No. XXXIV, 13th century?) analytic forms occur frequently with *sé*, and *síad*, in all moods and tenses and also with *tú* and *sibh*, chiefly, though not exclusively, in the future and subjunctive. In classical poetry analytic forms are frequent with all persons and in all moods and tenses. Analytic forms are not rare in the Gaelic Maundeville, but not so common there as in the Homily on the Commandments. They occur in Keating's *Forus Feasa ar Éirinn*, but, strange to say, much less frequently than in the Gaelic Maundeville. It would therefore appear that after the 13th century the proportion of analytic to non-analytic forms varies too much from district to district, and also from writer to writer, to permit its use as a criterion of date. Thus Tomás Ó Criomhthainn (Blasket Islands, Co. Kerry) is much more sparing in his use of analytic forms for the third person than Canon Peter O'Leary (Ballyvourney, West Cork). Northern dialects use analytic forms in the first and second persons of tenses in which such forms are still anomalous in the south.

Special forms for the accusative case (*in manoí moill*, I 17, for *an bhean mhall*; *domha*, V note to 4c, for *doimh*).

In the early 12th century special accusative forms seem to have been universal. By 1150 (Passions and Homilies) they are sometimes replaced by nominative forms, though special forms still greatly predominate. J. Strachan (Phil. Soc. Trans., London, 1905, pp. 216-217) cites *géill* (plural *o-stem*) as the earliest example of non-inflection in AU (*s. anno* 1165) (¹). By 1200 (*Acallam* and Homily XIX) nominative forms are by far the more usual. In the Gaelic Maundeville (1475) no special accusative forms occur. In classical poetry special forms are almost always used (²).

(1) The forms cited by Strachan from LU are from pages written by the Interpolator (13th century?). One of them is referred to *infra* p. 8, note to II 23d, and footnote. The other (*amsaig*) is acc. sg. of a collective *amsach* (see K. MEYER's *Contr.* and Dr. E. J. GWYNN's glossary to the *Metr. Dindsh.*) and therefore not an example of non-inflection.

(2) Concerning non-use of special forms after *acht* in classical poetry

The « tá.... ina.... » construction (*ní bhía<idh>* '*na hadhbha
arracht*, IX 9, for earlier *ní ba hadhbha arracht*). The material
for tracing the development of this construction has been collect-
ed by Professor Tomás Ó Máille in his « Contributions to the
History of the Verbs of Existence in Irish » (*Ériu*, VI). Un-
fortunately Professor Ó Máille has assigned too early a date
to many of the Middle Irish texts examined by him. This
renders a restudy of the material and a revision of some of his
conclusions desirable. Such a restudy would probably lead to
the conclusions outlined roughly as follows :

The fully developed construction does not occur in the main
body of the Leabhar Breac Passions and Homilies (¹). The
fully developed construction occurs twice in the Passion of the
Lord (No. XIX ; *c.* 1200 ?). It is moderately frequent in *Acallam
na Senórach* (See Professor O Máille's paper, § 104). In the
Leabhar Breac Homily on the Commandments (Nᵒ XXXIV ;
13th century ?), it is extremely frequent, about as frequent as in
modern Irish. The construction is used in classical poetry (²).

see *infra* p. 41, general notes to poem XVIII.

Non-use of special forms after numerals seems to be early (LL *Tochmarc
Ferbe*, 11th century [?], ed. E. WINDISCH, *Ir. Texte* III 526 § 2 ; LL
Metr. Dindsh., ed. E. J. Gwynn, IV 358 ; *Cóir Anman*, ed. W. Stokes,
§ 118). *Cf.* the classical usage according to which special acc. forms were
obligatory after *mar, gan, dar*, except when the noun following *mar, gan*,
or *dar*, was qualified by a numeral, IGT I § 108.

A note on the modern survival, as object after verbs, of *sgin* (acc. sg.
of *sgían*) (Ulster) and *boin* (acc. sg. of *bó*) (Arran in Connacht), in a few
phrases, will be found in S. LAOIDE's *Cruach Conaill*, vocabulary, *s. v.*
sgian.

(1) Professor, Ó Máille gives as instances *co mbuī* INA LOBAR MOEL *oc
derg-diūccra* 7 *oc occaīne*, 376, and *a beith* INA CHÓRAID CHALMA *ic toirnem
na ndemna ndiumsach*, 6269. In each case the *ina* phrase may be omitted
from the sentence without injury to the construction. Both uses are to
be classed with the semi-appositional ' as ' use of *ina* treated of by Prof.
Ó Máille in § 109, 4a, of his paper. The first four examples in § 109, 4b,
are to be explained in the same way. This use, though by no means
common in Middle Irish, seems to occur earlier than the fully developed
construction, where the *ina* phrase is essential to the structure of the
sentence. Examples of it are not infrequent in *Duanaire Finn*, *e. g.*,
bīaidh tú sa tigh sin... AD CHUIRR ' as a crane ', VIII 8, and *meisi i n-ionadh
Finn...* AM THRIATH IS AM THIGHEARNA ' I (was) in place of Fionn as chief-
tain and lord ', XXXIX 14 (*Cf.* also XVI 14).

(2) Since this paragraph has been written and the work of dating the
poems completed, the second part of Dr. Dillon's paper on Nominal Pre-

Modern prepositional forms : 1° *com (chum)*, XXXV 31, for earlier *dochum*. The use of *chum* for *dochum* seems to occur first about the end of the 12th century. It does not seem to occur in the main body of the LB Passions and Homilies (*c.* 1150). It occurs at least once in the Passion of the Lord (No. XIX ; *c.* 1200 ?). In *Acallam na Senórach* (*c.* 1200) and in the Homily on the Commandments (No. XXXIV : 13th century ?) *chum* is about as frequent as *dochum*. « Cum » occurs in the *Annals of Inisfallen* (scribe contemporary with the events described) *sub annis* 1262, 1272 (*Cf.* facsimile, ed. R. I. Best, 1933, 47d15, 48c12), and in the *Annals of Boyle* (scribe either contemporary with the event, or not much later) *sub anno* 1236 (*Cf.* S. H. O' GRADY *Cat. of Ir. MSS in the Brit. Mus.*, I, p. 8, l. 26). The form *dochum* alone seems to have been permitted in classical poetry, but there was a prejudice against the use of any form of the word (*Cf.* IGT, I, § 131 ; and *infra* p. 161, general notes to poem LXVI). *Dochum* survives in literature till well into the 17th century, and the variation between the two forms in a prose text depends to a certain extent on the fancy of the scribe. In the main portion of Stokes' edition of the Gaelic Maundeville, in which the Rennes manuscript is followed, *dochum* is always used ; in the concluding portion, in which the Eg. MS is followed, *chum* is used.

2° *faré* 'with', LXII 122 (*Cf.* spoken Irish of Kerry *far<r>a* 'with', ' in addition to ', *Réilthíni* and DINNEEN ; Scottish Gaelic

dicates has appeared (ZCP, XVII, 1928, 307 *sq.*). His conclusions regarding the date of the *tá... ina...* construction are not quite those given above. This is due partly to his having overlooked the comparative lateness of the Passion of the Lord and the Homily on the Commandments, and partly to his disregard of the distinction between the semi-appositional ' as ' use of *ina* and the fully developed predicative use, in which the *ina* phrase is essential to the construction. This ' as ' use would seem to be a connecting link between the appositional use of the dative, first without, later with *ina* (Dillon's class II), and the fully developed predicative use of *ina* (Dillon's class III). The instance from *Fís Adamnáin* cited in Dillon's class II, and almost all the earlier instances in class III, should therefore be assigned to an intermediate class (class IIa) as instances of the semi-appositional ' as' use of *ina*. No clear example of the fully developed construction, according to this classification, would then be earlier than *c.* 1200 : *co rab 'na luaithred*, PH 3623, is not an instance of the fully developed construction : it is an ' in ' use, that is to say, a use where it is not absurd to translate the *ina* by ' in ' in English. The ' in ' use is akin to both the ' as ' use and the fully developed predicative use. It occurs much earlier than either.

mar ri 'with', *Gaelic Songs of* Mary MacLeod, ed. J. C. Watson,
l. 903 ; *farit* 'with thee', *Bat. of Ventry*, ed. K. Meyer, 118 ; *mar
riut* 'with thee', Mary MacLeod, l. 1140 ; see also *infra* Glossary).
Faré is used at least once in Stokes' ed. of *Acallam na Senórach*
(*c.* 1200 ; l. 1305).   *Maris* 'with him' is used by the mid-thir-
teenth-century scribe of certain pages of the *Annals of Inisfallen*,
e. g. sub anno 1259 (see Facsimile, ed. R. I. Best, 47b6) (¹).
Gearóid Iarla († 1398) uses *faria* 'with her' in a poem preserved
in the 15th century Book of Fermoy (R. I. A. MS), p. 163, col. 1,
l. 6.   In the Gaelic Maundeville (1475) *faré* 'with' is used (§ 262)
and *faris* 'with him' (§ 268).

3° *roim*[*h*] for earlier *ré, ría* (*roim*[*h*] *an*, LXII 81 ; *roim*[*h*]*e an*,
LXII 8 ; *roimhe gach*, LVIII 4).   The form *roim*[*h*] occurs on
p. 80, l. 20, of K. Meyer's *Fianaigecht* in a 13th century (?)
tale transcribed from a copy made in 1419 ; once also in the
13th century LB Homily on the Commandments (N°. XXXIV).
It is used at least once in the Gaelic Maundeville (1475 ; § 58).
The form *rem*(*h*)*i an* is used in the Gaelic Maundeville, § 75.
The form *roimhe gach* is commented on in the general notes to
poem LVIII.   In classical poetry *ré, ría, etc.*, are the forms
used (²).

Modern verbal forms : 1° *raibh*, XLV 1, for earlier *raibhe*.
This form for the preterite seems to occur first in the 13th
century (See the general notes to poem XXIII).   Seán Ó Catháin,
S. J., ZCP XIX 30, cites from AU *roibh* (sub annis 1452, 1491)
raibh (1493). In R. I. A. MS 23 B 3 (written in 1461), f. 48 a,
l. 3, *roibh* occurs in the Irish version of the *Meditationes Vitae
Christi* (Pseudo-Bonaventura).   In a 16th century (?) vellum
MS (Rawl. B 514, f. 63b) *ni rabh* occurs (*Ir. Texts*, ed. J. Fraser,
P. Grosjean, S. J., and J. G. O'Keeffe, I, 1931, p. 60, § 49).
Even in the above-mentioned texts, however, the form is rare,
and it remains rare till well into the 17th century.   It is not
used in classical poetry, in the Gaelic Maundeville, nor in Kea-
ting's prose.

2° *do-ghébhair*, XLV 11, for earlier *do-ghébha*. The ending -*ir*
for the second person singular of the present and future tenses
occurs in the Leabhar Breac Homily on the Commandments
(13th century ? See the general notes to poem XXIII).   In a
note on the alphabet published by Dr. Hyde, ZCP X 223, from

(1) With the variation *maris* (*A. of Inisf.*), *faris* (*Battle of Ventry*,
ed. K. Meyer, 122), *cf.* the variation *mun, fan,* 'around the ' (see *infra*
Glossary *sub v.* um).

(2) References to the unclassical prepositional forms *as* ' from ' (for
a) and *fána* ' under her ' (for *fá*') will be found *infra* in the Glossary.

a MS written in A. D. 1343, there are three instances of *-air*
forms as against one instance of the older *-a* form (*dā rabhair* ;
nī thiucfair : *nī c*[*h*]*om*[*h*]*līnfa*). In the LB version of *Betha
Chellaig*, *díglair* 'thou avengest' occurs (ed. S. H. O'GRADY *Sil.
Gad.* I, 60, l. 35. LB was written a little before 1411). By
1475 (The Gaelic Maundeville) *-ir* forms seem to be universal
in prose, except perhaps in a few verbs. In classical poetry
-ir forms are not used.

3⁰ *dén*, notes to V 1, XXIII, 216a— in each case, as Dr. Bergin
has pointed out to me, almost certainly a scribal error for the
classical imperative form *déna*. In XXXVII 11a, no obvious
emendation suggests itself. There is an apparent instance in
Acallam na Senórach (*c.* 1200 : Stokes' ed. l. 5174), but Dr. Bergin
points out that O'Grady here reads *déna* which may well be the
reading of the Book of Lismore. The form *dén* is unusual before
the 17th century, and is unclassical.

Relative use of « do » with primary tenses (*do innsim*
'which I tell', LX 20 ; *do labhrus tú* '(the manner in) which you
speak ', LXIX 14). References to this use of *do* in Duanaire Finn
will be found at l. 11 of the footnote on p. 127 where Aodh Ó
Dochartaigh's dialect is discussed. The earliest occurrence of a
relative *do* with primary tenses known to me is in the Brit. Mus.
MS Cott. App. LI (written in Clare in 1589) cited by S. H. O'
GRADY *Cat.*, p. 296, § 11, *más ar teaghais an domnaigh* DO TUITINN
[= *do thuiteann*] *an sillaeb* « if it be on the Sunday's spot the
syllable falls. » Relative *do* is used also with a primary tense in
quatrain 4 of Bonaventura O hEóghusa's *Truagh liomsa a chom-
páin do chor* written before 1614 (or 1619) when the poem was
published (¹).

Other modernisms : elision of the *o* of the verbal particle
do before a vowel or *f* aspirate (²) ; omission of the verbal particle
do (*ro*) before *ro*-preterites, imperfects (³), and verbs compounded
with it : omission, or elision after a vowel, of the preposition *do*
('*a*) before the verbal noun ; elision of the preposition *de* ('*a*)
after a vowel : the elision of the vocative particle *a* (LVII *infra*,
p. 126), and of *a* ' his' (LXVIII, *infra*, p. 170), before vowels ;
the omission of the *a* of the article in *an uair* (*'nuair*) 'when' ;
the use of *a'* for *an* 'the' (LXVIII, infra p. 170) ; permanent

---

(1) I have never seen the first edition.

Dr. Bergin informs me that relative use of *do* with primary tenses is to
be found in the early 16th century Book of the Dean of Lismore.

(2) An early example is *d'fuirig* from LB (written before 1411), see
S. H. O'GRADY *Sil. Gad.* I 52, l. 14.

(3) *Cf.* p. cxix, item 4.

aspiration of the initial of the verbal noun *dul* (*dhul*) ; permanent
attachment of *a* to the verbal noun *beith* (*a bheith*) ; use of *mura*
for *muna*.   These modernisms will be commented on in the general
and particular notes to poems LVII, LVIII, LXII, *etc.*, and also
in the footnote on the scribe's dialect, p. 126 *sq.* [1]

Some of them, as will be seen from the notes to Poem LVIII,
occur in the early 16th century Book of the Dean of Lismore.
All the forms mentioned in this paragraph are unclassical.

Vocabulary.   To one familiar with modern Irish a progressive
modernising of vocabulary is noticeable in the series of texts
cited in the foregoing paragraphs.   Omitting the intermediate
steps, one may notice it very clearly in the series, LL *Táin* (*c.*
1100), *Acallam na Senórach* (*c.* 1200), Gaelic Maundeville (1475).
In this last text very few words occur that could puzzle a speaker
of modern Irish.   When the definitive dictionary of the Irish
language, in course of preparation by the Royal Irish Academy,
has been published, it may be possible to control the sense of
modernity or antiquity of vocabulary by objective standards.
Till then the unsure guide of individual sensibility is the only
guide available.

Rimes indicative of a modern pronunciation (*garbh* : *ndealbh*,
XXIII 124 ; *Morna* :*córa*, IV 40 ; *oidhche* :*Bhaoísgne*, IX 2 ;
as also the somewhat less irregular rime *ró* : *ghleó*, XXIII 150).
Such rimes are commented on in the notes to poems IV, IX, X
16, XVIII, XX, XXVI, XXXI, XXXV, XXXVI, *etc.* They could
all probably have occurred in the late 13th century, hardly all
earlier. Outside Duanaire Finn evidence of the possibility of such
rimes begins in the 14th century. Thus in T. C. D. MS H. 2. 15,
section I, (see Dr. R. I. Best's description on pp. ix-x of his
Introduction to the collotype *Facsimile*, Dublin, Stationery Of-
fice, 1931), the scribe Aedh Mac Aedhagán, who was twenty-
one in the year 1350, writes *aiche* for *aidhche* (= *oidhche*) on
pp. 12a, 26, 27, showing that in south-east Galway the vowel-
sound of *aidhche* (modern pronunciation *uíche*) had been leng-
thened before his time. For already by his time the *dh* had

---

[1] *Cf.* also the use of a singular verb with a plural subject instanced or
discussed LXII 21. LXIV, 15a, notes to XXXIV 8a, LVIII 13a. LIX 15d,
LXXVII (*infra* p. 165, footnote 2) ; use of a 1st pers. sg. form ending in -*a*
(LXVIII 40e, *infra* p. 172) ; use of a singular form for the dual adj. (p.166,
footnote) ; use of the nom. sg. after certain numeral substantives (see *fiche*,
caoga, *míle* in the Glossary, and *cf. infra* p. 135, 1. 9 *sq.*) ; alteration in the
stress of compounds (LXVIII 81a note) ; use of *ataoím*, *ataoír*, for *atáim*,
ataoí ; *gé go* for *gé* ; *éigion* (dat. sg.) for *éigin* (see Glossary : *tá*, *gé*, *éigin*) ;
use of *faight[h]ear* as fut. pass. ending (XLVII 55a, note).

been dropped, and after the dropping of the *dh* the *ch* alone would not have caused lenghtening of the preceding vowel sound (the vowel sound preceding the *ch* of *sgeiche*, gen. sg. of *sgeach*, has, for instance, never been lengthened). In LB, written before 1411, there is often a mark of length over the first syllable of *oid'che*, which is spelt *aídche*, *oídche*, *etc.* (*Cf.* ATKINSON, Glossary to PH). In the general notes to poem XXIII it is shown that *ea* : *a* and *eó* : *ó* rimes could certainly have occurred before 1419. Certain rimes indicating a modern dialectal pronunciation are referred to in the note to XXIII 63c-d, and in the footnote on Aodh Ó Dochartaigh's dialect on p. 127 ([1]).

In seeking to discover the date of writing of poems in Duanaire Finn it must be borne in mind that the classical language, the language employed by trained professional poets in the exercise of their craft, became fixed in the schools apparently about the beginning of the 13th century. The linguistic forms current in the schools have usually been mentioned in the remarks on development above. Where a form already obsolete in speech was in common use in classical poetry, it would doubtless have been familiar also to a large number of that ballad- and lyric-loving public for which the poems of the Duanaire seem to have been written. Therefore it need cause no surprise to see certain classical forms occasionally appear in lays which in other respects would seem to belong to a period when such forms were obsolete (*cf.* general notes to poem XVIII, *infra* p. 41).

Date-table

The following table gives a summary of the results arrived at by following up the foregoing clues ([2]). It is to be borne in mind, however, that insufficient evidence, deliberate linguistic archaism, and corrupt transmission of the text, in many cases render the conclusions here summarised doubtful.

Late Middle Irish Period :

c. 1100 : V, XIII, XIV, XLVIII.

c. 1150 : I, XVI, XXXIII, XXXVIII, XLVII, LII.

c. 1175 : VI, VII, XLII, LIV.

Intermediate Period :

c. 1200 ([3]) : II (LXVI), III, VIII, XI, XII, XVII, XXI,

(1) The study of the substitution of *do* for *ro* in past tenses and of the spread in the preterite of the deponential endings -*amar*, -*adar*, published by Seán Ó Catháin, S.J. in ZCP XIX 1 *sq.*, appeared after the work of dating the poems in Duanaire Finn had been completed.

(2) For more particular information concerning the date of each poem the notes to the poem in question should be consulted.

(3) Under the date 1200 have been included many poems of doubtful date.

XXII (1-16), XXV, XXVII, XXVIII, XXIX, XXX,
XXXVII, XLIII (original stanzas), XLVI, XLIX (¹).

c. 1250 : XIX, XX, XXII (17-62), XXIII, XXXIV, LVI.

Classical Period :

c. 1300 : IV, IX, X, XVIII, XXVI, XXXV, XL, XLIII (inter-
polated stanzas), XLIV, XLV.

c. 1400 - *c.* 1500 : XV, XXIV, XXXI, XXXII, XXXVI,
XXXIX, XLI, L, LI, LIII, LV, LIX, LXI (?),
LXII (?), LXIII, LXIV, LXV.

c. 1500 - *c.* 1600 : LVII, LVIII (²), LX, LXVII, LXVIII, LXIX.

13 CERTAIN GRAMMATICAL USAGES OCCURRING IN
DUANAIRE FINN

Besides the various grammatical usages referred to in the
foregoing section and in the footnote on Aodh Ó Dochartaigh's
dialect, p. 127 *sq.*, attention may be drawn to the following :

**1 Impersonal accusative-governing active use of passive
verbal forms** : *ó ro cuireadh* COINÊILL *ort,* XVII 44 : *dérg[h]aigh-
thear in* IMDHAIDH N-ÁIN (: *comhdháil*), XVII 90 ; *cf.* the 17th
century Ulster archaism *ro cosnadh...* AN GCATHRAIG[H] (Tadhg
Ó CIANÁIN *Flight of the Earls*, ed. Rev. P. Walsh, p. 38, § XXVI).
In noun instances, such as the foregoing, a nominative form
would have been used with the passive verbal form in Old Irish.
In the 1st and 2nd persons, however, even in Old Irish infixed
(accusative) pronouns would have been used. In Modern Irish
also the pronouns used with passive verb forms have accu-
sative form. The consistent use of the nominative in Old
Irish when nouns are concerned forbids us understanding the
sporadic Middle and Early Modern accusative usage as a direct
survival of constructions such as early Latin *uitam uiuitur* (³).
The pronominal usage, on the other hand, appearing as it does
even in Old Irish, may be regarded as a direct survival from a
time when impersonal accusative-governing verbal forms were
in use as predecessors of the true passive voice, among peoples
speaking Indo-European dialects. The sporadic Middle and Early
Modern use of accusative noun-forms with the passive must,
then, be looked upon as a late development based on prono-
minal usage. It occurred apparently about the time when

(1) The date of poem XLIX is very doubtful indeed.

(2) Composed before 1526.

(3) On early Latin impersonal (later 'passive') forms see J. VENDRYES
Le Langage, 1921, p. 124, and A. MEILLET ... *Langue latine*, 1928, p. 149.

accusative inflection of the object of the active verb was being
abandoned and writers were becoming uncertain as to how accu-
sative forms should be used (¹). About that period a literary
man, accustomed to check his use of accusative forms by consi-
deration of pronominal usage (where the accusative was distin-
guished from the nominative and was still used to indicate the
object of active verbs), might easily have altered a nominative
used with a passive verb to an accusative because in parallel
pronominal usage the pronoun would have had accusative
form (²). In modern spoken Irish, in which object nouns are

---

(1) Cf. *do-bērthar duit na* ʙū (E. Windisch *Ir. Texte* [I], p. 40, l. 42) from
a text where, in the phrase *in t-imm ocus na bú ro bligis idpraim-sea duit
iat* (*ib.* I. 38), it is impossible to justify the accusative *bú* historically.
Cf. also *do radad* ᴍɴᴀī *dom chenēl lim* (*Fleadh Dúin na nGédh*, ed. J.
O'Donovan, 1842, p. 34, l. 6) from a text where *mnaī* is subject in *tic
in mnaī sin* (p. 56, l. 15), and *Ērind* (p. 24, l. 22), *firu Ēreun* (p. 24, l. 16),
firu Alpan (p. 48), and *firu Bretan* (p. 64), are also used as subjects.

Since the text and the first part of this note were written, I have noted
the following examples of subject accusatives from the Late Middle
Irish « Death of Muirchertach Mac Erca, » ed. W. Stokes, RC XXIII :
is aichnid dam tusu 7 firu Ērenn archena (p. 398, § 3) ; *nī thānic i tal-
main mnaí bud ferr delb...* (p. 406, § 16). The following acc. with a
passive verb occurs as an archaism in the Irish of the 17th century
« Four Masters », III, 642, *a.* 1368 (cited by R. Thurneysen, ZCP, XX,
365, where *gliaidh* is incorrectly explained as a peculiar nom. form) :
fearthar ɢʟɪᴀɪᴅʜ ɴ-ᴀᴍɴᴀɪs ɴ-ᴀɪᴛʜɢēɪʀ *ealorra*.

(2) The peculiar Late Middle Irish uses of accusative forms of sub-
stantives for the subjects of active verbs, instanced in the preceding
footnote, are also partially paralleled, as Dr. Bergin has pointed out
to me, by pronominal usage in the Middle Irish period. For *é* and *í*
in Late Middle and in Modern Irish are normally, except with the copula,
felt as accusatives, opposed to the nominatives *sé* and *sí*. But occasion-
ally in Middle Irish, in addition to their use as subjects to the copula,
é and *í* may be used as subjects to intransitive verbs (including the
verb of existence), when separated from the verb to which they are
subject (e.g., *co mbeth aice hī*, PH 60 : *7 buī aice oc a hadrad hī*, PH 211 ;
cia doluid i n-écaib hi, *Metr. Dindsh.*, ed. E. J. Gwynn, III, 160, 3 ;
dofuil tais é, *Macgnimartha*, ed. K. Meyer, RC, V, 201, § 16 ; *cf.* also
the examples listed under *é* in the RIA *Dict.*, ed. O. J. Bergin, M.
Joynt, E. Knott, 1932, col. 5, § viii). The parallel between pronoun
usage and substantive usage is, therefore, complete in the two instances
cited from the Death of Muirchertach. In the instances from *Fleadh
Dúin na nGédh* the parallel, however, is imperfect, for (except in the
copula instance *ba fáilid firu Bretan ocus in rīg fris*, p. 64) the subjects

not inflected for the accusative, nouns going with historically passive forms of the verb are felt to be true objects because the corresponding pronouns have object form (¹).

2 **Methods of expressing the meaning expressed in other languages by the genitive of the relative pronoun** : *mór neit[h]e a ttú 'na n-ainffios,* XIII 22 ; *bean... nār cáineadh céill,* XLII 22 ; (in a verbal noun clause) *gach dāl 'gā ttū ag tarrngoire,* XLIX 2 (to be contrasted with the normal Early Modern form for verbal noun clauses exemplified in *na sé c[h]éd atū d'āireamh,* XXXV 89 : *cf.* other examples of the normal form II 2, LXIX 10). *Cf. infra* Item 8.

3 **Use of 'ro' for Old Irish 'no' (Modern Irish 'do') with the imperfect tense** : see Glossary.

4 **Omission of 'no' ('ro', 'do') before the imperfect tense** : see note to XI 1c, *infra* p. 23 : *cf.* p. 126, l. 30.

5 **Use of the present indicative to refer to future time.** Such use occurs occasionally in many languages, particularly after certain conjunctions, such as *if* and *when* in English, and *má* in modern spoken Irish (²) (*e. g.* ' I *leave* tomorrow by the early train', ' I'll talk to him when he *comes*'). In Irish schools of the Early Modern period it was taught that *An ttig an t-íarla don bhaile?* could mean 'Will the Earl come home?', and that *tigim* could mean ' I came ', ' I come ', or ' I shall come ', according as it was followed by *ané* 'yesterday'. *aniodh* ' today ', or *amárach* ' tomorrow ' (³). In modern Scottish Gaelic what was originally the present tense, having become in certain persons phonetically confused with the future, normally today bears a future meaning. In Ulster Irish present tense forms bear a future meaning after the particles *cha* and *nach* (⁴). Examples

with accusative form there follow their verb immediately, and in one instance (*feraid in rīg ocus firu Alpan fāilti fris,* p. 48, l. 6) the verb itself is transitive. The accusative form *bú* for a word syntactically out of construction with the main verb, instanced in l. 2 of the preceding footnote, may be compared with similar asyntactical and independent uses of *é* instanced in the RIA *Dict., l. c.,* col. 4, § IV.

(1) See the words of Canon Peter O'Leary (Cork) and J. Molloy (Galway) cited in The CHRISTIAN BROTHERS' *Irish Grammar,* pp. 100, 315. Canon O'Leary has called the historically passive forms ' autonomous active ' forms, and his terminology has been adopted by many.

(2) *Nuair* ' when ' is followed by the future indicative in spoken Irish when it refers to the future.

(3) See the unpublished syntactical portion of the Ir. Gramm. Tracts, R. I. A. MS 24 P 8, p. 161.

(4) See T. F. O'RAHILLY *Ir. Dialects* 167.

of future meaning with present form in Duanaire Finn are :
ní t[h]ig, XVIII 13, LXIV 22 ; *an ttic*, XXI 11 (¹) : *nī cuirthear*,
XXIV 65, and perhaps *nach ccuirt[h]ear*, note to LVII 12b.
In the following examples from the Duanaire the use of present
forms referring to future time resembles Scottish usage : *théid*,
LXII 25, 27, *teachmaoíd*, *millmíd*, LXII 24, *cuiridh*, LXIV
note to 22d.

6 **Use of 'go', 'agus', 'iar sin', etc., to introduce the princi-
pal proposition after a temporal clause** : *e. g.* XLII 17-18
lā día raibhe [Dáire]'na aonar... suidhis in féindidh íar sin ; LXI 1
lā dā ndeachaidh Fionn ... go b[h]facamar... ōglāoch. This usage is
frequent in Irish literature of all periods : *e. g. Sanas* CORMAIC
(9th cent. ; ed. K. MEYER *Anecdota* IV), under '*orc, nomen do
bradán', a mbuī side oc imdecht... co farnic Corpri fēinnid i lligi la
mnaī Find* ; « Sgéalaigheacht Chéitinn » (17th cent.) ed. O. J.
Bergin, 3rd ed., no., 2, ll. 8-11, *lá n-aon iomorra dá ndeachaidh
Conchubhar... 7 ré linn na fleidhe sin rug bean Fheidhlimidh
inghean álainn* ; no. 4, ll. 2-4, *lá n-aon dá ndeachaidh an Ceat
so... go dtarla sneachta mór fán am soin ann*. The idiom is not
confined to Irish : it occurs also in 13th century French, where
et often introduces the principal proposition after an opening
temporal clause (*cf.* instances under *et* in the glossary to *Auccas-
sin et Nicolette*, ed. Roques, Paris, Champion, 1925). *Cf.* ἐπεί
'when' introducing a temporal clause, followed by a principal
clause introduced by δέ 'but', *Iliad* I, 57-58.

7 **U se of a genitive of respect** : XXIV 24 *nár bheag lámhoigh*
(: *ghábhaidh*) ; XXXVI 3 *is beag mbréige* (: *Féine*) ; XXXVI 18
is clisde ceirde (: *Bheirbhe*). Though not shown in the text in the
last instance, eclipsis of the initial of the noun is regular in this
construction (See Miss E. Knott's *Poems of* T. D. Ó ʜUɪɢɪɴɴ,
I, p. ʟxɪx).

8 **Use of a nominative of respect** : XII 17 *ba suaithnidh
sealg* (: *Druimdhearg*) ; XVI 47, *ba mōr gluinn* (: *cruinn*) ; XVII 7
ba ferr cruth 7 *caoimhchíall* (: *ríamh*) ; XVII 108 *meisi is Fionn
ba haid[h]bhle rúin* (:*dhúin*) ; XX 8 *fa trén tachair* (: *athair*),
XXII 7 *ba clisde ceard* (: *lāim[h]-dhearg*). The origin of the
idiom is certainly the Old Irish periphrasis for the genitive
relative pronoun of other languages, in which an ordinary aspi-
rating (nom. or acc.), or eclipsing (acc. or dat.), relative sen-
tence was used, with the noun governing the unexpressed
genitive idea added in the case in which it would have been if

(1) It is to be noted that the examples cited already from the Ir. Gramm.
Tracts are from the same verb *tig*. *Cf.* also *cia tic?*, *ní thic*, with future
meaning, in the LL *Táin*, ed. E. Windisch, 2206, 2393.

the sentence had been a non-relative one : *e. g.*, *intí as hénirt hiress* ' he whose faith is weak ' (*iress* nom. — O. I. acc. *iriss*) : *lasna cumachtgu foa-mbiat accai 7 mám* ' to the mighty ones under whose bond and yoke they are ' (*accai* dat. — O. I. nom. *accae*) : see H. PEDERSEN *Vergl. Gramm.* II, p. 225, R. THURNEYSEN *Handb.*, p. 294 *sq.*, and *cf. supra* Item 2.

9 **Non inflection of final -*é*n in substantives declined like o-stems** : see *infra* p. 61, footnote.

10 **Use of a plural adjective to qualify a singular collective noun** : see note to XXIV 22d, and *cf.* modern southwest Kerry spoken Irish *mo bheirt bheaga féin* (*Peig*, P. SPYERS, do sgríobh, p. 118, l. 25).

11 **Use of a singular form for a dual adjective** : see note to LXVII 7c.

12 **Use of nominative plural forms where genitive forms would have been normal in literary Irish** : *a ffégmais* MIC *ríogh go ngoil, infra* note to LXIII 114c. ; *totháin do choillteach* DÍAMHRA, LXVIII 8.

NOTE : 1º References to « Meyer » without further specification are to Kuno Meyer's notice of Part I of Duanaire Finn, in ZCP, VII, pp. 523-5. 2º Corrections made in Part I of Duanaire Finn, pp. LX-LXV, are not repeated in these notes. 3º In the notes to the particular lines an English equivalent immediately following an Irish word, without further remark, is to be understood as a correction of, or an improvment on, the rendering in the Translation. 4º Where *e* in the text of Part I represents a tall *e* in the MS, it has sometimes been silently altered to *ea* in the notes in accordance with the method followed in the printing of Part II (see Part II, p. v). Some inconsistency may be noticed in the accentuation of diphthongs (*ia*, *etc.*), due to the fact that the preparation of these notes was spread over a long period of time, during which the annotator inadvertently changed his rule, sometimes following the MS, sometimes omitting accents in accordance with modern practice. 5º Slightly modernised versions, of poems XXVII, XXVIII, XXXI, XXXII, XXXIV, L, LI, LII, LVI, which have been published by Tadhg Ó DONNCHADHA in his *Filidheacht Fiannaigheachta*, have been disregarded in the notes, as they have been based on the printed text of Duanaire Finn. This is also true of the versions of poems XXVII, XXVIII, XXXII, XXXIV, published by Tadhg Ó DONNCHADHA in his *Óir-chiste Fiannuíochta*. 6º Where Irish printed versions of the lays contained in Duanaire Finn are known to exist, reference has been made to them in the notes. The references to Scottish printed sources are not meant to be complete. Manuscript versions have been referred to occasionally only.

NOTES ON THE POEMS

I THE ABDUCTION OF EARGNA

The language of this poem suggests that it was written about the middle of the 12th century. The vocabulary contains many words that become rare after the Middle Irish period. (Among these are *luidh* 23, *lodmar* 14, 34, *do lodmar* 15, *adbert* 25, 28, *dobhert* 31, *cuinnigh* 29, *adfessa* 32, *do tháot* 42, and the phrase commented on in the note to 22d below). The inflected copula form *sam* " I am " in stanza 44 is suggestive of Middle Irish, as also in a lesser degree the two-syllabled copula forms *nocha*, *nochar* and *nachar* in stanzas 3, 20 and 42, and the optative copula *rob* in stanza 20. The infixed pronoun is used with its full meaning in *rom-char* 20 and *ad-fessa* (?) 32. The meaninglessness of the infixed *-d-* in *rod-buaidredh* 40 suggests that the poem cannot be much earlier than the middle of the 12th century. On the other hand the consistent pre- servation of special forms for the accusative singular of feminine nouns suggests that the poem is not later than the middle of the 12th century. (Special accusative forms are supported by the rime in stanzas 17, 18, 24 and 37).

The metre is Deibhidhe. The first couplet (*seóladh*) of the quatrain is often in Deibhidhe Ghuilbneach. The rimes are correct according to the laws of the Middle Irish period.

There is a faded fragmentary copy of this poem in the 17th century RIA MS 23 D 4, pp. 27-28, consisting of stanzas 15-27 only.

Other versions of the story of Aodh Rinn mac Rónáin's quarrel with Conán mac an Léith Luachra (' Conán Milbhél mac an Daghdha ' in the LL version of the Dindshenchas and in RC XIII) are to be found in RC XIII, p. 7, 1. 23 *sq.*, and in the Dindshenchas of Snám Dá Én (edited with notes and discussion of the various versions of this story by Edward GWYNN in *The Metrical Dindshenchas*, Pt. IV, 1924, 350 *sq.*, 356 *sq.*, 471). In the Duanaire Finn version, and in the Dind- shenchas poem, the reason why Aodh will not give his daughter as wife to anyone is not clearly expressed : apparently because he loved her " madly " (*tré mhire*, Duanaire version, q. 7). In RC XIII, p. 9, ll. 8-10, and in the prose introduction to the Dindshenchas poem, the reason is clear : it had been prophesied that Aodh, on his daughter's marriage, should die (*Ar isedh ro tairrngiredh dó báss d'fhagbháil an tan rofhaifedh a ingen fria fear* : GWYNN *Metr. D.* IV 352, ll. 2-4). As regards Fionn, in

the Duanaire his attitude is doubtful : in quatrains 13 and 27, he is the inciter of strife : in quatrain 29 (through cunning ?) he counsels peace. In RC and the Dindshenchas it is Oisín who, from the very beginning, is the inciter of strife, because from the very beginning, he wanted the maiden for himself and hoped that, by persuading Conán to woo her, he would encompass the death of both Conán, the wooer, and Aodh Rinn, the unwilling giver. Fionn in both RC and the Dind- shenchas consistently counsels peace. Cealg, not Eargna, is the daughter's name in both RC and the Dindshenchas. Though the contrary has been stated (*Duan. Finn.* Pt. 1, p. vii, l. 1 : *Metr. Dindsh.* IV, 471, l. 44), no version says that Fionn had slain Conán's father : he had slain Aodh's father only. [A cor- rupt verse used as *probatio pennae* by the scribe of the vellum MS 23P10 i. p. 4, pp. 16-17 (cited *RIA Cat.,* p. 1203) refers to the present story.]

Greek parallel

There is clear parallelism between the Irish story of Aodh, Eargna (Cealg), and Conán, and the Greek story of Oenomaus, Hippodamia, and Pelops : see APOLLODORUS *The Library* with an English tr. by Sir J. G. FRAZER, 1921, Vol. II, p. 156 *sq.*, *Epitome*, II, 4-7 (Loeb Classical Library). The following com- parative summary of the two stories, with omission of certain details makes the parallelism clear :

GREEK STORY	IRISH STORY.
1) Oenomaus had a daughter Hippodamia.	1) Aodh (who in some vers- ions has an additional name Ferdomon) has a daughter Eargna (*aliter* Cealg).
2) Whether it was that he loved (¹) her, as some say, or,	2) He loved her « madly », or, according to another ver- sion.
3) that he was warned by an oracle that he must die by the man that married her (²) ...	3) it had been prophesied that when his daughter married he should die (²).

(1) Both the context, and the Greek verb used (ἐράω), show that the love was not paternal but sexual love.

(2) The motif of a father's death to take place when his daughter should marry is used also in the Welsh story of Kulhwch and Olwen (*cf.* LOTH *Les Mabinogion tr. du Gallois* I 295-296, where Olwen says " Mon père... ne doit vivre que jusqu'au moment où je m'en irai avec un mari"). Olwen's father, Yspadadden, was in the event slain by a friend of Kulhwch, on the day Kulhwch had won Olwen by completing various hard tasks

4) her suitors were put to death by him.

5) Pelops came wooing.

6) Oenomaus was killed by a trick of his charioteer, who had been suborned by Hippo-damia, « but according to some, he was killed by Pelops. »

4) Aodh swore that he would slay all suitors.

5) Conán came wooing.

6) Aodh and Conán kill one another.

An account of the death of Aodh Rinn mac Rónáin at the hands of Conán mac an Léith Luachra, differing from the Duanaire, Dindshenchas and RC accounts, may be found in *Acallam na Senórach*, ed. STOKES, *Ir. Texte*, IV, 3550 *sq.*

According to *Acallam na Senórach*, ed. Stokes, 1828 *sq.*, Conán first killed his wife Findine, daughter of Bodhbh ; then Conán and Feardhomhan, who, as is clear from *Acallam* 3986 was Findin<n>e's brother, killed one another. According to the *Metr. Dind. of Snám dá Én*, 1. 160, Feardhomhan was another name for Aodh Rinn. The place where the killings are made known to Fionn is, in the *Acallam* (l. 1843), Snám dá Én, the

which had been laid upon him by Yspadadden. Very similar is the motif of the father who is to lose his throne to the man whom his daughter marries : " ' You will keep the chair and the crown forever, ' said the Druid, ' unless your own son-in-law takes them from you. ' " (J. CURTIN, *Myths and Folk-lore of Ireland*, 327 : the son-in-law in question being Oisín, and the king being Niamh's father, King of Tír na nÓg).

A similar motif is that of the father whose death is to take place when his daughter bears a son (*Atrubairt in drúi ris, intan noberad a ingen mac, issand atbelad... Marb trá Dáre mac Dedad intan rucad Noine*, ZCP XII 332, anecdote concerning Dáire mac Dedad and Noíne).

Another similar motif is that of the father who is to be killed by his daughter's son (*cf.* the Irish Ossianic lay *Seilg Ghleanna an Smóil*, ed. O'DALY, *Oss. Soc.*, VI, pp. 98, 100).

Another similar motif is that of the king of whom it had been foretold " that his daughter's son would take the kingdom from him" (J. CURTIN, *Myths and Folk-lore of Ireland* 204 ; in the story of Fionn's boyhood, Fionn being the daughter's son in question).

Scholars, perhaps rightly,tend to treat these motifs as being fundament-ally the same. For a discussion of their appearance in the Irish Balor-Lugh myth, and elsewhere, see : W. J. GRUFFYDD, *Math vab Mathonwy* passim ; J. R. REINHARD, *The Survival of Geis in Mediaeval Romance*, 101 & 361 ; Pokorny in ZCP XII 332 *sq.* ; A. H. KRAPPE, *Balor with the Evil Eye*, 10 *sq.*

Cf. also *supra* pp. XLIX, LXVI ; and AARNE-THOMPSON, 461, 930-931.

place where the Dindshenchas versions localize the fight between Conán and Aodh Rinn concerning Aodh's daughter. It is therefore clear that *Acallam* 1828 *sq.*, 3985 *sq.*, must be regarded as yet another version of the Conán-Aodh story. It is interesting therefore to note that the redactor of this version of the story identified Conán with the well-known Conán Maol mac Morna (*aidhed Conáin Maeil don Mhuigh*, ' the death of Bald Conán from the plain ' 1844 ; *ar múrad talman ar Conán Mael mac Mornda* ' after the heaping of earth upon Bald Conán son of Morna ' 3895).

A late fanciful reference to Conán mac an Léith's death at the hands of an invading warrior, the Dearg son of Droicheal, is mentioned *infra*, note to LXIII 50a.

The relation of the present poem to certain other Fionn-tales is discussed *supra*, p. LXVI *sq.*, p. LXXIV, n. 3 : its style, pp. XCIII *sq.*, XCVII *sq.*

1d   *ilreachtaigh* ' of many shapes ' (Meyer).

18d   *inghion* (: *sin*), recte the old acc. form *inghin*.

19a   The rime *n-áigh* : *Chonán* is faulty.

22d   *a[n]* ['*in*' 23 D 4] *naémhadh neimhneach*, 'one of the nine... ' (Meyer). [For ordinal denoting one of a group *cf.* W. STOKES *Ac.*, p. XIV.]

27c   *treóir.* The translation ' seemly ' can hardly stand. 23 D 4 reads *gan tochur gan tionnscur treon* : recte *gan tochra gan tionnsgra treó[i]n* (*ra*-signs having been misread by the scribe as *ur*-signs?)? *Tochra* and *tionnsgra* were different forms of bride-price : *treóin*, gen. sg. of *trén*, may mean ' such as a warrior ('strong man') should give. '

29b   Translate ' to the very active Aodh, son of Rónán ', in accordance with the emendation, Pt. I, p. LX.

30d   *amhnas* ' rough, harsh '.

31a   Translation doubtful.

32a   *adfessa* has been translated ' I shall know it '. The meaning is rather ' I shall fight thee ', *adfessa* being probably a corruption of the *s*-future of *fichim*, with an infixed pronoun of the 2nd pers. sing. and a suffixed intensive particle. The line as it stands is too short by one syllable.

33b   *ódheirg.* Meyer suggests the meaning ' red-looped (*ó-dherg* = red-eared) '.

43a   *Turnaim* ' I bow '.

43b   *mór n-uidhe n-anffoiss* ' many a straying journey ' (Meyer).

II FIONN'S FORAY TO TARA

The language of this poem suggests that it originated either
in the second half of the 12th century, or at latest, in the 13th
century. The chevilles *go mbáigh* 2, *miadh nglē* 5, *go b[h]feibh*
30, *gēr m[h]ór in ró* 38, *tré ghus* 43, are suggestive of Middle Irish,
as also the following words rare in the later language *nachar* (¹)
(for *nár*) 11, the intensive suffix *-siomh*, *-sam[h]* 16 and 43,
brosgar 18, *angbhuidh* 27, *chonnailbhe* 28, *[d]tonnbháin* 32, *badh-
dhéin* (= *fadhéin*) 34, *frithlorg* 42, *bhine* 51. The plural copula
nīod in 33 (*cf. nít, Táin* ed. Windisch l. 1122 and *ibidem* glossary
p. 1022), and perhaps the nominal preposition *doc[h]om* in 7
(there was a prejudice against the use of this word in poetry
during the classical period : *cf.* IGT Int. 131), are in favour of
a Middle Irish origin (*Cf.* also metrical argument in note to
l. 30c *infra*). On the other hand the analytic verbal form *níor
d[h]iongaibh sibh* in 8, the nominative forms *bruit* (: *Cormuic*) 1,
tachair (: *d[h]eaghathair*) 12, for the acc. pl. masc., and the
nominative form *c[h]reach* (: *Teamhrach*) 30, for the acc. sing.
fem., suggest that the poem is at least as late as the middle
of the 12th century. In the rest of the poem the acc. forms
supported by the rime preserve the old inflection,   *énlá[i]mh*
(: *dháil*) 8, *an iris uill* (: *cáogdhuirn*) 49, *méin ngluin* (: *cum[h]-
ain*) 51.

The metre is Deibhidhe. The opening couplet (*seóladh*) of
each quatrain is usually in Deibhidhe Ghuilbneach. In the
closing couplet (*comhad*) of the quatrain there is often an internal
rime. The rimes, except in a few instances, are correct according
to classical laws.

A corrupt, interpolated and modernized version of this lay
occurs in Part II of the Duanaire (poem LXVI). The version
in Part II contains three stanzas missing in the version in Part I,
and required by the sense. The first gap in the Part I version
is between stanzas 17 and 18 where two stanzas (LXVI 27 and
28) are required to bridge the passage from the conversation
between Fionn and Garadh to that between Osgar and Cairbre.
After stanza 48 one stanza (LXVI 80) is missing, which describes

---

(1) Such copula forms are common in Keating, but in the Duanaire
they seem on the whole to be confined to the earlier lays.

how Faolán, ashamed to see Fionn beneath the fork, cut the fork in two.   In a few other instances also the second version helps in establishing the reading of the original.

Scottish Gaelic version   A corrupt Scottish Gaelic version of this poem taken down from oral recitation in Sutherlandshire in 1802, is printed in the *Reliquiae Celticae* of the Rev. Alexander CAMERON, Vol. I, p. 379 *sq.*

Related Scottish poem   A poem in the *Book of the Dean of Lismore* [M'LAUCHLAN's edition, p. 66, reprinted by J. F. CAMPBELL, *Leabhar na Feinne*, p. 146 : A. CAMERON's edition, in his *Rel. Cell.*, p. 90, l. 8 *sq.*, portion of first seven quatrains only] has stanza 14 of the Duanaire Finn poem for its second stanza. More modern Scottish variants of the poem in the Dean's Book are to be found in CAMERON's *Rel. Cell.* 279 *sq.*, and in J. F. CAMPBELL's *Leabhar na Feinne* 147 *sq.* The poem preserved in these Scottish sources tells, in the form of a dialogue between Fionn and Garadh, how Cumhall banished Garadh and his friends, and how they, on their return to Ireland killed Cumhall.   Its first line, largely illegible in the Dean's Book, may have been something like *Lá dá rabhamar fá dheireadh* (?),   as suggested by Professor T. F. O'Rahilly at Item 97 of his Indexes to the Book of the Dean of Lismore, *Scottish Gaelic Studies* IV 45 (¹).

5b   *Fiond na Féine*, recte *Fionn flaith na Féine* (LXVI 5b)?Else the correction suggested by Mac Neill (Pt. I. p. LX) must be made.

6d   *iomdheghail*, translated as ' sides-taking.' Meyer corrects (?) to ' parting. '

8d   *én-lámh*, recte *a aonláimh* (LXVI, 7d).

10b   *'s*, recte *is* (LXVI, 8b).

10d   *oile* (: *sleighe*), recte *eile*.

15c   *ro sáighsiom*, recte *ro shádheamar* (*do sháithiomar*, LXVI,18c) : Mac Neill's correction (Pt. I, p. LX) is thus rendered unnecessary.

20c   *día d[h]inge* ' to crush him, to overpower him '.

: 3d   *acht gan ar n-airm*.One might have expected *arm* (collective),or *arma* earlier *armu* (acc.pl.) :but apparently *ar nairm do g[h]abháil* is here treated as an unalterable phrase.Other examples of non-declension in similar phrases after *gan* in the Late Middle Irish period are : 7 *can a n-uile do dígail dóib*, LU, ed.Best & Bergin l.3117 (²) ;*cen na huile-sin do dénum, cen l'anál do lécud*

---

(1) From these Indexes of Professor O'Rahilly's I first learnt of the poem in the Dean's Book and its variants.

(2) From a text inserted in LU by the 13th (?) cent. interpolator « H ».

immach, PH 8121,   8134 (¹).   Non-declension after *gan* was the rule in the classical language when the noun governed by *gan* was connected with a verbal noun by the preposition *do* (See *The Bardic Poems of T. Dall Ó h Uiginn*, ed. Miss E. Knott, Vol. II, note to Poem 3, § 15).

30c   The vowel of *an*, though unstressed and immediately preceded by a vowel, is not elided. Non-elision is common in O. I. and Early Mid. Ir. poetry. It is less common in Late Mid. Ir.   In classical poetry (1200-1600) an unstressed vowel, immediately preceded by a vowel, is always elided.

31a   *Tiagmaoid*, recte *Tiaghmaoídne* (*Téigmidne* LXVI, 43a).

31c   *do ronsatl*, recte *do-rónsam* (*do c*[*h*]*eanglamar* LXVI, 43c).

32a   *glúasmaoid*, recte *glúasmaoídne*? (The line lacks a syllable).

32b   *t*[*h*]*onnbháin* ' fair-surfaced ' (Meyer).

35c   After *Daolghus* add *go bhfios* (The corresponding line LXVI, 47c. reads *Diarmaid go ffios*).

37b   *na ccēd-ghniom*[*h*] ' of the unrivalled deeds ' (Meyer).

37d   *Iollann*. The families of *Morna* and *Iollann* were said in stanza 28 to have remained neutral.   *Iollann* is perhaps a mistake. The use of *a sé* for *a sé dég* leads one to suspect the reading of the whole line.

38c   *sol do f*[*h*]*āgsam*. MacNeill's emendation (Pt. I, p. LX) is doubtful, as the elision of the verbal particle *do* is not permitted in classical poetry.

40c   *ionáigh*, translated as ' fortunate, ' corrected by Meyer to ' capable of valour. ' Translation of *ágh* ' war, valour ', as though it were *ádh* ' fortune ' will not as a rule be corrected in these notes. After the 13th cent., and possibly earlier, the two words would have had the same pronunciation (concerning the date of the confusion of *gh* and *dh* see O'Rahilly's paper in *Hermathena* 1926, p. 191). [See rectification s. v. *ágh* in Glossary.]

40c   *oil* (: *háonar*), recte *on*?

42a   *frithlorg* ' a backward track '. The translation on p. 101 (Pt. I.) is rather loose : better ' We retraced our steps like men '.

44b   *eich*, recte *a eich* (LXVI, 63b). This renders MacNeill's suggestion (Part I, p. lx) unnecessary.

44c   *bhréghdha* ' fine ' (*cf.* note on scribe's dialect p. 128, l. 6 *sq.* & Gloss).

47c   *fon ngabail*. For the fem. noun *gabhal* ' a fork' ., used here and in stanza 48, the corresponding stanzas in LXVI (78, 79) use the masc. compound noun *inn-bhear*, which apparently means ' a pointed spike. '

51c   *mo bhine* ' my ruin , ' my destruction ', ' the injury I have suffered '.

51d   *osa*, recte *ós*.

---

(1) Both examples from Homily XXXVI, which, though perhaps not belonging to the very earliest stratum of texts in PH, shows none of those signs of extreme lateness discoverable in Homily XXXIV (*cf. supra*, p. cviii, note).

III THE ROWAN-TREE OF CLONFERT

Date

The language of the greater part of this poem is Middle Irish. An inflected copula form *basam* occurs in st. 39. Independent pronouns do not occur except in stt. 26, 38, which are almost certainly interpolations. Infixed pronouns occur in two instances, *rostōgaibh* 19, *romc[h]ar* 32. In *rostōgaibh*, however, the pronoun is either the meaningless or merely anticipatory infixed pronoun characteristic of late Middle Irish. The poem contains many words rare after the Middle Irish period, notably *caircheach* 3, *adgniú* 8, *edorbhuass* 29. It is therefore probable that the original poem dates from the 12th century.

Metre

The metre is Deibhidhe. The opening couplet is always in Deibhidhe Ghuilbneach, except in the spurious stanzas 14 and 22. Where the rimes are incorrect the genuineness of the stanzas in which they occur is doubtful. There is alliteration in every line, except 8c.

Interpolation

The diffuseness of the plot suggests that the original poem has undergone interpolation. In the absence of a second text the full extent of the interpolation cannot be known. Certain stanzas, however, may be rejected on internal evidence. Thus imperfect rimes render stanzas 6, 9, 14, 38, 42, 44-47 suspect. Stanza 41, being little more than a repetition of stanza 40, is for this reason suspect. Stanza 43, coming between two suspect stanzas, also comes under suspicion. All these stanzas will be seen to end with the word *caorthainn*. It is clear that they have been inserted by an interpolator anxious to re-echo the opening word of the poem as often as possible. Two *"caorthainn"* stanzas are left when these suspect stanzas have been removed. Of these one (40) is clearly the closing stanza of the original poem, which according to Irish custom must re-echo the opening word of the first stanza. The other is the first of a group of stanzas (20-22) relating an incident that resembles an incident in the story of Saul's quarrel with David. In this group stanza 22 is also suspect, containing, as it does, a metrical anomaly in its opening couplet, which should be in Deibhidhe Ghuilbneach but is instead in ordinary Deibhidhe (This is also the case with 14 already on other grounds shown to be suspect). Stanzas 20-22 may therefore be regarded as interpolated. Stanzas 23-27 are a reply to the rejected stanzas 20-22, intended to rehabilitate Goll in the estimation of the reader. They contain bad rimes (*ngráin* : *áth* 24, *mór* : *tslóigh* 27) and nominative

forms, supported by the rime, where the older language would require special accusative forms *c[h]lann* (: *ghalann*) 25, *airm* (: *sgairbh*) 26. Such forms do not occur as direct object elsewhere in the poem, while in 19, 21, inflected forms for the acc. fem. are supported by the rime. Stanzas 23-27 may therefore without hesitation be added to the list of interpolated stanzas. Other interpolated stanzas are stanzas 2 and 4. Stanza 2 refers to the supposed author of the poem, Garaidh, in the third person. Stanza 4 contains a bad rime (*bháin* : *Channán*).

Stanzas 2, 4, 6, 9, 14, 20-27, 38, 41-47 being very probably interpolated, one is led to suspect many of the remaning stanzas. *Original form of the poem* Thus the list of heroes, 2-6, containing, as it does, three stanzas apparently interpolated, should perhaps be rejected altogether. The poem would therefore seem to have been originally a far shorter and more personal address of Garaidh to the Rowan-Tree of Clonfert, on whose berries he is living in his old age. It probably consisted of stanzas 1, 7, 12, 16-19 and some of the group 28-37, ending with stanzas 39-40. The stanzas thus retained contain the inflected copula, the infixed pronouns and the verb *adgniú* mentioned above, which are the strongest proofs of the Middle Irish origin of the poem. Their language is, on the whole, concise, and their thought rapid, in contradistinction to the diffuseness of many of the rejected stanzas.

An ed. of this poem [from the Duan. Finn MS] was printed, *Earlier ed., etc.* with tr., *Gael. Jnl.*, X, 36 *sq.* The poem has been mentioned *supra.* p. cv.

5d   *Laimṅ Tréin*, recte probably *Lāimht[h]rén* (Meyer).

8c,d   See Mac Neill's correction, Pt.I,p.lx : so corrected the literal meaning of the couplet would be : " *I recognize,*" said the valorous lord, " *Fionn's keen omen* <*coming*> *towards me.*" *Cf.* similar phrases, but with substitution of *géirmheanma* 'keen spirit ' for *gérmhana* 'keen omen '. concerning Fearghus's consciousness of the proximity of Cú Chulainn and Cú Chulainn's consciousness of the proximity of the enemy army in the *Táin*, ed. Windisch, 498, 552, 1467. See also *infra* Glossary, *s. v. géarmhana*. The non-elision of the vowel of *ar* 'said ', after a word ending in a vowel, may be a sign that the poem belongs to the Middle Irish period (*ar* was unstressed, and therefore always elided when preceded by a vowel, in classical poetry : *e. g.* TD **7**, 45, 145 ; **8**, 62, 77 : *etc.*)

13c   *mic*, recte *mac.*

14a   *tlráth* ' days '.

16c   *essạ̄dhail Fionn* 'Fionn was restless.'

18a   *go holl* ' mightily. '

19a   *sgéul gan sgeile* ' a tale with no misery. '.

24d   *coir slúagh Conáin* 'the array of Conan's hosts ', recte *có*<*i*>*rshlúagh Conáin* (Meyer) ' Conán's goodly host ' (This reading gives the required alliteration).

29d   'na ngabhálaip (: tárraidh).   Gabháil is the verbal noun of gabhaim
' I take, capture '.   The meaning here is not quite obvious but cannot be
' like rays ' as translated. Gabhal' a beam, ray ' gives gabhlaibh not gabhálaibh
in the dat. pl. (cf. Dán Dé XXV, 31 and note thereto). [See infra Gloss.]

    31d   grithail, recte grith áil? (See infra Glossary s. v. grioth).

    32a   Ní, recte Níor.

    35d   mac í... Chonbhróin. In 32 Cairioll is called mac Conb[h]róin.. Moreover
line 35d lacks a syllable. It is therefore probably corrupt.

    38b   orainn (: muirn), recte the alternative form oirn.

    44c   loiscfed banntracht Féine Finn.   The reference is to the burning by
Garaidh of a house where the Fian women were gathered, because of an insult
they had cast at his age. See AS, II, 1362-1450, and " Tóiteán tighe Finn, "
ed. E. J. Gwynn, Ériu I.

IV THE BATTLE OF CRONNMHÓIN

.

Metre   The metre of this poem (7^3 + 7^2, with rimes between the end-
words of the 1st and 3rd and of the 2nd and 4th lines), is described
in the modern metrical tracts written by Tadhg Óg Ó hUiginn
and Giolla Brighde Ó hEóghusa in the beginning of the 17th
century (See Irish Book Lover, XXI, 1933, pp. 33, 107) as an
óglachas of which the first line agrees with casbhairn [older
casbhairdne] and the second with rannaigheacht bheag. A Middle
Irish metrical tract published by Thurneysen, Ir. Texte III 68,
gives it two names Ae [fh]reslige [= poetry that lies against?]
" as regards their [i.e. the lines of two types?] being chanted
together (?)" and Cró cumaisc etir randaigecht mbicc 7 casbairdni
[= mixed blood (?) between rannaigheacht bheag and casbh-
airdne] " as regards their being differentiated (?)." [1] If the
name Ae fhreslige had survived into the modern period its first
word would have appeared as Aoí.

Late rimes   The rimes in the present poem especially the three-syllabled
rimes, are the imperfect rimes of óglachas poetry, not the
rimes of dán díreach. This in itself may be a sign of lateness.
A surer sign, however, is the lengthening of syllables which are
treated as short in the Middle Irish period, and in the poetry
of the classical schools. Thus Morna rimes with dhó-san, córa,
móna and tslógh-sa (4, 10, 55, 63). Other such rimes are
c[h]omhrac-sa : glórghusta (19), **órarmach** : chomhranaigh (48),

---

(1) Aei res ligi ria ha cantain i naenbaili 7 cro cumaise fria ndeliughudh.

adubhrattar : *súlb[h]asgadh* (39), *ndubhramair* : *chúlsgathaigh* (56). The rime *munchaoímhe* : *urlaighe* (32) is based on an artificial (?) pronunciation which preserves the three syllables of *urlaighe* as in Middle Irish and yet lengthens the *i* as in Modern Irish.

Another argument against a Middle Irish origin is the occurrence of the *tá…ina* construction (*atú…am eólach*, 1). In 31 " *do bhí sin 'na nuallghubha* " is probably another instance of the same construction. Independent pronouns occur in 39, 65 and 66. No true infixed pronoun occurs.

Other signs of lateness

If the rimes, the use of the *tá…ina* construction, and the frequency of the independent pronoun, are against a date in the Middle Irish period, the vocabulary forbids assigning the poem to a date as late as the 15th century. The Irish translation of Maundeville's Travels (ZCP I-II), made towards the end of the 15th century, contains comparatively few words not common in the modern dialects. The same may be said of the vocabulary to poems LV, LVIII and LXV which cannot be later than the opening years of the 16th century (See *infra* the notes to those poems). The vocabulary of this poem on the contrary is about as archaic as that of poem IX (See *infra* notes to poem IX). A degenerate infixed pronoun, either meaningless or pleonastic, is used in st. 51 (*duss-rad*); an inflected copula (*isam*) is used in st. 68, and a disyllabic copula + preposition (*diarbhó*) in st. 14. Such forms reminiscent of Middle Irish occur occasionally in the Irish of the 13th century. (See below the notes to poems XXIII and XXXV). The poem was therefore probably written either in the 13th or in the early 14th century.

Date

The poem has been mentioned *supra* p. xcvi.

3c   *chódarsan* (: *bhúadhbhallaigh*), recte *chúadarsan*.

4b   Omit *ag* (For the other lines of the quatrain *cf.* Mac Neill's suggestions Pt. I, p. lx).

7   Read this stanza before st. 6 (See Corrigenda), and translate : ' (To keep) that watch (for him) for a single night, Goll besought of his kinsfolk. Their speech was that their [*i. e.* the enemies'?] excessive number wouldnot be checked by edged weapons '.

11c   *neamhg[h]othach* ' no shame ' (from *guth* ' blame ').

15   ' Fionn, when he had been refused, turned [literally ' set his face '] quickly, after the others, to Caoilte : his refusal was just as ready ' [literally ' refusal from them had not been more prompt '].

18c, d, *gor g[h]eall… do c[h]ois g…* cannot mean ' had undertaken to stay…' as translated. The couplet should probably be translated ' That he (Cairill) had promised a reluctant (?) band to stay Goll on the morrow '.

22a *aghoidh*, recte *adhoigh* : the translation should be 'that night, ' not ' afterwards. '

22c *cia le ndamhaighther* 'by whom it is granted, ' *i.e.* 'who has agreed.'

23c *ccoicedha* (normally *ccóicedh*, mod. spelling *gcúigeadh*) is an impossible form for the gen. pl. of *cóicedh* ' a Fifth, ' ' a province '. There must, therefore, be some slight corruption of the text (*cf.* Corrigenda).

24a Read *cruind-certach* as a single compound word to give the trisyllabic ending required by the metre (see *cruinncheartach* in the Glossary *infra*).

24c It is unlikely that the original poet of this lay treated *dháibh* as an enclytic, making with *haim*[*h*]*neart,* for metrical purposes. a single trisyllabic word (prepositional pronouns were normally fully stressed in the *dán díreach* period). The correct reading is uncertain.

25a *Éachtc*[*h*]*olla* is the name of one of the sons.

28c *in tinnscetail* translated ' of his strategy, ' better ' of his undertaking.'

30c Translate : ' though it was a great error on their part. '.

33c *airmnemnach* (: *Gairbhtheghlach*), mistranslated ' with pearly weapons ' as though it were a synonym of *airm-némhannda* from *némh* (*niamh*, Maundeville, § 191) ' a pearl '; recte *airmneimhneach* ' with fierce weapons ', as the rime, though imperfect, suggests : *cf.* O'GRADY'S *Cataogue*, p. 52, *a chlann airmnimhneach*" holders of fierce weapons."

34a *Nemhainn,* recte *Nemhnainn*.

40d *aingidh* : see glossary.

42c *a bheirt* ' his clothes ' (omitted in translation).

51b *ina mballaibh* ' piece by piece '. The translation of the couplet should be ' Fionn gave him that harness successively, piece by piece. '

56c *chúlsgathaigh* (*sic leg*. See Corrigenda). The shortness of the *a*, apparently [but *cf.* irregular rimes in 32 and 36] supported by the rime with *ndubhramair*, suggests a compound of *cúl* '' head of hair '' (Dinneen) and *sgoth* '' a tuft'' (Dinneen).

59c *gerghonta* (: *Fearrdhomhain*) translated ' keen-wounded ' as though the first component part were *gér* ' keen '. The rime suggests rather that it is connected with *gearraim* ' I cut '.

66a Insert ' full ' before ' active ' in the translation.

67a *mon n-ám sin* recte *mon n-ionaimsin*? (see Glossary).

V THE BATHING OF OISÍN'S HEAD

Date   The language of this poem is that of the early 12th century. There are, properly speaking, no singular copula forms where the subject is plural, the adverbial use of an emphasizing *giodh* before plural pronouns in 20, 22, 24 being already established in the Old Irish Period (see Pedersen, *Gramm.* II, p. 207).

On the other hand plural copula forms are preserved in 22, 24, 25 *gid* (see Corrigenda), *rabsat* (see Corrigenda), *isad* (better *it* : see Mac Neill's correction Pt. I, p. LXi), *gursat, robsat*. There are no singular predicative adjectives where plural forms might be expected. Plural predicative adjectives occur in 24, 25. The independent acc. pronoun *é* in 31 might be omitted without injury to sense or metre. Infixed pronouns occur in 29, 30, 36. In 29 the infixed pronoun has its full pronominal meaning. In 30 it may be meaningless, but may perhaps carry a dative meaning. The meaning of the word of which it forms a part in 36 is obscure. Nom. forms for the accusative do not occur where they can be controlled by the rime. Special accusative forms for the feminine singular, and for the plural of an *o*-stem, are supported by the rime in *seilg*(: *feirg*) 5, *beath*aidh (: *fuil*) 15, and *domha* (: *locha*) 4 (see note on 4c). Many old words occur.

The metre is Deibhidhe, some of the couplets being in Deibh-   Metre idhe Ghuilbneach. An internal rime is usual in the second couplet of the quatrain. The rime *ngurt* : *fiadhmhuc* (12) would be correct according to the laws of the Middle Irish period. For elision see *infra* note on 18d.

1a   *A bhen dén*, recte *déna, a bhen*, the last words of the poem. An imperative form *dén* could hardly have occurred at so early a date (See p. cxiv). Washing of a warrior's head by a woman is referred to in the Icelandic *Heidarvíga Saga*, XXVII, cited by Miss D. M. Hoare *The Works of Morris and of Yeats in Relation to Early Saga Literature* (1937) p. 10.

1c   Mac Neill's emendation (Pt. I, p.lxi) is unnecessary and increases the number of syllables to eight. *Mór an modh* ' a great work, ' or ' a great honour. '

2c   *in c[h]inn sin* (: *trillsi*), recte *in chinn se*.

2d   *trillsi thonnbhuidhe* recte *trillse [d]tonnbhuidhe* ' yellow-surfaced (or ' wave-yellow') tresses ' (-*e*= O. I. & Mid. I. gen. pl of *i*-stems).

4b   *far gnáth mór ccosccar*. The original reading was doubtless *far gnáth coscar con* ' on which hounds used to triumph ' (For justification see Corrigenda).

4c   *doim[h]* (*sic leg.* : see Corrigenda). This nom. form for the acc. plur. of an *o*-stem is suspect. The line should be altered to *dar mharbhsam domha donna* : *domha* then gives the internal rime with *locha* usual in the second distich of the quatrain.

10a   Meyer thinks that *dobert* should be corrected to the future ' *dobér,* ' which gives better sense.

11a   *naoidhe* ' bright '.

11b   Insert ' better ' after ' profited ' in the translation.

18c   *raith*, recte *rath* (: *gatraightheach*). The translation should be altered to ' good fortune has completely (?) deserted me. '

18d   The lack of elision in this line is a further proof of the poem's Middle Irish origin (*Cf.* p. 11, note to 8c).

20d   The line as it stands lacks a syllable : for *teimdis* read perhaps *no-theinndis* ' used to split. '

23d   *f[h]aicim* (*f* not dotted in MS), recte *fhéchaim* (: *dēchuinn*)?

26d   *cró fhinne* Meyer suggests *Crófhinne* [a person or place?]. The meaning probably is ' when he carried off Cormac of Crófhionn '.

29a   *ro ling.* A first pers. form is wanted. Read *ro lingius* and alter *Is ann* to *Ann*?

30d   *chomhraidh* (31a nom. *com[h]ra*), apparently a part of a shield, the ' box ' : see AS 1645 note.

31c, d.   The true translation of this couplet would seem to be ' whoever would like the gold would find it in the middle of it '.

33b   *a falach* (*sic leg.* : see Corrigenda) ' of its rings '.

35d   *ro f[h]oilc[h]i[o]s* ' I hid '.

36   See correction wrongly numbered 38 in Pt. I, p. lxi.

38b   *do dhleirinn* (*sic* in the intention of the scribe? See Corrigenda), recte *do dhleisinn* ' I should have a right to ', *-s* subj. of *dlighim*, used here as a conditional, as also in st. 4 of Muireadhach Albanach [Ó Dálaigh]'s *Mairg thréigius inn, a Amhlaoimh*, RIA MS A IV 3, p. 863, l. 16. For the form *cf. no-dlesed*, etc., PEDERSON § 705 ; *dlised*, *Irish Texts*, ed. FRASER, GROSJEAN, and O' KEEFE, III, p. 6, 17.

VI THE FRAY AT LOCH LUIG

Date   The language of this poem seems to be that of the second half of the 12th century. The following words are particularly suggestive of Middle Irish : *osuic* 1, *lodmair* 4, 7, 8, *iomairg* 14, *fo bithin* 18, *rusfubadh* 20, *ro-siacht* 21, *oglaighthear* 23, *tāruill* 28, *oldás* 28, *coimhdhíne* 32. The meaninglessness of the infixed *-s-* and *-dus-* in 7, 15, 20 and 17 is a sign of lateness. Another sign of lateness is the use of *sé* in the phrase *ro m[h]arbh sé* 19. A special accusative form, which can be checked by the rime, occurs as the object of a verb in st. 18, *láimh* (: *d' edráin*). No other object forms (either inflected or not inflected) which may be checked by the rime occur. There is no occasion for inflected copula forms, nor for accusative pronouns (either independent or infixed).

Commentary   A summary of the story of this lay, with a few words of commentary, may be found in Dr. CHRISTIANSEN's *Vikings* 93.

Metre   The metre is Deibhidhe. The opening couplets (*seóladh*) of the quatrains are sometimes in Deibhidhe Ghuilbneach. The rimes are correct according to classical laws.

The poem has been mentioned *supra*, p. cv.

1b   ōsuic ' foot-washing ' (a sign of welcome).

5a   sgís leinn ' we were weary '.

7c   The line as it stands has a syllable too many. The corruption probably lies in mo ghḗnair which could not rime with cairdem[h]ail, not, as MacNeill suggests (Pt. I, p. lxi), in rusfrīth (see Corrigenda).

15d   na greallaighe is almost certainly the genitive of a place-name.

18b   The translation ' was knit ' should be altered to ' was decided. '

19b   lēimionnach ' leaping, ' recte bēimionnach ' striking ' (see Corrigenda).

20c   sruth goir may be a place-name.

20d   luaithleacaigh (: goir). This is the only instance in the poem of a three-syllabled riming with a one-syllabled word. Moreover the sudden transition from Leacán to Leacach, who was a different person (see 13), renders the whole couplet suspect.

27c, d.   chumhaidh, echlgonaidh apparently stand for chumhaigh, échtghonaidh (Cf.chatharmuidh for chatharmuigh in 28b) : if so crú is a dat. sg. fem. Its etymology suggests that it was originally neuter (cf. PEDERSEN Gramm. & THURNEYSEN Handbuch, Indexes). its gender in Mid. Ir. is hard to determine, but it seems not to be fem. in crú cride, Windisch's Táin 5789.

31d   Literally ' in triumphing over his first slaying ' (Cf. quine, cétguine Windisch Táin ; cétguine Contrib.).

33b   m'aósa... coimhdhine (from comh + dine ' a generation') ' my coevals '.

VII   CAOILTE'S MISCHIEF-MAKING

The inflection of the copula in stanzas 1 and 28 is a clear   Date
sign of the Middle Irish origin of this poem.   Infixed pronouns
of the first person occur with their full meaning in stanzas 26
and 28.   Independent accusative pronouns occur in 14b,d, and
in 22c.   In stanza 24 there is a meaningless infixed -d-.   In
stanza 22 the infixed -d- is either meaningless or helps to mark
the relative use of the verb.   The meaningless infixed -s- in
ros-fothracdaoís, st. 1, was perhaps used to obtain an extra
alliteration with fíena, which already alliterates with ffuil (Cf.
footnote 1. p. 54).   Such degenerate uses of the infixed pronoun
are characteristic of late Middle Irish.   A predicative adjective
agreeing with a plural subject is not inflected in st. 29.   Ana-

lytic forms of the verb do not occur. A special form for the
acc. sg. fem. is supported by the rime in stanza 2, *nglíaidh*
(: *chíaidh*). A nom. form *laoígh* for an acc. pl. is supported
by the metre in stanza 3. Elsewhere nom. forms are consistently
used for the acc., but might be altered without injuring rime
or metre (See stanzas 10, 13, 14, 17, 27). The occurrence of
at least one unclassical accusative form, the frequency of the
independent pronoun and of the degenerate use of the infixed
pronoun, and the non-inflection of the predicative adjective,
suggest that the poem was not written before the second half
of the 12th century. This conclusion is borne out by a con-
sideration of the vocabulary, which, though it contains some
words suggestive of Middle Irish, is more modern than would be
expected in an early 12th century poem.

Metre   The metre is as in poem I.

Other versions   Longer versions of this poem are to be found : 1 in the Book
of the Dean of Lismore, ed. by Rev. A. CAMERON in his *Rel.
Celt.* I, pp. 72-75 ; 2° in the unpublished *Acallam na Senórach*
(described by Dr. Hyde in *Rev. Celt.* XXXVIII 289) contained
in RIA MS 24 P 5 (for this poem see 24 P 5, p. 493 [pencil pagin-
ation 421] *sq.* ; copied in 23 L 22, p. 434 *sq.* ; also appearing
in F V 2, p. 238 *sq.*, as pointed out by Prof. T. F. O'Rahilly
in his Indexes to the Book of the Dean of Lismore, *Scottish
Gaelic Studies* IV 52). The RIA MS version begins *Téighim
toiscc d'fhuluccadh Finn* : the first line of the version in the Bk.
of the Dean of Lismore is transliterated by Prof. O'Rahilly,
op. cit., *Téighim toisg d'fhuaslagadh Finn.* Twenty stanzas of
the RIA MS version, beginning *Téighim ann do shúr na n-iath*,
consisting of a list of the birds and animals collected by Caoilte,
have been published, with a translation by O'Curry, in the
Proceedings of the RIA VII (1859). O'Curry gives as his source
an RIA MS then known as " S. 149, 2/36 " of the Hodges and
Smith collection. Though O'Curry has altered the spelling
he was probably using the MS now known as 23 L 22 (a copy
of 24 P 5 already mentioned). Both the version in the Dean's Bk.
and the RIA MS version differ very much from the Duanaire
version. Many of the differences might be explained as due to
oral, as opposed to literary, transmission of the lay (*Cf.* CHRIST-
IANSEN *Vikings* 46).

Caoilte's drove and mischief   In ll. 4977-8 of the published *Acallam na Senórach*, ed. Stokes,
Caoilte refers to his feat in these words, *in lā ro fuaslaices Find ó
Chormac 7 lucus in chorrimirchi dó,* " the day I redeemed Finn
from Cormac and gave him the odd drove". Caoilte also refers
to his collecting ' a couple of every wild creature ' *ib.* ll. 3615,
7371. Beginning at l. 7372 and l. 7377, *ib.*, are quatrains referring

to the mischief of the Duanaire lay, 5, 3. *Cf.* the mischief of *tuatha Luchra* to free their king, O'Gr., *Sil. Gad.*, I, 247.

A 10th or 11th century (¹) prose version of the drove theme (p. LIX, item XVIII) makes Caoilte collect " a couple of every wild animal in Ireland " as a bridal gift (²) from Fionn to Gráinne The poem has been mentioned, p. CV, n. 4.

1b   There is alliteration between *áith ēdrom (sic leg.* : see Corrigenda). Translate the whole line : ' I was warlike, keen and light. '

7b   *is bei.t in doirseóir umam* ' with the doorkeeper's robe about me '.

7c   *echt*, recte *acht* (Meyer).

8d   The *u* of *um* (= *im*) is not elided (*Cf.* note on V 18d).

10b   *laoídhthe* a modern gen. pl. Neither *laoídhthe* nor the older forms (O. & Mid. Ir. **laíde* [in modern spelling *laoídhe*] ; classical Ir. *laoídheadh*) give good rime with *Caoīlti* (24 P 5 has a different reading).

10c   *ni fhoirshenadh* recte *ni fhoirsenadh* ' would not light, ' from *forosnai* (*ní fhuisainfeadh* in prose introduction, 24 P 5, foot of p. 491, [pencil pag. 419] : *ní adhainfeadh, ibidem,* p. 495, in corresponding verse of lay).

11d   *in teg[h] cvitc[h]ionn* apparently a synonym for *fiailteach* ' a privy ' : *cf.* note on 12d.

12b   *a aimhleas* ' his harm ' ' to injure him ' : *cf.* next note.

12d   According to the prose introduction in 24 P 5, p. 492 [420], it was *geis* for the king in Tara to receive ' the moss of Seisgeann Úairbheóil '. The story of stanzas 11-12 is there told as follows : " *In tan tháirrnig an t-ól*" *ol Caoilte*, « *tōccpuimsi in ccoinnil 7 ruccois team i re cois in rīgh gosan bhfiailteach ; 7 do shuidhis ar a dheisláimh dochum aimhleasa do dhénomh ; 7 fa geis don rí do bhiadh i tTeamhraigh »*, *ol Caoilte*, « *caonnach Seisccinn Fúairbheóil d'fhacchāil ; 7 gērbh eadh tuccusa dhósamh ina láimh...* »

13   The translation of this stanza should be : " I brought in warm Tara the woman-companion from her husband : the wife of this man-companion I gave away to that bed-fellow."

15c   *Gile in Aill* recte *Gile i n-Aill* ' Brightness in Blade ' ?

15d   *cloidhiom*, recte *cloidhimh* (*Cf.* Corrigenda).

16d   *d'*, recte *do* : *am*, recte, *m'*.

17a   *in gheilt* (here and in 26a), hardly " the wild man", but rather the name of some kind of bird.

_____

(1) Meyer ZCP I 458, dates it to the 13th cent. In *Fianaigecht*, p. XXIII, he dates it to the 9th or 10th cent. The frequent use of *ro*-forms in narrative suggests that a 9th cent. date is too early. A date in the 13th cent. is manifestly too late.

(2) This version of the theme resembles the international folktale of the rabbit-herd, who, with the help of his magic pipe, calls rabbits to-gether, and thereby wins a princess as his bride (AARNE-THOMPSON 570),

18a   *ccoiltibh*, recte *coilltibh* (ō c[h]oilltibh 24 P 5, 496 [424]).

18c   *dhoghrán*, recte *dhobhrán* (24 P 5).

19d   *dā choinchinn*, not ' dog-heads, ' but the dual of *coinche* (also *caoinche, caoince*), a kind of bird (See glossary to O' Rahilly's *Measgra Dánta*, Pt. I) (24 P 5 has *di chaoince*).

21c   *a Fiodh Ghaphra guirm*, recte *a F. Ghabhráin ghuirm*, as the grammar, the existence of a *F. Gabhráin* (see Hogan's *Onomasticon*) and the reading of 24 P 5 (*a Fiodh Gabhráin Guill*) suggest.

25a   *fan lágh* (: *gabhāil*). There seems to be no word *lágh* (" *láigh*", Meyer) meaning ' mud ' ' mire ' [*Lath* ' mud ', Laws Glossary, & ZCP VI, 267, § 5, has a short *a* : *cf.* West Cork spoken Irish, *sa lathaig* ' in the mud '. There is a word *láib* ' mud ' with a long *á* : see 23 E 16, p. 214, and E III 3,   p. 138,   4th line from end]. The reading of 24 P 5, foot of p. 498 [426] (supported by Dean's Bk.) is *Do-chuaidh mo lacha fo táimh* ' My duck went [from] under [my] hand. '

27a   *in chorr*. This is the first mention of the heron in the Duanaire version. Two herons, however, have been mentioned earlier in the poem in the Dean's Bk. and in 24 P 5, p. 496 [424].

28d   *Loissionnáin* (: *fán*), recte *loissionnán*, a synonym for the sionnach of st. 21 ? In the early prose version (*supra*, p. 19, l. 3) *losinān* is clearly the name of an animal : " *Cid as andsom leat tucais?" or Cormac, " Ni ansa. Romgab do leith losinan," ar Cailti*. In a note (ZCP I 461) Meyer suggests that *losinan* is " a derivative from *toise* ' fox ' O'R.," but confesses that the construction of the whole phrase is obscure to him.

VIII   THE   CRANE-BAG

Date   The language of this poem is that of the 13th century, or perhaps the very late Middle Irish period. Analytic forms of the verb are used in st. 8. The copula and predicative adjective that go with the plural subject " *hseóid* " in st. 14 are not inflected.   Independent accusative pronouns occur in 4, 5 and 18. No infixed pronouns occur. The use of *ad chuirr* ' as a crane ' in connection with *bíaidh tú* in st. 8, though there are instances of it from the early 12th century, is a construction more common in Modern than in Middle Irish (see p. cxi. n. 1). The vocabulary is fairly modern. Nevertheless a number of words reminiscent of Middle Irish occur : *iomlaoite* 1 ; *coinndcalg*, see below note to 2c ; *go n-iolar nglond* 3 ; *béd* 9 ; *búdhd[h]éin* 15. The poem may belong to the 13th century.

Metre   The metre is Deibhidhe, the opening couplets being often in

Deibhidhe Ghuilbneach. An internal rime is frequent in the closing couplets of the quatrains. The rimes follow the laws of the classical period, rimes such as *fhir* : *sédaibh*, st.3, occurring in the looser Deibhidhe of all periods.

2c   *coinndealb borb*, recte *coindealg borb* ' fierce comparison '.

6b   In a story which resembles that of the present poem, contained in the unpublished *Acallam* mentioned in the notes to the preceding poem (See 24 P 5, pp. 501-503, pencil pagination 429-432), Ábhartach is the man beloved by the rivals, who are there called Miadhach [= Aoíffe] and Morann [= Iuchra]. In the present poem Ábhartach is Iuchra's father. For a summary of the story from the unpublished *Acallam* see Reidar Th. CHRISTIANSEN *The Vikings... in Irish... Tradition* (Oslo ; 1931), pp. 418-419.

9d   *na séd* ' of the treasures. '

10c, d.   Literally ' Afterwards (it is no lie) he had it [closed] around each of those treasures. '

11c.   The translation is doubtful : *dubhán* means today 1) a fishing-hook 2) a kidney (see MAC CLÚIN *Réilthíní Óir*).

13a   *do dhruimnibh an mhíl mhóir* ' of the whale's ridges (?) '.

IX GOLL'S MALEDICTION

This poem has also been edited in *Irisleabhar na Gaedhilge* IX 341 (source unmentioned, but doubtless the *Duanaire Finn* MS). Its language is that of the classical period. That it is not Middle Irish is suggested by the non-inflection of the copula in st. 1 and by the construction *ní b[h]íaidh 'na hádhbha* in st. 9. There is no word in the whole poem which might not have occurred in Keating's prose.   At the same time every stanza has at least one word rare in the modern dialects.   When this comparatively large proportion of rare words is compared with the extremely small proportion contained in 15th century texts (See *supra* notes to poem IV), one is inclined to attribute the poem to the first half of the classical period.   On the other hand the rimes *oidhche* : *Bhaoísgne*, *coidhche* : *Bhaoísccne* (2, 4), which show a lengthening of syllables short (1) both in Middle

Bibliography ; date : vowel lengthening

(1) or rather half-long, *meadhōnach* ' : *cf. Lia Fáil* IV (1932), p. 152.

Irish poetry and in the poetry of the schools, make one hesitate
in assigning it to a very early date in the classical period.
Poem IV shows the same riming system and a vocabulary simi-
lar to the vocabulary of this poem.   I would tentatively assign
them both to some date between 1250 and 1400.

Metre   The metre is Rannaigheacht Bheag.   The   rimes are the
imperfect rimes of ógláchas poetry.

The poem has been mentioned *supra*, p. xcv.

7a   *doimh eallaidh*, recte *doimh allaidh.*

8a   *Ronáin*, recte *Rónán* (: *mhórán*) : for the gen. sg.   ending in *-án*
cf. note to XXIV 22 a.

X GOLL'S PARTING WITH HIS WIFE

Date, etc.   The vocabulary and language of this poem point to a date
the same as that of the preceding poem and of poems IV and
XXXV.   It is noteworthy that all four poems (as also poems
III, XLVIII, L, LXIV) have been written by authors sym-
pathetic towards Goll and the House of Morna. (Concerning the
local origin of these poems MacNeill's suggestion, Pt. I., p. lxv
is to be noted).   Independent accusative pronouns occur in
7 and 19.   No infixed pronouns occur.   Nom. for acc. forms
are supported either by the metre or rime in 13, 17, 18, 19 (*íola,
chroinn, Muimhnigh, s[h]leagh*).   The verbal forms are those
of the classical period.

Metre   The metre is Deibhidhe.   The opening couplets are usually
in Deibhidhe Ghuilbneach.   Alliteration is frequent. The rimes,
except in a few instances, are correct according to the laws of
the classical period.

Bibliography   A free verse-translation of this poem is given in *The Poem-Book
of the Gael*, by Eleanor Hull (1913).   The scheme of the original
poem is considerably altered in this translation.   A very corrupt
Scottish Gaelic version may be found in Cameron's *Reliquiae
Celticae* I 313.

The poem has been mentioned *supra* pp. xcv, c.

7d   *lugus*, recte *luguis.* See Corrigenda.   MacNeill's note, Pt. I, p. lxi
may be deleted.

9c   *léd láimh*, recte the unclassical (dialectal) form *le do láimh*? (*Cf*.
Corrigendum to next line). Elision renders the emendation suggested in
Pt. I, p. lxi, useless.

16a, b.   The rime *bind*:   *tír* is unclassical (*Cf*. p. 21, last line and
footnote).

XI THE KINDRED OF FIONN

That this poem belongs to the 12th century is suggested   Date
strongly by the forms *inus dech* 3, *am eólach* 5, *rudusbeabhsat* 8.
Other words suggestive of Middle Irish are *albert, ealla buidhe* 5,
rán 9, *gaíne* 14 and the cheville *tólaibh smacht* 11.   The frag-
ment is too short to afford opportunity for exact dating.

The metre is Deibhidhe, the riming system that of the Middle   Meter
Irish period.

1c   *ráidhmís* for *no ráidhmís* (later *do ráidhmís*):   this form without the
particle occurs occasionally (see Glossary *s.v. ro*).

1d   *rúanach* (*sic* MS), recte *rúanaidh*?

2c   The *a* of *ar* must not be elided (*cf. supra* V 18 d note).

5c   *abhus* (: *Baoísgne*) recte *ille* (Meyer).

5d   *ealla buidhe* ' fit of fondness ' (Meyer).

7d   *bláith* ' smooth, courteous '.

10   *Cf.* similar stanza XII 11.

11c   *tólaibh smacht* literally ' with floods of discipline. '

14a   *coirpthe*, translated ' wicked ', here probably has its more special
meaning ' incestuous '. (Dáire, according to *Acallam na Sen*. 536   *sq*.
was brother to Lughach : *cf*. Duanaire Finn IV 14).

XII THE HOUSEHOLD OF ALMHA

The inflected copula *robsad* in 22 shows that this poem be-   Date
longs to the Middle Irish period.   The two-syllabled copula
forms *ger bhó* 2, *necha* 24, *nochar* 26, 27, the distributive genit-
ive *gach éinfhir* 8 and the form *innīssi* (= O.I. *ind í se*) 17, are

also suggestive of Middle Irish. The vocabulary, though not
very ancient, contains many words which would not be expected
in post-Middle Irish Ossianic lays (*e.g., cobhsaidh* 3, *easgra,
Cēitemhin* 4, *nechta* 6, *torc[h]ar* 8, *sloighthe* 21, *túaluing* 22,
shéaghainn 31, as also the chevilles *míadh nglé* 21, *líth go ngus*
33). The poem, however, being for the most part a mere list
of names, offers few opportunities for exact dating. It prob-
ably belongs to the end of the 12th century.

Metre   The metre is Deibhidhe. The opening couplets of the quatrain
are often in Deibhidhe Ghuilbneach. The rimes are on the whole
correct according to the laws of the classical period.

Interpolation   The subject of the poem lends itself to interpolation. The
metre of st. 27 is Rannaigheacht Mhór. This stanza has there-
fore certainly been interpolated. Probably many other stanzas
have been interpolated also.

4a   *mescca*, literally ' of intoxication '.

11c   *gacha*, recte *gach*. *Cf*. the whole stanza with XI 10.

12a   *sa* recte *asan* (first *a* elided).

14b   *gcríochaibh*, recte *críochaibh*.

17a   *innīssi* (= O. I. *ind í se*) ' these '.

18c, d. See Corrigenda

20a   For Dála in tr. read Dala.

20c   *Fer dā Ghal* " Man of Two Exploits" is almost certainly a proper
name.

22b   *túaluing* ' capable. '

24b   *na*, recte *nách* or *nár*.

25c   *crosáin* : see Glossary.

29b   For *buileach* read *builidh* ' pleasant ' ' gentle ' (see Corrigenda).

33c   *líth go ngus*, literally ' a festival with force '.

XIII THE HEADLESS PHANTOMS

Date   The presence of words rare after the Middle Irish period, the
inflection of the copula in 14a and 21d, and the inflection of the
predicative adjective in 14a, sufficiently indicate the Middle
Irish origin of this poem. If no other copy were available the
non-inflection of the copula in 14b, 18b and 38c, the non-in-
flection of the predicative adjective in 14b and 38c, and the

occurrence of independent accusative pronouns in 19c and 38b,
would suggest that it was not written before the second half of
the 12th century. Fortunately in the Leabhar Laighneach,
transcribed about the middle of the 12th century, another copy
of the poem exists. In this copy both copula and predicative
adjective are regularly inflected. It contains two infixed pronouns
and no independent pronouns. Its vocabulary and verbal
forms are more ancient than the vocabulary and verbal forms
of the Duanaire version. The original poem, therefore, must
have been written as early as the opening years of the 12th
century.

The LL version has been published with an introduction, LL version
translation and notes by Stokes, RC VII, 289-307. It is much
superior to the Duanaire version, contains stanzas that are
lacking in the Duanaire, gives the correct forms of place-names
which are corrupt in the Duanaire and preserves an old reading
in many instances where the Duanaire has adopted a modernized
one. (¹) The Duanaire could be of help in establishing the original
text in a few instances only.

------

(1) The following list of modernisations in the Duanaire text may be
of interest. The older forms preserved in LL are given first. The
Duanaire readings are given after them in brackets. The stanzas are
referred to according to their numbering in the Duanaire :

1a *luid* (other reading) ;   2b *lodmar* (other reading) ;   2c *fairged
gail* (other reading) ; 3a *tucait*, preterite plural passive, (*Tigdis*) ;
10a *luid* (*Riachtais*) ;   10b *lodsam* (*tegmaid*) ;   10d *lodsam* (*lodmar*)
[The Old Irish 1st person pl. pret. of this verb would have ended in
-*mar*. The ending -*sam* must have crept in from s-preterite forms in the
Mid. Ir. period, when there was fluctuation between the two sets of prete-
rite-endings. The ending -*mar* ultimately became generalized, so that all
verbs, whether those which etymologically should have had an s-preterite,
or those which had by analogy assumed s-preterite forms, such as *lodsam*
in the LL reading of the present word, either developed etymolog'cally
unjustifiable deponential forms, or, as in *lodmar* of the Duanaire rea-
ding, returned to an historically justifiable deponential form] ; 14a *nīrsar*
(*nīorsam*) ; 14b *ropsat lúatha* (*ba lór lúath*) ; 18b, c *toisciu, taisciu*
(*lúaithe* in each instance) ; 25c *láid* ' he flings ' (other reading) ;
25d *nāron-mūch* (other reading to avoid infixed pronoun) ; stanza
wanting in Duanaire between 25 and 26 preserves an old dative form
caelmuneol : *mór* ; 30b *marbu* (*mairph*) : 33b *tucait*, pret. pl. passi-
ve, (other reading) ; 34b *ní duadus* (*nochar iothas*) ; 34d *arai* (*ar son*) ;
35a *thānac* (*tānguis*) ;   38b *cia n-ar-cobrad* (*cía do fhóirfedh sin*[*n*]) ;
38c *ropsar marba* (*ba ro mhurbh sinne*) ; 43a *atracht* (*ro ēirigh*) ; stanzas
lacking between 43 and 42 *lodsam, lodmar, dtuig* ; 44a *lodsamar* (other
reading).

Other version of a part of the story : Caoílte and Oisín   The story of the *ech dub*, omitting all mention of the phantoms, is told in prose in the published *Acallam na Senórach*, ed. Stokes, ll. 1595-1618, with quotation of stanzas 4, 6, 13, and of a variant of st. 12, of the Duanaire lay. Caoílte is there, as in the Duanaire (*cf. infra* note to 44a), supposed to be the narrator, not Oisín.

Other version of the poem ; Caoílte and Oisín   In the unpublished *Acallam* in RIA MS 24 P 5, mentioned in the notes to poem VII (p.18), Oisín takes the place of Caoílte : it is he who has the conversation with Dearg mac Eóghain (Stokes, l. 1559 *sq.*) : it is he who relates in prose the story of the *ech dub*. The author of the unpublished *Acallam* then continues (24 P 5, p. 129): *Conadh do dheimhniughadh an neithe sin ad-ubhramor do-rinne Oisín an laoidh, trē scīs 7 athtuirsi, a n-aonach Life, a Laighnibh, an tan do ghoirthi Guaire Dall de, ar ndul a radhairc uaidh, co n-ēbheirt :*

<center>(A)onach anú luidh an rīgh ...</center>

A version of the complete lay follows, consisting, according to Miss M. E. Byrne, *Cat. of Ir. MSS in the RIA (Fasc.III)*, p.277, of 49 quatrains. This version has not been used in preparing the notes to the particular lines and words of the Duanaire version *infra*. In RC XXXVIII 289 *sq.*, Dr. Douglas Hyde discusses the general substitution of Caoílte for Oisín in the published *Acallam* (See also CHRISTIANSEN *Vikings* 15 sq.).

Bruidhean stories   More than one writer has pointed out that this lay, and the 11th or 12th century prose version of the same tale, edited by Stern, RC XIII 5 *sq.*, resemble in plot a group of Modern Irish tales conveniently described as *bruidhean* stories (¹) by Dr Reidar Th. CHRISTIANSEN in his *Vikings*, p. 26 n. 1 ; p. 28 ;

---

(1) The *bruidhean* type of story relates how Fionn was enticed to a magic dwelling (*bruidhean*), and how he suffered ill treatment there. Typical examples are : the present poem and its variants ; the three Early Modern tales *Bruidhean Chaorthainn, Bruidhean Chéise Corainn* (See notes to Poem XXXV *infra*), *Bruidhean Eochaidh Bhig Dheirg* ; various folk versions of these three tales ; other folk tales, such as the *Loreán* tales (*supra*, p. xxiv *sq.*), and *Conan in Ceash* (J. H. SIMPSON, *Poems of Oisin*, 1857, 218, from Mayo ; P. KENNEDY *Leg. Fict.*, 1866, 232, mentioned again in note to st. 41 *infra*), and the Scottish *Fionn 'an Taigh a' Bhlair-Bhuidhe* (RC I 194 *sq.*) ; the poems *Seilg Shléibhe Fuaid*, ed. by J. O'DALY in the Transactions of the Ossianic Soc., VI, 1861, p. 20 *sq.*, and *Cath na Suirghe*, ed. Pádruig Ó BRIAIN *Bláithfhleasg* [1894], p. 163 *sq.* (*cf.* also *Modern Philology*, X, p. 9 sq.).

Among other stories which either definitely belong to, or at least bear some resemblance to the *bruidhean* type, the following may be mentioned :

pp. 30-32, and Index *s.v. Bruidhean* (*Cf.* A. H. Krappe's dis-
cussion of Christiansen's treatment of the subject in *Götting.
gelehrt. Anzeig.*, 1932, 344 *sq.* ; and *cf.* also Dr. Robin FLOWER
Cat. of Ir. MSS in the Brit. Mus., II, 381). In st. 42 of the
present lay there is reference to an event described in *Bruidhean
Chéise Corainn* (See note to 42d, *infra*).

Emendation

In the notes to the particular lines below no attempt has
been made to establish the original text. Emendations have
been introduced from the Leabhar Laighneach text (LL) only
where they are required to give sense or to improve the metre.

Metre

The metre of the poem is Deibhidhe. The opening stanzas
are often in Deibhidhe Ghuilbneach. The usual licences common
in the looser Deibhidhe of all periods are to be found in the riming
words. The rime *cnoc : hocht* (LL *cnocc : thocht*) in 18 would
have been permitted, even in dán díreach, in the Middle Irish
period.

English
translation,
etc.

Stokes, in the introduction to his edition of the LL version
of the poem, says : " A free metrical version by the late Dr An-
ster was published in the *Dublin University Magazine*, vol.
XXXIX, where it is entitled the *Rath of Badammar*, and the
poem is noticed in O'Curry's *Lectures on the Ms. Materials of
Irish History*, p. 305 " (RC VII 289).

1a   *ri* (: *li*)   This incorrect form for the gen. sg. is avoided in the LL
version *Oenach indiu luid in rí*.

1b   An echo of *Currech Lifi cona lí*, RC XIV 242?

1d   *Gúaire Dall*, apparently a name given to Oisín in his old age
(*cf.* variant form Guaire Goll, in the Dindshenchus of Áth Liac Find :
see GWYNN *Metr. Dind.* 38, and *supra*, p. LVIII, item IX). That *Gúaire
Dall*, referred to here and in the next line, is Oisín and not Caoílte is shown
below in the note to 44a (*cf.* also *supra* p. 26).

3a   The riming of *tres* with itself is avoided in LL.

Acallam na Senórach, ed. STOKES, 5006 *sq.* ; Duanaire Finn XVII (*cf.*
especially 44-56), XXIII, XXXVI,XLI, LXI. LXVIII ; *Laoidh na Sealga*
[the hunt on Sliabh gCuilinn] (various editions : *e.g.*, by Tadhg Ó DONN-
CHADHA in his *Filídheacht Fiannaigheachta*, 1934, p. 59 *sq.*) ; the prose
account of the story on which Laoidh na Sealga is based,in *Feis Tighe
Chonáin*, Oss., Soc., II, p. 166 (*cf.* also Wexford folk version mentioned
supra, p.XXVIII, n. 1) ; the beginning and end of *Feis Tighe Chonáin* (*i.e.*,
the frame into which the stories of *Feis Tighe Chonáin* are fitted), ed.
O'KEARNEY, Oss. Soc., II ; the story of Fionn's visit to Cuanna's house,
told in *Feis Tighe Chonáin*. Oss. Soc. II p. 146 ; *Cuireadh Mhaoil Uí
Mhananáin* (*Lia Fáil* III 87).

7c   The correct reading which is preserved in LL differs from Mac Neill's emendation, Pt. I, p. lxi.

10a   *romhainn*, recte *róinn* (LL).

12c   *lenn*, recte *lenna* (LL).

13a   « Try » in the translation should be altered to " exercise. "

14d   *nach fhágmais*, recte *arnū bermis* (LL).

15b   *sporais* ' spurred ' a borrowed word : LL *búalid*.

16c   *ulcha*. This obscure word is replaced in LL by *Inber*.

17a, b.   This extra couplet, not required by the metre, does not occur in LL (stanzas 14 to 17a, b are very differently arranged in the two versions, and LL preserves two stanzas not found in the Duanaire).

18a   *chnoc*. LL makes it clear that the hill referred to is *Bairnech* which would seem to have been near Killarney (Ballyvourney, West Cork ?).

22c   *bert fáilte*. The LL reading *is firt féli* suggests that *bert* is a noun : the translation should accordingly be altered to ' a deed of welcome. '

22c, d   The rime *ní : Almhuiní* does not occur in the LL reading.

23d   *dhisgir dhīogháir* ' fierce violent. '

24c   The LL reading *dúnaid comlaid a thaige* gives better sense.

25b   *do gni ar n-ōssaig* ' he washes our feet ' (Meyer).   Foot-washing (*ōssaig*, from the Latin *obsequium*) was a rite of hospitality.

25c, d   *tein :teinidh*. This inartistic rime between alternative   forms of the same word is avoided in the LL reading.

27a   *eirgidh*, recte *éirghid* (*ērgil* LL).

29c   *dhúla* ' desirable (?)'.

31c   *ech* ' horse. '

32a   *ruinn*, recte *rinn* (*rind* LL).

33a   *Níor bh' ionnhūinte*,   recte *Nochor bruthi* (LL) ' No (spit of them) had been cooked '.

33d, 34b   *feoil eich*. LL has *feóil om* and *biad om* ' raw flesh ', ' raw food. ' Mrs N. K. CHADWICK, *Scott. Gael. St.* IV 116 *sq.*, holds, on slender evidence, that, in a lost original version of the tale, Fionn ate the raw flesh, and by so doing obtained his power of magic vision. More probable is her suggestion that hearers and reciters of the extant versions believed that Fionn's refusal of the food was what   enabled him to come safe from the magic house :   on the safety of those who refuse fairy food see *Béaloideas* IV 384 footnote.

34c   *agus*, recte *is*   (See Corrigenda).

35a   *tāngus*, recte *tānguis* (See Corrigenda).   LL has the older form *thānac*.

35c   This line with its peculiar form *ros tiucfa* has   been altered from *is derb doraga rib fein* (LL) ' it is certain it will come against yourselves, ' *i. e.*, it will be the worse for you.

36c   *do g[h]abh cách cend aroile*. MacNeill translates as though *cend* refers to *ccloidhemh* in the preceding line.   However, the use of the same phrase in XXXVIII 15 (Part II) renders this interpretation doubtful. Stokes translates   ' Each grasps another's head. '   Whatever the exact

meaning be, it is clear that the general meaning is ' to come to grips. '

38b   *sin* recte *sinn*.

38c   This line lacks a syllable. For true reading see LL.

41   Parallels to the magic dwelling which disappears when morning comes may be found in : *Seilg Shléibhe Fuaid* (Oss. Soc. VI 70 ; *Feis T. Chonáin*, Oss. Soc. II 157 (Miss M. Joynt's ed. I. 637) ; *Duan. Finn* XXXVI 46. Lust is punished in such a house in : *Cuireadh Mhaoil Uí Mhananáin* (*Lia Fáil* III 112) (Fionn and Diarmuid punished) ; *Eachtra Mhic na Míochomhairle* (*cf.* P. KENNEDY *Leg. Fict.*, 1866, p. 132) ; the folktale summarized by KENNEDY, *l. c.*, 177 (Clare version among Mr. Delargy's MSS ; Ossianic version, *Conán in Ceash*, mentioned *supra* p. 26 footnote [Conán punished : house does not disappear]). *Cf.* 7th or 8th cent. *Compert Con Cul.*, E. WINDISCH *Ir. T.* [I] 138 (child-birth in disappearing house) ; 9th (?) cent. *Imr. Cur. Maile Dúin* (RC IX ; K. MEYER *Aneed.* I) §§ 16, 17 (entertainment by maiden in disappearing island) ; 12th cent. *Cóir An.* version of *Lugaid Láigde* story, *supra* p. XLVI, n. 3 (hateful hag transformed in disappearing house : *cf.* similar theme, with Diarmuid as hero, J. F. CAMPBELL, *Pop. Tales* III 428).

42d   *Cuillionn.*   For further information concerning this female phantom see *infra* notes to XXXV.

43b   *arádha eich*, recte *aradha a eich* as translated.

44a   *Is missi Caoílte.*   It is clear that originally Caoílte was not supposed to be the reciter of the poem. The true reading of this, the concluding stanza of the poem, is preserved in LL. In the LL reading there is no attempt to attribute the p oem to Caoílte. In Stanza 35 the three heroes about whom the story is told are mentioned by name as Caoílte, Fionn and Oisín. The references to Fionn and Caoílte are consistently in the third person, the references to Oisín in the first person (*cf.* especially stanza 13). Therefore Oisín must be looked upon as the reciter (*cf.* p. 26).

XIV   THE ENCHANTED STAG

The text of this poem seems to have suffered in transmission. This would explain the apparent lack of connection between the story of the boar-hunt (1-5), the stanzas that follow, and the story of Donn (8-33). Moreover, no further reference is made to the woman addressed in 8, and no hint is given as to her identity. Stanza 11 with its analytic form (*do rinne sissi*) and its independent acc. pronoun (*do ainic íad*) is almost certainly an interpolation. It interrupts, rather than helps on, the narrative.   Unsatisfactory text

The language on the whole points to the beginning of the 12th century as the date of origin. Words and forms rare after the   Date

Middle Irish period are frequent, notably *tturchair, torc[h]radar, lorchair* 8, 31, *a raladh, do ládh* 9, 18, *go ró, go roiseadh* 12, *taithlech* 13, *būrach* 26, *ar bioth cé* 33. Predicative adjectives are found inflected in the plural (*lá[i]n-sgíthe* 1, *malla* 15). The only copula in which inflection might be expected is inflected (*nīrsat* 15). (¹) Except in the suspect stanza 11, the only acc. pronoun that occurs is infixed and has its full meaning (*ro-s-cuir '* she put them ' 10). Except in the suspect stanza 11, · no analytic forms occur even in the third person (Occasion for third person analytic forms might have been found in 10, 14, 15, 21, 24, 27, 29, 32). In 1, 4, 30, 31 special accusative forms occur. A nom. form for acc. occurs in 13, *grían glan* (: *ádhbhal*). In stanza 20 the acc. pl *choin* ought perhaps to be altered to *chona.*

Metre   The metre is Deibhidhe. The opening couplets of the quatrains are usually in Deibhidhe Ghuilbneach. There is usually an internal rime in the second couplet. The rimes follow the laws of the Early Middle Irish period rather than those of the classical period.

5c   *ar sáith sechtmuin*, recte *sáith sechtmhuine*, omitting *ar*?
7b   [*bh*]*foghaibh* (: *dhamhaibh*), recte the alternative form [*bh*]*faghaibh.*
9a   *máola*, recte *máotha* ' tender ' as translated?
9d   *a raladh* ' into which they were put '.
10c   *ffúair*, recte *ffúar.*
11c   *lamhach*, recte *lamhadh.*
12a   *Roighit* seems to be corrupt.
12b   *go ró-Dhonn* ' to strong Donn, ' recte *go ró Donn* ' to Donn. '
13d   *ar taithlech* ' offering satisfaction ', ' seeking peace '.
14c   *nó gur*, recte *gur.*
15a   *ealta* ' herd. '
19a   The metre forbids elision of the *i* of *in* (*cf. supra* note to V 18 d).
19c   *lenaid* (see Corrigenda), recte *lenaidsion* ' they follow ' (*cf. Do thionóilsion* 27a), or *lenaidhse* ' follow ye '? (The line as it stands lacks a syllable).
19d   *nach romarbait* (3rd pl.) : Meyer would read *nach romarbaid* (2nd pl.), which gives better consonantal rime with *ffeibh.* According as 1) the

---

(1) Inflection of the relative copula is not necessarily to be expected even in the early part of the 12th century (A non-inflected relative copula occurs in the LL version of the preceding poem, which belongs certainly to the early 12th century). A non-inflected relative copula will be found in st. 1 of the present poem.

verbs (*len-* and *marb-*) are taken as 2nd or 3rd pl., 2) the *ro* as intensifying,
or as a mere syntactic *ro* used with a generalizing subjunctive (perhaps
adding the idea of possibility to it), 3) *nach* as standing for an object
relative + negative (meaning 'which... not '), or for the preposition *i* + rel.
+ neg. (meaning ' in which... not '), and according as 4) an invisible
(eclipsing) infixed pronoun (meaning ' him ') is or is not supposed to follow
nach (or *ro*), various translations are possible.

22d   *coinnemh* ' a band. '

24a   *innsi* ' island ' (i. e. *Inis Bó Finne* : see st. 8).

25b   *ardg[h]al* (: *garga*). The rime shows that this word is corrupt.

25d   *forlann* ' overpowering numbers. '

29b, d.   For *chionn* and *bfeidhil ar, choin* and *fheidhil as* should be read
(See Corrigenda).

29c   For *a dheiridh* read *a deiceadh*? The translation of the whole
stanza should then perhaps be altered to ' It matters not whom he drove
from his head, he did not drive two dogs of Fionn's. They were at the
tail, at the rear of the stag, at his feet attending to him.' The preposition
a 'from ', in the phrases *a los* and *as a chosaibh,* must then be understood
as ' from ', ' out of ', in the English phrases ' hanging from ', ' sticking
out of ' : *cf. co rrabae asmo scíath,* ' so that it stuck in my shield ', Glossary
to R. Thurneysen's ed. of *Scéla Mucce Meic Dathó*, 1935, p. 33.

31b   *armhách* recte *ármhach.*

XV THE BOYHOOD OF FIONN

The language of this poem suggests that it was written about
1400 A.D. It is more concise and dignified than the language
of those Duanaire lays which will be assigned to a later date,
but perhaps slightly more modern in vocabulary than that of
poem IX, which it resembles in its metre (Rannaigheacht Bheag)
and in its ógláchas rimes. *Ros-fuair*, st. 17, the only word
suggestive of Middle Irish, is probably a deliberate archaism,
to be compared with the Middle Irish reduplicated perfect
ceachaing occurring in poem XXXVI, which offers many
striking similarities to this poem (see p. 68). *Date*

On p. 25 of his *Vikings* Dr. Christiansen discusses the relation
of the present poem to the 12th (?) century prose *Macgnimartha
Finn* (best ed. RC V 197 *sq.* ; tr. *Ériu* I 180 *sq.*, discussion of
the story by Robert D. SCOTT *The Thumb of Knowledge*, Public-
ations of the Institute of French Studies, New York, 1930, *Macgnímar-tha Finn, oral tra-dition, etc.*

p. 47 *sq.,* (¹) and by W. J. GRUFFYDD *Math vab Mathonwy,*
Cardiff, 1928, p. 116 *sq.*)   Dr. Christiansen concludes that " the
author of this extremely allusive poem evidently knew tales
of Fionn's youth which were independent of the Macgnímartha",
and that it would seem that " the stories he knew were like those
current in later oral tradition." (²) See also *supra* pp. xxxiv,
xlviii sq., lxix *sq.*

One of the points of agreement between the Duanaire poem
and oral tradition mentioned by Dr. Christiansen is the follow-
ing : " ... the Macgnímartha tells that Fionn and his mother
lived : ' in the wilds of Sliabh Bloom, ' but the Duanaire poem,
and oral tradition say : ' in the hollow of a tall ivy tree '. "
Dr. Christiansen is here referring to st. 3 of the Duanaire poem
(*a geúasán croinn, etc.*).   Another reference to the *cúas* (*i. e.,*
' hollow ') in a tree in which Fionn was reared, is to be found
in a poem by Tadhg Óg [Ó hUiginn] : (³)

> Tú an dalta do bhí ag Bodhmainn
> lér éirigh goch énfhoghluim.
> Tū do bhaoí i gcúasaibh na gcrann
> gan dlaoí úasuibh gad altrom.

---

(1) Among the studies referred to by Dr. Scott, that by A. C. L. Brown,
Modern Philology, XVIII,201, 661, is so important as to deserve independent
mention here.

(2) As evidence of the wide distribution of the story it is worth adding
to the information concerning Scottish, Ulster (Monaghan, *etc.*), and
Connacht (Achill), versions supplied by Dr. CHRISTIANSEN *Vikings* 23,
footnote 1 : that Donegal, Mayo and Galway versions have since been
published (summarized *supra* p. l *sq.*), also a fragmentary version from
Tyrone in Professor É. Ó TUATHAIL's *Sgéalta Mhuintir Luinigh* 104 sq. ;
that there are other Ulster versions *Oss. Soc.* II 31 and *Gael. Jnl.* X
608 ; that Mr. Kenneth Jackson, of St. John's College, Cambridge, has
heard the story from Pádraig 'ac Síthe, Ballintemple, Dunquin, Co.
Kerry ; that a Kilkenny (Munster-Leinster border) version, which sub-
stitutes Diarmuid's posthmous son for Fionn, posthumous son of Cum-
hall, is summarized by John Dunne in his article on The Fenian Tradi-
tions of Sliabh na mBan, *Kilkenny Arch. Soc.*, I, 1849-51, 337-8 ; that a
West Cork version of the thumb-incident is published *in Gael. Jnl.* V
11 (*cf. ib.* V 92, VI 95) ; and that unpublished versions of the story are
referred to, *Béaloideas* III 187, 195, 340.

(3) There were at least three poets called Tadhg Óg Ó hUiginn, one
who died A. D. 1448, one who was living A. D. 1585, one who was sheriff
of Sligo A. D. 1634 : *cf.* Miss Knott's list of Uí Uiginn, *Irish Texts Soc.*,
Vol. XXIII, pp. 321-322.

This stanza (st. 41 of *Fada ó Ulltaibh a n-oidhre*, RIA MS,
A IV 3, p. 717, l. 8) may be translated : ' You are that fosterling
of Bodhmann's who was successful at all learning.   You it is
who were in the hollows of the trees being reared, with no cover-
ing over you '.   A reference to the *cuasán* in which Fionn lived
is to be found in the name Giolla an Chuasáin (note to 2c).

For the literary background of the Duanaire poem see p. xc
sq.

.

2c   *Glais Díge* perhaps "Stream of the Dyke" as translated. Meyer,
however, suggests *Glaisdíge* citing *Glasdíc* (written as a single word ;
metre shows that a third syllable is wanted) LL 144b 30. In *Feis Tighe
Chonáin*, ed. O'Kearney, Oss. Soc. II, p. 128, 130, « Glaisdioghuin » (1),
« Giolla an Chuasáin » (*cf.* present poem stanzas 4, 10), and « Giolla
na gCroiceann » (*cf.* st. 9 ?), are said to have been former names of
Fionn's. A Donegal folk-version of the story of Fionn's youth gives Glas
Dígeadh as his first name. It says that after birth he was thrown out
of the window by his mother so that « Bódhmann » might save him from
his enemies. He fell into the river when thrown out.   When « Bódhmann »
pulled him out he had an eel in his hand. That is why he was called Glas
Dígeadh : *Glas Dígeadh,sin ainm a bhi ar eascoin ins an tsean-Ghaedhilg*
' that was a name for an eel in old Irish ' (explanation occurring in the
text of the Donegal story, *Béaloideas* I 406, l. 18).   *Glaistig*, in Scottish
Gaelic, is used of a sort of supernatural being, according to Macbain (Ety-
mological Dictionary) ' a water-imp ' (But in Scottish stories the Glaistig
does not seem to be always connected with water : *cf.* collection of Glaistig
stories in Rev. James MACDOUGALL's *Folktales & Fairylore, c.* p. 250).
Fionn's skill at putting his boyish opponents under water when swimming
mentioned in some of the versions of the story of his boyhood, may, therefore,
be connected with this name. W. J. GRUFFYYDD, *Math vab Mathonwy*
212 *sq.*, discusses stories in which, when more that than one child are born
at a birth, one is preserved and the others are thrown into the water :
before Fionn was born, according to some versions (*e. g.*, *Béaloideas* I
405, ll. 21, 27) a daughter, his twin, was born.

5b *bruighean* here (and in IX 4) has more probably its derived meaning
of ' a fight, quarrel ' rather than its primary meaning ' a hostel, great
dwelling'.   In XVI 59 it certainly means ' a fight '.

7a   The child Fionn's choking of the toghmann is paralleled in Duanaire
Finn by the child Mac Lughach's gripping (and choking?) of a weasel
(XLII 28-31), and, in Greek myth, by Herakles' choking of the serpents
who came to his bed when he was eight months old (or, according to another

_____

(1) ' Glas Dige ', Miss M. Joynt's ed. (1936), l. 149 ; but ' Glas Díoghuin'
is the reading of the oldest MS, cited *ib.*, p. 59.

account, ten months old) (Apollodorus *Library*, II, iv, 8, ed. Frazer, Loeb Lib.). That Fionn, in folk stories about his boyhood, on being taken out of the water into which he had fallen when thrown out at birth, had an eel in his hand (*Béaloideas* I 406), or, according to another version (J. Curtin *Myths* 205), a salmon, may perhaps be another form of the same theme.

7b   *gcomhlainn*, recte *gcomhlann* (Meyer).

11d   *ar úainimh*, recte *ar úainibh*.

12a   *lūibe* : see *infra* Glossary under *lúb*.

16a   *tegor* : see *infra* Glossary.

16b   The translation should be altered to ' a great eager rush. '

18c   The translation should be altered to ' — How hard he found it to refuse anyone ! — ' (reading *d'éra* for *déra*).

XVI THE SHIELD OF FIONN

Language and date
This poem offers few opportunities for exact dating. The only acc. form backed by the metre is inflected, *bhennachtain* (: *cain*) 10. No analytic forms occur, even in the third person (*si* in 37 is not the pronoun *sí*, but the fem. intensive particle, corresponding to the masc. *siumh*). No independent acc. pronouns occur. One infixed acc. pronoun of the 1st person occurs in 63. The vocabulary is on the whole Middle Irish. Especially noteworthy in this connection are the words *ar aba* (note to 12a), *bil* 14, 32, *luidh* 15, 33, *gáot* 22, 23, *sgeile* 23, *áloid* (= ?) 39, *allamoigh* 55, *coinnsgleó* 59. Dr. Bergin has pointed out to me that the disyllabic *Bóainn*, 50d, is also a sign of age. Noteworthy also are the two-syllabled copula forms *noc[h]a, nochar, nachar* 57, 23, 30. The occurrence of a singular copula (and a singular predicative adj.) with a plural subject in st. 48, is against an early date in the 12th century. Concerning the appositional use of *'na adhbha* in connection with the verbal noun *beith* in st. 14, see p. cxi, n. 1.

Metre and date
The metre is Deibhidhe, the opening couplets being often in Deibhidhe Ghuilbneach. An internal rime is usual in the second couplet of each quatrain. Rimes such as *damh* : *Tuireadh* 9, *bhennachtain* : *cain* 10, might have occurred in the looser form of Deibhidhe at all periods. Rimes such as *oibre* : *loige* 15, *lag* : *lat* 22, would have been permitted even in strict *dán díreach* in the Middle Irish period. The lack of elision in 9 and 18 also points to the Middle Irish period. The poem therefore probably belongs to the middle of the 12th century.

Balor
On the Balor-Lugh incident (10-13) see p. xliii.

2c   *cailc*, recte *chailce*.

3b   The translation should be altered to ' in his own day ' (lit. ' in the time which he reached ').

3d   *is*, recte *'s*

5c   The emendation suggested, Pt. I, p. lxii. still leaves the line with a syllable too many and does not give the usual internal rime. Read *mairg do bhaoi ar chionn a fheirge* (Bergin).

6b   omit *a* (Meyer).

7c   *a hainm*, recte *th'ainm*.

8d   *h'imt[h]echta* ' thy proceedings '   thy career ': the emendation, Pt. I, p. lxii, is unnecessary.

12a   *a aba*, recte *ar aba* (Meyer).

17d   *nónbhor.* recte *náonbhar* (: *báoghal*)?

19c   *choill*, recte *choll* (as translated)?

20b   The translation should be altered to « the many-pieced [*i. e.* ornate?] smooth light shield. »

21d   *ráon*, recte *rían* (: *sgíeth*)?

24c   *fa ita* is obscure and perhaps corrupt.

26d   *saoir* cannot qualify the gen. sg. fem. *innsi* : read *innsi saoirS[h]igir* ' of the island of noble Sigear '.

31b   *muirn* ' clamour. '

32c   *bus.* recte *ba.*

36c   *ghíiaidh* (: *sgīeth*), better the normal gen. form *ghlíadh.*

36d   *sgéith sin* (: *cath*): the rime shows that the reading is corrupt.

37b   *ildhealmhach*, recte *ildealbhach.*

39b   *mhon-*, recte *mhun-.*

39c   *gacha háloid[h]*.   The meaning is obscure. The emendation proposed, Pt. I, p. lxii, cannot stand, as the first *a* of *tárroidh* is long.

40c :   « frame » in the tr. is a misprint for ' fame. '

41a, b   *do urmais... ar*, ' came upon ', ' found ', ' met '.

41c   *diall* recte *ghiall*?   See also note on 48a.

45c   *teas* ' heat ', recte *treas* ' fight ' (See Corrigenda).

48a   *glíaidh* (: *fial*): *cf.* 41c where *glíaidh* rimes with *-sgiath*. There is probably corruption in both places. In 48a the genitive *gliadh* might be read (*cf.* note on 36c, and *cf.* supra p. cxx, 7).

50d   *as* recte *ós.*

53c, d.   *bhlaidh* : *bríghmhair*, recte *bhladh* : *brighmhar* ; *bríghmhar* should then be construed with the nom. *cath* (*cf.* note to 55c).

54d   *boirbthréin* (: *brég*), recte *boirbthrén* (Meyer).   The adj. therefore goes with the nominative *cath* rather than with the genitive *Buinne.*

55c   *bladh*(: *chathaibh*), recte *blaidh* (Meyer)?   [*blaidh* would have to be construed either as nominative or genitive of respect (*cf.* p. cxx, 7, 8). It is doubtful whether a nom. *blaidh* (*i*-stem declension, or substitution of dative for nominative in *a*-stem or *s*-stem declension) or a genitive *blaidh* (*o*-stem declension) are permissible : see Glossary *infra.*]

57c,d.   The anomalous forms *certa* (nom.) *Connachta* (dat.) point clearly to corruption.

60b   *deg-comnart*, recte *d'égcomhnart* (for justification see Corrigenda). As *ceisim* is usually followed by *ar*, the line should perhaps be altereu to *ro cheiseas ar t'égcomhnart* ' thy weakness has distressed me. '

XVII   CAOILTE'S URN

Language and date   This poem was probably written c. 1200.   In favour of a Middle Irish origin are the   number of words rare after the Middle Irish period that occur.   Noteworthy in this respect are *tāraill* 8, *ad-rala* 11, *iermothá* 26, *torchair* 39, *midhlaighe* 60, *rod-fía* 60, 82, *lodar* 64, *go nāchum-t[h]áir* 78, *sechtair* 111, *oinfissigh* 112, and the chevilles *mór in modh* 95, 97,   *míadh ngal* 99.   The frequency of the infixed pronoun is also to be remarked   (1st per. sg. *gé ro-m-iarradh*, *go nāchum-t[h]áir ro-m-c[h]ar* 78, 108 : 2nd sg. *ad-rala*, *ro-d-fía* 11, 60, 82 ; 3rd sg. fem. *ro-s-fuair* 1 ; 3rd pl. *du-s-rat* 54).   In *ro-s-gab* and *du-s-radadh* 69, 74, the infixed -s- is meaningless : this meaningless use of the infixed pronoun is characteristic of late Middle Irish.   In 117, a copula that might have been inflected is not inflected ;   on the other hand the two-syllabled copula forms *gēr uó*, *nír bhó*, in 29, are unusual in late lays.

The following forms, would hardly have   occurred with such frequency before the middle of the 12th century : independent pronouns as object in 33, 56, 80, with the passive in 63 and 113 ; nom. forms for the acc. case of the substantive or adj., supported either by the metre or rime, in 11, 18, 102 (Special forms are supported by the rime in 2, 8, 31, 42, 48, 73, 87, 109, 114, 115 [see note]) ; analytic verbal forms in 36, 51 (see Corrigenda), 57, 58.   For accusative-governing passive forms see *supra* p. cxvii.

The construction " *ataoí ... ad ...* " (st. 80) could hardly have occurred before c. 1200 (see p. cxi).   The construction *inā é* (for *inás*) in 32 is also probably a sign of lateness.

Metre and date   The metre is Deibhidhe.   The opening   couplets   of the quatrains are usually in Deibhidhe Ghuilbneach.   In 11, 44, 116 the second couplets are in Deibhidhe Ghuilbneach and the opening couplets in ordinary Deibhidhe.   The rimes on the whole follow classical laws,   with the licence usual in the looser Deibhidhe of all periods whereby   the stress of the *airdrinn* may be two syllables (instead of one syllable) further back than

the stress of the *rinn*, *e.g.*, *soin* : *Duibheochair* 1.   The lack of
elision in 4d, 6c, is in favour of a Middle Irish origin for the poem.

The present lay, preceded by an account in prose of the incid-
ents referred to in it, occurs in the unpublished *Acallam* mentioned
in the notes to VII and XIII (pp. 18, 26). Till this second version
(24 P 5, p. 383) has been collated with the Duanaire version
it would be rash to decide how the apparently conflicting evidence
of the language is to be explained.   It is evident that some of
the late forms in the Duanaire text are due to corruption.   Some
of the others might easily be altered to earlier forms.

Stories which are akin to that of the present lay are discussed
by Prof. T. F. O'Rahilly in his note on *Díthreabhach Ghlinne
an Pheice* in *Gadelica* I 279-283 (special reference to the Duanaire
Finn lay, *ib.*, 283). See also *supra* p. 26, footnote, and *infra* note
to 56a.

For a literary analysis of this lay see p. cɪ *sq.*, p. cɪv.

2a   *fosaidh*, recte *fosaigh*.

4c, d   The translation should be altered to ' on its left side when this
was set, he (Caoilte) had water from the urn. ' *Cf.* Pt. I, p. lxii.

5d   *sa n-uisce*, recte *an uisce* (acc. sg.)?   By altering the reading thus
the couplet may be made to give better sense : ' the little white apple
would stop the water till it (the urn) was full up.'

7 MacNeill's translation of this stanza is possible, but the stanza more
probably means :   ' Dear was he by whom used to be distributed [the
contents of] the urn of Caoilte of the swift shooting : a man better in
shape and excellent wisdom never distributed draught. '

9b, d   ' burgher ' and ' right proved ' in the translation are clearly
printers' errors for ' *brughaidh* ' and ' right proud. '

10d   Omit *uile* and for *d'* read *do* (The vowel of the verbal particle *do*
was not elided in Mid. Ir. or in classical Irish).

11b   *fhionnfhúar* ' cool ', better *ionnúar* (see Glossary).   The rime
forbids an acc. fem. form of the adj. and thus justifies altering the noun
to a nom form, *supra* p. cɪ.

11d   *ad-rala*, recte *do-d-rala*?

14a   *gan acht* ' without doubt '.

16b   *mar* ' like, ' recte *seach* ' beyond ', ' more than ' (for justification
see Corrigenda).

17c   *immale*, recte *'male*.

21b   *amhnus*   ' fierce. '

28b   *comhlán* (: *ghráin*), recte *chomhláin*.

30c   The line as it stands lacks a syllable : for the first *a* read *cú do* (as
in 24 P 5, p. 386, l. 14).   Then translate ' It were not meet, in his time,

to call the son of the King of Dál nAraidhe a hound. '   Bran was by birth
son of the King of Dál nAraidhe, and of Uirne, who was an aunt of Fionn's :
see text of poem XLIV (Pt. II) and the notes to the same poem *infra*.

33a,b.   The bad rime *ccoin* : *modh* points to corruption. ·

40c   *tairm*, ' noise ' (or ' fame ').

44a   The translation should be altered to ' Were one to recount (literally
' the recounting of ') thy deeds and braveries. '

51a   *Tegaid* ' they give ' (see Glossary).

51d   *a sgieth* ' of their shields ' (see Corrigenda).

55d   *airm*, recte *arm*.

56a   The *aitheach* with a pig on his back who leads Fionn to a magic
dwelling, reminds one of the *aitheach* with a screeching pig on a fork on his
back who led members of the Fian to a magic dwelling, in *Feis Tighe Cho-
náin*, Oss. Soc., II, p. 148 *sq.* ; and of the strange warrior with a magic
pig on his shoulder, which is afterwards roasted by him, who causes
trouble for the Fiana in *Bruidhean Eochaidh Bhig Dheirg*, ed. Pádruig
Ó Briain *Bláithfhleasg* 148 sq. ; and of the *aitheach* with a pig on his back
who came to torment Fionn and his companions in a magic dwelling in the
Scottish folktale *Fionn 'an Taigh a' Bhlair-Bhuidhe* (*supra* p. 26, foot-
note 1, l. 9).   In the Old Irish story of the Death of Cúldub (*supra* p. LV,
Item III, p. LVI, item v) the fairyman Cúldub carries off a cooking pig
and is pursued by Fionn to the door of his fairy dwelling, where Fionn
kills him. A strange man with a shrieking burnt pig on his back appears,
as Dr. Bergin has pointed out to me, outside the Fionn cycle of stories,
in *Togail Bruidne Dá Derga*, LU 84a, Best and Bergin's ed., l. 6826.

57?   *airmirt*, a synonym of *geis* ' prohibition ', ' taboo ', ' spell '.

60d   *midhlaighe* is the genitive of *midhlach* : a *miodhlach* was either the
follower of some particular peaceful profession or perhaps simply a civilian
as opposed to a soldier ; hence the word gained the secondary signification
of ' coward ' : either sense would suit the context.

64a   *tegor* ' are brought ' (*cf.* note to 51a).

66b   Omit *fíor*. [The emendation to *b'fhíoráille* proposed in the first
part of the note to this line, Pt. I, p. lxii, can hardly stand : 1° because,
though in Old Irish a relative preterite *ba*, aspirated the initial of the follo-
wing word ([1]), there is no evidence that the vowel of such a *ba* was ever
elided ; 2° because in late Mid. Irish and in classical Irish a relative preterite
ba (or *fá*) seems to have been treated normally as a non-relative preterite
ba (or *fá*), *i. e.* it did not aspirate and it prefixed *h-* to words beginning with
a vowel ([2]).]

---

(1) See Thurneysen *Handbuch*, p. 298.

(2) See examples from Duanaire Finn in Glossary *infra, s. v.* « *is* » :
cf. h- prefixed, PH, ed. Atkinson, 2579 ; *h-* prefixed, Keating TBG, ed.
Bergin, 3264, no aspiration *ib.* 228, 1025 [but on the other hand a *t* aspir-
ated *ib.*, 5725, 5728, in *an tan fá threise*].

66c, d   By the words " a late original date " in the second part of the
note to this line, Pt. I, p. lxii, ' a date posterior to the Old Irish period '
is all that may legitimately be understood (¹). In 66d *a h-* should be omitted.
As *rí* in 66c is nom., it must be the subject of its sentence.   The quatrain
should therefore be translated : ' A lovely queen was yonder in the house,
most beautiful of the human race.   The king offered welcome to him—to
Cumhall's son from Almha. '

67a   *anfhosaigh*, recte *a n-ōsaig* ' their foot-washing,' ' foot-washing
of them, ' an honour paid to guests.

68a,b.   Read perhaps *Núa gach bhídh, sean gach dighe | do-rad dó lucht
in lighe* : the translation of *b* should then be altered to ' the people of the
house served. '

69d   Omit *a h-*.

75a (76)   *targaidh*, see Gloss. ; *deich* ' ten '.

76d   *orloisce*, recte *fhorloiscthe* ' purified by fire. '

77a   Translation   doubtful.

79b   *luchar*, recte *luchair* ' bright '? (See glossary to *Measgra Dánta*
II, ed. O'Rahilly).

81b   *anfforlann*, recte *forlann*.

84a   *alta cloidheamh* (see Pt. I, p. lxii) would mean ' sword-blades '.
There is no *alt* or *aill* ' a hilt. ' [But see Gloss. s. v. *ealta*.]

84b, c, d.   Translate : ' by red gold shall payment be made for your
lovely hounds, now that they have been killed, and for your slender-shapen
spears. '

86d   Omit *is* (see Corrigenda).

---

(1) In Old Irish a long stressed final vowel could make *deibhidhe*-rime
with the same vowel unstressed and short (see MEYER *A Primer of Ir.
Metrics* § 17). From the Middle Irish period on, owing to the confusion
of unstressed final vowels which then took place, a long stressed final
vowel   could   make   *deibhidhe*-rime   even   with   a short vowel which
had been different from it in Old Irish.   Thus if the Old Irish values were
to be given to the final unstressed vowels in *Saltair na Rann* (composed *c.*
987) : stressed final *ú* would be found riming with unstressed final *e* 3732,
4640 ; *é* with *iu* 2764, 4312, again with *iu*, or at best (supposing a possible
variation in the gender of the verbal nouns of compounds of *gair*, and
in the gender of *aislingthe*, and hence a variation in their declension)
with *i*, 3336, 5714 ; *é* with *i* 2512*, 2556, 3ε6 * 6476 [*The asterisk refer
to a Mid. Ir. spelling of O. Ir. *ru-rádi*, which rimes with stressed final
i in 2416 and 3928 just as it might have in Old Irish] : stressed final *i*
with unstressed final *ea* (or *e*) in 304 (*rī* : *āirmi* = O. I. * *áirmea*, later
O. I. * *áirme*).   The last example is conclusive as regards the possibility
of a nominative *rí* riming with a genitive *Almhaine* even in Early
Middle Irish. [Short unstressed final *e* and *i* rime *Saltair* 2969, 3664,
3953, *etc*. Short stressed final *e* rimes with unstressed final *iu* 1324.]

87c   *gan acht* ' without doubt '.

88c   Translate ' when my son enters the Fian. '

98b   *cion* : ' fault ', ' affection ', ' proportionate share ', are possible meanings (see glossary to O'Rahilly's *Measgra Dánta* II).   The translation ' joy ' seems to lack authority.

99b   *buileach*, recte *b[h]uilidh* (see Corrigenda) ; *b[h]láithm[h]ín* ' smooth and even. '

99c   *míadh ngal* ' honour of exploits ', ' battle honour. '

103a   The translation should be altered to ' Fionn related joyously [or ' noisily '] and greatly [i. e. ' loudly'?]. '

108c   *Osgar mac Cruimchinn*.   *Osgar* must either be regarded as one person and *mac Cruimchinn* as another, or *Caoilte mac Cruimchinn* should be read.   *Oscar* was not the son of *Cruimcheann* but of the speaker, *Oisín*.   *Caoilte* is called « *Cailte mac Crundchon mhic Rónáin* », *Ac. na Sen.*, ed Stokes, 5, 73. [There was an Osgar mac Croimchinn as well as Osgar mac Oisín : see Index of Heroes. This note is therefore to be disregarded.]

110   *linidhi* : meaning uncertain.

112a   *oinfissigh* ' divers '.

115c, d.   For *go mbladh : in lsithal* read *go mblaidh : in síthail*?

XVIII   THE DAUGHTER OF DIARMAID

Other edition
This poem has been edited, presumably from the Duanaire Finn MS, in *Irisleabhar na Gaedhilge* IX 341.

Language and date
The analytic form *do rad sí* 21, and the construction *do bhí 'na* ... 6, suggest that this poem belongs to the classical period. Though no words or forms occur suggestive of Middle Irish, the vocabulary contains more words obsolete in the modern dialects than might be expected in the second half of the classical period.

Metre and date
The metre is as in poem IV.   The rime *foghla : nóna* 12 is to be compared with the similar rimes indicating a modern pronunciation in poems IV and IX.   The poem is therefore probably to be assigned with these poems to some date between 1250 and 1400.

Accusative forms
A special accusative form is used with a passive verb in st. 3 (¹).   To alter a nom. form to an accusative form in st. 22,

(1) *malachnduibh*, for *malachdhuibh*, in accordance with the practice,

in accordance with classical usage, improves the rime.   In st. 32 the lack of accusative inflection (supported by the rime) is in accordance with classical usage which forbids inflection when *acht* immediaty precedes the verbal object   (See IGT I 109). For the object in 28c see note *infra*.   A poem as artistic as this lay of Diarmaid's daughter could hardly have been written by a man devoid of education, which, in medieval Ireland, would have implied acquaintance with the standards of the professional poets' schools.   Therefore, though accusative inflection had doubtless dropped out of common speech before this lay was written, it is not surprising to find its author,and the authors of other lays of the classical period, familiar with its use.

For a literary analysis of this lay see p. xciii *sq.* For discussion of the story of Diarmaid see p. xxxv *sq.*

3a   *tegor*.   The suggested correction to *tugar* (Pt. I, p. lxii) is hardly necessary (see Glossary).

10a   *bradán*.   The suggestion (Pt. I, p. lxii) that *bradán* ' spirit ' has the first *a* long (*brádán*) is based on a wrong identification of it with the modern Mayo word *brádán* ' a light mist ' (*Irisl. na Gae.*, X, 14, n. 378). It is really a metaphorical use of the word *bradán* ' a salmon ' (see Glossary).

11c   *tairpt[h]ennta* ' hastily ' (See Glossary).

14d   *a fian b[h]ráthar* ' her *fian* (war-band) of brothers ' (*cf. a buidhen b[h]lrāthar* 17 b).

18c   *chom[h]ram[h]ach* is here correctly translated « victorious » (See Windisch's *Wörlerbuch* and Meyer's *Contributions*).   The translation ' deed-vaunting ' 12, and the similar translations, XI 6, XVI 15, XXXV 73, are incorrect.

19c, 20b : translate as *supra* p. xcv, n. 1.

21d   *oirdhearg*, translated as though it were a by-form of *oirdheirc* (aliter *ordhraic, etc.*), is rather a compound of *or* and *dearg* meaning ' red-edged. '   The correct reading may be *óidhearg* ' red-looped (red-eared), ' used as an epithet of a shield in 1 33.

22c   *leadarthach*.   The old acc. fem. form *leadarthaigh* improves the rime with *deaghthapaidh*.

----

frequent in Duanaire Finn, of treating each   part of a compound word as a separate entity affected as regards case, eclipsis, *etc.* by the word with which the whole compound is to be construed rather than by the internal relation of the parts to one another.   Hence here eclipsis of the *d* of *duibh* because the whole compound qualifies *min*, which is accusative, rather than the normal aspiration of the *d* as the second element of a compound word. *Cf. infra* p. 129, line 21 of footnote.

25d *snīlhi* ' twisted ' (from *sníim*) has been translated as though it were the genitive of *snighe* ' dripping ', ' drizzling ' (from *snighim*).

27b *fuilngeadh* : MacNeill's correction (Pt. I, p. lxiii) is the MS reading (See Corrigenda).

28b *dhédla*, recte *dédla* ' brave. ' [The aspiration of the *d* of *léid* in the note, Pt. I, p. lxiii, is an error.]

28c *in óg ilmhenmnach* (recte *in n-óg n-ilmhenmnach*?) ' the very courageous warrior '. [As the author of this lay seems to practise acc. inflection (see general notes to the present lay *supra*), it is hardly likeiy that *óg* stands far *ógh* ' a maiden ', when one would expect the acc.   form *in óigh ilmhenmnaigh* (better perhaps *in n-óigh n-ilmhnenmnaigh*).   *Óg* ' a warrior ' is an *o*-stem, and though referring here to a woman, both it and its accompanying adj. would doubtless continue to have *o*-stem (i. e. ' masculine ') inflection : *cf.* the masculine inflection in spoken Irish of adjectives qualifying *cailin*, an old neuter *io*-stem slightly altered in form.]

32c *oirbheartach*. Though the modern language gives justification for the translation ' that grew up ' (See Dinneen's Dictionary under *eirfirt* and *oirbheart*), the word here probably has its usual meaning ' powerful ', ' ot great achievement. '

XIX LAMENT FOR THE FIANA

Date   This poem probably belongs to the 13th century.   Two independent pronouns occur, one as object of an active verb in 10, one with a passive in 8.   The only accusative form that can be checked by the rime preserves the old inflection, *goil* (: *nónadhaigh*) 3.   The vocabulary, though not very ancient, contains a fair number of words suggestive of Middle Irish.   Among these are *nónadhaigh* 3, *a ttorchair* 5, *diāirmhe* 7, *dursan* 9, 16, *griolla*, *na bloidhe* 17, the chevilles *líth ngal*, *lúaidhit goil* 3. The lack of elision in 5d (and perhaps in 20b : see note), and the disyllabic *Bóuinn, ibidem*, are further remnants of Middle Irish usage.

Metre   The metre is Deibhidhe.   The opening couplets are often in Deibhidhe Ghuilbneach. In stanzas 2, 8, and 23, the second couplet is in Deibhidhe Ghuilbneach. The rimes follow the laws of the looser Deibhidhe (see *supra* p. 36, l. 37) of the classical period.   The rime *slóigh : beóil* 2 is irregular (*Cf.* notes to next poem pp. 44-45).

3b   For *sme[i]rd[h]ris* see Glossary.

5   This stanza seems to be made up of the closing couplets of two partly lost stanzas.

5d   *a ccath Breghdha os Bóuinn*, recte *ay Áth Breä ós Bóäinn*? |*cf.* « *la féin Lúagne aided Find | oc Áth Brea for Bóind* ». 7CP, I, 462, footnote 1]. The present couplet seems to be the only account of Fionn's death making Goll's daughter responsible. In a 13th (?) century tale published by Meyer in *Fianaigecht* « Iuchna Ardmór, ingen Ghuill mic Morna » restrains her son Fear Lí from treacherously slaying Fionn (p. 73). In the ensuing battle at ' Áth Brea for Bouinn ' (p. 76), however, Fionn slays both her son Fear Lí and her husband Fear Taí. The tale breaks off imperfect before the account of Fionn's death, which was apparently about to take place, in the same battle at Áth Brea, at the hands of the five sons of Uirgriu. For a full list of references to the various accounts of Fionn's death see *supra* p. XLI *sq.*

6c   *diobhsain*, recte *díobh soin* (: *nōnbhair*) [*sin* (*soin*) attached to a pronoun is always fully stressed ; attached to a noun is enclytc, as is clear from numerous rimes in bardic verse.]

8c   *hāireóchaidhe*, recte *háireóchthaí*, or better *háireómhthaí*.

13b   *Galban*, recte *Gulban* : *cf.* « Goll Gulban 7 Cas Cuailgne », *Ac. na Sen.*, ed. Stokes, 3420.

14b   *Idhlaoich*, recte *Iodhlaoígh* (: *aoíbh*).

17b   *ní c[h]uirit griolla* ' they do not make slaughter (?) '. The MS gloss *gáir* seems to be a guess. See Glossary.

20b   *is*, recte *agus*?

XX   THE SWORD OF OSCAR

Though in places the language of this poem resembles Middle   Date
Irish, the main portion of it can hardly have been written till after the Middle Irish period. Nom. forms constantly appear for the acc. pl. of *o*-stems and the acc. sg. of *a*-stems : in 1, 3, 47, 65, 69, 88, nom. forms are backed by the rime ; in 5, 56, 68, they are backed by the metre. Occasionally a special acc. form occurs where no control can be exercised (*e.g. chēill* 63), and once a special form is supported by the rime, *mnaoí* (: *Traoí*) 27. Analytic forms of the verb occur in 67, 85, 87 (but see below note to 87b). The construction *co mbíadh 'na...* occurs in 80. Independent accusative pronouns occur in 8, 19, 31, 69 80, 104, 110. In st. 45 neither copulas nor predicative adjectives are inflected though the subject is plural. See also p. 45, l. 1.
On the other hand the lay contains some words and forms

rare after the Middle Irish period : *brosgar* ' clamour ' 5 ;
sceile 7 ; *go ro* (for *gur*) 13 ; *do rochair* 24, 41, 92 ; *do luidh* , *etc.*,
35, 42, 44, 55, 75, 76, 89 ; *cūich* 77 ; *at-fét* 110.   Infixed pronouns
occur with their full meaning in 22, 99, 106, 108.   In st. 30
a meaningless infixed -s- occurs.

In st. 101 what is almost certainly a pseudo-archaism, *in
gcēin ronbuí* (¹), is to be noted.   This pseudo-archaism perhaps
gives the clue to the conflicting evidence of the language.   Anx-
ious to create a Middle Irish atmosphere, suitable to the remin-
iscences of Middle Irish stories which form an important part
of the lay, the author was of set purpose introducing Middle
Irish forms. It is clear that he was writing after the 12th century
Irish adaptations of the *De Excidio Troiae* (attributed to Dares
Phrygius) and of Virgil's *Aeneid* had introduced classical themes
into Irish story-telling.   An author familiar with 12th century
stories and with certain Middle Irish turns of expression, but
using some constructions and rimes more suggestive of Modern
Irish than of Middle Irish, may for the moment best be supposed
to have lived in the 13th century.   An examination of the
stories used by him might assist towards fixing his date with
greater accuracy.

Metre   The metre is Deibhidhe, the opening couplets being often
in Deibhidhe Ghuilbneach. The rimes on the whole conform
to classical rather than to Middle Irish laws.   In addition to
the usual licences common in the less strict form of Deibhidhe
at all periods, the licence by which stressed *eó* and *ea* rime
with stressed *ó* and *a* (e.g. *beó* : *gó*, *Samhna* : *hEmhna*, 28, 59) is
to be noted.   Examples of such rimes may be found in 28, 59,

---

(1) After *céine* (g. sg.) and *céin* (acc. sg.), both meaning ' while ' ' as
long as ' (see THURNEYSEN *Handbuch* § 880), an *n* would have been prefixed
(or infixed) before a verbal form beginning with a vowel, and consonants
would have been eclipsed, *b* then appearing as *mb*, *d* as *nd*.   *Céine* and
céin, in later Middle Irish and in Early Modern Irish, appear as *céin, i
(g)céin, in (g)céin* (ATKINSON *PH* and *Glossary to Laws, s.v. cian*), *an gcéin*
(KEATING *TBG*, ed. Bergin, *s. v. cian* ; and the reading of the 17th century
Stowe MS for *i céin* of the 12th cent. LL, in *Táin*, ed. Windisch, 1, 2956) :
no *n* follows these forms in Late Middle Irish or Early Modern Irish, and
aspiration replaces the Old Irish eclipsis (see glossaries already cited).
The redactor of the present lay, who doubtless was familiar only with the
use of aspiration in such a construction, seems to have wrongly introduced
-*n*- before *b* as a pseudo-archaism adapted from some Old or Early Middle
Irish phrase where -*n*- appeared before a vowel or *d*.

69, 108. Stressed *a :ea* rimes, at least, would hardly have occurred in the Middle Irish period. That both types might have occurred in the first half of the classical period is shown by their occurrence in the verse portion of a prose tale, which was in existence in the year 1419, published by Meyer in his " Fianaigecht " (*nglas : thess*, p. 74, ll. 10, 11 ; *cró : leó*, p. 84, ll. 4, 8). (¹)

3a   *Tiobha*, translated ' ruin ', seems rather to be a proper name.

3a,b   *cloidhimh*, recte *cloidheamh* ; the form *oighidh* (acc. fem.) must accordingly be altered to the alternative form *oigheadh* (acc. masc.) so as to preserve the rime. [The masc. declension of *oigheadh*, O. I. *aided*, is vouched for by IGT, II, ex. 365, as Dr. Bergin has pointed out to me.]

5c   *brosgar* ' clamour. '

7b   *chineadh*, recte *cineadh*.

10b   ' rampant ' in the translation is a misprint for ' rampart. '

10d   *in imtheachta*, recte *a n-imtheachta* ' their adventures ' ?

11d   *dith* is almost certainly a scribe's error for *diot*. The translation should accordingly be altered to ' by means of thee, O sword '.

12c   *Tairm*, which usually means ' noise', here probably has its secondary meaning ' fame. '

13c   *go ro thaob ris* ' and he trusted him. '

15d   *ainm*, recte *a ainm*.

16a,b   There is play on the words in this couplet : its first meaning is ' Mana gave the sword to Trost : it was not an omen of being silent ' ; its second meaning, ' Omen gave the sword to noise : it was not an omen of being silent. '

23c   *gēr bhail*, recte *gérbh ail* as translated ?

23d   *nathair* ' serpent. '

24b   *amhnaiss* ' the fierce. '

24d   *Laimheadháin* (: *ghrádh*), recte *Láimheadhán* (*cf.* p. 61, footnote).

25b   Read as in MS : see Corrigenda.

25c   *a ngeimhil*, recte *a gheimhil*.

26a   *go gnaoí*, recte *go ngnaoí*.

29c   This line has a syllable too many.

30c   Omit *ba*?

---

(1) The MS Eg. 1782 from which Meyer edited the tale is now known to be of the 16th century (see R. FLOWER, *Cat. of Ir. MSS. in the Brit. Mus.* II, 259 *sq.*). But a note copied by the scribe of the tale from his exemplar, suggests that this, or an earlier, exemplar was written in 1419.

37d   ' sword ' in the translation should be altered to ' swords '.

39c,d.   This seems to be the second couplet of a rannaigheacht stanza not really belonging to the couplet a-b (*cf.* note on stanza immediately following).   The meaning of *techtaigh* in 39c is uncertain.   A syllable is lacking to 39d.

40d   *Earcail*, recte *Eachtair* as translated?   The change to rannaigheacht metre goes to show that this stanza did not form part of the original poem.   The second couplet of the preceding stanza (39) is probably also to be rejected.

41a   *trē cheilcc.*   For an account of the guileful slaying of Hector by Achilles see *Togail Troi* from H. 2. 17, ed. Stokes, *Irische Texte*, II, p. 38, ll. 1178 *sq.*   In the LL version of *Togail Troi* (ed. Stokes, printed privately, Calcutta, 1881) this account of guileful slaying is fathered upon Virgil, needless to say without warranty, and follows a description of the slaying of Hector by Achilles in fair fight, based (with some additions) on the account given in the *De Excidio Troiae* attributed to Dares Phrygius, chapter 24.

44b   *trénghart*, recte *tréngharg* ' strong and unruly ' (See Corrigenda).

46c   *do ró*, recte *do roinn* ' he distributed ' as in 47 ?

50d   See note to 12ċ.

51a   *Niúl* (: *úir*), recte *Niúil* ?

51c,d - 53c,d.   These verses might be omitted without injury to the story of the sword's passage from owner to owner.

54b   *rúin*, probably nom. sg. meaning ' intention ' : see Glossary .

55   After this stanza, two stanzas (55A, 55B) have been omitted in the printed text.   They will be found in the Corrigenda   In 55A the masc. acc. *oigheadh* should be read for the fem. form *oig[h]idh* and the impossible acc. form -*chloidhimh*, with which it rimes, be altered to -*chloidheamh* (cf. above note to 3a, b).   The two stanzas may be translated as follows : « 55A Caladh asked a mad request of Lomnochtach, though he was a goodly man : that when she should die the sword should be called by her name. 55B Caladh died giving birth to a son (her fighting in France had been fierce).   When earth had hidden her hue, Lomnochtach was mournful. »

57c   *sheda* (: *thaisgedha*).   There is a word *seada* (see Glossary), but it would not give good rime here.   Meyer suggests *sheghdha* [= beautiful] which would give good Middle Irish rime, if the *e* were short.   But it is long (see Glossary).

59   Delete note, Pt. I, p. lxiii : there is no *Craobh Ruadh* (two words) in the classical language (Bergin).

61a   Disregard the note, Pt. I, p. lxiii (a dissyllabic *tríar* would have been an archaism, *cf. infra* p. 84, footnote ; and *ar aire* ' on guard ' is uninstanced).   Instead, read *ar a aire*, and translate ' He espied three '.

61c-66   Cú Chulainn proves himself superior to the same two heroes, Muinreamhar and Laoghaire, in an episode which resembles this, at the end of *Fled Bricrend*, ed. Henderson, *Ir. Texts Soc.*, II, 1899.

70d   *Caladh-c[h]olg*, literally 'Hard-sword' but here to be understood

as ' *Caladh*-sword ' from its supposed owner Caladh : see notes to 55A
supra. The *Caladh-cholg* in Irish stories is the sword of both Fear-
ghus mac Léide and (as here) of Fearghus mac Róigh (see references in
THURNEYSEN, *Die ir. Helden- u. Königsage,* p. 701).

76b   *do*, recte *d'*.

82a   The emendation, Pt. 1, p. lxiii, numbered 81, refers to this line.

83d   *ar aga* (a non-existent word) recte *ar aba* ' because of. '

84d   *chinnfir*, recte the classical form *chinnfe*.

85c   *gell* ' pledge ', ' prize ', recte *géill* ' hostages ' as translated?

86c   *b[h]ēruid*, perhaps a misspelling of *mhéruid*, 3rd pl. fut. of *mairim*
' to live ', ' to last. ' But the phrase *béaraidh mé go buan* (O'RAHILLY
Dánta Gr.[2], 90,22) shows that the confusion had spread beyond the
aspirated forms.

87   The narrative interrupted by the apparently incomplete *Acall*
episode (74-86) is here resumed.

87b   *sé*, recte *-séin* (*cf.* 59a)?

87d   *Lughaidh* : i. e. *Lughaidh Dailléigeas* ' Lughaidh the Blind Poet ',
brother of Oilill, and comrade of Fearghus mac Róigh when Fearghus
was living in exile at the court of Oilill and Meadhbh : see MEYER *Deathtales*
32 § 1 (See also note to this line in Pt. 1, p. lxiii).

89d   *leannáin* (: *grádh*), recte *leannán* (see above note to 24d).

91c   *ainm*, recte *a ainm*.

98c   *níor chomhdha*, recte *níor chomhgha* ' it was no protection '.

98d   *Fheardhomna* : whatever the correct spelling of the nominative
of this name be, it can hardly mean « feigned man » [a printer's error?].

105d   The acc. form *cloidhimh* here seems to be supported by the rime
(*cf.* above notes to 3a, b ; 55A). It may be an artificial spelling of the
scribe 's, meant to conceal a bad rime.

110d   *mar atfét* (' the manner in which thou tellest') could only be
2nd or 3rd person pres. ind. (not 1st pers. as translated in Pt. 1).   Patrick
is therefore here the speaker, addressing the main reciter, Oisín.

XXI   THE BATTLE OF THE SHEAVES

The vocabulary of this poem contains words and phrases   Date
rare after the Middle Irish period, *dreim[h]ne gal* 4, 25, *tuaith-
eam[h]raibh* 6, *do rala* 7, *a dí heach* 9, *níor cum[h]gadh ní dhe*
13, *cothughadh* ' to stand firm ' 25, *do fáoth* 31, the direct relative
fuil 33 (See also note to 32a for another possible Mid.-Irish form).

That the poem was not written before the middle of the 12th
century is shown by the occurrence of an analytic verbal form
supported by the metre in st. 3 (*dár fhógair sé*). The infixed
-*s*- in *rosfúair* (8) is meaningless. Its object is probably, as
Dr. Bergin has pointed out to me, to permit alliteration between
-*fúair* and *fiadh* (*cf.* footnote on p. 54). Nom. forms standing
for the acc. are supported in 7 by the rime, in 27 by the metre
(An inflected accusative form supported by the rime occurs in
30). It is therefore probable that the poem is to be assigned
to a date about the year 1200. At latest it can hardly be later
than the 13th century.

Corruption   The form *rí* (: *lí*), for *rígh*, in st. 10 is noteworthy, as also
the elision, as in modern Irish, of the verbal particle *do* in 32.
These anomalies are almost certainly due to corruption of the
text. [For a genitive *rí* (: *lí*) certainly due to corruption see
note to XIII 1a.]

Metre   The metre is Deibhidhe. The opening couplets are often
in Deibhidhe Ghuilbneach. The lack of elision in 8a, 13c, 18c,
19a is suggestive of the Middle Irish period (See also note to
32a). The rimes on the whole follow the laws of the classical
period. The rime *tric* : *coim[h]nirt*, st. 15, however, is suggestive
of the Middle Irish period. The rimes *Fionn* : *ghrind*, *fraigh* :
claoidhter, 14, 35, are irregular and probably due to corruption.

The story   For a summary of the present lay and a discussion of its
traditional basis see CHRISTIANSEN *Vikings* 91-93. Scottish
Gaelic prose folk versions of *Cath na bPunnann* are referred
to by Dr. Christiansen, *ibidem*, p. 92. " *Cath na bPunnand*" is
also referred to in Duanaire Finn XVI 47 ([1]).

The present lay has been mentioned *supra* p. cv.

2a   *do chlaoi* is to be read : see Corrigenda and *clóim* in Glossary.

2c   *do mhaoíd[h]igh*, translated " vaunted (?)," recte *do mhaoíthigh*
' rendered sad ' (see Glossary)?

4b   For Umhall's daughter *cf. supra* p. LIX, n. 2.

4c   *dreim[h]ne gal* literally means ' fierceness of battles ' (or ' ex-
ploits ').

---

(1) Unrecorded Connacht folk tales describing a *Cath na bPunann* are
referred to by Dr. D. Hyde in his *Abhráin... An Reachtabhraigh* [2nd ed.]
(1933), p. 279. There are stray references to a *cath na bPunann* in Oss.
Soc., III, 264, last quatrain, and in *Lia Fáil* [I] p. 113, l. 26 (Meath).
The *Cath na bPunann* (Galway) described in *Béaloideas*, IV, p. 83, § 39,
has nothing to do with the Fionn cycle.

6d   *tuaitheam*[*h*]*r*aibh (sic. MS) : see Glossary.

7c   *dār* ' when ', ' by which ', ' of all that ', according to the meaning of the preceding words, which unfortunately are ununderstandable.

11b   Omit the second *a*.

13d   *dheisse*[*a*]*n* (: *mhe*[*a*]*r*) literally ' of him '. [The use of the Early Modern intensitive enclitic -*sean* (-*san* in 12 d), for earlier -*siomh* (and -*sumh*), may be a sign of lateness. The earlier forms would also, however, give good rime.]

17a   *conách*, recte *in cunách* (Meyer).

20-21   These stanzas, which seem to go together, must have been added to the original poem by someone who did not understand that Oisín was the supposed reciter, and who therefore refers to him in the 3rd person in 21c. [The reciter associates himself with Fionn and Osgar in st. 22, and calls Osgar his son in stt. 30 and 32. Caoilte, Oisín's rival as reciter of Fenian lays, is consistently referred to in the 3rd person throughout the poem.]

24b   As there is no recorded idiom *ro g*[*h*]*abh* for ' who assumed control of ' (In Modern Irish *gabhaim ar* means *I beat, strike, attack*), we should perhaps read *rí* for *airdrígh* and insert *neart* after *g*[*h*]*abh*, or else, very awkwardly, understand *neart* from the fourth line of the stanza.

26a   Omit *Is*.

29d   *fhiorangmoidh* recte *fhiorangbhoidh* ' truly fierce '.

32a   It is doubtful whether *Trúagh nach Éire* ..., a construction possible in Middle Irish, should be left as it stands and the line read without elision, as often in Middle Irish, or the modern *Trúagh nach í Éire...* be substituted and the *a* of *an* be elided after *Éire*.

32b-c   Translation doubtful.

XXII THE DEATH OF GOLL

Stanzas 1-16 of this poem seem to be part of a 12th century poem on the death of Goll. Some stanzas may have been interpolated into this part of the lay (*e.g.*, some or all of the corrupt stanzas 8-14, and either st. 3, or st. 4, each of which mentions the death of a Dubh mac Luighdheach). Stanzas 17-62 form an incomplete poem, probably of the 13th century, on the making and breaking of peace between the House of Baoisgne and the House of Morna. These conclusions are arrived at from a consideration of the vocabulary. In stt. 1-17 the following Middle Irish forms occur : *táoth* 1, 6, *adrochair* 2, *do-cher* 15, *líach* 4, *comhdha* 6, 8, *tuir* 7, 15, *atbath* (see MacNeill's emend-

Date and interpolation

ation Pt. I, p. lxiii) 16. From 17 on the vocabulary is less
archaic but nevertheless contains many words rare after the
Middle Irish period (*línibh glonn* 24 ; *fad a dhī s[h]leagh* 30 ;
budhéin 50 ; *na nglonn, taithleach* 61). The lack of elision in
24a and 51a (see notes *infra*) is reminiscent of the usage of the
Middle Irish period. Similar lack of elision is mentioned in the
notes to the next poem (XXIII), which is also prob-
ably to be assigned to the 13th century. No analytic verbal
forms occur. The only verbal object whose form may be con-
trolled by the metre has a nom. form, *a s[h]lóigh* 61. Other
opportunities for exact dating are wanting. Unusual gram-
matical forms supported by the rime are the nominative *ainréir*
34, and the dative *sa tigh mhóir* 36. Dr. Bergin has pointed out
to me that the fem. declension of " teagh " was allowed in the
classical schools (See IGT, II, 164).

Metre   The metre is Deibhidhe. The opening couplets of the first
fragment are often in Deibhidhe Ghuilbneach : in the second
fragment they are less often so. The rimes follow the laws
of the classical period with the usual licenses common in the
less strict form of Deibhidhe. Stanzas 8-9, 11-13 are in very
imperfect Rannaigheacht Bheag. Stanza 14 is in Rannaigheacht
Mhór. If any of these stanzas, therefore, ever belonged to the
original poem, their form has been altered in the transmission of
the text. There are some obvious corruptions in them, as may
be seen from the notes to the particular lines below.

Irish ver-   Of episodes of the same type as that told in stanzas 42 *sq.* of
sions of the   the present lay the following are known to me from Irish sources :
episode of
the marrow   1) an episode in the late 12th (?) century tale *Fleadh Dúin na*
bones   *nGédh* (See O'Donovan's edition, Ir. Arch. Soc., IV, 1842, pp.
64-82) ; 2) the episode in the present lay ; 3) part of a folktale
about the Fiana, told by " Dyeermud Duvane ", Milltown, Co.
Kerry, and published in an English version by J. CURTIN in his
Hero-tales, p. 484 *sq.* ; 4) part of a tale about Osgar's birth and
boyhood told in West Cork ([1]).

---

(1) *Cf.* abridged version published by C. Ó MUIMHNEACHÁIN, *Béaloideas
Bhéal Átha an Ghaorthaidh* (1934) 63 *sq.* A fuller version was recorded
on the Ediphone a few years ago, for the Irish Folklore Institute, from
the telling of Tadhg Ó Duinnín, Coolea, parish of Ballyvourney, Co. Cork.
Both versions contain the story of An Rudaire gan Ghruaig gan Gháire
as an episode. [For bibliographical references to versions of An R. gan
Ghr. gan Gh. see *Béaloideas* II 414, III 443, VI 130 : see *Imtheachta an
Oireachtais*, 1900, p. 68, for version not mentioned in *Béaloideas* II.
The tale has been discussed shortly *supra* p. XVIII.]

How it was that Goll had the right to the marrow bones till it was

The four versions may be reduced to the following common
type : An unknown person *A*, in reality a relative of *B*, comes
to the house of *B*. A warrior *C*, belonging to *B*'s household,
has the privilege of eating all the marrow bones served in the
house. *A* wins the privilege from *C*. In version 1, *A* has an
invented name *Conán Rod* ; he is son of *B*, who is a king of the
Britons (apparently invented by the story-teller) called *Eochaidh
Aingceas* ; *C* is an unnamed warrior. In 2, *A* is *Cairioll*, a
kinsman of *B*, who is *Fionn* ; *C* is *Goll*. In 3, *A* is *Faolán* ; he
is son of *B*, who is *Fionn* ; *C* is *Oscar*. In 4, *A* is *Oscar*, who
has been born and reared overseas without the knowledge of
Fionn and the Fiana : he is grandson of *B*, who is *Fionn* ; *C*
is *Goll* (1).

Corrupt texts of a poem concerning the fight between Cairioll
and Goll over the marrow bones, different from the Duanaire
poem, are to be found in various 18th and 19th century MSS
(*e.g.* RIA MS 24 L 27, f. 26 b, first line *As dúbhach san Alm-
húin na bhFiann* ; also 18th century Waterford MS, described
by Rev. P. Power, *Gaelic Jnl.*, XIV, p. 692, col. 2, item *p* of
MS IX). This poem adds to the reasons why Goll and Cairioll
were at enmity that Cairioll hung his shield above Goll's. The
same incident of hanging the shield above Goll's is mentioned
in the West Cork Osgar-story, and in the Coolea orally collected
variant of *Bruidhean Chéise Corainn*, already referred to (first
line of the footnote on this page).

Other Irish Goll-poem about that episode

Scottish accounts of the fight over the marrow bones and
the death of Goll may be found in the Goll section of J. F.
CAMPBELL's *Leabhar na Feinne* (See especially *Bás Chairill*,
ibidem, p. 167).

Scottish Gaelic accounts of it

In a Tyrone folktale, re-edited by Professor Éamonn Ó Tuath-
AIL in *Sgéalta Mhuintir Luinigh*, 1933, p. 101 *sq.*, from the
edition by Peadar Mhac Culadh in the *Ulster Herald*, 27th Jan-
uary, 1906, Cú Chulainn wins *an smior chrámh* (= *an smior-*

Cú Chulainn and the marrow bones

---

won from him is told in the Coolea orally collected variant of Bruidhean
Chéise Corainn. entitled " Crónán Mhac Imilit," published in *Béaloideas*
II, 32, 34.

In the S. W. Kerry Osgar story, published by Tadhg Ó Murchadha
Béaloideas, IV, 449 *sq.*, the boy Osgar is said to have been fed on *smior
mhairt óige* ' the marow of young beef ' before coming to Ireland in search
of his father. No mention, however, is made of his winning the right
to the marrow-bones from a Fian warrior in Ireland.

(1) For a broken down Galway folk version of the marrow bones episode
see *Béaloideas* I 219. Does the name *Smirgoll* (= Marrow-Goll ?), Laud.
Gen., ZCP VIII 291, bear some relation to the episode under discussion ?

chnámh ' the marrow-bone ' ?) from two other heroes, much as he wins the *curad-mír* in *Fled Bricrenn*.

Death of Goll

The death of Goll, left untold in Duanaire Finn owing to the imperfection of this poem at the end, is told in a Donegal (?) orally collected tale Bás Ghoill, published by F. Mac Róigh [= H. Morris] *Oidhche Áirneáil* [1924], p. 51 *sq.* The tale says that Muc Smolach mac Smóil killed Goll as he was leaving the rock weak for want of food (*cf.* present poem, st.16). The rock itself is said to be ' to the north of Tír Chonaill, near Ros Ghoill' (p. 51), and the editor mentions a rocky islet there still called Carraig Ghoill. The enmity between Fionn and Goll had arisen because of a blow given by Conán, Goll's brother, to Fionn.

« Mugan beag mac Smàil » is Goll's slayer in one of the Scottish ballad versions of Goll's death (J. F. Campbell *L. na Feinne* 173, st. 3). The cause of the final enmity is not clearly stated in the text of any of the ballads edited by Campbell, but, in his « arguments » (*ibidem*, pp. 171, 168, 167). Campbell consistently states, as though it were the accepted Scottish tradition of his day, that Goll, having slain Cairioll through jealousy over the marrow bones, fled to a cave. There he used to be visited by his friend Osgar. Once, fearing that Osgar might betray his hiding-place, he tried to kill him. Fionn in anger pursued Goll to an « island ». It was on this « island », which clearly corresponds to the Irish *carraig*, that Goll made his last stand and met his death.

The death of Goll on « Carrac Guill », without any reference to the marrow bones episode, is related as follows in *Acallam na Senórach*, ed. Stokes, l. 1965. Goll's brother Garadh had killed « Dubh Dithre », leader of the Fiana of Ossory. Goll retreated to 'Carrac Guill, in the west'. Three battalions of the Fiana beseiged him there for a month and a half. For nine nights Goll was without food. Then, being weak with hunger, he was beheaded on the rock by Dubh Dithre's son, « Muc Smaile ».

For other references to Goll's last stand on the rock see *infra* notes to poem XXXVI.

6c   *comdha*, recte *comhgha* ' protection '.

8d   *comhdha*, recte *comhgha* ' protection ' (Meyer).

8b, 9c,d   The translation of these lines is uncertain on account of the corruption of the text.

10d   *-arna*, recte *-armdha*?

12a   Omit *a* (Meyer).

12c,d   Internal rime is lacking in this couplet.

13c,d Omit *sin* (Meyer).   Rime is probably intended between *méla* and *éise* (*sic leg.*?).

15a *tuir* ' a pillar '.

23a *fichis*, recte *fi[o]ch is*.

24a *is*, recte *agus*?

25d *go conáich* ' richly '.

26b ' One of their three thirds [*cf.* I 22d, note] without mockery. '

35c *um ne*. Meyer's suggested alteration of these obscure words to *amhne* ' thus ', though it gives Deibhidhe rime with *sáimhe*, hardly makes sense.

42d *snitheach*, translated ' dangling ' as though it were connected with *snighidh* ' it drips ', is more probably connected with *sníthe* ' twisted '.

44a *A oinfhir*, recte *Aoinfher*.

44b *nerta*, recte *a neart* (see Corrigenda).

45d *úan* ' foam ' (Meyer).

47b *go gclódh catha* ' with battle victory '.

51a With elision this line lacks a syllable.

56d *dícheall* ' negligence '.

61d *taithlech* ' satisfaction ', ' offer of peace-terms '.

XXIII THE ADVENTURES OF THE MEN FROM SORCHA

Analysis of the language of this poem gives the following   Language
clues as to date : Independent accusative pronouns occur in
39, 41, 60, 82, 85 (¹). An infixed pronoun of the second person
singular occurs in the stereotyped phrase *rodfia*, 40, 46, 215
(It may be compared with the infixed pronoun in the stereotyped
phrase *adrae buaidh 7 bennacht* of Acallam na Senórach, ed.
Stokes, 1. 163, *etc*). Inflected copula forms occur in 96, 159, 192
(*isam, bad, gersat*).   In 28, 87, 100, 149, 162, 174, 179, 186, 199,
copulas that might have been inflected are not inflected.   The
predicative adjective is inflected in 159, 186 (*subhaigh*), 201.
In 87, 149, 162, 174, 179, 186 (*lionmhar*), 192, 199, it is not
inflected.   A direct relative *fuil* occurs in 227.   As against seven
unspecialized accusative forms supported either by the rime or

_____

(¹) The independent pronoun in the phrase *iná iad*, 71, 203, is also to be noted.

metre (109, 180 181, 190, 194, 196, 222,) one special form is
supported by the rime (224).   *Dochom*, a word disapproved of
in classical poetry *(cf.*   GT, I, 131), occurs in 107.   It occurs
in its more modern, unclassical, form *chum* in 62.

Language   So far the language agrees closely with that of Acallam na
compared   Senórach (c. 1200).   One feature of the language might at first
with that of
Acallam   sight seem to point to a date earlier than that of the Acallam.
and PH   It is the use of the pleonastic infixed -s- (See 156, 188, 196,
207 : in 1 the -s- perhaps helps to bring out the relative meaning
of the verb).   This usage is common in the main body of the
Passions and Homilies from the Leabhar Breac (c. 1150).   It
is infrequent in the Acallam and rare in classical poetry. [1]   It
seems, however, to have survived dialectally, as it is still common
in the Leabhar Breac Homily on the Commandments (Atkin-
son's ed., XXXIV), which is almost certainly later than 1200 [2].
The frequency of this degenerate use of the infixed pronoun,
therefore, by no means proves that the poem is earlier than
the Acallam.   That it is later is rendered almost certain by the
frequency of analytic forms of the verb (1st person *dia ccluine
mē, go ragha mé* 47, *do bhí sinn* (:*chugainn*) 91 ; 2nd person
muna ccoisge tú 38 ; 3rd person *fuair sé* 141, *níor fhágoibh sé* 194,
dār t[h]aistil sé 206).   In the Acallam analytic forms are very rare.
Unclassical verbal forms occur : in 208, *roibh* (: *gcathoibh*)
for *roibhe* (For other instances of this form see below notes
to Poems XLIII, XLV, XLVII, LVII, LX, LXII, LXVII,
LXVIII) ; and in 38, *tuitfir*, 2nd pers. sg., where the consequent
elision prevents emendation to the classical *tuitfe*.   It is note-
worthy that unclassical verbal forms also occur in the Leabhar
Breac Homily on the Commandments (*fhétair, fhuilngir*, 7450,
7451, for *féta, fuilnge* : *fhuigir, dechair*, 7539, for *fuig(b)e, decha* ;
and other similar forms : *cf.* also *supra*, p. cxiii, § 2).   The
vocabulary contains many more words obsolete in the modern
dialects than would be expected in the second half of the
classical period. It is, however, less ancient than the vocabula-
ry of the Acallam.

_____

(1) For its occasional use in classical poetry, to obtain alliteration, *cf*
Miss KNOTT's note on p. 110, l. 24, of her *Irish Syllabic Poetry* (1928).
An -s- infixed for this purpose was, in the 16th century poetic schools,
known as *sealbhadh uama* ' alliterative infixed pronoun', and examples of
its use may be found in the grammatical tracts in RIA MSS C I 3, Section
B, p. 44b, and 24 P 8, p. 224.

(2) This is shown by the frequency in it of the *tá ... ina...* construction
and of analytic verbal forms of the 3rd and other persons (*cf. supra*,
Introduction, p. cxi).

It may therefore be concluded on linguistic grounds that the
poem is later than Acallam na Senórach. The plural copula
forms forbid assigning it to a date much later than 1300. As
it does not conform to classical laws in its use of *chum*, in its
use of *roibh*, and in its non-use of special accusative forms for
the noun and adjective, it (along with the Leabhar Breac
Homily on the Commandments) may with some probability be
taken to represent the popular (as opposed to the learned)
speech of some district (¹) in Ireland in the 13th century.

In 198 the lack of a preposition, to connect the word *cead*
' permission ' with the verbal noun that completes its meaning,
is noteworthy. In 95 *cead* is connected with its verbal noun by
the preposition *fa*. Outside this example the earliest example
of a disconnected (infinitival) use of the verbal noun known to
me is that occurring in the Homily on the Commandments
(l. 7373 of Atkinson's edition), where the word introducing the
infinitive is *cengul* ' obligation '. The construction occurs again
in the Gaelic Maundeville (Stoke's ed., § 179, ZCP, II, p. 258).
In the Gaelic Maundeville, as in this poem, the word introducing
the disconnected verbal noun is *cead*. The disconnected con-
struction is very common in the Irish of to-day after words
expressing wish, permission, etc. (²) [Compare also the lack
of connection between *fios* and its logical object commented on
below in the note to poem LXIV 10a].

The metre of the poem is Deibhidhe. The opening couplets
are often in Deibhidhe Ghuilbneach. Lack of elision is so fre-
quent (15a, 20b, 83a, 84c, 113c, 117a, 141a, 194a, 199a, 215b,
215d, 224b) that I have refrained from emending with a view
to remedying it, even where such emendation would have been
easy. The rimes on the whole are those of classical dán díreach,
with the usual licences in the unaccented rimes common in the
less strict form of Deibhidhe. The (unaccented) rime *fhinn* :
Ēireann 33 and the similar rimes in 93, 133, 197, are unusual. For
another unusual rime see below the note to 63 c,d. The follo
wing irregular accented rimes occur in the Deibhidhe Ghuilbneach
couplets, *Fhionn* : *Truim* 1, *Fhi[o]nn* : *tuinn* 24 (but *cf.* note *in-
fra*), *mhir* : *ngoil* 13, *Caoilti* : *dhíolta* 25, *tír* : *taoíbh* 56, *gnaoí* : *aoíbh*
79, *chloinn* : *grinn* 99, *garbh* : *ndealbh* 124, *ró* : *ghleó* 150, *mhóir* :

---

(1) The Homily and the poem need not necessarily, of course, be from
the same district.

(2) For the history of the construction in the 16th and 17th centuries
Dr. Bergin has supplied me with the following references : " Fierabras"
§ 20 (RC XIX) ; " Betha Choluimb Chille," by M. O'Donnell, 20, 68 ;
common in New Testament, 1602 (= 1595) ; often in Keating,

shlógh 152, Grēige : ēigin 167. [Stressed *ea* :*a* and *eó* :*ó* rimes anterior to 1419 have been instanced *supra*, p. 45.]

The dialogue between Patrick and Oisín which concludes this poem shows the literary Ossianic legend at an interesting stage of its development. In Acallam na Senórach, Caoílte and Oisín are idealized representatives of pagandom, while Patrick listens with sympathy and interest to their tales. There is no conflict between the heroes and the saint, their relations being those of mutual understanding and goodwill. In this poem, on the side of Oisín there is discontent, and he already tends to conform to the semi-burlesque mould which is forced upon him in later lays. Patrick still retains the dignified and genial bearing that was his in the Acallam. In the 16th (?) century poem known as Agallamh Oisín agus Pádraig (Duanaire Finn LVII), the development is reaching its term. Oisín, though still at times a worthy advocate of war, the chase, and natural goodness, is often depicted in an amusing light. He is ridiculously blind to the true meaning of Christianity. Patrick also has degenerated : appreciation of natural goodness is entirely lacking in him : his interpretation of Christian dogma is narrow and often perverted : harsh words come to his lips more frequently than blessings. The amusing misunderstanding tends to become buffoonery in later lays, not contained in Duanaire Finn. The significance of these differences in treatment has already been discussed in the Introduction to the present volume (pp. XCVII-XCVIII).

There is some slight resemblance between the plot of this poem and that of the Bruidhean stories mentioned p. 26, n. 1.

This poem has been referred to, p. CIII, n. 3.

5d   *is*, recte *'s* (more probable than the suggestion, Pt. I, p. lxiv).

6b   *go sochma* ' pleasantly ' (see Glossary) : *déis*, recte *deis*.

6d   *in t-airdrīgh* (: *brígh*) : this dat.-acc. form, for the nom. *rí*, suggests corruption.

9d   *a c.* : the *a* will mean ' his ' (*i.e.* Cormac's), ' her ' (*i.e.* Ireland's), or ' their ' (*i.e.* the chieftains'), according as the *c* is considered to be aspirated, un-mutated, or eclipsed.

10b   *eineach* ' nobility ' ' generosity ', recte the gen. sg. *einigh* with an adjectival meaning ' noble ' ' generous ' (see Glossary).

10d   *ina*, recte *'ná a*.

11c   *triocha file*. The nom sg. form after *trīocha* (though frequent today after *fiche*, *céad*, *míle*) and the bad rime *file* : *teine* combine to make the reading suspect.

21b   *lachar* ' a fight ' : for full translation see *leibt[h]each* in Glossary.

24a   *dána* (*sic* MS), recte *d'ana* (*ana* means ' wealth '). As the dative *ar Fhi[o]nn* gives bad rime with *tar tuinn*, we should probably omit the *ar* and take *Fhinn* as a genitive.

28d   *ccríochaibh*, recte *críochaibh* ; *sochra*, recte *sorcha*.

35a,b   MacNeill's emendation (Pt. I, p. lxiv) is really the reading of the MS (See Corrigenda).

39a   *fóil* ' small ', ' weak. '

43b   *gruagach*, recte *ngruagach*.

47d   *rágha*, recte *ragha*.

48d   *gcúan*, recte *cúan* (?) (taking *a* as the non-eclipsing preposition ' from ', rather than the eclipsing *a*, or *i*, meaning ' in ').

49d   *gháibhthi is sechráin* ' peril and wandering ' (not plural). *Gábud* was declined as a *u*-stem in O.I. : its gen. sg., therefore, would have been *gáibtheo*, which would give a modern form *gáibhthe*, as here. The more usual modern gen. sg., however, seems to be *gábhaidh* (*cf. infra* LIV 16 and the vocabulary to TBG) modelled on *o*-stem genitives.

50b   *dóghra*, recte *doghra*.

54d   *ródhóghra*, recte *rodhoghra*.

56c,d   ' Many were the works of bright excellent craftsmanship on its sides, binding it. '

58c   *miocht* is explained in Dinneen's dictionary as a derivative of the Latin *amictus*, an ecclesiastical vestment now usually worn hanging downwards from the shoulders behind, originally, however, as a hood covering the head. The context here shows that the *miocht* was worn either over or attached to the top of the *brat* (see Glossary).

59d   The form *nás* ' nor ' is used here to prevent elision, instead of the historically more correct form *ná*. The *s* has been added after the model of *ionás* ' than '. The two words were quite distinct in O.I. (*ná* ' nor ', not inflected ; *indaas* ' than ', inflected like a verb for person and number). Later they become confused, so that we find *nāid*, an inflected form of *ná* ' nor ', used before a plural noun in stanza 170 of the present poem (*cf.* further examples *s.v.* ' *ná* ' in the vocabulary to TBG), and also *iná*, an uninflected and altered form of *inás* ' than ', used before the plural *iad* in stanza 71. Both words appear as *ná* in the modern dialects. For a still further confusion see note on 72d *infra*.

62c   *buídhne*, recte *buidhne*.

63c,d   The rime *feidhm* : *ghnáth-fhéin* may be dialectal but perhaps points to corruption of the text (*cf.* the similar rime in XXIV 69).

67c   *go mbeileisg*, recte *go mbéilfhleisg* ' with a rim-band ' ?

68c   *bhláith* ' smooth'.

69c   *a s[h]lōgh* is a legitimate vocative form (see Eriu IX 93) : Mac Neill's emendation, Pt. I, p. lxiv, is therefore unnecessary.

71b   For *a n-iomarbháidh* should we read *an iomarbháigh*, and translate ' though you think the boastful claim <too> great ' ?

72b   *coim[h]chengoil* hardly means ' heaped around ' but rather refers to some sort of *ceangal* or binding that was on the goblets.

72d   *nó* ' than '. *Nó* ' or ', owing to similarity of meaning and sound is easily confused (as in XXIV 48) with *ná* ' nor '. When *ionás* ' than ' became confused with *ná* ' nor ' (*cf.* note to 59d *supra*), the further confusion with *nó* ' or ' could easily come about, as here.

74a   *lán-mher*, recte *merdha* (: *Cherda*)?

79a   ' high was his fame ' (see *gnaoi* in Glossary : in 75a *gnaoi* probably also means ' fame ')

82c,d   *crois*, recte *cros* ; *solais*, recte *solas*.

83d   *a churadh* has been translated as thought it were *na gcuradh*.

84d   *lánbhláith* ' full smooth ', ' full pleasant '.

90b   *nÉirinn*, recte *hÉirinn*.

91c   *tteacht*, recte *teacht*.

94c,d   The construction of *d'iarraidh* (literally ' for the purpose of seeking ') is obscure, and Oisín, the reciter, is referred to in the third person. The couplet is probably corrupt.

98c   *monor* ' a work ' (a word common in chevilles) has been translated ' a murmuring sound ' as though it were *monbhar*.

100a   *onn*, recte *donn* ' brownhaired ' (see Corrigenda).

100b   *a* ' their ' (as the following eclipsis shows).

105b   *ba haibhseach treóir* ' which was mighty in strength ' (See Gloss.).

109d   *fuileach* ' fierce '.

112c   *ar fer*, recte *a ffer*?

112d   *ciosa chana*, recte *cíoschána*.

142b (¹)   *mórchathroigh*, better perhaps the alternative form *mórchathoir* (which improves the rime with *fflathoibh*).

148c   *don fhir* (: *sirig*), recte *an fhir*. The translation ' for him on a lance ' should accordingly be altered to ' on the hero's lance '.

157b   *móid* sometimes means ' wrath ', sometimes ' oath ', ' vow ' (PB). See Glossary for its meaning here.

163b   *sheólta s[h]áorbhláith* ' graceful and excellently smooth. '

121a (²)   This line lacks a syllable.

122d   Read *a ngaisgidh*.

125c   *céd*, recte *ceó* (see Corrigenda). The translation should accordingly be altered to ' a snowy fog. '

131c,d   Delete ' never ' in the tr. and insert ' though ' before ' thou '.

135c   *núa* here probably has its secondary meaning ' bright '. The spelling *núadh*, etymologically incorrect, is probably a mere trick of writing of the scribe's, as a final broad *dh* would be silent in a word like *núadh* in most modern dialects. The *dh* doubtless crept into writing from forms like *núaidhe*, compounded from *nua* (older *nue*) and the adjectival ending which appears in modern Irish as *-da*, *-dha*, *-dhe*, etc.

---

(1) The notes here pass to 142 (see MacNeill's remark upon 120, Pt. I, p. LXIV).

(2) The notes here return to 121.

154d   *triathaibh*, recte *ttriathaibh*.

155b   *forghráin*, recte *fforghráin*.

165a *catha*, recte *ceatha* as translated (See Corrigenda).

175-176   The closing couplet of one stanza and the opening couplet of the next have been omitted in the translation : " To Osgar who checked all valour it was an omen of sword-slaughter. Osgar's band and the Hesperians attack one another, and it was no weak onset."

182a   *go hegnach* ' wisely ', ' skilfully ' ?

187b   *sochrach*, recte *sochraidh* 'comely' (For justification sèe Corrigenda).

189d   *a gcomhg[h]ar* : meaning here doubtful : normally ' in proximity ' ' near ' — text perhaps corrupt ; *trialloid imtheacht*, literally ' they set about departing ', really hardly means more than ' they depart '.

196   The sentence introduced by *Bāttar* is unfinished : it is probable that two couplets are missing.

199d   MacNeill's correction, Pt. I, p. lxiv, is the MS reading.

212b   *fuileach* (here and in 211c) ' warlike ', ' fierce '.

212d   MacNeill's emendation is justified by the MS reading (see Corrigenda).

213b   *a mbruth trāth*, translated ' attending to hours ', is probably corrupt. *Bruth* commonly means ' heat ', ' fervour '.

216a   *dénsa*, recte the classical form *dén[a]sa* : the line as it stands lacks a syllable owing to elision.

221d   *ttreis*, recte *ttreise*.

222b   *mór ngáibhthe* ' much peril ' (gen. sg. : *cf. supra* note to 49d).

222d   This line has a syllable too many.

XXIV   THE CHASE OF SLIABH TRUIM.

No inflected copulas occur in this poem, though there is   **Date**
occasion for them in more than one instance (5, 58, 71,).   The
predicative adjective is not inflected, 5, 27. Independent accu-
sative pronouns are frequent, 34, 38, 63, 76, 77. Analytic
forms of the verb are frequent in the 3rd person singular, 20
(see note to 20d), 21, 61, 63, 69, 73, 79. [1]   It is therefore certain
that the poem is later than the Middle Irish period.   An unclas-
sical verbal form, *raibh*, occurs in st 30.   Otherwise the verbal
forms are classical. Nom. forms for the acc. pl., backed by
the rime, occur in stanzas 26 and 52. A special form for the

---

[1] The proportion of analytic to non-analytic forms is 8 : 18.

acc. fem.occurs in st. 10 (see note to 10d). The use of certain constructions and forms, obsolete in the spoken dialects, distinguishes this lay from the latest stratum of lays in the Duanaire : the genitive of respect *nár bheg lámhoigh* 24 ; the substantively used neuter adjective *mór gcath* 29 ; *ináid* (recte *'náid*) 32 ; *óthā* 42. The vocabulary, which occasionally presents words obsolete in the spoken dialects of to-day, should on the whole present no difficulty to one acquainted with modern Irish literature. It is more modern than the vocabulary of poems IX and X, about as modern as that of poem LXV, less modern than that of poem LVII. The poem therefore probably belongs to the early 15th century, or perhaps the end of the 14th century. In style it has more of the fluency of the later lays than of the abrupt conciseness of the earlier lays. Its metre is almost rhythmical. Middle Irish verse is seldom or never rhythmical (*Cf. supra*, p. xcii).

Archaism   The Middle Irish *rus lēig a dhī choin* in st. 9 is to be regarded as a deliberate archaism.

Metre   The metre is Rannaigheacht Mhór with occasional changes to Rannaigheacht Bheag. The rimes are often the imperfect rimes of óglāchas poetry. Some of the rimes, *e.g.*, *ghar : neart* 36, *Luin : neim|h|* 38, seem to point to a modern pronunciation. The rime *Léin : feid|h|m*, st. 69, is to be compared with the similar rime in st. 63 of the preceding poem.

Other versions   A version of this lay is to be found in the *Transactions of the Ossianic Society*, Vol. VI, p. 102, edited by John O'Daly, apparently from an 18th century MS (see editor's note as to the MSS used, on p. xv of the edition). The Ossianic Society's text is corrupt, but in some instances helps to correct the Duanaire text. A portion of the lay, stanzas 65-80, with the exception of 75 (also wanting in the Ossianic Society's version), has been edited by Mr. J. J. O'KELLY in his *Leabhar na Laoitheadh*. Mr. O'Kelly's text stands midway between the Duanaire text and that of the Ossianic Society. Its source has not been specified and I have therefore refrained from citing it when emending the Duanaire text. The Duanaire text is superior to both the other texts, which are full of metrical flaws and modernizations (¹).

This poem has been mentioned, p. xcvi, n. 4, p. civ.

_____

(1) The following alterations of obsolete verbal forms are worth noting in the Ossianic Society's version (The stanzas are referred to according to their numbering in the Duanaire) : *do léigset* 23, 25, 61 > *do léig siad* ; *do-ronsat* 41 > *do-rin siad* ; *ro thriallsat* 42 > *do lhriallamar* ; *ro mharbhsam* 31 > *do mharbhamar* ; *muna ffaghor* 50 > *muna bhfaghad* ; *ni fhūigiobh* 50 > *ni fhūigfead*.

4d *éill*, recte *eille* (altered to conceal the unclassical nature of the rime *leirg : eill-e*).

6c *agam*, recte *is agam* (Oss.).

6d *gé*, recte *acht gé* (*och*! *gé* Oss.) ; *atú*, recte *atáim* (*táim* Oss.).

8d Insert *is* before *Abhlach* (*a's* Oss.).

9b *ag dol ré tenn* : meaning uncertain : see Glossary *s.v. teann*.

10d *in cú cróin*, recte *is in gcoin gcróin*? (*a's an choin chróin* Oss.).

12d *Corrdhubh*, recte *Corr Dhubh* (: *gcruth*).

13b *Rith Rod* (= *Rith* the Ruddy) has been wrongly changed to *Rith Ród* in the translation. The shortness of the *o* is rendered certain by the rime with *ngrod*.

13d *derg*, recte *garg* (Oss.) ' fierce ', which gives better rime with *hard*.

14a *iarsin*, recte *iar sain* (: *cain*).

16a *Énfhúath* ,recte *Fūath* (Oss).

16-17 The last couplet of stanza 16 and the first couplet of stanza 17 have been overlooked in the translation : « Daighre, the man of songs, slipped Sineach Suain and Lovely Lúth. Cairioll the great hero slipped Guilleann and Guaire and Goll. »

18d *Lér-búaidh* (« *Lér-bhuaidh*» in the translation), recte *Lér buaidh* ' Ler of Victory ',which gives the required accented rime with *chruaidh* (For *búaidh*, gen. sg., see IGT 38).

20d Insert *sé* after *lēig* (Oss.).

22a Read *mac Rōnān* (: *Dobhrán*) [1]? This, however, would involve

---

[1] Concerning the frequent non-inflection of final -*án* in the genitive singular of nouns declined like *o*-stems, *cf.* MacNeill's note, Pt. I, p. LXII, on st. 71 of poem XVII ; *cf.* also the rime *bán : a ttigh* . . .*Mhanannán* poem VIII 7, and similar rimes noted in the notes to IX 8a, XX 24d, 25b, 89d (where the -*án* word is not a proper name), XXIV 74b : see also text of LXV 16d (not a proper name). For examples outside the Duanaire *cf.* *lāmh : ingen Rōnān*, Félire Oengusso, notes to May 22 (ed. STOKES, Henry Bradshaw Soc., XXIX, 1905, p. 134, last line) ; *ár : Ó Cathán* (O'DONOVAN *Misc. of the Celtic Soc.*, p. 404, st. 2 ; *ár : Uí Chathán*, ibidem, p. 406. But *Uí Chatháin* is also backed by rime on the same page). In paragraphs 35, 77, 88 of IGT I, are grouped nouns of two or more syllables, declined after the manner of *o*-stems, ending in -*él*, -*ér*, -*én* [modern -*eán*], -*aomh*, -*ámh*, -*án*, -*úr*, -*ás*, -*ór*, -*ús*, -*ún*, -*íos*, -*ól*, -*ál*, -*él*, -*eól*. Some of these are proper nouns, most are common nouns. All may or may not be inflected in the genitive sg. The list is so large that one is probably justified in concluding from it that in Early Modern Irish all nouns of two or more syllables, declined like *o*-stems and having a long vowel in their last syllable, might remain un-inflected in the genitive. As regards the Old and Middle Irish usage, Professor Tomás Ó MÁILLE, who gives examples from the Annals of Ulster of -*án* for -*áin* and -*én* for -*éin* in the gen.sg. (see §§ 21, 22, of his *Language of the Annals of Ulster*), concludes ;

pronouncing the short *ov* in D*obh*rán as though it were *ó,* as in modern dialects.

22d   The use of a pl. adj. *áille* (: *táire*) to agree with the grammatically singular collective noun *mórchonairt* is noteworthy : cf. *siansán binne* LXVIII 13a, and *supra* p. cxxi.

23d   *Rith Theann* should perhaps be treated as a single compound word so as to give better rime with *Drithleann.*

25b   *boi,* recte *ro bhoi* (Oss. has *do Bheagall = do bhí ag Goll*).

26c   *ndeghaidh.* recte *ndiaigh* (Oss.).

28c   ' from the spoils of herds and hounds ' in the translation is a misprint for ' from the spoils of heroes and hounds. '

29c   This line has eight syllables in both versions. The fact that both versions have this mistake, and the mistake mentioned in the note to 54b below, in common, and that the poem breaks off incomplete at the same place in both versions, suggests that both derive ultimately from a common MS source, which was not the author's original MS.

32b   *ináid,* recte *náid* (*ná* Oss.).

33b   *trá,* recte *tráth* (Oss.). (The scribe has written *trá* to cover up the unclassical rime with *lá.*) The original lay may have ended with this stanza which with its last word gives the necessary echo of the opening word.

33d   The rime *Fi*[o]*nn* : *rem linn* is irregular.

34b   *níos* , recte *níor* (Oss.).

37c   *mó,* recte *mór* (see Corrigenda).   In the translation ' first ' should accordingly be changed to ' great '.

39b   *mo c*[h]*uid* se*alg.* The phrase is suspect.   Could *sealg* be a genitive singular ?   In stanza 11 and 14 of poem LVIII such a form seems to be supported by the rime and metre (See below notes to LVIII, 11c and 14a).   Oss. reads *do'n t-sealg* which introduces an irregular dative form and adds a syllable to the line.

39c,d   The literal translation of this couplet is ' I did not dare to cause spite or feud between two persons in <the> Fian. '   The words are part of Oisín's narrative, not a speech of Fionn's as suggested by the translator of Pt. I.

42b   *ba,* recte *roba* ?

45d   *'nar ndáil,* ' as it approached us. '

45c   *caithreach* (: *naithreach*) : neither form is given IGT II 120 : *cathrach* (: *nathrach*) should doubtless be read.

46d   *no doire dilionn,* recte *ioná dair dílionn* (Oss. *ná dair dīleann*). In the translation ' flood-felled ' should be changed to ' mighty ' (See Glossary *s.v. díleann*).

48c   The faulty metre shows this line to be corrupt. Read *cáit as a dtángais don ghlionn* (Oss. *cá h-áit as a d-tángais don ghleann* : for the form *cáit* see IGT I 16 ; for *tángais* see *Studies*, 1934, p. 435, st. 15 ; for *don ghlionn* see IGT II 66).

49d   This line as it stands has one syllable too many. With Oss. omit *am rēim* which has been wrongly introduced from 49b ; for *'s* read *is* (*a's* Oss.) ; for *nirt* read its synonym *tréin* (*tréine* Oss.).

50b   *rem g[h]leódh* , recte *rem g[h]leó* (: *beó*)? *Cf. sa ghleó* : *ni ró* XXIII 150 (For various ways of declining *gleó* see Glossary).

53c   *bladh*, recte the alternative form *bloidh* (: *thsoir*).

·54b   *a mhnaoi*, recte *a bhean*?

56a   *oram* (: *colg*), recte *orm*.

58a   *fon ccathoir*, recte *fōn gcaithir* (: *maithibh*). [The form *cathair*, with a broad *th*, is not permitted by the author of IGT II § 120, whether as a nom. or dat. sg.   For the nom. he gives *caithir* ; for the dat. *caithir* and, as an alternative, *cathraigh* (both doubtless to be understood as acc. forms also).   He gives examples of a dat. *caithir* supported by rime (exx. 1882, 1885) (for an example of a dat. *cathraigh* supported by rime see ex. 23).   His only example of a nom. sg., however, is *cathair*, supported by rime (ex. 1884), but stated by him to be « wrong » (*lochtach*).]

59b   *go tuillm[h]ech* : see Glossary.

59c   *oʳainn*, recte *oirn*.

61c   Omit *ro* (Oss.).

66b   *Ghlinne*, recte *ghleanna* (Oss.) which gives rime (imperfect) with *hEachach*.

66c   *Cuilleann*, recte the more usual *Cuillinn* (better rime).

69d   *Loch Rígh*, recte *Loch Rí* (: *claoi*): the *gh* is purely scribal.

72b   *brath dílionn* ' a mighty treason '.

73b   ' It held up the attack of the men. '

74a   *tulágh* ' great valour ' ?

74b   *Colláin*, recte *Collán* (: *tulágh*)?   *Cf. supra* note to 22a.

77c   *foghloibh*, recte *faghloibh* (: *armoibh*)? *Cf.* the variants *faga, foga* ; *fagamar, fogamar* (WINDISCH *Ir. Texte*, *Wörterbuch*, and WINDISCH *Táin* Wörterverzeichniss) ; and *cf.* other similar *o* : *a* variations noted by Prof. T. F. O'RAHILLY *Measgra Dánta*, pp. 94, 236.

80c   *ttres* recte *tres* (*threas* Oss.).

XXV ONCE I WAS YELLOW-HAIRED

Date   This poem is too short to give any exact clue as to date.
The lack of rhythm and the old words *luinne* (see *lainn* in Glos-
sary), *dluigh* 'a fitting thing, ' *do bhá* ' it was, ' suggest the Middle
Irish or at latest the early classical period.

Metre   The metre is Leath-Rannaigheacht Mhór   The rimes are
not strict (*f[h]íaich* rimes with *líath*, *líath* with *bhía*).

Bibliog-   A free verse-translation of this poem is given by Miss Eleanor
raphy, etc. HULL   *The Poem-Book of the Gael* (1913) p. 91. The original
Irish has been edited from the Duanaire Finn MS by Prof. T. F.
O'RAHILLY *Measgra Dánta* (1927) 184 sq.

For literary criticism see *supra*, pp. LXXXIX, XCV.

XXVI WOE FOR THEM THAT WAIT ON CHURCHMEN

Metre   The metre of this poem is Rannaigheacht Bheag.   The rimes
and date   are not strict.   The rime *deabhtha* : *fatha*, if it occurred in the
original, renders a date earlier than the first half of the clas-
sical period improbable.

1a   This line should probably read *Mairg do chléirchibh is muinntear.*
1d   *dine* ' of a race ' (Meyer).
3b   *calh* (: *flatha*), recte *catha*? (Bergin).

XXVII OISÍN'S SORROW

Date   This poem is too short to give clues for precise dating. It
probably belongs either to the late Middle Irish or early classical
period.

Metre   The metre is Rannaigheacht Bheag   The rimes are not strict.
The parting of Oisín with Caoilte, which seems to have occasioned
this poem, is described in the opening of Acallam na Senórach.

1b   « ...... *lucht loingsi* were most likely the Viking invaders » (CHRIST-
IANSEN *Vikings*, p. 91, l. 3).

3b   *deireoil*, recte the alternative form *deróil*, which gives better rime
with   *s[h]enóir*.

XXVIII THREE HEROES WENT WE TO THE CHASE

The vocabulary of this poem suggests the late Middle Irish or   Date
early classical period as its date of origin. The analytic form *ní
fhaca mē* in st. 2 supports the assigning of the poem to the classical
period.   The nom. form *ccoin* for the acc. pl. forbids assigning
it to a date earlier than the second half of the 12th century.
The metre is Rannaigheacht Mhór.   Rime between the end-   Metre
word of *a* and a word in the interior of *b* is replaced by conso-
nance (*uaithne*) in stt. 2, 3.   The rimes are not strict.

1d   *niamhdha* ‘ bright ’ (from *niamh* ‘ sheen ’ ‘ brightness ’;   not from
néamhann, niamhann, ‘ a pearl ’).
4b   *rúin* (: *thriúr*), recte *rún* (Meyer).
4c   Omit   *a*   (Meyer).

XXIX ERECT YOUR HUNTING SPEARS

The vocabulary of this poem is suggestive of the late Middle   Date
Irish or early classical periods.   The inflected copula *gēm* in
st. 3 points to the Middle Irish period.   The inflected form
of the accusative plural *mbolcca* in st. 2 affords a corroborative
argument in favour of that period.   The analytic form *do airrcis
mé* in st 3 may point to the classical period.   The reading here,
however, is suspect. A verb *aircisim* is elsewhere uninstanced.
Moreover *airrcis* gives very poor rime indeed with *arsaidh*.   Metre
The metre is Rannaigheacht Bheag.   The rimes are not
strict.   The rime *mīolla* : *dírg[h]e* (3) is very irregular.   This
irregularity gives an additional reason for doubting the reading
of b3.

1b   *fire* ' true ' ' genuine '.

2a   mbolcca here translated ' hulls ' usually means ' bellies ' ' bags '.

2b   *borraibh*, recte *borga* ' castles ' (Meyer). Dr. CHRISTIANSEN *Vikings* p. 91, l. 4, directs attention to the reference to wars with Norsemen contained in this line.

XXX THE HUNGER OF CRÍONLOCH'S CHURCH

Date

In stt. 2 and 3 of this poem an independent acc. pronoun occurs. In st. 1 an uninflected acc. form of the feminine adj. is supported by the rime. The poem cannot therefore be earlier than the second half of the 12th century. It may belong to the first half of the classical period.

Metre, etc.

The metre is as in poem IV. The rimes are not strict.

This poem has been mentioned *supra*, p. xcvi.

Extra quatrains?

In RIA MS B IV 1, f. 126a, written by the late 17th century Co. Sligo scribe D. Ó. Duibhgeannáin, are two quatrains which look like extra concluding quatrains for the present poem. Each has " *.r.* " written opposite it in the margin. This is a fairly common sign in B IV 1, and seems to mean *rann*, in the sense of a stray quatrain extracted from a longer poem. The quatrains are as follows :

.r. Dā mair*eadh* mo mhui[n]t*ear*sa
       an Fhian [1] nochan fhuilng*eadh* [1] docra
    ní bheithdīs go muint*earr*dha
    mar a bhfuighin*n*si gorta.

.r. Trúagh an bheatha dhéigheanach
       neoch do ci*nn*eadh don chorpsa
    a bheith a tteampall ghléibhean*n*ach
    ag ég d'fua*ch*t is do ghorta

1-1 Read *nach fuilngeadh*.

'Did my people still live, the Fian who used not to suffer hardships, they would not be friendly where I got hunger as my lot.

' Sad is the end of life appointed for this body — that it should be in a bright - pinnacled church dying of cold and hunger. '

3a   The faulty metre shows this line to be corrupt. Read *ar chléir-chibh mo mhallachtsa* ?

XXXI THE WRY ROWAN

The rime *Gheall* : *glac* (1) speaks against the antiquity of this poem. The nominative form *lámh* (: *tráth*) for the accusative sg., in st. 1, shows that it must at least be as late as the second half of the 12th century. It probably belongs to the first half of the classical period, though it may be later.

The metre is Rannaigheacht Mhór. Some of the rimes are imperfect.

Se samh LAOIDE in his *Fian-Laoithe* (1916), p. 78, has edited this poem from a late 18th century RIA MS, 23 A 47. The Fian-Laoithe version in some instances offers better readings.

2a *ghlenn,* recte *ghlinn* (: *sinn*).

2b *mberthae,* recte *mbeartha,* 2nd sg. act. (or the passive) of the subj. of *beirim*?

3a *nómhaidhe,* recte *nómhaidh* (*naomhad*[*h*] Fian-Laoithe, p. 92).

3c *fhiorfedh,* recte *fhóirfeadh* (Fian-Laoithe).

3d *do-chife* looks more like a future than a conditional.

4a T is rowan, whose berries, along with wo pigs, fed 2,000 of the Fiana, may have some connection with the strange rowan whose huge berries fed the giant Oisín in the folktale of Oisín and Patrick's housekeeper (*Cf* Introduction, p. XIX).

4c,d The faulty rime *Fi*[*o*]*nn* : *chroinn* does not occur in the Fian-laoithe version of this couplet.

XXXII THE BEAGLE'S CRY

The comparative simplicity of language of this poem judged by modern standards, the non-inflection of either copula or predicative adjective in stanzas 2 and 4, and the rime *theas* : *as* in 9 suggest that it is later than the Mid. Ir. period. On the other hand, except for the use of *chum* for *dochum* in 6 (¹), the

(1) See *supra*, p. cxii.

language is of a classical turn. Some words occur that are obsolete in the spoken language of to-day (*síodh* 1 ; *fulacht* 1, 8 ; *fecht* 'journey' 2 ; *mór gcéd*, *mór ndamh* 2, 3 ; *sochraidh* 3, 8 ; *longp[h]ort* 8 ; *fa[o]idh*, *tonna* 10). The vocabulary, therefore, on the whole agrees with that of the 15th (?) century poems XXIV, LV, LXV. It is therefore probable that this poem too is to be assigned to the 15th century.

Meter   The metre is Rannaigheacht Mhór. The rimes *mhear* : *feacht* *thes* : *as* 2, 9, are irregular. The rime *ríogh* : *cáomh* 5, is due either to corruption or to a dialectal pronunciation similar to that of Connacht today.

The poem has been mentioned *supra*, p. CIII.

1c   *fulacht* ' cooking ' (normally, of course, followed by a feast).

2d   Literally ' Who used to go on a journey <with> many hundreds ' (or ' many hundreds <strong> ') : *mór gcéd* ' many of hundreds ' is the eclipsing nom. neut. sg. of the adj. *mór* used as a substantive and followed by *céd* in the gen. pl.   The phrase *mór gcéd* is, as it were, in associative apposition to the subject of the sentence.   The principal word in such an appositional or associative group (here *mór*) is nom. in Early Modern Irish : *cf.* examples from Keating's prose in Rev. G. O'NOLAN's *Studies in Mod. Ir.* IV 131 *sq.* ([1])

---

(1) In Old Irish it was dative. This was doubtless originally a pure dative of association (*i.e.* the dative form without preposition expressed much the same meaning as is expressed by the preposition ' with') but it had come to be used indiscriminately both as a dative of association and, in certain conditions, as a dative of apposition (the dative form showing merely that the noun was to be construed as a further definition of a pronoun of any case which had already appeared in the sentence, or of the subject implicitly contained in the verb). For a discussion of the Old Irish construction and its development see Dr. M. Dillon's paper in ZCP XVII (1928) 312-319, 342-346. [Where, in Old and Middle Irish, there was true apposition (as distinguished from association), to a noun (as distinguished from a pronoun, or subject contained implicitly in a verb), the appositional noun was in the same case as the principal noun. This construction was usual also in Early Modern Irish : *cf.* Duanaire Finn LXII 88 *a n-fēgmais ... chloinne Caoille mo charad* (: *lag*), both nouns genitive : MAC AINGIL *Scāthān* (1618) p. 9 *tré grádh nDé a leannāin*, both nouns gen. See also examples from Keating's prose in *Studies in Mod. Ir.* IV, by Rev. G. O'NOLAN, p. 115. In Modern Spoken Irish the appositional noun is in the nom. whatever be the case of the principal noun, unless, in surnames, *Ó* [or *Mac*] is in apposition to a Christian name, when

3d   *ina ndál* (: *ágh*) : see Glossary.

4d   Omit the first *a*.

5c   With elision this line lacks a syllable for *ró bhai* read *do bhiodh*?

8d   *mbonoibh*, recte *mbun*?

10c   *tonna*, translated ' waves ', more probably means ' skin ' though this use of the plural of *tonn* ' skin, surface ' for the singular is curious.

11c   *Gé*, recte *acht gé* as above in st. 7.

XXXIII THE SLEEP-SONG FOR DIARMAID

This poem contains three infixed pronouns *monad-fhaicear*   Date
(*sic leg.*) 8, *nachad-táir* 10c, *nochad-léige* (see note to 10 d *infra*). It contains no independent pronouns. No analytic forms occur even in the third person though there is frequent occasion for them. The only accusative form backed by the rime preserves the old inflection, *seirc* (:*Dhiarmaid*) 1. An optative *rob* is frequent. The vocabulary is on the whole suggestive of Middle Irish, but contains no words suggestive of great antiquity. The poem probably was written in the first half of the 12th century.

If the comparative modernity of its vocabulary did not already make it clear that this poem does not belong to the Early Middle Irish period, the use of the ending -*ann*(-*ionn*), in stanzas 11, 13,14, as the conjunct ending of the third person sg. pres. of regular verbs would show that it is at least as late as the 11th century.[1]

The metre is Deibhidhe. The opening couplets are sometimes   Metre in Deibhidhe Ghuilbneach. The rimes are correct according to Middle Irish laws.

---

the old rule is still often followed, at least in West Cork, *e.g.*, *Seán Ó Fearuíola b'ainim do* (nom.) (*Béaloideas* III 458, Item 61), *A Dhónaill Í Chonaill* (voc.) (*ib.*, p. 228, It. 29) *ag Pádaruig Ó Bhruin* (dat., and therefore followed by aspiration) (*ib.* p. 230, It. 36), *tigh Thomáis Uí Laoghaire* (gen.) (Ua Laoghaire *Mo Sgéal Féin*, p. 75). For further remarks on apposition see note to XXXIV 1a *infra*.]

(1) See ZCP I 343 *sq.*, where Thurneysen has shown that this ending was not used by the author of SR, who wrote c. 987 A.D. That it was well established by the end of the 11th century is shown by its occurence in LU 3691, 3988, 3990, 3992, all lines written by the main scribe Mael Muire, who was killed A.D. 1106 (references taken from Thurneysen's *Heldensage,* p. 414, footnote 3).

Translation,   A free verse-translation of this poem has been published by .
etc.   Miss E. Hull in her *Poem-Book of the Gael* (1913). A poem,
probably of the 17th cent., on the uneasy sleep of a jealous
man, beginning *Ní chodlan[n] a[n] dobhrān<n> donn*, preserved
in RIA MS Fv3. p. 22. is clearly modelled on qq. 11-15 of the
sleepsong for Diarmaid.

For literary criticism see *supra*. p. xcvi,

2a *go sáimh*. recte *go sáimh sáimh* (See Corrigenda).   MacNeill's
emendation. Pt. I. p. lxv. is thus rendered unnecessary.

3b *trēnghort* ' of strong fields ' gives but doubtful sense. In the
translation it has been taken as the genitive of a place-name « Trénghart » :
but the form is not genitive singular.

3c The translation should be altered to ' O foam of the lake-top. '

5c *ségha rinn*. recte *séghdha roinn* (Meyer), a common cheville in Mid-
dle Irish poetry meaning literally ' a majestic arrangement. '

8b *anana* : meaning obscure. [The emendation *a n-anu* ' while I wait '
suggested tentatively, Pt. I, p. lxv. has against it : 1) that *a no-n-anu*
(or *a no-n-anaim*) would be the form to be expected in O. I. : 2) that the
ending -*u* in the 1st pers. pres. tended to disappear in Mid. Ir. ; 3) that
a n- ' when ' was rare, if not obsolete. in Late Mid Ir. : it does not occur
in Atkinson's Glossary to PH.]

10a *Lēigfidhear caoinche ar do lorg*. A passage in Acallam na Senórach
where a similar phrase occurs has been noted by Professor O'RAHILLY
under the word *caoince* in his glossary to *Measgra Dánta*, I.   The passage
in the Acallam (Stokes' ed. l. 2327) is as follows : *do chuir (Oisín) in cain-
cinn frithroise for a lurg co nach facad nech a longphurt fher nEirenn é*.
This passage, though obscure, suggests that *caoinche* is not to be taken as
the proper name *Caoinche*. It makes it almost certain that the phrase
in the present poem in the Duanaire means that Diarmaid will be rendered
invisible.

10d *nochad-léig*. recte *nachad-léige* ' may it not leave thee '.   The
change from *nochad-* to *nachad-* is suggested by *nachad-táir* in 10c.   The
change from -*léig* to -*léige* gives the correct Middle and Early Modern Irish
ending for the 3d sg. pres. subj. of regular verbs (-*e*, -*a* ; for -*ea*, -*a*, of the
O. I. 3d. sg. pres. *a*-subj.). [The -*e* does not appear in -*táir* in 10c, which
is the 3d sg. pres. subj. of an irregular verb : O.I. *s*-subj.]   The phrase
nachad-léige would then be an example of a negative wish expressed by
ná [+ infixed pronoun of the 2nd person] and the pres. subj., without *ro*.
This is what schematically might have been expected as the negative of the
Modern Spoken Irish positive wish scheme. *go* and the pres. subj., without
ro. In fact however, Mod. Spoken Ir. agrees with O.I. in using *ro* in

negative wishes. (¹). Negative wishes without *ro* may have been common in Middle Irish, when the transition from the O. I. wish forms (²) to the Modern forms was taking place, under the influence of purpose clauses (³). The O. I. positive wish form (*ro*, without *go*) appears in the copula fo m *rob* in the present poem, stanzas 4-7.

12b   *brecláoch*, recte *brecláogh* (:*mháol*).

12d   *ní dhén* : doubtless a mere orthographical variant of *ní dhein*, which is the form used in 14c (slender *n*). [Early Modern instances of the form -*déin* (for older -*déni*), 3d sg. pres. conjunct of *do-ghní* (Early Modern *do-ní*), are listed TBG² Introduction, p. xxviii.]

14a   *lán*. This adjective, which is also used in praise of heroes, should probably be rendered ' perfect ', a slight development of its usual meaning ' full '. The rendering ' of numerous brood ' lacks justification.

15a   *gerg*, recte *geirg* (: *imaird*)? (But *cf.* Glossary.)

15b   The translation of this line should be altered to : ' Above the ragings of the lofty storm. '

_____

(1) Mod. Spoken Ir. expresses a positive wish with the pres. subj. by prefixing *go*, without any trace of an old *ro*, except in the Munster copula form *gurab*, and in the form *go raibh* of the verb of existence in nearly all dialects. It expresses a negative wish with the pres. subj. by prefixing *nár*, where the *r* is a remnant of the old *ro*, or in the case of *ná raibh*, by prefixing *ná*, the *ro* being already contained in the verbal form *raibh*.

(2) Strachan in summarizing his results in his paper on the Subj. published in the *Trans. of the Phil. Soc.*, London, 1897, says (p. 103) : " In expressing a wish [in Old Irish] the present subjunctive is regularly, so far as is possible [i.e. in verbs which have *ro*-forms or their equivalent], accompanied by *ro*-." Old Irish did not prefix *co*. As negative particle it seems to have used *ní* rather than *ná*. The negative form with *ní* is, however, attested only by MSS of a date later than the Old Irish period. [The phrase with *ná* for *ní* cited by Thurneysen *Gramm.* § 852 from Wb 15 d 40, is explained by the editors of *Thes. Pal.*, I, p. 605, l. 31 and footnote *d*, also by Strachan in his paper on the Subj. in *Trans. of the Phil. Soc.*, London, 1897, p. 97, l. 28, and by Pedersen *Kelt. Gramm.*, II, p. 258, l. 24, as a subordinate negative purpose clause. For *ní* examples from Old Irish texts preserved in MSS of the Middle Irish period, see Strachan *op. cit.*, p. 16, and add *ní rop áilsed* from Stokes *Fél. Oen.* (1905) *Epilogue* 522.]

(3) Purpose clauses used both *co* and *co* + *ro*, with a difference of meaning, which, if it existed at all, was very slight. The negative forms were *coni, conná, ná, etc.* [For the O. I. rules and examples see Thurneysen, *Gramm.*, §§ 525, 884, and Strachan *Trans. Phil. Soc.* London, 1897, p. 70 *sq.* For Late Mid. Ir. examples see Atkinson *Glossary* to PH. *sub vocibus, co, ro, etc.*]

XXXIV FIONN'S PROPHECY

Earlier
(Rawlinson)
version

A 16th century copy of this poem has been edited by Mr.
O'Keeffe, from MS Rawl. B. 514, fo. 67a, in *Irish Texts*, ed. by
J. Fraser, P. Grosjean, S. J., and J. G. O'Keeffe, IV (1934),
p. 43. The 16th century copy contains only stanzas 1-7, 11,
with omission of the first couplet of stanza 4, which, however,
seems to be required by the metre.

Linguistic
analysis

In the stanzas common to both versions occur the following
words reminiscent of Middle Irish ; *tadhbhas* (1) ; *táir* (3, 11) ;
reiglesa (3c note) ; *beidid* (4c note, 6). The corruption (1) of some
of the stanzas common to both versions may conceal other
Middle Irishisms. A special form for an acc. sg. fem. is backed by
the rime in st. 1 (*mé féin* : *mo chéill*). A nom. form for an acc. sg.
fem. is backed by the rime in st. 7 (*fhearg* : *dearg*). An inde-
pendent acc. pronoun *mé* occurs in st. 1 (not in Rawl., which,
however, here has an indefensible reading involving the riming
of a word with itself). The independent accusative pronoun
and the nom. form for acc. suggest that the poem is not earlier than
the second half of the 12th century. The words reminiscent
of Middle Irish suggest that it is not later than the 13th century.

Interpolation

Of the stanzas contained only in Duanaire Finn : 9 has a nom.
form for an acc. sg. fem. (*cloch* : *och*) ; 10 has an irregular rime
(*as* : *ttreas*) ; 12 has an independent acc. pronoum (*mē*), and
an irregular rime (*neamh* : *mban*) ; in 13 the last word (*mban*)
is, metrically, an imperfect echo of the opening words *a bhean*.
Though the nom. form for an acc., and the independent acc.
pronoun, are not out of keeping with the language of the
rest of the poem, and though the irregular riming of *ea* with
a might well be due to corruption of the text (cf. *nglan* : *bhean*
in the Duanaire version of st. 11, where Rawl. has *ngel* : *ben*),
it is perhaps on the whole better to regard all the extra stanzas
in the Duanaire as interpolations. Stanzas 12 and 13, at least,
must be regarded as interpolations, as their concluding echo
is metrically incorrect, while the concluding echo of st. 11 which
precedes them is correct.

---

(1) The fact that corruption of the text is already evident in a scholarly
16th cent. MS (probably mid-16th cent.) invalidates the conclusion of an
earlier editor of the Duanaire Finn text (*Gael. Jnl.* X 49 *sq.*), who held that
historical analysis pointed to the last decade of the 16th century (Aodh
Ruadh Ó Domhnaill's rebellion) as the date of composition.

The Gaill mentioned (5, 3) are probably the Normans. A   Historical
High King is to come from the north (7). There is to be an   analysis
Irish victory at Sligo (11). Now in 1258 the right of Brian
Ó Néill (" Brian Catha an Dúin ") to the Highkingship was
admitted by Tadhg Ó Briain and Aodh Ó Conchobhair. (¹)
Before his day there had been no generally admitted Highking
from the north for two hundred years, nor had any concerted
effort been made by the native Irish to drive out their conquerors.
The effort which centred round Brian Catha an Dúin, about
the middle of the 13th century, was repeated several times in
the centuries which followed, the O'Neills of Tyrone more than
once supplying the leader.

From the combined historical and linguistic data it may,   Date
therefore, be concluded that the poem was written either about
the middle of the 13th century, with the language, perhaps,
slightly archaized, or at some later date, with decided archaizing
of the language.

A corrupt version of this poem, edited from a modern MS,   Corrupt
may be found on p. 224 of *The Prophecies of SS. Columbkille…*   version
Bearcan, etc., ed. by N. O'KEARNEY(1856).

For another prophecy ascribed to Fionn see poem XLIX.   Prophetic
                                                                                                                poetry
Prophecy in Irish literature is discussed by Professor and
Mrs. CHADWICK in their *Growth of Literature*, Vol. I, pp.462 *sq.*,
471 *sq.* See also *supra*, pp. XIV, XLVIII, LXI f., *infra* pp. 113-115.

The metre is Rannaigheacht Mhór.   The bad rime *táir : lán*   Metre
(st. 3) occurs in both the Rawl. and Duanaire versions.

1a   For *A bhean labhrus rinn an laoidh* Rawl. reads *A b[h]en labhrus
rium an laoch* ' O woman that speakest to me the hero '. The word *laoidh*
' lay ' in the end of the Duanaire first line gives bad rime with *thráoth*.
To read ' *ón laogh* ' ' from the calf ' for *an laoidh*, in accordance with
various modern MSS (misprinted *loogh* in O'Kearney's edition 1856,
p. 224), only slightly improves the rime and gives poor sense. Against
the Rawl. reading it may be urged that in Irish it is rare to find the article
before a common noun in apposition : contrast the frequency of examples
such as Modern Spoken Irish *Seán Gobha* ' John the Smith ' (*Béaloideas*
III, 1931, p. 229, Item 33), Early Modern Irish *Bodhmhainn bainfhéindidh*
Duanaire Finn XXXV 93, 35, 78), Old and Middle Irish *Cathba druí,
Culand cerd, Feidelm banfháidh, Fingin fáthliaig* (Index to Windisch's
Táin), with the rarity of examples such as *Mac Roth ind echlach* ' Mac
Roth the messenger ' (same Index), *Fionn in flaithfhéindidh* (Duanaire
Finn XXXV 126). Nevertheless, as the last two examples show, the
construction, as far as the article is concerned, is a possible one. Stronger

(1) See Annals of the F. M.. A.D. 1258, 1260 ; see also Edmund CURTIS
A History of Mediaeval Ireland (1923) 159 *sq.*, and A.I.F, A.D. 1261.

arguments against the Rawlinson reading are : 1° the extreme rareness of
a singular pronoun having any noun other than the personal numeral
aonar in apposition to it [no satisfactory example discovered] : 2° the rare-
ness of an unemphatic form of the pronoun having a noun in apposition
to it (Contrast the frequency of examples such as *dúinni 'nar nUllaib*
LU 4646, with the rarity of examples such as *dúib in far nUllaib*
LL Táin, ed. Windisch, 1190). The Rawl. reading may, however, be the
original one, and the alterations of other scribes may merely indicate
that its unusualness displeased them. It is also possible that no MS
preserves the original reading, which might have been *A bhean labhrus
rium im laoch*, a construction which would be even more puzzling than the
Rawlinson one to a modern scribe, and therefore even more liable to
corruption, but which to a Middle Irish writer would have been less am-
biguous, as *im laoch* could not possibly have been mistaken for an ac-
cusative. [In Middle Irish a noun was put in apposition to a pronoun, of
any case, by putting the noun in the dative preceded by *i n-* + poss.
pronoun. This was a development of the Old Irish dat. of apposition
(See p. 68 footnote).] A modern scribe might easily have altered this
Middle Irish construction to the Rawl. form., much as the scribe of BB
altered *acaindi inar fearaib $\overline{E}$renn* of YBL to *againdi fir $\overline{E}$renn* (Stokes
Irish Ordeals § 23, in STOKES and WINDISCH *Ir. Tex.* III, p. 192). The
Middle Irish construction still survives in Modern Spoken Irish in *im
aonar, it aonar, etc.*

1c   *tai[dh]bhsi reacht* ' a vision of ecstasies ', ' a rapturous vision. '

2a   *muir menn*, translated ' the babbling sea ', recte *Muir Menn* ' The
Irish Sea ' (Meyer).

2c   *fó secht* ' seven times '.

2d   *ccaomhglan*, recte *caomh glan* ' lovely and pure ' ? (Rawl. for this
line has *agus an tress cëim go glan* ' and the third step purely ').

2e,f   This couplet, which contains an irregular rime *neamh* (: *glan*),
is omitted by Rawl., and so is 3a,b, which has the form *béid*, where 6 (both
versions) uses the Mid. Ir. form *beidid*.

3c   *reiglcis*, recte *reiglesa* (*reiclesa*, Rawl.) That Rawl. is right is
shown by the metre and by the gen. sg. forms ending in *-esa* in WINDISCH's
Wörterbuch to *I.T.* [I], and in STOKES's Glossary to *Fél. Oe.*, 1905.

4a,b   This couplet is missing in Rawl., but it is wanted by the metre.

4c   For *beid na*, Rawl. has *beidid* and omits the article before *clocha*,
which agrees with the language of 6.

4d   *sein*, for *sin*, which is the reading of Rawl. : *sein* is written to give
rime with *nā ceil* in 4b, a line which is missing in Rawl. and therefore can-
not be controlled.

7a   *Tiucfa in t-airdrí [sic leg.* : Rawl. *an t-airdrigh] seacha atúaidh.* Here
seacha, literally ' past him ' is used as an adverb, invariable as regards
person and number ([1]), merely to emphasise the idea of motion in *Tiucfa*.
Rawl. has *Ticfa an t-airdrīgh ōn fir thuaidh.*

_____

(1) Originally, doubtless, when the prepositional pronouns formed from

7b *toighébhaidh*, understood by the translator of Pt. I as *tóigébhaidh*,
and translated" will raise up his wrath." Rawl. has *foiceoraidh*, which per-
haps stands for *foigheóraidh* ' will heat ' (O.I. 3rd sg. pres. *fo-geir* : classical
Irish 1st sg. pres. *foighrim*) : *fóigeóraidh* ' will annnounce ' hardly suits
the context as well.

7d *in treas* (: *in treas*). This Duanaire reading makes a word rime
with itself, which is against the custom of Irish poetry, unless the word
has a different meaning in each of the two places, or the repetition is aiming
at a special artistic effect. (¹) Read *in t-eas* ' the waterfall ' (*an tess* Rawl.).

8a *Ēireóchaidh*, recte *Éireóchaid* to agree with the plural subject.

8d See Corrigendum to this line.

9d *ma*, recte *mar* as in 8d.

11d *mór is dimbáigh leam* " much it grieves me", probably altered
from *agus as bāidh lium* (Rawl.) ' and it pleases me ', some scribe thinking
it more natural for the warlike and patriotic Fionn to be grieved at not
being able to strike a blow for the Irish in the Battle of Sligo, than to be
pleased at not having to live till then, or at not having to undergo the
risks of the battle. The rime *báidh* : *táir* is good the rime *dimbáidh* : *táir*
is bad.

---

seach were used with *tigim, etc.*, to emphasise the idea of motion in the
verb, they varied for person and number, as the prepositional pronouns
formed from *ó, le, ruime* (the spoken Munster word for the literary *ré*),
etc., still do in Modern Irish phrases such as *gluais uait* ' move on ' ' ad-
vance ' (Bruidhean Eochaidh Bhig Dheirg, ed. P. Ó BRIAIN *Bláithfhleasg*,
138, l. 25) ; *Do thiomáin an Fhiann leó isteach, Thiomáineadar leó* 7 *bhíodar
ag fiadhach* 7 *ag sealgaireacht rómpa* (spoken West Cork Irish from *Fionn
agus Lorcán, Imtheachta an Oireachtais*, 1901, Leabhar II, Cuid I, 1903,
pp. 1, 9). Then the third person singular masc., *seacha*, became petrified,
whether the verb was 3d plural, as in *tāngadur secha bodes* (*Acallam*,
ed. STOKES, l. 5632), or 2nd sg., as in *triall seacha* translating *transi* TBG²
3706. A similar petrifying of one person of a prepositional pronoun has
occurred, in some of the spoken dialects, in the word *thart* "past thee"
which may be used adverbially, with verbs of all persons and both numbers,
in the senses 'past' 'around'. With the use of *seacha* in the phrase *Tiucfa...
seacha* perhaps we should compare the similar use of *taris* "past him', in
the phrase *ic da taris* apparently meaning 'going away', notes to Amra,
LU, f. 5a, Best and Bergin's ed., l. 306. *Cf. infra* Glossary *s. v. seach.*

(1) See 19th cent. copy of the metrical tract written by G. B. Ó hEóghusa
in the first decade of the 17th century, RIA MS 24 G 8, p. 254 : *Čir ní
cóir focal do chomhardadh ris féin, muna raibhe breacadh ann, nō claochlādh
céille san dara hionad aige.*

XXXV THE WAR-VAUNT OF GOLL

Date

This pleasing poem (cf. p. xcvi, n. 2 ; p. cv, n. 2), which re-
minds one of poem IV, probably belongs to the 13th, or early 14th
century. The vocabulary is more archaic than would be expected
in the second half of the classical period.   The inflected copula
isum in st. 4,(¹) the phrase *níorbham caroidse* ' were not friends
to me' st. 36 [cf. *Carsat comainm, a óclaích?* ' What name is
yours,   O warrior ? ' Stokes *Acallam na Senórach*, l. 390   and
passim ;   *Carsat luag sin* = What   price   is that you have in
mind, *ib.* 7302],   and the   pleonastic use of the infixed - s- in
rusfuarusa, st. 83, are remnants of usages common in the Middle
Irish period such as might be expected to occur occasionally
in a 13th century composition (cf. Myles Dillon's table ZCP XVI
331, and *supra*, notes to poem XXIII p. 53 f.). That the poem
cannot be earlier than the end of the 12th century is shown
by the consistent use of *c[h]om* for *dochum* (31, 86), of independent
acc. pronouns instead of infixed (5, 6, 24, 45, 60, 63, 70, 76,
95, 104, 120, 127, 128), of singular forms for the copula and
predicative adjective where Old Irish required the plural (17,
34, 46).   Though opportunity for the use of analytic verbal
forms of the 3rd. person is not frequent in the poem, two such
forms occur, *do c[h]om[h]aill seisean* (: *cneisg[h]eal*) 97, *tug sí* 121.
A nom. form for the grammatical object, *deaghmhúir*, is backed
by the metre in 62. No other object forms, backed by the
metre, occur.

Metre

The metre is as in Poem IV.   The rimes *com[h]ram[h]ach* :
ōr-armach 4, *doghra* : *móna* 10 ; *Fōdla* : *fog[h`namh* 102 ; and
the rimes mentioned *infra*, note to 118b ; are to be compared
with the similar rimes listed in the notes to Poems IV and IX.

Goll
dying
on the
rock

The whole of this poem is supposed to have been recited by
Goll as he was dying of hunger on the rock to which his enemies
had driven him.   Other references to this rock will be found
in poems IX, X, XXII (*cf.* notes to XXII).   In the late 17th
century David Ó Bruadair refers to it in the lines,

Iollann na lann ba teann 'san gearraig

gur chlaochlaidh íola a ghnaoi is a dhealbh (poems, ed. Mac
Erlean, I, p. 40, poem v. st. 34).

In his *Cat. of Ir. MSS in the Brit. Mus.* II 381, Dr Robin
Flower has drawn attention to the fact that quatrains 108-

---

(1) In 4, 95, 103, copulas that might have been treated as 1st person
inflected copulas are not inflected.

130 of the present poem relate the same events as those contained   Bruidhean
Chéise
Coruinn
in the prose tale Bruidhean Chéise Coruinn. Dr Flower refers
there to several manuscript copies of the prose tale, and to
the summary of what appears to be the earliest extant manus-
cript copy, " that in Adv. Libr. MS. XXXVI, p. 104b (written
by Eoghan MacGilleoin in Argylleshire, (1690-91) ". In that
17th century MS the tale, as Dr. Flower points out, " contains
a poem in praise of Goll put in the mouth of Fergus Finnbheul
(printed in CAMPBELL, *Leabhar na Feinne*, p. 88). " Dr. Flower
mentions the edition, archaized from the 18th century text in
Brit. Mus. Additional MS 18747, published by O'GRADY in
his *Silva Gadelica* I 306 *sq.*, with transl., *ib.*, II, 343 *sq.* " Another
edition", he says, " is in the *Irish Echo*, Boston, IV. p. 2. The
tale is analyzed by W. A. Craigie, *Scottish Review*, XXIV, 1894,
p. 277 ". " There are considerable verbal differences between
the MSS. ", says Dr. Flower, " but none of substance. "

To Dr. Flower's bibliographical references may be added the
edition of the tale from Maynooth MS 3 e 18 (written in 1797), with
some readings from a later Maynooth MS 3 d 5, published by Tomás
Ó Gallchobhair in " *Gadaidhe Géar na Geamh-oidhche* I. . . Triúr
cómhdhalta do CHUALLACHT CHUILM CILLE do sholáthruigh (1915),"
p. 71 *sq.* ; also the version from Donegal oral tradition printed
by Seosamh LAOIDE in his *Cruach Chonaill* (1913), N°. XXVI,
where the tale is entitled " Goll agus an Crann Tochairdthe " ;
and the version from Coolea (West Cork) oral tradition, written
down (with the variants of several storytellers) by Domhnall
Ó Ceocháin, printed in *Béaloideas* II 26 *sq.*, where it is entitled
" Crónán Mhac Imilit. " [The Coolea orally preserved version is,
as its style and language show, a perversion (with interesting
additions) of a MS version.]

The incidents related in the published (1) literary versions   Agreement
in incidents
of poem
with the
literary tale
of the prose tale (and in Mackinnon's summary of the as yet
unpublished oldest version), are the same as the incidents related
in the Duanaire poem, 108-130, with neither addition nor omission.
The prose, however, describes all the episodes at greater length.

Both the folk versions add that Conán [in the Donegal version,   Conán
incident
added to
oral versions
the man freed just after Conán] stuck to his seat and that he left
part of his skin behind, which was replaced by sheepskin.
In the Donegal version this added episode has actually altered
the notion of the form of enchantment employed by the three
witches, which is made to consist in attaching the Fian to the
rocks, not in merely weakening them and subsequently impri-

---

(1) I do not here include the version in the *Irish Echo*, Boston, IV,
p. 2, which I have not seen.

soning them underground.   The added episode has doubtless
been borrowed from an episode in a folktale, such as the last
episode of *Lorcán Mac Luire*, discussed *supra*, p. xxviii. (¹)

Bargaining
by Goll in
Coolea oral
version

The Coolea (West Cork) oral version of Bruidhean Chéise
Corainn, already referred to, uses the episode described in the
Duanaire poem, st. 126, to make Goll bargain to get three things
[see also *supra* p. 51, line 20 sq. :   Fionn's daughter in mar-
riage ; the marrow of all bones ; and the privilege of hanging
his shield above Fionn's (... *mo sgialh bheilh os cionn do sgéithe
faid a bheam ag baile, smior na gcnámh go léir, 7 t'inghean c[h]ríona
le pósadh*, Béaloideas, II, 32, l. 16). Neither in the Duanaire
nor in the published (²) literary prose versions (nor in Mackin-
non's summary of the unpublished oldest manuscript) is there
any mention of such bargain'ng before the deed, and the only
reward stated to have been given to Goll is Fionn's daughter in
marriage, as in st. 129 of the Duanaire poem.

Verbal
agreement
of poem with
literary tale

Besides the agreement in matter that has been noticed between
the literary versions of the prose Bruidhean Chéise Corainn
and stanzas 108 - 130 of the Duanaire poem, there is also, in

---

(1) Conán in Fenian lore often suffers such injuries to his head or some
other part. In the poem *Seilg Shléibhe Fuaid*, Oss. Soc., VI, p. 56 *sq*, it
is the skin of his seat which Conán leaves behind : the wound is patched
with *croiceann ... lán do chlúmh* (p. 60, l. 12) 'a skin full of feathers'. In
the poem *Cath na Suirghe* it is again the skin of his seat which Conán
leaves behind : no patching is mentioned (*cf*. Pádruig Ó BRIAIN *Bláith-
fhleasg* [1894], p. 169) [Fom a hasty reading of *Seilg Shléibhe Fuaid*
one would get the impression, based on its language, semi-rhythmical
metre, and rambling plot, which resembles that of medieval stories
of marvellous adventure, that the poem is not earlier than the 15th
century. *Cath na Suirghe* is probably much later.] In *Eachtra Lom-
nochtáin* (ed. Bergin and MacNeill, § 36) there is an episode in which
there is no sticking, but in which Conán's torn head has to be patched
with sheepskin. Head injuries suffered by Conán are discussed *infra*, p.
143, note to LX 17d, and *ib*., footnote 1. To the injuries mentioned there
may be added that described in the folktale (?) of « Conán's Delusions in
Ceash », published by P. KENNEDY *Leg. Fict.* (1866) 234. There Conán,
punished for lust, is found « lying on his back, his hair fastened to the
floor ». Fionn forces Conán's tormentor to release him. Conán, however,
was left with « the upper part of his head resembling the moon at full,
while a long veil of his black hair hung sorrowfully from its outer rim ».
This tale has been referred to *supra*, p. 29, note to XIII 41. Discussion of
injuries to Conán's seat will be found *supra*, p. xxviii, n. 1, p. xxx *sq*.

(2) See footnote 1, p. 77.

places, agreement in style and wording Thus the description
in st. 111 of the three mouths, six eyes, three heads of hair,
and six feet of the witches, resembles the more wordy description
in the published prose versions (e. g. *Gad. Géar na Geamh-oidhche*,
p. 72, ll. 43 - 53) ; while the poem in praise of Goll, put in the
mouth of Fearghus Fínbhél in the oldest known extant copy
of the prose tale (poem only edited by J. F. CAMPBELL *Leabhar
na Feinne*, 1872, p. 88), contains the following verbal agreements
with stanzas in the Duanaire poem :

   1º the use of *ceangal* and the rare word *croibhneart* in

     Do cheanglas go curata

       Īornach go cruaidh a croibhneart (Duanaire, 120 and n.)

and, in the same context, in

     Iompu[i]s Iollain [sic] *rī go ceart*

       Occus ‹eanglu[i]s ī trē croibhneart (Campbell, st. 9) ;

   2º a peculiar use of *eiste* (*aisde*), where a speaker of modern
Munster Irish would more naturally use *uaithe*, in

     Fian Ēirionn go háidhmillte

       tuc sí eiste bhó-dhéine (Duanaire, st. 121 and note)

and, in the same context, in

     No gur gheall sī an Fhian uile

       aisde ō ōg go seann-duine (Campbell, st. 10).

A more exact study of the differences and agreements between
the prose *Bruidhean Chéise Corainn* and the Duanaire poem
must be left over till the oldest prose copy has been published
in its entirety. Such a study might enable one to decide whether
the prose story is based on the poem, or the poem on the prose
story, or both on some older text. If, for instance, agreement
between the prose and poetry were often noticed in three-syl-
labled riming words, such as *dhúaibhseacha* : *rúainneacha* (Duanaire
st. 111 ; *Gad. Géar na Geamh-oidhche*, p. 72, ll. 43, 46), it would
seem as though the prose were based on the poetry, because
such words, separated by two lines, are required by the metre
in every quatrain of the poem, while their frequent presence
in the prose, at least if they were separated by a phrase or two,
as in the example cited above, would have no such obvious
explanation.

Is the prose tale based on the poem?

A poem attributed to Cuán úa Lothcháin probably used
as a source by the author of the present poem, is mentioned
infra in the notes to 115a, b ; 119 d ; and 128 a. Other Middle
Irish matter, which may have been, either directly, or indirectly
used by him, is referred to in the note to 119 d. " *Bruidhean* "
tales in general have already been referred to *supra*, p. 26,
in the general notes to Poem XIII. *Bruidhean Chéise Corainn*
is referred to *infra* in a note to LXII 38.

Cuán úa Lothcháin ; other sources ; references

8b   *am aghaidh*, recte the alternative form *im aighidh* (: *sgai nnir*).

9a   ' the son of whiteskinned Conbhrón. '

9c   *dīchēillidh*, recte *neimhchéillidh* (: *cneisg[h]lēighil*) ?

12b   *ogla* ' of wrath. '

14b   *rí*, recte *rígh*.

14c   *mór ttréntachar* ' many stout combats . '

17c   Probably : ' they could not have disabled me ' (See *árach* in Glossary).

23c   *séitrech* ' stout ' ' brave '.

24a   Meyer has corrected *cáomh Cruachna* (: *sáorruathair*) to *cáomh-Chruachna*.

33b   *ccríochaibh*, recte *críochaibh* as translated.

34c   *slúagh Banb[h]a* (: *crūadhchalma*) : this rime, which shows the same imperfection as the rime emended *supra*, note to 24a, has no such obvious emendation (*cf.* note to 124c).

34d   *buile*, recte the alternative form *boile* (: *aroile*).

37b   The rime *treas-sin : chor-sin*, and the unsuitability of *do t[h]uit* as a verb to go with the subject *ár*, render this line suspect. It has been copied in by mistake from the next stanza where it occurs again and suits.

39a   *ón torainn sin* ' from that fray '.

43b   *tría fhiribh* (: *righe*), recte *tré fhire* ? [But cf. *dáriribh, ariribh*, in Miss Knott's note, ITS XXIII 258, on § 60 of T. Dall O hUiginn's Poem 17. These forms may, perhaps, stand for *dá ro-fhiribh* and *ar fhi-ribh* respectively]. [For the rime *fhíribh : ríghe* a parallel might be found in *résin :éisi* 3.]

47d   *atú*, recte the alternative form *atáim*.

48c   ' They did not succeed in disabling me ' (*Cf.* note to 17c).

49b   *cheasta*, recte *chneasta* as translated.

54c   Omit *a*?

55d   *is*, recte '*s*.

56b   *nōsmhar* ' renowned '.

56c   *díar n-aitherrach* (: *catharrdha*). The pronunciation *atharrach* has been instanced *c.* 1350 (*Béaloideas*, VI, 134). The translation ' abandoning us ' can hardly stand. *Aitherrach* usually means ' changing ' ' change ', being a synonym of *malairt*, when *malairt* is used in this sense : but *malairt* has another meaning ' destroying ' ' destruction. ' Perhaps *aitherrach* is a synonym of *malairt* in this other sense also. If so the translation should be ' ruining us ' ' attempting to destroy us '.

58a   *com[h]ramhach* ' triumphant. '

63b   *fa* ' in respect of ' ' as regards '.

63d   *a ffortann* ' their overwhelming numbers. '

69c   *Saxanaigh*, recte *Saxanach* (See Corrigenda).   The translation should accordingly be altered to ' no Saxon dared. '

72c   *a n-ailhghirra*, recte *i n-aithghirre* (: *fairsinge*). [For the general replacing in Irish dialects of palatal *rr* by a non-palatal *r*-sound, see T. F. O'Rahilly *Irish Dialects* 204 sq.]

73a   *com[h]ramhach* ' victorious. '

75a   *Eórapa*, recte *na hEórapa*.

76c   *sēitrech* ' brave ' ' stalwart ' (similar rectification 77 c).

77a   *nósm[h]ar* ' famous '.

77c   The rime *soig[h]deamhail* : *neartchalma* renders this line suspect. Moreover the sense requires mention of the two armies engaged, not Goll's army alone. The line has apparently been written in by mistake from the stanza immediately preceding.

79d   *bloidh* here, and *bladh* in 100, stand more probably for *blogh* ' a part ' than for *bladh* ' fame ' ' glory ' as translated : for confirmation of this *cf.* the use of *cuid* in a similar phrase in 102.

80a   *ón torainn sin* ' from that fray. '

83a   *búanamhla*. This word is probably synonymous with *baramhla* used in a similar phrase in 54 : it is therefore to be regarded as a derivative of *búan* ' good ' rather than of *búan* ' permanent. ' [But see Glossary].

84c   *go fiarránach* ' angry ' (See Glossary).

99a   ' Favourable hire ' is hardly a legitimate paraphrase of *comaoin tuarustail* which means literally ' the favour of hire. '

100d   *bladh, cf.* note to 79d.

101b   *eathaid* probably means ' serpent ' (See Glossary).

111a   *dhúaibhseacha* ' gloomy ' ' sullen. '

113a, b   The translation should be altered to ' A rough grey magic hank [of thread] was placed by them on frames '. For *iarna* ' a hank ' see Glossary. The *crann*, or frame, for winding yarn is described in DINNEEN's *Dictionary* (1927) *s.v. crann* (see also *infra* Glossary *s.v. crann*).   The oral version from Donegal, referred to in (p. 77) in the general notes to the present poem, has : ... *thainic triúr do chailleacha pisreoga orru, agus crann tochardtaí acú ag tochairt iarnaí i n-aghaidh na sreithe* (' ... three witches came upon them, and they had winding frames [on which they were] winding hanks [of yarn] against the [natural direction of each] layer '). The connection of at least one of these witches with " grey magic thread " is as old as the beginning of the 11th cent. See *infra* note to 119d. It is probable that the author of the present poem was consciously echoing the 11th century poem there referred to, which is written in a less elaborate form of the metre used by himself. [Flax was spun with a spinning wheel to produce thread (*snáth*).   This thread, being unbleached, was grey in colour (*snáth glas*).   The unbleached thread was then made into hanks (Munster dialectal form *úrnaí*) with the help of a frame (*crann snáith ghlais*), which, in Kerry, used to be about four feet in height.   The making of the unbleached thread into hanks would appear to have been the work ostensibly being carried out by the witches in the poem.   When the hanks of unbleached thread had been completed, the next operation would have been to bleach them, so as to produce the finished white thread (*snáth geal*). See DINNEEN's *Dictionary* (1927) *s.v. crann* ; *Béaloideas* II 230 ; *infra* Glossary *s.v. barrach*. That flax thread had magic (protective) power was the belief of a Kerry storyteller, J. CURTIN *Hero-tales* 49].

116b For remarks on the rime *ághm[h]or* :*thalm[h]an* see *infra* note to 118 b.

117d ' if it were not for myself. '

118b *rug*, recte *rugas*, as translated. The rime between *énar* and *Seaghsa* (spelt *Séghsa*) [to be contrasted with the normal rime *Seaghsa* (spelt *Séghsa*) : *c[h]eann-san* in 109, where the old short quantity of the vowel of the first syllable is preserved] is to a certain extent paralleled by the following rimes : *āireamh* : *cairdeas* 89 : *Féine* : *Beirbhe* 81, *chéile* : *Beirbhe* 106 [to be contrasted with *deinmne* : *Beirbhe* 85] ; *ághm[h]or* : *thalm[h]an* 116. These rimes all show lengthening of vowels before consonant groups (*Cf.* T. F. O'RAHILLY *Irish Dialects* 49 *sq.*). The pronunciation of most modern dialects would justify the riming of *āireamh* with *cairdeas*. The rime *énar* : *Seaghsa* could be justified by the pronunciation of certain Northern dialects (See *infra* p. 128, footnote on the scribe's own dialect : see also O'RAHILLY, *Ir. Dial.* p. 179, footnote 3, and p. 181). A number of modern dialects would have broken up the consonant group in the other words in question, by inserting an epenthetic vowel, thus removing the cause of the lengthening. It may be, however, that in certain dialects the consonant group was not broken up, and that the short vowel was therefore lengthened, or it may be that, in order to get a rime, the poet lengthened a vowel, long in no dialect, on the analogy of such rimes as *āireamh* : *cairdeas* which he could justify by appealing to the spoken dialects (*Cf.* T. F. O'RAHILLY *Measgra Dánta* p. 276, addendum to poem 15).

119d *Camóg* and *Cuillionn* (or *Guillionn* : cf. note to LXIV 37d *infra*) were known by name as witches by the 12th century. They certainly had, even at that early date, some of the characteristics given them in the present poem. Whether they were regarded as sisters, and whether the present story about them was known, cannot be said with certainty. In the Book of Uí Mhaine, which was transcribed by Seán Mór O Dubhagáin, who died in 1372, is a poem attributed to Cuán úa Lothcháin († 1024), and perhaps in fact written by him, published by Kuno Meyer, ZCP V 21 *sq* ([1]). In Cuán's poem it is described how *Camóg ingen Conodrán*

([1]) In favour of a date about the beginning of the 11th century for the Cuán poem in ZCP V 21 *sq.*, is the frequency of disyllabic hiatus-words : *criad* : *triar* (st. 10) *Briadh* : *triar* (19) ; *liudh* : *triur* (26 : emendation needed) ; *biudh* : *triur* (28) : *biadh* : *triar* (29). In st. 18 however, *trian* 'a third' is monosyllabic. In Saltair na Rann, written c. 987, monosyllabic pronunciations are more frequent than disyllabic, but both are common : *e.g.*, MONOSYLLABIC : *lic* 458 : *cóir* 626 : *bíad* 1476, 1556, 1560, 1570, dat. *biūd* 1564, 1567 : *diūd* 1568 ; *cóir* 1481, 1531, 1836 ; *diss* 1882 ; DISYLLABIC : *biad* 1557 ; *toe* 1586 : *laa ndecc* (both disyllabic) 1628 ; *diud* 3087 ; *bind* 3088, 3108 ; *diis* 5403. In the LL version of Find and the Phantoms (assigned *supra*, notes to Poem XIII. to the beginning

laid low the yewtree of Druim Tuama by tying ' grey magic thread"
around the bottom of it :

> *Ro īad snāth glas geinllide* *fo bun in bili būadha*
> *ᵹur leag in dos mūr-ālaind* *do leatalbh Droma Tūama.*

Cf. *supra,* note to 113 a,b.   Camóg is in the same poem stated to have

---

of the 12th century) *triar* is disyllabic once (l. 95), monosyllabic twice
(nominative (?) and dative of apposition *ar trīar, ar triūr,* ll. 109, 180),
bíad (and its gen. *bíd*) monosyllabic in all instances (ll. 165, 168, 170).
It may be objected that the disyllabic words in the Cuán poem in ZCP
V are either *triar* itself, or words riming with it, and that *triar* is clearly
drawn into use so frequently in order to mark the conclusion of episodes
by echoing the opening word *tri.*   If, however, the author of the poem
had not been accustomed to the frequent use of *biad, triar, etc.,* as disyl-
lables, he could very well have obtained both his two-syllabled rime and
his echo by using *tréidhe* (as in st. 24), or by adding an enclytic (*e.g. in
tríarsa*).   The vocabulary seems to me to be in keeping with a date about
the beginning of the 11th century.   The deponent ending *-etar,* in the
3rd pl. of an *s*-preterite (*luisedar* 'they flew', st. 13), may be paralleled
from Saltair na Rann, written c. 987 (see S. Ó Catháin's Studies in the
Development from Middle to Modern Irish, *ZCP XIX* 40).   The non-
inflection of both copula and predicative adjective in st. 4, if not due to
corruption of the original text, is therefore to be explained as an early
instance, and to be added to the other early instances cited by Dr. M.
Dillon, ZCP XVI 329).

In general style, and in the frequent preservation of disyllabic hiatus
words, certain poems attributed to Cuán úa Lothcháin in the Metrical
Dindshenchas agree with the poem in ZCP V 21 *sq.* : *e.g.,* various forms of
[*Druim*] *Criaich* are disyllabic in the Dindsh. of Druim Criaich (GWYNN
IV) ll. 1, 3, 44, 128, 136, 138, 168, 196, 200, 204, 208, 212 ; [*Mag*] *nAi*
is disyllabic *ib.* ll. 22, 122 ;   as against [*a*] *thriúr* monosyllabic (one
instance only of the word) l. 156, [*Áth*] *Liac* monosyllabic (one instance
only) l. 117.   The frequent echoing at the end of stanzas, of the opening
words of the Dindshenchas of Druim Criaich is to be compared with the
frequent echoing of the opening word in the poem in ZCP V.   The intro-
duction of Cuán's own name in l. 209 of the Dindshenchas of D. Cr., and
also of the names of kings of his own time, is to be compared with the
similar introduction of his own name (st. 4) and of the names of kings of
his time (stt. 24-27) in the poem in ZCP V.   [The name *Cuán* is disyllabic
in both poems, but this is not significant as disyllabic pronunciation
was the rule still in Early Modern Irish, in certain words with long second
syllables, such as *Cuán, Seaán, aiéar.*]   Another similar list of kings, and
an invocation of Christ comparable to the pious stanza 29 of the poem in
ZCP V, will be found in another poem attributed to Cuán, GWYNN, *Melr.
Dind.,* IV, p. 162). [But see Corrigenda *infra.*]

been blind in one eye (st. 6 ; *cf.* 8, 9). Her own name, that of her father
(though slightly different in form), and her method of bewitching with
grey thread, identify her definitely with the witch of the prose Bruidhean
Chéise Corainn and of the present poem in the Duanaire. As regards
Cuillionn, she must be the witch mentioned in Duanaire Finn, Poem
XIII. 42d [also in the LL version of the same poem (RC, VII, 302, 1.
212), referred to *supra*, p. 25, and there assigned to the opening years of
the 12th century], and also mentioned (RC XIII 7) in the 11th or 12th
century prose version of the events described in Poem XIII. The 11th
or 12th century prose version says that Fionn, by *teinm laedha* and by
putting his thumb under his tooth of knowledge, discovered that the three
phantoms who had enticed him and his two companions to a magic house
and there given them horrifying entertainment as long as the night lasted,
were the three phantoms of Iobhairghleann, who had wished to take ven-
geance for their sister *Cuillionn Chraoisleathan*, " who, " Fionn says,
" was killed by us" (*na trī huathae a hīburglinn don-fairnicc ... do dīghailt
a sethar .i. Cuillinde Craoislethne do marbadh linde*). Cuilleann, the witch
killed " by us", sister of a horrid *aithech*, of a three-headed *cailleach*,
and of a one-eyed headless man (*fer can chend*), who were all three pos-
sessed of magic powers and able to entice members of the Fiana to a
magic house, is clearly to be identified with the Cuillionn of the present
poem in the Duanaire (For descriptions of the phantoms to whom she
was sister, see RC VII 297, l. 118 ; 298, ll. 125, 127 ; RC XIII 5). The
fact that only one sister is mentioned as having been killed by the Fiana
would suggest that the modern story of *Bruidhean Chéise Corainn*, as told
in the present poem in Duanaire Finn, was not in existence at the beginn-
ing of the 12th century. In the Modern Irish *Laoidh na Sealga* (many
editions ; latest by Tadhg Ó DONNCHADHA *Filidheacht Fiannaigheachta*,
p.59 *sq.*) Cuileann, dwelling in an underground *síodh*, is the father of the
witch who reduces Fionn to weakness by making him search for her ring
in the lake on Sliabh gCuilinn.

120b   *a gcroibhneart* (: *ndoirbheas*). The rime forbids emendation
to *a gcrobhnasg*, which is suggested by the translation " in fetter." Croibh-
neart should mean ' hand-strength. ' [Dinneen gives a word *croibh-
neart* ' wrist strength ', with a reference which makes it seem probable
that the word is still in use with that meaning in the Ballyferriter district,
Co. Kerry.] The words *trē croibhneart* are used in the same context in
the lines from CAMPBELL's *Leabhar na Feinne*, p. 88, st. 9, quoted *supra*
in the general notes to this poem. Perhaps *a croibhneart* ' by strength
of hand ' is the true reading of the present line from the Duanaire poem
(See Glossary s.v. *a* and note to 127 c *infra*).

121b   *eiste thó-dhéine* (*cf.* lines from CAMPBELL's *Leabhar na Feinne*,
p. 88 st. 10, quoted *supra* in the general notes to the present poem) :
whether we take *eiste* to indicate the person *from* whom the gift goes (*cf.*
give *up*, give *away*, in English), or, with the translator of Pt. I, to indicate
the *doer* of the action, *uaithe* would be the more natural word in Irish.

[Examples of *ó* to indicate the person *from* whom the gift goes are frequent at all periods of the language. Examples of *ó* to indicate the *doer* of the action are common with the passive in the older language and a related use *uaim féin, etc.,* ' of my own volition ', *etc.,* is common today (*Cf.* DIN-NEEN's *Dictionary,* s. v. *ó,* p. 804, ll. 1. *sq.*). I know of no such uses of the preposition *a, as.*]

124c   *smaltargrís* (: *lánurlamh*), recte *smál tar grís* ' ashes over embers ', written as one word by the scribe to conceal the unusual riming of three words with one (*cf.* 34c where two words rime with one).

126b   *b[h]ratha* ' treacherous ', perhaps better *bhrátha* ' doom-dealing '. The *a* in the riming word *tleanta* would then have to be lengthened in accordance with the usage mentioned *supra,* note to 118b.

127c   *a ffiréigin.* The translation ' by clean force ' almost necessarily postulates an emendation to *a fíréigin* (see ATKINSON's Glossary to PH : " *as* ' out of : from '... 3° denoting the *manner* or *means*...").

128a   *Conarán mac Caimidil,* called *Conarān mac Aimidil* in the 1690 MS of *Br. Chéise Corainn* (Donald MACKINNON *Cat.,* p. 144) [corrupted to *Conarán mac Imideil* in O'GRADY's archaised version (*Sil. Gad.* I 306) ; *Conarán mac Imdhile* (l. 30 of version in *Gad. Géar na Geamh-oidhche*), *Crónán mhuc Imilit* (Coolea oral version, *Béaloideas* II 26)]. In the oldest instance the name, without patronymic, is written *Conodran* (by Seaán Ó Dubhagáin, † 1372), scribe of the poem attributed to Cuán úa Lothcháin referred to *supra,* note to 119d.

XXXVI THE LAY OF THE SMITHY

The language of this poem suggests that it was written about   Date 1400 and by the same author as poem XV (For the date *cf.* the notes to poem XV). That its language is not Middle Irish is shown by the non-inflection of both copula and predicative adjective in 18, 34, 41 and 46 ; by the analytic verbal form occurring in 16 ; by the consistent use of nom. for acc. forms (See 8, 28, 33, 39, 40, 41) ; and by the frequency of its independent pronouns. Certain constructions obsolete in the spoken language of today and rare in the later lays in Duanaire Finn make one unwilling to assign it to a very late date in the classical period. Such constructions are the genitive of respect (*is beag mbréige* 3, *is clisde ceirde* 18, the substantival use of the neuter adjective (*mōr ttaom* 1, *mór gcoscar,* *mōr tleannta* 43), and the infixed pronoun (*rom c[h]uirseat* 43, where the - *m* - can only be given

an ethical mean ng ' for me ' (¹). The Middle Irish reduplicated preterite *ceachaing* in 27 is doubtless a deliberate archaism.

Reemblance
in style
and metre
to Poem XV The resemblance between this poem and Poem XV is striking. Stanzas 1 and 37 of this poem are almost word for word reproductions of stanzas 1 and 18 of poem XV. Stanzas 35 and 36 of this poem, in which Caoílte is given his name, resemble stanzas 13 and 14 of Poem XV. in which Fionn is given his name. In both poems the giving of the name is referred to as *baisdeadh* (See XXXVI 37, XV 17, 18) *Conách cloinne* (XXXVI 17) recalls *conách fiadhaigh* (XV 9) ; *a ffianbhoith* XXXVI 6) recalls *'sa ffienbhoith, ón fhíanbhoith* (XV 9, 15). In XXXVI 31 the adjective *faobhrach* qualifies *urlaighi*, in XV 16 it seems to qualify *ruaig* : in both cases it would have the same transferred meaning ('edged'> 'keen', 'swift', 'eager') ; *buinne* 'a sapling' is applied to a sword in XXXVI 33, in XV 2 it is appl ed to a youth. The substantival use of the neuter adjective *mór* in stanzas 1 and 43 of XXXVI is paralleled by the same use in stanzas 4 and 7 of poem XV. The metre of both poems is Rannaigheacht Bheag. Both substitute óglách as rimes for the rimes of dán díreach. The imperfect rimes *c[h]earda* : *chalma, fosaidh* : *coingir* in stanzas 23 and 40 of this poem may be compared with the rime *allaidh* : *sealad* in st 4 of poem XV. The clearest sign of comparative lateness in this poem is the rime *choidhche* : *Caoílte* in 3ᴏ. Similar rimes based upon a lengthening of syllables short in Middle Irish poetry and in the poetry of the schools may be found in Poems IV, IX, XVIII, and XXXV, which seem to have been written before or during the 14th century. The rime, therefore, is no argument against the poem's belonging to the late 14th century (*Cf. supra,* p. cxv).

Biblio-
graphy A version of this poem, conflated from various Scottish sources, is to be found in CAMPBELL's " Leabhar na Feinne » (1872). In his *Cruach Chonaill* (1913) S. LAOIDE gives, on p. 98 ff.. a composite version based on the Donegal and Monaghan folkversions to be mentioned later in this paragraph, and on Campbell's versions. This composite version is, as the editor himself points

---

(1) Dr. Bergin has pointed out to me that *ar gceit[h]ri buidhnibh* in stanza 29, originally included in this list of " constructions rare in the later lays", as an example of the Old Irish dative of apposition or association (*cf. supra,* p. 74, 1. 17), is rather a modern dialectal writing of *ar* for *'nar* on the part of the scribe. [*e.g.* West Cork, *ár dtimcheall,* in *Filíocht Mháire Bhuidhe Ní Laoghaire,* an tAth. D. Ó Donnchú do chnuasaigh, 1931, p. 56, st. 3 ; West Kerry in *Fiche Blian ag Fás,* Muiris Ó Súileabháin do scríobh, p. 241, 1. 19 ('*ár dhá ngcall*), p. 277, 1. 17 ('*ár dtímpall*), 1. 20 ('*ár ndallacáin*), p. 278, 1. 20 ('*ár ndiaidh*).]

out, extremely imperfect. Dr. Reidar Th. CHRISTIANSEN in his *Vi-kings* (Oslo, 1931) gives a full list of Scottish versions (p. 197 *sq.*) ; an edition of Fletcher's Argylesh re version, recorded from oral recitation c. 1750, along with full variant readings from the other Scottish versions (p. 345 *sq.*) ; a translation of Fletcher's version (p.198 *sq*,) ; a commentary (p.200 *sq.*) ; in which reference is made (p. 211 *sq.*) to Seósamh Laoide's orally recorded Donegal version of the ballad (published *Gaelic Jnl.* XI 137) and to the same collector's orally recorded Monaghan prose version of the story(published by him *Gaelic Jnl.* XI 67, and later in his *Sgéalaidhe Óirghiall*, Dublin 1905, p. 53). Oral Clare prose versions (introducing a « Glasgeivnach » episode : *cf. supra*, pp. XLV, LXXI, n. 2) are referred to by Westropp, *Jnl. of the R. Soc. of Ant. of Irel.*, XXV, 227 ff., *Folklore*, XXIV, 100 ff. A Manx version is discussed by Dr CHRISTIANSEN. *Vikings*, 213 ff.

A manuscript copy of the Duanaire poem, in his own posses-sion, is referred to by E. O'CURRY *Lectures on the MS Materials* (1861), p. 587, note 150. O'Curry there says " The race termina-ted by the stranger running into the Cave of Cruachain ". The substitution of Cruachain for Corann, whether it occured in the MS or is due to a slip of the memory on O'Curry's part, has led O'Curry to identify the tale with *Uath Uama Cruachan* of the LL list of stories. It is unlikely that there is any con-nection between the LL title and the present poem, as no other of the ballad stories is mentioned in the LL list. The cave in the Clare versions is in Teeskagh, Co. Clare.

In the Scottish versions the Fian race the smith to Lochlainn but, as Dr. Cristiansen points out (*Vikings* 420), " apparently they did not pass over any sea ". The Scottish versions, are however all clearly based on the Irish poem, which describes a race, not to Norway, but from Kerry to the hill of Keshcorran in Sligo. This explains the lack of all reference to passage over the sea. *[margin: Peculiarity in Scottish versions explained]*

Other occasions on which the Fiana were challenged to follow swiftly running persons are : when they followed the fairywoman who called herself Étaín Fholtfhind, from Benn Bán in Retha, apparently on the Limerick-Tipperary border, to the fairy hill at Howth, in *Acallam na Senórach*, ed. STOKES, l. 5632 *sq.* ; when they followed the one-legged, one-armed, Roc, in *Feis Tighe Chonáin*, Oss. Soc. II, p. 138 *sq.* ; when Fionn followed the magic Eithne, *ib.*, p. 190 ; when *Bodach an Chóta Lachtna* took up the challenge on their behalf (*cf.* the edition by Pádraic MAC PIARAIS, an dara eagar, 1926, §§ 5 and 10) ; when they followed the magic warrior to *Bruidhean Eochaidh Bhig Dheirg* (Ó BRIAIN *Bláithfhleasg* [1894] p. 134). *[margin: Other tales of challenges to race]*

Bruidhean   Plots resembling that of the present poem have been mentioned,
tales, etc.   p. 26, n. 1. The poem itself has been mentioned, p. XCVI.

1a   Brógán is frequently referred to as Patrick's scribe in the Acallam.

2a   *Éisdeam* would be easier to construe than the MS. *ēisdeacht*.

5b   *buigean*, recte *buidhean*.

5d   *fhuilteach*, recte *fhuileach* (: *buidhean*).

6d   *féine*. Another syllable is required : read *féine 'gus* and delete *is*,
or simply insert *na* (*na Féine*).

7c   The deleted MS. reading *ffiadh* (see footnote to the text) scarcely
alters the meaning and gives alliteration.

8d   The line lacks a syllable : insert *a* before *aghoidh*.

9d   *' sé*, recte *is é*.

10d   *ēdaigh*, better *éididh* (: *ēigin*) as suggested by the deleted *i* in the
MS. reading (See footnote to the text). In this line and in line 11d, unless *a*
' his ' be elided before the following vowel as in the modern spoken language
there is one syllable too many.

12d   *roiche* (: *sleighe*), recte the alternative form *reiche* (Bergin).

14a   With elision this line is one syllable too short.

14d   This line is a syllable too short.

15a   *Gur bheannach-su*. The meaning is clear, but the phrase is pro-
bably corrupt. Is it a pseudo-archaism ?

15b   *aithnighim*, recte *aithnim* as the rime with *gcroicinn* (recte *gerai-
cinn*) shows.

19a   *troigh mhná troghain* : the translation suggested in Part II is pro-
bably wrong : see *infra* Glossary s.v. *troghain*.

27a   *teagmaoid ucht ar* = *do-bhearmaid ucht ar* ' we approach ', lit.
' we set chest upon ' (usual meanings ' we attack ', or ' we set about').
For the use of *tigim* for *do-bheirim* see Glossary *s.v. tigim*. The trans-
lation in Pt. II, which takes *teagmaoid* as ' we come ', is wrong as phra-
ses such as *do-bheirim ucht ar* are common, whereas *tigim* ' I come ' does
not seem to occur with *ucht ar* following it.

28b   *ffúabhairt*, recte *ffúabairt*.

28d   *cré is*, better *cré 'gus*.

29d   *'na mbróinibh* : The usual dative plural of *bró* ' a mass ' ' a num-
ber ' ' a crowd ' is *bróintibh* (See Glossary). If the dative plural of *bró*
be the word intended by the writer, *dhala* must be altered to *dala*. There
is another word with a short *o* apparently meaning ' a mass ' also, of which
the dative sg. is *broinidh* [or *broinigh*?] (See Glossary). If this be the
word intended *dhala* may remain unchanged but *dīrg[h]e* must then be
altered to *dirigh* (*'na mbroinidh dírigh dhala* ' in a straight and lovely
mass ' [?]).

34c   *gartha*, recte the alternative form *gairthe* (: *aithle*).

35a   For *do ráidheastar* a plural form (*do ráidhsealar*) is required to

agree with the plural subject. On the other hand the singular deponential form of the third person of the preterite, which is rare in the later classical period, may here be a misused archaism.

35c   *cáilte*, recte *caoilte* (*caol* + *te*).   Some of the Scottish versions have *caol* (Cf. CHRISTIANSEN *Vikings* p. 346, verse 14, and variants p. 355).

41c   *ccloidhmhe*, recte *ccloidhimh* as the metre shows? (The line might also be emended by reading *agus* for *is*, as Dr. Bergin has pointed out to me).   For the form *cloidhmhe* used here and elsewhere in the Duanaire see Glossary.

42b   Omit *feóil*?

42c   This line has one syllable too many.

46b   This line lacks a syllable. The literal meaning of *lānghlan* is ' full pure '. It is to be noted that when the morning came the Fian were on Sliabh Luachra, in Kerry, whence they had set out upon their long race. Except for the weapons, which remained, it would appear as though the magic smithy and their journey to it had been unreal : *cf. supra*, note to XIII 41, references to magic dwellings which disappear.

XXXVII FIONN'S ANCESTRY

The original of this poem probably belonged to the Late   Date
Middle Irish or the Early Classical period. The poem is too
short to give clues for exact dating.

Stanzas 2, 5, and 6, contradict one another. In 2 Baoisgne   Interpola-
is son of Deadhadh ; in 5 he is great-great-grandson of Dáire   tion
Donn, son of Deadhadh ; in 6 he is son of Dáire. If 5 be considered
as having been in the original poem, the original poem may be
considered as having consisted of stanzas 1, 3, 4, 5, and 11. The
remaining stanzas would have to be considered as interpolated,
stanzas 7, 8, 9, and 10 being intrinsically connected with stanza 6,
which, with stanza 2, as has already been pointed out, contradicts
stanza 5.   This arrangement, which includes stanza 5, gives
a fully connected poem, and permits the inclusion of as many
stanzas as could be included if stanza 2 were to   be included
instead of stanza 5.   If 2 is to be included, 6-10, must again
go.   If 6 is to be included, not alone must 2 and 5 go, but 6
itself will be left with no connection with the stanzas which
precede it.   The retaining of 5 makes it possible to explain
why 6-10 were interpolated, for 5 mentions Dáire, of whose
descendants 6-10 treat.   If 2 be retained it must be held that
5 was interpolated before 6-10 were interpolated.

Metre   The metre is loose Deibhidhe. The opening couplets of
3, 4, 5, and 7, are in Deibhidhe Ghuilbneach. Alliteration is
frequent. The faulty rimes in stt. 7, 8, are probably due to
corrupt transmission of the text.

A copy (made by Stern) of the 17th cent. Giessen Ir. MS was kindly
lent me by my friend Risteard Ó Foghludha when these notes were in
proof. It omits st. 3, makes a single stanza of 10-11, and offers good readings
in 1b, 6b.

    1b   Insert *mhōr* (Giessen, f. 52 v.) after d'*Oissín.*

    6b   *ghcinstair,* recte *ghcinceadoir* (Giessen).

    8-9   A corrupt version of these stanzas is to be found in « Reliques of
Irish Poetry... collected by an eminent Irish Scholar » (Dublin ; Thomas
Courtney ; 1825), p. 3. This Dublin-printed fragment differs only a little
from the MS fragment of equal length (Eg. 144, f. 3b) published by S. H.
O'GRADY *Cat.,* I, 643. It may be based on it. The MS fragment was writ-
ten in 1809. It is based on the oral recitation of a Mayo shepherd.

    11a   *Dén.* For this form for the imperative of *do-nim cf.* p. **cxiv.**

XXXVIII THE NAMING OF DÚN GÁIRE

Date   The language of this poem suggests that it belongs to the
middle of the 12th century. The comparative modernity of
its vocabulary is against an earlier date.   The slender ending
of the accusative singular of feminine nouns and adjectives
is consistently preserved. In stanzas 8, 30, 32, 33 such forms are
supported by the rime ([1]). No independent accusative pronouns
occur.   An infixed pronoun occurs in st. 24 (*rodus-marbh*).
The meaning here is uncertain. The pronoun is probably
pleonastic. A meaningless infixed -s- occurs in 38. Such
degenerate uses of the infixed pronoun are frequent in the
middle of the 12th century.   An inflected copula occurs in st.
1. No analytic forms of the verb occur even in the third person,
though there is occasion for them at least eight times.   The
preterite passive *gur adhnacht* in st. 39 is distinctly suggestive

---

(1) In st. 2, for an accusative form, the scribe has written a nominative
form which may seem to be supported by the rime (*inghean fhial : ffian*),
But rime does not occur in this position in the other stanzas,

of Middle Irish. Other words of rare occurrence after the Middle Irish period are *lodmar* 3, 4, *congal* 6, *molbthach* 9, *go ro* (for *gur*) 18, *torchair* 24, 25, 17, 18, 19, *do-riacht* 19, *galgada* 23, *sonna* 29, *imruill* 31, *amhnas* 32, and the obscure *sabhrainn* 38. The active use of the verbal noun *oidheadh* in the phrase *é d'oighidh* in st. 16 is in favour of a Middle Irish origin, as also the use of the preposition *dochum* in st.19 (*cf.* p. 7 *supra*).

In the poem as it stands there are both instances of abrupt sequence, which suggest that some stanzas are wanting, and instances of clumsy joinings, suggesting interpolation. Imperfect text

The metre is loose Deibhidhe. The opening couplets are often in Deibhidhe Ghuilbneach. In stanzas 20 and 27 the closing couplets are in Deibhidhe Ghuilbneach. The rimes *ngrod* : *tochmharc* 4, *Fáilbhe* : *aonlāimhe* 17, are correct according to Middle Irish laws. Metre

8a *Coinceann*, recte *Coincheannach* as in stanza 12? The Coinchinn treated of in this and the following stanzas are mentioned : in a poem preserved in the Dean of Lismore's book (CAMERON, *Rel Celt.* I, p. 80 *sq.* ; *cf. Béaloideas* III, p. 98, l. 1 *sq.*), where the Fian are described as wandering all over Ireland to find and do battle with them : in *The Battle of Ventry*, ed. K. MEYER, l. 280, and *ib.*, variants, l. 104 : and in the prose romance that tells the adventures of Art son of Conn published by Dr. Best *Ériu* III (see p. 172, names of persons) from the Book of Fermoy. The redactor of the LU Sex Aetates Mundi (Best and Bergin's edition of LU, l. 122 *sq.* ; MS, end of f. 2b *sq.*) says that from Cham, son of Noah, are descended *luchrupāin 7 fomóraig 7 goborchind 7 cech ēcosc dodelbda archena fil for doīnib* " leprechauns, fomorians, goatheads (or ' horseheads ' ?) and every unshapely appearance in general which people have ". " And that ", he says " is the origin of the monsters (*bunad na torothor*), and they are not of the seed of Cain as the Gaels say ".   Cain's supposed an-cestorship of monsters, is there refuted on the grounds that all Cain's descendants perished in the Flood and that Cham being Cain's successor and representative (*comarba*) after the Flood what is attributed to Cain by a tradition which reason declares to be impossible must be attributed to his representative. For Cain as ancestor of monsters see H. M. and N. K. CHADWICK, *The Growth of Literature* I 558.   For dogheaded races see also *Snedgus and M. Ria.*, § 19 (RC IX 20), and *Gael. Maund.*, § 170.

13b   *Duibh*, recte *Duinn*.

15c   For a discussion of the meaning of this line see XIII 36c, note.

17c   This line lacks a syllable.

19a   *mac Lug[h]ach* : see *infra*, p. 206 *sq.*

20   The metre and general tone of this stanza suggest that it is an in-terpolation.

21b   *meic*, recte *mac.*

21d   This line has a syllable too many.

22a   *Cliabhach*, recte *Cliabhaigh.*

23a   This line has been imperfectly transmitted.

24c   The translation of this line is doubtful.

25d   *marbh* recte *marbhadh?*

26a   *ro mharbh* recte *ro marbhadh.*

27d   *Cath Átha Breó* the battle of *Áth Brëa* on the Boyne, where Fionn
was killed by the sons of Uirgriu (*cf. supra*, p. XLI *sq.* .

33d   Or : ' for giving first [*i. e.*, ' principal '] love [lit. ' loves '] to her '.

37d   *gontaidhi* recte *gonta* or *gontaoi.*

XXXIX THE BATTLE OF GABHAIR

Date   An analysis of the language of this poem discovers few
clues as to date.   The comparative modernity of its vocabul-
ary renders a date in the Middle Irish period improbable.
No copula forms occur such as might help towards fixing the
date with certainty.   An infixed pronoun occurs in st. 16.
No independent accusative pronouns occur.   Analytic forms
of the verb are not used even in the third person, though
there is frequent occasion for them.   Special forms for the
accusative plural of *o*-stems are supported by the metre in
stanzas 24 and 30.   A nom. form *sgēith*, for the acc. pl., is
supported by the metre in st. 66.   A nom. form for the accus-
ative feminine of an adjective is supported by the rime in 73.
The deponential form of the 3rd person singular of the preterite,
ōd-chualastar 34, and the number of words used that are
obsolete in the modern spoken language suggest that the poem
was not written after the 15th century.   The poem contains
only a few words that are reminiscent of Middle Irish, *do ládh*
17,   *cath ogal eang[h]ach* 29,   *chostad[h]aigh* 37, *gacha cearna*
(genitive of place) 57.   The poem may therefore, on linguistic
grounds, be tentatively assigned to some date about the
year 1400.

Metre ;   The metre is loose Deibhidhe, the opening couplets being
corruption   often in Deibhidhe Ghuilbneach. The rimes *cháidh* : *feartán*
7, *go ndath* : *Gabhra* 78, may be due to corrupt transmission
of the text.

Other   This poem on the Battle of Gabhair, of which the first line
poems   is *A Oisín, cia in feart dona*, differs from the poem on the
on the
same subject   same subject of which the first line is *Mór anocht mo chumha*

féin, two quatrains from which are quoted by Keating in TBG² 5584 *sq.*, and also from the other poem on the same subject of which the first line is *Innis dúinn, a Oisín.* A composite poem composed of these other two poems on the Battle of Gabhair has been published by N. O'Kearney, Oss. Soc. I, p. 68. The first line of this composite poem is *Truagh liom Tulach na Féinne* : the line *Innis <sin> dúinn, a Oisín,* occurs on p. 72 ; the line *As mór anocht mo chumha féin* on p. 110.

1b   *fada*, recte the alternative form *foda* (: *dona*)

9b   *is*, recte *'s*.

10a   *dhuit*, recte *dhuid* (: *cluig*).

15d   *is*, recte *'s*.

17a   *Baí*, recte *Ro bhaí*.

23b   *Corbmac*, recte *Cormaic*.

26c   *uainn*, recte the alternative form *uan* (: *crannrúadh*).

27d   *go ttigidh*, recte *go ttige*.

30b   *colamhain*, recte the acc. form *colamhna*?

31d   *fī[o]c[h]m[h]ar*. The grammar requires a plural form. The reading must be corrupt or the contraction wrongly expanded.

32d   *imairdhe*, recte *imairde*.

33d   *caithréim*, recte *ccaithréim*?

35b   *ghreadhnaidh*, recte *ghreadhnaigh*.

36c,d   The rime *faiche* : *cóirighthe*   (single consonant riming with a group of consonants) is incorrect. For *faiche* read *faidhche* (or the alternative form *faithche*) (¹) ; for *cóirighthe* read the alternative form *córaighthe*.

39   The tr. is forced. It is probable that the Irish text is corrupt.

---

(1) Either form will give good Deibhidhe rime with *córaighthe*. In strict dán díreach if two or more consonants form a group, that is to say are together, in a rime, then : 1° in the corresponding part of the corresponding rime there must be a group of consonants, though the number of consonants in each group need not necessarily be the same ; 2° the groups must agree in broadness and slenderness ; 3° if there be an *s* or more than one *s*, in one group, there must be at least one *s* in the corresponding group ; 4° if there be an unvoiced consonant, or several of them, in one group, there must be at least   one unvoiced consonant in the corresponding group ; 5° as 4, substituting *fully stopped* for *unvoiced*. These laws may be   formulated from the disordered information given in the Irish Grammatical Tracts, read in the light of the observed practice of the professional poets (see IGT, ed. Bergin, I, 22, 24, 25, 28, 30, 38, 41, 42, 43, 46, 47, 48, 56, 60, 61, 103, 105, 106, **107**).

40b· *acht*, recte *acht madh*?

40c   The construction seems unnatural ('*three* only ... who have not *all* fallen '): the text may be corrupt.

49d   In place of *curaidh* (originally a dative singular form, later some-times used as nominative) we should doubtless restore the historically correct genitive plural form *curadh*: *cf.* note to 70b, where *-adh* appears in the MS for the *-aidh* which is required by the rime, suggesting that either the scribe of Duanaire Finn, or some previous scribe, gave the same pronunciation to *-aidh* and to *-adh*.

56a   This line lacks a syllable.

59a   *saitid*, recte *soighid*?

70b   *Garadh*, recte *Garaidh* (: *ghloin*).

72a   *Timceall*, recte *Timcheallais* (The line as it stands lacks a syllable).

79c   « may », *recte* ' will ' (*hāirēmht[h]ar* is fut.).

82b   *aiteasaigh*, recte *áitheasach* ' successful '?

84c   The contracted word expanded *brōnaibh* does not afford sense. Two, or more, couplets may have dropped out between 84b and 84c.

XL THESE SIX

Date, metre   The language of this poem is classical. Rimes such as
and other ed. *deacair* : *t[h]achair* 2, *breaghdha* : *tharla* 6, are against a Middle Irish origin.   The vocabulary suggests the first half of the classical period.   The metre, a shortened form of Rannaigheacht Bheag, is known as Rannaigheacht Ghairid Bheag. Besides the rimes already mentioned, the following rimes are im-perfect according to the laws of strict dán díreach : *focham* : *coirps[h]eang* 1, *deisiol* : *cn[e]isgheal* 1, *ēigion* : *chéidfhir* 5 [unless we emend to *éigin*, originally a dative form, here perhaps used as nominative].   The poem has been edited from the Duanaire Finn MS by Professor T. F. O'Rahilly *Measgra Dánta* II, no. 74.   To Professor O'Rahilly's glossary I am indebted for the translation of *pūdarlach* in st. 5 and of **léra** in st. 7 (see also *infra* glossary to Duanaire Finn). Dr. Myles Dillon informs me that the MS supports Prof. O'Rahilly's reading *dhubha* in 7b (wrongly printed as *dubha* in Pt. II), but that in 6b the MS agrees with Pt II in reading *ur*.

2b   *a* recte *an*.

4d   *ina* recte *ná*.

XLI THE BIRD-CRIB

The language of this poem suggests that it was written in the 15th century. Hardly any words are used that are obsolete in the modern spoken language. No form occurs that should present difficulty to one familiar with Keating's prose. No words or forms reminiscent of Middle Irish are used. Analytic forms of the verb occur in stanzas 2, 3, 14. An independent accusative pronoun is used in 10. No infixed pronoun occurs. **Date**

The metre is Deibhidhe. In stanzas 5, 10, 11, and 18, the opening couplets are in Deibhidhe Ghuilbneach. The rimes are on the whole correct, though there are breaches of classical laws in 5, 8, 9, 12, 13, 14, and 17. The closing word of stanza 18 echoes the opening word of the poem. The poem originally ended here. Stanzas 19 and 20, whose metre is corrupt Rannaigheacht Mhór, are manifestly later additions. **Metre: interpolation**

A bird-crib, locally known in English, the language of the district, as a *cléibhín*, was often used on the Monaghan-Fermanagh border, near Clones, during my boyhood there, to catch birds (¹). It was made of hazel twigs so arranged as to form a pyramidical bird-cage without a floor. A spring, made of a bent " sally " (*i.e.*, a willow twig), was fixed inside so as to hold one side of the *cléibhín* a little off the ground. Food was placed beyond this spring inside the *cléibhín*. In time of frost or snow hungry birds would hop upon the " sally " spring to get the food. The weight of the bird would release the spring. The raised side of the *cléibhín*, through which the bird had entered, would drop upon the ground, thus imprisoning the bird. In a simpler form of the *cléibhín*, there was no spring, the raised side being held up by a prop attached to a long string, of which the far end was held by the bird-catcher in his hand. When the bird entered to pick up the food, the bird-catcher pulled the string, thus causing the *cléibhín* to drop. The *cleas cuir*, ' jerking (?) trick ', of stanza 1 of the present poem, may refer either to the sudden dropping of the bird-crib, or to the sudden pulling of the string. That Early Modern *cliabhán* may be represented by *cléibhín* in a modern spoken dialect of Irish is proved by the fact that " in Munster **Crib (cléibh ¹n, líabhán)**

_____

(1) Cork and Kerry friends inform me that they call the contrivance here described, a « crib ». Mr. W. B. YEATS in his *Plays* (1922), p. 213, l. 1, also calls it a « crib ».

clēibhín now means cage ", information added by Atkinson to the examples of *cliabán* ' ... ; cage ' given by him in his Gloss- ary to PH. In the example cited by Atkinson from the text of PH, however, *cliabán* clearly means some sort of bird-trap placed over a bait of food like the Ulster *cléibhín* just descri- bed : ' *in t-í dobeir grád do'n guasacht, dogéba sé bás ann'* ; *ocus is é a indshamail-so do grád dobeir in t-én do'n ghoiste no do'n chliabán er mian in bic bíd bís fúthib, 7 amal charas in luch biad in fhidchait, 7 nach tuigit a nguasacht no-go tecat lucht innill na sás-sin i n-a cend* (PH 7735-9).

Bruidhean stories, etc.   Plots resembling the plot of the present poem have been mentioned, p. 26, n. 1. The aesthetic value of the poem itself has been discussed, pp. XCVI, XCVII.

2b   *a chuireas* recte *chuireas*
2d   *ad* recte *úd*?
4a   *gin gur threórach* has been translated as though *gion go* here had a positive meaning ' although ' (1) and that *treórach* had been predicated of an unexpressed subject of the first person plural suggested by the first person plural verb *Ro bhádhmar*. It would be more natural syn- tactically to treat the phrase as a cheville with the unexpressed subject in the third person (' it ', referring to the situation described in the sentence into which the cheville has been inserted) and to give *gion go* its normal negative meaning ' although not ' : ' although it was no strong affair ' hardly gives sense ; but ' although it was no affair in-which-skill- in-guidance-was-exhibited ' would be fairly suitable and *treórach* might perhaps have been capable of bearing such a meaning (see *treóir* and *treórach* in Glossary *infra*).

(1) A positive meaning for *gion go* is required in TBG², ed. Bergin, 8965 ; in *Oidhe Chloinne Tuireann*, ed. O'Duffy, 1888, § 46, p. 41, l. 13 ; and in *Tóruigheacht Dhiarmuda agus Ghráinne*, Soc. for the Preservation of the Ir. Lang., 1906, § 45, p. 50, l. 4. Only the negative meaning is justified by the history of *gion go*, which stands for older *cen co* (literally ' without that '), which in Mid. Ir. always has the negative meaning ' although not '. When the modern spoken dialectal forms, *cé go* for the positive, *cé ná* (*nach*) for the negative, were replacing the old *cé*, without *go*, for the positive, the negative of which was *gion go*, the negative *gion go*, by reason of its *go*, now the typically positive sign in an ' although ' clause, was anomalous. People who dialectally said *cé go* for the positive, may therefore have equated this with the literary *gion go* and begun to use *gion go* positively, taking *gion* for a form related to *cé* (*gé*), *ciodh* (*giodh*), and not realizing that it had anything to do with *gan*, the form which Mid. Ir. *cen* has assumed in all other positions in Modern Irish.

6c   *lais* recte *leis* (: *thairis*)

8a   *tligthae* recte *tligthe* or *tligtheá?*

17c   Insert *an* before *fear.*

19b   *dia n-abair* recte *día n-abar?* *Día* 'if' is regularly followed by a
subj. form (*cf.* Pedersen, II, p. 314).   A first person pres. subj. form
suits the context. A 1st pers. pres. subj. form -*abar* would come from the
O. I. 1st sg. pres. subj. -*eper* in the same way as forms such as *ní abair*
'he does not say' come from the O.I. 3d. sg. pres. ind. -*epir*. That the
broad *r* of -*eper* should result in a slender *r* (-*abair*) in the first person in
Early Modern Irish could be explained neither by phonetic laws nor by
any obvious analogy. [The forms with slender *r* listed by Atkinson in
his Glossary to PH as 1st pers. sg. pres. ind. act., where O. I. had -*epur*,
may all be understood as 3d pers. pres. ind. pass., where the broad *r*
of the O. I. -*eperr* would have given primarily the normal form -*abar*
(five examples given by Atkinson), and secondarily the form with slen-
der *r* (two examples given by Atkinson as passive forms, to which may
be added the four examples already spoken of, listed by Atkinson as 1st
pers. pres. ind.), slender *r* being common in all positions in the passive
r-forms of all verbs in Early Modern Irish by analogy with the absolute
passive *r*-forms of simple verbs in O. I.   A passive form, however, does
not suit the context here so well as an active.   Moreover the passive
aba<i>r-forms listed by Atkinson are all indicative. A subj. form is
required here.   From the O. I. subj. -*eperthar* a Mod. Ir. -*abarthar* would
be expected, though an *aba<i>r*-form might indeed have developped
through analogy with the ind. forms : *cf.* Keating's use of the regular subj.
form -*abarthar* as an indicative (TBG, *cf.* 2nd ed. by O.J. Bergin, 1931,
p. xxiv).]

20a   With elision this line lacks a syllable.

20c   *ní bhí* seems to stand for the more usual *ní raibhe*.   The form
ní boí is common in Middle Irish.   *Ní bhí* occurs in the poems of Tadhg
Dall O Huiginn, ed. Knott, no. 17, l. 15, the form being there backed by
the rime.   Dr. Bergin however tells me that *ní bhí* is not given as preterite
in IGT (unpublished portion) but that its use is authorised as the negative
of *bídh* modern (*bíonn*).   He would therefore explain the instance from
Tadhg D. cited above as the negative of a historic present. [But see Glos-
sary s. v. *a-taoím.*]

XLII THE STANDING STONES OF IRELAND

This poem belongs to the Middle Irish period. This is   Date
suggested firstly by the vocabulary which contains many words
rare after that period. A selection from these are : *narsat* 1
(*cf.* note to 1d) ; *a n-us deach* 2 ; *cia dia* 4 ; *luidh* 6 ; *budh-dhéin*

13 ; *sunn* 15 ; *áighleandoibh* (= *aidhleannaibh*) 20 ; *lamhnaidh* 24 ; *eisleis* 25 ; *táidhe* 31 ; *budhdhéine* 32 ; do *luidh* 33 ; *dhoigh* 42, 50, 87 ; *anba* 44, *aibhlibh* 48, 77 ; *sgál* 55 ; *adbath* 57 ; *fúachdha* 62 ; *a ttorchair* 63 ; *tuir* 94. Infixed pronouns of the first and second persons occur in 86, 101, 114. A meaningless infixed -s- occurs in 86, 90, 91, 109. No true independent accusative pronouns occur though the passive forms with *é* in 20 and 21 may be a sign of comparative lateness. The analytic form of the verb is found once only (*rug sí* 27), though in the narrative portion of the poem there is occasion for such forms at least seventeen times.

That the poem is not earlier than the second half of the 12th century is shown by the occurrence in it of nom. forms for the acc. A nom. form for a feminine acc. adjective is supported by the rime in 19 (*muirn m[h]ór : gcom[h]ól*). A nom. form for the acc. pl. of an *o*-stem is supported by the rime in 86 (*seóid is ionmhuis : ais*).

Nom. forms for the acc. sg. fem., uncontrollable by the rime, occur in 23, 39 (*scarc, bean*). A special form for the acc. sg. fem. is backed by the rime in 36 (*pōig : urchóid*) : an uncontrollable special form, *mnaoi*, occurs in 23. The non-inflection of both copula and predicati e adjective agreeing with a plural subject in 71, and the non-inflection of the copula in the second person singular in 25 also suggest the second half of the 12th century as the date of origin of the poem.

Metre and music   The metre is Deibhidhe. The opening couplets of the quatrains are sometimes in Deibhidhe Ghuilbneach. The rimes are correct according to the laws of the classical period, with the licenses usual in the looser form of Deibhidhe. On the singing of this poem see *supra*, p. XCVII.

Added stanzas?   The poem might have ended with stanza 48 which gives the necessary echo of the opening word of the poem. Stanzas 49-114, in which the various standing stones of Ireland are addressed in turn, seem to be an appendage but loosely connected with the main poem, which relates the history of Mac Lughach's youth (discussed *infra*, p. 206 *sq.*).

1d   *narsat*. For this form of the third person singular of the present indicative of the copula with an ethical reference to the second person (' for you ' ' to you ' ' yours '), *cf. supra*, p. 76, l. 5 *sq.*

2c   *chin*, wrongly tr. as though *ching*, which gives bad rime.

5 In a genealogical tract known as the *Leabhar Muimhneach*, RIA MS 23 G 22, p. 7, a variant of this stanza is quoted, *mac Luighdheach* [*sic*] being there understood to mean ' the son of Lughaidh Lágha '.

6a   *Lughaidh*, recte *luidh*.

6b   *a gCluain*, recte *a Cluain* (Dáire was going to Almhain, not to
Cluain   Oirrthir).

6d   *Almhaigh*, recte *Almhain*.

10a   *Canaidh*, recte *Canaidhsi*?

17a   The sequence here is somewhat abrupt.

23d   *macaoim*, recte *macaomh* (: *saobh*).   This correction necessitates
that *le meanmain* be understood as *le a mheanmain*, as translated.

24a   *sa*, recte *isin*?

25a   With elision this line lacks a syllable. —

26a   This line lacks a syllable.

26d   This line has one syllable too many.

27b   *is*, recte *'s*.

28   For the child's seizing of the weasel see *supra* note to XV 7a.

30c   *leinimh*, recte *leanaimh* (: *imd[h]eaghail*).

46a   *do rad* has been translated as though it were *dá rad*.   Omit *go*
before *sochla*   (The line as it stands has a syllable too many).

46b   The " *i*" of *ing[h]ean* must be elided after *Tuadha* if the reading
and metre are correct (*cf. infra* p. 102).

47   This stanza looks like an interpolation.   The stone itself appears
to have begun the story (see st. 4), but here it is addressed.

48c,d   These lines may be corrupt.   They are hard to translate.   The
first lacks a syllable.   The rime is bad.

53c   *mar deirtear*, recte *mar dearar*, the usual Mid. Ir. form? But the
riming of a voiced consonant (*r*) with an unvoiced (*th*)   still leaves the
rime with *roiscleathan* a little unsatisfactory.

55c   *sgáil*, recte *syál*.

55d   *adhnáir*, recte *adhnár*.

59c   Omit *in*.

59d   *is*, recte *agus*.

67a   Omit *úd*.

72d   *Gotha*, recte *Goth*?

79d   *Bhreaghbhoinn*, recte *Bhreaghmhóin* (*cf.* Corrigenda *infra*)?

83d   *fianláoch*, recte *fíanlach*. For *fianlach* (*fíanlagh, fíallach*)' a band ',
' a company ', ' people ', see K. MEYER, *Fianaigecht*, p. vi, footnote 3.

85b   *tri deag[h]ochtair*, recte *trí dheaghochtar* (: *ochtar*)?

90a   For *Gaphra* read *atá i nGabhair*?

92d   Insert *atá* after *fúd*.

97b   Omit the first *is*.

98a   Omit *caoin*.

98e,f   The opening couplet of the stanza, of which these lines formed
the closing couplet, is wanting.

99d   *airmghēir* (: *déin*), recte *airmghér*.   The faulty rime resulting
from the correction suggests that the reading *déin* in the preceding line
is not the true reading.

100e,f   The opening couplet of the stanza, of which these lines formed the closing couplet, is wanting.

102c   Omit *is*.

105a   *ata*, recte *atá i* : omit *aird*.

107c   For *fo a ttáid*, *fút atá* should probably be read, and the translation changed accordingly.

109e,f   The opening couplet of the stanza of which these lines formed the closing couplet, is wanting ; line 109f lacks a syllable.

112b   Omit *is*.

112d   Omit *láoch* : for *gcalma* read *calma*?

113d   *rília* : the rime with *níadh* is bad : in 48d another form, which gives equally bad rime, is used (*níadh :láochlíag*).

114b   *dar ccomadhradh* has been translated as though it were *dá ccomhadhradh.*

XLIII THE WOMENFOLK OF THE FIAN

Bk. of
Lismore
version
(Acallam
Bec)

The basis of this poem is a Middle Irish poem occurring in the unpublished " Accallam Bec " contained in the Book of Lismore, p. 194a. (¹)   The poem is there attributed to Caoilte who recites it to Findchad on the hill of Almhain, confirming Findchad's statement that it was there Fionn was born.   The redactor of the Duanaire version has put the following more modern forms for Middle Irish forms occurring in the original : *inar ghein* 1 (*a ngénir* Lis.), *ro geineadh* 2 (*ro gēnair* Lis.).   He   has completely changed the last couplet, which contained the Middle Irish optative subjunctive *ro lá*.

Interpol-
ation

The original poem, as preserved in the Book of Lismore, consists of ten stanzas corresponding to 1, 2, 10, 11, (13), 16, 18, 40, 42, 43 of the Duanaire version (The correspondence in 13 lies in the mere mention of Caoilte's name.   The matter of the two stanzas is without connection).   That we have to do with interpolation in the Duanaire rather than with omission in the Book of Lismore is clear.   In the Book of Lismore the first three stanzas speak of Fionn, his son, and his grandson. The sequence is natural.   In the Duanaire, between the stanza

---

(1) Referred to as " Lis " in these notes, citations being made from O'Longan's copy, RIA MS 23 H 6, which preserves the paging of the original.

concerning Fionn's son (2) and that about his grandson (10) are inserted seven stanzas about other heroes, of which only one (5) makes any mention of Fionn. The Book of Lismore version, having treated of Fionn's grandson, Osgar son of Oisín, and given his mother's name, continues in the next stanza with the names of Oisín's other wives. This leads the poet to treat in the following stanza of the wives of two other well-known heroes Caoilte and Diarmuid. He then returns to Fionn, names his last wife, tells where he died, and points to the place of his burial, mentioning that Dáire, Criomhall and Cumhall are buried with him. Here Dáire and Criomhall are introduced rather abruptly. One expects to hear more of them. But otherwise the sequence is fairly natural. The Duanaire separates these stanzas by stanzas dealing with the mothers and wives of various members of the Fiana in no apparent order. The most violent break in sequence is between stanzas 18 and 40. Fionn's last wife, named in 18, is referred to as ' she' in 40, though no mention of her has been made in the intervening stanzas. Stanza 41, inserted in the Duanaire between stanzas 40 and and 42, is misplaced. It refers to Fíothal (Fítheal) treated of in stanzas 20 and 23.

     The poem, being mainly a list of names, gives no clues for   **Date** exact dating. Certain Middle Irish forms occurring in the original poem, but changed in the Duanaire, have been mentioned above. Middle Irish forms occurring in stanzas belonging to the original poem and preserved in the Duanaire are : *dana* (?) 10 ; *easgar*, *taoth* 40 ; *budhdhéin* 43. Outside these stanzas no clear Middle Irish forms are to be found, except perhaps *sunn* in 20 (*Budhdhéin* in 3 is not supported by the metre). Stanza 35 contains the unclassical form *raibh* (for *ruibhe*). [1] Except for this form, which may perhaps be due to corruption, there are no extreme modernisms in any of the stanzas. The interpolated stanzas, therefore, probably belong to the first half of the classical period.

     The metre is Deibhidhe. The opening couplets are often in   **Metre** Deibhidhe Ghuilbneach. In stanzas 7 and 43 of the Duanaire version the closing couplets are in Deibhidhe Ghuilbneach. The rimes are usually correct according to the laws of the classical period. The irregular rime *fionn* : *Éirinn* in 34 is probably due to corruption. The rime *foda* : *móropra* in 17 would have been permitted in the Middle Irish period. In 15d *Irúath* should probably be changed to *Irúadh* to give correct rime with *slúagh*. In 3a, 9a, 26c, 28d, 30c, *inghean* must be treated as an " iairm-béarla ", that is, a word of which no syllable is fully stressed and whose initial vowel, if it begins with a vowel, may therefore be

---

elided after a preceding vowel (*Cf.* notes to XLII, 46b, XLIV, 13b ; XLV, 4c.)   In 12a, 25a and 27a this elision does not take place.   In 13a, if the reading be correct, *inghean* is treated as a monosyllable (Elsewhere in the poem, *e g.* 2c, it is consistently disyllabic).

1a   *inar ghein*, recte *a ngén[a]ir* (Lis.).

1c   *Muirn*, recte *Muirne* (*Muirne* Lis.).

3a   *budhdhéin*, recte *féin*.

5d   *Gháire*, recte *Ghaoine*?

7b   *thaoíbhshcing*, literally ' slender-sided '.

8c   Omit *Rinn* ; *an*, recte *ón*?

10   This stanza is corrupt in both versions.   Is *dana* the Old Irish *dano*, later *dno* and *no*? The rare *dano*, the infixed -s- in *rusbeara* and the strange form *ronboí* suggest that the stanza is an old one faultily preserved. It appears in Lis. as follows :

> *Atbert inghen darena.   ardeich mnaibh ardasgrena.*
>
> *co ruc oscur fa chaem thair.   re cochtus re nae mbhadnaibh.*

†1   The second couplet has been translated as though it gave further information about Muirionn.   Such a translation, however, though it may seem to suit the context better, has to be forced from the words. The more natural translation would be ' The daughter of Cuala Cíochmhuine was the mother of his three other sons. '

16b   Lis. reads *Dubhan is Seghda is Sealbach*.

16d   *dheóin*, recte *deōin* (Lis.).

18b   *ní tug*, recte *ní thuc Find* (Lis).

26d   *áirmhigh*, recte *armaigh*?

28b   This line lacks a syllable.

28c   Omit *do* before *rug*.

31b   *siúr* ' sister '.

35c   Though *d'ēg* (prep. *do* + verbal noun) is a common phrase expressing decease in the annals, its use here seems unnatural.   The whole stanza (with its unclassical *raibh*, for *raibhe*, and its riming of the adj. *Fionn* with *Fionn* the proper name) shows signs of corruption.

36b   *gur bhó*, recte *gur* (There is a syllable too many) ; but *gér* (which has been translated) would suit the sense better.

37c   *farradh*, recte *fharradh*?

37d   *'sf* recte *is*?

38a   *Nír*, recte *Nochar*?

40a   For this account of Fionn's death see p. xlii, n. 3.

40b   *Escar Dáire um lic nDáire* (Lis.) is the reading translated

40d   *Cnuch*, recte *Cnucha* (*Cuncha* Lis.).

41   *Filheal's* brothers are *Fionn* and *Féindidh* (see st. 20).

42b   Omit *Fionn* (Lis.).

42c   *is*, recte *agus* (7 Lis.).

43a   *budhdhéin* ' Himself '

43c   *go ngné* ' of [good] appearance '.

43c,d   The metre renders this couplet suspect, Deibhidhe Ghuilbneach being confined normally to the opening couplet of the quatrain. The closing words *as é* refer rather awkwardly to the grave-mound mentioned in the previous stanza. They do not echo the opening word of the poem. The Lismore couplet gives the required echo of the opening word :

> *Baithis Crīsd far cenn rolá   Tailcend ga ndentur ferta*
> ' May the Adzehead, by whom miracles are worked, put
> Christ's baptism about our heads. '

XLIV LUGH'S FIAN KINSHIP

This poem probably belongs to the classical period. The frequency of its analytic verbal forms (3, 6, 7, 9) is against a Middle Irish origin. The forms *nīr bhó* (2 syllables) in st 3, and *budhdhéin* 1, 13, and the number of words used that are obsolete in the modern spoken language suggest the early part of the classical period, perhaps some date c. 1300. Date

The metre is Deibhidhe, the opening couplets of the quatrains being in Deibhidhe Ghuilbneach, except in stanzas 7, 9, 11, 13. The rimes, with the exception of *iomarghó* : *slógh* in st. 1, are correct according to classical laws. Metre

The story of the birth of Bran and Sgcólang is told in prose in the YBL fragment, now preserved in the National Library of Ireland, Phillipps MSS. 8214, col 999, transcribed at the end of the 14th century (?) (See NATIONAL LIB. OF IRELAND *Report of the Council of Trustees for* 1930-1931, p. 16). The language of the YBL prose version shows no signs of being older than that of the Duanaire Finn poem. The text is as follows : YBL prose version

Uirrne Ūirbēl *ingen* Taidg m*eic* Nuadhot m*ā*thair Brain 7 Sceolaingi ; 7 Imcadh m*ac* Fergusa m*eic* Fheidl*imid* m*eic* Fiach*ach* Araide[1] m*eic* Ae[n]gusa Goib*neann*, rīgh Dāili[2] nAraide, a n-ath*air* ; 7 is aml*aid* so [3]rot gēinir[3] iad .i. Imcadh do iar ar Find hī, 7 nī thug Find dó hī co fuair coraig*echt* Luig*dech* Lāgha fā gan mnaí rīgh Dāil nAr*aide* dā mill*ed* ; 7 nīr dēch[4] b*en* rīgh Dāil nAr*aide* don tslānaig*echt* sin Luig*dech* L´gha, cur buail do thslait[5] Uirne, cur c[h]uir a r*icht* con hí ; 7 fa hēigin a cur 'na r*icht* fēin dorīsi, 7 nīr fedog *in* da cúilen[6] do chur as a r[i]*icht* con, óir nach iad do buail*ed*. Do-chuadh *Lughaidh* Lāgha anunn iar sin, cor marb rī Dāil nAraide a ndighoil a

einigh, 7 baé Uirni aigi féi*n*, co ruc trī m*eic* dō. i. Eōg*an* Ruad 7 Sciath Breac*c* m*ac* Dathchaín (i. Dathchaī*n* ai*nm* Uirrne 'na coin) 7 Cael Crōda, curab i*n*d ae*n* broind do bādu*r* trī m*eic* Luig*dech* Lāg*a* 7 Bran 7 Sce[o]lang. Fini*t* [7].

[1] The contraction stroke has been placed over the *i* in the MS (" Ar-ai*n*d.") : the name Fiacha Araidhe is, however, well known.

[2] The final *i*, if it is intended to be read as a final *i*, has been inserted, after the writing of the rest of the text, beneath the *l*.

[3] MS *rotgeit geinir*, with puncta delentia under *geit*.

[4] *in* erased after *dech*.

[5] MS has *thslat*, with an *i*, which looks like an apostrophe, suprascript over the *a*.

[6] *cúilen* [= *cuilén*] : MS *c*, followed by a *ú* of which the second down stroke is continued well below the line (like a *y*), followed on the next line by *i len*.

[7] MS *Fi* + n-stroke + *et*-sign.

TRANSLATION : Uirne Uirbhéal (Freshlipped Uirne), daughter of Tadhg son of Nuadha, was the mother of Bran and Sgeólang ; and Iomeadh, son of Fearghus, son of Feidhlimidh, son of Fiacha Araidhe, son of Aen-ghus Goibh*neann*, King of Dál nAraidhe, was their father. And thus were they born : Iomeadh asked Fionn for her, and Fionn did not give her to him till he obtained Lughaidh Lágha's guarantee that the King of Dál nAraidhe's wife should not injure her. And the King of Dál nAraidhe's wife paid no heed to that guarantee of Lughaidh Lágha's, and she struck Uirne with a wand, putting her into the shape of a hound. And it was necessary to put her in her own shape again ; and it was not possible to put the two pups out of their hound's shape, for it was not they who had been struck. Lughaidh Lágha went off then and killed the King of Dál nAraidhe to avenge [the injury done to] his honour. And he himself had Uirne [as wife], and she bore him three sons, to wit, Eóghan Rúadh (Red Eóghan) and Sgiath Breac son of Dathchaoin (Speckled Shield, son of Lovely-coloured) — for Dathchaoin (Lovelycoloured) had been Uirne's name while a hound — and Caol Cródha (Valiant Slender One). And so it came about that the three sons of Lughaidh Lágha, and Bran, and Sgeólang, were in the same womb.

Other versions

Though differing in details, the YBL and Duanaire Finn versions are closer to one another than either is to the much fuller version contained in *Feis Tighe Chonáin Chinn Shléibhe* (See O'Kearney's edition, Oss. Soc., II, 158 *sq.* : Miss M. Joynt's ed., 1936, § XI *sq.*, including a folktale mentioned *supra*, p. xv n. 2 ; *cf.* English version, doubtless summarized from O'Kearney's Oss. Soc. version, in Patrick KENNEDY's *Legendary Fictions of the*

Irish Celts, 2nd ed., 156 [1] : discussion of the tale by W. J. GRUFFYDD *Math vab Mathonwy*, p. 286, *etc.* ; and by KITTREDGE *Arthur and Gorlagon*, pp. 238, 275).

In Duanaire Finn, XVII, 30c, Bran is called ' the son of the King of Dál nAraidhe'. In the Chase of the Enchanted Pigs of Aenghus an Bhrogha (of which the first line is *Éistidh, a uaisle bhFear bhFáil*), ed. O'Daly, Oss. Soc., VI, 1861, p. 142, l. 14, Aenghus calls Bran 'son of Fearghus Foiltfhionn (= Fairhaired)'.

In a folktale recorded in Kerry (?), or Galway (?), or Donegal (?) published by J. CURTIN *Myths* 206, Bran is represented as having been born at the same time as Fionn and as having been brought up along with him. This contradicts the stories already mentioned, according to which Fionn must certainly be older than Bran.

1a   This line has a syllable too many.

2a   How Eithne, daughter of Balar, became Lugh's mother is told in the story of the Second Battle of Moytura, ed. Stokes, RC XII, p. 58, § 8.

2d   *Tuirn mhōr* & *Muirn mhuncáomh*, recte *Uirne agus Muirne mhuncháomh*?   The sense shows that the person here called *Tuirn* is the same as the person called *Uirne* in 3, 6, 11.   In 5 the name is again written *Tuirn*, but the metre there shows that the original contained a two-syllabled word such as *Uirne*. *Uirne* (also written *Uirrne*) is the form of the name consistently used in the YBL version, mentioned *supra*. *Turrainn* (Oss. Soc.), *Tuireann* (Brit. Mus. MS described by Dr. R. FLOWER, *Cat.*, II, 336, § 17, sect. i), *Turrnae* (Miss Joynt) are the forms used in the *Feis Tighe Chonáin* version.   Doubtless the scribe was familiar with the form used in *Feis Tighe Chonáin* and deliberately, or unconsciously, wrote a similar form for the unfamiliar *Uirne*, here and in 5b.   The proposed alteration from *Muirn* to *Muirne* is justified by the fact that, although the nominative form *Muirn*, probably reconstructed from the genitive *Muirne*, occurs occasionally, *Muirne* is the more usual form.

3b   *Uirne áithbhél* (: *ni chēt*) (*cf.* 6d where *āithbhél* rimes with *ba mōr in sgél*).   The broad *l* shows that *áithbhél* is genitive plural, meaning literally ' of sharp lips '.   The YBL prose has *ūirbét* ' of fresh lips '.

5b   *Tuirn*, recte *Uirne* (The metre requires an extra syllable) ; *cf.* 6d where the name given is *Uirne*.

5c   Insert *sí* after *bhoi*?

9c   Insert *go* before *rug*?

11c   *d̄ā triar.* This hardly agrees with 11a where the number of sons is given as seven.

12a   *A áon*, recte .ⁱ *on* ; *Muirn*, recte *Muirne*.

13b   The " *i* " of *ing[h]ean* must be elided (*cf. supra* p. 102).

XLV THE KINSHIP OF CNÚ DHEIREÓIL WITH FIONN

Date

The language of this poem suggests that it was written in the 14th century. The vocabulary gives the impression of being perhaps a little older than that of poem XXXVI. A modern (unclassical) verbal form, supported by the metre occurs in stanza 1, *raibh* (for *raibhe*).

Metre
Other
version

The metre is as in poem XV. The assonance *Bhaloir* : *dheaghoidh* (6) is a sign of comparative lateness (*cf.* p. 45).

A version of this poem, which I have been unable to consult, has been inserted by Torna mac Torna Uí Mhaoil Chonaire († 1532) on a blank page (f. 87b). of the British Museum vellum MS Add. 30512 (See Dr. R. FLOWER *Cat.*, II, p. 470, 19-23, p. 500. ll. 4-10).

2c   *boí*, recte *ro bhoí* ?

2d   This line lacks a syllable.

3d   *Eithlinn*, recte *Eithlionn*.

4b   See note to XLIV 2a.

4c   In this line, and in lines 6c and 10c, the " *i* " of *inghean* must be elided (*cf. supra* p. 102).

7d   *Eithne.* The elision of the following vowel shows that the older form *Eithleann* (aliter *Eithneann*) is not to be restored.

8   The faulty metre points to this stanza's being corrupt.

9c   As the " *i* " of *inghean* is elided in 4c, 6c, and 10c, *Muirn* might be altered to the more usual form *Muirne* without injuring the metre.

9d   *húaso*, recte *húasal*.

XLVI THE KINSHIP OF FIAMHAIN WITH OISÍN

Date

The words *līth gan ceilg* and *aithcheó[dh]* suggest that this poem

dates from the Middle Irish period. The metre is Deibhidhe. The
opening couplets of the quatrains are in Deibhidhe Ghuilbneach.

3a   *ga*, recte *agá*.

3b   *aithcheó*, recte *aithcheódh* (: *eól*), *cf.* the verse quoted in Keating's
Foras Feasa Vol. I (*Ir. Texts Soc.* IV) p. 170, l. 19, where *aithcheōdh*
makes Deibhidhe rime with *seōl*. See also Gloss. *infra*.

XLVII CAOILTE'S SWORD

This poem dates probably from the middle of the 12th century.
Analytic verbal forms occur in 3, 15, 30. The form *roibh* (for
roibhe) occurs in 43. The copula and predicative adjective, used
with a plural subject, are not inflected in 50, 57. Some of these
forms may be due to corruption of the original text. That the
text has been corruptly transmitted is suggested by the irregular
number of syllables in 3d, 4b, 9d, 19c, 20d, 26a, 27c, 27d, 30b, 37c,
and by the interpolations, misplacings, and bad readings, noticed
below in the notes to the particular lines. That the poem
belongs to the middle or end of the 12th century is shown by its
frequent use of a degenerate infixed pronoun and by its use of
words rare after the Middle Irish period. In *ru-s-folaigh* (1) the
infixed -s- might mean 'it', but the form is more probably equi-
valent to *ro-fholaigh*, the -s- being inserted, as sometimes in
classical poetry, to permit alliteration with *féin* (*cf.* footnote p.
54 *supra*). The infixed pronoun is used pleonastically in *ro-d-ría*
24 and *ru-s-mol* 43. In the following instances it serves perhaps
to mark the relative use of the verb, *ros-marb[h]* 9, *rus-reath* 24,
dus-rad 51. In *ru-s-toirb[h]eir é* (16) its meaning has been
completed by the independent pronoun. There is one other
instance of an independent pronoun where an infixed pronoun
might have been used, *do rad Cum[h]all é* 15 (*ro himreadh thu*,
4, may be disregarded, as the stanza is probably an interpolation).
The following Middle Irish words and forms may be noted, *dā
ttorc[h]air* 6, *comnart* 12, *cobsaidh* 15, *bétt* 20, *caidhe* 21, *aigillidh*
22, *mbil* 23, *ceart* (a legal term) 23, 30, 37, 40, 46, *bus deach* 24,
sunn 28, *dīrim cairpteach* 37, *gconchar* 39, *leasa*, *leasughadh*
(legal terms) 40, *do-deachadar* (= came) 42, *lubhgat tōir* 46,
lodmar 49, *caingin* [*sic leg.*] 49, *fuil* ('who is'), *sreabhainn* 53,
diogháire 56. To these may be added the phrase *in cōigeadh… is*

fearr eineach (19), and the chevilles *uas gach dionn*, *mór in ró*
16, *deimhin go ngoil* 18.

Metre ;
added
quatrains

The metre is as in poem I.   It is doubtful how the óriginal
poem ended.   Stanzas 53-58 look like a fragment of a prophecy
poem (*cf.* poem XLIX) added on to the poem on Caoilte's sword.
Stanza 59, with its metrical anomaly (The closing quatrain is
in Deibhidhe Ghuilbneach), can hardly have been the original
ending of the sword poem (See below note on 11c, d).

Arbitration
by Ailbhe
and Fitheal

In connection with the arbitration concerning the ownership
of the sword (21 *sq.*) it is interesting to note that in the Early
Modern Irish tale entitled *Bruidhean Bheag na hAlmhan* (ear-
liest known MS written in 1603 : see R. FLOWER *Cat.* II 382 ;
ed. from an 18th cent. Brit. Mus. MS by S. H. O'GRADY *Silva
Gad.* I 336 *sq.* ; ed. from 18th and 19th cent. Maynooth MSS
by T. O Gallchobhair in *Gad. Géar na Geamh-oidhche*, triúr
cómhdhalta do Chuallacht Chuilm Cille do sholáthruigh, 1915,
p. 1 *sq.*) a quarrel between the followers of Goll and those of
Fionn is left to arbitration in the first instance by five arbitrators,
namely the four persons mentioned together in the present
poem (Fitheal, Flaithrí, Cormac, Ailbhe) with the addition of
Cairbre : « the final judgment », however, as Dr. R. FLOWER
points out, *Cat. of Ir. MSS in the Brit. Mus.* II 382, was, in the
case of Bruidhean Bheag na hAlmhan, « to be given by Fintan
mac Bóchra mic Matusalem », a person « not usually connected
with characters of this cycle ». The *Acallam* (ed. W. Stokes,
ll. 2553-4), as Dr. Flower points out, omitting Fintan mentions
the other five as ' the wisest five who ever lived beneath one
roof in Ireland '.

4   The unpleasant repetition of words from the first couplet of stanza 1
in the second couplet of this stanza, and the unnatural cutting off of
stanza 5 from stanza 3, show that this stanza is an interpolation.

9d   There are two syllables too many.

11a   *caillighe*, recte *cailleach,* as required both by metre and sense?

11c,d   *cf.* note on XLIII, 43 c,d, where two very similar lines are shown
to be an alteration of a Middle Irish original.   Are these lines, as also the
closing lines of the poem (59c,d) another clumsy alteration by the same,
or a similar, redactor? For *gan a gné* the sense requires *go n-a ghné.*

12, 13   These stanzas hardly make sense.

18c   *go ngoil* ' with valour ' seems to strenghten *deimhin.*

19c   Insert *is* before *lussa*, or do not elide?

33a   *ndligidh*, recte *ndlighe.*

35b   *dearg* (: *dhearg*), recte *ceard* ' the smith '?

37c   *is*, recte *agus* ; *amach* (: *Cormac*), recte *a mhac* (Flaithrí was the
son of Fítheal : see BERGIN *Sgéalaigheacht Chéitinn*, no. 12, 3rd ed., p. 21).

The whole line appears correctly in another context, *Acallam*, ed. Stokes, 2554 : *Fithel ocus Flaithri a mac.*

42d   *bláth blaithi*, unmetrical : *bhlátha* (supposed by tr.) gives no rime.

43   The sense shows that this stanza should come before stanza 41.

44c,d   Though the couplet may be strained to give sense, it is almost certain that between this couplet and the preceding couplet two couplets have been lost.   This couplet would then be the closing couplet of a stanza by   Fitheal.

55a   *Reacfaigl*ear, recte *Reacfaidhear*?   The spellings -*f(a)ighl*[h]ear, -*f(a)idhl*[h]ear, are, however, common   in Early Modern MSS for the future passive, *e.g.* here, XLIX 14b, LXVI 27 (17th cent. Ulster) ; Bk. of Fermoy (15th cent. Munster), p. 166, . 22 ; Laud 615, p. 79, as printed in ZCP X 49, l. 28 ; RIA MS 24 P 9, p. 74, l. 24 (17th cent. Connacht) ; T.C.D. MS H. 5. 28 (17th cent. Ulster) as printed in ITS XXIV, p. 14, l. 36, and p. 34, l. 2.

XLVIII THE WILD RUSH OF THE HOUSE OF MORNA

Most of the stanzas of this poem are also preserved in the LL version poem *Ligi Guill i mmaig Raigne*, which is to be found in the Book of Leinster (on p. 204a of the Facsimile, here referred   to as LL).   The order in which they are arranged, however, is different.   The 48th stanza of the LL poem (beginning *Derg ruathur clainni Mornai*), is there marked off from the other stanzas by an unusually large capital *D* (The capital *D* is not, however, so large as the ornamental capitals which mark the beginnings of the various poems in this portion of LL).   This 48th stanza of the LL version forms the first stanza of the Duanaire version.

The Book of Leinster was transcribed before 1160.   The text of the poem as preserved in it already shows signs of corruption. We are therefore safe in attributing the original poem to a date at least as early as the first half of the 12th century.   This conclusion is supported by an analysis of the language of the poem.   In the 86 verses of the complete poem as given in LL, there are five infixed pronouns expressing an accusative relation (37, 40, 78, 79, 85) as against one independent accusative pronoun (38).   There are two plural copula forms (69, 77), and there is no instance of a singular copula form used with a plural subject. The preponderance of the infixed pronoun and plural forms (where needed) of the copula suggests that the original poem was written c. 1100.   The occurrence of the independent accusative pronoun in the 38th stanza of the LL version renders an earlier date doubtful. That it is not as early as the beginning of

Date [margin note]

the 11th century, is suggested by the consistently monosyllabic use of words such as *biad* 8, *<Fhir> Díad* 13, *<Áth> Liac* 16, *trían* 41, *tríar* 49, *níad* 57, *gúach* 66 (cf. footnote p. 82).

The following Mid. Ir. forms appear in the Duanaire version, *forrach níadh* 10 (*ba ferr each níad* LL 57), *sgeíle* 16 (*sceli* LL 21) *budhdhéin* 17 (wanting LL), *do tháot[h]* 20 (other reading LL) *budhdhéin* 23 (*fadéin* LL 68), *cuairt chonuis* 24 (*céim conais* LL 35). Infixed pronouns occur as follows, *ro-m-gabh* 15 (other reading LL), *du-s-radadh*, where the pronoun anticipates *cruitt*, 27 (*do-berar*, no infixed pronoun LL 39), *ro-n-mosgail* 28 (*ro-n-dúsig* LL 40). There are two instances of independent pronouns expressing the grammatical object in the Duanaire version, *ná faghbhadh Finn sibh* 25 (*fortárraid Find* LL 37), *go seinnearí* 26 (*cur shenmur hí* LL 38). For incorrect accusative forms of nouns and adjectives occurring in the Duanaire version see the last paragraph of the note at the foot of this page (1).

Metre   The metre with its variation between ordinary Deibhidhe and Deibhidhe Ghuilbneach suggests the Middle Irish Period. Deibhidhe Ghuilbneach is most frequent in the first couplet (*seóladh*) of the quatrains. It occurs once (19 = LL 28) in the second couplet (*comhad*) of a quatrain. The rime *sgeíle* : *Almhaine* 16 (*sic* LL 21) would have been permissible in the looser Deibhidhe of all periods.

---

(1) The following are Mid. Ir. forms which appear in the LL version but have been replaced by other forms, usually more modern, in the Duanaire version (The Duanaire forms are here given in brackets), *dá tarat*, 3rd sg. *ro*-pret., 48 (*dia ttugsat* 1), *at-rochair* 49, 50, 25 (*ro-marbsat* 2, 3, 18), *torchratar* 12 (*ro-marbsat* 4), *do-rochair* 12, 68 (*ro-marbsat* 4, *do-marbhatlar*, 23), *torchair* 14 (*ro-marbhsat* 17), *dia lorchair* 42 (*ro-marpattar* 32), *nír bo*, 2 syllables, 62 (another reading 9), *áit i fárgoib* 56 (*mar ar fhágoibh* 10), *ba ferr each níad* 57 (*forrach níadh* 10), *ro-marbtha*, pass. pret. 16, 42 (another reading 11, *ro-marbhsat* 32), *ra-loisethea*, pass. pret., 21 (*ro-marbhsat* 16), *ni-s-anacht* ' [she] did not remain to them ' 20 (*nochar fágaibhseat*' they did not leave [her] ' 13, with a nom. form *ingean* for the accusative, showing that the LL reading is the true one), *for-tárraid Find* ' Fionn has come to you ' 37 (*ná faghbhadh Finn sibh* 25), *atrubairt* 37, 38 (*adubairt* 25, 26), *cor lár* 38 (*go gcuirinn* 26), *cor thulsemar* 39 (*gur c[h]odailseat* 27), *lenguit* ' they leap ' 40 (another reading 28).

Where forms such as *do-rochair leó* have given place in the Duanaire to forms such as *ro marbsat*, the forms of the nouns connected with the verb have been left unmodified, and accordingly nominative forms appear where accusative forms are wanted, *e.g. na trí Finn*, *na trí Duinn* (4). *a ingean* ... *láimhdhearg* (: *Ceard*) 23. In st. 31 of the Duanaire version a nom. pl. form *mic* occurs where an acc. pl. might be expected. This stanza has no equivalent in LL. [*Trí* precedes *mic* : *cf.* therefore p. cxi, n.].

The similar rime *amoigh* : *cneisghil* 25 is not supported by the corresponding LL reading.

Consistent personal references in LL show that, in the original poem, the speaker was supposed to belong to the House of Baoisgne. The redactor of the Duanaire version of the poem by changing personal references from the 1st to the 3rd person, and *vice versa*, from the 3rd to the 1st, has tried to attribute the poem to a member of the House of Morna. The changes referred to have been made in 22, 24, 27, 29, and in the first couplet of 28. He has neglected to change the original personal references in 15 and 30, and in the second couplet of 28.

<div style="float:right">Supposed
author</div>

Neither LL, nor the Duanaire, gives a perfect text. No attempt has been made to reconstruct the original text in the notes to the particular lines below. Readings from LL have, however, been given in some instances to justify necessary emendations Lines 4a 8c 9c 11b 12b 13b 13c 14c 18b of the Duanaire version have an irregular number of syllables. The equivalent lines in LL have the correct number of syllables. (¹)

<div style="float:right">Original
text ;
emenda-
tions</div>

The incident described in stanzas 26-28 (LL 38-40), the lulling to sleep of his enemies by the poet Daighre so that his friends may kill them, is paralleled in the LL *Orgain Dinn Ríg* § 19, ed. Stokes, ZCP III 6, where Craiphtine lulls the defenders of Dinn Ríg to sleep by playing *súantraighe* while Craiphtine's friends, the attackers, stop their ears so as not to hear the music. They thus succeed in remaining awake, and storm the stronghold. The LL prose *Orgain Dinn Ríg* shows no linguistic signs of being earlier than the 10th or 11th centuries, but the incident of the sleep is referred to in a verse quotation (§ 21, p. 7) which seems to be older and might well be by " mac Lonáin ", as it is stated to be in the prose. Flann mac Lonáin died in 918 (MEYER *Primer of Irish Metrics*, p. 42). See also *infra* p. 170.

<div style="float:right">Music
lulls
enemies
to sleep</div>

2d   *móir feirceirt*, recte *meic Feirceirt* (LL *meic Ógeilt*)?
4d   *crimnach*, recte *crothach* (LL)?

---

(1) The correspondence of stanzas between the two versions is as follows (The unbracketed numbers refer to the stanzas of the Duanaire poem, the numbers in brackets to the corresponding stanzas in LL), 1-3 (48-50), 4 (12), 5-7 (wanting), 8 (51), 9 (62), 10 (56-57), 11 (16), 12-13 (19-20), 14-15 (22-23), 16 (21), 17 (14), 18 (25), 19-20 (28-29), 21 (wanting), 22 (34). 23 (68), 24 (35), 25-29 (37-41), 30-31 (wanting), 32 (42),33-39 (wanting). The great differences in the order of the stanzas might perhaps be explained by supposing that one version, or both, had a period of preservation by oral, as opposed to manuscript, tradition.

6c   *dhá daltán*, recte *dhaltán* (omitting *dhá*).

9a   *nár laga*, recte *'na tige* (LL)? The translation remains doubtful.

9b   *Huaineagda*, recte *Uanide* (LL)?

10a   *mac n-Uisneach n-ard* (: *mairg*) : LL reads *maigi Uisnig aird.*

10c   *Caoince ciath*, recte *Caoince a sciath* (*Cainci a sciath* LL).

10e,f   A couplet lost in transcription in the Duanaire version appears in LL before this couplet.

23b   *ingean*, *cf* what has been said in the footnote on p. 110 concerning nominative forms appearing in the Duanaire version where accusative forms are wanted. The form *ingean* (The MS contraction might have been extended *ingin*) is here supported by the rime *lāimhdhearg : Ceard.*

37b   *marpsat*, recte *mharbhadar*?

XLIX FIONN'S PROPHECY

Date?   The text of this poem seems to be very corrupt in places. The language is puzzling. An independent accusative pronoun occurs in st. 6. No infixed pronouns occur. Analytic forms for the third person plural of verbs occur in stanzas 8 and 9. From st. 10 on, many words occur reminiscent of Middle Irish, and no analytic verbal forms are to be found, though there is frequent occasion for them. On the other hand nom. forms for the acc. of nouns and adjectives occur, backed either by the rime or metre, in 13, 16, and 33, and neither copula nor predicative adjective is inflected in 19, 38, and 45. Are the words reminiscent of Middle Irish therefore to be looked upon as deliberate archaisms, or are we to explain the mixture of Modern and Middle Irish forms on the hypothesis of a redactor working in the late classical period upon matter dating from the late Middle Irish and early classical periods? The following are some of the words referred to that are reminiscent of Middle Irish : *míadh* 5, 9 ; *at-beart* 6 ; *mbil* 8 ; *ierdraighe* 9 ; *bidh-at* ' will be for thee' 11 ; *dalbh* 18 ; *rod-bath* (*cf.* Old Irish *at-bath*) 21 : *deile, do-tháot*[h] (s-future : *cf* : Middle Irish *do-faéth*) 24 ; *reabhradh, tārrustair* 26 ; *aithfithear* 37 ; *dreamhoin* 38 ; *tāir* 40. An analysis of historical events referred to under the guise of prophecy might make it possible to date the poem approximately.

Bibliography   A version of this poem, even more corrupt than the Duanaire version, has been published by N. O'KEARNEY *Propheeies* 1856, p. 20 *sq.* Similar corrupt versions are common in MSS of the 18th and 19th centuries. Some MS versions, two (Brit. Mus.

Add. MS 30512 ; and Rawl. B 514) belonging to the 16th century,
are referred to by Dr. Robin FLOWER *Cat. of Ir. Mss in the
Brit. Mus.* II 476.   A version of quatrains 4-5 « from a very
old MS » was printed by the Rev. Paul O'BRIEN, *A Practical
Grammar of the Ir. Lang.*, 1809, p. 202. A version of quatrains
1-3, 6-7, 10, from T.C.D. MS H. 1. 11. p. 115, was printed by
E. O'CURRY, *Lect. on the MS Mat.,* 1861, p. 624.

The poem resembles in some details " Boili Berc[h]áin ", which   Bearchán's
begins *Airis biuc, a meic big báin* (14th cent. copy in the Bk.   prophecies
of Uí Mhaine, now preserved in the RIA, fo. 121 a 2. catalogued
by Meyer, ACL II 142 ; known to me from the edition based
on 18th and 19th century MSS published by A. O. Anderson,
ZCP, XVIII p. 1 *sq.* Cf. a similar prophecy poem also ascribed
to St. Bearchán, of which the first line in the 18th cent. RIA
MS 23 G 5, p. 74, col. 3, is *Mart[h]ain tar ēis d'Eire uaim* ; prin-
ted edition in N. O'KEARNEY's *Prophecies*, 1856).

These and other prophecy poems, such as Duanaire Finn   On dating
XXXIV (see *supra* notes to that poem), must be thoroughly   prophecies
examined before their relationship to one another. and their   history
dates, can be determined with certainty. In the meantime re-
ference to the note on 44b *infra* (*cf.* also *infra* notes on 22a,
26d, 33d) and to the footnote *supra*, p. 72, will show that it
is rash to conclude immediately to a date for a prophecy
subsequent to a particular historic event merely because the
same name and vaguely similar circumstances occur both in
the prophecy and history.

Fionn's relation to prophecy in general is discussed *supra*,
p. XIV, XLVIII, LXI f.. 73.

1d *do adhradh*. The reading seems to be corrupt. If *adhradh* were
the verbal noun of *adhraim* ' I adore ' the *do* would be elided before it
and the line thus reduced to six syllables. For *do* O'Curry has *da*.

2d *gā ttū ag tarrngoire* : *cf.* p. CXIX, § 2. The form most used in
the classical period (and in the spoken language of to-day) is *atú do tharn-
goire*.

7c, d. Variants of these two lines (one from a quotation from Bear-
chán's prophecy in the 12th century Book of Leinster) appear in A. O.
Anderson's ed. of Bearchán's Prophecy, ZCP, XVIII, 12 (*Cf.* also KEA-
TING's quotation of them, *History*, ed. Dinneen, III, 2719).

14b *daorfaighte*ar, see *supra* note on XLVII 55a.

22a *in Donn Fa lgeach* ' the Brown one of the Uí Fhailghe ', a kindred
settled in King's Co. and Queen's County. E. O'CURRY, *MS Materials*,
395, says : « This lord of Offaly must have been *Murchadh* O'Conor, who

defeated the English of Meath first in the year 1385, at the battle of *Cruachán Bri Eilé* [sic] (now Crochan, a well-known place in the present King's County); a second time in the year 1406, at the battle of *Géisill* (Geshill, in the same county); and a third time at *Cill Eochain* (somewhere on the borders of Meath and Offaly), in the year 1414 ». Such an identi fication, however, seems rash.

23c   *do thuit*, probably a corruption of the Middle Irish future *do-faéth* (*cf.* 24c).

26d   *a fFeapra* [scribe's spelling of *i bhFeabhra*] : E. O'CURRY, *MS Mat.* 395, takes these words to refer to the district in which *Ceann Feabhrad* is situated « on the borders of the counties of Cork and Limerick », and be- lieves that the incident referred to took place « in the year 1579, when the two sons of the Earl of Desmond met Sir William Drury, the Lord Chief Justice of Ireland, at *Gort na Tibrad*, in the county of Limerick, not far from *Ceann Febrat*, and where the English captains, Herbert, Eustace, and Spris, were killed, together with 300 of their men, immediately after which Sir William Drury himself died ». If O'Curry is right one would expect a dative form *Feabhraid*. There seems to be no proof, however, that Feabhra was ever the name of the district in which Ceann Feabhrad is situated. The compiler of the prose Dinnsheanchas understood Febra in the place-name Cenn Febrat as a man's name (*Cf.* Dr. E. GWYNN's note, *Metr. Dinn.*, III, p. 517). [For the Modern Irish spelling *Ceann Feabhrad* see P.S. DINNEEN Index to Keating's History, ITS, XV, 206.]

28b   *'s*, recte *agus* ?

31b   *tuinn* does not give rime with *uile*' all ', which has been mistrans- lated ' great '.

33b   *a thaistil*, recte *a tlaisdil* ?

33d, 34d, 37a : Prophecies of Irish victories at *Mullach* [here *Magh*, etc.] *Maistean* (Mullaghmast, Co. Kildare) and at *Saingeal* (Singland, near Limerick city) were already current in the 14th century : Gofraidh Fionn O Dálaigh referred to them in that century so as to flatter a MacCarthy patron by suggesting that they would be won under his leadership (poem beginning *Fuirigh go fóill, a Eire*, ed. Fr. L. MacKenna, *Ir. Monthly* 1919, p.459, 42-43). D. Fitzgerald, in RC, IV, 198, points out that a refe- rence to the prophesied battle at Mullaghmast is to be found in « *Holland's Camden*, 2 ed., 1636, p. 88 », « that most bloody battell which shall be one day betweene the English and the Irish at Molleaghmast ». [The first ed. of W. CAMDEN's *Britannia* was published in London in 1586.] J. O'DO- NOVAN, FM, s. *anno* 1583, p. 1797, cites a reference by a late 16th cent. Clare poet to the prophesied victory at Singland, and quotes an English document of 1643 which speaks of the belief of the Irish insurgents in a victory to be won by them at Singland near the « south gate of Limerick ». Belief in this future victory at Singland was, according to O'Donovan, still current among the Limerick peasantry in his own day. The author of the *Síoguidhe Rómhánach* (*Lia Fáil*, 1932, p. 209), writing in 1650, hoped for Irish victories at Saingeal and Mullach Maistean in the war

against Cromwell then in progress. [A reference to « cath Maisten » appears (as a gloss?) in the 11th (?) century prophecy, *Baile in Scáil*, ZCP, XII, 238].

39c   *go soiris.*   This word is obscure. The line has one syllable too many.

44b   *Áodh Iodhan.*   Another name for this prophesied conqueror was *Aodh Eang[h]ach* 'Noisy (?) Hugh'. In Bearchán's second prophecy, beginning *Mart[h]ain*, MS copy referred to *supra*, he is called both *Aodh Eang[h]ach* and *Aodh Iodhan.* In the Bearchán prophecy beginning *Airis biuc*, as contained in 18th cent. MSS (ZCP, XVIII, 29 *sq.*), quatrains 72, 77, he is called both *Aodh Eanghach* and *Aodhán Án* (Glorious Little Hugh'). Aed Engach is prophesied also in the 11th (?) century Baile in Scáil (ZCP, XII, 237, § 62). To identify an Aodh with the prophecied Aodh Eanghach is a commonplace of bardic poetry (*e. g.*, mid-13th cent. poem by Giolla Brighde Mac Con Midhe, ed. by J. FRASER, *Ir. Texts.* II, 69). The earliness of these prophetic references to a conquering Aodh, and to victories at Mullaghmast and Singland (note to 33d), makes it unnecessary to believe with E. O'Curry (*MS Mat.*, 396) that the references in the present poem (37a, 44b) to an Irish victory at Singland, and to an Aodh, allude to « the war of the latter part of Elizabeth's reign » and to the Irish leader of that day « the great *Aedh Ruadh* (Hugh Roe) O'Donnell ». O'Curry's conclusion (*ibidem*) that the poem was « written some few years previous to the disastrous battle of Kinsale, in which Hugh was defeated and compelled to fly to Spain » is therefore unfounded, as also his statement a few lines lower down that « it is evidently a composition of the close of the sixteenth century (or a collection and continuation of some earlier local fugitive stanzas carried down to that period). » [O'Curry himself (*MS Mat.*, 401) refers to an early prophecy concerning an Aedh contained in a poem ascribed to Colum Cille of which the first line as quoted by him, p. 625, is *Eist riom, a Bhaoithin bháin*].

44c   *fri*, false archaism for *lé*? [Old Irish did not use *fri* to designate the agent : when confusion between *fri* and *la* (under their later forms, *ré*, *re*, *lé*, *le*) occurred, *ré* was occasionally used to mean' by ' : *cf.* TBG², Vocab., *ré*, usage 6].

45a   *ní bhus*, recte *níos*.

45b   *anródh* (: *mó*), recte *annró* (*Cf.* MEYER, *Contrib.*, s.v. *andró*).

L THE HOUSE OF MORNA DEFEND FIONN IN HELL

This poem would seem to belong to the early 15th or perhaps   Date
the late 14th century. This is suggested chiefly by the vocabulary

which should present little difficulty to one acquainted with the
modern spoken language, though some old words occur (*béd* 4,
ad-beart, *dīthioll* 'negligence ' 5, *dursan* 6, *ro-siacht* 16) [1]. Analytic
verbal forms occur three times in the 3rd person singular (4, 8,11),
once in the 1st person singular (15). Independent accusative
pronouns occur in 4, 5 and 17. No infixed pronouns occur.

Metre   The metre is loose Deibhidhe. The opening couplets of the
quatrains are usually in Deibhidhe Ghuilbneach. The rime
g[*h*]*li*[*o*]*nn* : *airdrī*[*o*]*gh* (4), if not due to corruption, suggests a
dialectal pronunciation. The rime *dhuinn* : *ifrionn* (18) is
probably due to corruption of the original text (The stanza
might well be an interpolation). Lines 4a, 12d, 14a, 14b and
14d have an irregular number of syllables.

Osgar   In a folktale, of which Dr. D. Hyde has several times published
(Goll)   the same Roscommon version (RC XIII 417 : HYDE *Rel. Songs*
flailing   I 208 ; HYDE *Saints and S.* 110), the Fian again appear in hell,
the devils and Osgar fights the devils with his flail. Dr. Hyde says (*Saints
and S.* 110) that « the story is also known in Waterford ». Vers-
ions have been heard by me in Coolea (W. Cork). Other West
Cork references to it occur in C. O. MUIMHNEACHÁIN's *Béaloideas
Bhéal Átha an Ghaorthaidh* (1934) 108, l. 20, and An tAth. D
Ó DONNCHÚ's *Filíocht Mháire Bhuidhe Ní LAOGHAIRE* (1931)
34, l. 23. The 19th century Mayo-Galway poet RAFTERY also
refers to it (*Abhráin*, ed. D. Hyde, 1933, p. 132, l. 23). Donegal
tradition (see next paragraph) substitutes Goll for Osgar.
     Mr. Stephen Gwynn's English ballad " A lay of Ossian and
Patrick ", based on a Donegal story [2], has the same general
plot as the stories mentioned in the preceding paragraph, but
it makes Goll, of the House of Morna, the hero, not Osgar. In

---

(1) *Cf.* also the use of *ro* for modern *do* in 8, 14, 15, 17 ; and the use of
an *s*-preterite *iadhsat* in 14.

(2) Latest edition of Mr. Gwynn's ballad in *The Scholar's Treasury,
a book of Irish poetry*, selected by Stephen GWYNN, The Educational Co.
[Dublin], p. 48 *sq.* Mr. Gwynn (*cf.* D. HYDE *Saints and Sinners* 110) heard
the story from a Donegal story-teller. S. Ó SEARCAIGH, *Foghraidheacht*,
p. 163, gives a Donegal version in Irish, in which Goll again is the flail-
hero. The flail-motif attached in Donegal to Goll, and elsewhere in Ireland
to Osgar, occurs also outside the Fionn cycle in a Wexford version of
Making the Princess Laugh, mentioned p. xxxi, footnote, l. 25, and in a
Coolea (W. Cork) variant of *Páidín Ó Dálaigh* [the « Séadna » story — some
published variants : Beare, P. Ó Laoghaire's *Páidín Ó Dálaigh*, 1904 ;
W. Cork, Kuno Meyer's *Misc.* 389 ; D. Hyde's *Saints and S.* 154] heard
by me in 1931 from Seán Aindí Uí Chathasaigh (Páidín flails the devils
and so escapes from hell).

the Duanaire Finn poem, too, the House of Morna are conspicuous.

The rime *ghlionn* :*ríogh*, referred to above, suggests a Western A western origin for the present poem in Duanaire Finn. It may be compared rime? with the Aran pronunciation of *ós cionn* as *ós cíonn* : see F. N. FINCK *Die araner Mundart*, 1899, II, 171, 1. 14.

For a literary analysis see p. CII.

4a   Omit *c*[*h*]*ēd*?

14b   *anmanna*, recte *anmain* or *anaim* (IGT, II, 19 ; 11).

14d   Insert *is* after *soir*?

17a *leam*. The scribe's tall *e*, printed as *ea*, doubtless stands for *ē* and should therefore have been printed *e* in accordance with the method outlined in Pt. II, p. v. *Do rugus*-[*s*]*a lé*[*i*]*m ar luas* would mean 'I leapt swiftly'. Cf. *da rugus leim suas* « I sprang up », *Eriu*, IV, 112, 8. [There seems to be no phrase *do rugus liom* 'I hurried off'.]

LI RISE UP, OISÍN

The analytic form *tug sé* in stanza 3 is against a Middle Irish Date origin for this poem. With the exception of some words in stanzas 4 and 5 the vocabulary should present no difficulty to one familiar with the modern spoken language. The poem probably dates from the 14th or 15th century. The literary turn of its style and metre, the obsolete words which occur in stanzas 4 and 5, and the use of *ro bhaist* for modern *do bhaist* in 3 are against a later date.

For another legend concerning the baptism of certain members Baptism of of the Fian, see the 12th century poem, published by Stern, the Fiana ZCP, V, 180. Baptism of members of the Fian is also referred to, *Acallam* (ed. Stokes), 1. 317 ; extract from unpublished *Acallam*, ZCP, XI, p. 44, § 56 *sq.* ; folktale mentioned *supra*, p. XIX, n. 3.

The metre is Rionnaird (6^2+6^2). Both the metre and the Metre, *etc.* words of the opening line of the poem were doubtless suggested by the Middle Irish poem immediately following (Poem LII) Unlike the next poem, internal rime sometimes appears in this

poem in the second couplet of the quatrain. The rimes *aoíse* : *Caoilte* in 3 and *láthoir* : *b[h]áthadh* in 4 are imperfect.

> 3b   This line has a syllable too many?
> 5c,d   *talc[h]ar* : *urchor*, recte the alternative forms *tolchar* : *orchor*.

LII RISE UP, OSGAR

Date ; other version   The inflection of both copula and predicative adjective agreeing with a plural subject in stanza 2,the infixed pronouns in *ro-d-meala* and *ro-d-rubha* 3 and the old words *eangach* 2,*thubha* 3,*dearlucadh* 4, *dus-sía* 5 sufficiently show that this poem belongs to the Middle Irish period.   It is probably to be assigned to some date between 1100 and 1150.   This is confirmed by its occurence in Acallam na Senórach (c. 1200), on p. 29 of Stokes's edition. The text given in the Acallam and that of the Duanaire are in substantial agreement.   In stanza 5 for *dus-sía* the Acallam has *do-ria*. In the last stanza there is considerable difference.   The Duanaire version of this stanza does not give the required echo of the opening word of the poem.   In the Acallam the poem is attributed to Fionn.

Metre   The metre is Rionnaird : *cf. supra* remarks on the metre of poem LI.

> 2a   *trithibh is tairrsiph*, recte *tritha is tarrsa* (Acallam).
> 2b   Insert *a* before *méidhe* (Acallam).
> 3b   *airm*, recte *arm*,

LIII THE BELL ON DRUIM DEIRG

Date   The words *don ál chúaine* 5, *trú* 6, *luighim* ' I swear ' 12, *opthac[h] n-iorghaile* 16, are the only words in this poem which might offer difficulty to a reader accustomed only to Modern Irish.   It seems to be even simpler in language, judged by modern standards, than some of the poems which have been already assigned to a date *c*. 1400.   The 15th century, therefore, may be tentatively suggested as its date of origin.   In st. 9,

nom. forms are twice used for the accusative plural of
o-stems (¹). Independent pronouns occur in 9 and 11. In 18 a
copula that might have been inflected is not inflected. Analytic
forms of the verb are not used, even in the third person.

The metre is loose Deibhidhe. The opening couplets of the   Metre
quatrains are usually in Deibhidhe Ghuilbneach. The rimes
moigh : *c[h]luig* 9, and *ēirghe* : *sléibhe* 10, are irregular.

The second couplet of stanza 5 seems to be an echo of the   Echos of
Middle Irish poem contained in *Ac. na Senórach*, ed. Stokes,   earlier
3520 :   poems

> *ro chloisdis re ceol cuaine*
> *dered aídchi adhuaire* ;

and stanza 10, of :

> *Ba binne lium ro-bhaoi tan*
> *donálach na gcon alla* [sic]
>   *inā guth cléirigh astoigh*
>   *ag mēiligh 's ag meigeallaigh,*

from *Buile Shuibhne* (late 12th cent.?), ed. J. G. O'KEEFFE,
Ir. Texts Soc., XII, p. 152 ; and stanza 16 (first couplet), of :

> *Aduphairt Caoílte croidhe*
> *fear nār opt[h]ach n-iorghaile,*

which is the first couplet of Poem V, st. 5, of Duanaire Finn,
assigned in the notes *supra* to the early 12th century.

The poem has been mentioned, pp. CIII, CV.

3d   *'gá*, recte *agá* ?
6a   With elision this line lacks a syllable.
10b   *cearca fraoich*, recte *cearc fhraoich*?
12a   Omit *-si* ?
13b   *cluig*, recte *do chluig* ?
14d   *ni roic[h]eadh uait* has been translated as though it were equi-
valent to *ni thiogfadh díot*. [*Roichim* and *tigim* are close in meaning, and
so are the propositions *ó* and *de*. As regards : *tig le*, frequent in Modern
Spoken Irish (*e.g.* Canon Peter O'LEARY's TBC, p. 96, l. 25) ; *tig de* (*cf.*
T. D. Ó hUIGINN, ed. Knott, poem XVI, 45 ; and verse in RIA MS B IV 1,
55a end) ; and *tig do* : they all mean ' to be able ', and are all three listed
in a bardic tract RIA MS C I 3, section C, p. 71b, l. 22.]
18c   Omit one *atū*.

_____

(1) The form *seilg* backed by the rime in 1b *etc.* is hardly an instance
of the accusative inflection of an *a*-stem, for *seilg* has for long been used
beside *sealg* as an alternative nom. form.

LIV THE MAGIC PIG

Date   The vocabulary employed suggests that this poem belongs to
the Middle Irish period. The following are some of the Middle
Irishisms occurring in it : *lodmair* 1, *do lodmair* 2, *budhdhéin* 3,
crobhaing 5, *ar nach ffuighb[h]ithe baéghal* 5, *aos ógb[h]aidh*
6, *líth gan oil, a aonarán* 7, *ciis* 11c note, *fódb[h]aigh* 11d, *'sa
tuaruscbháil sin* ' of whom that is the description ' 13, *míadh
nglē* 19, *in ffuath n-ēitigh* 21, *seiridh* 23, *do-rochair* 27. The use
of independent instead of infixed pronouns, in stanzas 3, 13,
and 25, suggests that the poem was not written before the second
half of the 12th century. No analytic forms of the verb occur,
even in the third person. Nom. forms for acc. are backed by the
rime in 2. Special. acc. forms are backed either by metre or
rime in stanzas 6 (See note to 6d), 15, 16, 20. Such a proportion
of special acc. forms to non-differentiated forms is in favour of
a date nearer the middle than the end of the 12th century.

Metre   The metre is loose Deibhidhe. The opening couplets are often
in Deibhidhe Ghuilbneach. Besides the usual licences in the
Deibhidhe-rimes the following irregular stressed rimes occur
in the Deibhidhe Ghuilbneach couplets : *Bhēime* : *ēirghe* 18, *leirg* :
mairg 11, *seilg* : *mairg* 14.

The poem has been mentioned, p. CIII.

1d   This line has a syllable too many.
6d   *doimh*, recte *domha* (The line is too short by a syllable)?
9a   *Tairringis*, recte *Tairrngis*.
11c   *cíi*, recte *ciis*.
19a   *is*, recte *agus*?
19b   *budh só*, see glossary under *óg*.
20-21   The boar which killed Diarmaid (*Tóruigheacht Dhiarmuda agus
Ghráinne*, publ. for the Soc. FOR THE PRESERVATION OF THE IR. LAN-
GUAGE, Pt. II, § 41, p. 14) carried Diarmaid on his back for a period of the
hunt, much as this pig carried Colla.
21a   This line lacks a syllable.
21c   *ngon*, recte *ngona*?
22b   *a chionn* has been translated as though it were *a cionn*.
23d   *triana dhá seiridh* ' through her two heels ', an example of
the permanent aspiration of the initial consonant of *dhá*, and the non-
aspiration of the initial consonant of the noun following *dhá*, when
dhá is preceded by *a* ' her '. [The noun following permanently as-
pirated *dhá*, according to this usage, is apirated when *a* ' his ' prece-

des *dhá*, and eclipsed when *a* ' their ' precedes it : *cf.* Professor
Bergin's note on this usage, which is common from the Early Mid-
dle Irish period on, *Ériu* XI 146 *sq.*]

24a   *a dhī*, recte *dī* ?

28b   *lar lear* (: *agh*). Both rime and sense suggest that *lar lear* is
not the true reading.

LV OISÍN IN ELPHIN.

The language of this poem is correct according to classical   Date
standards. The poem occurs in the Book of the Dean of Lismore,
compiled in Scotland from oral tradition in the early 16th
century (*cf.* Rev. A. CAMERON *Rel. Celt.* I, p. 2). As the poem
refers to Elphin in Co. Roscommon, we may presume that it
was composed in Ireland. It would take some time for an Irish
poem to pass into the repertory of a Scottish seanchaidh. We
are therefore safe in concluding that the poem was not composed
before the opening years of the 16th century. On the other hand
the extreme simplicity of its vocabulary, judged by modern
standards, makes one unwilling to assign it to a date earlier
than the 15th century. The words *cruidh, greadh* 3, and
deab[*h*]*aidh* ' conflict ' 4, are the only words occuring in it which
are not usual in the spoken language of today. Analytic forms
of the verb occur in 7 and 8.

An edition, based on the Duanaire Finn MS, on two other   Biblio-
Dublin MSS, and on the version in the Book of the Dean of Lismore,   graphy
has been published by Professor T. F. O'RAHILLY *Measgra
Dánta* II, p. 182. Prof. O'Rahilly, in his " Indexes to the
Book of the Dean of Lismore, " *Scottish Gaelic Studies,* IV, p. 45,
having referred to the editions of the Bk. of the Dean of Lism.
version by Cameron (p. 2) and M'Lauchlan (p. 2), adds " Edited
by Hyde from a Belfast MS (7qq.), ' Religious Songs of Conn-
acht ', I, 218 " ([1]).

_____

(1) The first line of the following hitherto unpublished epigram is cer-
tainly modelled on the first line of *Is fada anocht i n-Oil Finn.* The
epigram is preserved, along with a number of others, in the RIA MS
F v 3, written in Dublin, in 1788, by Henrí Mac-an-tSaoir, a scribe from
the Ulster-Leinster border district (*cf.* T. F. O'RAHILLY *Dánfhocail,*
p. 61) :

Metre   The metre is Rannaigheacht Mhór. The faulty rimes
aréir : *ané* 1, *cruit* : *cruidh* 3, *cloch* : *anocht* 7, are such as are com-
mon in 17th century óglachas poems.
        The poem has been mentioned, p. XCVI.

    1a *anocht*. Mr. K. JACKSON, *Studies in Early Celtic Nature Poetry*
1935, p.119 *sq*., comments on the the frequent use of *anocht*, and its Welsh
equivalent *heno*, in Celtic poetry of personal complaint, to indicate the
present time, the unhappiness of which is being contrasted with the hap-
piness of the past. He points out that « this insistence on the time being
night... is sometimes contradictory ». « Hence », he continues, « we may
suggest that in all these cases *heno* and *anocht* in elegies are stereotyped
phrases meaning in practice simply '*now*' or '*to-day*' and implying generally
a contrast ». In a footnote Mr. Jackson suggests that the usage may be
connected with a Celtic habit of reckoning the night as the beginning of
the day, and that it is to be compared with the use of *anuict, etc*., for
aujourdhui in 17th cent. and modern dialectal French.

    2b,d *dhúin* : *ccúil*, recte *dhún* : *ccúl* (The form *ccúil* lacks autho-
rity).
    6a   *mo shaoghal tar ēis*, recte *ar saoghal d'éis* (Measgra Dánta).
    7a   Omit *Is* ?
    7c   *ag tarruing cloch*. In a Roscommon folk-story, published by
Dr Hyde, under the title « Oscar au Fléau, » RC XIII, 417 sq., Pa-
trick meets Oisin in Elphin carrying stones : *i n-Ailfinne agus é
ag iomchar cloch*. In an Ossianic poem in the Book of the Dean of
Lismore, of which the first line is transliterated by Prof. O'Rahilly
as *Anbhfann anocht neart mo lámh* (Scott. Gael. Studies IV 36) the
following lines occur (CAMERON, p. 8, l. 4) : Re tarring chlach a
hallin | gow relling hulchin talzing, which may be transliterated
Re tarraing chloch a hAil Fhinn | *go reilig thulcha an Táilghinn*
' to draw stones from Elphin to the churchyard of the Adzehead's
hill'. In the late ballad *Caoidh Oisín*, Oss. Soc., III, 276, § 3, Oisín,
hungry and unhappy in Patrick's care, is represented as counting (or
arranging ?) (« *cóireamh* » = *comhaireamh* or *cóiriughadh*?) stones.

────────────

            As *fada Art a nOil Finn*,
                7 *is fada an chill ionnar thiil Art*.
            Cad ē an gar do dhuine bheith 'fás,
                mā fuair Art bás ar fad?
The epigram apparently means : ' Long has Art been in Elphin, and long
is the churchyard to which Art has returned. What profit is it to a man
to grow, if Art has died completely? ' There may, however, be some
play upon the various meanings of *fada* (' long ', ' tall ') and *ar fad* (' com-
pletely ', ' by reason of length '). Only one who knew all the circum-
stances could be certain of this.

LVI BRAN'S DEPARTURE FROM THE FIAN

This poem offers no clues for exact dating ([1]). The following is a list of old words occurring in it : *fuil* ' who is ' 1 ; *dursan* 2 ; *go roinn* 4 ; t[h]eachtsat (?), *iucháin* 5 ; *ba gasta in roinn* 7 ; *foirdearga* 10 ; *go b[h]failg[h]ibh fionndruine, an idh* 11 ; *sén* 13 ; *in mhuince* 14. Only one pronoun occurs expressing an accusative relation. It is infixed (*nach-ad-f[h]ag[h]uim* 1). It is probable that the poem belongs to the 13th century. The comparative modernity of the vocabulary taken as a whole is against a date in the Middle Irish period.

A Scottish poem on the death of Bran, of which the quatrains describing the blow are like quatrains 11 *sq.* of the Duanaire Finn poem, is printed in Rev. A. CAMERON's *Rel. Cell.* I, 280 *sq.*, 340 *sq.* (full bibliography, R. Th. CHRISTIANSEN *Vikings* p. 179, footnote 1). The same quatrains sometimes get transported from the poems on Bran's death to the Poem of the Black Dog (See CHRISTIANSEN *Vikings* 332, and Index *ib.*, *s. v. Bran*).

Verses resembling the quatrain on Bran's colours (quatrain 5 of the Duanaire Finn poem), are sometimes preserved in other contexts (See list of several occurrences given by Dr. R. FLOWER *Cat. of Ir. MSS in the Brit. Mus.* II, 334, art. 16. See also *Celtic Review*, II, 152. I have myself heard an orally preserved version of them, quoted as a stray independent quatrain, in Coolea West Cork. For a Kilkenny oral version see *Kilk. Arch. Soc.*, I, 361, footn.). The quatrain is also quoted by T. O'Flanagan *Trans. of the Gael. Soc. of Dublin* (1808) 215, and in a peculiar oral account of Bran's death, publised by Dr. D. HYDE *Beside the Fire* (1890) 14 *sq.*

It is clear, therefore, that the colour quatrain (5) and the quatrains (11 *sq.*) about Bran's piteous surprise at being struck, impressed themselves upon the mind of the hearers of this poem.

The metre is as in Poem LIV, except that in stanzas 8 and 16 the closing couplets are in Deibhidhe Ghuilbneach. A syllable is lacking in lines 2a, 8c.

The poem has been mentioned, p. CIII.

---

(1) Analytic forms of the verb do not occur even in the third person, though there is occasion for them several times. No accusative forms occur such as might assist in dating. There is no occasion for the use of an inflected copula.

1d   *ar*, recte *for*?

5c   *teachtsat* should mean ' possessed '.

6a   *cóir*(: *iomarbháidh*), recte the alternative form *cáir*.

10 The reason for striking Bran is not clearly stated here.   In the Scottish poem mentioned *supra* it is for fighting with Goll's hound.   For another reason see *infra* note on 14d.

11a   *Tugus buille d'éill b[h]uidhe* :   In *Béaloideas*, IV (1933), p. 192, in a story about Oisín in Tír na hÓige, taken down by An Bráthair Ó Clúmhain from Mícheál Ó Neachtain, Ceathramha an tSean-lios, Tuaim, Co. Galway, Oisín has married the daughter of the king of Tír na hÓige without knowing who she is : it is she whom Oisín strikes three times in anger with a dog's lead (*iall*), and it is she who runs away from him.

14d   *gur ling sa loch* : N. O'Kearney, *Oss. Soc.* II. p. 63, gives a Clare folk-version of Bran's drowning in the lake of Tiarmecbran, Co. Clare, into which he is said to have leaped in pursuit of a magic hind.   In a Scottish folktale, *Celt. Rev.*, VI, 133, Bran was kicked by Fionn because he shirked hunting a boar. Ashamed, Bran dug a hole in the earth in which to hide.   The hole became a lake.

LVII THE DIALOGUE BETWEEN OISÍN AND PATRICK

Later
Irish
versions

This is the earliest (¹) MS version of *Agallamh Oisín agus Pádraig*, " The Dialogue between Oisín and Patrick ", so common in MSS of the 18th and 19th centuries.   The version given in these MSS is usually similar to that edited by John O'Daly, from an 18th century MS, in the *Transactions of the Ossianic Society*, vol. IV, 1856, p. 2. In the version represented by the Oss. Society's text, the position of stanzas 30-31 of the Duanaire Finn version is changed, so that those stanzas follow stanza 36 : the concluding stanzas of the Duanaire Finn version are then omitted, and in their place is tacked on a series of Ossianic poems in various metres and of various dates of origin, some of them as a rule very corruptly transmitted.   [The series of added poems begins Oss. Soc. IV, p. 14, last quatrain = Tadhg Ó Donnchadha *Filidheacht Fiannaigheachta* p. 36, st. 36.] Stanzas of an argumentative nature are inserted here and there in the compilation to give it an air of unity.

(1) Dr. Charles O'Conor's reference to the " oldest copy" (*Bibl. MS. Stowens.* I, p. 187), which he says is in Rawl. B 487, is really to the Middle Irish *Acallam na Senórach*, an entirely different compilation.

The Brit. Mus. MSS in which this arrangement occurs are apparently of Southern origin (see Dr. R. FLOWER *Cat. of Ir. MSS. in the Brit. Mus. II* 373). Outside the Brit. Mus. collection, however, the same arrangement occurs in at least one Northern, MS, the MS begun at *Cú lchoill* (Culloville, Co. Monaghan?) and finished in Newfoundland, by " Uill. Há", 1829, belonging to the Denis Carolan Rushe collection, now preserved in St. Macartan's Seminary, Monaghan, catalogued by Dr. Eóin Mac Neill, while still in Mr. Rushe's possession, in *Irisleabhar na Gaedhilge*, 1902. Occasionally the extended Dialogue finishes with a poem on Oisín's death, edited as *Aithrighe Oisín*, Ó DONNCHADHA *Fil. Fiann.*, p. 87 *sq.* (*cf.* Oss. So·. III, 276 *sq.*).

A version of the Dialogue is contained in the late 17th century Giessen Irish MS (f. 56v.), catalogued by Stern, RC, XVI, 27. This version has not been used in preparing the notes to the particular lines *infra*. Through the kindness of Risteárd Ó Foghludha I have recently been able to consult a copy of the Giessen MS which is in his possession. The Giessen version omits §§ 10, 18, reads 31 after 33 (before 34), and substitutes five different stanzas of dialogue for 37-38. Otherwise, except for verbal variants (usually corruptions), it agrees with the version in Duanaire Finn. That the Giessen MS was written by a Munsterman is suggested *infra*, note to 26b. *[margin: Giessen Irish version]*

Scottish Gaelic versions of the Dialogue seem to agree with Irish versions only where both agree with the Duanaire Finn version (See Rev. A CAMERON's *Rel. Celt.* I, 164, 263 ; II, 385. See also J. F. CAMPBELL *Leabhar na Feinne* 42 *sq.*). This fact, considered along with the facts that the Duanaire Finn version is the oldest known, and that poems which form part of the later versions existed as independent poems in the 17th century (¹), make it probable that the original form of the Dialogue is that given in Duanaire Finn. [The following Scottish versions, not consulted by the present writer, are referred to by Stern in his description of the Giessen copy of the Irish poem, RC, XVI, pp. 27-28 : Th-F. HILL *Ancient Erse Poems*, 1878, pp. 21-25 ; *The Highland Soc.'s Report on the Poems of Ossian*, 1806, Appendix, pp. 118-129 ; *Scottish Rev.*, VIII (1888), p. 350 *sq.* *[margin: Scottish versions and original version]*

---

(1) *e.g. Mian mhic Cumhaill fá mailh gnaoi*, edited with notes by Prof. T. F. O'RAHILLY *Measgra Dánta* I, pp. 56, 88, which is independent in the 17th century Giessen MS (f.52v.), but which is incorporated in the Dialogue in Oss. Soc. IV, p. 14, last quatrain [= T. Ó DONNCHADHA *Fil. Fiann.* p. 36, st. 36], also in some 18th century MS versions mentioned by Prof. O'Rahilly in his notes, also in the 19th century Monaghan MS mentioned *supra*.

Stern points out that these, as also some of the other Scottish versions already mentioned, incorporate the Dialogue into variants of a poem of which the first line in the early 16th century Scottish Bk. of the Dean of Lismore is *Innis dúinn, a Phádraig* (ed. A. CAMERON *Rel. Celt.*, I, 10). An Irish version of *Innis dúinn, a Phádraig*, Oss. Soc., I, 92, is mentioned by Prof. T. F. O'Rahilly in his Indexes to the Bk. of the Dean of Lismore, *Scottish Gael. Stud.*, IV, 44.]

Date   It is unlikely that the Dialogue was composed before the 16th century. The vocabulary should present little or no difficulty to one acquainted with the spoken language of to-day. Either lines of an irregular number of syllables occurred in the original poem, or the poet used certain modern forms. In the notes to the particular lines below an attempt has been made to replace unclassical by classical forms wherever possible, either by conjectural emendation, or by comparison with the Ossianic Society's text. After all such emendations have been made the language of the lay presents the following characteristics : special forms for the accusative case are no longer used (*cf.* 1, 3, 5, 8, 9, 19, 37) ; there is no dative inflection in *faris ' in fFian* (: *ecliar*), note to 22a ; the unclassical preposition *faré* is used (*faris in fFian* 22 : *cf. supra* pp. CXII-CXIII) ; the verbal particle *do* is omitted before verbs in the imperfect and conditional (*cf.* p. 23, XI 1c), (*chuireadh* 8, *bhíadh* 27 : *cf.* also stanza 5 where *chuala* should perhaps be read for *do-chúal*) ; the vocative particle *a* may be elided before a following vowel or before aspirated *f* followed by a vowel (*cf.* notes to, 1a and 25b) ; *an úair* ' when ' must be pronounced ' *núair* ' (*cf.* notes to 7b, 8a, 9c) ; analytic forms of the verb are frequent (1st person in 4 and 21 ; 2nd person in 5, 12, 24 ; 3rd person in 9, 14, 15, 24, 26a, 26d, 31, 38) [1] ; *raibh* (*roibh*) is used for *raibhe* (*roibhe*) in 34, 37 and 16 (see note to 16c : in 25 *roibhe* is used). If the poet was not attempting to write lines of seven syllables most of the unclassical forms might be replaced by classical forms ; unclassical accusative and dative forms would, however, still remain backed by the rime in 3, 5, 9, 19, 22, 37 [2].

---

(1) Non-analytic forms of the 3rd person singular occur in 9, 24, 38. Therefore, accepting the Duanaire text, analytic forms preponderate in the proportion of 8 : 3. Eliminating all doubtful instances on both sides the proportion is 5 : 2. Eliminating them on one side only the proportion is 5 : 3. It is therefore almost certain that in the original lay analytic forms predominated in the 3rd person singular. This is not the case with any of the lays so far analysed, and is probably a sign of lateness.

(2) NOTE ON THE SCRIBE, AODH Ó DOCHARTAIGH'S, DIALECT ; ON SOME PECULIARITIES OF HIS SPELLING ; AND ON CERTAIN MODERN (UNCLASSICAL)

The metre is Rannaigheacht Mhór. The rimes are mere   **Metre**
vowel assonances. Assonance between *ea* and *a* is in some cases
deemed sufficient (*e. g. ffleadh : ffad* 11).

USAGES OCCURRING IN THE POEMS TRANSCRIBED BY HIM : Whatever were
the forms used by the author of the Dialogue, it is interesting to note that
an Ulster scribe writing in the year 1627, was familiar, not alone with the
forms mentioned above, but also with the forms *bíadh 'thabhairt* for
bíadh do thabhairt (31) and *a b*[*h*]*eith beó* for *beith beó* (17). For other such
modern forms the general notes to the next poem and to poems LXI,
LXII, LXVIII, *etc.*, should be consulted. In stanzas 21 and 23
of poem LXIV, and elsewhere, he writes *dhul* for *dul.* In stanza 22 of
poem LXVII and in stanza 38 of poem LXVIII he writes *mur* and *mura*
for *muna.* The notes to poems LX, LXII, LXVI and LXIX show that
he was familiar with the relative use of the verbal particle *do* with primary
tenses. The gen. pl. *mic*, in the phrase *a n-fégmais* [sic] *mic ríogh go ngoil,*
LXII 114, is probably an instance of the non-inflection of words forming
part of a closely connected group, common in modern spoken Irish. The
rimes noted in the general notes to poems LXIII and LXIV (p. 149, foot-
note), and in the particular notes to LIX 9b, LXVII 5d, *etc.*, prove that
he knew of the riming of *áo* with *í* (as almost always in Connacht today
and often in Ulster), and, in certain words at least, of *ó* with *úa* (to be
compared rather with the South Ulster pronunciation of literary *úa* as *ó*,
mentioned by Ó Searcaigh, *Foghraidheacht,* § 23, than with the Munster
pronunciation of the *ó* in *mór* as *úa*). In stanza 11 of poem LXVIII,
glóián rimes with *abhrán*, and perhaps the faulty reading in stanza 25
of the present poem (LVII), commented on in the note to 25b, is due to
the scribe's seeing a rime between *leabhar* and *ghlór*, which satisfied his
ear (For the Ulster pronunciation of *abh* as *ó* see O'Rahilly *Ir. Dial.*
p. 177). A rime typical of parts of Ulster and of parts of Scotland, seen
by the scribe between *smáolach* and *adhbhar*, is commented on in the note
to LXVIII 13 a. In LXVIII, 27 and 47,*lúthm*[*h*]*ar* rimes with *congnam*[*h*] ;
ibidem, 77, *iongnadh* with *aoise* ; ib., 106, *aonar* with *hiongnad*[*h*] — all
rimes which might have come from an Ulster dialect as far as pronouncing
the stressed syllables respectively as *ú* (Ulster, Munster, Connacht) and
í (Ulster and Connacht), is concerned (*cf.* Ó Searcaigh, index, *congnamh,*
iongnadh , aon). The rime *muinéil : lár* LXII 95, suggests a pronunciation
muineáil for the gen. sg. of *muineál*, which accords better with the spoken
Ulster gen. sg., which would give perfect rime with words whose literary
spelling would have *-áil* in the unstressed syllable (*cf.* Ó Searcaigh § 55),
than with the spoken Munster gen. sg. *miníl* [For the nom. sg., which
originally ended in *-éal*, Ulster, Munster, and Connacht, all have forms
the literary representation of which would end in *-eál*]. The rimes *sgéal :*
fial, *sgéal : chiall*, typical of Ulster, are commented on in the note to
30a,b, of the present poem (LVII). An Ulster rime, which, however, no

For remarks on the state of development of the Ossianic
cycle exemplified in the Dialogue see above the general notes to
poem XXIII.   In st. 21 of the Dialogue, Patrick refuses to pray

Donegal scribe or author would have been likely to have used, is com-
mented on in the note to 36b of the present poem (LVII).   The same may
be said of the rime commented on in the note to LXVII 12b.   In LXVIII
16, for *creamh* the scribe writes *cneamh,* suggesting that he pronounced
cn and *cr* alike (*i.e.* both as *cr,* as in dialects stretching from Scotland as
far south as Clare : see O'RAHILLY *Ir. Dialects,* p. 22).   In some words
at least, he pronounced -*eadh*-, -*eagh*-, as *é,* which Ó SEARCAIGH, *Foghraidh-
eacht,* § 67, gives as a Tyrone sound. The scribe shows this by writing
redhbattar (LXIII 53c), which might have been expanded *readhbattar*
(see footnote to text, Pt. II, p. 312), for *rébadar,* and by often accenting
the *éa,* which he sometimes writes as a tall *é* [= *é,* or *éa,* hardly *eá*], in
words containing -*eadh*-, -*eagh*- : *cf.* XXXV 118b note, XXXVI 24, 26,
LVIII 31, LX 18, LXIV 30 (see footnote to text Pt. II, p. 326). [It is
true that in one instance the scribe uses *éa, léupra* (: *reamhra*) XXXVI 46,
to represent a diphthong, or a lengthened *a,* (as distinct from a long *é*),
just as he sometimes accents other combinations to indicate diphthongis-
ation, or lengthening, before consonant groups, as in *Ráighne* XLII 53 ;
gaibhne XXXVI 35 : *ámhra* XLIX 34, LXVIII 70 : *sibhneach* LXIV 32.]
In the notes to LXII, 30 and 46, it will be pointed out that the pronounc-
iation of -*eagh*-, -*eadh*-, as *é* is required by the text of the poem itself.
In LXIII 4a, to reduce the number of syllables to seven, the scribe writes
tiacht for *tidheacht,* which would correspond to the Donegal pronunciation
of *idheacht* in words like *filidheacht* (Ó SEARCAIGH § 133 p. 56) : in LIX
9a the spelling *tiacht* is certainly the scribe's not the poet's (It leaves the
line a syllable short).   In *d'fheadhna* (XLI 8) for classical *t'fheadhna,* the
scribe writes according to the rule of most Ulster and Connacht dialects
today (*cf. d'athair* for classical *t'athair,* " MÁIRE" [*i.e.* Séamus Ó GRIANNA
of Donegal] *Cioth is Dealán* 1st ed., p. 32).   In LXII 10, 13, 55, 62,
137 (?), 147 (?), LXIII 17, the use of *le mo, etc.,* for classical *le<a>m, etc.,*
seems to be due to the poet : but in the instance in LXV 8 (*do mo*),
the unclassical form seems to be due to the scribe himself (It gives a
metrically unwanted syllable) [Forms like *do mo, etc.,* for *dom, etc.,* are
common today in both Connacht, and Ulster].   Northern word-forms
written by him are : *p[h]ronn,* 3rd person sg., pret., for classical *bhronn,*
LVII 24 [*Cf.* for this form Ó SEARCAIGH § 146 ; and the North Connacht [?]
folktale *Tóruigheacht Mhadadh na Seacht gCos* P. Mac AODHÁIN d'aithris,
P. O MOGHRÁIN do chuir i n-eagar p. 50 l. 4 : see note on its dialect
p. 56, l. 12] ; *treis* XXIII 221d, where the metre shows that the text had
the classical *treise* [*cf* same form *treis* in *Tór. Mhad. na Seacht gCos*
p. 5, l. 8] ; *car* (for *cor*), used today in Tyrone (See note to LX 12c) ; *an
bheathaidh* (see note to LX, 17b), for *an bheathadhaigh,* which suggests the

that God admit Fionn to Heaven. In *Acallam na Senórach*, ed.
Stokes, 4116-4122, Caoilte's mother and father, and his master
Fionn, are freed from pain as far as lies in Patrick's power.
The difference of spirit is typical.

---

present Donegal pronunciation (See Ó SEARCAIGH, *Foghraidheacht*, § 211)
[It does not suit the Aran pronunciations (see FINCK), nor the Munster
pronunciation]. Ulsterisms occuring in poem LXII are : the ending -*iom*
(for -*im*) in the first pers. sg. pres. ind. (see note to LXII 34a) ; the use
of the conditional for the imperfect indicative *a mbeithmis* (for *a mbímís*)
122 (*cf.* É. O TUATHAIL, *Sgéalta Mhuintir Luinigh*, p. xlv). In poem LXIII
(note to 5b) the spelling *chobhairbháin* suggests that he used the modern
Donegal pronunciation of *cubhar* ' foam ' (*cór* ; not the pronunciation *cúr*
which is current in southern Irish). [For the pronunciation *cór*, which
recalls pronunciations like *dór* for *dobhar*, and of a nasalized -*ó*- for -*omh*-,
and which a scribe might therefore represent by *cobhar*, see S. Ó SEAR-
CAIGH *Fogharaidheacht* § 22.] Dr. MacNeill (Duanaire Finn Pt. I p.
lxiv) draws attention to the scribe's writing of *a dearna* for *a ndearna*
XXIV 65, which he points out to be an Ulsterism. By writing *dealaigh*
as *dealaidhe* (LXII 153) the scribe shows that his dialect, like all modern
dialects of the Northern Half of Ireland, did not distinguish -*aigh* (-*aidh*)
and -*aighe* (-*aidhe*). For examples of the scribe's confusion of *nō* and *ná*
(doubtless an Ulsterism), see Glossary.For his tendency to approach modern
usage as regards eclipsis after *nach*, *ní*, and *muna* (*mur*, *mura*), see those
words in the Glossary. For his occasional use of *as* for the simple pre-
position *a* ' out of ', see Glossary [*a* is not found today outside Cork].

A peculiarity worth noticing is his tendency to treat each word forming
part of a compound word as an independent word for purposes of declen-
sion and mutation of the initial consonant (eclipsis, aspiration), *e.g.*
in *áird-aistir* I 32 ; *na ngeal-nglac* XVI 42 ; acc. fem. *malach-nduibh*
XVIII 3 ; gen. sg. *Tréinmhóir* XXIII 24, 39 : gen. pl. *na ttrēn-ttac[h]or*
XXXV 32 ; dat. sg. fem. *bháinghlain* XXXIX 48 : *etc.* [*Cf.* the eclipsis
of the second element in the gen. pl. compound adj. in the phrase *na nglac
saoirndeas* RIA MS A IV 3, p. 656, l.20, written by a scholarly 17th century
scribe. The late 17th cent. N. E. Ulster scribe of *Tór. Gru. Grianshol.*,
ed. Miss C. O'Rahilly, ITS, XXV, has gen. m. *chubhairbháin* and dat.
sg. fem. *eochairghuirm*, p. 2, l. 25. In *don óigmhnaoi uasail*, Canon Peter
O'Leary TBC, p. 216, l. 23, the slender *g* has most probably crept in
from the nominative *óigbhean*, and is, therefore, hardly to be cited as an
example of dative fem. declension of the adjective forming the first
element of the compound. *Cf. ar an óigmhnaoi* in same author's *Séad-
na*, p. 278, l. 19, *leis an óigmhnaoi fhóghanta*, 251, l. 27. *Cf* also poem by
T. Carolan beginning *As mian leam labhairt ar óigmhnaoi shuairc*, R.I.A.
MS E. II. 1, p. 92. See also *infra* Corrigenda.]

The form *do sgríbhēbhuinn* (for " *sgríobhfainn*"), which occurs in a
scribal note, Duanaire Finn MS, fol. 93a (Pt. II, p. 400), should hardly

The notes to 30 and 36b *infra* may be of some help in determin-
ining the place of origin of the Dialogue.

---

have been described as " a pseudo-archaism invented for the occasion
to make an impression on <the scribe's> honest patron, the Captain "
(Part I, p. xxiv). In the scribe's own day it would probably have been
regarded as a normal literary variant of a conditional form corresponding
to the future *sgrībheōc[h]ad*, which occurs in the RIA MS 3 C 19, f. 288 v.,
l. 10, written in 1590. [For the variation between *éa*, and *eó*, *cf. fuiléan-
gam* (: *Éamonn*), T. D. Ó hUiginn, ed. E. Knott, poem XVIII, 2, with
the *eó* forms for the same verb listed in the Vocabulary to Keating TBG²,
s.v. fuilngim. The variation *ch* : *bh* in the consonantal portion of future
stems such as *sgrībheóch-*, is illustrated by the 15th century scribe's
nach éirébad, Maundeville, ed. Stokes, § 82, compared with the same scri-
be's *nách ereocha*, *nach n-éreocha*, § 167, § 171. *Cf.* also *re n-airdeóbha*
(:*gairgbheódha*) in late 16th cent. poem, ed. T. F. O'Rahilly, *Measgra
Dánta*, 52, l. 8, with *airdeocha*, cited as a 15th cent. scribe's form by Rev.
J. A. Geary, Innocent III *De Contemptu*, p. 42. The appearance of an
é-future, rather than an *f*-future, in *sgríobhaim*, is no more surprising
than its appearance in verbs such as *anaim* 'I remain' in Mid. Ir. (see
ZCP, III, 489, l. 30). *Cf.* also in the 15th cent. (?) Ir. Gramm. Tracts
fut. stems such as *foghluiméabh-*, *díoghluiméabh-*, RIA MSS, C I 3, 23b ;
E IV 1, 46b. The attenuation of the final consonant of the root (*sgribh-*,
for *sgríobh-*) is in accordance with normal Early Modern Irish practice
in such futures (See Keating TBG², ed. Bergin, p. xvii).]

By spelling *codladh, etc.* as *colladh, codhladh, etc.*, XXXIII 4, 5, 6, 7
XLII 19, LIV 8, LXVI 37, LXVIII 84, and *Fódla* as *Fodhla* LXVIII
72, the scribe recognizes the universal modern pronunciation of *-dl-*, as
l (unlenited in dialects which distinguish lenited from unlenited *l*). The
omission of the *n* of the article (*a* for *an*) in LXIII 5, 12, 21 ; LXIV 29
31 ; LXVIII 42, is in accordance with normal modern spoken usage,
according to which the *n* is omitted except where the article is preceded
by, or followed by, a vowel. The scribe, in common with other scribes
of his period, when he wishes to indicate eclipsis of *t* does so by writing *ll*.
Similarly he often writes *ff* for eclipsed *f* (sometimes *bf*). By an extension
of this practice, for the *bh'* of the past copula preceding *f* (which the copula
would aspirate), he often writes *ff*, and once at least (see last example)
he writes *ff* for the *bh'* of the copula preceding a vowel without any inter-
vening aspirated *f* : e.g. *nochar ffáiligh* (for *nocharbh fháilidh*) XXII 12 ;
nár ffóil (for *nárbh fhóil*) XXIII 39 ; *nár ffann* XXIII 165, 190 ; *nīr
ffearr* LXII 87, 135 ; *gēr ffada* LXV 12 ; *nír ffúath linn* LXVIII 6 ; *níor
fforáil* LXVIII 41, 53 ; *nior ffeas* LXVIII 43 ; *do ffada* (mistake for *dob
fhada*) LXVIII 105 ; *nār ffáodhbha* (for *nárbh áobhdha*) LXVIII 53. The
spelling *-faig<h>l[h]ear* for the ending *-faidhear* (future passive) is
noticed, XLVII 55a, n. Among other spellings worth noticing are :

In his *Byron and Ossian* (University College, Nottingham, Byron Foundation Lecture, 1928, reprinted from " The Trader and Citizen ", Nottingham, 1928, p. 9), Dr. Robin FLOWER quotes

Singing of Ossianic Lays

ráitior XLII 122, in accordance with classical pronunciation (*cf.* IGT I § 41), as against analogical spellings such as *slaidhtear* L 5, *bhiadhtha*, *aim*[*h*]*ríadhta* XLII 28, where the words are written as though lenited *d* followed by a lenited or unlenited *t*, were spoken, instead of the two dental sounds being reduced to a single unlenited dental.

Examples of the spread of *aspiration* beyond the limits fixed by Old, Middle, and Classical Irish laws are : 1° Asp. after gen. sg. masc. consonant stems and *i* and *u* stems (as *ríogh mhóirm*[*h*]*eanmnaigh* XLVII 50 ; *toighe tháobhrúaidh* LXVI 34 ; *treasa thréin* XLII 55) : see XXXVI 24, XLIII 3, XLIV 7, LXV 11, LXVI 61 (?). 2° Asp. of the initial consonant of a proper name in the gen. sg., independently of any consonant-affecting power in a preceding word (as in *athair Dhieng*[*h*]*asa* XLIII 24) : see XXXVI 21, 26, XXXVII 3, XLII 84, XLIII 4 and 5, LXII 113 ; also of the initial consonant of a common noun forming the first word of a group of words which may be understood as a proper name (*e.g.* of the initial consonant of the gen. of *clann* in the group *chloinne Finn* LXII 107) : see XLII 3, XLIII 29, LIV 1, LXVI 75. 3° Examples of aspiration hard to classify or explain are : the asp. of the initial consonant *chlēireach* in *ameasg chor*adh *chlēireach* LXII 139 [*Cf.* asp. of the gen. pl. usual in Scottish Gaelic ?] ; the asp. of the initial consonant of *thosaig*[*h*] in *a lucht thosaig gach teannta* XXXVI 19, and of *churtha* in *fear churtha na ccrúadhchosgair* LXVI 66, and in *lucht churtha ghleó gáibhtheach* LXVIII 104 [See Corrigenda. Aspiration in the gen pl. (?) *ghleó* in this last example is perhaps to be explained according to the suggestion about Scottish Gaelic made concerning the first example of this section]. 4° Permanent asp. of the initial of pronominal forms of the prepositions *do* and *de* : *e.g.* after *n* in *ag sin dhaoibh* XXXVI 37, after *r* XXXVI 5, LXVII 22, LXVIII 21, after *ch* LXVIII 75, after *d* LXII 17, after a final aspirated *d*, which would hardly have been pronounced in the scribe's dialect, XXXIX 39, XLI 2. [This collection is hardly representative, but at least shows that neither the Munster rule (' aspirate the *d* of *dom*, *etc.*, after a vowel, ') is followed, nor the classical rule ' never aspirate a *d* after *d*, *dh*, or *n*.'] 5° Similar permanent aspiration of other words : *e.g. thairis* XLI 6, LXII 164, *thart* LX 10, *thoir* LXIII 11, *thall* XLI 2, *chugainn* XLI 7. 6° Syntactic asp. jumps over an intervening *is* : as in *chlár* in the phrase *eidir c*[*h*]*rann is c*[*h*]*loich is chlár* L 18 (see *idir* in Glossary) ; and as in *chathbharr* in *ag gearradh chnamh<a> is chathbharr* XXXIX 67 [These examples are perhaps what one should expect in Classical Irish, and what one might expect to find, either sporadically or generally, in any modern dialect]. 7° Aspirations which break certain phonetic laws of Old, Middle and Classical Irish : asp. of *b* after *m* XLVIII 12, 14 ; asp. of *c*, after *c*

the passage in Sir Walter Scott's novel *The Antiquary* (chap.
XXX) where Hector Mᶜ Intyre is supposed to translate some
verses of dialogue (¹) between Oisín and Patrick from Scottish
Gaelic into English. In the course of the translation Mᶜ Intyre
makes the following comment, worth reprinting for the sake
of what appears to be the piece of genuine information it cont-
ains about the manner of singing poems like the Dialogue :
" ... but you should hear MᶜAlpin sing the original.   The speeches
of Ossian come in upon a strong bass—those of Patrick are upon
a tenor key ".   Eugene O'Curry, *On the Manners and Customs
of the Ancient Irish*, III, 1873, p. 392, describes the method of
singing Ossianic poetry practised in the south of Ireland (Co.
Clare) about the beginning of the 19th century.   The airs were,
apparently, " of a simple, solemn" character, and resembled the
air to which his father used to sing nightly a certain hymn in
what seems to have originally been seven-syllabled syllabic
metre.   In the text of Duanaire Finn (Pt. II), LIX, 15, there
is a reference to the utterance of a *dúain*, which would normally
mean a poem in syllabic metre, by learned poets (*draoithe
' druids '*) to the accompaniment of music.   See also *supra*,
p. XCVI (²).

    1a   To reduce this line to seven syllables, the vocative particle *a*
must be elided before *Oisín*, as in the modern spoken language.
    1c   *is*, recte *'s* (Oss.).
    2a   *is*, recte *'s* (Oss.).
    3a Literally ' You never heard their equal [= anyone to equal the

---

XXXVI 26, XLII 92 : of *d* after *t* (even in the interior of a compound
word) XVI 37, XXXIX 36, LXIII 42 ; of *d* and *t* after *n* (in the interior
of a compound word) XX 82, XLVII 17, LIV 6, LXII 67, LXIV 7 ;
(where the *d*, or *t*, begins a following word) XLII 55, XLIII 2, LIV 6,
LXIII 11, LXIX 3c ; of *d* after *d* LXVIII 14 ; of *d* after *s* LXIV 20,
LXVI 64 ; of *t* after *t* XXXVI 19, LXII 164. [The following are a few
examples of similar aspiration taken from an Ulster writer of the same
period, Aodh Mac Aingil, *Scáthán*, printed in 1618 : *as guais dhóibh*,
p. 402 middle ; *tré dhoras dhorcha*, p. 402 middle : *go dún dhamanta*, p. 403
middle.] 8° The use of *t* (written *ts*) in place of an aspirated *s* (regular
only after the article) in *bean tsubach* XLII 22 (to be contrasted with the
regular *áon-shúil* XXXVI 9).

    (1) Not identifiable with any verses in the Duanaire Finn Dialogue,
but not unlike some of them in spirit.
    (2) For further information and references to recorded airs see the *Celt.
Rev.*, I, 36 ff., *Ériu*, 1, 34, and J. H. Lloyd, *Fian-Laoithe*, after p. 84. My
friend Séamus Ó Duilearga has heard an Ossianic lay chanted recently
by a *seanchaí* in Donegal.

clerics] as regards music'. This line and the next have one sylla-
ble too many.

5a   This line is corrupt in both versions. For *Do-chúal*, read
Chúala?

5b   With elision this line lacks a syllable.

5d   *a faoidheadh*, recte *an faoidh*.

6c   Omit *na* and insert *ag* before *búain*?

7b   *an úair*, recte *'núair* (Oss.), as in the modern spoken language?

7c   In Oss. this line reads *ba bhinne ná adhbha ciúil* (' were
sweeter than musical instruments '). *Cf.*, p. ciii, n. 3.

8a   *An úair*, recte *'núair*?

8d   *leó*. The MS contraction should certainly have been expanded *nó*,
a dialectal form of *ná* 'than' (see Glossary). The translation should
be «Alas! that was more musical than the clergy».

9a   This line lacks a syllable in both versions.

9b   *abhac*, recte *an t-abhac* (Oss.).

9c   *an uair*, recte *'núair*?

10a   *tug*, recte *nach tug* (*nach dtug* Oss.).

10c,d   Neither version gives a satisfactory reading for this couplet.

12a   *Iomdha*, recte *Is iomdha* (Oss.).

12b   *id dhíaigh*, recte *dá éis* (Oss.)? [Or does the present *nach ccuirtear*
here stand for a future ' of which no heed will be taken after you '?   If
this is so, there is no obvious way of reducing the number of syllables in
12d.]

12d   *na ccliar*, recte *fhéil* (Oss.)?

13a   *an*, recte *do*?   13c *na*, recte *a* (Oss.).

14b   This line has a syllable too many.

14c   *ar*, recte *inar* (*'nar* Oss.).

14d   *do theigh*, recte *téid*? (Oss. has a different reading also unsatis-
factory).

15d   *'sé*, recte *is é* (Oss.) ; *isin*, recte *san*?   16a *'s*, recte *is*.

16c   *roibhe*, recte *roibh*?

17d   *a beith*, recte *mo bheith*? (Oss. *do bheith*).

18a   *Trúagh*, recte *Is trúagh* (Oss.)

19b   *do fhūicfinn*, recte *do fhúigfinnsi* (*do thréigfinn-si* Oss.).

20a   Omit *do* (Oss.).   20b *is*, recte *'s* (Oss.).   21b Omit *nach* (Oss.).

22a   *fFéin*, recte *fFian*? (*Fhian* Oss.).

22d   Insert *do* before *ríar* (Oss.)

23b   This line has two syllables too many (Oss. omits *a ccli*, which
destroys the rime).

24d   *do-denadh*, recte *do-níodh* (*do ghnídheadh* Oss.).

25a   *Beag*, recte *Is beag* (Oss.).

25b   *a chléirigh*, recte *a fhir ón Róimh* (: *ghlór*) (Oss.) : *a fhir* must be
pronounced *'fhir*, if the line is to be reduced to seven syllables.

25c   *na coimfhial*, recte *ná 'choimhfhial* 'nor his equal in enerosity'

26c   *a easurradhais*, recte *easurrama* ' disrespect ' (Oss.)?

27a   *mbeith*, recte *mbeidís* (Oss.)? *clanna*, recte *clann*?

27d   *bhíadh*. Oss. has *do bhïadh* (the classical form), which however increases the number of syllables to eight.

30a,b   *sgél :fial* (*cf.* 37 *chïall :sgēl*). Only in Meath Donegal, and doubtless also in other Ulster districts, could *sgéal* give perfect rime with words such as *fial*, *ciall*. [See S. Ó Searcaigh *Foghraidheacht* § 134, where the *é* in *sgéal* is stated to have developed in Donegal to a sound exactly the same as the *ia* in words whose literary representation contains the diphthong *ia*. *Cf.* J. H. Lloyd *Duanaire na Midhe*, p. 127, l. 44. Elsewhere the two sounds remain distinct, either clearly distinguished as in Connacht Aran, or as in Argyll in the south of Scotland (See F. N. Finck, *Die araner Mundart* II, p. 341, *s.v.* *sgéal*, and for the *ia* development, *ibidem*, I, §§ 92-94, 21. See also G. Henderson *The Gaelic Dialects*, ZCP, IV, *sgéal*, p. 93, col. 2, l. 8, *ia* development, *ibidem*, p. 95), or subtly distinguished as in Cork and Kerry or in North Inverness-shire in the north of Scotland (See A. Sommerfelt *Munster Vowels and Consonants*, Proceedings of the R.I.A., 1927, C 11, where *sgéal* is treated in §§ 47 and 131, some similar words in § 45, and words spelt with an *ia*-diphthong in §§ 42, 43, 130. See also G. Henderson, ZCP, IV, *sgéal*, p. 93, col. 1, l. 8, *ia* development, *ibidem*, p. 95).]

30c   *croidhe*, recte *fear*?

31b   '*thabhairt*, recte *do thabhairt* (Oss.)? *is* should then be read as '*s*.

31c   *nír ér sé*, recte *níor dhiúltaigh Fionn* (*cf.* Oss.).

31d   Transpose *mās é* and *ifreann fúar*?

33a   '*s a gheall*, recte *A ngeall* (Oss.)?

33c   *is gan smaoíthiugh*, recte '*s gan aire aige* (Oss.)?

34c   *gabhsam*, recte *do ghabhsam* ; omit *rí*, and alter *Sacsan* to *Sacsain*?

34d   *chuiriomar*, recte *do chuirseam*?

36a,b   The true reading of this couplet is doubtful.

36b   *long* (: *mór*). The word *long* must, doubtless, here be pronounced as a nasalized *ló*, a pronunciation recorded for Tyrone, Monaghan, Louth, parts of Cavan, and parts of Meath, not used in Donegal. [Cf. S. Ó Searcaigh *Foghraidheacht*, §§ 18, 24, 312 ; and É. Ó Tuathail *Sgéalta Mhuintir Luinigh*, p. xxvii.] It is to be noted that the Oss. Society's version, based on a 19th century Clare MS. also has this northern rime (p. 14) [as also the late 17th cent. Giessen MS, written by a scribe with a southern surname, O'Driscoll].

37a   *chiall*(:*sgēl*) : *cf.* the rime *fial :sgél* noted above (note to 30 a,b).

LVIII THE CHASE OF SLIEVENAMON

Language, Dean's version, and date   This poem offers many of the linguistic characteristics of the poem immediately preceding it. Hardly any word or form occurs that would present difficulty to one familiar with the

modern spoken language. The pronunciation required by the
metre is often modern and unclassical. Thus, to reduce the
number of syllables to seven in 1c, *trí mhíle 'o mhaithibh na
bhFian* must be pronounced, as written, *trí mhíle 'm[h]athaibh
na b[h]Fian*, and, in 2a and 10a, *A Oisín* and *An úair* must be
pronounced *'Oisín* and *'Núair*. In stanza 4, for the preposition
ré (ria) preceding *gach*, we find the form *roimhe* (¹). In stanzas
10 and 15, nom. forms for the acc. pl.of nouns are supported by
the rime. In stanza 12 *míle* is followed, in Duanaire Finn, Oss.,
and Bk., by a nominative form *cú*, supported by the rime with
lúth : see *supra* note to XXIII 14. The form *sealg*, as a gen. sg.
of *sealg* ' a hunt ', seems to be supported by the rime and
metre in stanzas 11 and 14 (See below notes to 11c and 14a).
The forms *rinne* for *do-rinne* in stanza 15, and *raibh* for *raibhe*
in stanza 7 (See note to 7d), also appear to be supported by the
metre. Similar forms will be mentioned in the notes to 7a, 12a,
13a, and 15d, where possible emendations are suggested. The
linguistic characteristics that have been described would suggest
that the poem should be attributed to the 16th century. Its oc-
currence in the Book of the Dean of Lismore p. 63 proves,
however, that, if it belongs to the 16th century at all, it must
have been written in the very opening years of that century ;
for the Dean's Book was compiled from oral recitation in Scot-
land between the years 1512 and 1529, p. 63 before 1526.

The metre is Rannaigheacht Mhór. The rimes are not so   Metre
broken as in the last poem (LVII), nor as in poem LXVIII.   and date
This may indicate that it is earlier in date than LVII and LXVIII.

The poem has been published by J. O'Daly *Transactions of*   Biblio-
the Ossianic Society, VI, 1858 (1861), 126 *sq.* Another edition   graphy
with some slight differences (The differences are not always
improvements), is that by Mr. J.J.O'KELLY *Leabhar na Laoitheadh*
(1911), 3 *sq.* Almost all the verses of the Duanaire version offer
better readings than those given in these two editions. The
Dean of Lismore's version already referred to (printed in Rev.
A. CAMERON's *Rel Celt. I*, p. 4.) agrees substantially with that
of Duanaire Finn. It is in the Dean's wayward orthography
which is based mainly on English phonetic values. Professor
T. F. O'Rahilly, in his Indexes to the Book of the Dean of
Lismore, *Scottish Gaelic Studies*, IV, p. 45, refers to a later Scot-

_____

(1) The Ossianic Society's version reads *roimh*. This reading, how-
ever, leaves the line a syllable too short. That the Duanaire form is that
of the original is rendered probable by the occurrence of the form *remi
an Tigerna* in § 75 of the Gaelic Maundeville (A.D. 1475).

tish Gaelic version, printed by J. F. Campbell *Leabhar   na   Feinne* 143.

An un-
connected
tale given a
similar title A misleading title, " The Chase of Sid na nBan Finn and the Death of Finn ", has been given by K. Meyer to a 13th (or 14th) century prose tale edited by him in his *Fianaigecht* (pp. XXXI, 52 sq.). A truer title would have been " The Slaying of the Pig of Formaoíl and the Death of Finn ". Meyer's title has led both Meyer himself (*loc. cit.*, and RC, VI, 190, 1. 15), and others, to imagine a connection between the prose tale and the poem. There is no such connection. The hunt described in the opening paragraph of the tale differs in almost every respect from the hunt which is the subject of the poem. In the prose tale the short description of the hunt is followed by the story of the slaying of the Pig of Formaoíl. The Pig of Formaoíl is not even mentioned in the poem. The second half of the prose tale treats of the death of Fionn. The poem says nothing about the death of Fionn.

The poem has been mentioned, p. xcvi, n. 4, p. ciii, n. 3.

3d   This line lacks a syllable.

4a   *ród*, recte *dam* (Oss.) : Bk. reads *doyf* (= *domh*).

4c   This line lacks a syllable.

6a   *colún*, recte *a cholún*?

6d   *'s*, recte *is*.

7a   *bheireadh*, recte *ar a mbíodh* (Oss.)?   But the unclassical Duanaire reading is supported by Bk.

7d   *raibhe*, recte *raibh* (Oss.)?   But Bk. supports the Duanaire reading which increases the number of syllables to eight.

8a   *is*, recte *'s*?

11a   *Fionn*, recte *Fionn féin* (Oss.)?   But Bk. supports the Duanaire reading.

11c   *a n-ionadh sealg*, recte *i n-áit a shealg*? (*in nayd halg* Bk.: cf. *blayl* = *bláith*, *lay* = *lá* st. 17. Oss. has *a n-ionad a sheilg*). Or does *an* stand for *ina*, with the final vowel elided before a following vowel, as in the modern spoken language? For *sealg* (: *cealg*), used apparently as a genitive singular, cf. also the note to 14a, and to XXIV 39b.)

12a   *Léigiomar*, recte *Do léigseam*? Bk. has *Di legymır*, which increases the number of syllables to eight.

12d   *n-aird*, recte *haird* (*hard* Bk. : *harg* Oss.)?

13a   *Mharbhamar*, recte *do thuil* (*Di hu-tti* Bk.)? [The Bk. reading gives an example of a singular verb governed by a plural noun. The plural noun is, however, preceded by a numeral, see *supra* p. cxv, n. 1.].

13c   *aighe*, recte the classical gen. pl. form *agh* (*aigh* Oss.).

14a   *sealga* Oss. reads *seilge*. In 11c *sealg* seems to be a genitive singular. Should *sealg* be read here too? [Bk. has *selgi*, which might stand for *seilg*, *sealg*, or *seilge*: cf. *selli* = *seal* 11b, *selgi* = *sealg* 13d.]

15b *rinne.* Oss. has the equally unclassical form *do-rinn.* Bk. has *a roynit* which gives a syllable too many : it might stand for *do-róine* or for *do-roinne* (= *do-rinne*).

15c *luinn* has been translated as though it were *luinne.* Oss. reads *lanna* which is supported by the Dean's *lannith.* The correct reading is uncertain.

15d *chuirfidís, etc.* The Oss. reading *do chuirfidís ár ar an bhFéinn* has a syllable too many and does not give rime. The Dean's Book would seem to have preserved the true reading of the line, *di veirdeis air er in telga* (= *do-bhérdaois ár ar an tseilg* : cf. *zai* = *dhá* 6d, *lerga* = *leirg* 15b).

16c *ar Fhianuibh,* more naturally *ag Fían<n>aibh* (Oss.) [Bk. has *a waynow*]. With elision the line lacks a syllable.

LIX THE COMING OF LAIGHNE MÓR

This poem has been edited from various unspecified R. I. A. manuscripts by Seosamh LAOIDE *Fian-laoithe* 22. In some instances the Duanaire version offers better readings. On the whole, however, the text given in Fian-laoithe is superior. There is also an edition, not used in these notes, in the *Gaelic Journal,* VIII, p. 163. *Biblio-graphy*

The vocabulary of the poem, which is about as ancient as that of poem XLI, suggests that it was written in the early 15th century, though it may have been written even earlier. The frequency of analytic forms of the verb exclude the possibility of a Middle Irish origin (See stanzas 19, 24, 25, 32, 33). In the " Dinnsheanchus " attached to his *Fian-laoithe,* Seosamh LAOIDE equates *Dún Bói* (:*dtionóil*) with *Dún Baoi,* in English Dunboy, Castletown-berehaven, Co. Cork. The rime *Bói* : *tionóil* proves, he says, a Middle Irish origin for the poem. Such a rime would, however, have been impossible even in the very early Middle Irish period. The Duanaire reads *Dún Bó* (:*tionól*). The place referred to is doubtless the modern Dunbo, a parish on the northern coast of Ireland (Rev. E. HOGAN *Onomasticon*). This suits the reference to Scotland in stanza 4, and to the Clanna Cuinn, or inhabitants of the northern half of Ireland, in stanza 39 [1]. There is therefore *Date ; Dunbo ; archaisms*

(1) According to the Early Modern Irish tale *Bruidhean Chaorthainn* (ed. P. Mac PIARAIS, *Connradh na Gaedhilge,* 1912), p. 7, § 9, Fionn used to guard all the harbours of Ireland, but the northern harbours in a more especial manner : *Is ar Fhionn do bhí coimeád cuan agus caladh-phort na*

no reason to suspect that the poem is a modernisation of a Middle
Irish poem. It is true that certain old forms occur that were
probably already obsolete in the spoken language of the 15th
century : such forms are *riachtsat* 12, *caidhe* 16, 18, and the
anaphoric *-séin* 14. Such archaisms would probably have been
widely understood even in the 17th century owing to their common
employment in the poetry of the professional poets. They do
not therefore necessarily disprove a date in the 15th century
for the poem.

Metre
and date

The metre is as in poem LIV. In the Duanaire version there
are many lines of six and eight syllables. Most of these lines
have the normal seven syllables in the Fian-laoithe version.
Many of the others might be easily emended. In stanzas 1, 14,
32, and 40, syllables ending in a vowel rime with syllables ending
in a consonant. In stanzas 4, 6, 8, 20, 24, 28, 29, and 36, slender
vowels rime with broad. These breaches of the riming laws
of *dán díreach* prove carelessness rather than lateness.

Emenda-
tion

No attempt has been made to construct a critical text in the
notes to the particular lines below. Emendations have been
made only where necessitated by the sense.

4d   *buillighibh*, recte *bhuillibh*.

6d   *nar chóir*, recte *'nar gcóir*.

6c,d   The translation is little more than a guess, requiring that *eachréidh*,
and *ollamhach* be taken as proper names. Seosamh LAOIDE *Fian-laoithe*
p. 23, reads *eachradh, ollmhach* : in his glossary he explains *ollmhach*, with
a query, as ' giant ', but admits that the couplet gives no very clear
meaning.

9a   *ttiacht*, recte *tluidheacht* (*dlidheachl*, Fian-laoithe).

9b   *chaol* (: *ttír*), recte *mhín* (Fian-laoithe).

10   This stanza is corrupt in both versions.

11b   The true reading of the line is doubtless that of the Fian-laoithe
version : *re mac Móirne* [recte *Morna*] *na mbéimionn.*

12d   *fFomhóir*, recte *fFomhór.*

15d   *ngab[h]adh* : The Fian-laoithe reading *ngabhdaois* avoids the
modernism of a singular verb being governed by a plural subject : *cf.
supra* p. cxv, n. 1.

20a,b   *ngiallaibh : bliadhain*, recte *ngialla : bliadhna*? [See *infra* Glos-
sary *s.v. gialla.*]

20c,d   This couplet seems to be corrupt in both versions.

23d   The rime and grammar show this line to be corrupt. In Fian-laoithe

*hÉireann, agus is ar na cuantaibh i dlaoibh thuaidh na hÉireann is mō bhí
a aireachas.*

the couplet reads : *Caidhe an díol is díol duibh,* | *a chuideachta áluinn ionmhuin.*

26c   *gion,* recte *céin* ?

28d   *cabhalach,* recte *cabhlach* (*cobhlach* Fian-laoithe).

36c   *cróin,* recte *crón* ?

37a   *oidhcheacht,* recte *aoidheacht* (Fian-laoithe).

37d   *á Ríghol,* recte *an Ríghóil* ?   Fian-laoithe reads *an Fhriothóil.*

38c   *re hais* (meaning obscure), better *i bhfus* (Fian-laoithe).

40a   *óir,* recte *ór* (Fian-laoithe).

LX THE CHASE ABOVE LOUGH DERG

The cheville *fa mór in béd* in st. 9 is the only phrase in this   Date
lay containing a word that might present difficulty to one
familiar with the modern spoken language. The following
deviations from classical standards may be noted : the accusative
singular forms *sgían* (:*clíabh*) 14, *grían* (:*fFīan*) 20 ; the form
roibh for *roibhe* 17 (See below note to 17c) ; the relative ' *do* '
in *do dhealbhus* ' who shapes ' and *do innsim* ' which I tell', st. 20
(See below note to 20b). Analytic forms of the 2nd person
singular and of the 3rd person singular feminine occur in stanzas
1, 2, and 5. Analytic forms of the third person singular masculine
do not occur though there is frequent occasion for them. In
stanza 4 elision shows that the correct classical form *tuige* (not
tuigir) was the form used by the poet. If it were not for the
relative use of *do* with primary tenses the poem might be looked
upon as belonging to the 15th century. Till it has been shown
that this use was known in the 15th century it is safer to look
upon the poem as belonging to the 16th century.

The metre is loose Deibhidhe. The opening couplets are   Metre
almost always in Deibhidhe Ghuilbneach. The majority of their
rimes break the laws of classical dán díreach.

J. O'Daly has edited this poem in vol. VI of the *Transactions*   Biblio-
of the Ossianic Society, 154 sq (1). Mr. J. J. O'KELLY *Leabhar*   graphy
na Laoitheadh, 18 *sq.,* gives an edition based apparently on the
Ossianic Society's version, but with many changes.

Another version of the legend of how Loch Dearg got its Loch Dearg
name, according to which it is St. Patrick, not the Fiana, who   and the
overcomes the monster, is told in *Meguidhir Fhearmanach,* ed.   monster
Rev. P. DINNEEN, § 3. In the index of place-names to the same

(1) *Cf.* earlier edition by N. O'Kearney, Oss. Soc., II. p. 65, not used
in these notes,

book, under *Fionn*, is a folk-version of the legend, in which, as in the present poem in Duanaire Finn, it is the Fiana who play the principal part.   In a Tyrone folk-version St. Patrick's horse overcomes the monster (É. Ó Tuathail *Sg. Mhuint. Luin.* XXXVII. p. 114). In a Galway folk-version (D. Hyde *Saints and S.* 288) Patrick, swallowed, kills the monster from within with his crozier. [See also *infra*, note on 14.]

2c   *ní is* (Oss. *ní bhus*). The Duanaire Finn reading, with elision, gives only six syllables.   The correct reading is uncertain.

3a   Transpose *do bhí* and *Ōgláoch maith*? (so as to avoid an elision which would reduce the number of syllables to six).

3d   This Albhaidh, son of the King of Greece, who " understood the language of all monsters", reminds one of those better-known legendary country-men of his, Melampus and Tiresias, who understood the speech of birds (Apollodorus *Library* I ix 11, and III vi 7, ed. Sir J. G. Frazer, Loeb Class Lib. 1921). The Welsh Gwrhyr Gwalstawt Ieithoedd also understood the speech of birds and animals and used his gift to speak to the magic boar, Twrch Trwyth, whom Arthur and his warriors were pursuing (see Index to J. Loth *Les Mabinogion*, Tome II).

5c   Insert *Is* before *fearr* (Oss.).

6a   This line has a syllable too many.

7c   *a croinn*, recte *a gcrann* (: *timchioll*)? [Oss. reads *a cinn*.]

10d   Omit *beag* (Oss.). The couplet is hard to translate. O'Daly translates obscurely :" And there was not of them besides but few left to depart." Mr. O'Kelly (see the vocabulary to his *Leabhar na Laoitheadh* under the word *thart*) translates " And there remained of them who had not passed but a few on the point of going."   [' Passing ', and ' going ' in Mr. O'Kelly's translation are doubtless to be understood in the sense of ' departing from the world ', ' dying ' : *dul thart* might perhaps have been used in this sense : see *infra* Glossary, *s.v. tar*].

11c   *Conán*, recte *is Conán* (*a's*, Oss.).

11d   *Trénmhór*, recte *is Trénmhór* (*a's* Oss.).

12a b   Both these lines lack a syllable.

12c   *car* (for *cor*) is used today in Tyrone (É. Ó Tuathail *Sgéalta Mhuintir Luinigh*, p. xvii, § 13. See also *infra* Glossary to Duanaire Finn).

14   Dáire's leap into the monster's chest, his hewing of his way out, and the loss of his hair (see stanza 16), remind one of the same action, and the same consequent loss of hair, attributed in Greek legend to Herakles (See Sir J. G. Frazer's note, Apollodorus *Library* II v. 9, ed. Sir J. G. Frazer, Loeb Class. Lib., 1921, 1st vol., p. 207, footnote 2). It also reminds one of how Fionn (Duanaire Finn, Pt. I, poem XXIV, st. 62) opened a way out of a monster for the swallowed Fiana. In a Roscommon folk-version of the story of Diarmuid and Gráinne, *Béaloideas*, IV, 428, Diarmuid hews his way out of a monster with a knife. In a West Cork story (C. Ó Muimhneacháin *Béaloideas Bhéal Átha an Gaorthaidh*, p. 126) a

magic horse swallowed by a monster kicks inside, kills the monster, and
emerges safe. In a Wexford folktale (P. KENNEDY *Leg. Fict.*, 1866, p. 246)
a swallowed boy cuts his way out of a *piast* with his knife. In Giant-tale
I A, *supra* p. XVII, footnote, Fionn, swallowed by a *piast*, hacks with his
sword inside, while Bran assists from without.

15b   *is*, recte *agus* (Oss.).

15d   *go ccualaidh*, recte *do-chualaidh* (Oss.).

16b   *do bhádar*, recte *bhádar* (The line is too long by a syllable).

16c   *cheas* (meaning obscure), recte *cheannaigh* ' purchased '? (*chean-
naidh* Oss.).

17a   Insert *mar* before *nár* (Oss.).

17b   This line has been reduced to seven syllables by writing '*steach*
for *isteach* and *bheathaidh* for *bheathadhaigh*. A comparison with Oss.
shows the correct reading for the line to be : *a mbroinn an bheathadhaigh
mhóir* (Oss. *ro-mhóir*).

17c   *roibhe*, recte *roibh*? (*raibh*, Oss.)

17d   Conán is often as here, described as suffering injuries to his head,
which sometimes are used to explain his epithet *maol* ([1]), which has a wider
meaning than the English ' bald ', being used of ' peakless ' hills, and
' hornless ' cattle, as well as of ' hairless ' men.

18a,b   This couplet is corrupt in both versions.

19c   *Fíana*, recte *Féine* (*Féinne*, Oss.).

20b   *do dhealbhus grían* (recte *dhealbhas gach grían* (Oss.)?   But *do*
in a relative sense (*do innsim*) occurs in the next line in both versions.

LXI MANANNÁN AND THE FIAN

The words *doghraing* in stanzas 10 and 11, *ceas* (11), *áighe* in   Date and
(12), *fala* (18 and 23), and *blaidh* (22), are perhaps the only words   corruption
used in this poem that are obsolete in the modern spoken language.
The poem therefore can hardly be earlier than the 15th century.
The language presents the following characteristics : an analytic
form for the second person is used in 19. In 3c, 3d, 11c, and 11d,
there is occasion to use analytic forms of the 3rd person, but

---

(1)*E.g.* 1° in an unpublished variant of the folk-tale *Fionn agus Lorcán*,
told me in 1930 by Tadhg O Duinnín, of Coolea Co. Cork :*is do riug an
Fhéinn lé chéile ar Chonán ; stracadar don chathaoir é, agus do stathadar
a' dá chluais de. On lá san amach a tugag* [= *tugadh*] *Conán Maol air,
nuair ná roibh aon chluas air ; agus d'imig a' croiceann go léir dá thóin
ar a' gcathaoir, agus bhí sé ana-theinn ;* 2° *Bruidhean Chaorthainn* ed. P. MAC
PIARAIS, *Connradh na Gaedhilge*, 1912, § 35, p. 33 ; 3° Scottish Gaelic in-
cident mentioned by Stern, ZCP I 307, footnote 1 (*maol* = ears cut off) ;
4° incident in *Eachtra Lomnochtáin*, ed. BERGIN and MAC NEILL,
Connradh na Gaedhilge, § 36. *Cf. supra*, p. 78. n. 1.

analytic forms have not been used.   Independent acc. pronouns
occur in 17 and 19.   The only substantive used as object, the form
of which can be controlled by the metre, is preceded by a num-
eral (*naoí nónn hair* 15) : *cf.* therefore p. cx, n. 2. In stanza 17 the
metre shows that the 2nd pers. sg. *innse* (not classical *innise*
was the form used by the poet. In stanza 21 the classical *raibhe*
(not *raibh*) is supported by the rime.

The following unclassical forms occur, apparently backed by
the metre : *cía chuir* (for *cía do chuir*) 5c,6c, *chuala* (for *do-chuala*)
8b, *arsa* (for *ar*) 10a, *gail* (for *gaile* or *gala*)15c, 23c.   In 13a the
reading *mar do-c[h]onnaire* occurs in a line of eight syllables.
If it were altered to the unclassical *mar chonnaire*, the line would
be reduced to the normal seven syllables.   If these unclassical
forms occurred in the original poem it is unlikely that it was
composed before the beginning of the 16th century. It is probable,
however, that they did not occur in the original poem, for the
metrical flaws to be noticed in the next paragraph, and the
necessity for alteration in certain lines (see *infra* notes to the
particular lines), suggest that the original poem is not accurat-
ely represented by the Duanaire text.

Metre   The metre is loose Deibhidhe. The opening couplets of many
of the stanzas, and the closing couplet of stanza 24, are in Deibh-
idhe Ghuilbneach. The rimes are not always correct according
to classical laws.   The rimes *chair* : *chéile* 2, *thall* : *ceann* 9,
ngoil : *cloidhiom[h]* 11, *thigh* : *chéile* 18, *ghráin* : *Conán* 19 are
especially irregular. The majority of them are doubtless due to
corruption of the original text.   Lines 7c, 8a, 12d, 16b, 18c,
20a, 22a, 23a, lack a syllable. Lines 2a, 2d, 9a, and 13a (See above),
have a syllable too many.

Bruidhean   The plot of the poem (the coming of a magic enemy, who
stories, etc. requests the Fiana to do something which causes them injury),
is not unlike the plot of the *bruidhean* stories, mentioned *supra*,
p. 26, n. 1. Other appearances of the divine Manannán in un-
pleasant form are discussed by Dr. R. FLOWER, *Cat.* II 340.

2d   *in chlúas* recte *ón chlúais* ?   The reading however is hardly the
true one as there are eight syllables in the line and the rime is bad.

7d   *bheanfa* : *dh* omitted by scribe to hide unliterary elision ?

10c   *magh* (: *c[h]loidhimh*), recte *moigh* ?

11b   *cheis* (: *as*), recte *cheas* ?

14c   *mhear* (: *g[h]ruagaigh*), recte *mhir.*

17c   *n-innisi*, recte *n-innse* ?

18d   The use of *c[h]om* here is unnatural and probably due to corrupt
transmission of the text : the bad rime also indicates corruption.

19b   *oirrd[h]eirc* (:*duit*), recte the alternative form *ordhraic.*

23d   Insert *ag* before *teacht* ; for *is* read *'s* ?

LXII THE ADVENTURE ON SLIEVE GULLEN, *etc.*

This poem tells of three occasions on which Osgar son of Oisín distinguished himself. The first two occasions were when Dubh son of Díorfadh (¹) and Cinn Choire came to conquer Ireland. The third was when Oisín and Fionn quarrelled. The three episodes are connected by verses of dialogue between Patrick and Oisín. The vocabulary employed is on the whole suggestive of the 15th century. The vocabulary of the Dubh son of Díorfadh story is perhaps a little more modern than that of the other two stories. The vocabulary of some of the argumentative verses seems to be even more modern. Analytic forms of the verb are frequent all through the poem. All the accusative pronouns occurring are independent. The copula is never inflected. Plural predicative adjectives are never inflected. Nom. forms are consistently used for the acc. except perhaps in 12a (see note to 12a *infra*).

The metre is as in poem LXI (The closing couplet of stanza 170, however, is in Deibhidhe Ghuilbneach). Lines of six and eight syllables are frequent. In a few instances lines of nine and even ten syllables are to be found. The rimes are as often as not irregular. Slender consonants often rime with broad (*e. g., fheall : Cum[h]aill* 137, *chloinn : com[h]lann* 147). These faults of metre suggest that the text has been corruptly transmitted. A detailed analysis of the language would therefore hardly be profitable as it would be uncertain what forms were to be attributed to careless transmitters and what to the original poet.

The following are some of the breaches of classical laws of grammar that occur : the particle *do* is irregularly dropped before verbs (*mur c[h]onnairc* 5, *chífeadh* 73, *chanus* 144, *gé rinneadh* 158) ; the *o* of the particle *do* is elided before verbs beginning with a vowel or *f* (*d'f[h]uráil, d'iarramar* 158) ; the particle *do* is used with the present tense to mark the relative meaning of a verb (*do théid* 27, *do labhra* 31, *do labhrus tú* 62, *do g[h]abhus tú* 64) ; the particle *do* is used before the form *tug*, by analogy with the perfect tenses of other verbs (*do t[h]ug* 50, 66, 86, 146) ; The preposition *do* is not pronounced (as often in the modern spoken language) before a noun (*'chathaibh*

---

(1) Dubh Mhac a' Díorfaidh appears in a Donegal folk-tale published by John C. Ward in *Gaelic Jnl.* V, p. 5 *sq.*

165), or before verbal nouns, ('dhul 22, 'chosg 155); modern
prepositional forms are employed instead of the corresponding
classical forms (roim[h]e 8, roim[h] an 81, c[h]om 80, 152,
c[h]um 132, faré 121, 122, óna 144); modern verbal forms are
found instead of the corresponding classical forms (adubhrus
47, raibh, for raibhe, 155); substantives are declined irregul-
arly (gen. sg. mhuinntir [: ann sin] 16, 128 [see below note on
128d], gen. sg. do dhul 'of thy going' 31, gen. sg. loinn [:c[h]om[h]-
lainn] 41, gen. sg. dámh [: Ronán] 119, nom. sg. sgéimh [:féin]
122, gen. pl. fFéin [:féin] 162 [see below note on 162b], acc. sg.
iorghuile [: choire] 129, dat. sg. iorghaile [: oile] 93, dat. sg.
iorghaile [: nimhe] 166). Various northern dialectal forms occ-
urring in the text of this poem are mentioned supra, p., 127 sq.,
in the footnote on the scribe's dialect.

Emendation   In view of the corruption of the text only the grosser faults have
as a rule been noticed in the notes to the particular lines below.

10d   Aile. The Aile referred to is p rhaps the Ailbhe Airmdhearg of
Acallam na Senórach. This Ailbhe, a member of the Fian, loved Fionn's
daughter. Fionn tried to marry his daughter to the King of Scotland
against her will. The Fian did not permit it.

12a   lann (: Cum[h]aill), recte the old acc. form loinn (IGT II 40)

12b   omit one mhic.

17a, b   The rime chíanuibh : chléirigh renders the reading of the couplet
suspect.

18c   ga criocha cinél, recte cá crioch cá cinél.

19d   náonmhuir, recte aoinfhir.

34a, 42a, Leigiom, an Ulsterism for Leigim (Léigim): cf. S. Ó Searcaigh
Foghraidheacht 88, 153. [It is hardly to be regarded as a mere scribal
confusion of broad and slender which seems to be the explanation of
nach ffuighionn (for nach ffuighinn) 144c.]

38d   For a discussion of the tale Bruidhean Chéise Corainn, mentioned
here, see p. 76 sq. notes to XXXV. The incident of Oisín's breaking a
goblet on Conán's head does not, however, occur in the version of the
story published by P. Mac Piarais, Connradh na Gaedhilge, 1912.

42d   atais, recte athais, a by-form of aithis (see example quoted, from
Bk. of Fenagh, Meyer Contrib., s v. athis).

44b   do aimdheóin, recte dá aimhdheóin.

51d   srón, aighthe, recte sróin, aighidh (as translated)? [The dat. sg.
aighidh gives good rime with sin.. The line as it stands in the text might
be translated 'on the side of the nose and of the face'. the gen. pl. srón
'of the nostrils' being used, as often, for the gen. sg. sróna 'of the nose' (cf..
e. g., TBG² Glossary s. v. sró). The gen. sg. aighthe does not, however,
give rime with sin.]

58d   re, recte red.

93d   This line should probably read (as translated) *ag sin cuideachta úathmhar agarbh.*

97d   *dhi*, recte *dhe*?

99d   *anbhúain* (*:mhóir*), recte the alternative form *anbhóin.*

114c   *mic ríogh.* The classical language would here require the gen. pl. form *mac ríogh* ; but *mic* as part of a unified phrase *mic ríogh*, has resisted declension, as often happens in closely connected groups of words ('phrase-nouns') in spoken Irish.

116a   The concealment of their game every seventh year, and the entertainment of the Fiana by Caoilte mentioned in the following stanzas, remind one of the magic deer which used to be hunted fruitlessly every seven years, mentioned in the opening paragraph of *Bruidhean Eochaidh Bhig Dheirg*, and Conán's proposal, on the night before the particular hunt there mentioned, that the Fian should seek entertainment from Caoilte, who is there described as being possessed of enormous riches (Pádruig Ó Briain *Bláithfhleasg* 129).

125c   *ghéille*, recte *ghéillidh.* [But see Glossary].

128d   *mhuinntire* (*:fhir*). Perhaps an uninflected form *mhuinntir* should be read as in 16d

134a   *grangca* (*:Fraingce*).   The rime shows that *graingce* (see Glossary) should be read.

142d   *oirrd[h]eirc*, (*:troid*), recte the alternative form *ordhraic.*

143c   *leat thaoíseach* has been translated as though it were *leath taoíseach,* for an older *leithe taoíseach* [or, with a still older genitive of *leath, leith taoíseach*]. The phrase, however, is unnatural and probably corrupt.

151c   *ffiadhnuis*, recte *ffiadhnuise.*

153c   *dealaidhe*, recte *dealaigh.*

162b   *fFian* (*:féin*). The rime suggests that the unclassical form *fFéin* should be read (See above, however, note on 17a, b).

163a   *Ionarbh*, recte *narbh.*

LXIII THE COMING OF THE DEARG.

Seosamh Laoide has edited this lay in his *Fian-laoithe*, p. 39. The sources of the Fian-laoithe edition are certain unspecified R.I.A. MSS and J. F. Campbell *Leabhar na Feinne* 107 *sq.* The *Fian-laoithe* version sometimes offers better readings than the Duanaire Finn version.

The metre is loose Deibhidhe. The opening couplets are occasionally in Deibhidhe Ghuilbneach. Lines of eight and of six syllables are frequent in the Duanaire version. Most, though not all, of these lines have the normal seven syllables in the

Fian-laoithe version. (The following lines have an irregular
number of syllables in both versions : 2a, 7b, 11b, 13a, 13b,
14d, 15b, 19a, 23a, 26c, 29b, 33a, 34a, 34b, 38a, 44c, 46a, 46b,
47a, 54c, 55b, 56a, 57d, 59d, 61a, 61d). The riming of slender
syllables with broad is frequent. Otherwise most of the rimes
follow classical laws. The following rimes suggestive of dialectal
pronunciation occur in the Duanaire, but not in the Fian-laoithe
version : m[h]óir : dheagh-bhúaidh 1, mhóir : chúain 13, láoch :
fīoch 16, ffioch : trēnláoch 20.

Date   An analysis of the language of those stanzas the true reading
of which seems to be attainable from a comparison of the two
texts, gives the following results. The copula is not inflected in
16, 24 and 67. Analytic forms of the verb are used in the 2nd
person singular of the future tense and in the 2nd person plural
of the perfect tense in 15 and 48. Analytic forms of the 3rd
person do not occur, though there is frequent occasion for them.
No words reminiscent of Middle Irish occur.

In stanzas 58 and 59 the acc. plural of arm is na hairm not na
harma. No other accusative forms, that may be controlled by
the rime or metre, occur. It seems probable that chum (not
dochum) was used by the author of the poem in stanzas 23 and 45
(See below notes to 23d, 45b). He also would seem to have used
óna for ó a, in 62. The vocabulary is about as ancient as that
of poem XLI. The poem may therefore be assigned with some
probability to the 15th century. The use of id timc[h]ioll in
stanza 25, in the sense of umat 'with you' 'in your company', is
noteworthy.

Emendation   In the notes to the particular lines that follow, Fian-laoithe
readings have sometimes been given to correct the grosser er-
rors of the Duanaire text. In a few instances, where it seemed
that an emended version of the Duanaire reading might help in
indicating the true reading, conjectural emendation has been
made. No attempt, however, has been made to construct a
critical text.

1c   da, recte do (Fian-laoithe).
4a   lliacht, a dialectal spelling for lliidheacht (lluidheacht), commented
on supra p. 128, l. 21 of note, recte lleacht? (Fian-laoithe)
5b   chobhairbháin. The scribe, as often (see note on his dialect, p. 129),
has here inflected the first component of a compound word as well as
the final component. Fian-laoithe has chubharbháin, but if cubhar is to be
given its classical disyllabic pronunciation (cuvar, as distinguished from
the modern southern cúr and the modern Donegal cór), the line is too long
by a syllable.

8b   *ngruadhndearg.* The scribe has here, as often, treated both components of a compound word as being subject to eclipsis (*cf.* inflection of both components noted *supra*, note to 5b).

8d   *mhílidhe* (:*ngloine*), recte *chathaighe* (*cf.* Duanaire Finn, Pt. 1, poem I, st. 39) (*chathaidhe* Fian-laoithe).

10c   *órdhuidhe*, recte *órdha* (Fian-laoithe).

12a   *Raighne na róda*, recte *Raighne Róda* (Fian-laoithe). Seosamh Laoide suggests with probability that Róda stands for *Róddha ' way-clearing.'

13c, d   *sinn* (:*Éiri[o]nn*), recte the alternative form *sionn*?

14a   *As an*, recte *'san*?

14d   *airdríoghd[h]acht*, recte *airdrighe* (Fian-laoithe).

16b   *fíoch* (:*láoch*), recte *frāoch* (Fian-laoithe).

17b   *ardf[h]lalh* (:*fear*). Both the rime and the unusal form of the gen. sg. show this couplet to be corrupt. A better reading is given in Fian-laoithe (Omit *mhóir* in Fian-laoithe ?).

20c   *ffíoch* (:*trēnláoch*), recte *bhfrāoch* (Fian-laoithe).

21c   *dobh* recte *dob* ; *chleas* 'of feats'. This word is not wanted by the sense and increases the line to eight syllables. It is omitted in Fian-laoithe.

22c   *rodg[h]lan*, better *roghlan* (*Fian-laoithe*).

23b   *creapall*, recte *'chreapall.* Fian-laoithe reads *do chreapuill*, but the *do* must be elided if the line is to be reduced to seven syllables ; unless perhaps *an* should be omitted before *Chaoíl*.

23d   *cum.* For *glúaisis.. cum* : Fian-laoithe reads *freagras... um,* which is hard to translate. It is therefore probable that the Duanaire reading is correct, and that the unclassical form *c[h]um* (for *dochum*) appeared in the original.

25a   *'s na gala* (:*cheangol*), better *san deabhaidh* (Fian-laoithe), which considerably improves the rime.

27a   *Tig*, recte *Táinig*?

28c   *dronn-b[h]rait* (o written above *d*, normally the sign of an omitted *r*), translated as though it were *donnbhrait* (Fian-laoithe reading).

30a   The lack of concord between the verb, and the noun, and the form *thrénfheara* for the nom. pl., show this line to be corrupt. The Fian-laoithe reading is *gluaisid tréinfhir Innse Fáil.*

30c   *tigidh.* The classical form is *tig.* Fian-laoithe reads *agus tig.* This reading increas es the number of syllables to eight. The true reading is probably *is tig*

32c   *gon*, recte *gan* (Fian-laoithe).

34b   *Cormaic*, recte *a Chormaic* (Fian-laoithe).

35c   *is*, recte *'s ní* (Fian-laoithe).

38b   *thuit*, recte *do thuit* or *tuitis*. Fian-laoithe reads *tuiteas* and omits *sin* after *céd.*

39a   *do-chonnraic*, recte *do-chonnairc* (Fian-laoithe).

39b   *airligh* (:*Teamhra*), better *deabhtha* (Fian-laoithe).

41a   *Failm*, recte *Feilm* 'a helmet' (Fian-Laoithe) (See *infra* Glossary

to Duanaire Finn)? The line lacks a syllable : insert *Baoí* before *feilm*?

42a, b   *ffaichthe* : *chóirighthe*, recte *ffaidhche* [or *ffaithche*] : *chóraighthe*.

45b   *cum*. Fian-laoithe's *dochum* gives eight syllables.

50a   Conán mac in Léith, here supposed to be killed by the invading Dearg mac Droichil, is said to have fallen in single combat with Aodh Rinn, his wife's father, in poem I of Duanaire Finn : see *supra*, p. 6.

52b   *mheirg sáorsnáth sróil*, recte *mheirge sáor sróil*? (*mheirge saorshróil* Fian-laoithe).

59a   *do chlaoídhe G[h]uill*, a new form for *do chlódh Ghuill*, modelled on *claidhe*, the verbal noun of *claidhim* 'I dig', which in Early Modern Irish influenced the spelling and inflection of *clóim* 'I subdue' (see Glossary).

59b   Omit *do* (Fian-laoithe).

63a   Did the first hearers of the poem see here a reference which is not clear to all modern readers? I believe they did. In another story, the plot of which belongs to the same type as the plot of this poem (1), *Euchtra Iollain Iolchrothaigh mac Riogh na hEaspáine* (ed. by Tomás Ó Gallchobhair, in *Gadaidhe Géar na Geamh-oidhche*, triúr cómhdhalta do Chuallacht Chuilm Cille do sholáthruigh, published by Gill, Dublin, 1915, p. 49), Fionn keeps the invader, Iollann, awake all night by making him tell stories (p. 57 *sq.*), so that the Fian champion, who in the Iollann story is Osgar, may have the advantage of having had a good night's rest over his opponent in the next day's battle. The same motif occurs in a Kerry orally preserved tale about Osgar (*Imlhcachta an Oireachtais* 1900, p. 70 *sq.*) ; again about Osgar in a Kilkenny tale of the same type (*Trans. Kilk. Arch. Soc.* II 101) ; about Goll (ZCP XIX 148) in the Galway tales, *Critheagla gan Eagla* (referred to *supra*, p. xxi, footnote, § 5), and *Loinnir mac Leabhair* (ed. S. Mac Giollarnáth, 1936, p. 35). I do. thes the motif was once so well-known that mere reference to the invader's being deprived of sleep, as in stanza 63 of the present poem, was sufficient to awaken a picture in the hearers' minds of the invader being tricked into passing his nights in storytelling while Goll slept.

63b   *na ndearg ngruadhchorcra*, recte *na ngruadh ndeargchorcra* (Fian-laoithe).

63d   The form *bhíadh*, for *do bheidís*, renders this line suspect. Fian-laoithe has an equally unsatisfactory reading.

---

(1) The type of plot in question may be summarized thus : a strange, exceedingly powerful, invader comes to Ireland : he defeats many of the Fiana, but is finally himself defeated by one of the Fiana, usually Goll or Osgar. Poems LXII, LXIII, LXIV, LXVII, of Duanaire Finn belong to this type ;also the poem about Magnus, beginning *a chléirigh chanas na sailm* (S. Laoide *Fian-laoithe*, p. 70 : R. Th. Christiansen *Vikings*, p. 283). The similar poems about Taile mac Treóin and Meargach (Oss. Soc. IV, 65, 95 : T. Ó Donnchadha *Fil. Fian.*, p. 70), and that about the Moighre (or 'Laidhre') Borb (T. Ó Donnchadha *Fil. Fian.*, p. 96), are similar, but introduce also an unwilling bride, who seeks for help.

66c   *thuit* recte *tuitis* or *do thuit* (Fian-laoithe) ([1]) ;   *uainne*, recte *uainn*?

67b   *gnaithfeindibh*, translated as though it were *ghnáithfhíanaibh*.

LXIV GOLL'S TOMB AND THE COMING OF MAGNUS

That the text of this poem as given in Duanaire Finn is corr-   Date ;
upt is evident from the notes to the particular lines below, where,   corruption
by comparison with the readings of other MSS, and by some
obvious conjectural emendation, most of the unmetrical lines
and unclassical forms of the Duanaire text have been removed.
[The text of the following lines still, however, remains unsatis-
factory, 1d, 11d, 23c, 25b, 26, 35c, 38c.] No Mid. Ir. forms occur.
The vocabulary is suggestive of a date in the 15th century.

The metre is as in poem LIV ([2]).   Stanzas 18 to 20, which are   Metre ;
in loose Rannaigheacht Mhór, have clearly been interpolated.   interpola-
[Stanza 19 occurs only in Duanaire Finn.   Stanzas 18 and 20   tion
occur in only two MSS outside Duanaire Finn.   No attempt
has been made in the notes to make the interpolated stanzas
conform to classical standards of language or metre.]

The Duanaire Finn version of the poem, with variant readings   Other ed.
from sixteen other MSS, all later than Duanaire Finn, has been
published by Dr. R. Th. CHRISTIANSEN *The Vikings and the
Viking Wars in Irish and Gaelic Tradition*, Oslo, 1931 (text,
not altogether accurate, p. 312 ; variant readings, p. 316 ; notes
on the MSS, etc., p. 156 ; translation, p. 158 ; commentary,
p. 160). All citations from MSS, other than the Duanaire Finn
MS, given in the notes below, have been taken from Dr. Christian-
sen's valuable list of variant readings.

A Scottish version of this poem is to be found in the *Reli-*   Scottish
quiae Celticae of the Rev. A. CAMERON, I, p. 365 *sq.*   version

Magnus Barelegs, king of Norway, invaded Ireland in two   Magnus
successive years (1101, 1102). He was killed in the course of   Barelegs
the second raid. As the last of the Norse invaders he impres-
sed himself on the popular mind, so that Magnus is not infre-
quent in Ossianic literature as the name of Norse kings. The
present poem may be based on a vague memory of his second

---

(1) The singular verb is governed by a plural noun ; but the plural noun
is preceded by a numeral : *cf. supra* note to LVIII 13a.

(2) The following rimes which occur in the D uanaire version may be of
dialectal interest : *fhéil* :*Oisín* 16, *rí* :*Áodh* 18, *Fhinn* : *Léin* 20.

expedition. The question is discussed by Dr. CHRISTIANSEN
Vikings, p. 401 *sq.* [It would be rash to assume that the Maine
of *Acallam na Senórach*, mentioned by Dr. Christiansen (pp.
88, 401), is connected with Magnus.]

1d   *re roiph imarb[h]āidh* (:*atá*). The bad rime, the unclassical form
roibh, and the unnatural construction, show that these words are corrupt.

2a   *mhear*, recte *mhir* (:*domhain*)?

3a, b   *is*. In each line the metre shows that *agus* is required.

3c   *Iollann*, recte *Goll* (with one MS).

4a   Omit *naoi*?

4d   *is*, recte *agus*?

5a   *Do gabhamar*, recte *Do gabhsam*?

5d   *'gabhāil gëillidh*, recte (with good MS support) *do ghabháil ghiall.*

6b   *iomarcadh*, recte *iomad* (some MSS.)

6c   omit (with most MSS) *iad*.

8c   *do loisc*, better *do loisc sé*? (The line as it stands lacks a syllable)

9d   To avoid the impossible prepositional-accusative form *airdrí* (go-
verned by *leis an*), riming with *chli*, one is inclined to accept the reading
tluitfeadh (supported by a few MSS) instead of *ttroidfeadh*, and to emend
to *an t-airdrí* (nom. case): *go tluitfeadh leis an t-airdrí.* The couplet might
then be translated ' and he promised that, with his left hand, the High
King should be slain by him.'

10a   *fios*, recte *sgéala* (some MSS). For the lack of a preposition to
connect *fios* in the Duanaire Finn reading with the verbal noun phrase
beginning *Mag[h]nus*, see the similar disconnected construction of *cead*
with a verbal noun mentioned in the notes to poem XXIII, p. 55.

11a   *As*, recte *'S*?

11b   For *d'Fhionn mac Cumhaill*, read some phrase such as *do mhórm-
hac Cumhaill*?   [*Cf.* emendation of 13b, in the note to 13d *infra*.]

11c   *an tír*, recte *an tírse* (one MS).

11d   *mhuinntior* (:*fhior*). The form *mhuinntir* would be more classi-
cal but disimproves the rime.

12a   Read *Do thriallsam imtheacht ann sin* 'We set about departing
then' (reading suggested by many MSS).

12b   *'s*, recte *is*?

12b   *na fir*, recte *ar muintir*? (*cf. ar muintear*, said by Dr. Christiansen
to be the reading of many MSS).

12c   Read *iad ag dul ar bharr na dtonn* 'They were going over the waves'
(There is MS support for every word of this reading, but the reading as a
whole occurs in no MS).

13d   *Éire* (:*fhir*) : no obvious emendation suggests itself. If we transfer
a Fhinn from 13b to the end of 13c to replace *a fhir* and if we read for *Éire*
the classical accusative form *Éirinn*, line 13b will have to be altered.
For *a Fhinn* in 13b, most MSS read *d'Fhionn*: this reading, however,

makes the line (13b) a syllable too short. Perhaps for *d'Fhionn mhac
Cumhaill* (many MSS), the original poet had some vaguer phrase, such
as *do mhórmhac Cumhaill*. If so, stanza 13 may have originally been
something like this :

> Fíafraighis Iollann tré fheirg
> do mhórmhac Cumhaill airmdheirg :
>   créd do rug oraibh, a Fhinn,
>   fár fhágbhais damsa Éirinn ?

[The reading *oraibh*, for *ort*, in 13c, occurs in no MS.]

14c *géilleadh*, recte *géill*?

14d Omit (with most MSS) *a* ' his'.

15a *Gā ffuil*, recte *caidhe* (which has the same meaning)? [The poets
disapproved of *cá* (*gá*), in the sense of *cáit i* 'where' (IGT I 16) ; and *ffuil*
would probably have been made plural to agree with *maithe*, thus increa-
sing the number of syllables beyond the required number. In the follo-
wing verses *Gá ffuil* should probably be changed to *caidhe* in every in-
stance.]

16b Read *Oisín 's Osgar go ndeighmhéin* ' Oisín and upright Osgar'
(reading suggested by many MSS).

16c *claoidhis*, recte *chlaoidhios*.

17c Insert *is* 'and' at the beginning of the line?

17d Insert (with most MSS) *crúaidh* after *Cairi[o]ll*.

18a *Chaoilti*, recte *Caoilte* ; *'c[h]oisgfeadh* : the classical form would be
do choisgfeadh.

21c Omit (with some MSS) *dob*.

22c *suil do c[h]laoidhfitear*, recte *suil chlaoidhfidhear*?

22d *don fhior* [no variants cited by Dr. Christiansen], recte *an fhir*
(:*a ttalmhain*)?

22d *cuiridh*, recte *cuirfidh* (with some MSS)?

23b *duine*, recte *neach* (two MSS).

23c Corrupt : *buille* rimes with itself ; the sense requires *le* before *treise*,
as in most MSS, but even without *le* the line is too long.

24 This whole quatrain is corrupt. With the help of the other MSS
it might be reconstructed thus (*béim*, for *buille*, is purely conjectural) :

> Gé ro hoileadh Maghnus mór
> 'na mhac ardfhlatha gan bhrón,
>   créad nach búailfeadh laoch eile
>   béim air i n-am iorghaile?

Though great Magnus was reared as the son of an unsorrowing noble
prince, why should another warrior not strike a blow upon him in time
of battle ? [24d *iorghaile*, corruptly used as dative singular in the Duanaire
Finn text : for other instances of the use of this genitive form for the dat.
and acc., see poem LXII 93, 129, 166.]

25b *loinn*. See below note on 38c.

26 The whole quatrain shows signs of corruption (*cf.* the rime

ghēilleadh : *déna* ; the unclassical form *'chur* for *do chur* ; and the unnatural phrasing). It is not easy to reconstruct the original text from the MSS cited by Dr. Christiansen.

27c   For the bad rime *theach* : *Connacht*, no variants from good MSS are recorded by Dr. Christiansen.

27d   *chuirfinn*, recte (with most MSS) the classical form *do chuirfinn* (The line as it stands lacks a syllable).

30c   For *gomadh fearr leis* read *is fearr liom* (two MSS).

30b   Read *ná maith an talmhan troimghil* 'than the wealth of the heavy bright world' (all changes, except *maith* for *maithius*, well supported by MSS).

31a   *ar a' trāigh*, recte *sa trāigh*? [For the use of the preposition *i n-* in such phrases see WINDISCH *Wörterbuch s. v. trág*.]

31c   Omit *uatha*?

31d   The aspiration of the initial shows that *thinntighe* qualifies the fem. nom. sg. *mōrshlāim* (not the gen. sg. *theincadh*, as the translation suggests).

32b   *ccneasuibh*, recte *ccneas* (most MSS) ; *caithnimhneach*, recte *nimhneach*?

33a   *Cuirdis*. The classical form would be *do chuirdis*. Should *cuirid* be read? [But see Gloss. *ro*]. For *ceatha* read (with most MSS) *cioth*.

34a   Read *búailis Iollann béim tar ais* (?) ' Iollann delivered a blow backwards' (roughly the reading of most MSS).

34c   *an tamh gniomach ghlan* (: *talm[h]ain*), recte a classical acc. form *an láimh ngniomhaigh nglain*?

34d   *gó thatmain*, recte *gus an talmhain* (with five MSS).

35c   There is no obvious way of reducing the number of syllables.

37c   *is*, recte *agus*.

37d   For Íartrach, Camóg, and Guillionn (*aliter* Cuilleann), the three daughters of Conarán Corr, see *supra* note to XXXV 119d. Goll slew them at Bruidhean Chéise Corainn.

38d   *is*, recte *'s*?

38b   *is*, recte *'s*.

38c   *loinn* (: *Lochlann*), recte *tann*? *Lann* is normally fem. and should in the classical language, have a dat. and acc. *loinn* as in the text ; but in stanza 25 above, and in poem LXII 41, it is declined as a masc. *o-stem*.

38d   *is*, recte *'s*?

39b   *chuireadh*. The classical form *do chuireadh* would increase the line to eight syllables. Some reading such as *Curadh mór cosgar cealma* ' great warrior of brave victories' is suggested by a comparison of the Duanaire Finn reading with the variants cited by Dr. Christiansen. [For *chuireadh* see Glossary s.v. *ro*.]

LXV THE MAGIC CLOAK

The crisp style of this poem, and the correctness of its language according to classical standards ([1]), suggest that it is earlier than the latest stratum of lays contained in the Duanaire.

The vocabulary is comparatively modern. Only four or five words occur in the whole nineteen stanzas that might present difficulty to one acquainted with the modern spoken language. It is, therefore, probable that the poem was written in the early fifteenth century. That at any rate it was in existence by the beginning of the 16th century is shown by its occurrence in the early sixteenth century Book of the Dean of Lismore. The peculiarly spelt version of the Dean of Lismore's Book (A. Cameron *Rel. Celt.* I 76 *sq.*) has been transposed to normal spelling by L. C. Stern, ZCP, I, pp. 294 ff., accompanied by very full notes. Stern has also given for comparison the Duanaire version, with variants from the Edinburgh MS version printed in A. Cameron's *Rel. Celt.* I 116 *sq.* ([2]) A version from a 19th century MS has been published by F. N. Robinson, in *Modern Philology*, I, pp. 145-157. This version I have been unable to consult. [It has been reviewed, ZCP IV 582.] In it, it is Oisín's wife who appears as the chastest woman of the Fiana ([3]).

---

(1) Some unclassical forms are corrected in the notes to the particular lines *infra*, The forms *gad' bheir tú* in stanza 6 is undoubtedly due to corruption.

(2) Both the transposition to normal spelling of the text of the Book of the Dean of Lismore, and the reproduction of the text of the Duanaire Finn version, might be improved in details.

(3) This exoneration of Oisín's wife is doubtless a late addition. Not alone do the oldest versions of the Irish poem on the Cloak contradict it, but also the following little poem, which may, or may not, be older than the poem on the Cloak. It is from RIA MS B IV 1, p. 126a, written by the late 17th century Connacht scribe Dáibhí Ó Duibhgeannáin :

Ráith na Suirghi siúd san slíabh :
    fa minic an Fhían dā fios :
as aithne dhamh mar do fūair Fionn
    aoīnbhean ar a chionn san lios.
As mē Oisín mo-núar :
    fada mo shúan tar éis cāich :
ōn ló teasta Fionn na bhFían
    nochar fhēdus trīall san Ráith.
Ní b[h]*fuil* aoīnbhean annsa b[h]Fēin,

Chastity
cloak in
other
Ossianic
texts

The magic cloak is mentioned in at least two other Ossianic contexts : in *Cath na Suirghe* (see extracts from the version in RIA MS 23 K 18 given by T. P. Cross in his article in *Mod. Ph.* X, p. 9 sq.) ; and in the version of *Tóraigheacht Díarmada agus Ghráinne*, edited, *Gadelica* I 83 *sq.*, by J. H. Lloyd, from the version sent in by Amhlaoibh Ó Loingsigh (Humphrey Lynch) of Coolea, Ballyvourney, Co. Cork, to an Oireachtas competition in 1910. Amhlaoibh Ó Loingsigh's version can hardly be regarded as a 'folk-tale'. It was, as is said, *Gadelica* I 84, " considerably elaborated by the collector ". The collector (Amhlaoibh Ó Loingsigh) has told me personally that, although no incident in it was completely invented by himself, he himself had never heard a story exactly like the story he sent in for the competition. Donacha Beag Ó Duinnín was his main authority for most of the incidents. Donacha Beag, as I have been told by his son Tadhg Dhonacha Bhig, himself a fine story-teller, owned 'old books' from which he derived some of his stories. That the ultimate source for the introduction of the cloak incident into Tóraigheacht Díarmada agus Ghráinne is a version of the poem preserved in Duanaire Finn is suggested by the fact that stanza 18 of the Duanaire poem is quoted in it in a broken down form (*Gadelica* I 98). Gráinne takes the place of Mac Reithe's wife as the chastest woman of the Fiana ! The failure of the cloak to cover her little toe, and the kiss stolen by Diarmaid, are mentioned. The stealing of the kiss by Diarmaid was doubtless the incident in the poem which led Amhlaoibh Ó Loingsigh, or one of the story-tellers from whom he derived the matter of his story, to think that the cloak story was connected with the story of Diarmaid and Gráinne. A version of the Duanaire Finn poem is probably also the source from which the cloak incident was introduced into *Cath na Suirghe.* There the cloak is used to test the chastity of the wives of a group of magic enemies of the Fiana.

---

acht bean Mhic Reithe (sgēl āith),
nach dearna iomlaoīd le fear
7 nach raibhe seal san Ráith.
Rāit[h] na S.

That fort upon the mountain is the Fort of Courtship : often did the Fian visit it. I know how Fionn found a woman awaiting him in the fortress.

I, alas, am Oisín : long is my slumber after all have gone. From the day that Fionn departed, I have not been able to go to the fort.

Except Mac Reithe's wife, there is no woman in the Fian but made a change as regards her husband (?) and was for a time in the fort.

The relation of the Duanaire Finn poem to the various versions of the story of the chastity-testing mantle brought to King Arthur's court has been discussed at length by L. C. Stern, ZCP I 294 *sq.*, and by Professor Tom Peete Cross, *Modern Philology* X 289 *sq.*, and XVI 649 *sq.*

Objects which test the chastity of those who come into contact with them are common in the folklore of Indo-European peoples (*cf.* parallels cited by F. J. CHILD *English and Scottish popular ballads* I 271 *sq.*). Chastity-testing objects mentioned in Middle Irish and Modern Irish literature, and certain objects which were used in a similar way to test truth, are cited by Professor T. P. Cross, *Mod. Phil* X 292 *sq.*, and by Professor T. F. O'Rahilly, *Gadelica* I 246 *sq.* [*Cf.* also references in Prof. Stith THOMPSON's *Motif-index,* III, 1934, « II 411.7 ».] Professor Cross points out that these objects are in Irish literature other-world objects. [He seems to imply that this is not the case with the chastity-testing objects of other literatures.] The mantle in the Arthurian story is usually represented as belonging to a fairy woman : that is to say, it is an other-world object. This may lend support to the conclusion already arrived at by other scholars (¹), that the Arthurian mantle story is Celtic in origin.

Stern accepts the theory of the Celtic origin of the mantle story, believing it to have come from Wales to Brittany, and, from Brittany to have spread with the Arthurian romances to other countries. The English Arthurian ballad of *The Boy and the Mantle* (16th century? See F. J. CHILD *English and Scottish Popular Ballads* I 257 *sq.*, V 289, col. a) is, in Stern's opinion, based on fresh borrowing from a Welsh source (²). Stern believes that the Irish poem is based either on the English poem, or on its supposed Welsh source (³).

---

(1) Especially O. WARNATSCH *Der Mantel*, a work which I have been unable to consult. I have also been unable to consult ULRICH VON ZATZIK-HOVEN's *Lanzelet*, ed. Hahn, 5746-6135 (late 12th century German version), and the Old French *lai* of *Le Mantel Mautaillé*, ed. Michel, in F. WOLF *Ueber die Lais*, 342 *sq.*

(2) Stern's chief argument in favour of fresh borrowing from the Welsh is the form of the name Sir Craddock, which he holds can only have come from the Welsh Caradawc, being unlike the French Carados. But might not the change have been based on earlier English mentions of Sir Craddock, such as that in line 3455 *sq.*, of the *Morte Arthure*, ed. E. Brock, Early English Text Society, O. S. VIII, 1871?

(3) That the Irish poem is more closely related to the English poem than to any other known medieval version of the story is clear from the fact

Duanaire poem independent of English and Welsh (Cross)?

Professor Cross, on the other hand, not alone accepts a Celtic origin for the Arthurian story, but suggests (Mod. Phil. XVI, 649) that the Irish poem is independent of Welsh, English, and continental, versions, being rather a native Irish-Celtic development of a native traditional tale.

After Stern had written his study, but before Professor Cross had written his, Gaston Paris (*Romania* XXVIII 219, footnote 3) had made the same suggestion as Professor Cross, without, however, advancing arguments to support it. Also before Professor Cross had written, Professor T. F. O'Rahilly had referred to the subject in a passing way, apparently accepting Stern's conclusions, seeing that he speaks of King Arthur and his knights as having been " hibernicised into Fionn and the Fiana" (*Gadelica* I 247).

Was the Irish poem written in imitation of the source (¹) of the English ballad, or is the Irish poem an independent native development of a Celtic story?

Arguments for Stern's view

The argument for regarding the Irish poem as having been borrowed is its general similarity to the continental versions, and particularly its similarity to the English ballad in the little-toe incident. But it must be borne in mind that themes more complicated that that of the visit of a fairy-woman to a king's court with a chastity-testing mantle, and of the disgrace of all the women in the court except one — and even incidents as definite as the failure of the cloak to cover the little toe of the almost-chaste woman — have been preserved in different Indo-European countries by independent folk-tradition (²).

---

that they both agree, against all other known versions, in making the heroine's little toe remain uncovered (cf. Duanaire Finn version, stanzas 16, 17).

(1) If my dating of the Irish poem to the early 15th century is correct, the Irish poem can hardly have been borrowed directly from the English ballad.

(2) *E. g.* the story of the ass-eared [Irish version 'horse-eared'] king, whose secret is discovered by his barber. who tells it to an irrational object, which object substitutes the barber's words for its natural sound, and thus makes the secret known. This story is told, probably independently, in Greek of Midas, and in Irish of a Labhraidh (*Sgéalaigheacht Chéilinn*, ed. O. BERGIN, 3d ed., p. IX, and story 1 ; *cf.* RC II 197, VI 248 ; J. H. LLOYD *Sgéalaidhe Óirghiall*, 1905, p. 11 ; É. Ó TUATHAIL *Sg. Mhuintir Luinigh*, p. 112 f., which partly corresponds to the episode of Cian and the Worm in *Tóruigheacht Diarmada 7 Ghráinne* ; P. KENNEDY, *Leg. Fict.*, 1866, p. 248), and also of an Eochaidh (ed. K. Meyer, *Otia Mers.*, III, 1903, p. 46). Other examples of agreement in plot, or detail,

There is another argument, which has not hitherto been used, for regarding the Irish story as having been borrowed from the Arthurian. The main element in this argument is the prominence given to the wives in the poem. Is not this more in keeping with the tradition of Arthurian literature than with the tradition of Ossianic literature?

The chief argument for regarding the Irish poem as having been developed from native origins is the excellent way in which it fits in with Ossianic tradition in some details. Thus the stealing of a kiss by Diarmaid is well in accordance with his character ; for Diarmaid is constantly represented in Ossianic literature as the darling of women. Moreover Professor Cross believes that the stanza from the Book of the Dean of Lismore, given *infra* in the note to stanza 18 of Duanaire Finn, contains an important element of the original tradition, namely the desire for vengeance of a cast-off fairy mistress, necessary to the story in order to supply a motive for the bringing of the cloak. Many instances of the vengefulness of cast-off fairy mistresses are cited by Professor Cross from Irish literature and folklore (Mod. Phil. XVI 657 *sq.*). The fairy mistress mentioned in the stanza in question, the daughter of the Dearg, was well known to Ossianic tradition as having once been a fairy mistress of Fionn's (cf. LL facs. 164, col. 1, upper margin ; *cf.* also *Ac. na Sen.*, ed. Stokes, l. 51). Late story-tellers who have tried to re-introduce this motive into the Arthurian story, have, according to Professor Cross, failed to find a suitable fairy lover. The earlier Arthurian stories, according to Professor Cross, offer unsatisfactory motives.

If the vengefulnes of a cast-off fairy mistress is essential to the story, in order to supply a motive for the bringing of the cloak, then the Irish poem undoubtedly succeeds better than any of the Arthurian stories in being at the same time both adequately motivated and in accordance with its own traditions. The argument would gain in strength were it certain that the stanza from the Book of the Dean of Lismore did form an essential part of the original story. Is such a motive absolutely necessary however? Men naturally enjoy a tale about the humiliation of boasters. The women of the Fiana boasted of their chastity. They were humiliated by means of the magic cloak. Why the owner of the magic cloak wished to humiliate them may have no more worried the mind of the first teller of the tale than the absence of motive for the old woman's desire to bring Fionn

Arguments for Cross's view

between Irish and Greek stories have been already mentioned *supra* p., XLIV, *infra*, p. 192 *sq.*

into trouble, and for Lorcán's desire to help Fionn out, worries the teller of *Fionn agus Lorcán* (¹).

Both views tenable till further investigation

Is it likely that an Irish story-teller would have 'hibernicised' Arthur's knights into Fionn and the Fiana ? This is an important question, and it can hardly be answered with certainty till the whole science of storiology stands upon surer ground than it does today, and till the methods of Irish Ossianic story-tellers in particular have been fully investigated. Till that question is definitely answered both Stern's opinion and Professor Cross's must be regarded as tenable. In the meantime the argument drawn from the prominence given to the women of the court leads the present writer to favour Stern's opinion that the Irish poem is based on some version of the Arthurian story.

Perfection of Irish poem

The neatness of plot and fittingness of characterisation of the Irish poem are easily accounted for, even by upholders of the hypothesis that the Irish author was borrowing from an Arthurian original. To have welded his borrowed and his added material into a whole so perfect, might well be but a further manifestation of the Irish poet's consummate craftmanship. Of that craftmanship the Irish poet has already given evidence in every line of his poem, which is undoubtedly the swiftest and the most gracefully told of all medieval versions of the mantle story (²).

Metre

The metre of the Irish poem is loose Deibhidhe. The opening couplets of the quatrains are occasionally in Deibhidhe Ghuilbneach. Lines of five, six, eight, and nine, syllables occur in the Duanaire Finn version. These lines have nearly all been corrected to the normal seven syllables in the notes below. Many of the rimes

---

(1) See *infra* p. 181.

(2) The " crudité" of the Irish poem, of which Stern speaks (ZCP I 309, l. 32), though apparently believed by Stern himself to be a crudity of style, is rather a certain crudity in the manners described, a 'crudity' which is observable in the Iliad. Perhaps Stern, like many of those who for the greater part of their lives have been accustomed to rhythmical measures only, was insensible to the subtle beauty of unrhythmical Deibhidhe.

The same crudity of manners, described by Professor Cross (Mod. Phil. XVI 654) as " the highly barbaric nature of the action," is believed by him to be a difficulty in the way of those who uphold the hypothesis that the Irish poem has been borrowed from courtly Arthurian romance. Upholders of that hypothesis might reply that a poet 'hibernicising' Arthur's knights into Fionn and the Fiana would naturally make them conform to the manners of Fionn and the Fiana, who were always hasty and apt to cut off the heads of those who angered them, this being particularly true of " mad senseless Conán Maol" (Duanaire Finn LXI 10).

in the Duanaire Finn version are incorrect according to classical
rules. The most irregular are the following, all of which have
been corrected in the notes below : ōl :slóigh 1, on :ing[h]in 10,
mná :iomrádh 3 ; bhróin :ló 19 ; fhios : Dhíarmaid 17. Stanza
18, which is in a metre different from that of the rest of the
poem, is almost certainly interpolated. It contains the irregular
rimes amach :tteac[h], oram :oruibh. The Deibhidhe stanza which
occurs in its place in the version of the Book of the Dean of Lismore
is given infra, note to stanza 18.

In the notes below an effort has been made, without departing Emendation
far from the text of Duanaire Finn, to correct bad rimes, to
make unmetrical lines metrical, and to improve the meaning of
some lines. " DEAN " after a reading means that it is the reading
of the Book of the Dean of Lismore, as given by A. CAMERON
Rel. Celt. I 76 sq." ED. " after a reading means that it is the reading
of the Edinburgh MS, as given by CAMERON Rel. Celt. I 116 ·
sq. Where no authority is cited the emendation is conjectural.

   1a   raibh, recte raibhe.

   1b   slóigh, recte slógh.

   1d   uchlghlan, better uchtgheal (wcht zaal DEAN).

   2b   is, recte 's.

   3a   na mná, recte ar mná?

   3b   Read perhaps Tugsad cuir agus rátha (Dean's text as given by
Cameron : tugsiddir in gussi rahah) 'They gave securities and guarantees',
a phrase which is fairly common in one form or another in Irish literature,
equivalent here to 'They declared', 'They swore'. [For phrases with
cuir agus rátha, cf. Eachtra Mhacaoimh an Iolair, Brian Ó CORCRÁN do
dheachtuigh, Iorard De Teiltiún 7 Seosamh Laoide do chuir i n-eagar,
1912, pp. 9, 44, 51, where it is noteworthy that Brian Ó Corcrán, who often
inflects nouns for the accusative, leaves cuir always in its nominative
form.]

   3c   raibh, recte raibhe.

   4a   Do ráidh, recte Adubhairt (A dowirt DEAN).

   5a   Nī fada, recte gairid (gerrid DEAN).

   5b   With Dean omit an úair, and for bean read an bhean.

   6   There is no obvious way of correcting this stanza by comparison
with the Dean's text.

   7a   Read Is geis don bhrot go n-āille (almost the Dean's text : except
that he reads " dym wrat " = dom bhrat).

   7b   This line is a syllable too short in the Duanaire version. [For
gan Dean has " ach na," which doubtless stands for acht 'na : I am not
sure how this is to be understood and consrtued.]

   8a   do m , recte dom.

   8d   For glór na mban, read tugsad na mná 'which the women uttered'?
(a twg ni mnâ DEAN ; but a tug, do thug, etc., are unclassical).

9c   Different, equally obscure, readings in DEAN & ED.

9d   Insert *í* (with ED.) between *ris* and *a*, and translate : 'how [or 'when'] it left her uncovered immediately'. See Glossary *s.v. ris.* [I have to thank Mr. George Nichols of the Dept of Education for drawing my attention to this meaning of *ris.*]

10b   *fāna*, recte the classical form *fá'* (ta DEAN).

10c   *gan on* (: *ing[h]in*), recte *go nimh* 'fierce' (gin neaf DEAN).

11c   *isi*, recte *í sin*?

11d   *nír*, recte *nochar*? (*cf.* note to 12d).

12d   *níor*, recte *nochar* (noc char DEAN) ; for *himlionn* (:*fionn*),one would expect *himlinn* [old nominative form *imliu*, old acc. form *imlinn* : cf. WINDISCH I. T. *mit Wörterluch, s.v. imbliu*, and WINDISCH *Táin, s.v. imlind*]

13b   for *fa*, read *doba*?

13d   *Níor chubhaidh a chur uimpe,* 'It was not right to put it about her', the reading of ED. (but with substitution of *Níor* for ED.'s *Ní ar*), has the requisite seven syllables.

14a   *Maighean*, recte *Maighinis* (myghi'nis DEAN ; cf. *Maighinis ingen Garaid Glūnduibh* Ac. na Sen., ed. Stokes. l. 5315): Stern points out (ZCP I 308) that she appears as Fionn's wife in " Tóruigheacht Shaidhbhe Rev. Celt. 16, 21."

14b   *fa*, recte *doba*?

14d   If we correct *fāna* to *fá'* (as in the note to 10b), we must alter *sûas* to *go lúath* (gi loa DEAN).

15a   *Tabhair*, recte *tug*? ; *do ráidh* recte *ar* (er DEAN).

15b   *dom mhnaoi*, recte *dom mnaoi-se* (dym wneisi DEAN).

15d   *dhi is*, recte *dhise 'gus*?

16b   & is to be read as *'s*.

16d   *ladhair*, recte *lár* (ED.), as translated. For the non-pala'alization of the *n* of *láodagán* in the gen. sg., see *supra*, p. 61, footnote.

17a   Read *Áonphóg do fúaras i mbraid* (Ane phoik doaris in braed DEAN) 'A single stolen kiss which I received.'

17b   In accordance with the change from *tugus* to *do fúaras*, in the preceding line, read *ó* 'from' (o DEAN) for the first *do* 'to' in this line, and omit the second *do* (or alter it also to *ó*, and then elide it).

17d   Read *muna bheith sí a haonarán*? (mor wea ssec na hynnirane DEAN). [*mur* for *muna* is not classical, so to reduce the number of syllables to seven there must be elision somewhere : elision is obtainable by reading the older *a haonarán* for *'na haonarán* of both versions.]

18   For the interpolated Rannaigheacht stanza of Duanaire Finn, the Dean has a Deibhidhe stanza, which may be tranposed thus to normally spelt classical Irish :

> *Tabhraidh mo bhrat doinh, a mhná :*
> *'s mé inghean an Deirg ghránna :*
>   *nocha dhearnas[-sa] do locht*
>   *acht feis re Fionn faobharnochl,*

' Give me my cloak. O women: I am the daughter of the hateful Dearg.
To have slept with Fionn of the unsheathed weapons is the only fault I
have committed.'

19c Read *Do fhógbhais fá mhéla ar mná* (A dagis fa mbaalych ir mnâ
DEAN) ' You have left our women in disgrace ' (See *méala* in Glossary).

19d ēnlá, recte *énlá* (ane lay DEAN).

LXVI FIONN'S FORAY TO TARA.

This is a poor modernized version of poem II, published in
Part I of Duanaire Finn. Lines of six, eight and nine syllables
occur frequently where the original lines, as preserved in poem
II, had the normal seven syllables. Most of the variant readings
are due to a desire on the part of the redactor of poem LXVI to
replace archaic words by more modern ones, or a concise but
difficult phrase by one simpler but more diffuse. His changes
have more than once led the redactor to spoil the correct gram-
mar and metre of the original. His preference for analytic
forms of the verb is to be noted (*e. g.* 36d, 41c) and his constant
insertion of the conjunction *is* to avoid abrupt unconnected
phrases (*e. g.* 19c, 45b) It is interesting to note that, in accor-
dance with the prejudice of the classical schools (IGT I 131)
against the use of *dochum* in poetry, the redactor of LXVI has
changed an original *dochum* (II 7c) to *a ccoinne* (LXVI 10c).
Certain interpolations have been made in this version. The
interpolated stanzas are : 12-16 ; 21-28 ; 33 ; 51-56 ; 59-61 ;
64-76 ; 82-83. Some of these stanzas are marked by a diffuseness
of language in marked contrast to the conciseness of the original
poem. Some of them contain bad rimes, or unclassical forms
(e. g. *cum* for *dochum* 66b, *do shaoílim* 'which I think' 72b).

*Modernis-
ation of
poem II;
interpola-
tion*

Among the interpolated stanzas, stanzas 64-76 form a group
apart describing the emblems (*súaitheantais*) of the sixteen
warriors. These stanzas are completely different from the
stanzas on the standards of the Fiana (" Na Brataichin ", A. CA-
MERON *Rel. Celt.* I 326) common in Scottish MSS, translated,
and annotated, with bibliography, notes, and variant readings,
by Dr. R. Th. CHRISTIANSEN *The Vikings and the Viking Wars
in Irish and Gaelic Tradition*, 1931, pp. 122, 124, 125, 280.

*Standards
of the
Fiana and
Lay of the
Sixteen
Chiefs*

The Irish poem containing stanzas on the sixteen standards

of the Fiana, known to Nicholas O'Kearney and Owen Connel-
lan (Oss. Soc., I, 40 ; V, 160, 207), must have been a version of
the present poem in Duanaire Finn (LXVI), as its titles " The
Lay of the Sixteen Chiefs, or the Cattle Prey of Tara", and
" The Battle of the Sixteen Chiefs", suggest (¹).

Emendation   In a few instances (mentioned in the notes to poem II) the
version given here (LXVI) helps to establish the reading of the
original poem. Also it preserves three stanzas lacking in poem
II : stanzas 27-28, 80. These stanzas have been more fully
annotated than the others in the notes below. To point out
all the places where emendations might be made in the text
would unduly lengthen the notes to the particular lines given
below. I have therefore confined myself in most cases to such
emendations as are necessary to justify the translation.

9c   *damannta*. The redactor has altered the original reading and
introduced this obscure word, apparently to suggest a rime with *clannaibh*
in the next line.

13a   Omit one *a*. For oral version of q. 13 see p. LII.

24a   *a hathair*, recte *h'athair*.

27b   The line as it stands has nine syllables. The correct reading may
be : *ní cheileabh ort, a Gharaidh*.

27d   The line as it stands has eight syllables.

28a   The line as it stands has eight syllables. For *Adupairt, ro ráidh*
or *ad-beart* should probably be read (*cf.* II 4a, 5b, where these words occur
and are replaced in the corresponding lines of LXVI by *adupairt*).

28b   *nár*, recte *nachar*? (*cf.* II, 11b,. where this form of the copula
occurs).

28d   *Garaidh* (: *saledh*), recte *Garadh*.

32b   *in cháogaid*, recte *Fir Cháogad* (II 21b), the genitive of a proper
name.

39b   *bláthbhonaigh*, recte *b[h]uadhghonaigh* (II, 27b).

46a   *féin budhdhéin*. The redactor not appreciating the true meaning
of the Middle Irish *budhéin* (*fadhéin*) has duplicated it by its synonym
féin (*cf.* original reading II 34).

47a   For the Middle Irish cheville *mór rath* (: *Lughach*) of II 35, the

---

redactor reads *rálha* which he probably understood as the gen. sg. of a
place-name. The new reading destroys the rime.

66b   *cum a*, recte *go n-a* as translated ?

77b   *filelorg*, recte *frilhlorg* (II 42a).

LXVII - - THE LAY OF AIRRGHEAN THE GREAT

An English verse translation of this lay entitled " Airgin the
Great " has been published in Matthew GRAHAM's *The Giantess*
1833. Seosamh LAOIDE *Fian-laoithe* 51 *sq.* has published an ·
Irish text of the lay, based on certain unspecified R. I. A. MSS.
and on the printed Scottish versions in J. F. CAMPBELL's *Leabhar
na Feinne* 95 *sq.*, and A. CAMERON's *Reliquiae Celticae*, I, 248,
295, 374, 400 ; II, 391. Dr. R. Th. CHRISTIANSEN *The Vikings
and the Viking Wars in Irish and Gaelic Tradition* has published
the text of the Duanaire Finn MS (with some inaccuracies), p.
249 *sq.* ; variant readings from later MSS, p. 252 ; notes on the
MSS, p. 97 ; translation of the text, p. 99 ; bibliography and list
of MSS of Scottish Gaelic versions (most of them originally written
down from oral recitation), p. 109 ; Scottish Gaelic text from
Fletcher's collection, p. 260 ; Scottish Gaelic variant readings,
p. 265 ; discussion of the origin of the story, *etc.*, pp. 393 *sq.*, 419.

Dr. Christiansen knows of no Norse king whose history might
have served as foundation for the plot of the present poem.
Seosamh LAOIDE *Fian-laoithe* 110 says of the name Airgheann
mac Ancair, which he quotes in various forms from various
versions : " No personal names like these seem to be known
in Norse". He suggests that Airgheann may be a hibernicised
form of Icelandic *orkin*'the ark' 'the ship',and Ancar a hibernicised
form of one of the Scandinavian forms of the word for 'anchor',
but he adds that" the whole thing is very uncertain. "

In a story from the unpublished Acallam na Senórach contained,
in the 17th century RIA MS 24 P 5 (formerly belonging to the
Reeves collection), described by Dr. Hyde, RC XXXVIII 289,
occurs a poem beginning (ink numeration p. 501, l. 8) *A c[h]orr
úd thall san léana*. Part of this poem has been summarised in
Dr. CHRISTIANSEN's *Vikings* pp. 418-419 (¹). An incident in

---

(1) The poem has been referred to in another connection by Miss E.
Hull in an article on " The Hawk of Achill, or the Legend of the Oldest
Animals," *Folklore*, 1932, p. 404. The 17th century Reeves MS in which

the part there summarised resembles the plot of the Lay of
Airrgheann the Great.   It is as follows :

> Fionn with fifteen of his men entered into the service of the King of
> Lochlainn.   The King of Lochlainn's wife fell in love with Fionn.   Fionn
> and his men were imprisoned.   Goll came from Ireland to rescue them.
> Goll fought a hard fight with the King.   Neither won a complete victory.
> In the night the King told his wife that only one weapon could kill him,
> his own sword.   His wife stole the sword and gave it to Goll.   Goll slew
> the king.   Fionn and the fifteen men were released.   Having plundered
> Lochlainn the Fian warriors return to Ireland, abandoning the faithless
> wife, who is drowned swimming after them.

Source
of the
Lay and of
Cath
Finntrága

The plot of *Cath Finntraga*, ed. K. Meyer ([1]), also resembles
the incident from the unpublished Acallam summarised above.
Dr. CHRISTIANSEN (*Vikings* 394) tends to regard *Cath Finntrága*
as the story from which the Lay of Airrgheann the Great borrowed
its theme.   It would appear, however, that when Dr. Christiansen
wrote page 394 of his book, he was still unacquainted with the
Acallam poem, which he discusses on p. 419.   Both the Lay
of Airrgheann the Great and *Cath Finntrága* might with more
probability be held to have been based on the Acallam poem,
or on the stories which were its sources ([2]).

Date

In the whole of the Lay of Airgheann the Great only five or
six words are used which might present difficulty to a speaker
of the modern language.   This modernity of vocabulary and
the tendency towards rhythm noticeable in the metre suggest
that the lay may even be as late as the 16th century.   It can
hardly be earlier than the 15th century.   The following unclassical
usages seem to have occurred in the original text and are in
favour of the suggested late date of origin :   the consistent use

---

it occurs was by Miss Hull wrongly believed to be in the possession of
Dr. Hyde.

(1) The wife and daughter of the King of France, in whose service Fionn
was, had eloped with Fionn.   The King of the World in revenge leads a
host to Ireland.   After many battles on successive days, at *Finntráig*
(Ventry, Co Kerry), Fionn kills the King of the World.

The language of the poem in the unpublished Acallam is in my opinion
older than the langage of *Cath Finntrága*.

(2) Miss E. Hull, Folklore, 1932, p. 405 *sq.* summarises from C. OTWAY's
Sketches in Erris and Tyrawley, 2nd ed. (1841), pp. 42, 107, a legend given,
in " Mr. Knight's work on Erris", which is very like the Acallam incident
except that the Viking is the lover, and the Irish hero the all but invincible
husband, who is killed in the secret way disclosed by the faithless wife.
The Viking, on his way back to Norway, drowned the faithless wife off
the Irish coast.

of *raibh* for *raibhe* 1 3 (¹), 4, 10 (¹), and 14 (See below note to
14d) ; the use of a singular verb in agreement with a plural
subject, unaccompanied by a numeral, in 4 and 17 (*a raibh na
fir, sul tāinic na slóigh*) (²) : the dual form *gheal* (:*sreath*), for
gheala, in st. 7 (see below note to 7 c). A nom. form *bean* (:*sean*)
is used for the acc. in st. 15. A analytic form of the verb in
the first person occurs in all versions in stanza 2. [The similar
form in stanza 26 of the Duanaire Finn version is replaced by
some synthetid form, such as *bhádhus[s]a*,in some of the other
versions.] Analytic forms of the third person do not occur, in
the Duanaire Finn version, but there is occasion for them twice
only.

The metre is Rannaigheacht Mhór. In the Duanaire version   Metre
many of the lines are of six, eight, and nine syllabes. All these
lines, with the exception of very few, have been corrected to the
normal seven syllables in the notes to the particular lines below.
The rimes of the Duanaire version are extremely irregular. The
rimes of the original seem to have been a little less so. The very
irregular rime *sinn* : [fa]*ní*, in stanza 2, appears as *mé* : (*fan*)
ngréin in many MSS.

In the notes to the particular lines below an attempt has been   Emendation
made to normalize the number of syllables in each line, to re-
move unclassical forms where possible, and, here and there
to improve the sense, without departing far from the text of
Duanaire Finn, which is almost a hundred years older than the
oldest of the other MSS. Variants from other MSS cit'd in the
notes are all from Dr. CHRISTIANSEN's valuable list (*Vikings*
p. 252 *sq.*, where the variant readings of eight selected MSS are
given).

This poem has been mentioned, p. xcvi, n. 4.

1b   In the Duanaire Finn version Patrick is attending to psalms and
not drinking. In all other versions Patrick is either drinking and not
attending to psalms, or neither drinking nor attending to psalms. Dr.
CHRISTIANSEN, *Vikings*, p. 101, suggests that an alteration was made by
some ecclesiastical copyist, perhaps by Aodh Ó Dochartaigh (the scribe of
Duanaire Finn) himself, " who thought it somewhat derogatory to the
character of the saint that the latter should have tired of his psalms, and

---

(1) In stanzas 3 and 10 *raibh* might be emended to *raibhe* (see notes
to 3c and 10b).

(2) For other examples see LXVIII 26, 36, 52, and *supra* p. cxv, n. 1 :
a singular verb in agreement with a plural subject determined by a num-
eral adj. (as in V 10, XXXIX 85, note to LVIII 13a) is common in classical
poetry.

spent his time in drinking and conviviality." Comparison with the other MSS would suggest that the original reading was *gan psailm ar a úidh ná ól* 'attending neither to psalms nor drinking'.

1c   *táinic*, recte *téid* (three MSS).

2c   *láoch*, recte *laoich* (three MSS); *fa*, recte *is* (several MSS).

2d   *fíor*, recte *a fhir* (several MSS).

3b   Insert *a* before *úa*?

3c   *raibh* might here be emended to *raibhe*, as elision would get rid of the extra syllable (but not in 1a, or 4c).

3d   *ataoir*, recte *ataoise*?

4a   *Aithrēs[s]a*, recte *do-bhéara mé* (" B", the oldest of the other MSS).

4d   Omit one *Fíana*.

5a   There is no obvious way of reducing the number of syllables in this line.

5d   *ffíoch*, recte *ffraoch* (three MSS).

6a   *Arna*, recte *d'aithle a* (oldest of the other MSS): *ndearmad* must then be altered to *ndearmaid*.

6b   Add *tug* before *in días* (with two MSS, which, however, seem to have the unclassical form *thug*). For the phrase *fa doígh linn* 'who were a source of confidence to us (?)' see Glossary.

6c   Omit *tug* here (with most MSS) [The sense remains the same, as *tug* has been inserted at the beginning of the preceding line : see preceding note].

7a   *gan ogal*, recte *go hogal* (as translated)? [Cf. *go hobann*, etc., some MSS.]

7b   *far b[h]fēdm[h]ar*, a peculiar spelling of *fárbh édmhar*. The true reading (preserved in its exact form by no MS) may have been *i luing go dían ar linn* 'in a ship swiftly on the water'.

7c   Most MSS agree with Duanaire Finn in having here an adjective in the form of the nom. singular, qualifying a dual noun. A nom. pl. form would be expected (1). One 18th century MS reads *días* for *dā*,

---

(1) The use of a singular form of the adjective after a dual noun may be a northernism : cf. A. GEARNON *Parrthas an Anma* 1645, Index, item for p. 187, *don dā aithne dhēidheanaigh* (dat. sg. form) ; cf. also the following forms from Miss C. O'RAHILLY's ed. of a late 17th cent. E. Ulster scribe's version of *Tór. Grú. Griansh.*, ITS, XXV, p. 52, l. 26, and p. 102, l. 2, *an dá chlár chadad chomhdhaingean, an dá lamhuinn leathan leannghorma* ; cf. also *Gaelic Journal*, V, 5, Donegal folk-tale contributed by John C. Ward, *air a dhā chois dheirionnaigh* (dat. sg. form). Scottish Gaelic also uses a singular form of the a jective (cf. *dá bhonnach bheag* 'two small cakes' and other examples given by G. CALDER *A Gaelic Grammar* [1923], p. 122), and, sometimes at least, in Scottish Gaelic the dual adj. agreeing with a fem. dual noun takes the fem. dat. sg. form, like the noun, even though the noun is syntactically subject or object (cf. *thug be n an tigh mhóir dhi, dà chuinneig ùir, 's iad làn bainne*, J. G. McKAY *The Wizard's*

which makes the following noun and adjective gen. pl. Read therefore
in días fhéinneadh ngeal?

8a   ris, recte ag (two good MSS, which, however, have the unclassic-
al form aig).

8b   don, recte ris an (two MSS).

8c, d For do read re (le two MSS).

9d   is, recte agus?

10b   co deas (: feis). One good MS reads gan gheis, which gives better
rime. [All MSS except Duanaire Finn read dían for go dían. Perhaps
we should restore the classical raibhe for raibh and read grádh dían nach
raibhe gan gheis 'violent love which was not unforbidden' : cf. infra note to
12b.]

11b   sin, recte so (two best MSS).

12a   Omit a?

12b   Omit an (with many MSS) ; go deas (: leis) : one is inclined to alter

---

Gillie, p. 48, l. 13. The tendency to use a singular form of the ad-
jective, in place of the older plural form, doubtless arose from the sin-
gular form of the substantive which preceded the adjective. [For the
nom. dual, classical Irish used a nominative singular form for substantives
of the o-stem declension, a dative singular form, perhaps with some
exceptions, for substantives of other declensions.] The substitution of a
singular form of the adjective for a plural form may have been helped,
however, by confusion between adjectivally used genitives of o-stem
substantives, and true i-stem adjectives. [The genitive of a substantive
used adjectivally does not change to agree with the case or number of
the substantive which it qualifies.] Thus dá sheol fhasgaidh 'two sheltering
sails', P. Bocht Ó hUIGINN, ed. McKenna, XXVI, 13, is an instance of
adjectival use of the genitive of a substantive of which all speakers of
Irish would be conscious. All speakers might not, however, be conscious
of adjectival use of the gen. sg. of the substantive tapadh 'activity' in
an dá d[h]eag[h]láoch d[h]eag[h]thapaidh, Duanaire Finn IV 54, as tapaidh,
in popular Munster use, is treated almost as an ordinary adjective, being
even used adverbially and predicatively (cf. [Rev. P. O'LEARY] Foclóir
do Shéadna, An t-Ath. S. Mac CLÚIN Réillhíní Óir). It would require a
larger collection of examples than is easily obtainable to decide which of
the following are really instances of adjectival use of the gen. sg. of a sub-
stantive, rather than of use of singular i-stem adjectives qualifying dual
nouns : dā dham allaid, S. H. O'GRADY Silva Gad. I 59 (cf. the plural
coin allaidh, required by the metre, and having good manuscript support
in E. Ruadh Ó SÚILEABHÁIN's " Im leabaidh aréir", Dinneen's ed., poem
I, l. 17 ; cf. also laoígh allaidh, note infra to Duanaire Finn LXVIII 8d.) ;
dhá bharr abaidh 'two ripe crops', Leabhar Cloinne Aodha Buidhe, ed. T.
Ó DONNCHADHA, poem I, 1, 98 ; dā C[h]olum c[h]áidh (?) Fél. Oen., ed.
Stokes, H. Bradshaw Soc., notes to July 15. See infra Corrigenda.

to *gan gheis* as above, note to 10b. (It might be that the poet rimed *e* followed by a broad *s*, spelt *-eas*, with *e* followed by a slender *s*, spelt *-cis*, seeing that for *ttreas* : *leis* in stanza 18 no obvious emendation suggests itself. This would agree with the pronunciation of Tyrone, Derry, Glens of Antrim, and Rathlin, mentioned by S. Ó Searcaigh *Foghraidheacht* § 63. Against this however is the riming of *as* : *dheas*, *as* : *leas*, in stanzas 25, 26. For a Scottish *leis-san* : *sheasas* see *Highl. Songs of the '45*, ed. J. L. Campbell, p. 138, l. 23).

12c   *san* recte *insan?*

12d   *as é* is a modernism for the reading *as eadh* of the two best of the other MSS.

13d   *tugsat*, recte *tugadar* (as suggested by the readings of several MSS).

14b   *'s*, recte *is*.

14d   *raibhe*, recte the unclassical form *raibh?*

15d   *'s*, recte *agus* (several MSS).

16b   *'s*, recte *as?* The whole line would then be *ré a dhóigh as a chor a gcéin*. For *ré* meaning 'regarding' after verbs of saying, see Glossary. For *dóigh a* 'confidence in', see Glossary. The readings of the other MSS differ greatly. The oldest has *dóthchas*, which is close to the Duanaire reading.

17b   *is*, recte *agus* (some MSS).

18b   *uaisle*, recte *siauigh* (two MSS, one of them, " F ", a gooc MS).

18c   *cía do ghébhadh*, recte *cía choisgfios* 'who willl check?' (oldest of the other MSS, supported by similar readings in other MSS) (1).

19a   Insert *é* before *sin?*

19b   Insert *n* before *sonn* qnd omit *catha* after it several MSS).

19c   *is*, recte *agus?*

19d   A syllable is lacking. The variant readings as given by Dr. Christiansen supply no obvious emendation : *gach* 'every' occurs in one of them. Should we read *leigthear eadrainn gach cleas húith?*

20d   Read *beir leat ar gach taoíbh dod sgéith?* (*leatt* it inse ted after *beir* in at least one version of this stanza, and is common after *beir* in the stanzas built on the same model which follow this stanza in other MSS.

21a   *a ttríath* (:*féin*) recte the old genitive form *a ttreith*.

21b   *nár* recte *nachar?*

_____

(1) The sequence of tense, secondary future, in the subordinate clause in the next line, may have led to the change to a secondary future (*do ghébhadh*) in this line. But a change from a primary tense (such as the future *cía choisgfios*) in the main clause to a secondary tense in the subordinate clause is not infrequent : *cf. An agam, a laích, ar Oisín, co fcrainn comrac rit* (*Cath Finntrága* ed. K. Meyer, l. 625) ; *an rim anois go ffreagrainn* Duanaire Finn XXXIX 7) ; *rachadsa féin . . . go bhfeasainn* (*Sgéalaigheacht Chéitinn*, ed. O. Bergin, 3d ed., p. 57, story 27, l. 107). In Duanaire Finn XLVIII 26d there is a change to the past subjunctive *go gcuirinn*, where the LL copy of the verse has the present subjunctive *cor lár*.

21c   *is*, rete *agus*?

22a   *Mur*, recte the classical form *Muna* : then to reduce the number of syllables once more to seven, *dhíobh* might be omitted   (with some MSS).

22b   Read *nó san sbéir re lúth an éin* (?)   (The other MSS differ too much to be of help).

23a   Insert *dhó* after *ttugthaoí*.

23c   *ngaisgead[h]ach*, recte some two-syllabled synonym such as *bhféinneadh*?

24   The rime *ffear* : *f[h]aicfe* is unusually poor (but *fc. fir* : *geincadh* 4). The other versions are too far from the Duanaire Finn version to be of help.

25a   *Do-bheirim fo* (a peculiar form of asseveration), recte *luighim fo* 'I swear by' (a form of asseveration common in the literature : *cf.* WINDISCH *Táin*, glossary, s. v. *Luighim*)?

25b   *gurb*, recte *gurab*.

25c   *is*, recte *agus*?

25d   Read *do fágbhadh son tsliabh fa-dheas* (reading suggested by some MSS).

26b   *ar cách*, recte *cháich*?

26c   *is gé go ttáinic*, recte *agus gé tháinig* (*gé go*, the modern form, is not   classical).

LXVIII THE LAY OF BEANN GHUALANN.

Twelve stanzas from the opening portion of this lay have been edited from three MSS, with notes, by Prof. T. F. O'RAHILLY *Measgra Dánta* Part I, 57, 89. Prof. O'Rahilly did not use the Duanaire Finn version. Professor O'Rahilly (*ibidem*, p. 89) says a word about the inferior 19th century Mayo oral version of thirty-seven lines published by J. HARDIMAN *Irish Minstrelsy* II 386 *sq.* (also in T. FLANNERY's *Duanaire na Macaomh* I, IX).

The metre is Rannaigheacht Bheag. The riming system is irregular.   Two words may rime with one word (*e. g. giol.a* : [*sh*]*lios a* 2). Rimes that disregard the quality, and even the presence or absence, of consonants are frequent (*e. g.g[h]leanntoibh* : *al[l]ta* 3, *choilltibh* : *fionna* 15),   as also rimes based on the lengthening of vowels short in classical poetry (*e. g. oidhche* : *fraoich do*, note to 12b, *órdha* : *Morna* 32).   The imperfection of the rimes is probably a sign of lateness, as Prof. O'Rahilly points out in his notes.   Lines of six and eight syllables are not only common all through this poem as preserved in the Duanaire,

but also occur in the twelve verses edited by Prof.   O'Rahilly.
It is therefore probable that such lines occurred in the original
te>t.

Language
and date

The comparative modernity of the vocabulary of the lay is
against a date earlier than the 15th century.   The following
unclassical forms occur in the Duanaire version : *raibh* (for
raibhe) 5, 19, 41 ; *buaileadh* (for *do buaileadh*) 19 ; *d'f[h]an* (for
do fhan) 23 ; *do t[h]uit* (for *do thuiteadar*) 36 ; *tāinic* (for
lángadar) 52 ; *rachadh* for *do rachadh*) 63 ; (¹) *coisgfe misi, coisgfe
sinne* (for *coisgfidh misi, coisgfidh sinne*) 58, 60 ; *coisgfeam, gearr-
fam* (for *coisgfeamaid, gearrfamaid*) 65-66)(¹) ;(²) *faris ō mBaoisgne*
31 ; *chom a ttāinic* 32 (²) ; *airm* (for the acc. pl. *arma*) (³) 42 ; *arma*
(gen. pl., for *arm*) 99 ; *óig* (acc. pl, for *óga*) 88 ; *[bh]Fēinnibh*,
riming with *Éirinn*, (dat. pl., for *bhFíanaibh*) 55 ; *na Fuar-
rdhacht* (:*gruamdha*) (gen. sg., for *na Fuardhachta*) 84 ; *ar
'fhíaclaibh* (for *ar a fhíaclaibh*) 37 ; *'ēdain* (for *a édain*) 54 ; *a'*
(for *an*) 42.   Other modernisms are noted *infra*, notes to 13a,
14d, 40c, 81a.   Some of these unclassical forms probably oc-
curred in the original. With the exception of the unclassical
acc. forms, they are all such as occur only in the latest stratum of
lays in the Duanaire.   The poem ought therefore perhaps to
be assigned to the end of the 15th or beginning of the 16th centu-
ry.   With this conclusion agree the conclusions to be drawn
from the looseness of the metre already referred to.

Bruidhean
stories ;
music
weakens
enemies

The plot of this poem shows some resemblance to the plot
of the Bruidhean stories mentioned *supra*. p. 26, footnote. The
giant with the iron harp, whose playing reduced the Fiana to
impotency stanzas 35-43), could be paralleled from many Irish
stories (*Cf. supra* notes to XLVIII. *Cf.* also N. O'Kearney's
footnote, Oss. Soc., II, 137 ; also text of Oss. Soc. VI 28 ; also
the character known as Ridire an Chiuil in the Irish Arthurian
story adapted from an unidentified French original by Brian
Ó Corcráv, entitled *Eachtra Mhacaoimh an Iolair*, ed. by I.
De Teiltiún and S. Laoide, 1912, pp. 40-41. *Cf.* also the folktale
Finn dans le Pays des Géants, RC XXXII 188 ; also J. Curtin
Hero-tales 497, *Myths*, story beginning 292).

---

(1) These conjunct forms, used where the classical language would
require absolute forms, are common in both absolute and conjunct position
in modern West Munster speech. [West Munster speakers would, however,
in ordinary speech, hardly use an analytic form *coisgfe sinne* in the first
person plural of the future tense.]

    (2) Unclassical prepositional forms.

    (3) A classically inflected accusative plural (*arma*) occurs in stanza 101.

A comparison of the stanzas edited by Prof. O'Rahilly with Emendation
the corresponding stanzas of Duanaire Finn shows that it would
be impossible to reconstruct the original text by mere conjectural
emendation of the Duanaire vers'on.   In the following notes
emendation has therefore been confined to correction of the
more obvious errors.

The poem has been mentioned, p. CIII, n. 3, p. CV, l. 4 and in. 4.

2d   See *buabhall* in the Glossary.

4a   *chruite ceóilbhinn*, recte *chruit cheóilbhinn*?

4b   *leirgfinn*, translated as thought it were *leirg fhinn*. (The word-
spacing of the MS for this line has been retained in the printed text, as
the line is certainly corrupt).

8d   *laoidh callaidh*, recte *laoígh allaidh*.

10a   *duallán*, recte *nuallán*.

12b   *fraoíche*, recte *fraoích* (The scribe, not content with the rime
oidhche : fraoích do, has written an anomalous form *fraoíche* for the gen.
sg. of *fraoch*).

12c   *choinchionn* (: *aoíbhinn*), recte the variant form *chaoínchionn*
(See   Prof. T. F. O'RAHILLY's *Measgra Dánta* Pt. I, Glossary).

13a   *binne* (for *binn*) may be mainly due to a desire on the part of the
scribe to fill out the line to seven syllables. A certain plural idea in
siansán ' music', ' singing', (composed of several notes) may have made the
plural adjective seem natural.   For a plural adjective used with a collective
noun see *supra* p. CXXI.   The original poet may have intended rime in the
couplet between *smólach* and *mór in*.   The scribe may then have pronounced
smólach as *smáolach*, which is given by Professor T. F. O'RAHILLY *Irish Dia-
lects* 37, as a South East Ulster pronunciation.   Pronouncing and writing
smólach as *smáolach*, he may have believed that it was intended to rime
with *ad[h]b[h]ar*, which (see O'RAHILLY *Ir. Dial.* 180), in parts of Ulster
and of Scotland, is pronounced in a way that might be written *áobhar*.

14d   *mīalta* (: *dhíamhroibh*), apparently a deliberate corruption of
míolta for the sake of rime (¹).

15d   *shugha*, recte *shubha*.

18d   *orchradh* has been translated as though it were a form of O. I.

_____

(1) Or is it an example of the confusion of *ía* and *ío* which has taken
place, in some words at least, in some dialects?   Such confusion is exempli-
fied in the literature by the riming of *ía* with *ío* : *e. g. Gadelica* I, p. 121,
l. 13 ; p. 123, l. 49 (Mayo, 18th century) : T. CAROLAN's Poems, ed. T.
Ó Máille, Ir. Texts Soc., XVII, line 1292 (North Connacht and Meath
border dialect, 18th century : *a mhían-sa : a' tsaoghail-si : sgíamhach*) ;
The Gaelic Songs of Mary MACLEOD, ed. J. Carmichael Watson, l. 546
(Skye, Scotland, 17th century) : examples from unpublished North
Connacht elegies, RIA MSS B IV 1, 179b ; I V 1, 42-44, 46.

airchra, erchra, urchra 'ruin', 'perdition' : *cf.* the derived adj *erchradach* (PH), *urchradhach, orchradhach* (TGB²). The rime with *Conán*, however makes one think of a scribal corruption of *rochrádh* 'great torment'.

22a   *Ní*, recte *In* ' the'.

26a   *Neamhnaid*, recte *Neamhnaind* (= *Neamhnainn*).

31b   *mbréagha*, recte *mbreaghdha* (*Cf.* supra p. 128, footnote).

38b   *cialla* : *sgéla*. For this dialectal rime see *supra* note on LVII 30a.

40c   *gébha*, for *gébhad* : *cf.* perhaps the 1st pers. sg. fut. forms *do-bhéa-ara, do-dhéna* (for *do-bhéar, do-ghéan* of classical Irish), written by a late 17th cent. E. Ulster scribe, *Tór Gru. Griansh.*, ed. Miss C. O'Rahilly, ITS, XXIV, p. 4, ll. 20, 24 : *cf.* notes to LXVII 4a, LXIX 10a.

44c   *triall*, recte *thriall*?

53d   *nār ffáodhbha*, recte *nárbh áobhdha*.

54d   *deich*, translated as though it were *a deich* (The line is probably corrupt).

57   A stanza in which Goll undertakes to fight against Crom na Cairrge must be missing before this (*cf.* 68). The pairing of the Fiana with their enemies (Goll against Crom ; Osgar against Faobhar ; Díarmaid against Traoillén, and so forth) is paralleled in other Irish stories. Instances from *Tóraigheacht Shaidhbhe* and *Cath Muighe Léana* are cited by Stern, RC, XVI, 23.

65a   *Neamhnaid*, recte *Neamhnaind* (= *Neamhnainn*).

76a   *cabhair*, recte *do chabhair*   (The scribe apparently wrote *cabhair* from a desire to reduce the line to seven syllables).

80d   *pronnta*, recte *promhtha*? (*Cf.* fírór promthae, Fél. Oen., ed. Stokes, Henry Bradshaw Soc., Oct. 21.) [But see Glossary.]

81a   *don tsleamhuin síoda* has been translated as though it stood for *don tsleamhuinshíoda* (compound of adjective and substantive). In classical poetry a compound such as *sleamhuinshíoda* would have been treated as a single four-syllabled word, fully stressed on the first syllable and with only weak stress on the other three syllables. Similarly *áong[h]ruagach* (79a) and *sodhathach* (81d) would have been treated as three-syllabled words with full stress on *áon* and *so* and weak stress on the other syllables. To treat *sleamhuinshíoda, áonghruagach*, and *sodhathach*, as four-syllabled and three-syllabled words respectively in this poem would, however, spoil the metre, which permits only disyllabic words in the end of the lines. It would also spoil the rime, for it would make a weakly stressed syllable correspond to the strongly stressed first syllable of the disyllabic word riming with it. [In the modern spoken Irish of West Munster, words forming what in classical Irish would have been a compound word are stressed about as strongly as similar words in a closely connected group which in classical Irish would not have been treated as a compound word. Thus I have heard the late Rev. Patrick S. Dinneen, compiler of the Dictionary, pun upon the words *an<a>-mhaith* and *Anna mhaith*, as though there were no difference between them in pronunciation. I doubt if any considerable difference in stress could be discovered between the

ways the word *bosga* would be pronounced in West Munster in the two phrases *sean<a>-bhosga* and *bosga núa*. The modern rule, then, as exemplified by S. Ó SEARCAIGH *Foghraidheacht* 337, seems to be that in momentary compounds (such as *sean-fhear*) each component is given full stress, but that longstanding permanent compounds (such as *muicfheoil*) are stressed as a simple word on the first syllable.]

85d   *as na* 'so that... not' :   *as go* 'in order that', 'that', is common in the Irish of the early 17th century Ulster writer, Tadhg O CIANÁIN, *Flight of the Earls*, ed. Rev. P. Walsh, 1916, *e. g.* p. 42, l. 24 ; p. 188, l. 19 ; p. 192, l. 1.

92a   *gun ar* has been translated as though it were *go n-ar*.

105b   *do ffada*, recte *dob fhada*.

106d   *ndeaghaid[h]*, recte *ndíaidh* (:*Díarmaid*).

LXIX THE CHESS-GAME BENEATH THE YEW-TREE

The chess-game described in this poem has been described, with many differences in details, in *Tóraigheacht Díarmada agus Ghráinne* (¹) (S. H. O'Grady's edition, Oss. Soc., III, 1855, p. 144 *sq.* ; reprint in the edition of the Soc. for the Preservation of the Ir. Lang., Pt. II, 1906 [and earlier dates], p. 17 *sq. Cf.* the similar version in RIA MS 23 L 27, fo. 13a, written in 1737). After the prose description, the texts of Tóraigheacht Díarmada agus Ghráinne which have been mentioned insert a version of the present poem (Oss., III, p. 152 ; Soc. for the Pres. of the Ir. Lang., Pt. II, p. 24 ; 23 L 27, fo. 14b). The poem does not, however, appear in the oldest text of Tóraigheacht Díarmada agus Ghráinne, that in RIA MS 24 P 9 (see p. 29), written by the Connacht scribe Dáibhí Ó Duibhgeannáin in 1651. Moreover in this oldest text Díarmaid has no helper when he escapes from Fionn's men gathered around the tree. In the later texts, on the other hand, it is said that Osgar undertook to help Díarmaid, the present poem being quoted as the authority for the change (Oss., III, p. 154 ; Soc. for the Pres., Pt. II, p. 24 ; 23 L 27, 14a).

This poem not originally included in the literary version of Tóraigheacht D. 7 G

A Scottish version of the poem, written down from oral tradition in 1774 by Duncan Kennedy of Argyll, has been published by J. F. CAMPBELL *Leabhar na Feinne* 155 *sq.* In the Scottish

Scottish version of poem

(1) For discussion of this tale see *supra* p. xxxv *sq.*

version Osgar is Fionn's opponent in the chess-game, not Oisín. In Duanaire Finn, and in both the older and later versions of Tóraigheacht Díarmada agus Ghráinne, Oisín is Fionn's opponent. Seosamh LAOIDE *Fian-laoithe*, p. 1 *sq.*, has followed the Scottish text in making Osgar Fionn's opponent (¹).

Metre   The metre of the poem is puzzling in all versions. The lack of riming words in the first and third lines of the stanzas has left these lines particularly open to corruption.   They therefore vary greatly in the numbers of syllables they contain.   The second and fourth lines, of which the end words rime with one another, are more consistent. They usually vary between five syllables (when the riming word is monosyllabic) and six syllables (when the riming word is of two syllables). It is therefore probable that the original metre varied between simple Rionnaird ($6^2 + 6^2$) and a variation of Rionnaird known as " Cró Cumaisg idir Rionnaird is Leath-rannaigheacht " ($6^2 + 5^1$) (²).

Date   The simplicity of the language of the poem, judged by modern standards, suggests that it cannot have been written before the 15th century. The relative use of *do* with a primary tense (*do labhrus tú* 14d) is unclassical.   It may not, however, have occurred in the original text.

Emendation   The text of Duanaire Finn differs so much from the Irish texts already mentioned, and from the Scottish text, that those texts could hardly be used to emend the many metrical irregularities of the Duanaire text.   Emendations in the notes below are therefore conjectural, and have been confined to the minimum necessary to justify the translation.

1a   *gorth*aidhi, recte *goirthi*?
8a   *haithnniom* has been translated as though it were *haithneadh*.
10a   *ní imeóra* (1st pers. sg. fut., for *ní imeór*), *cf*, LXVIII 40c, note.
27b   *drol* has been translated as though it were *dron*.

---

(1) Seosamh Laoide's text has been conflated from the versions of the poem given in the texts mentioned of Tóraigheacht Díarmada agus Ghráinne and from the Scottish version.

(2) *Cf.* Thurneysen's *Mittelirische Verslehren*, in Wh. STOKES und E. WINDISCH *Irische Texte*, III, pp. 142, 158.

APPENDICES, GLOSSARY,
INDEXES, ABBREVIATIONS,
ADDENDA AND CORRIGENDA

The following is a representative list of orally preserved stories of the type in which Fionn, with the aid of a helper gifted with supernatural power, defeats magic or gigantic opponents.

Numbers I-X belong to a group which may be called the « Céadach group » from the name given the Helper in the majority of them. This group, though well known to unlettered storytellers and apparently not to be found in extant manuscripts, may perhaps have been moulded in circles more literary ([1]) than the circles that moulded tales of the Lorcán type (XVI, *etc.*). This is suggested by the fact that there are hints of the existence formerly of manuscript copies of a tale about « Céadach Mór » (see Dr. Hyde's remarks, *Béaloideas* I 150 *sq.*), and also by the fact that there are references to a hero called 1° *Céadach mac Rígh na Sorcha* and 2° *Céadach mac Rí na dTolach*, in the Early Modern tale of *Giolla an Fhiugha*, and in poem 7 of Professor T. F. O'Rahilly's *Dánta Grádha* (2nd ed.), as pointed out by Dr. Hyde (*l. c.*) ([2]). References to a *Cétach Cithach m. Ríg Lochlann* in a 13th (?) century tale, published by K. Meyer in his *Fianaigecht* (see pp. 76, 86, 92), are hardly, however, to be looked upon as references to the Céadach of the stories under considera- tion here, as they assign a reason for Cétach Cithach's coming to the Fian which does not agree with what our stories tell of Céadach.

I « Mac Ríogh Bárr na bhFuighleach » (Mayo), being Story VIII of *An Lampa Draoidheachta agus Naoi Sgéalta eile*, M. Ó Tiománaidhe do bhailigh (1935) 139 *sq.* Incidents : there are (*a*) two wooers, of whom the successful one comes as (*b*) **a strong helper**([3]) to the Fian ; (*c*) Fionn is summoned to a war in the East ; (*d*) the helper kills *amhais* ([4]), *etc.*, and

_____

(1) *Cf.* Appendix C. p. 18?.

(2) In the late romantic tale of the Cú Chulainn cycle entitled *Eachtra na gCuradh* (R. I. A. MS. 24 P 7, p. 71 *sq.*, South Ulster, 18th cent.) An Céadach mhac Ríogh na dTulach is a relative of the son of the King of Tír Tharngaire, and is one of the best champions helping the King of Tír Tharngaire, which is situated apparently in south Asia, against his enemy the king of North Asia.

(3) In I-XII, XIV-XV, XXI-XXIII, the helper works on the whole by **strength** : in XIII, XVI-XIX he works rather by **magic**.

(4) The *amhais*, originally ' mercenary soldiers ', are pictured by modern storytellers as wild, semihuman, cannibals, kept by ogre kings in a spe- cial building near the palace, apparently for the purpose of killing and eating unwelcome guests.

does most of the fighting for Fionn ; (e) an arm which comes mysteriously down the chimney in the night is cut off by the helper ; (f) the owner of the arm is tracked next day to his underground home and killed ; (g) the helper is killed ; (h) a contract previously made with the helper's wife, to hoist black sails if the helper were killed, is disregarded by Fionn ; (i) Fionn comes home ; (j) the helper is revivified, the revivifying involving (k) a new adventure story. [In this version the tracking in f is by bloodstains from the injured shoulder. There is similar tracking by bloodstains from the injured shoulder in No. XXV *infra*, and in *Béaloideas* V 301 (in a version of the Unique Story tale mentioned *supra* pp. xv-xvi, foot-note) — also in the English Beowulf poem to be discussed later in this appendix.]

II « Céatach agus Londubh » (Mayo), *Béaloideas* I 141 *sq*. Incidents as in I, but to *b* are added what may be called « bII » additions, namely, that the Fian, fearing the helper, set him difficult, dangerous, tasks (*cf. supra* p. xi where the similar motif in Aarne-Thompson 650 is referred to) ; *e* and *f* are omitted.

III « Mac Rí Solla » (Sligo), in *Béaloideas* III 304 *sq*. Incidents roughly as II : the *e-f* episode, however, has left its trace perhaps in the fact that the war in the east is against a queen and her son (*cf.* X-XIII, XVII, XXIV).

IV The story of Gilla na Grakin (Donegal) (This Gilla na Grakin's original name was Césa), in J. CURTIN *Myths* 244 *sq*. Incidents roughly as II.

V « Giolla na gCochall Craicionn » (Donegal), in E. C. QUIGGIN *A Dialect of Donegal* 215 *sq*. Roughly as II, but lacking « bII » additions.

VI « Fin MacCool, Ceadach Og, and the Fish-hag » (Kerry), in J. CUR-TIN *Hero-tales* 462 *sq*. Incidents almost as in II, but *c* occurs in what may be called a « cVI » version, according to which the expedition is the result of tasks assigned by a hag who has won a game. « Dyeermud » is here assistant to the helper : *cf.* XII, XX.

VII « King Mananaun » (Achill), in W. LARMINIE *West Irish Folktales* (1893) 64 *sq*. Roughly like II. Mananaun is here (as also in V) (¹) the

(1) « Mananán » is again the father in a Mayo version in *Béaloideas* I 329 *sq*. (contributed by Pilib de Bháldraithe), which, through oversight, has not been analysed here. In a Galway version, also through oversight left unanalysed, in D. O'FOTHARTA's *Siamsa an Gheimhridh* (1892) 5 *sq.*, « Déirdre Ní Manan..áin » is the name of the girl, and « Murchadh » (not ' Céadach ') the name of the wooer.

« Scéal Chéadtaigh, mac Rí na Sarach » (West Kerry), contributed by An Seabhac to *Béaloideas* III 387 *sq*., has also been overlooked : it contains incidents « cXI-eXI »(hag's arm torn off) and « fXI ». The *f* episode, however, includes a sticking to the seat incident reminding one of the Bruidhean-tales included in XVI-XIX of the present list, studied *supra*

father of the girl whom « Kaytuch » woos and wins ; c is in a « c VII » variant,
according to which the expedition is the result of tasks imposed by a girl
with whom Fionn has slept ; k (as well as e and f) omitted.

VIII *Céadtach Mac Fhinn as Éirinn*... Tomás Mac Céidigh [Conemara,
Co. Galway] d'innis ; Eoghan Ó Neachtain do chuir síos (Connradh na
Gaedhilge ; 1907). This version, as also XI-XXII, omits a ; it agrees
with II in having « bII » incidents ; c = « cIV » ; e, f, g, j, k, omitted. Céad-
tach in this version turns out to be Fionn's long-lost son : *cf.* IX, and
Osgar and Faolán stories mentioned *supra* p. xvii, and pp. 50-51.

IX The Scottish story of the Lad with the Skin Covering, whose name
was Ceudach (*cf.* IV), printed in J. G. Campbell *Fians* 260 *sq.* Like IV,
but a very broken down version : a as in X (three princes) ; c in a « c IX »
version, according to which a hag appears with a shirt to fit the man whom»
she binds to perform tasks as in XXII. Ceudach here is a nephew of
Fionn's : *cf.* VIII.

X « Murchadh, mac Rígh Laighean » (Mayo), in Dr. D. Hyde's *Sgéaluidhe
Gaedhealach* (Nutt) 358. Incidents resemble II, but « bII » not clearly
expressed ; h, and j-k, omitted (as well as e and f) ; perhaps the inclusion
of three giants and a hag (with a *cú nimhe*, killed by Bran) in d replaces e
and f. [*Cf.* the connection of the e-f incidents with the motif of a hag
mother and her giant sons, commented on in the note on the Grendel epi-
sode later in this appendix (p. 186) : the hag has a *cú nimhe*, killed by Bran,
in the example from Curtin's *Myths* mentioned there : again in V k a hag
who had come after a giant, probably her son, to resuscitate slain warriors
is followed by a fierce magic *cú*, and, in *Béaloideas* V 203, a similar resusci-

p. xxiii. Céadtach in this episode gets the cure to release the Fian. It
is the blood of a Grey Ram from Africa : this is to be compared with the
blood of the Black Sow's Sucking Pig, which releases the Fian in the tales
called Dingle A and Dingle B *supra* p. xxiv. The blood of the Speckled
Sow's Sucking Pig revivifies Céadtach himself in a k-addition to the present
story, and the incidents connected with the getting of the blood (pursuit
by the Sow, throwing of two of her Sucking Pigs to her, one after the
other, to delay her, and then killing her by throwing a ball of brass to
her) are the incidents connected with the getting of the blood of the
Black Sow's Sucking Pig in Dingle A and B.

« Céideach, Mac Rí na gCor » (Galway), contributed by M. Ó Flaithfhile
to *Béaloideas* VI 61 *sq.*, was published after this list had been completed.
A king in Ireland, father of Céideach's wife, takes the place of Fionn in
this version.

Other versions published after completion of this list are : the West
Galway « Céadtach Mac Rí na gCor » in Seán Mac Giollarnáth's *Loinnir
Mac Leabhair* (1936), p. 147 *sq.* ; and the Donegal « Lonndubh, Greadach,
agus Scoith Shíoda Ní Mhuineacháin » written down by Leon Ó Baoighill
and published in *Béaloideas* VI 270 *sq.*

tating hag, mother of two giants who preceded her, is followed by a magic
cat, as are also other resuscitating hags in other Irish folktales.]

XI *Eachtra Fhinn Mhic Cumhaill le Seachrán na Sál gCam* (Millstreet,
north of Ballyvourney, Co. Cork) ; S. Ó CADHLA do chuir síos ; Eoin MAC
NÉILL do chuir i n-eagar (Connradh na Gaedhilge, 1906). Incidents as
I ; but *a* omitted ; *c* is in a « *c*XI-*e*XI » version (*cf.* footnote to VII), name-
ly, a challenge to war issued by a hag (*cf. c*IX and *c*VI), whose arm-down-
the-chimney is cut off in the night by Seachrán (*cf. e*) ; *e*, having already
been proceded by the special « *c*XI-*e*XI » version of *c*, appears in an « *e*XI »
version, namely, the Fian are unwittingly enticed one by one into a bag
by the hag's son — the Helper (*i. e.*, Seachrán) jumps in wittingly ; *f*
is in an « *f*XI » form, namely, the hag and her son are killed ; to *k*, which
varies enormously in the different stories, is added the Skilful Companions
story welded to the Hand-down-the-chimney to steal Children story ([1])
(arm not cut off) : the Skilful Companions say they were sent by Seachrán
to help Fionn. [*Seachrán Sálfhada*, Fionn's helper in this story (and in
XII), can hardly be dissociated from *Saltrán Sálfhada*, Fionn's *giolla* in
Acallam na Senórach (written *c.* 1200), ed. Stokes, ll. 6004, 6238.]

XII « Fionn in the Country of the Giants » (Ballyvourney, Co. Cork),
ed. by Rev. A. Kelleher & Miss G. Schoepperle, in RC XXXII (1911)
184, supplemented in the description of the incidents *infra*, in angular
brackets < >, from a version recorded on an Ediphone in the same district
from the recitation of Tadhg Ó Duinnín, Coolea, in 1932. With these
may be compared a very fragmentary version from Ballingeary, south
of Ballyvourney, recorded by C. Ó MUIMHNEACHáIN, published in *Iml-
heachta an Oireachtais* 1901, Leabhar II, Cuid I. The incidents are as in
I, except for the following differences : as in XI, *a* is omitted ; *b* is in a
« bXII » version, namely, Fionn helps the strong man, who here, as in
XI, is a giant called Seachrán, against a giant opponent of his ; *c* is in a
hag version (*cf. c*VI, *c*IX, « *c*XI-*e*XI »), namely, a hag <who comes at
night and should have been killed by the Fian watchman> invites the
Fian and their giant friend to dinner ; *d* is omitted ; *e* almost as *e*XI ;
*f=f*XI ; there is no addition to *k* such as there is in XI. [Diarmaid is
the chief performer in *k* : *cf.* VI.]

XIII « The Seven Brothers and the King of France », in J. CURTIN
Myths 270. This story opens with the addition XI makes to *k* (Skilful
Companions welded to Hand-down-the-chimney to steal Children ([2]) :
cf. also XXIII and XXV in the present list, and Giant-tale I *supra* p.
xvi, footnote) : a version of XVI follows, in which the magic helper's name
is « Misty » (not 'Lorcán') ; *k* is completely omitted, nor is a Bruidhean-

_____

(1) *Cf.* discussion of this story *supra* p. xiv, and *cf.* other instances
of it *infra* nos. XIII, XXIII, XXV.
(2) Child-stealing man's arm pulled off. He has a sister living with
him.

story substituted for it : « Misty » is a brother of the Skilful Companions. There is a reminiscence of the *e-f* episode, as G. L. KITTREDGE has pointed out, in his *Arthur and Gorlagon* 224, in the fact that the hag of the *c* incident (here in a « *c*VI » version) is sister of the Hand-down-the-chimney child-stealing giant who is killed in the introductory story.

XIV « Caoilte na gCos Fada » (told by P. Ó Conchubhair in Athlone), in Dr. D. HYDE's *Sgéaluidhe Gaedhealach* (Nutt) 374. Here, instead of *a*, is a stray tradition of Caoilte's magic birth and employment in fairy raths before he comes as a helper to Fionn ; *b* is in a version reminiscent of *b*II ; *c* is roughly as in I ; *d* is in general agreement with I, *etc.*, but almost every particular incident differs ; after *d* the tale continues on quite different lines (Caoilte marries the daughter of the King of Greece and becomes King — On every Samhain night Caoilte and the fairy host haunt his birthplace in Co. Roscommon).

XV « Sgéal an Fheardhomhain Chruim » (Donegal), in *Maighdean an tSoluis agus Sgéalta eile*, sgéalaidhthe Thíre Conaill d'innis, Feargus MAC RÓIGH [*i. e.*, H. MORRIS] a sgríobh síos (Dundalk, 1913), 34 *sq.* Other version and bibliography by Prof. É. Ó Tuathail, in *Béaloideas* I 56. This Donegal Fionn tradition is included in the present list of Helper-tales because it resembles episode *b* (in a *b*II form) followed by an account of the death of the Helper, hardly to be described as a variant of episode *g*, by reason of the great difference in circumstances. The story may be summarised as follows : The Feardhomhan, a hugely strong man, serves Fionn for seven years, and then, going home by a route against which he had been warned by Fionn, he is killed by a pig. Now Fionn knew that the Feardhomhan always did what he had been warned not to do (Morris version), and in the Béaloideas version it is expressly said that Fionn, fearing the « Feardhamhan », wished to kill him (*cf.* *b*II). The Feardhomhan's sister was drowned in an attempt to rescue her brother.

XVI The story of Lorcán mhach Luirc (Ballyvourney, Co. Cork) recorded from S. Ní Iarfhlaithe by « SGRÍOB LIATH AN EARRAIGH », in *Imtheachta an Oireachtais* 1901, Leabhar III, Cuid II (1907) 41 *sq.* Variant from Ballingeary, to the south of Ballyvourney, recorded by C. Ó MUIMH-NEACHÁIN in *Imtheachta an Oireachtais* 1901, Leabhar II, Cuid I (1903) 1 *sq.* Second Ballyvourney version (unpublished) recorded on an Ediphone from Tadhg Ó Duinnín in 1930. These three versions are in substantial agreement. The incidents are as in I, except for the following points : *a* is omitted : *b* is in a « *b*XVI » variant, which is characterised by the fact that the helper works by **magic** rather than by strength ([1]) ; *c* is in a « *c*VI » variant and precedes *b* ; *e* and *f* are omitted from the Ballyvourney versions, but they occur in the Ballingeary tale (and in XVII) in an « *e*XVI-*f*XVI » version, according to which Lorcán, watching at night, cuts off the arm-down-the-chimney of a hag who is trying to catch him,

---

(1) *Cf.* note on strong helper *supra* No. I, footnote 3.

then he cuts off her other arm-down-the-chimney, and then she herself
falls down the chimney dead (she was the mother of the *amhais* slain by
Lorcán in the *d*-incidents : *cf.* mother-motif, or its traces, in III. X-XIII,
XXIV) ; *g* and *j* occur before the *d*-incidents : there is no *h* (for the helper
has no wife) : for *k* a Bruidhean-tale, studied *supra* p. xxiv, is substituted.

XVII « Lorcán Ua Luirc » (Donegal), an unpublished version in the
possession of the Folklore Commission, Notebook 141, pp. 980-1015. The
incidents are so like the published Ballingeary version of XVI as to make
one suspect literary connection, but the recorder states that he believes
such connection to be improbable.

XVII A « Cailleach an Teampuill » (South Galway), recorded by Mr.
C. M. Hodgson from Ned Cooney, and contributed to *Béaloideas* III 447
sq. by Dr. D. Hyde. The incidents are roughly as in XVI, but (as well
as *a* and *h*) *e*, *f*, *g* and *j* are omitted ; as in XVI, a Bruidhean-tale is subs-
tituted for *k*.

XVII B « Grabaire Beag Fhinn Mhic Chumhaill » (West Galway), in
Loinnir Mac Leabhair agus Sgéalta Gaisgidh Eile, Seán MAC GIOLLAR-
NÁTH do bhailigh. The story on the whole resembles XVI with some
motifs introduced from the Céadach group (I-X). Incidents *a*, *e*, *f*, are
omitted. The other incidents occur as follows : *c*VI, *b*XVI, *d*, *g*, *h*, *i*,
j, *k*, followed by a tale about hunting a magic fox which Fionn must kill
before he marries : the helper returns and kills the fox : certain incidents
in the fox-story, such as the mention of an old horse which will not go
are reminiscent of the Bruidhean-tale with which XVI concludes.

XVIII The story of Black, Brown and Gray (Donegal), in J. CURTIN
Myths 281 *sq.* There is a general resemblance to XVI, XVII and XVIIA,
but the incidents differ : *a* is omitted ; there are three helpers in the
b-episode ; *c*, *d*, *e*, *f* are replaced by an account of the performance of a
useful deed for Fionn by each helper in turn during a night watch against
magic opponents. Gray's (' Glasán's ') deed involving the slaying of a
magic hag ; *g*, *h*, *i*, *j* are omitted ; as in XVI, XVII and XVIIA, a Bruid-
hean-story replaces *k*, the enticer to the Bruidhean being a man seeking
vengeance for the hag killed by Gray. [Another Donegal tale, the general
framework and some incidents of which remind one of a Fionn Helper-
tale followed by a Bruidhean-tale, is mentioned *supra* p. xiv, foot-
note.]

XIX The story of Fin Mac Cumhail and the Knight of the Full Axe
(Kerry ?), in J. CURTIN *Myths* 232 *sq.* The beginning is rather like XII
in so far as *a* is omitted and a giant opponent appears in *b* ; *b* is in a peculiar
« *b*XIX » version, of which the beginning is described *supra* p.xvii, footnote,
as Giant-tale IV, after which a magic helper (*cf.* *b*XVI) comes to aid
Fionn, who has been wounded : *c* is in a « *c*XIX » version, according to
which Fionn and his helper arrive at an island where a wedding is in
progress to which they are not admitted ; *d* is roughly as in I, *etc.* ; *e* is in
an « *e*XIX » version, according to which a hag looking down the chimney
is struck by the helper's magic axe which she carries off stuck in her fore-

head ; *f* is in an « *f*XIX » version, according to which Fionn recovers
the axe by a ruse and kills the hag ; *g, h, i, j*, are omitted (perhaps the
loss and recovery of the axe represent *g* and *j*) ; *k* is omitted, but the helper
tells Fionn how to summon him if further help is needed, just as in XVI-
XVIIA : therefore a Bruidhean-story, as in XVI-XVIII, should probably
follow.

XX « Fin MacCool and the daughter of the King of the White Nation »,
in J. CURTIN *Hero-tales* 407.   Incident *a* is omitted ; *c* (in a *c*VI version)
precedes *b* (Dyeermud is the helper : *cf.* VI) ; *d* has many differences in
details ; *e* and *f* are omitted ; *g* is omitted, but some of the circumstances
of it appears on the homeward journey (consult *g*-portion of the I-X
group, and of XII) ; *h* is omitted ; the story ends with *i*, but it has already
been lengthened in the *d*-portion by inclusion of the story of the Rueful
Knight without Laughter (also included in *k*VI and *b*VIII : *cf. supra*
p. XVIII, and p. 50 footnote 1) : this lengthening has removed the need
for *k*, which is normally added mainly for the sake of increased length.

XXI « Fin MacCumhail and the Son of the King of Alba » (Kerry),
in J. CURTIN *Myths* 292.   Incident *a* is omitted ; *b* is in a *b*II version
(here very clearly merely a variant of the motif in Aarne-Thompson 650) ;
all incidents from *c* to *j* are omitted ; then (instead of *k*) a folk version
of the Bruidhean Chaorthainn tale is told (*cf.* p. XXV, note), from which
the pseudo-historical introduction is omitted, its place having been taken .
by the *b*II form of introduction.

XXII « Cucúlin », in J. CURTIN *Myths* 304 *sq*.   The resemblance to
the Helper-tale type is vague.   The incidents are as follows : To Cucúlin
is given the task of disenchanting a cat and serpent, who are really
daughters of the King of Greece, because he is the only one among Fin's
men whom a magic testing shirt fits (this corresponds both to the normal
b-episode and, more particularly, to the *c*IX incident mentioned *supra*) ;
d is replaced by a different set of adventures ; *e, f, g, h, j* are omitted ;
Cucúlin comes home married to the disenchanted cat (= *i*) ; *k* is replaced
by the story of « Conlán », which is a folk version of the literary accounts
(summarised by R. THURNEYSEN *Heldensage*, 403 *sq*.) of the death of Cú
Chulainn's son Conla.   Then, knowing that Cucúlin must be avoided
for seven days till his passion on account of the death of his son cools,
Fin, acting on Conán's advice (Conán very often is the adviser in the impo-
sition of *b*II tasks), binds Cucúlin to fight the waves on Bale's Strand for
seven days.   On the seventh day the waves drown Cucúlin.

XXIII The story of Feunn Mac Cüail and the Bent Grey Lad (Scottish),
in Rev. D. MACINNES *Folk and Hero Tales* 32 *sq*.   There is general resem-
blance to the Helper-type.   The story, however, contains nothing but
*b*II incidents followed by the incidents that form an annex to XI and
an introduction to XIII (arm pulled off at shoulder).   *Cf.* XXV.

XXIV « Fionn Mac Cúmhaill agus an Bhean Ruadh » (Sligo), in Dr. D.
HYDE's *Sgéaluidhe Gaedhealach* (Nutt) 388.   Resemblances to the Helper-
type are in accidental points only — such as : (1) the mere mention of

Londubh and Céiteach (*cf.* title of II) ; (2) the fact that the Red-haired
woman, mother of three magic sons living in a fairy hill, is conquered
by Fionn (*cf.* discussion of the *e-f* incidents in note on Beowulf
infra), (3) the fact that a visit to the interior of a fairy hill, where it is
difficult to decide whether the treatment accorded Fionn is friendly or
unfriendly, at the instance of a Red-haired woman, follows the introduc-
tory part of the story, just as a visit to a Bruidhean, where the treatment
is definitely unfriendly, follows the introductory story in XVI-XVIII
(*cf.* note on Red-haired man, p. xiv, footnote). Strange things and
happenings characterise this tale — such as : a boar-headed fawn with a
moon on each side which lights up the country in the night ; transformation
of the Red-haired woman to an *uillphéist* (*i. e.*, a monster) ; magic trans-
formations, *etc.*, in the fairy hill. The tale is used to explain certain place-
names.

XXV « Scéal a' Ghaduí Dhuibh » (Cape Clear Island, Co. Cork), contri-
buted by the Rev. D. Ó Floinn to *Béaloideas* V 111 (English summary,
ib. 137). This tale resembles the Helper-tales in some points. In an
opening portion the Black Thief is child-stealer in a version of the child-
stealing story included in XXIII. His arm is torn off by one of Fionn's
Skilful Companions (=*e*). He is tracked by bloodstains to where he is
dying in his castle beside a river (=*f*). The Fian pity him, and Fionn
chews his thumb and learns how to cure him (=*j*). This involves an
adventure story (=*k*). The cured and reformed Black Thief joins the
Fian (=*b*). [The Black Thief is normally a magic helper in a group of
tales unconnected with the Fionn cycle, being Irish versions of the inter-
national folktale of the Old Robber who Relates Three Adventures to
Free his Sons (Aarne-Thompson 953) : for bibliography see *Béaloideas*
III 340, IV 190.]

Some fifteen years ago Dr. C. W. von Sydow, who has been for long a
generous guide and inspirer to all those interested in folklore research
in Ireland, in a conversation, which he has kindly permitted me to use
here, gave me his reasons for believing that the Grendel episode in the
Anglo-Saxon poem of Beowulf (written *c.* 700 A. D. [1]) has been borrowed
from an Irish Fionn Helper-tale. Dr. Heinz Dehmer, in an article which
I have been unable to consult, published in the *Germanisch-Romanische
Monatsschrift* XVI (1928) 202 *sq.*, [2], has upheld Dr. von Sydow's view ;
and, in *Béaloideas* IV (1934), 351, Dr. von Sydow has again said : « In
Beowulf, Beowulf's struggle with Grendel and his mother is plainly of
Keltic origin, since a similar tale is common in Keltic territory, and agrees
perfectly with the rest of Keltic tradition. But nothing similar exists in
Teutonic territory, except for an episode in the Icelandic saga about

(1) For date *cf.* R. W. Chambers *Beowulf* (1932) 487.
(2) Reference from Chambers *Beowulf* 480.

Grettir, an episode which manifestly comes more or less direct from *Beowulf* itself. »

The Irish part of Dr. von Sydow's argument, as far as I remember it, runs on the following lines : When we compare I (*e-f*), from North Connacht, with XI-XII (*c, e, f,*), from South Munster, and also with the South Munster tale described in the footnote on p 178 [1], we find evidence that the motifs of the *Arm down the chimney in the night which is cut off* (originally probably *torn off*, as in the West Kerry version described in the Footnote on p. 78, and as in other Irish uses of the motif to be listed *infra* p. 187), and of the *pursuit next day by the Helper of the now one-armed monster to his hidden den, where the Helper kills both him and his fierce mother*, were combined in the *e-f* episode of the type-tale to which the tales listed above tend to conform, in an order, context, and circumstances, the same as the order, context [2], and circumstances [3], in which almost identical motifs appear in the Grendel episode of the Beowulf poem.   For there Beowulf, who is Hrothgar's helper, by his strong grip [4], tears Grendel's

---

(1) *Cf.* also the *e-f* episode in XVI, XVII, XIX, and the Hand-down the-chimney episode in XIII, XXIII, XXV.

(2) A story about one who comes to help a hero who is in trouble.

(3) 1º Beowulf, Hrothgar's helper, goes **wittingly and willingly** to the den to which his companions were carried off unwillingly (*cf.* Helper-tales XI-XII).

2º The tracking is by **bloodstains** from the mutilated shoulder in the Beowulf-tale and in Helper-tales I and XXV : *cf.* also similar tracking by bloodstains in the related episode in the Unique Story tale mentioned *supra* at the end of the description of Helper-tale I.

3º Beowulf's **gripping-power** is emphasised, and in Helper-tale XXV, and in the related motif in the Skilful Companions Fionn-tales discussed *supra* p. xiv *sq.*, it is a magic Strong Gripper who tears the arm off.

4º Grendel and his Mother in the Beowulf-tale live in **a den that is under water but free from water**.   The loser of the arm in Helper-tale I in the above list lives **underground**.   In Helper-tale XXV he lives **beside a river**. In a related Dindshenchas episode discussed p. lviii, n. 2 an enemy monster and his mother live in **a dry house that is both underground and beneath a spring of water, which issues in a river**. Again in the related motif of the child-strealing arm, in the Irish Fionn-versions of the Skilful Companions tale already mentioned in this footnote, the child-stealer (who normally loses his arm like Grendel) is sometimes tracked to a home **beside a lake** (*e.g.*, in the addition to No. XI in the above list of Helper-tales).   The child-stealer in the Unique Story tale mentioned in § 2 of this footnote is also tracked **across water to an island home**.

(4) See preceding footnote.

arm off in the night.   Grendel's bloodstains (¹) mark his path to his lake home.   Beowulf follows Grendel's dreadful mother to the lake home, which is under water but free from water (¹).   There he kills her, his gripping (¹) power being again emphasised.

It is natural, therefore, to suspect that either the Grendel episode is modelled on the *e-f* episode in the Fionn Helper type, or that the *e-f* episode in the Fionn Helper type is modelled on the Grendel episode, or that both have descended by independent tradition from a source common to Teutons and Celts.

Now there are many reasons for doubting that the episode was formed in a Teutonic society or is native to Teutonic tradition.   That such an episode should appear in an Irish folktale is, however, by no means surprising to one familiar with Irish (one should perhaps say ' with Celtic ') folk tradition.

In the first place it is to be noted that the Grendel variant of the first motif, according to which the arm does not come down the chimney, but is torn off in fair fight in the hall, bears internal signs of not presenting the motif in its original form.   Why was the injury to the arm only, and not to some other part of the body?   If the arm came down the old-fashioned Irish chimney, however, which was little more than a hole in the roof (²), as in all Irish versions of the motif, it is clear why the injury should have been to the arm alone.

In the next place it is to be noted that the episode occurs in the Irish folktales that have just been listed, but not in Teutonic folktales, and in Teutonic literature only in the Beowulf poem and in the Grettir episode that is based on it (³).

Moreover not alone does the episode itself occur in the Irish folktales mentioned, but the motifs from which it is built are common Irish folk-motifs.

To show the frequency of the occurrence of the motif of a magic hag and her son (or a magic hag and more than one son) as opponents for the hero in Irish and Scottish Gaelic folklore, we cite the following examples, to which others might be added : (1) nos. III, V, X-XIII, XVI, XXIV, in the above list ; (2) J. G. Campbell *Fians* 182 (Scottish) ; (3) two examples from Irish, and four from Scottish, folklore cited by Prof. J. G. McKay in *Béaloideas* III 142 ; (4) *Béaloideas* IV 410, V 203 ; (5) C. Ó Muimhneacháin *Béaloideas Bhéal Átha an Ghaorthaidh* (1934), 54, 107 ; (6) J. Curtin *Myths*, in the story of Fionn's youth beginning on p. 204, and in the 12th century rationalised version of the same incident in

---

(1) See p. 185, n. 3.

(2) *Cf.* Samuel Johnson's description in his *Hebrides* ('Ostig in Skye' and 'Lough Ness ') of smoke-holes in cottages in Scottish Gaeldom in the 18th century.

(3) See, pp. 184-5, Dr. von Sydow's words cited from *Béaloideas* IV 351.

Acallam na Senórach, ed. Stokes, l. 1742, discussed *supra* p. LIII ; (7) 12th century instance in *Tochmarc Emire*, ed. Meyer, in ZCP III 254 § 77 ; (8) 11th century instance in the Sen-Garman poem in the Dindshenchas, discussed *supra* p. LVIII, n. 2 ; (9) rationalised hag-and-three-sons motif (*maicc Nechtan Scéne*) in the 9th century version of the *Táin*, as in YBL and LU, ed. J. Strachan and J. G. O'Keeffe, l. 667.

It is to be noted also that in the eighth instance cited above the monster and his mother live under water (*cf. supra* p. 185, footnote, § 4).

Passing over the fully developed Beowulf parallel as it occurs in the Helper-type itself, we find in the annex to Helper-tale XI, the introduction to Helper-tale XIII, the end of tale XXIII, and the beginning of tale XXV, in the above list, as also in the Irish tales and the Welsh tale discussed *supra* p. XIV, and in the French folktale and the Arthurian romance to be mentioned presently, evidence to show that the motif of a Hand-down-the-chimney is a common one in Celtic folklore. The arm is usually torn, gnawed, or cut off, though sometimes, as in the XI-annex, it is left uninjured, probably by a mistake on the storyteller's part.

It has already been pointed out (p. 185, footnote, § 4) that the owner of the Hand-down-the-chimney is sometimes pictured as living near water.

Having regard, therefore, to the frequency of occurrence of each of the two main motifs in Irish folklore, it is clear that a combination of them is a combination likely to occur at any moment in an Irish folktale. On the other hand the combination of the two motifs in the Grendel-episode of the Beowulf poem is not so readily explicable as a development native to a Teutonic society, as neither motif is of common occurrence in Teutonic tradition. The combination of the two motifs in a French version [1] of the folktale of the Bear's Son (Aarne-Thompson 301) Dr. von Sydow would doubtless put down to Celtic tradition in France. The black knight-slaying hand whose demon owner is finally overcome by Perceval in the English Perceval-story, is again almost certainly of Celtic origin [2]. The occurrence of the motif of the child-stealing hand in an Icelandic folk-tale, referred to *supra* p. XV, footnote 1, is, as we have already said, commonly believed to be due to Irish influence. In the same footnote reasons have been given for disregarding, in the present discussion, the sporadic occurrence of vaguely similar incidents in two Indian tales, a Japanese tale, and a Californian tale [3].

[1] R. W. CHAMBERS *Beowulf* (1932) 378-379, 482.

[2] See G. L. KITTREDGE *Arthur and Gorlagon* 228 *sq.*

[3] In the Japanese tale a demon hand from a castle gate seizes a knight. The hand is cut off by the knight, kept by him, and later recovered by the demon. See KITTREDGE *l. c.*, 288 *sq.*

In one of the Indian tales a hero defends a chamber and hews off a monster's arm. The other details are unlike. See CHAMBERS *l. c.* 483.

The other Indian tale (from Cashmere) is about a child-stealing monster

The evidence then seems to favour the conclusion that the Grendel
episode in the Beowulf poem, which, as we have already said, is believed
to have been written about the year 700, is modelled on an Irish folktale.
As the episode, in the form in question, appears in Irish folklore only in
Fionn-tales of the Helper type, and as Fionn is known to have been very
anciently a hero with Irish folktale-tellers ([1]), we may regard it as probable
that the Irish folktale which provided the model was some tale about
Fionn that would have fitted into the class which we have learned to know
as the Helper class. We are therefore justified in believing that stories
of the Fionn Helper-type were being told in Ireland at least as early as
the 7th century.

APPENDIX B

LITERARY TALES AND FOLKSTORY-TELLERS

In footnote 2 on p. xxix it has been pointed out that though literary
storytellers often deliberately altered folk matter to suit their purposes,
th'ereis among folktale-tellers no trace of a tradition of deliberately alter-
ing literary lore, with its tendency to lay stress on heroism, to the simpler
style and marvel-moulded standards of folklore. The true hero-tale pro-
bably never was part of the repertory of folktale-tellers. Romantic
tales and mythological tales, being already full of marvel and exciting
incident, received no essential alteration at their hands. Indeed there
is evidence that the tradition was to despise a storyteller who altered the
style or spirit of a literary tale. A storyteller in Coolea (Co. Cork) has
apologised for not telling the story of Bodach an Chóta Lachtna (cf,
supra p. xxxvii) in the right way, that is, preserving the manuscript style
which was still preserved by the storytellers from whom he had heard it
in his youth. Another storyteller there has told me that he did not know
the story of Osgar's Coming to the Fian (supra p. xvii) : on enquiry it turned
out that he could tell it well, but was unable to repeat one « run », con-
cerning the arming of Osgar, which gave a special stylistic flavour to the
tale : to tell the tale without that « run » would, he considered, have
destroyed it.

The only alterations in literary tales that good storytellers seem to
have normally allowed themselves are such as might have been considered
improvements even by one who was convinced of the superiority of Irish

hand, and the Californian tale is also a child-stealing tale. Both tales
are referred to and discussed shortly supra p. xv, footnote 1.

(1) See supra, p. xlii.

literary tradition over Irish folk tradition. Thus in the Coolea oral version
of the story of Diarmaid and Gráinne, published in *Gadelica* I 83 *sq.*,
the changes, as the editor, Mr. J. H. Lloyd, has pointed out, are all in the
direction of making Fionn and Diarmaid blameless, and of throwing blame
on Conán, who was traditionally a mischief-maker. Some additions
too are made clearly with the intention of making the story longer, and
as they are not out of harmony with the rest of the story most of them
might well have been accepted by an old-time « Irishian » (see *supra* p.
xxxviii), though an Irishian would possibly have objected to the intro-
duction of the incident of the chastity-testing cloak as not belonging in
literary tradition to the Diarmaid and Gráinne context (*cf. supra* p. 154).

It might be objected that the Coolea version of the Diarmaid and
Gráinne story is not the result of normal development (see *supra* p. 154).
The story of Crónán Mac Gibilit, therefore, as published in *Béaloideas*
III 26 (*cf. supra* pp. 77-78) offers a more satisfactory example of how a
literary tale (Bruidhean Chéise Corainn) is treated by a good storyteller
who has himself had no literary training : the effort to preserve the ma-
nuscript style of wording is obvious ; the spirit of the tale is unaltered ;
the changes and additions might all be looked upon as improvements.

Unintentional mistelling of tales by bad storytellers is referred to
supra in footnote 2 on p. xxix.

APPENDIX C

On the use of the words ' literature ', ' unlettered ', *etc.*. *supra*,
p. xxxix and *passim*, and on the classes of story-tellers known
to have existed in ancient and medieval Ireland.

Use of the words ' literature ', ' unlettered ', *etc.*, *supra* p. xxxix, and
passim, is not intended to prejudice the question as to the manner in
which literary tales lived. In modern times their propagators certainly
possessed paper manuscripts. It is equally certain that it is in the
telling the tales had their real life. Variations, too, in the manner of
telling them were often traditional and common to the whole Gaelic-
speaking world : thus a Scottish oral version and certain Irish oral versions
of the Fate of the Sons of Uisneach agree in adding to the manuscript
incidents that trees grew from the bodies of the dead lovers and joined
together above them ([1]). The same Scottish version gives fourteen years

(1) *Cf.* Th. O'Flanagan's note, *Trans. of the Gael. Soc. of Dublin*, 1808,
p. 133, with Carmichael's Scottish version in the *Trans. of the Inverness
Gael. Soc.*, XIII. *Cf.* also agreement between Scottish and Munster oral
versions of the Diarmaid and Gráinne story, mentioned *supra* p. xxxvi,
footnote 1.

as Deirdre's age when Conchubhar decided to make her his wife. An 18th century Ulster manuscript version, of which the published portion (ZCP II 142 *sq.*) is mainly an archaised expansion of Keating's narrative, again gives her age as fourteen, which suggests that there was a common oral tradition concerning Deirdre's age not contained in the manuscript tradition. Similarly the Coolea oral version of Bruidhean Chéise Corainn, though close to a manuscript version, adds incidents not contained in the manuscripts (see *supra* pp. 77-78).

At no time, therefore, in the Gaelic world did a written text represent the living effective story exactly in the way that the written text of a modern novel represents what is effective in that novel.

That oral tradition was once the vital element in certain branches of Irish learning and that manuscripts, in those branches at least, were mere museums, is shown by the history of the Irish Grammatical Tracts, being edited by Professor O. J. Bergin as a supplement to *Ériu* (VIII, *etc.*), and of the metrical tracts, of which a specimen has been published by Dr. D. Hyde in *Lia Fáil*, IV. Those tracts clearly represent 13th and 14th century doctrine. They differ in substance, arrangement, and terminology, from the earlier grammatical and metrical tracts edited by Calder and Thurneysen (*Auraicept*, ed. G. CALDER, 1917 ; « Mittelirische Verslehren », ed. R. Thurneysen, in Wh. STOKES and E. WINDISCH's *Ir. Texte*, III). Yet it is Thurneysen's and Calder's texts that were being copied in the manuscripts of the period during which the doctrine of Bergin's and Hyde's texts was the living doctrine. The earliest manuscripts of Dr. Hyde's texts date from the 17th century. The earliest manuscript of Dr. Bergin's from about A. D. 1500. During the 13th, 14th, and 15th centuries, then, the living doctrine was oral doctrine, a unified oral doctrine as the substantial unity of the later manuscript versions of it show.

Again it is certain that the story of Cú Raoí was popular in Ireland in the Early Modern period, as is shown by references to the *bearradh geóin* or ' mocking shearing ' performed upon Cú Chulainn 1° in an anonymous love-poem in *Dánta Grádha*, ed. T. F. O'RAHILLY, 2nd ed., p. 95, l. 18, and 2° in a poem by Gearóid Iarla third (or fourth) earl of Desmond († 1398) contained in the manuscript Book of Fermoy, p. 161, col. 2, l. 9. The variations of Keating's Cú Raoí story from the older texts (R. THURNEYSEN *Heldensage*, p. 443) show that Keating was not dependent solely on those older texts. Therefore, if the very poverty of style and construction of the older versions were not in themselves sufficient to prove that those older versions, as we have them, never represented what was really vital at any moment of the tradition of the Cú Raoí story, and if the antiquity of their language were not sufficient proof that they were not the means by which the story became popular with the Early Modern public, the variations in Keating's narrative and the use of a set form of words *bearradh geóin*, not contained in the written versions, to describe a certain incident, would show that in the Early Modern period there was an oral tradition of telling the Cú Raoí story, and that the older versions which were being

copied in manuscripts in the Early Modern period had the same relation to the living oral tradition as museum pieces have to the utensils and furniture of real life (¹).

' Literary ' and ' lettered ', therefore, when used in contexts such as that on p. xxxix *supra*, mean rather ' learned ' and ' educated '.   There was always a distinction in Ireland between learned and unlearned story-tellers.   The highly-trained *file*, as well as being a poet, was a learned story-teller and ranked in honour with kings. The *cruitire* or ' harper ', though not a fully-franchised citizen, nevertheless had an honour-price in virtue of his art (²). He too, it would appear, as also horn-blowers and pipers, told stories (R. THURNEYSEN *Heldensage*, p. 66). Horn-blowers and pipers had no legal status of their own (³).   Here then we have a series of professional story-tellers graded from the *file* down to the *cornaire*. Were there unmentioned semi-professional story-tellers beneath them? — wanderers like the *geócaigh* (buffoons) often mentioned in the literature, or the *bacaigh* (beggars) who have survived down to the present day and some of whom were tellers and spreaders of folktales.   Doubtless there were. And parallel to the professional story-tellers were amateurs ranging from great nobles such as Gearóid Iarla († 1398), who lists part of his repertory of literary tales in a poem in the Book of Fermoy (p. 167, l. 24), to men of a humbler class such as Seán Aindí Í Chathasaigh, to whom I have myself listened and whose repertory I have already described (supra p. xxxvii).

At one end of the scale, then, we have story-tellers who specialise in folktales of the international type.   At the other end we have the custodians of the heroic, learned, and highly artistic, traditions of story-telling. It is possible to see this general distinction clearly.   As is to be expected, however, from the nature of Gaelic society, where a comparative community of culture and interests in all classes is very noticeable (*supra*, p. c) it is not always easy to say definitely in which of the many storytelling circles this or that tale originally arose.

We know much about the learned story-tellers of the past, men like the 16th-century *file* Tadhg Dall Ó hUiginn, who received rich payment for his stories (⁴), or men like Feidhlimidh mac Daill, Conchobhar's pre-Christian *sgéalaighe*, who, in the 9th century version of Longas Mac nUislenn, is represented as entertaining princes in his house and as having

(1) The alternative, that there was a well-known Early Modern manuscript version, raises the question why no copy of so well-known a manuscript version survives.

(2) *cf.* ALI V 106.27 ; 112.9 (references kindly supplied me by Prof. Binchy).

(3) *cf.* ALI V 108.20 (Binchy).

(4) *The Bardic Poems of* T. D. Ó hUiginn ed. by Miss E. Knott, I, no. 25, § 22.

a daughter Deirdre who was a fitting consort for a king (¹). Of the unlear-
ned story-tellers of those days, however, nothing is recorded. That a
line of unlearned story-tellers had existed in Ireland from remote times is
nevertheless proved by the existence among modern unlearned Irish
story-tellers of differentiated, thoroughly naturalised, Irish versions of in-
ternational folktales. These versions are of the sort which Dr. C. W. von
Sydow, using a botanical term, calls *ecotypes* of international tales.   In
Béaloideas, IV, 344-355, Dr. von Sydow has shown that ecotypes cannot
be the result of recent borrowing. They require for their development a
long uninterrupted period of growth in the society in which they are
found.

APPENDIX D

Antiquity of many Irish folktale motifs

On p. xliv it has been stated that many Irish folktale motifs are as old
as the days of primitive Indo-European unity. This is really a corollary
of what has been said in the same place concerning the antiquity of many
folktale plots, for motifs are, as it were, the bricks used in the realising of
the plots.   The following examples of motifs which occur in Irish folktales
and also in ancient Greek lore may, however, help to make the truth more
evident.

In the ancient Greek story of Theseus and the Minotaur (Apollodorus
The Library, with an English tr. by Sir J. G. Frazer, 1921, Loeb Class.
Libr., Vol. II, *Epitome* i 7) occurs the motif of the making, and subsequent
disregarding, of a contract for the hoisting of black sails if the hero is
killed, and white sails if he lives.   This is clearly the *h*-motif of the Fionn
Helper-tales described in Appendix A, *supra* p. 177 *sq.*

Again in ancient Greek lore (²) we find that the giant's daughter (Komaitho
or Skylla), who has fallen in love with the hero (Amphitryon or Minos) and
betrayed the secret by which her father (Pterelaos or Nisos) may be killed,
is finally punished by the hero for her action. The incident occurs in the
form here summarised among the *d*-incidents in Helper-tale VIII (Appen-
dix A, *supra* p. 179), and in slightly varying forms in some of the other
Helper-tales (*e. g.* in XII the traitress receives a reward).

Again the warning to Orpheus not to turn round on his way back from
Hades, a warning which he disobeyed, thereby losing his wife, who had to
return to the realm of the dead (Apollodorus *Libr.* I, iii 2), bears a strange
resemblance to the similar warning issued to the Fian on their way back

(1) E. Windisch, *Ir. Texte*, 1880, p. 67.

(2) H. J. Rose, *A Handbook of Greek Mythology* [1928], pp. 206. 265 ;
cf. Apollodorus, *Libr.* III, xv 8.

from a magic eastern war in the g-episode of Helper-tale XI, a warning which Conán disobeyed, thus causing the Fian to lose their helper, Seach-rán, who had to return to meet his death.

Again when Fionn, in Helper-tale IV (b-incidents), at Conán's request (*cf.* remark on Helper-tale XXII, *supra* p. 183), sends Gilla na Grackin to perform hard tasks, in the hope of bringing about his death, but in the end grows fond of Gilla na Grackin, a parallel may be found in ancient Greek lore (APOLLODORUS *Libr.* II, III 1-2), where Iobates, at the request of Proetus, sends Bellerophon to perform hard tasks, in the hope of bringing about his death, but in the end grows fond of Bellerophon.

In the same Helper-tale IV ([1]) the circumstances of the revivifying of the Helper are those of the revivifying of Glaucus in ancient Greek lore (see Sir. J. G. Frazer's note in his ed. of APOLLODORUS).

In the part of the story of Fionn's youth, in J. CURTIN's *Myths* 204 *sq.*, which tells how Fionn got knowledge of all things by means of the blister on the roasting salmon, the man for whom Fionn is roasting the salmon is a one-eyed giant, whose eye Fionn puts out, and whom Fionn subsequently tricks, as Odysseus, in the Odyssey, put out the eye of Polyphemus and tricked him (H. J. ROSE's *Handbook* 66 ; AARNE-THOMPSON 1137). *Cf. supra* p. LXIX.

Herakles motifs appearing in the Fionn cycle are mentioned *supra* p. XXX footnote (rescue of Theseus who had stuck to the rock) ; *supra* p. 33, note to XV 7a (choking of a serpent when a baby) ; p. 140, note to LX 14 (loss of hair as a result of adventure in which the hero hews his way out of a monster's belly). [*Cf.* in Irish folklore outside the Fionn cycle the Herakles-Croibhdhearg parallel, *infra* Appendix E, p. 194.]

Outside the Fionn cycle a Greek-Irish parallel is that of the bull's horn which had the power of supplying whatever meat or drink one desired. Such a horn was owned by Amalthea in ancient Greek lore (APOLLODORUS *Libr.* II, VII 5). It is paralleled in Irish folklore by the horn of the Speckled (or Brown) Bull (*An Tarbh Breac*, Roscommon version, in Dr. D. HYDE's *Sg. Gaedh.*, publ. by Nutt, p. 186 ; *An Tarbh Donn*, Tyrone version, in Prof. É. Ó TUATHAIL's *Sg. Mhuintir Luinigh*, 1933, p. 33).

These examples might easily be increased.

It is on the face of it unlikely that the source of these motifs, so popular in Ireland, could be the out-of-the-way Greek literary texts that also contain them. In Ireland they are current primarily among the unlearned. Some at least of the Greek stories in which they occur were also certainly especially popular among the unlearned, as is clear from Plato's remark on Herakles-tales in general, quoted *infra* in Appendix E (p. 194). The time of common origin for the fund of unlearned tradition common to the

---

(1) P. 268 of J. CURTIN's *Myths* — also in the Mayo variant of Helper-tale II mentioned in the footnote on p. 178, published in *Béaloideas* I 329 *sq.*, relevant place p. 341.

two nations would seem to have been the prehistoric period when Celts and Greeks formed one cultural group. Arguments, drawn from observed facts, against a late general migration of folktales (along with the motifs of which they are formed), without a general migration of the folktale-tellers themselves, have been given by Dr. C. W. von Sydow in an article in *Béaloideas* IV 344 *sq.* and on p. 256 of his *Kategorien der Prosa-Volks-dichtung*, published in *Volkskundliche Gaben John* MEIER *zum siebzig-sten Geburtstage dargebracht* (Berlin, 1934).

APPENDIX E

ATTACHING OF THE SAME FOLK THEME TO DIFFERENT FICTIONAL OR HISTORICAL FIGURES

On p. XLV *supra* it has been stated that much modern Irish folklore consists of the attaching of general story motifs and story plots to tradi-tional or fictional names. The attaching of such themes to the name of Fionn has been sufficiently illustrated in the survey of Fionn folklore made *supra* p. XIII *sq.* Examples of the attaching of similar themes to the name of Cú Chulainn may be found in J. CURTIN's *Myths* 304, 316. Examples of the free attaching and transference of folk-themes to purely fictional names ('Tomás', 'Muicidhe na Muc', 'Mac Rí i nÉirinn', 'Seán', 'Síle', *etc.*) are so frequent as not to require particular illustration. In the fol-lowing paragraphs examples will be given of the attaching of general story motifs and story plots to names which either certainly or proba-bly belonged to historical persons.

In the first place the folk version of the birth of **Cathal Croibhdhearg** O'Conor, King of Connacht (*fl. c.* 1200), as given in J. O'Donovan's note to his edition of the Annals of the Four Masters, *sub anno* 1224, note *g*, is an Irish version of the story of the birth of Herakles in ancient Greek lore (H. J. ROSE *A Handbook of Greek Mythology* 207). According to the Greek story a servant announces the successful birth of Herakles to the Eileithyia, who is preventing it by magic ; the Eileithyia is so surprised that she ceases to work her magic, and so the child really is successfully born. In the Irish version the Eileithyia is replaced by the Queen who is jealous of Cathal Croibhdhearg's unmarried mother. In the northern English ballad of Willy's Lady, the Eileithyia is replaced by Willy's mother who is jealous of Willy's wife. In the notes to his edition of Willy's Lady, F. J. Child discusses many variants of this theme from different countries (F. J. CHILD *The English and Scottish Popular Ballads* [completed by G. L. KIT-TREDGE], 1, p. 81 *sq.*). The Herakles version is doubtless itself of popular origin, for PLATO, *Lysis* 205D, refers to a Herakles tale contemptuously as 'the sort of thing old women relate' (ἅπερ αἱ γραῖαι ᾄδουσιν).

Murchadh son of Brian Bóraimhe, who was killed in 1014, is another

historical figure who has general story-themes attached to him in Irish folklore and literature. A Connacht folkstory-teller, for instance, has made him the hero of a compound folktale (published by D. O'Foharta, ZCP 1 477 *sq.*) formed from the welding of the international folktale of the hero who, with the help of grateful animals, rescues the captive princess who has discovered the secret of the giant's external soul (Aarne-Thompson 302) to the Irish folktale of the Sword of Light and the Knowledge of the Unique Tale (bibliography *supra* p. xv, footnote 2 ; *cf. infra* p. 196).

Another tale about Murchadh, with a plot akin to that of poem XVII of Duanaire Finn, is discussed by Prof. T. F. O'Rahilly in *Gadelica* I 279 *sq.* (*cf.* especially p. 283). Other fairy motifs connected with Brian's household are mentioned by Prof. O'Rahilly *loc. cit. passim.* Further examples of the fairy adventures of Murchadh and his associates in ora and Early Modern manuscript literature are to be found in : *Celtic Review* I 204 ; A. Cameron's *Rel. Celt.* II 410 ; Dr. R. Th. Christiansen's *Vikings* p. 58 and Index.

Again, the Donegal folk tradition which makes **Balldearg O'Donnell**, along with O'Boyle and a band of armed men, await the day they will be needed, in an underground dwelling (¹), is merely the attaching to the name of a late 17th century O'Donnell, who was an officer in the Spanish and Irish armies, of a legend which is told in Germanic lands of one of the early Frederics (²). This tale is in Ireland commonly attached to a **Gearóid Iarla** (Earl Gerald), who is occasionally believed to be a Fitzgerald earl of Kildare (³), more often a Fitzgerald earl of Desmond (doubtless the 3rd, commonly called the 4th Earl, who died in 1398), but it is also sometimes attached to heroes who are not Fitzgeralds (⁴). In Scotland it is told of the Fian (⁵). For mention of this and related motifs see Prof. Stith Thompson's *Motif-index*, A 194, D 1960.2, D 1960.2.1 (Folklore Fellows Communications), and E. Rohde in *Rhein. Mus.* 35 (1880), p. 157 *sq.*

The same Gearóid Iarla, to whom the tale discussed in the previous paragraph is attached, is also commonly represented as leading the fairies, as having been a magician, or as haunting a lake with his white horse.

(1) Feargus Mac Róigh [*i. e.*, Henry Morris] *Oidhche Áirneáil* [1924], p. 30 *sq.*

(2) See Dr. A. H. Krappe in RC XLVIII 114, and in his *Science of Folklore* 108 ; also Mr. S. Ó Duilearga's note in *Béaloideas* III 362. *Cf.* reference to heroes who are to reappear to deliver their country in *The Growth of Literature* by Prof. H. M. and Mrs. Chadwick, I, 454.

(3) P. Kennedy *Legendary Fict.*, 1891, p. 153. The mid-19th century Meath-Louth version published in *Lia Fáil* [I] p. 115, l. 1, pp. 116-117, was also probably understood of a Kildare Gearóid.

(4) See references (by D. Fitzgerald) in RC IV 195, 198, *etc.*

(5) R. Th. Christiansen *Vikings* 69.

When so represented he is sometimes associated with an O'Donoghue, who in certain tales is named **Domhnall na nGeimhleach** (Daniel of the Fettered Captives). This O'Donoghue haunted Loch Léin, Killarney [1]. Not alone is he associated with Gearóid Iarla, but some of the stories told of Gearóid are told also of him [2].

Irish tradition also makes **Gearóid Iarla**, at his father's request, to prove his magic power, jump into a bottle and out of it again (RC IV 187). In medieval continental tradition (D. COMPARETTI *Vergil in the Middle Ages*, tr. by E. F. M. Benecke, 1895, II, 318), the ancient Roman poet Vergil entices the Devil to jump into a bottle to prove his power. When Vergil had the Devil in, however, he shut him up inside.

Aindrias Mac Cruitín, an 18th century Clare poet, in a song written for Dorah Power of Clonmult, Co. Cork, mentions that the Countess of Tralee [*i.e.*, Gearóid Iarla's wife] « travelled the provinces three times over with a cripple », to which J. O'DALY (*Poets and Poetry of Munster*, 2nd ed., p. 96) adds in a footnote that the countess was said to have carried the cripple on her back through Ireland for seven years. Dr. R. Flower in his Introduction to Prof. T. F. O'RAHILLY's *Dánta Grádha*, 2nd ed., p. XIII, quotes, without reference, a verse from a *dán*-poem, which says that Gearóid Iarla's countess went off with a cripple for a year. It looks, therefore, as though the stories which make Gearóid Iarla turn himself into an animal, to prove his power to his wife, attracted to him the story of the faithless wife who, for love of a cripple [3] turned her husband into an animal. This is the Unique Tale in the Irish folktale of the Sword of Light and the Knowledge of the Unique Tale (*cf. supra* p. XV, note 2). Dr. A. H. Krappe

(1) *Cf.* late 18th cent. references in Dan. R. O'CONOR's *Works* I, 109, 151.

(2) For the association, or confusion, of Gearóid Iarla and Domhnall na nGeimhleach see tales about one, or other, or both of them, in the already mentioned Dan. R. O'CONOR's *Works* I 109, 151 ; RC IV 199 ; J. CURTIN's *Tales of the Ir. Fairies* 16 *sq.* ; *Cork Hist. & Arch. Soc.*, 1899, p. 228, footnote ; W. J. GRUFFYDD *Math* 286 ; *An Seanchaidhe Muimhneach* (ed. by AN SEABHAC) 42-53.

As a particular example of the confusion one may mention the story according to which the hero, to prove his magic powers, transforms himself into an animal, or fish, or bird, having first laid an injunction on his wife not to shriek or show fear : she breaks the injunction, and he has to disappear in his transformed shape into a lake. This is told of Gearóid Iarla, *e. g.*, in *An Seanchaidhe Muimhneach* 53. In *Irish Fairy Tales*... illustrated by Geoffrey STRAHAN, (Gibbings, London, 1902) p. 85 *sq.*, it is told of O'Donoghue. [David Fitzgerald, RC IV 197. connects this tale with German tales about Gerhard Gans.]

(3) J. CURTIN *Hero-tales*, story beginning on p. 323.

(in *Speculum*, 1933, pp. 209-222) has shown that the Unique Tale part of this Irish folktale is international, and most probably of Eastern origin.

Gigantic size, or magic powers, are frequently the properties of folktale heroes. Folkstory-tellers commonly attribute the same properties to persons of local historic fame, or to the ancestors of families of local importance. Thus **Tomás Fuilteach De Búrca** and the Lord of Clare both appear as magicians in Dr. D. Hyde's *Sg. Gaedh.* (Nutt) 82 *sq.* ; and the ancestor of the **O'Malleys** is brought into relation with giants, *etc.*, in M. Ó Tiománaidhe and D. Ó Fotharta's *Western Folk-reports* 41 *sq.*

Folk-themes are attached to various **O'Donnells** in *Oidhche Áirneáil*, ed. by Feargus Mac Róigh [*i.e.*, H. Morris].

As illustrations of the same folk tendency, outside Ireland, to attach general story-themes to famous names, in addition to the cases of Herakles, Frederic, and Vergil, mentioned *supra*, the case of Judas may be cited, who in some folk-legends has the Oedipus story attached to his youth (See Sir J. G. Frazer's note in his ed. of Apollodorus's *Libr.*, 1921, Vol. II, p. 375 ; *cf.* Aarne-Thompson 931).

APPENDIX F

On the use of non-essential resemblance
to establish real influence of one story on
another (*cf. supra* p. lxiii, footnote 1)

Influence exerted by one story on another may result in identity of principal figure, or of other figures. It may result in essential resemblance between the stories in tone, plot, and purpose. Or it may result in non-essential resemblance, such as general similarity in circumstances, or agreement in an odd detail.

It may be asked whether non-essential resemblance may ever legitimately be used to establish real connection.

That such resemblance is sometimes in fact the result of real connection is suggested by the description, in a 13th (or 14th) century tale, of Máillén mac Midhna as a noble warrior of Fionn's people, who, late in Fionn's life, gave the Fian a feast [1]. The name connects this tale with the tale of Aillén mac Midhna contained in the Acallam [2]. Apart from the name, however, the only resemblance between the two stories is the unimportant one that in both tales the Fian are feasting when they are brought into relationship with Aillén (Máillén). Essentially everything is changed. Aillén (Máillén), who, in the Acallam, had been killed by Fionn while Fionn was young, is living in the 13th century tale, when Fionn is old.

---

(1) K. Meyer *Fianaigecht* 54 § 4.
(2) See *supra* p. lii.

Moreover he is no longer looked upon as the enemy of the Fian, but as their friend.

Here it would be unreasonable to hold that the Acallam tale of Aillén was not known, in some way, in some form, to the composer of the tale in which Máillén appears. But, apart from the practical identity of name which has remained to guide us, the contact of the two tales in the mind of the story-maker has resulted merely in what might appear to be a chance resemblance in the unimportant detail of a feast.

Folklore offers many examples of inessential details passing from one tale into another. Often no clue is left to enable us to decide whether two tales which agree in such details have really come into contact with one another in some storyteller's mind, or whether two storymakers have not moulded the same motif afresh from the common fund of human experience, or have not both borrowed from some third tale. Occasionally, however, the path of borrowing is so clearly suggested as to leave no doubt in the mind of the investigator. Thus agreement concerning a quarrel between rescuers as to who is to marry a rescued maiden may in itself be too inessential to prove real connection between two stories. When, however, that quarrel occurs exceptionally in an Irish version of the tale of the Skilful Companions, in circumstances similar to those in which it normally occurs in the tale of Four Skilful Brothers, the similarity of character uniting the two sets of skilful heroes clearly suggests itself as a possible path of borrowing. Here again it would clearly be unreasonable to deny the probability of the conclusion already stated in a footnote on p. xiv, that the version in question of the tale of the Skilful Companions has been influenced by the tale of the Four Skilful Brothers.

Unimportant resemblances may, then, be a result of influence exercised by one story on another. When there are many of them, or when there is other reason for believing that two tales are connected, such resemblances may, we believe, reasonably be used to establish the probability of real influence.

APPENDIX G

Gwynn ap Nudd

(By Idris L. Foster, M. A.,
Lecturer in Welsh and Head of the Department of Celtic,
University of Liverpool)

1

Scholars have often approached the question of the relationship between Finn mac Cumaill and Gwynn ap Nudd, but no one has yet been able to show its exact scope.

In a recent article on *Imbas Forosnai* (*Scottish Gaelic Studies*, IV, p. 132), Mrs. Nora K. Chadwick suggests that « the nearest analogies of the stories associated with Finn... are contained, not in Irish tradition, but in Welsh legend ». This doubtless is quite possible ; on the other hand, Gwynn ap Nudd is so elusive a figure in Welsh tradition and literature that it is extremely difficult to draw a close parallel between him and Finn ; and, indeed, the references to him are too slight and scanty.

Sir John Rhys, long ago, in his *Hibbert Lectures* (2nd edition, p. 179), attempted to show that Gwynn ap Nudd and Gwynn ap Nwyfre, who are found together in a triadic grouping in WM., 450, 29-30, are really one person, and that Gwynn ap Nwyfre is « the exact rendering of Finn son of Cumall ». Then, relying on an interpretation of W. *nwyfre* as « firmament », Rhys hastens to equate *Cumall* with Gaulish *Camulus* and Germ. *Himmel*. This philological subtlety left Rhys himself unconvinced ; moreover, Meyer, in his *Fianaigecht*, p. XXI, and in RC. XXXII, 391, subsequently proved that *Umall*, not *Cumall*, is the earliest form of the name of Finn's father, thus making it quite clear that the identification with Camulus must be dismissed even in the case of Finn's father. In his later studies Rhys seems to have abandoned the theory that Gwynn ap Nwyfre was identical with Gwynn ap Nudd, but he adhered to his original theory about the character of Gwynn ap Nudd. Thus in HL., 182, 478, Gwynn is said to be the God of the dead, « who fetches the fallen to his own realm » (p. 537). Again, *The Arthurian Legend*, 36, Gwynn is « the god of death and darkness » who « hunts... the souls of those who are dying » (155). He is « the god of carnage » too (260). But the references to Gwynn ap Nudd do not corroborate Rhys' conception of him as a dark god who comes to earth with his hounds to hunt disembodied souls.

Gwynn figures more than once in the tale of *Kulhwch ac Olwen* (seen in WM., cols. 452-507, RM. pp. 100-143), whose present redaction can be dated *circa* 1100. In WM., 460. 28, Gwynn is entered as a member of Arthur's court — one of the many anachronisms of which Welsh scribes were delightfully guilty. Again in WM., 484 23-30, we find Yspyddaden Bencawr setting tasks on Culhwch, who has come to ask for his daughter Olwen. The most formidable task is the hunting of the Twrch Trwyth, a magic boar of gruesome viciousness ( ). Attached to this task are a

---

(1) The account of his hunting is reminiscent of the accounts of boar-hunts in *Metr. Dinds.* (Gwynn), III. 386, 393 = RC. XV. 370 ; III. 404, RC. XV. 373 ; III 151, 552 ; *cf.* too *Duanaire Finn*, Part II. poem LIV.

The oldest form of the boar 's name is found in « Nennius » : ' quando venatus est porcum *Troit* ' (Mommsen, *Chronica Minora*, III. 217. I have changed the *Troynt* of the passage which is quoted into *Troit* in accordance with the testimony of the majority of the MSS. *Terit* occurs in two MSS.) In WM. and RM the boar is invariably referred to as *y*

number of subsidiary ones which must be accomplished before the main
task can be begun. In WM., 383, 23-30, the giant insists that the boar
cannot be hunted without finding Gwynn ap Nudd — Gwynn 'in whom
God has put the vigour of *dievyl Annwvyn*' (*i. e.* the inhabitants of the *síde*,
as Mrs. Chadwick rightly points out); 'lest he destroys the world he cannot
be brought from there '. In addition, Gwynn must have Du, the horse
of Moro Oervedawc, to hunt the Twrch Trwyth.

The interpretation of Annwfn led Rhys astray. It was not the shadowy
« other-world » or « the abode of the dead », but the Welsh counterpart of
the *síde* (See Ifor WILLIAMS, *Pedeir Keinc y Mabinogi*, pp. 99-101, for a
detailed note). And Gwynn has the vigorous spirit of the *síd-chaire* in
him, although a Christian redactor has called them *dievyl*. The horse
Du, mentioned in WM., 383, occurs as *Du y Moroedd*, the horse of Elidir,

Twrch Trwyth. There can be no doubt that the scribe of the Red Book
copied the form in the White Book. Here are the other forms : BA. 26,
9, *Gweilging torch* TRYCHDRWYT *trychethin trychinfwrch*. RP. 60a19, *milwr
torchtrin mal* AERDWRCH TRWYT (= MA.[2] 298a24, *milwr dorch trin mal*
AERDWRCH TRWYD). IGE. 31, 17, *A gwr Gwynllwyd*, TWRCH TRWYD *trin/
Nawswllt yn rhoi ' i farneiswin*. 305, 10. *A wnai Wilym, dreiddym drafn,
DWRCH DRWYD, â ffleimlwyd fflamlafn*. LGG. 75, 3, *Tori y trevi trwy
wŷth, ac archoll / Trychu tyrau oll val y* TWRCH TRWYTH | *Treio eyviawnder
rhwng tri-wyth cannyn, / Troi yno eu hwsmyn tir yn esmwyth*. LGC. (quo-
ted by Dr. Davies in his *Dictionarium Duplex*, 1632), *Y tro a aeth i'r*
TWRCH TRWYD / *I Ddafydd a oddefwyd*. It is difficult to know where to
place H. 104, *Keffitor ymdwr am* DRWYD *hevelyt /* TWRCH TERYT *y ar vwyd*.
This form is interesting in view of *porcum terit* which is found in the « Mira-
bilia » in MSS, *Corp. Chr.* 139 and *Cantab. Ff.* 1, 27.

It will be seen, then, that the poetry forms, except LGC. 75, 3, support
the spelling *trwyd*.

The form *Trwyth* remains to be explained. Miss Cecile O'Rahilly's
explanation, in her *Ireland and Wales*, 122, is unconvincing. Professor
T. Gwynn Jones (*Aberystwyth Studies*, VIII. 75, n. 1 : *cf.* O' Rahilly,
op. cit., 122) believes that it is a Gaelicized form parallel with *trwyd*.
But surely the simplest explanation is that some copyist — the scribe
of WM., or its archetype, probably — mistook when he was « modernising »
the orthography, changing the *t* (= *d*) or *d* of the MS. into *th*. This could
easily happen when *trwyd* had ceased to bear a meaning for Welsh scribes.
And there are examples of *t*, *d*, of the archetype being written *th* in the
WM. : cf. *Gwrbothu* with *Gurvodu, Guorvodu, Bodu*. And it must be remem-
bered that *trwyth* 'lye, acrid fluid, urine, etc.,' would help in the confus-
ion, especially when we call to mind the venomous bristles of Twrch
Trwyd. (On *trwyth* ' lye, *etc.*' *cf.* H. 185, *Gosgymon gwyth* DRWYTH *drudyon
/ gosbarth pybyl pobyl dynyadon* ; Salesbury, *Dict.*, « TRWYTH *i olchi Ka-
dachau yntho*, Bucke ; TRWYTHO *o varche ne wneuthur dwr, Stale.* »)

in the triads in RM. 300. [The name was subsequently borrowed as a knight's name, Brun de Morois, in *Durmart le Galois*.]

In WM., 496, 3, after an account of the quest for Drudwyn, the whelp of Greit mab Eri, there comes a strange interpolation in which Gwynn fab Nudd figures. Creiddylad, the daughter of Lludd Llaw Ereint ([1]), has been given to Gwythur the son of Greidawl. Gwynn forcefully seizes the bride before the marriage is consummated. A vigorous battle follows, in which Gwynn is triumphant ; Arthur is called in to arbitrate, the terms being that the maiden must be kept in her father's home, while Gwynn and Gwythur are to fight for her every Mayday until Doomsday ; the victor then is to have Creiddylad ([2]).

Rhys, HL., 563, saw traces of the Sun Myth in this incident, and he built an elaborate mythological edifice on its basis. More recently Loomis in his *Celtic Myth and Arthurian Romance*, p. 81, has advanced a similar theory. He recalls the battle between Cú Rói and Cú Chulainn for Bláthnat — « the annually recurring combat between the old god and the young, in which the latter triumphs, only to succumb a year later himself. »

It may well be that in the fights for Creiddylad and Bláthnat we have a commonplace incident of folklore ([3]), and it is better to regard it as such than to probe the abysmal darkness of an abandoned mythology in search of an « explanation ». And it may be suggested that the connection between Gwynn ap Nudd and Creiddylad ferch Ludd is really due to the similarity in the fathers' names, a fact which becomes clearer when the exigencies of rhyme are at work.

2

Gwynn ap Nudd appears also in a poem in *The Black Book of Caermarthen*, a collection of manuscripts, all deriving from the same scriptorium and written in the same orthography, belonging to the end of the 12th century and the beginning of the 13th century. In the last section of the BBC., pp. 97, 3- 99 (Cf. *Myv. Arch.* 2 ed., 126 a, ff.), there appears « Ymyson Gwyddneu a Gwynn ab Nudd » (' The Colloquy of Gwyddneu and

---

(1) An alliterative by-form of Nudd Law Ereint, the Welsh equivalent to Núadu Airgetlám ; see O'Rahilly *The Goidels and their Predecessors*, p. 34, on *Mag Lúadat*, an example of an Irish alliterative by-form.

(2) *Cf.* A. H. Krappe's article, RC. xlviii, esp. p. 119, and T. Gwynn Jones, *Welsh Folklore and Folk-Custom*. London, 1930.

(3) *Cf.* references to fights everlastingly fought by night by two brothers for a girl in continental folklore given by A. H. Krappe, *Balor with the Evil Eye,* p. 145, *sq.* Dr. Krappe himself, however, favours a mythological explanation of the Welsh tale.

Gwynn ab Nudd'). In structure it is like the other dialogue poems which are fairly frequent in Welsh ; and although, in its present form it can hardly be an organic whole, there is little doubt that it originally belonged to a complete prose saga.

Gwynn, having been addressed by Gwyddneu, describes himself as a warrior, the lover of Creiddylad (MS. Creurdilad) ; he says that he is called Gwynn ([1]) He is described as a valiant warrior before whose horses hosts fell like broken reeds. Gwynn's dog is mentioned, too ; he is *Dormarch* (99, 9, *Dormach*) *truinrut* (of the red snout), whose wanderings are not easy to follow. The latter part of the poem is a catalogue of the battles at which either Gwynn or Gwyddneu had been present (See Chad-wick, *The Growth of Literature*, vol. I, p. 35, on the similar catalogues of Widsith), although it is probable that this is a stray remnant of an elegy.

The name *Dormarch* is interesting. Rhys read *Dormarth*, translating it as « door-death ». This can hardly be so, although *Dormarth* itself could be a borrowing from Irish ; or a Welsh compound of *Dor* and *marth*, the second element meaning « strange, wonderful » (see Ifor Williams, *Bulletin of the Board of Celtic Studies*, IV, 142, on *marth*). On the other hand there is no difficulty in taking *Dormarch* as the original form. Indeed, it may have been originally the name of Gwynn's horse : *cf*. the name *Cafall* for Arthur's dog [Mommsen, *Chron. Min.*, III. 217 ; WM. 497, 12 ; RM. 258. 8 : Ifor Williams, *Canu Llywarch Hen*, 184]. It can be argued that *Cafall* [(Cabal) < Lat. *caballus*] was originally Arthur's horse, and that, later, it was used as his dog's name ; or, of course, as R. J. Thomas suggests in *Bulletin*, VIII, 124, 5, the name may have been given to the dog because of its strength and swiftness. And again, the horse of Conall Cernach, Cú Chulainn's foster-brother, with its dog's head may be cited as a possible parallel. It is not unreasonable, therefore, to expect one of these developments in the case of Dormarch. The first element, however, remains unexplained.

3

The Welsh Triads are particularly silent concerning Gwynn. Loth, *Les Mab.* [2], II, p. 321, quotes a triad from *Myv. Arch.* 2 ed., 409. 89, which states that the three blessed astronomers of the Isle of Britain were « Idris Gawr, Gwydion mab Don and Gwynn ab Nudd ; and because of their knowledge of the stars, their nature and their qualities, they could foretell whatever was wished to be known until Doomsday ». Un-

---

(1) *Hud im geluire guin mab nud*. *Hud* here is an affirmative particle ; it occurs in Early Welsh poetry before a verb. For a full note, see Ifor Williams, *Canu Llywarch Hen*, p. 131, and *cf*. also Eston E. Ericson, *The Use of Swa in Old English*, Göttingen and Baltimore, 1932, for a similar formation in English.

fortunately this triad comes from the notorious third series which was copied by Iolo Morganwg from some other compilation. This, in itself makes the series suspect, and there is no doubt that this particular triad is the product of that genius' fertile imagination.

For the same reason, one must suspect another reference which is given by Loth, *Les Mab.* [2] I, 360, from *Iolo MSS*, p. 123. There, among the genealogies of the saints of Britain, occurs the stem of Llyr Merini : Gwynn ap Nudd, Caradawc Freichfras and Gwallawc ap Lleenawc, are given as « the sons of Llyr Myrini (*sic*) from Dyfanwedd, the daughter of Amlawdd Wledig, their mother. » This hagiological jumble is quite impossible, and the whole stem must be considered as spurious. Llyr Merini (or Marini) is himself an indistinct figure of whom almost nothing is known.

4

There is an interesting reference to Gwynn ap Nudd in the life of Saint Collen. This *vita* is found in a number of MSS. of varying dates : Hafod MS. 19, fol. 141 ff., (written in 1536) ; Llanstephan MS. 117, fol. 183, (1544-52) ; Llanst. MS. 34, fol. 315 (copied by Roger Morys, towards the end of the 16th century) ; Llanst. MS. 18, fol. 25 ; Cardiff MS. 36, fol. 377 (both in the hand of Moses Williams, and belonging to the beginning of the 18th century). There is also a copy in B. M. Addit. MS. 14, 987. The text of Hafod MS. 19 has been published as an appendix to *The Lives of the British Saints* (Baring-Gould and Fisher), VI, 375. There is also a printed version in *Y Greal* (London, 1805-7), pp. 337-41.

The *vita*, which states that Collen had Irish connections, tells how the saint had built his cell on Glastonbury hill (*mynydd glassymbyri*). One day he heard two men conversing about Gwynn ap Nudd, and saying that he was the King of Annwfn. Thereupon Collen, putting his head out of the cell, commanded them to be quiet, telling them that only Demons would discuss such things.

Later on, he heard a knock at his door : there was a messenger from Gwynn bidding Collen to go to the top of the hill by noon on the following day. Collen did not go. On the following day, the same messenger reappeared, dressed partly in red and partly in blue, with the same command from Gwynn. Collen refused again, and the messenger came a third time. Then the saint, very much afraid, arose, and prepared holy water, put it in a vessel and ascended the hill. There he saw a magnificent castle and glorious steeds ridden by comely youths. He was greeted by a courteous knight on the battlement, and taken to the king's presence. The king, Gwynn ap Nudd, was seated on a throne of gold. Collen, having been invited to the table, which was laden with food, refused to eat. The king asked him whether he had seen a troupe more nobly dressed than his, dressed in red and blue. Collen answered that their raiments were quite good. Gwynn asked him to explain the significance of the raiments

and Collen replied that the red, on the one side, signified burning, and the blue signified coldness. He then took out his sprinkler, and threw holy water over them all — both king and troupe — until they disappeared, leaving only the green mounds and swards where stood the castle. It would be idle to speculate on the significance of this story, but it can be safely said that up to the 16th century Gwynn ap Nudd was the recognized representative of Annwfn.

5

The other references to Gwynn ap Nudd are modern. While they may represent the emergence of a stratum which had long been concealed, a stratum which may belong to the class of the Collen incident, it is more probable that they are the products of the pseudo-historical and antiquarian energies of the first half of the nineteenth century. Thus, *The Cambrian Quarterly Magazine* (London, 1829), I. pp. 40-45, contains the story of Iolo ap Huw and references to Gwynn's dogs; Glasynys, *Cymru Fu*, pp. 434-44, mentions Nefyn as Gwynn's niece. But one cannot rely on these references, and there are others besides them, either as authentic remnants of a spoken tradition, or as stray fragments of manuscript legend.

6

It will be seen, then, that the references to Gwynn ap Nudd in early Welsh literature do not show him as a dusky god of the other-world, or as a vague divinity of carnage. Rather is he the leader of *sid*-folk ; occasionally, a hunter whose wanderings with Dormarch no mortal can comprehend ; at other times, a warrior whose prowess is often strengthened by his magic powers. This recalls Mrs. Chadwick's description of Finn : « perhaps the most gifted magician of all Irish legend : he is in fact more of a magician than a hero » (SGS, IV, 131). This is doubtless the farthest point the Welsh evidence allows us to go. And one fact is clear even from the evidence in *Kulhwch ac Olwen* : that by 1100 the traditions concerning Gwynn ap Nudd had already become confused, and that the *cyfarwyddiaid* — the storytellers who were the conservative guardians of Welsh traditions and saga — were not perfectly clear in their conception of him. Their memory of him had become dull, and he is presented to us in different rôles. Underlying these fluctuating descriptions, however, there was one basic conception which was decidedly old — that of Gwynn the magic warrior-huntsman. (¹)

(1) In this discussion no mention has been made of Lleu Llaw Gyffes, the Welsh counterpart of Lugh Lámh-fhada. Professor Ifor Williams *Pedeir Keinc y Mabinogi*, pp. 275-6, compares the episode of naming Lleu,

APPENDIX H

CELTIC DIVINE SYNONYMS (*cf. supra p.* LXXVII *sq.*)

Irish literature makes it certain that, in Ireland at least, several gods had more than one name.

Thus the « Dagdae » was also called « Ruad rofessae » ([1]).   Another name for him was « Echaid Ollathir » ([2]).

The Daghdha's son, Aonghus, had another name « Mac ind Óc » ([3]).

The god Lugh, whose mother was Eithne, is clearly the same as Lughaidh son of Eithne, who is identified in the Irish genealogies with Conmhac, meaning ' Hound-son ', or ' Hound-lad ', the ancestor of the Conmhaicne tribes ([4]). Elsewhere in Irish pseudo-history and learned literature Mac Con, meaning ' Son (or Lad) of Hound (or Hounds) ', appears as the epithet of a Lughaidh supposed to have once been king of Ireland ([5]). Another name for Lugh would seem to have been Maicnia ' Lad-warrior ' ; for in *Cóir Anmann* (§ 220) ([6]) Mac Con, who, we have seen, is sometimes identified with Lugh, is identified with Maicnia ([7]).

Passing for the moment from Lugh to his father, we find that his name

---

« the light-haired one, the fair boy », with a similar incident when Finn was named ; see also Professor W. J. GRUFFYDD, *Math vab Mathonwy*, pp. 119-125. *Cf.* also *supra* pp. LXX-LXXXV.

(1) *Sanas* CORMAIC, ed. K. MEYER, *Anecd.* IV 96.

(2) LL 9b17, cited by Stokes, RC XII 125. *Cf.* « Eochaidh Ollathar, i. an Daghdha », FOUR MASTERS *Genealogiae*, ed. Rev. P. Walsh, p. 13, § 4. The Daghdha is called « Eochu Ollathir », LL 144 a 41.

(3) Index to *Aisl. Óenguso*, ed. F. SHAW ; and *cf.* Stokes, RC XII 127.

(4) E. MAC NEILL *Celtic Irel.* 48. *Cf.* « .... Conmac a ainm 7 Lugaid Conmac ainm aile dó ». *Cóir Anmann* § 283, ed. W. STOKES *Ir. Texte* III 406.

(5) G. KEATING *Foras F. ar É.*, ed. Dinneen, II 282 ; *Cóir Anmann* § 61 ; E. J. GWYNN *Metr. Dindsh.* IV 142, l. 134 ; K. MEYER *Fianaig.* 4, l. 10 ; *supra* p. LVII, Item VIII.

(6) *Cf.* also K. MEYER *Fianaig.* 4, l. 5, where « Mac Niath » is said to have been father of the Fothadhs, with l. 15 of the same page, where « *Lugaid mac Con, ut al[i]i dicunt* », is given as the father.

(7) That Maicnia is one compound word, not two simple words *Mac Niadh*, is proved by alliteration in Dr. E. J. GWYNN's *Metr. Dindsh.* III 234, l. 17, where *Maicniad*, gen. sg., alliterates with *méite*, and in *Duanaire Finn* XLIII 17, where *M[h]aicniadh*, gen. sg., alliterates with *mhúaidh*. For the nom. form *Maicnia*, adopted here, *cf.* the nom. form *Maccnia*, ZCP XII 379 § 13, and the spelling *Maicnia* (case doubtful owing to corruption of the text), K. MEYER *Fianaig.* 36, l. 22.

was Cian ([1]). Cian, being the father of a god must himself have been a
god. That Nuadha was a god, as we have already seen (p. LXXVII, foot-
note 1), is still more certain. In the literature both Cian and Nuadha
have a son called Tadhg ([2]). This tempts one to identify the god Cian
with the god Nuadha.

Now *Cóir Anmann* (§ 70) and the Dindshenchas of Carn Máil ([3]) say
that a certain Dáire was father of five (or seven) Lughaidhs. Their
epithets suggest that these Lughaidhs are merely different aspects of the
god Lugh, regarded now as the ancestor of the Dál Mess Corb (Lughaidh
Corb), now as ancestor of the Cálraighe (Lughaidh Cál), and so forth ([4]),
for almost all the ancient Irish claimed descent from the god Lugh, as
Professor Mac Neill has shown ([5]).

Again in *Duanaire Finn* ([6]), and in *Acallam na Senórach* ([7]), Dáire is
father of a hero who both in name and story resembles Lugh. The name
of this son of Dáire is Mac Lughach. In the two places referred to Lughach
is said to have been the boy's mother, and Mac Lughach is explained
as Son of Lughach. This explanation is linguistically unsatisfactory,
as a nominative form Lughach ([8]) would not normally give a genitive
form the same as itself, and Lugh, the form which Stokes ([9]), suggests to
have been the original nominative, is not a woman's name ([0]).

(1) E. MAC NEILL *Celtic Irel.* 56.

(2) For Tadhg mac Céin see Dinneen's Index to KEATING's *Foras F.
ar É.*, ITS XV 455 ; S. H. O'GRADY *Silva Gad.* I 319 (*Cath Chrionna*), &
ib. I 343 (*Echtra Thaidg mheic Chéin*).

For Tadhg mac Nuadhad see « Almu I », E. J. GWYNN, *Metr. Dindsh.*
II 72, and *Fotha Catha Cnucha*, LU, ed. Best and Bergin, 3157.

(3) See E. J. GWYNN *Metr. Dindsh.* IV 136 *sq.*

(4) E. MAC NEILL *Celtic Irel.* 61.

(5) *l. c.* 57, *etc.*

(6) Poem XLII.

(7) Stokes, l. 538.

(8) Such a nom. form occurs *Duanaire Finn* XLII 35, XLIII 5, XLIV 4.

(9) *l. c.*, p. 277.

(10) Occasionally (*Duanaire Finn* XXXVIII 19, and note on XLII
5, *supra* p. 98) Mac Lughach is said to have been son of the man Lughaidh
Lágha [son of Dáire]. This is grammatically acceptable, as beside a genitive
Lughdhach (E. J. GWYNN *Metr. Dindsh.* III 338, l. 10 ; IV 156, l. 142 ;
IV 216, l. 5) one might expect a genitive *Lughach*, just as *Luigheach* (*l. c.*
IV 351, l. 13) occurs beside *Luighdheach* (which is supported by rime in
Leabh. Cl. Aodha B., ed. T. Ó Donnchadha, poem IV, ll. 4, 24, poem VII,
l. 67, though in each case the MS reads *Luigheach*), and as O. I. *Echach*
occurs beside *Echdach* (Prof. Bergin, *Ériu* XI 143 *sq.*). But if such an
explanation of the name *Mac Lughach* were the real one, why did the story-
tellers go out of their way to invent a story which gave Mac Lughach a
different father and a puzzling name?

The story told of the birth of Mac Lughach bears a distinct resemblance to the story told of the birth of Lugh. Lugh, it is said, was born against the wish of his maternal grandfather, and was reared at a distance from him. Moreover in the Lugh-story emphasis is laid on the fact that Lugh was unwittingly named by his maternal grandfather on the occasion of his first visit to him (¹).

Now in the *Acallam* Mac Lughach's father and mother, that is to say, Dáire and Lughach, were both children of Fionn (²). Therefore Fionn, who is here both paternal and maternal grandfather, would certainly have wished to prevent the incestuous union, which occurred without his knowledge (³). In both Acallam and Duanaire, Fionn gives the child Mac Lughach a name ; and in the Duanaire, though not in the Acallam, the child is reared at a distance from Fionn.

It is probable, therefore, that in the original story, upon which the Acallam and Duanaire stories are based, Dáire's son Mac Lughach, like Cian's son Lugh, was born against the wish of his maternal grandfather, was reared at a distance from him, and ultimately received a name from him.

Seeing, then, that Mac Lughach's birth-story tends to agree with that of Lugh, we are tempted to explain *Lughach* in the puzzling form *Mac Lughach*, not as a genitive, but as an adjectival development of the element *lug* used in the formation of **Lugus*, the Proto-Celtic etymological equivalent of modern *Lugh*. For the element *lug* seems to have meant ' light ' (⁴), so that it would not be surprising if an early form, from which the modern form *Mac Lughach* would be descended, were once readily understandable as ' Bright (or Gleaming) Lad ', and were known to have been a by-name for the god Lugh.

Dáire, then, is father of certain Lughaidhs and of a Mac Lughach, who all tend to be identifiable with the god Lugh. Now the name of Lugh's father is commonly given as Cian. We are therefore led to believe that Dáire and Cian are synonyms for the same divine person.

Does the fact that the names of both Dáire and Cian appear as principal elements in the Irish tribe-names Dáirine (⁵) and Cianacht (⁶) help to establish the conclusion that Dáire and Cian are synonyms for the same divine being?

(1) W. J. GRUFFYDD *Math* 85-87.

(2) *Cf. supra* p. 23, note to XI 14a.

(3) In *Duanaire Finn* XLII, Fionn is merely paternal grandfather (Lughach is not his daughter). But elsewhere in the Duanaire (XLIII 5, XLIV 4) it is stated definitely that Lughach was Fionn's daughter.

(4) H. PEDERSEN *Vergl. Gramm. der kelt. Spr.* I 98.

(5) RIA *Dict.* ed. C. J. MARSTRANDER.

(6) E. MAC NEILL *Celt. Irel.* 56-57.

As an aid towards answering that question we may point out that there was once a saying that « every ruling kindred in Ireland, except the Eogha- nacht, is of the race of Silverhanded Nuadha » (¹). So, looking back, we see that there are traditions that Nuadha is ancestor of nearly all the Irish, that Lugh is ancestor of nearly all the Irish, that Dáire father of Lugh and Cian father of Lugh are ancestors of some of the Irish, and that both Cian and Nuadha are father of Tadhg. How are these tradi- tions best reconciled ? Are they not best reconciled by believing with Professor T. F. O'Rahilly (²) that Nuadha, Cian, and Dáire (as also the names of a number of other heads of kindreds) are synonyms for the god from whom all the Celts believed themselves to be descended ? Caesar has told us of that god, and has identified him with Dis Pater : *Galli se omnes a Dite Patre prognatos praedicant, idque ab druidibus proditum dicunt* (*De Bell. Gall. VI* 18). Dis Pater, lord of death and king of night, was the Roman god of the Underworld (³). The Underworld here proba- bly provides the clue to Caesar's identification. For in Greek and Roman tradition only the gloomy gods lived beneath the earth. But in Irish tradition even the beneficent gods are often pictured as living inside hills known as *síodha*. If the Gallic beneficent gods also were pictured as living inside hills, Caesar might easily have been led to equate their chief beneficent god with the gloomy Roman god of the Underworld.

It would seem then that the ancient Celts knew this god who was their ancestor by many synonyms, and traced their descent to him through his son, known also by many synonyms, of which, in Ireland, Lugh and Con- mhac perhaps were two.

APPENDIX I

DONU AND TUATHA DÉ DONANN

On p. LXXXIII *supra* it has been pointed out that Prof. Gruffydd iden- tifies Welsh *Don*, mother of Govannon, the Welsh representative of the Celtic smith-god, and mother also of certain other figures in Welsh mythology with Irish *Donu.

---

(1) Book of Lecan, RIA facs., 177 r, MS pagings, 225 (216), 449, col. 3, paragraph beginning l. 1 : *cach cenél flatha fil i nÉrind, acht Eóganacht, is do shíl Núadad Aircetlám. Cf.* other MSS cited to the same effect by Prof. E. MAC NEILL *Celt. Irel.* 52, 53.

(2) *The Goidels and their Predecessors* (1935) 33 *sq.*

(3) W. H. ROSCHER *Ausf. Lexikon der Griech. u. Röm. Mythologie*, Erster Band.

The nominative form *Donu has been reconstructed from the genitive Donann, which has been instanced : (1) A. G. van Hamel Leb. Bret. § 12 ; (2) ZCP XII 241, l. 12 ; (3) Ir. Texte III 58 (i.e. R. Thurneysen Verslehren § 111) ; (4) C. J. S. MARSTRANDER RIA Dict. col 169, l. 1 ; (5) R. THURNEYSEN Heldensage 604, l. 19 ; (6) E. MAC NEILL Celt. Irel. 48, l. 7.

Dr Marstrander (l. c. col 82, l. 43) cites Donann as a Middle Irish nominative form (Donand mathair na ndea ' Donann, mother of the gods', LL 10b26). This Middle Ir. form, the same as the. O. I. genitive, is not surprising when we consider the analogy of O. I. Goibniu (¹), which appears in Middle and Modern Irish as Goibnenn and Gaibneann (²).

The Gods of whom *Donu (Donann) (see preceding paragraph) was mother seem to have once been regarded as three, Brian, Iuchar and Iucharba (³).

Tuatha Dé Donann is translated into Latin (⁴) Plebes Deorum. This suggests that Tuatha Dé Donann means ' Peoples of the Gods of Donu '. But the Irish for this would rather be Tuatha Dé nDonann, as Dr. Marstrander has pointed out (l. c. col. 169, l. 10). ' Peoples of the Goddess Donu ' would seem to be a better explanation. The position of the genitive Dé in apposition to Donann is certainly not in accordance with ordinary Irish idiom. Prof. T. F. O'Rahilly, however, has given reasons for believing that a genitive form dé Bolgae cited by him (⁵) contains the word dia ' a god ' in genitive form in similar position in apposition to a god-name Bolga.

In late texts the forms Donann, etc., with an o in the first syllable, do not occur : forms with an a, such as Tuatha Dé Danann, become universal. The origin of the a is perhaps to be sought in the name of the Kerry mountain today known in Irish as An Dá Chí (P. O'LEARY, Séadna p. 256, l. 14), in English as ' The Paps '. This mountain was formerly known as Dá Cích nAnann (⁶). It is named says Cormac (⁷), from « Ana .i. mater deorum Hibernensium ». The same mountain is called by Keating (⁸)

---

(1) Sanas CORMAIC § 975, ed. K. MEYER Anecd. IV 83, l. 11.

(2) Cf. Goibnenn Goba, First Bat. of Moytura, ed. Fraser, Ériu VIII 44 § 48 ; Goibnend an goba, O'Clery L. Gabhála 152 § 104 ; Gaibneand Gabha BB 33 a 40 ; Gaibhneann (: geall) Dánta Grádha² 14, 16, ed. T. F. O'RAHILLY.

(3) Thurneysen in ZCP XII 241, ll. 1-18 ; Marstrander l. c. col. 169, ll. 7-10 ; G. KEATING Hist. I, ed. Comyn (ITS IV), p. 214, l. 1 (numbered 76).

(4) A. G. van HAMEL, Leb. Br. § 12.

(5) In his paper on The Goidels and their Predecessors 33 (Brit. Acad., 1935).

(6) Cf. co rici Dā Cīch nAnann, RC XIV 242.

(7) Sanas § 31, ed. K. Meyer Anecd. IV 3.

(8) Hist., ed. Comyn, I 214.

Dá Chích Dhanann. That *Danann* sometimes stands for *Anann* in the later language is therefore certain. The confusion doubtless arose in the form *nAnann*, which in pronunciation would not have differed from a form *nDanann*. The form *Danann* would next have influenced *Donann*.

That the whole tradition of a divine mother *Donu (*Donann*) should have arisen from confusion with a different goddess *Anu*, mother of the gods, is unacceptable in view of the Welsh evidence for a divine mother called *Don*. Either, then, *Anu* was another name for *Donu*, or Cormac's statement that *Anu* is mother of the gods is an early instance of linguistic confusion of *Anu* with *Donu*, accompanied by transference of Donu's character to Anu ([1]).

Now it is possible that *Donu* may be connected with the dative-accusative form *don* meaning ' earth ' ([2]). If so, the forms *maccaema Tuath nDea Domnonn, Indech mac Dei Domnann, etc.*, cited by Dr. Marstrander (*l. c.* col. 168) may be semantically connected with *Tuatha Dé Donann, etc.* ; for *Donu* (*Donann*) from *don* ' earth ', would correspond in meaning to *Domnu* (*Domnann*) from *domun* ' world ' ([3]). *Donu* or *Domnu*, understood as Earth, mother of gods, would thus present a curious parallel to the divine father called in Irish *Lear* ' sea ', who is consistently made the parent of the god Manannán, both in Irish and Welsh tradition ([4]).

APPENDIX J

That the traditional doctrine of Irish schools is not to be accepted without question in what concerns the pre-Patrician period is today a commonplace. Few therefore defend the thesis that Fionn was captain of

---

(1) In present-day Waterford folk-tradition « Anna » is stated to be the sister of a Cian (perhaps originally the same as the Cian who has been mentioned *supra*, Appendix H). She is said to hold a magic Mid-night Court in « Sean-bhaile Anna », north of « Cill Chiana », between it and « Abhainn na hUidhre », in Co. Waterford (see P. Ó Miléadha's account, *Béaloideas* V 84-85). « Anna » is merely a variant spelling of « Ana », the normal Mod. Ir. development of O. I. « Anu » ; for in the Waterford dialect intervocalic *-nn-* has the same value as *-n-*.

(2) For instances see O'Mulconry's Glossary § 320, ACL I 249 ; H. PEDERSEN *Vergl. Gramm.* II 562 § 759 ; E. J. GWYNN *Metr. Dindsh.* IV 24, l. 25.

(3) The formation of divine names, *Domnu* and *Donu*, from the elements *domun* and *don* would be parallel to the formation of the divine name *Goibniu* from the element *gobenn, discussed *supra* p. LXXXIII *sq.*

(4) *Manannán mac Lir* ; *Manawydan ab Llyr.*

soldiery to the King of Ireland, about the middle of the 3rd century, me-
rely because Keating and his predecessors have taught it. Till Kuno
Meyer, however, in his *Fianaighecht*, published in 1910, listed in date order
all early Fionn references known to him ([1]), critical theories concerning
the origin of the Fionn-cycle were of necessity insecure by reason of the
insecurity of the foundations on which they were built. Of those who
had approached the problem in a critical spirit before the publication of
Meyer's *Fianaigecht*, Alfred Nutt ([2]) and the Rev. George Henderson ([3]) held
that the Fionn-cycle was primarily mythological; Zimmer ([4]) that Fionn
was « Caittil Find », a Munster Viking, slain in 856 ([5]) by the King of Du-
blin, that « fiann » represented Norse *fiandr* ˉ enemy ' ([6]) and *Ossín* the
Norse *Āsvin* ([7]). And lastly Professor Mac Neill has suggested that the
Fionn cycle is indeed historical in origin, but belonging to a pre-Gaelic
stratum of history which has been partly disregarded and partly deformed
by Irish historians of the traditional school ([8]).

Nutt not alone argued his case well and illustrated it with useful exam-
ples, but he seems too to have come nearest the truth. For him Fionn-
lore was mythology which had been heroicised and which bore little or
no relation to history. The development which it received in the Middle
Irish period at the hands of the learned he attributed to the rise of Mun-
ster to political power in the time of Brian. As we have seen ', however,
the Fionn cycle seems to have received no important development as
literature till well after Brian's day, and there is no evidence that justifies
the attribution of this development to the attainment of political impor-
tance by Munster.

(1) See *supra* p. LV.

(2) See especially his essay on the Development of the Fenian or Os-
sianic Saga in Rev. D. MacInnes *Folk and Hero Tales* (1890) 399-430;
his Introduction to J. G. Campbell *The Fians* (1891), which includes a
refutation of Zimmer's views; his *Ossian and Ossianic Literature* (1899).

(3) *Celtic Review* I-III (1904-1907).

(4) *Z. f. deutsches Alterthum* XXXV (1891) 1 *sq.*, 252 *sq.*

(5) The 7th and 8th century references to Fionn listed *supra* pp. LV-LVI
by themselves therefore disprove Zimmer's theory.

(6) Disproved by Meyer, who shows (*Fianaigecht*, p. v *sq.*) that *fian*,
which is the historically correct spelling, is a native word meaning 'war-
band', cognate with Latin *venari* ' to hunt '.

(7) Disproved by Meyer *l. c.* p. XVIII *n.* 3.

(8) Introduction to *Duanaire Finn*, Part I, pp. XXIV-XLIII.

References to Skene's and MacRitchie's view, that the Fiana are identical
with pre-Celtic races in Ireland and Scotland, may be found on pp. 399-
400 of the first of Nutt's studies listed *supra*, n. 2.

Sir J. Rhys (*Hibbert Lect.*, 1886; *Celtic Folklore*, 1901; *etc.*) favours
the mythological view.

(9) *Supra*, p. LX *sq.*

Professor Mac Neill's case is the most brilliantly presented, and has been
widely accepted.   It is vitiated, however, by neglect of the folklore, and
of much of the literary evidence as well, and by errors concerning the age
of certain Fionn-texts (¹) and concerning the nature of fianship.   On p.
xxvi, for instance, poems which Meyer (²) attributes with probability to
the 12th century are treated as being among « the oldest extant speci-
mens ».   Moreover it is stated that « beside these poems the most ancient
specimen of the Fenian cycle that has reached us is apparently the tale
called *Macgnímartha Find* ». This tale (*i.e.*, the literary version of it which is
here in question) is again attributed by Meyer to the 12th century (³). None
of the texts, then, which Professor Mac Neill has used to found his theories
are prior to the working up of legendary matter into pseudo-history which
marks the Dindshenchas phase of Irish learning.   The historical data which
they contain may not, therefore, be relied upon as genuine tradition with
a foundation in fact.   Nor do the older texts listed by Meyer and summa-
rised *supra*, pp. LV-LXI, support the thesis advanced by Professor Mac
Neill that Fionn is specially connected with the Gáileóin, and that his
opponents are the Lúaighne.   Rather, as we have seen, they connect
him with the whole of the Gaelic-speaking world.   Again that *fiana*
meant « levies of inferior political status », connected essentially with
vassaldom (⁴), has been disproved by Meyer (⁵), who has shown that
fiana were common in the historical period, that they were bands of pro-
fessional soldiers, who were not necessarily drawn from vassal states, and
were led often by men of high birth.   Fionn's fianship, therefore, may
not be used as an argument for connecting him especially with the vassal
Gáileóin race.

The oldest specimens of Fionn literature, we have seen, give Fionn as
opponents mainly magic persons.   These magic persons tend to be iden-
tical with Fionn's opponents in modern folktales (⁶).   They are different
from the type of opponents given to heroes in true heroic lore (⁷).   It
would seem then that the earliest Fionn-lore should be classified neither
with semi-historic heroic lore nor with history.   It belongs rather to the
classes of mythology and folklore, which have normally no relation to
history.   If a tradition of wars between the Lúaighne and the Gáileóin has
influenced some branches of the Fionn cycle (⁸), it would seem to have

(1) See *supra* p. XI.
(2) *Fianaigecht*, p. XXX, Items 50, 51 ; ZCP VII 524.
(3) ZCP VII 524-525.
(4) Mac Neill *l. c.*, p. XXXIV, and *passim*.
(5) *Fianaigecht*, pp. IX-XIV (especially p. X, n. 2).
(6) *Supra*, pp. LXIII-LXX.
(7) *Cf. supra*, pp. XII-XIII.
(8) Mac Neill *l. c.*, p. XXXII, and *passim*.

influenced it only secondarily.   As Professor A. G. van Hamel has said (¹).
« If the numerous allusions to the invasions and raids of the Vikings are
regarded as the additions of a later period, then why should not an earlier
time be responsible for the rare references to conflicts among Irish tri-
bes ? »

APPENDIX K

PROFESSOR A. G. VAN HAMEL'S VIEWS CONCERNING THE ORIGIN OF THE
ARTHURIAN CYCLE AND THE FIONN CYCLE

1

Professor A. G. van Hamel has recently had occasion to treat of the
origins of the Fionn cycle in a lecture on *Aspects of Celtic Mythology*
(British Academy Proceedings, 1934).   Professor van Hamel has there
pointed out that in certain Irish tales benevolent Protecting Spirits,
working with the aid of magic objects, or magic helping animals, or
magic helping persons, win the land from malevolent spirits (²). Similar
struggles against malevolent human and non-human opponents, again
often won by the aid of magic objects, or magic helping animals or per-
sons, characterise both the Arthurian tales of Wales and the Fionn tales
of Ireland.   Both Arthur and Fionn, however, are mortal, though « they
have certain superhuman traits as, for instance, their extraordinary
size, age, and valour. » Like effects require like causes. What were the
causes at work to produce the Arthurian cycle in Wales and the Fionn
cycle in Ireland ?
Professor van Hamel's answer to that question is based negatively
on the belief that the Celts had properly speaking no gods to whom they
might look for protection in return for religious worship.   Positively,
to supply that lack, Professor van Hamel discovers in Ireland what he
calls the Exemplary Myth.   Protection of the land that had been won by
the Spirit Protectors from the malevolent spirits depended partly on
rational use by mortals of the understandable pattern of natural forces,
but largely on mortals' obtaining control of magic forces which seemed
to act according to no reasoned plan or pattern. The observance of
traditional *geasa*, prohibitions imposed according to no rational plan,
was one way of keeping the magic forces on one's side. To know that

(1) On p. 219 of his *Aspects of Celtic Mythology* (British Academy,
1934) which is discussed more fully in Appendix K.
(2) To tales of this class belong the stories told about the Battle of
Magh Tuireadh fought by the Tuatha Dé Danann against the Fomorians.

the magic forces had worked out favourably in the past and to make
that favourable issue public in the form of a story was also, according
to Professor van Hamel, believed to have the effect of setting those forces
again at work on the same favourable lines. Therefore, where other
peoples gave religious cult to gods, the Celts, Professor van Hamel holds,
used to tell Exemplary Myths concerning the protection of the land in
past time by Heroes. These Exemplary Myths were intended partly
to teach kings how to carry out their task of actually protecting the land
in the present, partly to bring about, by the mere recitation of them,
recurrence of the victories and blessings which were the Heroes' lot.

Exemplary Myths were thus a necessity of Celtic religion, and Heroes of
the type of Fionn and Arthur had either to be found, or invented, to provi-
de the personal source from which the action of the myth might be sup-
posed to come. Tales of the Fionn and Arthur type must therefore have
existed in the days of the pagan Celts. *Acallam na Senórach* and the
Welsh Arthurian tales, according to this theory, are merely late examples
of similar groups of tales told in earlier times either about Arthur, or Fionn,
or other magically favoured mortal Heroes.

2

Now, in these essentially religious Hero-tales, didacticism, place-lore,
and the frequent introduction of magic, would have been basic elements,
and, if Professor van Hamel's argument be sound, a body of such tales,
told about a national Hero resembling Fionn and Arthur, must have exis-
ted both in Wales and Ireland from pre-Christian days. The Cú Chu-
lainn tales, more especially the earliest stratum of them, are not distin-
guished by stress of the didactic element, the place-lore element, or the
magic element. The part of the Fionn cycle, which is important for
Professor van Hamel's argument seems, as we have seen (*supra* p. LX *sq.*),
to have been a growth of the 11th and 12th centuries. Where then in
Ireland did this body of magic lore about a mortal Hero continue its exis-
tence from pagan times to serve as a model for the *Acallam*?

Seeing that there is no literary evidence, even in Ireland, where plenty
of early literature exists, to support Professor van Hamel's theory, one
is tempted to suspect that the arguments on which it rests are unsound.

3

In the first place the negative side of Professor van Hamel's argument,
his insistence on the lack of true gods and a cult in pagan Ireland, is
insecurely founded. The primary evidence used to support it is drawn
from tales told by Christians hundreds of years after the end of paganism.
To show that in those tales pagan religious tradition has been seriously
perverted one need only point to facts such as the appearance in them o f

the king-making goddess Medb as a mortal queen ([1]). The secondary evidence is based on a personal interpretation of *Tuatha Dé Danann*, an interpretation on which Professor van Hamel himself would hardly insist ([2]).

4

The positive side of Professor van Hamel's argument, that Irish myths were exemplary in the sense already defined, is no better supported.

Charms, he points out, are often preceded by a story concerning the origin of the charm. The story, Professor van Hamel holds, is an essential element in the magic efficacy of the charm. Such a statement requires proof, for some at least of the stories seem to be there merely to satisfy curiosity as to how the charm came into being, or to guarantee its efficacy, and charms without stories attached to them are frequent.

There are also Irish prayers and religious poems which, when recited, are supposed to obtain supernatural blessings. Professor van Hamel suggests that the recitation of the prayer or poem is the primary cause of those blessings in the mind of the reciter. The very examples he cites, however, prove conclusively that the blessings come, not from the recitation as such, but from the power of the saint who prescribed the recitation : had the saint prescribed alms-giving, or a pilgrimage, or a crusade, the blessing would have attached itself to those deeds equally efficaciously. In fact we have to do here with unofficially indulgenced prayers, exactly parallel to the officially indulgenced prayers of the Catholic Church all the world over.

Again Professor van Hamel points out that, in one instance at least in the Acallam, Caoilte deliberately applies his knowledge of place-lore to the obtaining of a magic effect. Professor van Hamel uses this instance to suggest that the Irish believed in a necessary connection between Knowledge of the Land and the obtaining of magic effects, and that such a belief was at the basis of tales telling of the things that happened

(1) *Medb Chruachna*, by T. O Máille, ZCP XVII 129 *sq.* ; *Göttin Medb* ? by R. Thurneysen, ZCP XVIII 108 *sq.*, XIX 352 *sq.* ; *cf. Béaloideas* VII 143 *sq.*

(2) The phrase *Tuatha Dé Danann* « the tribes of the god (or goddess) Danu », Professor van Hamel holds, implies two things : firstly that the members of the tribes were not themselves gods ; secondly that to have a god or goddess was an unusual thing, confined to the Tuatha Dé Danann, whom the literature represents as a spirit folk.

Does the phrase imply either of these things ? Might not « the tribes of the goddess Danu » be understood as « the (divine) tribes descended from the goddess Danu » ? Reasons for adopting this explanation have been given above, p. 208 *sq.*

long ago in this or that place. In view of the fact that love of a story
and desire to know the truth are motives for story-telling that are com-
mon all the world over, and particularly common in Ireland, is there any
sound reason for accepting Professor van Hamel's suggestion?

5

What remains of Professor van Hamel's thesis is the important fact
that the Arthurian stories agree with the Fionn stories in treating of mortal
Hero Protectors who protect the land in much the same way as Lugh and
the Tuatha Dé Danann protect the land in stories about the Spirit Pro-
tectors ([1]). If Professor van Hamel's explanation of the agreement bet-
ween the two cycles is unacceptable, some other explanation must be
looked for. Could not the cause of the agreement be a common Christian-
Celtic mentality working, both in Wales and Ireland, upon a mass of
mythology and folklore that was largely common to the two countries?
Without attempting to decide whether Arthur was originally god or lea-
der of the Britons in their wars with the Saxons, might one not suggest

(1) What is typically Celtic about both Hero Protectors and Spirit
Protectors, according to Professor van Hamel, is that they give Protec-
tion against opponents, who are often magic, with the help of Divine
Magicians. These Divine Magicians lack many of the characteristics of
the gods of other peoples : they are not the objects of a cult and their
magic power often seems to come less from themselves than from the
magic objects of which they are the fortunate possessors. Modelling
themselves on the Heroes, Professor van Hamel goes on to say, were the
Kings, who if they observed their *geasa* were themselves assured of simi-
lar magic aid.

Divine Magicians, Spirit Protectors, Heroes, Kings — these, then,
according to Professor van Hamel, are the hierarchy of Land Protectors
known to the ancient Celts. Around them Celtic religion was built.
The gods of the Celts, Professor van Hamel holds, were too exalted to care
for mortals. They were used by mortals only to strengthen oaths.

Perhaps, as has been suggested already (p. 214 f.), if we really had the
pagan tales in their original form, the distinction between Gods, Divine
Magicians, and Spirit Protectors, would be found to be non-existent.
Even in the text cited by Professor van Hamel no essential distinction is
evident between Divine Magicians, such as Brian, Iuchair, and Iucharba,
who procure magic objects for Lugh, and Spirit Protectors such as Lugh
himself. Moreover the three Divine Magicians we have just mentioned
are definitely described as *dée* ' gods ' (ZCP XII 245), the plural of the
word used in oaths such as Cú Chulainn's « I swear by the god by whom
the Ulstermen swear » (TBC, ed. J. Strachan and J. G. O'Keeffe, l. 716).

that both the Arthurian and Fionn cycles have been influenced by bro-
ken-down forms of pagan Celtic legends about benevolent gods and spi-
rits, such as Lugh and his companions, and malevolent gods and spirits,
such as Balor and the Fomorians?   If such pagan legends were worked
over by Christian story-makes, some of whom consciously, and others
unconsciously, euhemerised them, there might easily have come into
existence in both Ireland and Wales a body of tales in which the hero is
supposed to be mortal,   but in which his deeds often remind one of the
deeds of the Tuatha Dé Danann rather than of the deeds of mortal war-
riors.   That this actually is what happened in Ireland, in the case of
Fionn, is the conclusion arrived at in the Introduction to the present
work (*supra* pp. LXXXV-LXXXVII).

APPENDIX L

SOME DOCUMENTS CONCERNING THE SCRIBE OF DUANAIRE FINN AND HIS PATRON

(*cf. supra* pp. IX-XI)

(By the Rev. Brendan JENNINGS, O. F. M.,
B. D., Louvain)

1. *Don Hugo Doharty* (1626), *identical with Aodh Ó Dochartaigh,
scribe of Duanaire Finn?*

There is an entry in the military records at Brussels of a grant made
on June 19, 1626, of four crowns monthly to « Don Hugo Doharty,
soldier of the company of Captain Don Mauricio Geraldin, in view of
his past services » (*Registres des Patentes, Titres &c.*, Registre 30, p. 80ᵛ).
I wonder if this is the scribe of Duanaire Finn ? It is in these same
Registers that the mention of the grant of two crowns monthly to Don
Tadeo Cleri appears : Don Tadeo, in my *Michael O Cleirigh* (p. 18),
I have taken to be identical with the scholar who later, as Brother
Míchél Ó Cléirigh, became the chief of the Four Masters. Geraldin's
company belonged to the regiment of John O'Neill.

2. *Somhairle Mac Domhnaill in Bohemia* (1620).

« Marauding parties were surprised and taken on both sides. Among
those of the enemy were many English who were wretched creatures
of beggarly appearance, clothed in rags and covered in vermin. Our
men did not think it worth while to despatch them, and sent off gratis
those whom they caught, not deigning to get their own men in exchange
for such wretches. That renowned English contingent consisted in a
great measure of the offscouring of the British jails and highways, and
lost two thirds of its force before it got into Bohemia. Amongst those

men were some Irish Catholics, who all hate heresy from their hearts
with a kind of inborn hatred, and are real soldiers. They are every-
where considered to be as faithful as they are invincible. They came
in troops to our camp with their arms, and were heartily welcomed by
Count de Bucquoi, who knows them very well, and what metal they
are made of. They were enrolled in the corps of their fellow countrymen,
commanded by the most noble Captain Mac Sorley » (*Diary of the Bohem-
ian War*, by Father Henry FITZSIMON S. J., published by Fr. Edmund
HOGAN S. J., under the Title : *Words of Comfort to Persecuted Catholics
written in Exile, anno 1607. Letters from a Cell in Dublin Castle,
and Diary of the Bohemian War of 1620, by Father Henry Fitzsimon,
Priest of the Society of Jesus, etc.*, Dublin, Gill & Son, 1881, pp. 89-90).

3. *The Emperor's commendation of Somhairle to the Infanta, 9 Au-
gust 1624,* (referred to *supra*, p. XI, l. 5).

Ferdinandus Secundus divina favente clementia electus Romanorum
Imperator semper Augustus.

Serenissima Princeps, Consanguinea et Soror nostra charissima.
Inter eos qui sub Legione Verdugiana Nobis turbulentis hisce temp-
oribus militarunt, non postremas obtinet Capitaneus Sorle de Magdonel,
Hibernus. Is namque variis occasionibus, praecip e autem in memor-
abili illo conflictu Pragensi ita se gessit, ut fortitudinis et strenuitatis
laudem apud Exercitus nostri Duces et Praefectos obtinuerit. Qua
de causa commendationis nostrae suffragium, quod apud Dil^{nem} V.
in majora sibi commoda et incrementa cessurum sperat, haud gravatim
ei impertimur, benevolenter postulantes, ut in iis quae occurrent, inclin-
atam illi nostra causa voluntatem ostendat, quo obsequia sua militaria,
Nobis fideliter praestita, merito suo aestimari vel inde dictus Magdonel
liquido deprehendere possit. Nobis id memoratu jucundum futurum,
qui Dil^{ni} Vrae vicissim gratificari cupientes, verae felicitatis cumulum
eidem ex animo optamus. Datum in Civitate nostra Viennae, die
nona mensis Augusti, anno Domini Millesimo sexcentesimo vigesimo
quarto, Regnorum nostrorum Romani quinto, Hungarici septimo,
Bohemici octavo. Ejusdem Dil^{nis} V^{ae}

<div align="right">Ferdinandus.</div>
<div align="right">V^t Petrus Henricus a Stralendorff</div>
<div align="right">Hermanus a Questenbergh.</div>

Adressed : Serenissimae Principi Dnae Elisabethae Clarae Eugeniae,
              natae infanti Hispaniarum, Archiducissae Austriae, Duc-
              issae Brabantiae, et Comitissae Flandriae, Consanguineae
              et Sorori nrae Char^{mae}.

Sealed with the seal of Ferdinand.

The original is amongst the Louvain papers, Franciscan Convent,
Merchants' Quay, Dublin. The *Legio Verdugiana* must have been the
regiment under the command of Don Guillermo Verdugo, in the Imperial

service.   *Dil*nem *V. (etc.)* = *Dilectionem Vestram (etc.).* V^t = *Viderunt,*
or *Vidit. Nrae Char*mae = *nostrae Charissimae (carissimae).*

4. *Somhairle (April 16, 1632) owes 150 florins to the Irish Friars
of St. Antony's, Louvain.*

« Item ex legato Dni Gasparis Cuirke Capitaneus Souuerly debebat
Collegio ducentos quinquaginta florenos ex quibus de facto solvit centum,
et sic restant 150.0.0 » (Account of the financial state of St Antony's
College, Louvain, on 16 April 1632 — document without title amongst
the Louvain Papers, Franciscan Convent Merchants' Quay, Dublin).
Could it be that *Duanaire Finn* came to the friars in payment of
this debt?

5. *Somhairle Mac Domhnaill's grave, and the crest on the cover of the
manuscript of Duanaire Finn.*

When the Franciscan College of St. Antony, in Louvain, was being
restored in 1926, it was necessary, in order to lay down a pipe for the
central heating, to remove a small slab bearing a crest — but no name
or date. Under this slab, the workmen discovered the complete ske-
leton of a man, which they reverently left untouched. The slab was
much worn, as it lay directly under two steps leading from the sacristy
to the cloister ; so for its better preservation, I had it moved a very
slight distance away from the steps, so that passers-by could avoid
walking upon it. But it still covers the remains. The crest excited
my curiosity, and for years I tried every possible means to identify
it.   I was at last rewarded ; for about two years ago, when giving the
manuscript volume of Duanaire Finn to a reader in the Library at
Merchants' Quay, I noticed to my great delight that the crest on the
cover of the manuscript was the same as that on the grave at Louvain.
I think it is safe to conclude that the small slab in the cloister of St.
Antony's covers the remains of Captain Sorley, especially in view of
the fact that Duanaire Finn passed into the possession of St. Antony's
apparently straight from Sorley.

GLOSSARY

a (preposition) *out of, from,* see **as.**

a (ar) *all that* : for its use as a genit-
ive see. XXIII 150, XXXIX 79.
LXII 50, 138, LXVIII 91. [Such
genitive use of *a* is common in class-
ical and spoken Modern Irish :
cf. Grosjean, Fraser and O'K., Ir.
Texts, II, 69, poem xiv, q. 2 :
PB, I, 29 ; Ó hEó.² 126 ; LCAB,
p. 35, l. 17, p. 82, l. 23 ; TBG ;
DG², p. 125, poem 92, l. 10 ; Ó
Bruadair, III, 124, poem xviii,
q. 7, 154, poem xxii, q. 20 ; O'Nol-
an, Gram., 300, 5a ; Ó Criomhthain,
Oileánach, 91.]

aba : *ar aba* **1°** XVI 12 ' neverthe-
less ' ; **2°** note to XX 83d 'because
of '. [Cf. Dind. ; AIF 48a16, 1265 ;
Atk. s.v. *abba* ; Táin s.v. *apa.*]

[abaidh *ripe* (dual form), see *supra,*
p. 167, footnote, l. 27.]

ab[h]lóir IV 17 *buffoon.* [Hessen
ablóir, oblóir.]

acht : *gan acht* ' without doubt ', note
on XVII 87c. For *acht gé* see **gé.**

acobhrach III 15 *hungry.* [Cf. *acorus*
' hunger ' Silva Gad. I 61, and
infra **ocobhrus.**]

a-deirim : *día n-abair* (recte *n-abar*?)
XLI 19b note ' if I tell ' ? ; modern
1st sg. pret. *a-dubhrus,* see *supra*
p. 144, l. 5.

ad-fes-sa see **fichim** .

ad-g[h]niú (for O.I. *ad-gninim*) III 8
' I recognize '. [Cf. O'Dav. *ad-
gniall* ' they recognize '.]

ádh see **ágh.**

adhaigh *night* (fem. *ĭ*-stem : for its
Early Modern inflection see IGT,
II, 93). See *infra* reference to a

modern pronunciation of its gen.-
dat. **oidhche.**

adhbhar pronounced as *áobhar,* note
on LXVIII 13a.

adhart *pillow, etc.* : *a hadhort* XXI
35 (apparently referring metaphoric-
ally to part of a coffin) ' its pillow '.

adhéidigh (spelt *adheitidh* XVIII 31,
adheitigh 47) ' hideous '. [Intensit-
ive *adh* + *éidigh* ' horrible '.]

ag *at, etc.,* is used XXIV 32 with the
meaning *by* to indicate the agent.

aga : *gan aga* XLII 11 = ? [*ar aga*
XX 83 should be altered to *ar aba.*]

ágh *war, valour,* is doubtless
etymologically the same word as
later *ágh* ' good fortune ', as Dr.
Bergin has suggested to me. The
note on II 40c should be altered
accordingly.

aghaidh (aghadh) ' face ' : *aghadh
ar* ' facing, directing (oneself) to-
wards ' (see PB) ; *do sheóladar
aghoidh a n-arm ar* LXII 82 'they
directed their weapons against '.

ághdha XLII 83 (*ágha* VIII, 5,
LXII 14) ' brave, warlike '.

ághmhar : *ba hághmhar d'Aodh ó do
ghein* I 9 literally ' it was warlike
for Aodh after he had begotten
[her?] ', but this leaves the syntax
of the next line obscure. In IV 5
ághmhar ' warlike ' has been mis-
spelt *ámhor.*

aibhlibh, literally ' with vastnesses ',
dat. pl. of a by-form of *aidhbhle*
(abstract of *adhbhal* ' huge, vast '),
common in chevilles, e.g. XXXIX
28, XLII 48. [For the loss of the
dh cf. O.I. *dedblén,* which later ap-

pears as *deibhlén*.]

aibhseach (for older *aidhbhseach*) XXIII 105, 184 ' huge, mighty ', LXII 52 (of words) ' magniloquent, boastful '. [Cf.: **1°** *aibhsiughadh* «the Augmentative ... as *roigheal* ' very white ', » Mac Curtin's *Elements of the Irish language* (1728), p. 51 ; **2°** *aibseóir* ' a braggart ', Contrib.]

aidheadh see **oidheadh**.

aidhmillte : *go háidhmillte* (: *cnáimh-gherrtha* XXXV 121) ' in ruinous plight '. [Cf. *aidhmilleadh* ' destruction ', TBG.]

? aighnidh XV 3 (see **eidhneach**).

ailt (dat. sg. ?) VII 15c note ' blade ' (?) (Hessen's 3 *ailt* — not well instanced). [The word in VII 15 may be the gen. sg. of *alt* ' a joint ', or *alt* ' a valley ', preceded by the definite article *in*.] See also **ealta**.

ailt-mhilla (from *alt* ' a joint ' + *miolla* ' lovely ') see **miolla**.

aimid ' witch ' : gen. pl. *na ttrí n-aim-id*eadh (MS reading) XXXV 128 : the whole three are referred to as *silliti* (nom. pl.) and *cailleach* (gen. pl.), XXXV 110, 118, and one of them is called an *arracht*, XXXV 122. See *infra* **amaid**.

aimhriocht (dat. sg.) LXII 107 *evil plight*. [A synonym of *ainriocht* (TBG). *Cf.* the similar *éccruth*, RIA Dict.].

aineólach XLI 4, XLVII 12 *ignorant, not knowing what to do*.

[**ainiarmartach** see under **iarmartach**.]

aingidh ' wicked ' (*angid* PH ; *and-gid* Contrib.), hence ' fierce ' as an epithet of praise IV 40 ? **aingidhe** (by-form of *aingidh*) LXII 104 (*cf.* further instances in Dioghluim) ' wicked'. **aingidheacht** LVII 30 ' wickedness '.

ainnisi ' misery ' (Desiderius) : *gach nl atá ar bur n-ainnisi* LIX 24

' everything of which you are in need '?

ainseargach XXXV 52 (of a fight) *fierce* (?). [*Ainseargach, ainsearg, etc.*, are common epithets of battles and warriors, as in : *ain-serc* (for *c* exx. have *cc = g*) and *an-sergach* Cath. ; *ainsercach* (for *c* exx. have *g*) Contrib. ; *annsearg* O'Cl. ; *anserg* Corm. ; *anserga, etc.*, Táin. *Ain-shearcach* TBG (from *searc* ' love ' — *c* here is not *g*) may be unconnected.]

airbheartach *powerful,of great achievement*, see **oirbheartach**.

aircisim (?) *do airrcis mé mná míolla* XXIX 3 ' I trysted with gentle women ' (?). [Cf. *i n-airchiss* + gen. = ' to meet ', Contrib. s.v. *air-chess*. The *c* in this word is not aspirated in modern forms in : Tór. Grua. Grian. p. 120, l. 7 (N.E. Ulster, late 17th cent. MS) ; Sg. C.C ag Cuan Cárn, ed. J. H. Lloyd, § 13 (oral Donegal) ; Br.Chaorth. ed.E.O. Muirgheasa, 1932, p. 32, § 45 (oral Donegal) ; An tÉireannach, Meitheamh 15, 1935, p. 3, col. 2, l. 54 from the end (Aran dialect). *Cf.* further illustration of *ch-c* variation *infra s.v.* **caoinche**.]

aird (dat. sg.) see **ard**.

airde (abstract of *ard* ' high ') : *do ghabhsam* (sic leg.) *d'airde na mbeann* LXIV 5 literally ' we set off from the height of the cliffs ' (?).

airleach see **oirleach** *slaughter*.

airleagadh *lending, a loan* (Aith-dioghluim 94, qq. 3-5 ; cf. discussion of *airlic(i)ud* by Dr. Binchy, Críth Gablach, p. 73). In XXXIX 75 the meaning *loan* is hardly suitable.

airmirt XVII 57 *preternaturally sanctioned prohibition* or perhaps *enchantment*. [*Airmirt* is a synonym of *geis* ' taboo, prohibition ', Táin ; like *gcis* it later means ' spell, enchantment ', TD, poem 1 (9, 38).]

airm-neimhneach IV 33 c note *fierce-weaponed*.

áirnead[h] (doubtless for *áirne*, nom. pl. of an *io*-stem) LXVIII 16 'sloes'. [Cf. nom. pl. *áirne* (:*áille*), B. Shuibhne², l. 1650.]

ais : *ní thugus bríat[h]ar re hais* LIX 30 'I swore no oath'. [Cf. *muna ngabhadh ré ais* 'if he would not undertake' (literally 'if he would not take to his back') St. fr. K. no 30 l. 63 ; *gabh nighe m'anaim ret ais* 'undertake the cleansing of my soul', Dioghluim 59, q. 26. One might therefore expect *rem ais* for *re hais* in the Duanaire phrase, but the *h* appears also in *gabhaim do chomairc re hais* 'l undertake to protect thee', Bruidhean Chaorthainn(1924), p. 25, l. 3 (§ 30), and an eclipsing *n* (which one might expect after an elided *a* 'their') does not appear in *nogo ngabhaid re ais* 'donec promittant', Stapleton, Catechismus (1639), Prologus § 30. Canon Peter O'Leary, on the other hand, has a petrified *n*-in his « *gabháil le n-ais* to put up with ; to brook ; to tolerate » (see his Notes on Irish Words and Usages [ed. D. O'M.], p. 55 — for examples see his TBC, p. 37, l. 7, p. 213, l. 27, and his Sg. as an mB., p. 7, l. 3.).]

aistear : *d'ionnsaighidh an ardaistir* (sic leg.) I 32 ' towards (*i.e.* in preparation for) the high activity ' (?). [Cf. **aistreach**].

aistreac[h] (of a youth) XLI 5, voc. *a F[h]inn aistrigh* XLVII 19, 'active, supple '. [*Aistrech* is an epithet of warriors, Cath. ; of a ball, Metr. p. 32, q. 7. — It is derived from *aistear* (aliter *astar*) 'travel, etc. ' — Cf. *ó fuair tú d'astar go gasda 7 léim do c[h]os*, of a priest who had recovered the use of his limbs after being bed-ridden, RIA MS Fv3, p. 202, l. 7.]

áithbhéal *sharp-mouthed*, see under **dúr**.

aithcheó[dh] note to XLVI 3b *denial, contradicting*. [Cf. the rime *aithcheódh* : *eól*, Dioghluim 65, q. 21. Perhaps the *a* should be long as in *gnáithcheól* : *áithcheódh*, Aithdioghluim, 11, p. 363, 97, 14cd, and also in some of the examples under *aidcheód* in Contrib., and as in Scottish dialects — e.g. *àicheadh* : *slàinte*, McKenzie, Sàr-obair (1841), p. 89, and in Argyllshire *àitheadh* (*th* mis-spelling of *ch*), Holmer, Studies on Argyllshire Gaelic, 118 ; but cf. *aithcheódh* : *aithcheól*, RIA MS Aiv3, 685, l. 2, and the strange form *aithcheódhadh* : *rathFhódla*, Ó Bruadair, 1, poem xvi, q. 1.]

aitheach (masc. *o*-stem) originally *rent-payer, churl*, used, XIII 24 sq. XVII 48 *sq.*, LXII 82, 100, of a monstrous otherworld being. [Modern *fathach* ' a giant ' is this word with prothetic *f*.]

aithearach see **atharach**.

áitheasach XXXIX 82b note *successful*.

aithghirre XXXV 72c note *brevity*.

aithis see **athais**.

aithrisim ' I relate ' : 1st sg. fut. *aithreós* LXIII 1, *ní aithreós* LXIII 67 (cf. Gearóid Iarla, RIA MS Bk. of Fermoy, p. 162, col. 1, l. 29, *ní indeós*, 1 st. sg. fut. from *innisim* ' I tell ') ; for 1st sg. fut. *aithrēsa* LXVII 4a note, see note to LXVIII 40c.

a-léra, phrase of doubtful meaning ; see 2 **léara**.

allaidh ' wild ' : *doimh eallaidh* (recte *allaidh*), gen. sg., IX 7 'of a stag ' ; *laoígh allaidh* (mis-spelt *laoídh eallaidh*) LXVIII 8 ' fawns '. [For *allaidh* qualifying a plural subst. see supra p. 167, l. 24 of footnote ; cf. the plural form *oiss alta* LU 5164.]

allm[h]ordha ' from beyond the sea, foreign ' : hence V 29 a spectre is

said to have leapt *go hárd úathmor
allmordha* « highly, terribly, out-
landishly ».

alpadh ' ac' of snatching ' (De Bhal-
draithe, The Irish of Cois Fhairrge,
p. 126) : *beiris alpadh ar ' armvibh*
LXVIII 20 ' he clutched at his
arms '.

1 alt ' a joint ', see *supra* ailt-mhìlla.

2 alt : *alt ar alt is cnoc ar chnoc* XVII
55 « from ravine to ravine and from
hill to hill ». [Cf. *allt* ' a wooded
valley ', Contrib. O'Donovan, Suppl.
to O'R., has « *alt* ... counties of
Derry and Donegal ... denotes the
steep side of a glen ... Down, ' a
glen ' ... Sligo, ' a glen '. » The Ty-
rone writer Carleton in his T les and
Stories of the Irish Peasantry (1849),
p. 103, writes « ... in Althadhawin
(*Anglicé*, the Devil's Glen) ». Din-
neen has *ált* ' a ravine ', as an
Omeath (South Ulster) form : this
may stand for *allt*, as *a* is lengthened
before *llt* in some Ulster dialects
(Ó Searcaigh, Fogh. § 9 ; cf. also
Lloyd's Duan. na Midhe, p. 127,
l. 45). Under « glen » McKenna lists
aillt as an Ulster equivalent for
ravine. The Contrib. *allt* is fem. ;
Dinneen's *ált* is masc. ; but Contrib.
allt has a dative form *aill* with a
single *l*. Thus spelling (*l*, *ll*), de-
clension, and gender seem to vary.
The Duanaire *alt* (nom. acc. and
dat.) is doubtless, therefore, the
same as *allt* (Contrib.), *alt* (O'Don.),
aillt (McKenna), *ált* (Dinneen) ;
and may mean ' glen ', ' glenside ',
or ' ravine '.]

alta, see ealta *guards on the hill of a
sword.*

a-mach *out* : 1° idiomatic uses (exact
meaning more or less doubtful) VI
4, XVI 7, XLII 31, XLVII 6, LIV
28. 2° (of time) XLII 45, LXVI 12
out, onwards.

amaid XXIV 78, a spectre of some

sort. [Cf. *dá amaid do bhí san* **Mum-
hain ré milleadh naoidhean**, FFE, II,
384, l. 5975. *Amaide* are usually
female, but in Ag. na Sean. (ed. N. Ní
Shéaghdha), II, 39-40, the *amaide*
who torment Caoilte are male. See
Gadelica, 271, Dr. Hyde's note on
amadán na bruidhne, whom South
Connacht oral tradition regards as
the most dangerous of the fairy
host. *See supra* aimid.]

ámhaidh : *sgél ámhaidh* LXVIII 34
(= ?).

amhail (*as*) means *when* XIV 21. Cf.
mar.

ámhar see ághmhar.

[amhas *mercenary soldier* : for its
meaning in modern folklore see *su-
pra*, p. 177, note 4.]

am[h]ghaire XXXV 12 *illtreatment*
(Dind. ; Dioghluim).

amhladh LXIII 41 *marking* (?)
ornamenting (?). [See Dán Dé ;
Dioghluim ; M. Mhac an tSaoi, Dhá
S éal Artúraíochta.]

amhnár (: *lámh*) — *go hamhnár* LXII
63 ' shamelessly '.

amma-lle see ma-lle.

amus *an attack*, see under céad-.

an *the*, wirtten a : see *supra*, p. 130,
l. 26 of footnote.

an (interrogative particle) see nar.

án ' splendid, noble ' : qualifies *égnach*
(' reproach ') XXII 21, 33.

anaim ' I remain ' is used transitively
in *do hanadh dhá éis* LVII 17 ' who
have been left behind him '.

anam ' a soul ' — nom. pl. *anmanna*
(*recte anman* or *annain*) L 14b note.

? anana XXXIII 8b note.

anbhóin, dat. sg. (: *mhóir* LXII 2,
99d note), anbhúain, dat. sg. (: *an
tsluaigh* LXII 43), ' distress '.

anbhois (adj.) ' straying ', written
anffois I 43. [Cf. *an-foiss* Contrib.]

anbhrath XXII 22 *horrid treachery.*

a-nocht LV 1a note *tonight* (used to
contrast present with past).

anord XXXIII 10 *disorder* (?).

anródh (:*mó*) XLIX 45 a bad spelling of *anró* (aliter *annró*) ' trouble, dis-tress '.

? anuadal LXVI 3.

anúr LXVI 56 *ignoble* (?). [See *infra s.v.* **úr.**]

[**áodh** *fire*, see *supra* pp. lxv, lxviii, lxxiii.]

aoí (in the phrase *ar aoí* ' because of ', which is exemplified in Dioghluim s.v. *aoí*; Táin s.v. *ái*; Wi s.v. *ar ái*) : *ar aoí sin* XVII 19 ' therefore '; *ar aoí díoghla m'am[h]ghaire* XXXV 12 ' because of avenging my ill-treatment ' (apparently meaning ' because I had avenged the ill-treatment I had received ').

aoíre LXVIII 40 apparently a by-form of *áor* (*aoir*) ' a satire ', hard-ly ' air, tune ' as suggested in the translation.

áon *one*. SPECIAL USES : 1° It means ' one, single, solitary, unaccompan-ied ' in XXXVI 15, XXXVIII 17, XLIX 21, LIX 33. In LXVI 50 this may again be the meaning, though the sense seems strained. 2° In *áonbharr áigh na hEirionn* LXVI 52 it adds a superlative meaning to the epithet (as often in the literature when followed by a genitive substantive or a superlative adj.). 3° In certain phrases a *pre-position* + **áon** + *time-word* or *place-word* have lost their literal meaning and mean : **A** (with full force) ' together ' (i.e. ' united in place ' or ' united in time '), as in *d'áonláimh* XIX 16 (cf. MacNeill's note, Pt. I, p. lxiii, on modern *a dóláimh*, and Prof. O'Rahilly's si-milar but fuller note in his Measgra, II, 250, s.v. *éanlámh*), *ar áonrían* XXII 39, *d'éinleath* XLII 11 ; or **B** (with weakened force — especially when accompanying nouns or pro-nouns), replacing or strengthening

words which mean ' both ', ' all ' etc. (*cf.* similar use of *le chéile* in ' spoken Modern Irish) — the phrases in question are : *d'ēnlāimh* XXXIX 49, XLII 34, LXII 111, 131 ; *i n-énló* XLI 14, XLVII 16 ; *ar aoínréim* XXI 16 ; *ar aenrían* II 39, VIII 11, XXIII 116, 178, LXII 143 ; *ar ēnshlighe* LXVIII 104 (cf. DG², poem 15, l. 15), *i n-énúair* XVII 13, LXII 129 ; and probably *re hénūair* (see also next section) XIII 25, XXIII 36, XLIX 3. 4° **áon** means ' any ' in : *ré hénú-air* (*cf.* end of preceding section) XXXX 8 ' at any time ' (*cf.* Diogh-luim, poem 9., q. 9   *d'éntaoíbh* LXII 116 ' anywhere '.

1 ar *for*, *on*, etc. SPECIAL USES : 1° *ar lūas* L 17 ' swiftly ' (cf. *for* express-ing a state or condition, Wi. 565, Atk 715). 2° *ar cheart-dhó* ' right in two ' (see under **dó**). 3° *ar aba* see **aba** ; *ar aoí* see **aoí** ; *ar-íribh* see **ar-íribh**. 4° *ar* indicating the person refused after *séana*, see **séana**.

2 ar (dialectal variant of *inar* ' in our ') see under **i**.

3 ar *said*. For its treatment as an unstressed particle see note on II 8. A dialectal form *arsa* is commented on supra p. 142, l. 10.

árach XXXV 17, 48 *act of disabling* (a metaphorical use of *árach* ' a spancel '). [Cf. Measgra II.]

aradha XIII 43b note (*a horse's*) *reins.* [The oblique cases are common. For the nom. *aradha* (gen. *aradhan*) see IGT, II, 9 ; *aradh* LXVI 60, translated as a variant nom., may be a different word or a false reading.]

aradh-líath XLII 114 *with grey tem-ples.* [Cf. *ara* (dat. sg.) (aliter *araid*), Contrib., and the compounds *aire-glan*, *arach-líath*, ib.]

ard ' a dog-collar ' — only the dat.

sg. *aird* is instanced in the Duanaire :
XLVIII 38 (connected with a
hound) ; LIV 9 (hound pulls her
head out of it) ; LVIII 12 (*iall* at-
tached to it). [Cf. *níor cuireadh iall
'na haird air* (of an undisciplined
body) Dán Dé XXI 8 ; *sagh ag téim
as a haird óir*, q. 34 of ' Suirgheach
Crúacha ré clú Thaidhg ' (unpub-
lished) ; 7 *d'éirigh Diarmaid Ō
Duibhne & beirios air áird gach con
díobh & conghbus ō chēile ial*, Trí
Bruidhne, ed. N. Ní Shéaghdha &
M. Ní Mhuirgheasa, p. 60, l. 6 ; *ón
aird do-chinn gá choin*, Bardic Syn-
tact. Tracts, ed. Fr. McKenna, 221,
32 ; nom. sg. *ard* (MSS *árd*), men-
tioned along with *stabhraidh* ' chains'
in q. 3 of ' Ceannaigh duain t' athar ',
Sc. Gael. St. IV (1934), p. 61. The
ard, then, went over a dog's head,
could be of gold, and was attached
to a chain or to a thong. It there-
fore would seem to have been the
same as the *muince*, which likewise
went over a dog's head, could be of
gold (RC, VII, 292, l. 38 ; Feis T.
Chonáin, Oss. II, 124, l. 5), or silver
(Duanaire Finn LVI 14), and was
attached to a chain (RC, *l.c.* ; Feis
T. Ch., *l.c.*), or thong (Duanaire,
l. c.). The *muince* surrounded the
neck like a collar, Fr. Shaw, Aisl.
Oeng., 97.]

[**ardaighim** ' I raise ' : fut. stem
airdeóbh-, *airdeóch-*, supra p. 130,
footnote, l. 12 sq.]

? **ardg[h]al** XIV 25 note.

[**ar-iribh** *truly* XXXV 43 b note.]

arm, 1° ' a weapon, **2°** ' weapons'. An
anomalous gen. pl. *arma* is com-
mented on *supra* p. 170, l. 12.

armach ' one having weapons ' :
nom. pl. *ríogh-armaigh* XII 1 ' king-
ly warriors '.

ármhach ' slaughter ' (Hessen) ; g.
sg. *ármhoigh* XLIX 36, n. pl. *árm-
hoighe* 38.

arracht ' a monster, an unpleasant
visitant from the otherworld ' IX
2 and 3 (opponents of Fionn's),
XXIV 53 (= Crom na Cairrge mar-
ried to a *péist* and father of a huge
lake-dwelling *pēist*), XXIV 75
(classed with *pēist* and *ilphīast*),
XXXV 101 (classed with *fúath* and
eathaid), 122 (= one of the hags of
Céis Chorainn), LIV 9 (magic pig),
LXII (an invading giant) 5, 68, 82,
95, 97. [The short *a* is guaranteed
by rimes such as *arrachtso : malarta*
XXXV 122. Masc. gender is shown
by the prefixed *t-* in *in t-arracht*.
LXII 5, 68.]

ārrachta XLII 110, **ārrachtach** (: *dā-
sachtach*) XXXV 57, ' brave, mighty '.
[For the long *a* cf. *árrachta : ábh-
achta*, Dioghluim 67, 15.]

arsa see **3 ar.**

[**art** meaning ' bear ' and god ' : see
supra p. lxxix, note 5 continued
from previous page.]

as out of, from ' (sometimes we find
the normal older usage : *a*, *a h-*,
before nouns, e.g., XXIII 39, 53,
LIX 21 ; *as* before proclitics, e. g.
LXIX 6 ; but *as* appears also even
before nouns : *as deilbh* XLIV 8,
as Eirinn LXVIII 44, *as íart[h]ar
Lochlann* LXIV 14, *as tír* LXVIII
97). SPECIAL USES : **1°** = ' from '
(indicating the place of origin of a
person) XII 12 (*ó* has this meaning
XII 13), L 7, LXII 125. **2°** instead
of *ó*, to indicate the giver from whom
the gift goes, XXXV 121b note.
3° = ' out of ' in ' (wash) out of '
(normal English usage ' in '),
XXXVIII 36 (cf. the same idiom :
IT, III, 241, l. 186 ; LCAB, vii, 59),
and likewise in the phrase for ' red-
dening a spear out of ' (i.e. ' in ')
X 17 (... *a collaibh chloinde Trén-
mhóir*). **4°** = ' (sticking) out of ',
' (hanging) from ' (?), see note to
XV 29c (*supra* p. 31). **5°** = ' by ',

etc., in : *a croibhneart* ' by strength
of hand ' (see note to XXXV
120b) ; *a fíréigin* (see note to XXXV
127c) ; *a lūathléim* LVI 14 ' with
(by) a swift leap '. For *a los* ' by
means of ' see **los** ; *a trice* ' forth-
with ' see **trice**. **6°** See also **as nā**
' so that ... not ' ; and *cáit as a*
' whence ' (under **cáit**).

? aschoma see **? easchoma**.

as nā LXVIII 85 *so that ... not.*
[Cf. *as nach beire sē otrach na
bpeacadh gan fhaoisidin ara choin-
sias do chom bāis* ' so that he bear
not the filth of the unconfessed sins
on his conscience till death ', John
Colgan's 17th century Ulster *Tea-
gasg Maoil Ruain* (§ 27), in The
Rule of Tallaght (ed. Gwynn, 1927),
p. 16, l. 30. For reference to in-
stances of 17th century Ulster *as
go* ' so that ', see supra p. 173.]

as-tigh-si see under **i**.

assaighthear XLIV 7 *is delivered (of
a child)*. [Cf. *corom-asáighter* ' till
I am delivered ', Ces Uladh, RIA
MS. Bk. of Fermoy, p. 38, l. 15.
These forms with *gh* are misspell-
ings, or by-forms, of the better sup-
ported *t*-forms : *ad-saiter, asait,
asaited*, Wi. ; *asáit, asáitim*, Dind. ;
ossait (s.v. *assait* in Addenda to Con-
trib.) ; *ben asidach* glossed *torrach*
ZCP, XII, 252, n. 5 ; *asaidh* ' par-
turition ', O'Donovan's Suppl. to
O'R. Cf. Scottish Gaelic *am a
h-asaid ... dh'asaideadh am boiron-
nach agus rug i leanbh nighine*, Gael.
Soc. of Inverness, XIII, 242, l. 39.
The accent sometimes placed over
the second syllable in MSS. may
indicate a long *á* or the diphthong
that may be spelt *aoí*. The *t* of the
second syllable doubtless repre-
sents a *d*-sound.]

a-taoím LXIX 10 ' whom I am ... '
(to be contrasted with the regular
(a)-tú in : *mór neit[h]e a ttú 'na*

n-ainffios XIII 22, *gach dāl 'gā
ttū ag tarrngoire* XLIX 2 ; *na sé
c[h]éd a-tú d'āireamh* XXXV 89 ;
— cf. supra p. cxix). The following
forms are also worth noticing :
IMPERATIVE— 1st pl. *bíom* III 8,
3d pl. *bíd* LXIV 39 ; FUTURE— 1st
sg. *ní bhiú-sa* IV 63, *nocha bhiú*
XLVII 137, *ní bhiad* LXII 59 (but
apparently *ní bhía* XXV 3, which
one would naturally understand as
a 3rd sg. were it not for the accom-
panying *do bhá* ' I was ', which can
only be 1st sg.), 3d pl. *beidid* (with
reduplicated ending as often in Mid.
Ir.) XXXIV 2e , f (see note supra
p. 74) (cf. the modern form *beid*
XXXIV 4, miswritten *béid* XXXIV
3) ; PRETERITE — 1st sg. *do bhá* (a
classical Early Modern form, des-
cended from O. I. *ro bá*) XXV 3, 3d
sg. (with pseudo-archaic infixed *n*),
ro-n-boí XLIII 10 (cf. note supra
p. 102), (*ní bhí* XIII 14, XLI 20,
and *ar a mbí* XIII 32, are perhaps
to be explained as historic presents :
see note on XLI 20c, supra p. 97 ;
but in Ériu, XII, 227, footnote,
Dr Bergin has pointed out that the
historic present is not normal in
negative contruction), 3d sg. in
indirect rel. clause *ar a raibh* LXII
155 ' on which was ' (for classical
Early Modern *ar a raibhe* : cf. another
possible instance of this *raibh*, note
to LXVII 14d) ; SECONDARY FU-
TURE (used as past subjunctive) —
1st sg. *dá mbiainn* LXVIII 86, 3d
sg. *muna <a> b[h]íath* XII 9 —
contrast with the true PAST SUBJ.
forms : 1st gs. *muna b[h]einn badh-
dhéine* XXXV 117 ' if it were not
for myself ' ; 3d sg. *muna bheith
Fionn na Féine* XIV 38, *mona
b[h]eith gaol brāthordha* XXXV 17.
[Well-instanced forms or usages
have been left unnoticed above.]

athfach V 40 *power*. [*Athbhach .i.*

neart O'Cl. : this seems to be the only meaning that fits all the instances referred to by Hessen.]

athchoma XXXV 65 ' the act of cutting up, destroying ' (v. n. of *ath-cummaim* .' I wound ' Contrib. ; cf. *cumbae* ' destruction ' and its later form *cumma* ' breaking, cutting, shaping ', ib.). See also **athchomach**, and **easchoma** (?).

athc[h]omach XXXV 46 *wounded* (from **athchoma**).

athmhaoín, literally ' second wealth', occurs in the phrase *gan athmhaoín* IX 6, which seems to mean ' destitute '. [To the examples of *ath-main* in Contrib. may be added : *ní raibhe athmhaoín na Monach ón gcathsoin bheōs*, LCAB 9, l. 33, ' and the Monaigh never recovered from that battle '; *nī fil a[th]maīn trā Bresi*, RC, XII, 70 (Cath M. Tuired, § 39), referring to the ruin of Bres. Meyer's two meanings for *ath-main* (' disgrace ' and ' a thing of no value ') do not suit his examples. These are all of the type *gan athmhaoín* or *ní fhuil a athmhaoín*, both types referring to one who is destitute through being abandoned, conquered, or despoiled. The meaning ' second wealth ', understood in the sense of ' wealth to fall back upon ', would seem to suit both the etymology and the two types of usage exemplified. Cf. *céidní* « first fortune » (i.e. ' first wealth ') contrasted with *aithní* « second fortune », Studies, 1919, p. 73, Unp. Ir. Po. V, q. 6.]

athól literally ' second drinking ': (a time for music) LXII 112. [Cf. *a n-aimsir an athóil* (a time for gossip), q. 5 of *Coisgidh don áos ealadhna* RIA MS A iv 3, p. 800, l. 22.]

a-tú see **a-taoím**.

ba, *etc.*, see « copula » under « Grammar » in the Subject Index *infra*.

bá :\ *do bhá* ' I was ', see under **a-taoím**.

[**bacaigh** *beggars* (tellers of stories), *supra*, p. 191, l. 16.]

[**bacán** *hinge-hook*, see under **corránaibh**.]

báidh ' affection ' (TBG) : *is báidh liom* XXXIV 11d note ' I am pleased at '. See also **cáol-bháidh**.

baisdim ' I name ' (*supra* p. 86, l. 8) : pret. pass. *jár baisdeadh* XV 18, *mar do baisdeadh* XXXVI 37; v. n. *a bhaisdeadh* XV 17, *mh'ainm baisde* XXXVI 16.

?balach, gen. pl., (: *atach*) IV 16, translated « clowns » as though for *bachlach*.

ball, which commonly means ' a member, a limb ', may also (see Desiderius) mean ' an article (of clothing) ' as in *ina mballaibh* note on IV 51b ' piece by piece ' (of the various parts of a suit of armour).

bannlámh ' a bandle ' (an Irish cloth measure of 24 or 25 inches) : n. pl. *bannlāmha* LXVI 65, 73, dual *dā bhannláimh d[h]ēg* 74. [« Banlamh*, Bandle ; a measure two feet long used at country fairs by dealers in frieze, flannel, *etc*. » J. O'Daly, Poets and P. of Munster, 2nd ed. (1850), p. 64, footnote. « *Bannlá* = 25 inches » (Bailensgeilg),Béaloideas, II, 230, footnote 6.]

báoghal literally ' danger ', hence ' opportunity for an enemy to harm one, unguarded spot, moment of weakness ': *ar nach ffuighb[h]ithe baéghal* LIV 5 (complimentary epithet) ' in whom no weakness might be found '. [Cf. *dogéb baegal an c[h]ethrair* ' I shall find a way of slaying the four ', Caithréim Cellaig, ed. Mulchrone, 794 ; « *ro gab Ailill a mbáegul*, A. got a chance at them, took them unawares », Strachan and

Bergin, St. fr. the Táin, 3d ed.,
p. 48. See also under **faill**.]

barrach ' tow ': *lúireach bharraidh*
(leg. *bharraigh*) *ghéir ghlain* LXVIII
6 ' a corselet of sharp clean tow '.
[*Barrach* is flax (*líon*) with the
coarser fibre (*colg*) removed ready
for spinning into thread : see Peadar
Chois Fhairrge (S. Mac Giollarnáth),
1935, p. 56, l. 19 sq.]

barramhail : *ceithri bliadhna ba-
ramhla* XXXV 54 ' four glorious
years '. [« *Barramhail*, genteel, fine,
gay, P.O'C. » (Contrib.) ; *duine
barúil* ' a pleasant person ', J. H.
Molloy, Grammar, p. 48 ; *fuadrach
fear[a]mhail barr[a]mhail bríogh-
mhar*, Merriman, Cúirt an M. O.
(1912), 212 ; *do tharlaidh liom ain-
gear 'na seasamh leam thaobh go
baramhail béasach gan phúir Ó*, poem
by E. De Nógla, RIA MS 23 N 14,
p. 77 ; *anns an mbarún barramhail
uasal*, Mac Cuarta, in Lloyd's Duan.
na Midhe, p. 88 ; *tighearna barr-
amhail buadhach*, ib., p. 101].

basgadh see **súl-bhasgadh**.

beag (comparative *lugha*). **1°** *gan a
bheag* XX 69 ' not a whit ', *a bheag*
XXXIII 1 (with negative) ' no-
thing '. [*Nír fétadar a becc dí*, AS,
note to 2178 ; *ní haithristear a bheag
dá scéalaibh*, Dinneen's ' Meguidhir ',
§ 25 ; *nár chosmhail a bheag díobh
do thilleadh*, St. fr. K., 27, l. 75 ;
a bheag (with negative), ' nihil ',
Stapleton's Catechismus (1639), p.
87, l. 13 ; *níl a bheag ná a mhór de
shluagh ag Cú Chulainn*, O'L.'s
TBC, p. 69, l. 17.] **2°** *lughaide ar
Aonghus* XX 100 ' Aonghus liked
(it) less because of that ' ; *is beag
oram cáil na mban* XXXIV 12 ' I
hate the ways of women '. [*Agus ní
raibhe ar domhan duine ba lugha ar
lucht Átha Cliath ioná Mac Mur-
chadha*, FFE, III, 5250 ; *gur ro bheg
ar Dhia é*, ' maximèque Deo invisa ',

Stapleton's Catechismus (1639), p.
161, l. 9 ; *is beag orm* ' I despise ',
Dinneen.]

-béal as second element of compounds
see under **dúr**.

beann ' a peak '. **1°** ' a mountain '
LXVIII 7. **2°** *d'airde na mbeann*
LXIV 5 ' from the height of the
cliffs (?) '. [*Cf.* (of voyage by sea)
a-nonn seach bhordaibh na mbeann,
Measgra, poem 48, l. 40.]

beannachaim ' I bless '. **1°** *gur
b[h]eannachaid na dée duit* XXXVI
14, answered by *gur bheannach-sa*
note on XXXVI 15a. **2°** *beann ar
ar bheannaidh in Táilghionn* LXVIII
7 ' a hill which the T. blessed by
dwelling on it '. [For examples of *do
bheannuigh i n-*, with the sugges-
tion that the phrase means ' is
patron of ' or ' has a church at ', see
St. fr. K., note on no. 19, l. 24, and
BNE, II, 326, note on § 17.]

-beara, see the corrupt *ru-s-beara* com-
mented on in the note to XLIII 10.

[**bearradh geóin** *mocking shearing*,
supra p. 190, l. 30.]

beatha ' life ' : *Dia do bheatha* (greet-
ing uttered by the visitor) LXVII
2 literally ' may God be your life '.
[The modern Munster *'S é do bheatha*,
or *Dé 'bheatha-sa chúinn*, are norm-
ally greetings of welcome uttered by
the host to his visitors.]

beathach LXVIII 7 *birchland*. [Cf.
Contrib. under *bethach*, *bethe*, and
bethech.]

beathadhach ' beast ' : gen. sg.
written *an bheathaidh* LX 17 (cf.
supra p. 128, last line of footnote).
[This Ulster pronunciation of *beatha-
dhach* is instanced from the 16th cent-
ury Leabhar Chl. Suibhne (ed. Walsh)
as *bethach*, p. 28, § 23, and p. 46,
§ 33.]

beidid *they will be*, see under **a-taoím**.

béilfhleasg XLVII 33, 34 (dat. sg.
bēilfhleisg XLVII 35, *bēileisg* XXIII

67) literally 'a lip-wand', hence apparently 'a rim-band' (on a sword-sheath or goblet).

beinibi (gen. sg.) see **binib**.

beirim ' I bear ', etc. **1°** subj. 2nd sg. *madh mac bheire* XLII 25d ' if it be a son thou bearest '. **2°** 1st sg. pret. *do rugus-[s]a lē[i]m* L 17a note ' I leapt '. [To the example cited in the note on L 17a, add *lēim beri[o]s an bcathadhach sin an-airdi* ' a leap which that beast makes upwards ', RIA MS Bk. of Fermoy, p. 225, col. 2, l. 47.] **3°** 3d pl. fut. *fada b[h]ēruid* XX 86 ' long shall they last '. [To the examples of this confusion with *mairim* ' I live, I last ', cited in the note on XX 86c, add : *biodh chian bhēaras a chuimhne*, Ag. na Sean. (ed. N. Ní Shéaghdha), II, p. 48, l. 4 ; *dán saor do bhéaradh go buan* (q. 1 of *Ceist ! cia do cheinneóchadh dán*, Ir. Review, III, 82) ; *tacha bhus buaine bheuros*, LCAB, XLI, 36 ; *d'éis na buidhne nách buan rug*, TD, 25, q. 34. A similar confusion of *m* with *b* is to be found in Kerry *birbheóidh* (to be pronounced doubtless *bireóig*), Béaloideas, X, 122, l. 18 (for *maróig*, or *maireóig*, more normal Munster dialect forms of the 3d sg. fut. of classical *marbhaim* ' I kill ') : cf. *bireóid siad* ' they will kill ' (ib. p. 136, l. 19), *do bhireóchá* (to be pronounced probably *do bhireófá*) ' thou wouldst kill ' (ib. 136, l. 26), *ná breóch* (= negative *ná* + 3d sg. secondary fut. ' would kill '), ib. 136, l. 26.]

beirt ' a garment ' : nom. sg. *beirt* IV 42, VII 7b — fem. gender is shown by asp. of following gen. in *in b[h]eirt shróil* XXII 47 ; dat. pl. *go mbeirtibh sróil* XXIII 57.

bil (an adj. used with no well-defined meaning to qualify nouns of time) : *go brāth mbil* XLVII 23, *fri ré dā c[h]ēd mbliad[h]aiṇ mbil* XLIX 8.

bile ' edge, rim ' : *bite sgēithe* LXIV 34.

binib perhaps means ' violence ' : geṅ. sg. *beinibi* (recte *binibi*) (: *in file sin*) IV 47. [*Déarfaidh le bin[i]b le tréatúir na gcoirthe*, Duanta Diadha Ph. Denn (ed. Ó Foghludha), p. 7, l. 17 ; *tá dlighthe na Sacsan ... le bin[i]b dár gcreachadh*, Pádraig Ph. Cúndún (ed. Ó Foghludha), st. 178 ; *fíoch agus bin[i]b agus miosgais*, O'L., TBC, p. 103, l. 9.]

binn normally ' musical, sweet of sound ' is used without well-defined meaning to qualify *bliadhuin* ' a year ' in LXII 116. [Cf. *coinnmed teóra mblíadan mbind*, LU, l. 346. For similar usages see **barramhail** and **bil**.]

bíom *let us be*, and similar forms, see under **a-taoim**.

bionn (a non-existent word) : gen. pl. *na mbionn* LVIII 17 is almost certainly a mis-spelling of *na míonn* ' of the relics '.

biorach XXI 11, epithet of a *fíadh* (usually ' deer ') which is referred to in q. 12 as *míol moighe* (usually ' hare '). The epithet, which is clearly an adjectival formation from *bior* ' a spit, a spear, etc. ', has been rendered " antlered" in the translation, but more probably means ' pointed-headed ' (cf. *birchend*, Contrib.), or ' prick-eared ', or perhaps simply ' sharp ' in the sense of ' eager '. [The nom. pl. form *biruich* is used of horses, LU 6910, 9255, 10199, and the gen. pl. *birach* of dogs, Fél., notes to May 10. A magic monster is referred to as *in béist birach*, Imm. M. Dúin, q. 136, Immrama (ed. Van Hamel), p. 68. In Hessen the original form is taken to have been *bir-óach* ' having pointed ears '. In the Scottish Gaelic Songs of J. MacCodrum, ed. W. Matheson, 457, *biorach* is used of a hero,

In Bretha Crólige, § 34 (ed. Binchy, Ériu, XII, 29), *birach briat[h]ar*, describing a type of woman, is translated " a sharp-tongued virago".]

biorar see under **foc la.**

biseach ' increase, improvement ' : the meaning is doubtful in *fa maith biseach ré búaladh* XXXVI 33.

bladh *fame* is declined normally as an *a*-stem or *u*-stem (Dioghluim) : *i* or *o*-stem declension is suggested XVI 55c note. See also **blogh.**

blíadhain ' a year ' qualified by peculiar adjectives : see under **binn, búanamhail.**

blogh (aliter *blagh* IGT, II, § 39, l. 16) (fem.) ' a part ' : perhaps to be restored for MS *bloidh* and *bladh*, note on XXXV 79d.

boí see under **a-taoím.**

bolg ' a bag ' ; acc. pl. *bolcca* XXIX 2 ' ships ' (?). See also Index of Heroes, etc., under **Corrbholg.**

bonn *sole of the foot* : **bonn ar bhonn** XXXIX, 62, 88 (**bonn re bonn** LXII 134) *close together.* [Cf. similar phrases with the same meaning : *cois ar chois*, Cath Cath. 5709 ; *bonn re bonn 7 bel re bel* B. Vent. 516 ; *glún re glún* O'Br., po. XX, st. 13 ; *gualainn le gualainn, dóid le dóid, sgiath le sgiath*, O'L.'s TBC 220, l. 6.]

? **borr** *go borraibh*, recte perhaps *go borga* ' to the castles, dwelling-places ', note to XXIX 2b.

bradaighe (nom. pl.) XLVII 54 *robbers.*

bradán bandachta XVIII 10 ' spirit of womanhood ' (opposed to *beóspiorad feard[h]achta*). [Cf. " die, expire, *chuir sé an bradán amach*", McKenna, p. 432, col. 2. *Is ro bheag nach ndeachaidh bradán a beathadh thar bheul Ghráinne re lúthgháir roimh Dhiarmuid,* Tór D. & Gráinne (ed. O'Duffy), Pt. I, p. 24, § 23. " *Bradán a beathadh* (in Dd. and

Gráinne) I take to mean *iasg na beatha*, which, according to Gaelic folklore, goes round *eidir feóil 's leathar*, its presence being indicated by a slight movement of the skin (nervequivers). A blow in the *bradán* [recte *iasg* ?] was said to be fatal, and I have heard it said of one quick at ' raising his hand ' *ní fhanad sé le féuchaint cia rabh an t-iasg ionnat.*" — S. Ua Ruaidhrigh in Gael. Jnl. X, 48, note 404.]

[**brádán** *a light mist*, see note on XVIII 10a.]

brath ' betrayal, etc. ' **1°** *bratha* XXXV 126 stands either for *braith* gen. sg. of *brath* ' treachery ', or for *brátha* gen. sg. of *bráth* ' doom ' (see note to 126b). **2°** *brath* means ' revealing, telling ' in : *gan brath* XVI 9 ' unrevealed ' ; *lór do bhrath* XLII 3 (cheville) ' sufficient revelation '. [Cf. *bemaoid 'gá bhrath* ' we will reveal it ', Metr., p. 23 ; *gan bhrath* ' unrevealed ', IGT ex. 1770 ; *cóir a bhrath* ' it is right to tell it ', RIA MS A iv 3, p. 174, l. 22, q. 14 of *Fada ó Ulltaibh.*]

bráth ' doom ' : *a ·b[h]ráth-bhuille* LXIV 23 ' his dooming blow ' ; *in t-olc bráith* LXIX 6 ' the dreadful evil ' ; for *tonn bhrátha* referring to a hero see under **tonn.** See also *supra*, *s.v.* **brath.**

bráthair used of a nephew LXII 80 (cf. 84).

[**Breac-chuach,** name of Fionn's ship in folklore, see Index of Heroes.]

breaghdha originally (as Dr. Bergin has suggested to me) ' Bregian ', i.e. belonging to the fertile Meath district known as *Breagha*, hence ' fine ' : ' fine ', therefore, is probably its meaning in II 44 and XLIII 29. For the spelling *bréghdha* see *supra* p. 128, l. 6 sq. of footnote.

bríathar ' a word ' : dat.pl. *ag briathraibh* XVII 70 ' speaking, convers-

ing '. [Perhaps for *bríathradh*, a verbal noun : cf. ' *Bes is lor la firu Temrach ataim-ni og briatroth sund, a ingen* ', ol *Find*, Tochmarc Ailbe, 11, ed. Thurneysen, ZCP, XIII, 274.] **briat[h]raighim** XLIX 5 *I speak.*

brígh (fem.), **bríogh** (masc. and fem.) *power*, etc. **1°** G SLENDER : n. sg. XXXIX 20, XLIV, 6 ; after the preposition *gan*, XLVII 57. **2°** G BROAD, after the prepositions *go* and *gan*, XLIV 4, LXII 103 (cf. *do bhríogh*, Mac Aingil, Scáthán, p. 14 and passim) (cf. also the negative *ar dimbrí[o]gh* riming with gen. sg. *in rí[o]gh* XLIX 11). For further examples and reference to methods of declension see Dioghluim.

bró ' a mass, a number ' : gen. pl. *na mbróinteadh* (see below Corrigendum to LXVIII 32b) ; for the doubtful form *'na mbróinibh* see note to XXXVI 29d. [Cf. nom. sg. *Mōr 's a brō minglan do mnāib* (: *mō*), q. 20 of *Annam nél rīgna* (which begins on p. 4 of RIA MS C i 3) ; *maith do bhró ghiolla ngeal*, q. 2 of Muireadhach Albanach's *Sáor do leannán*, RIA MS A iv 3, 628 ; *bró mhearrdha do mhīleadhuibh, bró fhuileach armruadh*, q. 20 of *Uaigneach sin*, RIA MS 23 L 17, p. 100 ; dat. sg. *bróin* TD ; acc. sg. *do mheall go Brian bhróin maighreadh* (: *n-óir*), ' ... enticed a shoal of salmon to Brian ', LCAB, poem vii, 115. For nom. and acc. pl. *bróinte*, dat. pl. *bróintibh*, see IGT, II, 84. Cf. *bróinte scamal* ' masses of clouds ', Ó Bruadair, I, p. 44, poem v, § 40. The word survives today : in Waterford, *mar a sceinnfeadh ... míol-mór tré bhró bioránach lá gairbhthin*, Béaloideas, IV, 196, l. 13 ; and in Cork, *an sneachta ag teacht anuas i n-aon bhróin amháin*, O'L. 's TBC, 58, l, 10.]

brocudh (:*síorchodladh*) XXXIII 10 ' grieving ' (?), ' an injury that would make one sorrowful ' (?) '. [Cf. *brocc* ' dejection ', Knott, Tog. Br. Da Derga ; *broc* ' grief, sorrow, anxiety ', Contrib.]

broid *captivity*, etc. : XXIV 57 *hardship, distress.*

broin : dat. sg. *broinidh* (?) note to XXXVI 29d ' a mass, an amount '. [Cf. O'R. " *brain* ... i.e. *iomad*, o(ld) g(lossary)" ; *na cuill na droighin na dresa. ōn bhroin*igh (recte *bhroin*idh?) *thruim mesa ag maidhm*, Grosjean, Fraser and O'K., Ir. Texts, II, 71, q. 22.]

? brón*aibh*, a form which does not give sense, note on XXXIX 84c.

[**bronnaim** *I bestow* see infra **pronnaim.**]

[**bronn-ór** *refined gold* see infra **pronnta.**]

brosgar *clamour* XX 5c note.

brúach : *brúach re brúach* XXXVIII 23 ' close together '.

brugh ' lump ' (Hessen) : *fot ardb[h]rugh* (of a standing stone) XLII 75 ' beneath thy tall mass ' (?).

bruidhean. 1° ' a hostel ' (Old, Mid., and Early Mod. Ir.) ; **2°** ' a fight ' (Early Mod. and spoken Mod. Ir.) : cf. *bruidhean* <*rit & ón tigh*> (variant <*ō dhā chéill.*>), IGT, II, 54. The first meaning suits nom. sg. *bruighean* LXII 122 and dat. sg. *'na b[h]ruighin* LXII 121. The second suits gen. pl. *do bhruighean mborb* XVI 59. In IX 4, XV 5, and even LXII 38, either meaning would suit.

[**bruinnim** *I smell* see infra **pronnta.**]

bruth ' heat, fever ' : *a mbruth trāth is iermhēirghe* XXIII 213 note, ' in the oppressive atmosphere of canonical hours and matins ' (?).

búabhall : the gen. pl. in LXVIII 2 has been translated as though it meant *of cornel-trees*, an ill-attested

meaning : it means more probably *of buffaloes, of wild oxen.* [The single instance " cornel, P. O'C." in Contrib. is doubtless a misprint for ' cornet ' (a sort of wind instrument), as ' buffalo-horn, horn, bugle, trumpet ', are common meanings for *búabhall.*] See also **búadhbhallach.**

búachail originally *a cowherd* : hence XLVII 45a *a servant (to herd goats),* XLVII 45c *a servant (to watch over a garden).*

búadhbhallach (gen. sg. *bhúadh-bhall*aigh MS) IV3 (epithet of a hero) has been translated " of the trumpets" (as though from *búabhall*) ; its spelling suggests that it means ' victory-spotted ' or ' victory-limbed ' (from *búaidh* ' victory ' + *ball* ' member ', ' part ', ' spot ').

búaidh, búadh, ' victory ' : *búaidh* n. sg. XXIV 55 ; dat. sg. *go mbúaidh* XLII 60, 64 ; gen. sg. *búaidh* note to XXIV 18d ; *búadh* gen. pl. XXIV 63. A gen. sg. *búadha* is used adjectivally to mean ' gifted ' XLV 2. [For three Early Modern methods of declining this word see Dioghluim.]

búanamhail : ' goodly ' has been suggested as the meaning in *ceithre bliadhna búanamhla* note to XXXV 83a. But as *búan* ' good ' seems to be purely a glossary word (at least in the later language), MacNeill's " lengthy" may indeed be the true translation. Cf. the use of **bunaidh** infra to qualify *blíadhna.*

búannacht see under **súatracht.**

budh- : this *budh* (for older *fa-*) , in words such as *budh-dheas,* ' southwards ', *budh-thúaidh* ' northwards ' (LVI 8, etc.), *budh-dhéin* ' (him)-self ' (XLII 13, etc.) (aliter *budh-dhéine,* XXXV, 117, XLII 32 : cf. infra **féine** for **féin**), is usually written in contracted form (*budh*) by the scribes ; in LVI 8, however, the MS has *budh dheas* in full.

búidhe (variant of *báidhe*) ' fondness, affection ' : *tré ealla búidhe* XI 5d ' in a fit of fondness '. [As *báidhe* ' affection ' is the word ordinarily used in this phrase (see RIA Dict. s.v. *ell,ella*),its variant *búidhe* should doubtless be understood here rather than *buidhe* ' favour '.]

buinne ' a sapling ' : applied to a youth XV 2 (cf. *buinge* applied to Christ, Ó Bruadair, vol. II, poem ii, q. 6) ; to a sword XXXVI 33 (cf. supra p. 86, l. 14). [For its application elsewhere to a horse, a sword, a castle, see Éigse, I, 30.]

búireach see **búrach.**

bunadh *origin, root* (Contrib.), applied to a hero, LII 1, means *secure foundation for defence, main-stay.* [Cf. *fri báig is búnad* (leg. *bunad*) *prímda,* Thes. Pal., ed. Stokes and Str., II, 295.] The gen. sg. *bunaidh* may be used adjectivally — **1°** (of a name) *bunaigh* XXXVI 15, *bun-aidh* LIX 16, *bunaidh* 17, meaning ' original, true, genuine '. [Cf. *doch-óid in forainm tar in ainm bunaid,* IT, III, 290, § 13 : *cétainm* (ib.) is used as a synonym of *ainm bunaid.*] — **2°** (of years)' permanent, long (?) ' as in *ré tríocha bliad[h]ain bunaidh* XLIX 15. [Cf. *sealbh bhunaidh* and *iasocht bhunaidh* opposed to a short *iasocht* or loan, Dioghluim, 69, qq. 5-7.] — **3°** with a weakening of the meaning ' genuine ' so that the epithet has merely strengthening value as in *an bhean bhunaidh* XL 6 ' the woman herself '. [Cf. *bás bunaig* " death outright", Dind. ; *aniúgh trosgadh lá .s. Proindsías mo patrún bunaigh,* Acallam MS. 69b, bound in the same volume as the Duanaire Finn MS.]

búrach XIV 26 (*búireach* LIII 8) *bellowing.* [See" 2 *búrach*", Contrib. Cf." *búirighil,* a lowing", J. H. Molloy, Grammar, 27 ; " *búradh,* lowing

as of an ox", ib. 82 ; " *búirtheach* ... bellowing", Foclóir do Shéadna.]

cá *where?* see **gá.**

cabhalach LIX 28 *a tax, tribute.* [Hessen *cabalach* ; and see ACL, I 152, s.v. *cobhlach.*]

[**cáidh** *holy* : dual same as sg., *supra* p. 167, l. y of footnote.]

caidhe 1° LIX 18, 23 *what is?* 2° LXIV 15a note *where is?* [Cf. *caidhi Brocan*, AS 1061 ; *caidhe* (: *baile*), LCAB, poem vi, 4 ; *caidhe na cuirn* FFE, III, 218, l. 3423.] 3° **caidhe mar** XLVII 21 *how? on what conditions?* [Cf. the modern *cad é* ' what ? ' used to give the meaning ' how ', in the phrase *cad é mar a dhallan comhacht agus neart slógh aigne an duine*, O'L.'s TBC, 88, l. 10.]

cáil ' quality ' : *is beag oram cáil na mban* XXXIV 12 ' I hate the ways of women '.

cailc *chalk* : in connection with shields XVI 2 (exact reading doubtful : see note), LXII 92. [" Hide-covered shields were often whitened with lime or chalk, which was allowed to dry and harden, as soldiers now pipe-clay their belts " (P. W. Joyce, Soc. Hist., I, 129). Cf. also : *cioth fola dá gcréachtaibh, cioth teineadh dá n-armaibh, agus cioth cailce dá lúireachaibh*, Br. Eoch. Bhig Dheirg, 153, l. 25 ; and references under *cailc* in Contrib.]

cailte see **caoílte.**

cairc[h]each III 3 (see Corrigenda, Pt. III) *melodious.* [*Cairche ciúil* ' melody ', Contrib. *Seinnter gach fogur 7 gach ceól for bith dōibh, co mbī an t-istad uile 'na cairchi ciúil*, ZCP, I, 374, l. 7, and cf. " *cairche .i. ceól*, P. O'C." ib., p. 428.]

cairdeach XV 11b *friendly.*

cáit (Contrib. ; IGT, I, 6 ; Dioghluim) : *cáit a* I 26, X 4 ' where ? ' (cf. note

on LXIV 18a) ; *cáit as a* note to XXIV 48c ' whence ? '.

caitheasach XXIII 17 *pleasant* (?). [*Caithis* is explained as *cion* ' love, affection ', Réilthíní. Hence the adjective may mean ' loving, affectionate ' as in : *mo bhanaltra bhánchnis mhín-rúnach caithisach carthanach páirteach caoin*, RIA MS 23 N 14, 115, § 2 ; *ac dēnamh onóra an coirp mar as caithisighe* 7 *mar is onōruighe cor fētatar* (of sad monks) BCC 420, 24. But in BCC 418, 32, where the adjective is used of a feast, and in the Duanaire passage in question (of drunkenness at a feast), ' loving, affectionate ' is not a suitable meaning. Cf. the following weakened uses of *caithiseach* exemplified in Réilthíní : (of weather) *aoibhinn* ' pleasant ' ; (of doing things) *go breá, go binn* ' excellently, splendidly '. MacNeill's ' clamorous ' (Pt. I, p. 171) is also defensible, as the ideas ' affection ', ' merriment ', and ' noise ', are united in some Irish words : *muirn* ' mirth, clamour, affection ' — *greann* ' mirth, affection ' — *greadhnach* ' noisy, exultant '.]

caithir ' dwelling-place ' : dat. sg. mis-spelt *cathoir* XXIV 58a note ; gen. sg. *caithreach* XXIV 45c note.

cam[h]áir (dat. sg.) (rimes with *cáidh* XLVII 58) ' daybreak '. [Nom. sg. *camhair* (variant *maiden*), Ir. Texts, Fasc. III, 10, q. 10 ; Cf. *moch mhúsgluim ris an gcamháir*, RIA MS A v 2, 21b, q. 6 of " Fada go ttoir " ; *re camh ir* (: *do ghabháil*) ' at daybreak ', TD, poem 2, q. 28. But the last syllable sometimes shows *aoir*-rimes, as in *camhacir : d'anacíbh*, RIA MS Bk of Fermoy, 160, col.1, l. 18 ; cf. spoken Kerry (Ballinskelligs) Irish *uíhe annróch ... agus ... teacht ... ar maidin lé camhaoir a' lae a' triall ar a mbaile*, S. Ó Conaill's

account of himself in Professor J. H.
Delargy's private notebooks, 19
April 1927.]

cáoch *one-eyed*, etc. : see above p.
lxxii, note 7.

cáoga ' fifty '. **1°** followed by gen. pl.
trí cháoga ban XVII 65. **2°** followed
by nom. sg. *cáoga fail* XIII 12,
caoga cú XLVII 51. Though *blíadh-
ain* in *frí ré cháogat mbliadhain
mbil* XVI 14 eclipses like a gen. pl.,
it is in form nom. sg. — O. I gen.
pl. *blíadnae*, classical gen. pl.
blíadhan. Cf. **céad, fiche, míle,
tríocha.**

cáog-dhuirn (of a caldron) II 49 *five-
handled*. [For the form **cáog-** see
caec-diabal, AS 1129 ; *coic-diabuil*,
Contrib. The word *coec-duirn*, ap-
plied to a caldron (*coire*), has been
translated (perhaps rightly) ' five
fists deep ', RC, XII, 84, § 89. Win-
disch, Táin, p. 371, note 6, does not
translate *coiri coeg-dhuirn*.]

caoílte (**cáol** + **te**) (spelt *caílte*)
XXXVI 35c note ' slender and hot '.

1 caoínche, some sort of bird : n. sg
fem. XXXIII 13 ; acc. dual *dā
choinchinn* VII 19 ; gen. pl. *coin-
chionn* (recte *caoíncheann* : *aoíbhinn*)
LXVIII 12. [See Measgra I, and
ZCP, IX, 341-347 for discussion of
the various forms of this word and
further instances.] **2 Caoínche**, a
proper name (see Index of Heroes).
3 caoínche, in the phrase *lēig-
fidhear caoínche ar do lorg*, note to
XXXIII 10a, ' you shall be rend-
ered invisible '.

caoínius *pleasantness* see under
gaoíne.

caol-bháidh (**cáol** ' narrow ' + **báidh**
' love ') XLVII 49 ' lack of affect-
ion '.

cáomhthach :   '*na   ccáomhthach*
LXVIII 41, '*na caomlach* LXII 170,
' in their company, in their pres-
ence '. [For further examples see

Aithdioghluim. The word has pro-
bably been evolved on some analogy
from O. I. *coímthecht* ' company '
(*comh* + *imtheacht*), of which a
normal later spelling is *caeimh-
thecht*, as in Maundeville 135 (refer-
ring to sexual intimacy). For exam-
ples of *cáomhthach* in the sense of
' companion ' see Dioghluim — also
nom. pl. *cáomhthaigh*, RIA MS A iv
3, 869, l. 7—dat. sg. *caomhthach*
(MS variant *caobhthach*) ÓDonn-
chadha, Haicéad, X, 12.

car see **cor.**

caraidh acc. sg. of *cara* ' haunch,
thigh ' (?), see *infra* **concharaidh.**

carnadh XXI 19 *act of piling, heap-
ing up* (*corn-sheaves*). [Cf. *Shāmh-
áil* (MS) *Tomās Ua Niuláin a chuid
eōrnan : 's iomadh bean c[h]eangail
agus fear cárnadh agus stāca bhī<dt.>
ag congnadh leis*, H. O'Sullivan's
Diary, 14. ix.28, p. 12, l. 9. Reaping,
binding, and *carnadh* (' piling '), are
again mentioned by H. O'Sullivan,
in connection with wheat, in a
poem in RIA MS 23 A 34, p. 9.]

cás ' worry, trouble, sorrow ' : *ní
cás linn* XXIV 55 ' we heed not,
are not worried by '. [*Ní cás leat* =
is cuma leat, Réilthíní ; *níor chás leó
i nguais iad* ' they were not worried
by their being in danger ', O'L.'s
TBC, p. 77, l. 5 ; *níor chás rium
riamh* ' it never worried me ', DG²
53, l. 8 ; *nach cás lat* ' that you are
not worried by ', Dioghluim, poem
1, q. 1.]

casnaidh : dat. sg. mis-spelt in *do
chasnaoi ghlēgil* LXIV 76 ' of a
bright chip '. [Cf. *casnad, casnaid*,
' a chip, a splinter ', Contrib., Hes-
sen, Dioghluim ; " *casnaide*, ' shav-
ings ' ... plural used as collective ? "
Gwynn, Dind., V, 229.]

cath ' a battalion ' : there were seven
of them in the Fian, LVII 29, as in
modern folklore ; five opposed Goll,

X 11 — five, or six, X 15. For *cath eagair* see under **eagar.**

cathair see **caithir.**

cathach LXII 27 *warlike.* [From *cath* 'battle'.]

cathaighe I 39, LXIII 8d note, *a fighter, warrior.* [Cf. *cathaide* 'fighters', Ériu, VII, 242, l. 11.]

cathardha (of warriors) XVI 41, XXIII 189, 203, XXXV 14, 18, 56; (of a battle) XXXV 46; (of a fleet) XXX 102, *mighty* (?), *valiant* (?). [For the relation of *cathardha* to *cathair* 'city' and *cathar* 'man of battle', see TD.]

cath-mhilidh *a battle-warrior* see under **milidh.**

cé see **gé** and **gion go.**

cead *permission* need not have a preposition to connect it with its verbal noun, note on LXIV 10a.

céad 'a hundred — uninflected in the gen. sg. *neart céud* L 11 (cf. *ré cois céud* riming with *coimhéd*, RIA MS A v 2, 10a, l. 5). It is followed by a gen. pl. in *aoin-chéd ban*, XIV 22 c (contrast nom. sg. *bean* in the modern *céad bean*, Comyn's Lay, Oss. Soc., IV, 206), but by a nom. sg. form *cú* in *deich gcéad cú*, ib. 22b. The gen. pl. is again used in *céd ríoghan* XLVIII 16, and a hybrid form *ré ré dá chéd mbliadhain mbil* XVI 32 (for eclipsing *bliadhain* here and in XLIX 8 see under **cáoga,** and contrast with classical *ré céd mbliadhan* riming with *ríaghal*, IGT ex. 333) : cf. the end of the entry for **curaidh.** See also **céad-ghuineach.**

céad- (**céid-**) 'first': *don chédamus* (: *fa follus*) XIV 24 'at the first attack'; *do chéidfhearaibh* XVIII 27, XXII 30, 'among the first'; *cédghuine* (gen. sg.) VI 31 'first slaying', or perhaps 'first man slain' (cf. nom. sg. *cétguine*, dat. sg. *cétguiniu*, Contrib.); *na ccédghníom[h]*

II 37, probably meaning 'of the unrivalled deeds', as suggested by Meyer, ZCP, VII, 524; *don c[h]édréim* LXIII 45 'straightway, at once'; *cédsearcus* XXXVIII 33b 'first love, chief darling' (referring to the person loved, as in *cétserc*, Táin s.v. *serc*; *fír-chét-shcrc*, Dind. III, 386, l. 13) : *cédsearcaibh*, dat.pl. XXXVIII 33d note, 'first ecstasies of love' (cf. *cétshercus* referring to the emotion, not the person, Mac Conglinne).

céadfaidh 'valour' VI 5 (cf. *céadfaidh catha*, Dioghluim). [The best-attested meaning is 'sense'.] **céadfadhach** 'valorous' as in *cath cródha cédfadhach* 'daring and valorous battle' XX 81, *Cumholl calma cédfadhach* 'brave valorous Cumhall' XXXV 32.

céad-ghuine see *supra* s.v. **céad-.**

céad-ghuineach XV 5 *hundred-slaying.*

cealg 'deceit': *sa cheilg* LXVIII 10 'deceitfully'; *cealg na b[h]fíadh* LVIII 11 'the hidden deer' (?). **cealguis** (3d sg. pret.) VIII 5 'treacherously enticed, beguiled'.

ce(a)n co see **gion go.**

ceangaltach (*cáoga ccangaltach na gcorn* XLVII 52), some precious article; the word is clearly a substantively-used adjectival formation from the substantive *ceangal* 'binding' Cf. **coimh-cheangal.**

ceann 'head': *do c[h]uir as a chionn*, meaning doubtful, XIV 29c note; *gur g[h]abh cách ceann a chéile* XXXVIII 15 (see XIII 36c note) 'and they came to grips' (cf. *apprehensoque unusquisque capite comparis sui defixit gladium in latus contrarii*, Vulgate Bible, II Reg. ii 16, 'and every one catching his fellow by the head thrust his sword into the side of his adversary'); *ci[o]nn ar chi[o]nn* XLVIII 4 'close together' (*cind ar chind*, IT, III,

p. 81, l. 1) ; *ar ceann chosgair* XXXVI
44 'as he went to victory'; *ar
do c[h]ionn* L 9 'for you, to fetch
you'; *tar do c[h]eann* L 9 'for your
sake' (*tar ceann a anma*, Dán Dé,
XXXI, 18); *tar ceann* XXXIII 4,
5, 7 'in spite of' (For other examp-
les of *tar ceann* 'in spite of' see
Stapeleton, Catechismus (1639), p.
7, l. 9, p. 78, § 5, p. 106, l. 15 —
and Stair an Bhíobla (Ua Ceal-
laigh), RIA MS E iii 3, 320, middle
of page ; cf. *tar crois* s.v. **cros**).

-cear see **do-chear** *fell, felled.*

cearca fraoich (pl.), LIII 10, LXVIII
12b note, the birds known as *grouse*.
[See Dinneen s.v. *cearc* ; MacKenna
s.v. *grouse*.]

ceartach see **cruinn-cheartach**.

ceas *affliction, grief* : see notes to LX
16c, LXI 11.

ceasta : *ar cheasta* LXII 41 'for fear
(of)'. [For examples of *ar cheasta*
'for fear', see Lloyd, Duan. na
Midhe, p. 14, l. 9, and p. 77 — also
Gadelica, I, 70, and 302, where
Prof. O'Rahilly says " ... to be
equated with Mid. Ir. *cesta*, 'a
question'; cf. the meaning of the
doublet *ceist* in Munster in phrases
like *ná bíodh ceist ort*". Cf. also :
le ceisd Tuaithi dé Danann 'for fear
of T. D. D.', AS 932 ; *ré ceaisd*
(variant *ceast*) *an churaidh Galgon*,
Eachtra na gCuradh (ed. M. Ní
Chléirigh), p. 84, l. 15, 'for fear of
the warrior Galgon'; *lé ceasda
áon-laoch do[d] thabhairt-si*, ib.,
p. 69, l. 10 'for fear that any champ-
ion should marry thee'.] **ceastán**
LXII 128 'fear'.

céide, as in *ar chéide na rígh-chathrach*
XXXV 61, 'green, assembly-place'
(Hessen).

céile : *ré chéile 's a b[h]ean féin* LXVII
15 'along with his own wife' : cf.
the same construction LXVIII 12c,
LXIX 1.

céillidh *reasonable* etc., see **dí-chéil-
lidh, mí-chéillidh, neimh-chéil-
lidh**.

ceilteach XX 52 *concealed* (?).

céin see **cían**.

ceinéal 'race, kind , class' : *fa binn
c[e]ineóil* (: *Dheireóil*) XLV 12 has
been translated, perhaps rightly,
'who was musical by nature'. [The
meaning of gen. sg. *ceiníl* (*ceineóil*,
etc.) is not always easy to determine
as examination of the examples re-
ferred to in Dioghluim shows.]

ceirdeach LXV 4 *tricky, full of wile*.
ceirdid[h]e LXVI 32 *artful, crafts-
manlike*.

ceisim ar ' I complain of, I am dis-
tressed by reason of' (Cf. Hessen ;
AS ; Táin) : *ro cheiseas ar t'égcomh-
nart* 'thy weakness has distressed
me', note to XVI 60b.

ceist 'a question' hence 'a difficult
question, a problem', hence 'a diffi-
cult task' as in VII 22, LXI 19
(where it is wrongly translated as
though it were *geis*). See also **ceasta**.

ceithearn see **ceithreann**.

ceithirbheann (epithet of a warrior)
LXII 110 *four-peaked*. [With the
formation cf. Contrib., *ceithir-ríad*
'having four wheels', *dé-chenn*
'two-pointed'.]

ceithreann (*ón cheithrinn* XXXVI 2)
' a troop'. [Variant of *ceithearn*,
instanced also in *re ceithrinn* DG²,
poem 57, l. 16. Cf. *ceithreannach*
(PCT 898) with Hessen's *ceither-
nach*.]

ceó 'mist', hence 'melancholy, de-
jection' (Contrib.) : *gan chíaidh*
(recte *chíaigh*) (epithet of a hero) VII
2 'griefless' (?).

ceólamhail XXXV 71 'musical,
accompanied by music'.

chom (**chum**) *to* see **dochum**.

cía *who?* etc., see under **giodh cía**.

cía *although* see **gé**.

cía chuin *when*, see **gé chuin**.

cíall ' intelligence ', etc. : *ciall re*
XXIV 60 seems to mean ' intention
regarding '. For **cíalla** (adj.) ' sens-
ible, reasonable ', see under **coim-
seach.**

ciamhaire XVII 92 *sadness.*

cian (subst.) ' a distance, a while ',
etc., is normally declined as a fem.
a-stem, yet is not inflected for the
dat. sg. in *do chian nó do c[h]omh-
fhogus* XLI 12. For a note on the
acc. *in gcéin* used to mean ' as long
as ' see *supra* p. 44. **cian** (adj.)
' long ' (of time and space). In
XLIX 28 *cíen lim* apparently has the
meaning ' I long for ', a common
meaning of *fada liom* in spoken
Irish. In LV 6 *cian linn* is a var-
iant of *fada linn* (etc.), which is used
several times in the poem with the
meaning ' seems long to me, is
wearisome to me '. In LXII 37
Conán máol coinntinneach cían
may mean ' quarrelsome and weari-
some Conán Máol '. [Today, and
for several centuries, *cían* has had
a notion of unpleasantness connect-
ed with it in northern dialects. Thus
in Cioth is Dealán, by " Máire "
(Donegal), pp. 12, 13, 25, *cian* is used
in the sense of ' boredom, unhappi-
ness '. In *'sé mo chian-sa*, Mac
Cuarta (South Ulster), Lloyd's Duan.
na Midhe, p. 91, l. 5, in *faoi chian*,
ib. p. 112, and in *gan chían* (North
Connacht), Carolan's poem for
O'Connor Faly, st. 2, it is used as
a synonym of *brón* ' sorrow '. *Cf.*
Scottish *is cianail leam* " I feel
strange and forlorn," M. McLeod, ed.
Watson, 248. *Cf. infra s.v.* **fada.**]

cíapálach (MS *cíaphalach* riming
with *fiarránach*) XXXV 84 ' quarr-
elsome '. [Cf. *ciapáil* ' strife ', Don-
levy.]

analyze
apaithe :

cinéal see **ceinéal.**

cinim : *do chin* (= ?) XLII 2c note.

ciodh see **giodh.**

cioscháin XXIII 151 *tribute.* [From
cíos ' rent ', etc., and *cáin* ' tax ',
etc., compounded to mean some-
thing like ' rent and tax ' on the
model of *feólfhuil* ' flesh and blood '
and other similar *dvandva* com-
pounds discussed by Thurneysen,
Handbuch, p. 161, and O'Rahilly,
Early Ir. Hist. and Myth., p. 461.]

cip LXIII 51 *a phalanx.* [Usually
cipe.]

cladhach (adj. from *cladh* ' a bank,
mound ') : (epithet of a woman's
hair) XLV 4 ' furrowed, billowy. '
[Other examples, Dioghluim.]

claidhim ' I dig, I root up, I pile up
earth ' (*cladim*, Contrib. : v. n.
cloidhe, TBG) : pass. imperative
claídhtear XXI 1, 2nd sg. pret.
nachar chlaídhis XXI 33. The etym-
ologically incorrect *aoi* in *claoídh-
tear* XXI 35, *claoídhis* LIV 11,
claoídhfit[h]ear LXIV 22, is ex-
plained *infra* under **clódh** (**clóim**).

clann ' children, family '. The pl. is
used where the sg. would be normal
in : *do clannaibh Dubh'in, clan-
na Neamhnaid, clanna Baoisgne,
re clandaibh Morno, do cabhair clan-
na Baoisgne, dob iad clanna Duibh
Dhíorma, clanna Coinb[h]róin*
LXVIII 25-29, *clanna Morna*
LXVIII 32, *clanna Baoisgne* LXVIII
45. [Cf. the normal sg. usage in *ar
colbha chloinne Mórna* LXVIII 30,
and elsewhere.]

claoídhim, *etc.*, see **claidhim** and
clódh (**clóim**).

clár. 1º : L 18 ' a plain ' (Contrib.).
2º : *os cionn chláir* LXII 40 ' at
table '. [*Os cionn clá[i]r* means ' at a
(card-)table ', st. 2 of An Cailín Deas
Ruadh, P. Breathnach, Ceól ár
Sínsear, p. 165. Cf. *clár* trans-
lating ' table ', McKenna.]

cliabhán XLI 1, 6, 10, 18, (gen. sg.
in chliabháin 13), ' a bird-crib '
(*i.e.* a kind of cage used for trapping

birds) : see *supra* pp. 95-96, where a *clíabhán* (variant *cléibhín*) is described. [In corroboration of what has been said *supra* that *clíabhán* is a variant of south Ulster *cléibhín* ' a bird-crib ', consider the variants *cléibhín*, *clíabhán* cited s.v. ' snare ', McKenna ; — *clíabhán* ' basket ' is likewise, in West Galway, represented by the variant *cléibhín*, Peadar Chois Fhairrge, 58, l. 9, 80, l. 11. The word in a dat. pl. form (*a ccliabhanaibh*) means ' bird-crib ', H. O'Sullivan's Diary, 21. 1. 1829, though ib. 9. 1. 1829 it means ' cage ' (d. pl. *'na ccliabhanaibh*, Father Magrath's ed., Pt. II, p. 88, l. 8). *Cliabháin éan* (meaning ' bird-cribs ') are described by Seán Ó Súilleabháin in his Láimh-Leabhar Béaloideasa, 128, l. 33 sq. Is the obscure *cleas cuir* of XLI 1 (discussed *supra* p. 95, and *s.v.* **cor** *infra*) related in any way to the *clíabhán cuir* (a sort of basket with a chain attached for raising and lowering men up and down an abyss) mentioned in the story of Iollann Airmdhearg, RIA MS E v 1, p. 18, l. 12, p. 21, l. 10, p. 25, l. 12, p. 69, l. 4 sq., p. 70, l. 5 ? The *clíabhán cuir* is there sometimes called *an clíabhán Aifrice*, E v 1, p. 45, ll. 1 and 9, p. 68, l. 8, pp. 98, 104, 105, 106 : in a folk version of the story (Ó Muimhneacháin, Béaloideas Bhéal Átha an Ghaorthaidh, pp. 120-121) this *cliabhán cuir* is called *an Cliabhán Cuirc* ; and in another folk version of the same motif, from Cape Clear Island, it is called *an cliabhán corc*, Béaloideas, XI, p. 5, l. 24, p. 6, l. 20.]

clódh (v. n. of *clóim*) *nachar g[h]náth do c[h]lódh* II 11 ' who was not usually defeated ', *go gclódh chatha* XXII 47b note ' with battle victory '. For the new forms *claoí*

LXIII 37 (also in Donlevy, ACL, II, 40) (misspelt *claoídh* LXVIII 77) and *claoídhe* LXIII 59, see note on the confusion of *clóim* and *claidhim* (v. n. *claidhe*) at the end of this entry. **clóim** ' I subdue, destroy ', ' I win (a battle) ' (Contrib. ; PB) : 3rd sg. pret. *do chlaoí* (: *faoi*) XXI 2a note, LXII 50, 51 ; pass. pret. *nachar chlódh* LXVI 9. The bracketed note which follows, on the generalisation of *aoí* and the introduction of *dh* from *claidhim* ' I dig ', will explain the etymologically incorrect *claoídhtear* XXIII 116, *claoídhit* XXIII 142, and similar forms in LXIV 16, LXVIII 70, etc. [An *ó* should normally have appeared in the root syllable of this verb before consonantal endings, *aoí* where there was no final consonant. In some instances in the Duanaire, as in spoken Munster *claoím le* ' I cleave to ' (classical *clóim re* PB, p. 210, note on iv 15b) and *clacítear*, *claoídhe*, etc. ' is overcome ', ' overcoming ', etc. (*é chlaoidh[e]* O'L.'s TBC 129, l. 3 — *neart ná claoidhtear* ib. 53, l. 5), the *aoí* has been generalised. There has also apparently been confusion with *claidhim* ' I dig ', which is obsolete in spoken Irish : such confusion manifests itself in the appearance of final *dh* in *do chlaoídh* for *do chlaoí* in the first writing of Duanaire Finn XXI 2a (see infra Corrigenda), and of *aoi* for the *ai* of *claitear* ' let ... be dug ', written *claoídhtear* XXI 35, and of *claidhfidhear* ' will be dug ', written *claoídhfitear* LXIV 22 ; it appears also in the v. n. *claoídhe* (formerly *clódh*) commented on *supra* p. 148, note on LXIII 59a.]

cloidheamh (masc.) ' a sword '. Nom. pl. forms *cloidhimh* and *cloidhmhe* are permitted, IGT, II, 53. Instances of the form in *-e* will be found in the

Duanaire XXXV 112, XXXVI 41c
note. Cf. nom. pl. *ceithri cloidme*
AS 5237 ; and see further examples,
Táin, s.v. *claideb*.

cluiche lúibe, some sort of boy's
game, see under **lúb**.

cobhar for *cubhar* 'foam' LXIII 5b
note.

cobhlach see **cabhalach**.

cochlach (of birds) XXXVI 45 *cov-
ered (with feathers), plumaged* (?).
[It is used of birds, Dán Dé, poem
xxv, q. 28 ; of a woman's hair DG²,
poem xxiv, l. 6 ; of a wood, and
mountainside, Dind. Cf. *cochull*
'cowl, hood, cloak, ... husk', Con-
trib.]

codal (v. n.) XXXIII 12 'sleep' (also
codladh XXXIII 11, etc.).

codhnaibh (written *códhnaibh* XLII
113), a dat. pl. of doubtful meaning.
[See " codna ?" Contrib.]

coidcheann 'common': *in tcag[h]
coitc[h]ionn*, VII 11d note, is a syn-
onym for *fíal-teach* 'a privy' (note
on VII 12d). [For the well-authent-
icated *fíal-teach, fél-teach* 'a privy'
see PH and ZCP, I, 456, l. z. The
rarer *teagh coidcheann* occurs in
Marianus's 11th-cent. note, Codex
Palat.-Vat., ed. McCarthy, p. 16,
l. 1 sq. : " *Is o[ĩ]benn dūn indiu ...
mani derntais scolōca manæstrech
Mauritii braflacc damsa for lēbeunn
in tige coillc[h]cnn*, ut cecidi cum
tabulis in fundo stercoris...".]

coigeadal ; 'singing together'. **1°** of
persons and birds : *in coigcadal ccóil-
bhinn* XIII 30. [Cf. *coigedul a ēn-
laithi* ZCP, V, 22, q. 15 ; *coicceadal
cléireach acc sonn-ghabháil a psalm* 7
a psaltrach Ag. na Sean. (ed. N. Ní
Shéaghdha), II, 112, l. 19.] **2°** meta-
phorically of the sound made by
things : *ó choigeadal a coirrs[h]leagh*
XVIII 20 'by the music of her
pointed spears'. [Cf. *do-bert cocctul
a chlaidib bar na slnagaib*, Cath

Ruis na Ríg § 39 ; *do-bert cocetal a
chlaidib forru*, ib. § 45 ; *coigcadal
claidheamh clais-leathna colg-dhir-
eacha ag ciorbhadh corp*, Gad. G. na
Geamh-oidhche, p. 38, l. 696. It is
used of the sea in *nó gur islig an
ghaoth dá glórmhaireacht* 7 *gur
chiúinaidh an cuan dá c[h]oigeadal*
ib. p. 34, l. 553.]

coigill 'act of sparing': *a ccoigill*
LXIII 59 'in reserve'.

coileach feadha (literally 'wood cock')
VII 21 the 'capercailye' or 'wood-
grouse' (*tetrao urogallus*), the male
of which is also called 'cock of the
wood(s)'. [In his Birds of the Coun-
tryside, Pt. V, Studies, June 1944,
p. 249, Fr. P. G. Kennedy, S.J.,
writes that " the large game-bird,
the Capercaillie or 'Cock of the
Woods', has only a historic interest
for us as it has long been extinct as
an Irish species. Giraldus Cambren-
sis, writing at the end of the twelfth
century, stated that 'Wild Pea-
cocks' abounded in the Irish woods.
They were still common in the seven-
teenth century, but in the eighteenth
century they gradually disappeared.
Dr. Charles Smith, in his history
*The State of the County and City of
Cork*, which was ready for publica-
tion in November 1749, writes of
the Capercaillie : ' ... called in Ire-
land Cock of the Wood: Its bigness is
near to a Turkey... The bird is not
found in England and now rarely
in Ireland since our woods have been
destroyed. The flesh is highly
esteemed. ' " Though *coileach feadha*
is not explained as 'capercailye' in
any dictionary, and though Dinneen
and McKenna give it as a name
both for the 'pheasant' (*phasianus*)
and the 'woodcock' (*scolopax rusti-
cula*), it would nevertheless seem like-
ly that the capercailye is the bird
meant in the late 12th century poem

VII, q. 21 (and also in the 12th-cent. MS, LL 145b 16 *cailig fheda* (nom. pl.) *man fid ngluair*). First, the common word for 'woodcock' is *creabhar* (*cf. e.g.* Béaloideas, X, 138, ll. 5-8, for an example of its use in Kerry today; it is spelt *cruowr* and defined as 'a woodcock' by the 18th-cent. medical writer John Keogh in his Zoologia); and it could well be that the explanation of *coileach feadha* as 'woodcock' is the result of literal translation. Next, the explanation of *coileach feadha* as 'pheasant' certainly cannot hold for a 12th century poem. For "Giraldus in the 12th century", write Ussher and Warren (The Birds of Ireland, 1900), " and Higden, in the 14th century, mention the absence of the pheasant from Ireland in their times." " There is no mention of the Pheasant in Ireland till 1589", writes Fr. Kennedy, Studies, l. c. p. 250. These statements are corroborated by the fact that in the 15th century there would seem to have been no recognized Irish equivalent for Latin *phasianus* 'a pheasant'. For in the translation (made perhaps in the first quarter of the 15th century — contained in late-15th-century manuscripts) of the *Regimen Sanitatis* of Magninus Mediolanensis (ed. Ó Ceithearnaigh, Vol. III, l. 6525) *fasianorum* 'of pheasants' has been represented by an obvious borrowing from the Latin in *uigi na cearc 7 uigi fasiana*, translating *ova gallinarum & fasianorum*. When the capercailye disappeared it may well be, however, that the name *coileach feadha* was genuinely applied to the pheasant (Keogh, l.c., gives *cuelagh-fa* as the Irish for 'pheasant'), and Fr. McGrath has doubtless righty translated *an creabhar, an c[h]earc f[h]raoich, an*

cuileach feadha as " the woodcock, the grouse, the pheasant", in his edition of H. O'Sullivan's Diary, 13. xi. 1828.]

coimbinn : *a c[h]oimhbinn* LXVIII 83 '(music) as tuneful as that'. [From *comh* + *binn*.]

coimh-cheangal :   *do   chornoibh coim[h]cheangoil* note to XXIII 72b ' of drinking-horns provided with bands ' (?). [Under *com-chengal* in Contrib. Meyer quotes *cliab-inar cona chomchenglaib di chressaib 7 chirclaib 7 corrtharaib* and suggests the meaning 'appendages'. The phrase might be translated 'a body tunic with its bands of belts, circles, and fringes'.] Cf. **ceangaltach.**

coimhdíne : *m'áosa* [read *m'áos* ?] *cumtha agus coimhdíne* VI 33 'my companions and coevals'. [From *comh* + *díne* 'a generation'.]

coimhéad 'guarding, keeping', hence : **1º** *coim[h]éd* LIX 1 'a garrison' — cf. *coimhéad* 'a garrison' FFE, III 5348 ; **2º** *coimhéd* LIX 8 'a case' (for a club) ', — cf. *comét*, a case for a *timpān*, AS 4799. See also **cúl-choimhéad.**

coimh-fhearrdha, coimh-fhíochdha, coimh-fhíal, coimh-gheal, coimh-neart, see under **comh-.**

coimh-sheinm [from *comh+seinm* 'playing (music)'] : *a gcoim[h]-s[h]einm* XLV 12 has been translated 'when men played together '.

coimh-thréan see under **comh-.**

coimse : *don óg inneallta chuimsi ·(: rígh-shoillsi)* LXIII 31 'to the ready able warrior'. [*Coimse*, (*cuimse*) is the participle (and in some instances perhaps Mid. Ir. gen. sg. of the v. n.) of O. I. *conmidethar* 'arranges, rules, has power (over)'. Its best-attested meaning is 'meet, fit, suitable' (Contrib. s.v. *comse*); but modern *cumus* 'power', and the second meaning of **coim-**

seach *infra*, suggest that it could also mean 'able, powerful'.]

coimseach. 1° 'moderate' (as in Dind. IV, p. 92, l. 17, *coimsech a húachl is a less* 'temperate its heat and cold'): *nír choimseach ... a mbaí toirrseach* XXIII 164 'not moderate (in numbers) ...' 'not few...'; *rinne nír chuimseach a ciall* XXIV 60 'her intention in regard to us was violent (*i.e.* immoderate)'; *na fir nār chuimseach ciatla* [= *ciallda*] LXVIII 85 'the men who were not moderate and sensible' (a more probable translation than that of the text). 2° 'powerful' (*cf.* end of the **coimse** entry supra); *gēr chuimseach íad a ccathaibh* LXVIII 51 'though they were powerful in battles'.

coincheann (gen. pl.) see **caoínche**.

coingir chatha XXXVI 40 'a pair for battle' (consisting of a spear and sword). [Cf. *cuingir* '... a couple ... a pair', Eg.; *coingir dhamh*, Maundeville § 238; *an chuingir gheal*, referring to a married couple, Ó Bruadair, Vol. II, p. 96, poem xii, st. 93.]

coingleacach XXXV 42 *close-fought* (of a battle). [Cf. *congleic* 'quarrelling', *conglecach* 'quarrelsome', Contrib.].

coinne ' a meeting'. See note *supra* p. 161, l. 18, on the substitution of *a ccoinne* 'against' for *dochum* in LXVI 10c.

coinneamh XXXVI 38 'a band of warriors in need of entertainment'; XLIX 41 'quartered soldiers'. The *coinneamh* in XIV 22 includes hounds, and attendant women and men, as well as the warriors. In IV 4 the text is doubtful: the emendation, Pt. I, p. lxi, makes *coinneamh* a masc. *o-stem*; it seems really to have been a fem. *a*-stem — cf. *coindem*, Contrib.; *coinneamh*,

Dioghluim. [Elizabethan English *coigne*, 'food and entertainment exacted by the Irish chiefs for their attendants', is from the related v. n. *coinnmheadh*.]

coinnleóir XII 29 *candlebearer, the servant to hold a candle.*

coinnsgleó see **cuinnsgleó**.

coinntinneach LXII 37 *contentious, quarrelsome.*

coiriughadh 'act of blaming': *léid dia choiriug[h]adh mun ccath* XXXIX 76 'he goes to receive the blame of the fight' (?). [Cf. *dá choiriughadh* 'finding fault with him', Stair an Bhíobla (Ua Ceallaigh) (ed. M. Ní Mhuirgheasa) III, p. 111, l. 7; *ní dot choiriucchadh, a Dé*, 'not finding fault with Thee, O God', ZCP, VII, 269, q. 11.]

coirpthe note to XI 14a *born of incest* (?). [*Coirbthe* (*coirpthe*) is past part. of *corbaim* ' I pollute, defile'. The v. n. *corbadh* seems to mean 'incest' in FFE, II, l. 3341, p. 214.]

coitcheann see **coidcheann**.

col see under its gen. sg. **cuil**.

colamha 'column, pillar': nom. pl. form used as verbal object *colamhain leanna Teamhrach* XXXIX 30; *ar cholamhnaibh na Teamhrach* XXXIX 76. Adjectival derivative **colamhnach** in *a mhic c holamhnaigh Theamhra* (addressing Caoilte) LXII 31, and *ag cur áir b[h]ar ccolamhnach* LXVI 22 (the *colamhnaigh* here are Cumhall's slayers). ["The *quasi*-tribal name Colomain na Temra(ch)" according to Prof. Eleanor Knott, Ériu, XIV, 144-145, normally refers to "*Lúaigni Temra*, a warrior-tribe, classed by the genealogists as *aithech-thúatha*, and *Fir Bolg*, and reputed to be the slayers of *Cathaír Már* and Finn son of Cumall".]

colbha 1° *side, edge.* [Classical Mod. Ir. *re colbha cuain*, Studies, 1937, p. 126, q. 28; Spoken Galway Ir.

ag colbha crialhraigh 'to the edge of a bog', Loinnir Mac L., ed. S. Mac Giollarnáth, p. 69, l. 18 : cf. ib. p. 70, l. 2 ; *ar cholbha an tsléibhe*, Peadar Chois Fhairrge, ed. S. Mac Giollarnáth, p. 148, l. 27 : cf. ib. p. 56, l. 1 ; p. 60, l. 29 ; p. 65, l. 13, l. 31 ; p. 69, l. 31 ; p. 133, l. 26 ; *colbh[a] uachtair an bháid* (= the top side of the boat) Ó Máille, An Béal Beó, 82, l. 7 ; in Donegal Irish *a' méar colbha* is opposed to *a' dá mhéar láir* ('the two middle fing- ers'), Máire, Nuair a Bhí Mé Óg, pp. 69-70, and *méar colbha na láimhe deise* is used for beckoning, ib. 226.] Hence *ar colbha chloinne Mórna* LXVIII 30 'on the side of Cl. M. ' (i.e. on their side in battle). **2°** *a seat*, perhaps in the form of a *ledge* or *bench* attached to the inside wall of a house : guests in a *síodh* sit on a crystalline *colbha* XVII 63 (*ar in gcolbha ngloinídhe*) ; in a magic house of torment the visitors being torm- ented sit on a hard *colbha* (*ar in gcol- bha gcrúaidh*) XIII 25, which is probably the same as the iron *colbha* mentioned soon after (*ar in gcolbha n-iarnoidhe* XIII 27.) [A *colbha* has a pillar at its corner, LL 306 b 1, cited s.v. *colba*,Contrib. ; there are more than one in a house, and harps are kept in their corners AS 7194 ; guests having entered a house sit on a ' music-*colbha* ' (*ar colba chiúil*) AS 5058, 5527, 5667 ; the *colbha* may be of wood (Mac Conglinne, 97, 1) ; Caoilte, to hold a spear-head steady, sticks it in the firm *colbha* of the house in which he was, AS 4902-3.]

[**colg** *the coarse fibres of flax*, see under **barrach**.]

coll *hazel* see **miodh cuill**.

[**coll** *one-eyed* see **goll**.]

com *to* see **dochum**.

com cnȧmha literally ' a waist of

bone ': *atá agam c. cn.* XXXV 4 ' I am a mere mass of bones ' (owing to starvation). [Cf. *cuim chnáma uili in triar sin*, T. Br. Da D., ed. Knott, 925, ' those three are wholly waists of bone ', referring to monst- ers whose food was visible as it passed through their bodies,meaning apparently that they were flesh- less, though Gwynn, relying on the gloss., *.i. cen alt intib*, rather than on the context, suggests that" their frames were all of solid bone, with no joints to leave an opening to an enemy's spear", Hermathena, 1933, xlviii, p. 151.]

comach (gen. sg. *an c[h]omaigh* XXV 70) ' battle '. [Literally ' smashing ' : see *com-bach*, Contrib.]

comh- **1°** ' equally, so, as ' (common meanings). **2°** ' wholly '. [Cf. Bar- dic Syntactical Tracts (McKenna), p. 41 (MS 24 P 8, p. 242), where a pl. form *coimhgheala* is explained by the phrase *ō bheith geal uile dhóibh, ō mhullach go talmhain* — contrasted with another meaning (*ō bheith cosmhuil re chéile dhóibh*, doubtless the meanings numbered **1** in this entry), where under certain cir- cumstances pl. form. is not allowed (cf. McKenna's text, p. 41, MS C ii 3, p. 7 b, l. 30).] In *com[h]c[h]osm[h]ail* IV 52, *comhchródha* VI 6, *coimh- fhearrdha* XXXIX 57, *coim[h]fhíal* XLII 76, *coim[h]fhíochdha* XXIX 60, *a chuirp choinhghil* XXXIX 71, *comhlán* XLIII 33, *coimhthrén* (sic leg.) LXII 120, the *comh-* doubtless has its second meaning, merely intensifying *cosmhail* ' seem- ly ', *cródha* ' valiant ', *feardha* ' man- ly ', *fíal* ' generous ', *fíochdha* ' fierce ', *geal* ' white ', *lán* ' per- fect, complete ', and *tréan* ' strong '. In I 17 **co comhnart** means *very violently*,and in XLVII 12 **coim[h - neart** (recte **comhnart** : *mac*) means

very strong, though in XLVII 21 **coimhneart** used of a lottery seems to mean *equally-strong, equal, fair, just*. [For the palatal *n* cf. *co comnert* AS 4905.] In I 36 **issin chomhnart** has been translated *in equal fight*. See also **coimbinn, coimhcheangal, coimhdhíne, coimhsheinm**, and the words immediately following this entry.

comh-choisgim ' I check, restrain ' : Mid. Ir. pret. pass. *dár comhc[h]oiscsíot* (leg. -*sit*) II 23 (altered to an active 3d sg. *lér chomhchoisg* LXVI 33, 35).

comh-chosmhail, comh-chródha, see under **comh-**.

comh-dhál (fem. : IGT, II, 149) ' an assembly ' : gen. sg. *com[h]dhāla* LXII 76 used as an epithet of warriors. *Comhdhál* in XXIII 147 [*i*]*sa* [*g*]*com[h]dhál* (: *lámh*) has masc. declension and seems to mean ' battle ' : cf. masc. *dál* (IGT, II, 38), a byform of fem. *dál* (ib. 149). In X 15 *ad chomhdháil* clearly means ' to meet thee ' in the sense of ' opposing thee ' (in battle).

comh-f[h]aitcheas XLIX 36 *equal fear* (?). [From *comh + faitcheas* ' fear ' ?].

comh-fhlaith (*comh+flaith* ' kingship ') : gen. sg. *comhfhlatha* used adjectivally XXXIX 59 ' of equal kingship, equally princely '.

comhgha *protection* XXII 6c, 8d, notes.

comh-ghar ' proximity ' : meaning doubtful in *a gcomhg[h]ar* XXIII 189d note.

comh-labhra literally ' a speaking together ' (from *comh + labhra* ' speech ') occurs in XIII 28, where the better reading is that of the LL version, RC VII 298, l. 138, *nír chuibde ciar chomlabra*, meaning apparently ' it was not harmonious though it was a joint utterance '.

comh-lán see under **comh-**.

comhlann (= *fight, battle* XXXIX 42, *etc.*) see also under **forlann**.

comh-nart see under **comh-**.

comhra 4 31a (dat. sg. -*aidh* V 30d) ' a (small) box for holding gold '. [Often " the hollow of the boss" of a shield, AS 1645 note (cf. Táin, p. 358, n. 3), in which precious objects, casting stones, *etc.*, used to be kept. In Táin 3739 it seems to mean the boss itself.]

comhrag (in *a ccomhrac* I 21) ' union, living together ' (of married life).

com[h]ramhach XXXV 58a note *triumphant, victorious* (see XVIII 18c note).

com[h]-t[h]rom com[h]loinn LXII 74 *fairness of combat, evenly-matched battle*.

commaith (*comh + maith* ' good ') : used as substantive *commaith einigh Finn* XLI 20 ' nobility equal to that of Fionn ' ; *comnaith mo chinn-si* LXII 10 ' a head as good as mine '.

commóradh *act of convening* : (referring to a hunt) XXXII 6 *to hold*.

conách ' good fortune, wealth ' : *a conách cloinne* XXXVI 17 ' her good fortune in respect of children ', *in conách fíadhaigh* XV 9 ' good fortune in the chase '. An adjectival form **conáich** occurs in *go conáich* XXII 25 ' richly, bountifully '. [Cf. *nías conáichi* glossing *felicior*, Stokes, A Med. Tract on Decl., 1128. Nevertheless such uses of *conáich*, justifiable only if it were an *i*-stem adjective, are disapproved of by the authors of one of the Bardic Syntactical Tracts published by Fr. McKenna (p. 42 — E iv 1, 1aa, l. 15) on the grounds that *conáich* is really the genitive of the substantive *conách*.

conamhail V 21 *houndlike*.

conas XXIV 73 ' attack ' ; *ba cuairt*

chonuis XLVIII 24 ' it was a fight-
ing visit '. [Cf. Táin ; Addenda to
Contrib. ; Fianlaoithe.]

conchar (usually *conchair*, but cf.
conchar, Meyer, Tec. Cormaic, p. 22
l. 28, where some late MSS have
conchair). **1°** In contexts where
hounds or hunting are referred to :
conchaire, superlative, IT, III, 290,
406 (= Cóir Anmann §§ 5, 284) ;
concairecht, abstract noun, RC, XV,
421 — in an addition to this RC
passage (contained in RIA MS B iii
1, 29r, ll. 21-22) *fri searnadh saoir-
shealga* corresponds to the published
fri concairecht) — ; *neamhchonchuire*,
neg. superlative, Feis T. Chónain,
ed. Joynt, l. 427 ; *conchar* (the *r*
should probably be broad) TD,
poem 11, q. 16. These examples
therefore point towards an original
conchar (*conchair*) meaning ' fond
of hounds, good at hunting ' (for
the suffix *-car*, *-cair*, see Contrib.
s. v. *car*). **2°** At least in Early
Modern Irish the word is used out-
side hound-contexts as a vague
epithet of praise : see two 16th-
cent. examples cited in Dánfhocail,
p. 104, and a 17th-cent. example
cited ib. p. 115 (in praise of a
family, a man's knee, and a man).
In *conchair a chridhe mun cceol*,
RIA MS 23 C 18, p. 75, l. 11, in a
poem by the 13th cent. Muireadhach
Albanach Ó Dálaigh, the adj. de-
scribes the attitude of a man's
heart towards music. In Duan. Finn
XLVII 39 (12th cent.) *conchar*, ap-
plied to Cormac, perhaps still re-
tains some of the definiteness of
the meanings ' fond of hounds, good
at hunting '.

? **concharaidh** XIV 28 (perhaps for
a gen. pl. *chon* followed by acc.
charaidh ' a haunch, thigh ').

congháir XXIII 153 *a calling to-
gether, a summoning, an assembly.*

[See Ir. Syll. Po., pp. 31, 32, where
cnoc na gconghár, and *sgeach na
conghára* which used to grow on it,
are described as *áit c[h]omhdhála* ' an
assembly place '. The word looks
like a compound of *cú* ' hound ' and
gáir ' cry ', but the meaning here
suggests confusion with *comh-*com-
pounds of *gáir*.] **congháireach**
' noisy ' : *conairt c[h]onghgáireach*
XIV 27, *go congháireach* (of warriors
marching) XXXV 27. [Cf. *congáir-
eacha*, pl. (qualifying sea-waves),
Madra Máol, RIA MS 23 L 15, p.
67, l. 3 ; *congháireach* (of a river-
mouth), Tór. Taise Taoibhghile,
RIA MS A v 2, 14b, l. 3.]

congnamh ' help ' : on its pronunc-
iation as *cúnamh* see *supra* p. 127,
l. 28 of footnote.

connailbhe ' affection, friendship '
(cf. *condalbe*, Contrib.) : *ar ch.* II
28 probably means ' out of affect-
ion ' ; *do-gnīt connailbhe* XLIX 32
' they make peace '.

conūall (obj. of the verb) V 3 *hound-
cry, baying* (cf. *infra* the pl. **ūalla**).

cor. [There is a variant *car* — *gā char*
(: *damh*) ' putting it ', RIA MS Bk.
of Fermoy, 195, col. 2, l. 19 ; *car
sídh* (: *bladh*) ' imposing peace ', l.
171 of Tadhg mac Dáire Mhic
Bhruaideadha's *Mór atá* ; spoken
Galway Irish *ní raibh cor sa ngaoith
ná car san aer* ' not a stir in the wind
nor a movement in the air ', Ó
Neachtain, Céadtach, p. 17, § 41.
For *car* = *cor* in Tyrone today see
note to LX 12c *supra*]. The meanings
are ' throwing, putting, a twist, a
stirring, a tune, an undertaking or
solemn promise ', *etc.* **1°** *tug car go
dian di* LX 12 ' sharply gave her
a twist '. **2°** pl. *cuir is puirt* LVII
9 ' tunes and melodies ' (cf. SG
277, l. 10, — 278, l. 24, where *cuir,
puirt,* and *cuislenna,* are referred
to as harp-melodies). **3°** gen. sg,

cuir used adjectively (cf. TD) :
cleitín cuir XXXVIII 18 ' casting
javelin ' ; *cleas cuir* XLI 1 ' jerking
trick ' (*cf. supra* p. 95) ; *in chlia-
bháin chuir* XLI 13 ' the jerking
(or ' setting ') crib ' (see **cliabhán**)
(cf., of snares (*súiliní*) for rab-
bits, *iad curtha aige*, i.e., ' set,
placed in position ', M. Ó Súilleabh-
áin, Fiche Blian, 173). 4⁰ pl. *cuir
agus rátha* LXV 3b note, literally
' solemn promises and sureties ' (cf.
Binchy, Críth Gablach, pp. 81, 102).
5⁰ *cor nach* + fut. verb LXVI 31
' so that ... not ' (cf. *ar cor nach
mothōc[h]ur an dīsgaīlead* ' so that
the digestion will not be noticed ',
Regimen ... Magnini Mediolanensis
(ed. Ó Ceithearnaigh), Vol. III,
p. 92, l. 8978).

cora (gen. sg. *coradh* LXII 139) ' a
choir '. [See n. sg. *an chora*, gen. sg.
na coradh BNE ; d. sg. *san choraidh*,
Mac Aingil, Scáthán, 243, l. 4 ;
d. sg. *i coraid Ola Find*, Annals of
Conn., p. 82, A. D. 1244, § 11. For
the full declension of *cora* (*na [g]cléir-
ech*), gen. -*adh*, dat., -*aidh*, etc., see
IGT, II, § 7. Cf. FFE, III, 3111 ;
Flight, p. 180, l. 16, p. 184, l. 11 ;
Desiderius].

[**cornaire** *hornblower*, supra p. 191,
l. 13.]

corr 1⁰ III 5, XLII 91, XLVIII 35,
(of hills) ; LVIII 6, LXVI 70 (of
helmets) ; LXIII 9 (of a diadem) ;
XVII 30, XVIII 20, XLIII 5, 13,
l. 80, LIV 23, (of spears) ; XX 37,
XXXIX 82, (of swords) ; XVI 15
(of an eye) ; XXIX 2 (of the hulls
of ships) [Cf. RIA MS. Bk. of Ferm-
oy, p. 219, col. 2, l. 30, where a drop
of thick milk resting on the finger-
nail is described as *leathan thīs* 7
corr t[h]uas] : ' pointed, jutting,
upstanding, swelling, bulging '. **2⁰**
LXIV 37 (of an other-world being)
' outstanding, strange, odd ' (cf.

in chorr-imirchi ' the strange — or
' peculiar ' — drove ' mentioned
supra p. 18, l. 42. [See Measgra, II,
where Prof. O'Rahilly has shown
that the basic meaning of *corr* is
" terminating in a projection, wheth-
er angular or rounded". Don Philip
O'Sullevan Beare, in whose day the
word was still in common use in the
literature, translates *Corr-sliab* as
praeceps mons ['steep mountain ']
on p. 164 of his Historiae Cathol-
icae Compendium. The word *corr-
chnámhach* is used today in West
Galway to indicate a cow with pro-
minent bones (see Éigse, IV, 216).]

corraighe *act of moving, stirring*
(TBG) : XX 107a (Corrigendum in-
fra) *emotion, moving (to sorrow)*. [It
means *moving to anger*, Dán Dé,
xiii, 7b.]

corr-bholg *crane-bag* : see Index of
Heroes, infra.

corránaibh iarnoighe (dat. pl.)
XIII 24 *iron hinge-hooks* (upon
which the door was hung). [The
older LL version of the poem, RC,
VII, 296, reads *de baccānaib iarnaide*.
This word *baccán*, which (like
corrán) is used of various kinds of
hooked objects, includes among its
meanings ' the hinge of a door '
(O'Br.). In Kerry today the *bacán*
' hinge-hook ' is distinguished from
the *tuisle*, or part of the hinge which
is attached to the door-valve and
hung upon the *bacán*].

cothughadh. 1⁰ intransitive XXI
25 (an alternative to *teilheadh*
' flying ') ' to stand fast, to remain
steady ' (cf. similar apparently in-
transitive use, Cath Cath. 5799).
2⁰ transitive *cothaighis C. C. maicne
Mhórna* XXXV 86 ' C. C. supported
the family of Morna ', meaning pro-
bably that he supplied them with
food, arms, and other things necess-
ary for military life (cf. *cothugh-*

adh meaning ' to supply with food, to feed ', in modern spoken Irish). [In Cath Cath. 5720, *cothughadh* (in *ro cot[h]aig iaram in n-imairec ina hinad* ' he maintained the battle in its place ') seems to be a synonym of *congbáil* (5725) used in a similar phrase.]

crann XXXV 113 *a frame* (for winding unbleached linen thread). [Cf. Connacht " ... *cuirfidh sí an snáth ar an gcrois lín* — *sin é an crann tochrais...*", Peadar Chois Fhairrge, p. 57, l. 17. For Ulster *crann tochardtaí*, see note to XXXV 113a, b. For Munster *crann snáith ghlais,* see same note].

crann-chú *a marten* see **toghán.**

crannóg LXVI 68, part of a helmet, perhaps its *peak.*

creapailti LXII 45 *fettered.* **creapall** LXIII 23, 25, ' *fettering, act of fettering* '.

creidim do. 1° ' I believe in, I trust in ' (as in XVI 30, XXXIX 80). **2°** ' I yield to ' (as in *ro chreidset d'Osgar* XXIII 111). [Cf. Cath M. Léana, ed. Jackson, l. 191, *nach creidfedh do C[h]onn,* tr. by O'Curry " that he would not submit to Conn". Again in the poem beginning *Bí ad mhosgaladh,* Scott. Gael. St., IV, 138, *cia dá gcreidfid?,* q. 17, is answered by *creidfid dó,* and *as faoi chláonfas,* q. 18 : the meanings must respectively be ' to whom shall they yield? ', ' they shall yield to him ', ' it is beneath him they shall bow '. Cf. : *dan cóir creideamh,* TD, poem xvii, q. 21 " to whom homage is meet " ; *dar c[h]reite i gcath,* Walsh, Gleanings, 109, q. 7, ' to whom one should yield in battle '.]

[**críadhaireadha** *peasants,* supra p. xlii.]

cri[o]mnach XLVIII 4 (recte perhaps *crothach* : see note). [*Crimn-*

ach describes an unpleasant king, SR 941, refers to some unpleasant moral quality, ib. 3202, and qualifies *cacht* ' captivity ', ib. 3267. *Crimneach* describes unpleasant-looking magic horses in *Dhá Sgéal Artúraíochta,* ed. M. Mhac an tSaoi 2201.]

crithir XLIX 14 *trembling* (?).

crithreach (of weapons), in *croithis in gcraoisigh gcrithrigh* III 19 and *do-níd lann crúaidh-ghér crithreach* XXXVI 33, ' *sparkling* '. [For *crithreach* ' sparkling ' see Contrib. and TBG. Another meaning ' trembling ' is suggested by the occurrence of *critreach* as a variant of *crithach* in *fôt crithach* ' a trembling sod ', Cath Cath. 5644.]

cró (original gen. sg. of *crú* ' blood ') see **crú.**

crobhaing ' a cluster ', often used metaphorically of ' a family group ', as in nom. sg. fem. *crobhaing dhíleas* LIV 5.

croibhneart note to XXXV 120b *strength of hand.* [Jousting (*giústáil nó iomruagadh*) at King Arthur's court included *meabhrugh croibhnirt agus cleasa goile agus gaisgidh,* M. Mhac an tSaoi, Dhá Sg. Art. 139. *Croibhneart* is listed as a masc. *o*-stem, IGT, II, 11, p. 55, l. 18.]

cros (literally ' a cross ') : *tar crois* XXXV 16 ' in spite of '. [Cf. *tar a chrois* ' in spite of him ', Cnoc an Áir, ed T. O'Flanagan, Trans. of the Gael. Soc., 1808, p. 200 (other ed. T. O Donnchadha, Fil. Fiann., p. 71, q. 11). A related verb occurs in *nach crosan ach droch nithe* (' *quae ... prohibeat mala* '), Stapleton, Catechismus (1639), p. 32, l. 16.]

crosáin. For examples of the various uses of this word, originally ' a cross-bearer ', see Contrib. In XII 25 three *crosáin* are enumerated among

the people of Finn's household, after the *drúith* 'jesters'. Their names are *Cleas, Cinnm[h]ear*, and *Cuilmheadh*, 'Trick, Head-mad, and Mockery'. They are therefore probably to be looked upon as utterers of that type of humorous verse - and - prose medley which is known in Irish literature as *crosántacht*.

croth in *go lí ccroth* XXXVII 5 has been translated as though it stood for the poorly-instanced *cruth* 'ruddy' (see Contrib.). It more probably is the gen. pl. of *cruth* ' shape ': the phrase would then mean literally 'with splendour of shapes'.

crothánach XXXV 114 (adj.) *quaking*. [Cf. *crothach* 'a shaking', *crothaim* 'I shake', Contrib.]

crú *blood* is masc. in IGT II 108 ; it was doubtless neuter in Old Irish. The argument for its being fem. in VI 27c is weak (cf. infra s.v. **cumhaidh**). **gaoí chró** (dat. pl. *gāibh cró* XLVIII 15) 'spears of blood' is used to indicate the pernicious effects of an unhealed wound. [Cf. FM, s.a. 1502 (p. 1264) *Donnchadh ... d' écc do ghāibh crō na ngon do radadh fair hi maidhm slēibhe Beatha*. These *gaoí chró* are sometimes spoken of as though they were visible objects, e.g. Cath Chriona, SG, I, p. 326, where out of Tadhg's belly comes *úrmór a raibe ann do bhiastaib ocus dhaeluib ocus do gháib cró ocus do cach ulc archena co rabatar ar lár i fiadnaisi cháich*; also Táin 6041-42 *gor bo lána tairchlassa 7 cillrigi in talman dā fhulib 7 dā gaeíb cró*. The phrase is often used metaphorically, e.g. PB, 10, 6, *do ghaoibh cró na seanlocht sin* ; nom. sg. AS 3815, *gai chró na genmnaidechta"* the pernicious effects of continence" (O' Grady). For further instances of the phrase see under *gae* in TBG ; AS ; Táin.]

crúaddál (gen. sg. *cruadála* VI 26 ; gen. pl. *na gcrúadhdhál* XV 10) ' a strait : difficult circumstances '. [From *crúaidh* 'hard' + *dál* 'state of affairs '.]

? **cruinn-c[h]eartach** IV 24 *accurate as regards justice* (?). [From *cruinn* 'accurate' + *ceart* 'justice', with the adjectival ending *-ach*?]

[**cruitire** *harper* : for his status see p. 191 *supra*.]

cruth 'shape' see *supra* its gen. pl. **croth**. **cruthach** literally 'shapely' : *go cruthach* XXIII 18 (of playing a harp) 'beautifully, excellently'. **cruthdha** : *lān-chruthdha* XIV 5 'right shapely, very comely'.

cú (*crann-chú*) see under **toghán** *a marten*.

cúach see **Breac-chúach**.

cúach-s[h]rann III 17 'hollow snore' (?). [Cf. *cúachda* 'cupshaped, hollow', Contrib.]

cúairt 'a circuit, a visit', hence 'a visit (or 'expedition') of enquiry' (as in *do chur cúarta* LU 10579 ; *cuiri cúaird*, etc., Contrib.) : *ag cur cúart* XLII 2 'making expeditions of enquiry '.

cúasán XV 3, 6, 10, *a hollow, a cavity* (in a tree).

cubhar 'foam' : on its pronunciation as *cúr*, or *cór*, see note on LXIII 5b.

cúil (d. sg. fem.) X 16, LXII 149 *corner*.

cuil XLIX 42, gen. sg. of *col* 'sin', used adjectivally to mean 'wicked '.

cuimhgim see **cumhgaim**.

cuimhneach. 1° (with mark of length on first syllable and riming with *Glúineach*) LXVIII 62 (of a triumph) 'memorable'. 2° LXVII 59 (of a man) 'thoughtful' or perhaps 'cunning'. 3° *go c.* (of casting spears) XXIV 59 'cunningly, skilfully' (?).

cuimhnighim do ' I remember

against ' and also ' I remember in fa-
vour of ' (cf. Dán Dé, iii, 20) : *cuimh-
neóchad-sa dhuit-se sin* XXXIX
41 ; *an cumhain leat ... do m[h]ac
Cumhaill do m[h]arb[h]adh?* L 7 (cf.
L 10) ; *nī chuimhneōchum fala ...
dhuit* LXII 40.

cuimse, cuimseach, see **coimse,
coimseach.**

cuin see **gé chuin.**

cuir (n. pl. and g. sg. of *cor*) see **cor.**

cuirreach (d. pl. *fo chuirrchib[h]*
VIII 5) 'moor, marsh '. [See *curr-
ech*, Wi. ; *corrach*, Dinneen ; *currach*,
Amhráin E. R. Uí Shúilleabháin,
ed. Dinneen, 1901. Slender *rr* is
broadened in spoken Modern Irish.]

cuisleanna see under **cor.**

cúl 'back ': *ar gcúl* 'back, back-
wards ' (of motion) : *do c[h]uir sin
mo c[h]iall ar ccúl* LX 2d note
'that has upset my wits ' (cf. *atá
tuirse ar gcúl dom char*, Dioghluim,
116, q. 20) ; *sunn catha nár cuiread[h]
ar gcúl* LXVII 19 'a battle hero
who was never repelled ' (cf. per-
haps *chuir sé beirt óg-bhan uasal ar
gcúl* 'he killed two young ladies ',
Peadar Chois Fhairrge, p. 93, l. 19).

cúl-choimhéad : *lucht cúl-c[h]oim[h]-
éda* VI 6 'a rearguard '.

cúl-sgathach *bushy-headed* (?) : see
IV 56c note.

cum *to* see **dochum.**

cuinnsgleó (dat. sg.) XX 97 (gen.
pl. *coinnsgleó* XVI 59) 'fight,
battle '. [See *cuindscle*, Contrib.]

? **cumhaidh**, improbably explained
(VI 27 note) as the fem. dat. sg. of
an uninstanced adj. *cumhach* 'griev-
ous '.

cumhang (literally *narrow, confined*)
LXVIII 29, 102, *mean, ungenerous.*

cumhgaim 'I am able ': common in
phrases such as *ní chumhgaim ní dhe*
(or *dhó*) 'I am helpless (incapable of
doing anything effective) as far as
he is concerned ': *nochar c[h]uimh-*

ghetor ní dhe XVII 55, *nīor cum[h]-
gadh nī dheissen* XXI 13d note.
[*Ni chumgat snámaigi in talman ní
dó*, Táin 1302 ; *noco chumcim-sea
ní duit*, IT, III, 510 ; *ní chumgaimm
ní duit*, Táin B.F. (Byrne and Dill-
on) 162 ; 7 *ní chumhgann nech ní
dóibh*, AS 1892 ; cf. *nír fhetsat ní di*,
AS 2178, *ní fhetail coin na daine ní
di* 2220, 7 *nír' fhétsamar a bec doib*
2137, *in crann sleige nach fétadais
fir [Éirenn] do dénam is missi ro
fhétfad ní de* 4897.]

cupa XII 4 *a cup.*

curaidh 'a warrior ': **nom. sg.**
'**cur**' III 17 ; **nom. acc. and dat.
sg.** '**curaidh** ' — WRITTEN IN FULL
nom. XX 60b, dat. (: *Ulaidh*) 60c,
nom. (:*Lughaidh*) 87, nom. (: *Lugh-
aidh*) XLII 67 — CONTRACTED, nom.
(expanded *curadh*, though hardly
correctly, in the text) XIX 14, dat.-
acc. LXVIII 100 ; **gen. sg.** '**cur-
adh** ' — WRITTEN IN FULL, XXIII
76, XXXIX 8, LXVIII 57, (: *Uladh*)
IV 26, (: *ullamh*) XVIII 24 — CON-
TRACTED, (: *humhal*) LXII 131 ;
gen. sg. '**curaidh** ' — WRITTEN IN
FULL, XXXIX 74, (: *bunaidh*)LIX
17 ; **nom. pl.** '**curaidh** '— WRITTEN
IN FULL, XLII, 1 ; **gen. pl.** '**curadh** '
— WRITTEN IN FULL, LXIII 29, 42,
(:*fir M[h]umhan*) II 10, (: *Lughach*)
LXVIII 24, *tríar curadh* XXXIX 40,
deich gcéd curadh 56, *in dís curadh* 66,
LXIII 29, 42, *deich gcēd catharmach
curadh* (: *san magh*) XXXIX 45 —
CONTRACTED, (: *Uladh*) XLIV 5,
*deich ccéd cur*adh XXXIX 36, *dā
c[h]ēd cur*adh LXII 76, 112, *cēd cur-
adh* (: *bunadh*) LII 1 (see the rem-
ark on *céd* forms at the end of this
entry). [The nom. sg. form in class-
ical Irish (IGT, II, 21), as in the
older language, is *cur*. But the un-
classical nom. sg. *curaidh* has a
parallel in classical *mílidh* for older
míl (see *infra* **mílidh**). Classical

poem 1, q. 29). **3°** *don tsaog[h]al mar atā mé* LV 7 translated ' my worldly plight ' (literally ' in regard to the world how I am '). **4°** *do chéidfhearaibh* see under **céad** ' first '. **5°** An untranslatable *de* (*dhe*), originating perhaps in well-established meanings such as ' concerning it ', ' by reason of it ', is to be found in, *go fíor dhe* ' truly ' XLIX 28 (*fí[o]r dhe* XLII 10), *is dearbh dhe* ' it is certain ' XLII 51, *ro fāgbhadh dhe* VI 22, *tuitid láochraidh Laighean de* XXXIX 83, *ro cuireadh dhe* XLII 52, 96, *rod-fhāgb[h]adh go cliste dhe* XLII 101, *Súanach māthair Fhiachra dhe* XLIII 12, *creud dod[h]ēndís riom-sa dhe* LIII 11. **5°** For complete elision of *do* ' of ', as often in modern spoken usage, see supra pp. 135 (LVIII 1), 143-144 (LXII 165).

deachamhán LXII 36 ' a tithe ' (usually *deachmhadh*).

deachraim de : its meanings seem to be ' I aid, favour, am partial to, adhere to, follow' : *mona dheachradh draídheacht dhe* XVII 50 ' if magic had not aided him '. [Cf. *a met dechraim-se de* Dind. IV 142, l. 135, meaning probably ' so much do I favour him ' ; *do dheachraduois na dúile díbh*, poem beginning *Lá saoire*, Studies, 1936, p. 65, ' the elements favoured them, were gentle towards them ' ; *mairc dec[h]ras don domun*, ZCP, VII, 498, ' woe for him who is partial to the world ' ; *dechram festa d'innracus*, Gearóid Iarla, RIA MS Bk of Fermoy, p. 162, col. 2, l. 20, ' let us henceforward follow virtue ' — cf. v. n. *dechairt*, ib. l. 9 ; a v. n. *dechrad dia shlicht* LL 148 a 14, is cited RIA Dict., D, col. 199, and translated ' to persevere in the profession of his family '.]

deacrach *hard*, *distressful*, see under **táom**.

deag[h]-lámhach XVI 54 *dexterous*, *expert with his hands*.

déar ' a tear ' : gen. pl. *frasa déra* (:*rinnghéra*) LVI 12.

dearbh ' certain, undoubted ', is used substantivally in *a d[h]earbh* LXVII 4 ' sound information concerning it '. See also **deirbh-**, the form taken by *dearbh* before a slender vowel in compounds.

dearg-rúathar XLVIII 1, 39, *fierce onset* (literally *red rush*). [Cf. Táin, and *is iarum bert in Liath Macha na tri dergruathra immi macuairt*, RC, III, 181.]

dearlaigim ' I give, bestow ' : v. n. *dearlacadh mo naoídhion* LII 4 ' to give my child up ' (to military service?). [That the *e* of the first syllable is short is shown by the following rimes *dearlaighthe* (: *bheannghairthe*), Unp. Ir. Po., XXXI, 11, Studies, 1925, 404 ; *na dearloicthe* (: *neamhdhoichte*) RIA MS 23 L 17, f. 117v ; *ó dheárlaic maithis* (:*fál re deacair*) Ó Bruadair, vol. I, p. 32, poem v, q. 13 (in Ó Bruadair's dialect an originally short *ea* followed by *rl*, and certain other consonant groups, is pronounced as long *á*). Both *dearlagadh* and *dearlaghadh* are listed as permissible forms under the heading *com[h]ardadh* in the verbal section of IGT, § 56. Rimes with voiced stops in Dioghluim, and scribal spellings such as *do dearluig* ' which she bestowed ', RIA MS Bk. of Fermoy, 201, l. 7, suggest that *c*-forms (e.g. *dertaicthibh*, IGT ex. 1294) represent either a Mid. Ir. writing of *c* for the voiced sound, or a phonetic unvoicing of *g* before an unvoiced consonant. An unvoiced sound might also be expected to have developed in final position dialectally (cf. Connacht *Páraic* for *Pádraig*), or analogically under the influence of *tiodhlacaim*, etc. *Dear-*

laighim (the forms with *g* for *gh*
must be based on some analogy)
seems to be descended from *ro-*
forms (such as *co-nderlaig[e]* 'that
thou grant', Ml 21b7) of Old Irish
do-luigim — of which non-*ro*-forms
are *dílgidh* 'donate', Wb 18 a 11 ;
*intí dia ndílgid-si, d-a-lugub-sa
dano* glossing 'cui autem aliquid
donastis, et ego' Wb 14 d 24. This
verb *do-luigim* is used commonly
in the sense of 'forgive' in the O. I.
glosses, but doubtless at all times
had a literal meaning 'give', 'be-
stow', such as *dearlaig(h)im* has in
Early Modern poetry.]

dée *gods* see the nom. sg. **dia.**

deigheanach (epithet of a hero)
XXXIX 19, perhaps for *deigh-ein-
each*, a compound of *eineach*, which
could mean 'of goodly countenance'.

deile XLIX 24 *churlishness, stinginess*
(?). [O'Cl. *deileas i. doicheall* ;
O'Br. *deileas* 'grudging through
covetousness'.]

deinmne (dat. sg.) XXXV 85 *haste.*

deirbh-fhine XLIII 36, literally
'true family', in legal language
commonly indicates a group of
people who have a common ancestor
in the fourth generation : a father,
sons, grandsons, and great-grand-
sons — see MacNeill, Celtic Ire-
land, 118. **deirbh-shiúr** 'sister' :
dā d[h]eirbhs[h]iūr (nom. dual) XLVI
1, *clann dā d[h]eirb[h]s[h]eat[h]ar*
(gen. dual) XLVI 3.

deireóil, dearóil (alternative forms)
wretched, insignificant, small, see
note to XXVII 3b.

deithbhir (gen. sg. *deithb[h]irc*) IV 64
'haste' [TBG ; Unp. Ir. Po. XXV
14, Studies, 1924, p. 87] ; **go deith-
bhireach** IV 15 'hastily'.

deithneas 'speed' (TBG) : *ar teinn-
dheithnius* XVIII 9 'in urgent
haste'. [*Deithneas* originally pro-

bably meant 'care', being derived
from O. I. *deithiden.*]

dēnuimh (v. n.) see under **do-ghni.**.

df[h]ulang see **dulann.**

1 día 'a god' : n. pl. *dée* (two syll-
ables, riming with *féin a*) XXXVI
14. An old g.sg. *dé*, meaning pro-
bably 'of the goddess', is discussed
supra p.209. For the greeting *Día do
bheatha* see under **beatha.**

2 día 'if', see XLI 19b note.

diabhalta XXXV 110 *devilish.*

diāirmhe XIX 7 *innumerable, count-
less.*

? **díallaim** : *dar d[h]iall* XVI 41 has
been translated as though it stood
for *dár ghiall* 'to whom ... yielded'.

diamhair (adj.) 'secret, mysterious'.
It is used substantivally in *fa dhíamh-
air* LX 19, which means perhaps
'regarded with dread'. [Cf. spoken
Kerry *diamhaireacht* (referring to
dread of ghosts), M. Ó Súileabháin,
Fiche Blian, p. 145, l. 24.]

dícheall. 1° 'negligence', as in *gan
dícheall* XXII 56, *a d[h]īthioll* L 5.
2° 'diligence', as in *go ndíchioll*
XXIII 217

di-chéillidh see **neimh-chéillidh.**

? **digheann** LXIII 61.

díle. 1° 'flood', etc. : gen. sg. *díl-
eann* LIX 6 'of the sea'. **2°** Used
adjectivally the gen. sg. *díleann*
seems to mean something like 'huge,
mighty', as in *dair dílionn* note to
XXIV 46 ; *brath dílionn* note to
XXIV 72 ; *do dhamh dílionn* LXVIII
10. [Cf. *a mbarr dharach dílinde* IGT,
II, § 145, ex. 1949 ; *damh díleann*
Dioghluim, 112, 11, and AS 850 ;
ós chnoc dílinne Dán Dé, xxiv, 19.]

díleas *guilty* see **díolus.**

dimbrī[o]gh see under **brigh.**

di[o]choiscthi XXXV 50 *hard to
check, unruly.*

díogháir (: *gáir*) XIII 23, pl. *díogh-
áire* (:*áille*) XLVII 56 'fierce,
violent, vehement'. [That the vow-

els in both syllables are long is proved by many rimes cited by Dr. Bergin, Ériu, VIII, 168, and Dr. O'Rahilly, Ériu, XIII, 135 (where *diogh*áir is equated with the modern Cork and Kerry *diàir* ' quick '). In the literature *diogháir* is commonly associated with adjectives such as *dúairc, dian, dásachtach, disgir.* For the semantic change, literary ' fierce ' becoming modern Munster ' quick ', *cf. infra* **mear 4°.**]

dï[o]ghaltach XXXV 51 *vengeful.*

dï[o]g[h]bhálach XXXV 66 *harmed, in distress.*

diolus VI 25 *guilty.* [A byform, or mis-spelling, of *dileas.* Cf. **dísligh-im** infra].

di[o]ngna (praise-epithet of a hero's sons) XX 46 *outstanding, disting-uished* (?). [The common meaning is *strange*—Dioghluim ; Ir. Syll. Po., p. 67 ; Unp. Ir. Po., V, q. 2, Studies, 1919, p. 72 ; IGT, I, 68, and II, ex. 493 ; Ir. Texts, II, 66, q. 24 ; McKenna, Bardic Synt. Tracts, p. 29, 223, l. 25, 224, l. 8.]

dionn : *uas gach dionn* (: *Fionn*) XLVII 16, cheville-like epithet of a hero, meaning literally ' over every lofty place '.

díslighim : *ro dísligheadh* VI 25 ' were declared guilty '.

ditheall see **dicheall.**

diúchtrais (3d sg. pret.) XXIII 75 ' arose, sprang up ' (corresponding to *ëirg[h]is* in qq. 73, 74). [Wi. *diuchtraim* ' I awaken ' (To Wind-isch's examples add those cited by Dillon, Serglige Con Culainn, p.77) ; Táin, p. 964, " *driuctrais = lingis* 4745 ".]

dlighim ' I have a right to ', etc. : sec. fut. *do dhleisinn* V 38b note. [To the examples there given add *do dhleisinn* (: *chneissing*) Dio-ghluim, poem 66, q. 12.]

dluigh XXV 3 (*one's*) *due, that*

which *is right or proper.* [This meaning (suggested by the gloss *dluig.i.dliged*, St.) suits the in-stance in Táin 3792, and the in-stances cited in Windisch's note *ib.,* p. 543. It is also supported by : Dioghluim ; Aithdioghluim ; and Unp. Ir. Po. XXIII, q. 2.]

1 do (preposition) ' to ', *etc.* In LXV 8 the scribe has written *do mo* for classical *dom* ' to my ' (cf. supra p. 128, l. 30 of footnote). For irreg-ular elision of *do* before the verbal noun see LXII 22, 155 (*An boile a thoirbhirt,* Ó Mel. 9, and *cuid aca ... san uisge 'dhul,* BM Cat., II, 471, are later seventeenth-century exam-ples of *do* becoming *a* and then under-going normal elision of an unstressed vowel after a vowel). See also **de.**

2 do (already in the Old Irish period an unstressed element in verbal compounds such as *do-bheirim,* and, since the Middle Irish period, also a preverbal particle, at first appear-ing as an alternative to *ro* and later — during the Modern period — wholly ousting *ro* before secondary tenses, except where *ro* had become firmly united with some other word, as in *gur, níor, raibhe*). The follow-ing modernisms occurring in some poems in the Duanaire are note-worthy. **1°** *Do* is irregularly drop-ped before verbs of which it (or *ad-,* which, in the classical period, in some verbs alternated with it) normally formed an unstressed ini-tial syllable (*mur c[h]onnairc* LXII 5, *chifeadh* LXII 73, *gé rinneadh* LXII 158, and perhaps *chúala* LVII 5, if *dochúal* of the MS is there to be emended to *chúala* as is sug-gested supra p. 126, l. 25) ; in other verbs *do* is also occasionally not used with tenses before which it would normally have appeared as a particle (see the preterite *chanus*

LXII 144, and the imperfect and sec. fut. examples cited below under " ro 3°".). **2°** *Do* is unclassically reduced to *d'* before vowels (see supra p. 143, notes to LXII). **3°** In *do tug* LXII 50, 66, 86, 146, *do* appears unclassically before *tug* (see below under " do-bheirim"). **4°** In poems LX, XLII, LXVI, LXIX, *do* appears before the present tense to mark relative meaning (see supra pp. cxiv, 139, 143, 161, 174). See also **ro**.

3 do ' thy ' appears before a vowel, not in its classical form *t'*, but in its spoken northern form *d'*, XLI 8 (*cf. supra* p. 128, l. 25 of footnote).

dó ' two ' : *do syoill in crann ar cheart-dhó* XVI 13 'it split the tree right in two '.

do-bheirim ' I give ', *etc.* The particle *do* is used unclassically before the preterite of *do-bheirim* in *do tug* LXII 50, 66, 86, 146. [*Is ann sin dothug diuice na Lumbairdi eochracha an prisun do Gyi*, ZCP, VI, 74, l. 19, and *dothucc sé serc ... do Ercuil*, Stair Ercuil (Quin), 1026, are late-16th-century examples.] The elsewhere uninstanced idiom *do-bheirim fo* ' I swear by ' occurs in LXVII 25. For *do-bheirim do shlán fúm* see under **slán**. For *tigim* meaning *do-bheirim* see **2 tigim**.

docair 1° (adj.) LXVIII 56 ' difficult '. [Cf. *do budh docair léim<i>na lios*, RIA MS 24 P 5, 183, last line ; *a dhocracht anmhain uaidh sin* ' so difficult it is to stay away from it ', Measgra 52, 77.] **2°** (subst.) ' hardship ' : pl. *docra*, supra p. 66, l. 21. [Cf. *bátar trā doccra mōra 7 ēcne ádbli imda ... forsin lucht sin*, LB facs., 155, col. 2, l. 11 ; *dód nó doccair* Táin 632, 808.]

do-chear XXII 15 (intransitive) ' fell ', XXIII 81 (transitive) ' felled '. [O. I. *do-cer* ' fell ' was used as preterite of *do-tuit* ' falls '. With stress on the pre-verb and with *r(o)* inserted, it gave O.I. (*co*) *torchair* '(so that) he has fallen ' : cf. *do t[h]orchair* XXIV 67 ' fell ', and see *infra* **torchradh**.]

dochma XXXV 1 *woe-begone*. [Its opposite *sochma* today means 'easy-going, calm ', in Munster (Réilthíní s.v. *sochma*, McKenna s.v. ' calm ').]*Cf. infra* **doirbh,sochma**.

docht. 1° ' firm, tight ' [Cf. *co docht dron* (of striking a mortal blow) 'firmly and hard ', SR 2003 ; *go docht daingean* ' tighly and firmly ' (of sticking to a horse), Teacht & Imth. an Ghiolla Dheacair, Ua hÓgáin & Laoide, 1913, p. 18 ; *go docht dosgaoilte* (of gripping), PCT. l. 1644 ; *go dlúith docht* ' closely and tightly ' (of binding captured enemies), Kerry folktale in Imtheachta an Oireachtais, 1901, Leabhar II, cuid IV.] **2°** (indicating a quality of mind unpleasant in a husband) X 8 ' severe, harsh '. [In spoken Munster Irish *docht*, of human circumstances, work, etc., means ' severe ', ' harsh ', or ' hard ' : see glossary to Páidín Ó Dálaigh (P. Ó Laoghaire), 2nd ed., 1904, and glossary to Imtheachta an Oireachtais, 1901, Leabhar III, cuid II.] **3°** (of secrets) ' closely-guarded ', as in *gidh docht do rún* LVII 4. [Cf. *is annsa do daīnib gabáil im rūnaib rodochtaib*, Ot. Mers., III, 49, § 9, ' it is difficult for men to keep close secrets ' ; *hi fīr-dochtai* ' in true secrecy ', ACL, III, 319, q. 73 ; *a Sbiorad Dé fa docht rún*, Dán Dé, XXIV 23 ; *a ua na rīgh co rūn ndocht* RIA MS Bk. of Fermoy, l. 28 ; *ionmhain aitheasg is docht rún* DG² 25, 10 (cf. *dá rún leasg* DG², 24, 6).]

dochum ' to, towards ' II 7c (changed, LXVI 10c, to *a ccoinne*, in accordance with a prejudice of the

classical schools : see supra pp. 7, 54, 161) ; **com (chum)** appears instead of *dochum* XXIII 62, XXXII 6, XXXV 31, LXI 18d, LXII 80, 132, 152, LXIII 23d, 45b, LXVIII 32. [On the use of *com (chum)* for *dochum* see supra p. cxii ; cf. also *rē ndul sīar chum in tshlēibhi* (7 syllables), Gearóid Iarla († 1398), RIA MS Bk. of Fermoy, 164, col. 2, l. 12.]

doghair-c[h]eó LXVIII 85 *gloomy mist, dark fog.* [O'Dav. *scél doghar .i. toirrsech.* But we should probably read *dobhair-cheó* as in TBG 5949 : cf. *dobar dana cach ndorche,* Cormac 424.] Cf. *infra* **doghra.**

do-ghní 'does, makes', etc. (3d sg. pres.) XXXIII 12, (neg.) *ní dhé[i]n,* ib. and notes. For the unclassical imperative *dén* see supra p. cxiv. *Do-* is omitted before the preterite in *gé rinneadh* LXII 158 (*cf. supra,* p. cxiv, l. 32). The n. sg. of the v.n. is *a dhēnuimh* (: *cuil*) XLIX 42. [Only noteworthy forms of this common verb have been included here.]

doghra (: *Morna* XLII 80, and also — with the mis-spelling *Mórna* — XLII 105, L 8, 13). 1° *dog[h]ra* (n. sg.) XVI 1, *gan doghra* XXIII 151, *gan dóghra* XLII 80, *gan doghra* 105, 'gloom, woe'. 2° (object of a verb) *dóg[h]ra* XLVIII 1, *doghra* L 8, *dóg[h]ra* 13, 'an injury (such as would cause woe)'. Cf. *supra* **doghair-cheó.**

doghraing, etc., 'hardship, trouble' : *gan doghraing* XXXV 127, *dog[h]raing* (n. sg.) LXI 11, *a ndoghrainn* (n. sg.) IV 58, *dog[h]rainge* LXI 10, possibly a nom. pl. (which would agree with the declension of *dog[h]ruing* given in IGT, II, § 13, p. 66, l. 13), but also possibly a mistake for *doghraing* (which would suit the metre equally well), or a northern

dialectal form (such as occurs in Mac Aingil's Sgáthán, p. 19, where *doghruinne* is a dat. sg. — cf. perhaps the nom. sg. *dothairne* in the Donegal phrase *do dhuadh is do dhothairne,* Ó Muirgheasa, Br. Chaorthainn, § 3 and passim).

dóigh 'liklihood', etc. : *go nach ffag[h]ainn-si ēn-dhóigh* XXXV 78 means probably 'in order that I might get no chance (of slaying Cumhall') : ; *ré a dhóigh 's* [= *as*?] *a chor a gcéin* LXVII 16 may mean 'regarding his hope of sending him away'.

doigh (cf. *daig* 'a flame', RIA Dict.) : *mar dhoigh* (of a maiden, of a hero, of a grave-stone) XLII 42, 50, 87, 'like a flame' (?).

doilghe LXVIII 71, apparently a miswriting of *doiligh* 'difficult' (see *infra s.v.* **doirbh**).

doim XXXV 1 *needy, poor.* [Cf. *soimm* 'rich', *domma* 'need', Atk.]

doirbh XXIV 20 'gloomy, discontented' (opposed to *soirbh* 'happy'). [In O.I. *doirb* meant 'difficult', *soirb* 'easy'. For the change in meaning cf. *sochma* 'possible' coming to mean 'calm, of quiet disposition', and cf. the two meanings 'lamentable' and 'difficult' found in the word *doiligh*.]

doirbheas : *nó gur chuireas hí a ndoirbhcas* XXXV 120 'till I brought her to grief'.

doirche (: *comhairle*) XLI 4 'dark'. [A byform of *dorcha*. Cf. *fogus lá don ré dhoirche,* Misc. of Ir. Proverbs (O'Rahilly), 75.]

doirseóir ' a doorkeeper' : gen. sg. *in doirseóir* VII 7 (permitted as a g. sg. form, IGT, II, § 50) ; nom. pl. *a t[h]rí doirseóir* XII 28 (not given as a n. pl. form, IGT, II, § 50).

dóit[h]e 'burnt' hence (of colour) ' burnt-looking ' : *dubh-g[h]orm dubh-dhóit[h]e* (of a live boar) XVII

32. [Cf. *muc máel-dub dóthi fora muin 7 sí oc sír-ēgim*, LU 6826.]

do-mblasda, literally *of unpleasant taste, bitter*, hence (of behaviour) *unpleasant* IV 49.

do-mhaoin ' loss, injury ' : *fuaramar greis dia d[h]omhaoin* V 26 means apparently ' we got a turn of his injuriousness. [Cf. *sochaide dia tart domain* Dind., III, 386, l. 5 ; *fa dhó budh-dhéin a dhomhaoin* (indicating that he himself suffered as the result of his action), Ériu, V, 249, 84.]

[**don** *earth*, see above p. 210, n. 2.]

[**donál** *howling* see under **núallán.**]

donn ' brown, brown-haired ', and also ' red ' (e.g. of a berry-coloured cheek, DG² 104, 6 ; of wine, Dioghluim 80, 7, which is called *fíon dearg*, ib. 9). Hence a vaguely complimentary epithet which may be used of God as in L 18. [Cf. *a Dhé dhuinn*, Dán Dé, xxviii, 19.]

do-ním *I do*, etc. : noteworthy forms of this verb have been referred to under the Mid. Irish 3d sg. **doghní.**

doraidh (dat. sg.) XXXV 59 *strait, difficult situation.* [As an adj. O. I. *doraid* meant ' difficult ', see Wi.]

doras ' a doorway ' : some broader meaning such as ' front, approach to ', is required in *seach dhorus Bhealaigh Luimnigh* XXXVI 21, [Cf. *i ndorus an átha*, LCAB, p. 7, § 5, *for cnucc a ndorus an dūine*, RC, X, 62, § 28, and examples cited under *i ndorus* ' before ' in the glossaries to Stokes' Trip. Life and Prof. Knott's Tog. Br. Da Derga.]

dord Fían (sound which gathers the *Fiana*) LIII 3, (a musical sound) LVII 5, (a sound which lulls to sleep) 8, ' the chant of the Fíana '. [Called *dord fiansa*, AS 760, 881, *dord fiann*achta, AS 6599. Accord-

ing to Feis T. Chonáin (ed. Joynt, § x) nine men used to make it till Fionn's time, then thirty-one (or fifty, according to O'Kearney's version, Oss. II, p. 158). According to Br. Chaorthainn, § 21, it was made with the lips drawn together, and was therefore a sort of humming. Colmán mac Lénéni (c.600 A.D.) contrasts *dord* as an inferior sort of music with the superior *aidbse* (ZCP, XIX, p. 198, l. 3.) *Dord* is used in a verse cited by Cormac s.v. *nesscōit* of the sound of a smith's bellows ; in I.T., III, p. 197, § 52, of sleep-inducing music ; in Fian-laoithe, p. 78, of clerics' chanting. Lowness of tone and monotony, therefore, were probably the marks of *dord*-music.]

dorn ' fist ' : (g.sg. *duirn*) XXXVI 33 perhaps ' a hilt ', or perhaps merely ' a fist-length ' ; *cloidheamh ór-dhuirn* LXVIII 82 ' a gold hilted sword '. [For the meaning ' gold-hilted ' see Wi. and Táin s.v. *ór-duirn.* For *gelduirn* meaning ' bright-hilted ' see Táin s.v. *dorn.*] Cf. **cáog-dhuirn** and **fear-dhorn.**

dor[r]dha LXVIII 52, 61, 66, *grim.* [TBG ; Dioghluim.]

dos. 1° XIV 6 ' a bush '. 2° *deag[h]-d[h]os* is used metaphorically of a protecting hero XVI 25. [Cf. *in doss dítnes dronga Domnann* (LL 45a, cited by Stokes, Fél. Oe., p. xlvii), *dos a ndíten*, IT, II, 1, p. 39, l. 1208, *dos do manchoib aite Eōin* ' Eōin's fosterer is a shelter for monks ' (Measgra Mhichíl Uí Chléirigh, p. 151, p. 24), and other examples in : Dind. ; Archivium Hib. II, p. 83, q. 14 of poem vi by Flann Mainistrech ; Ag. na Sen., ed. N. Ní Shéaghdha, II, p. 98, l. 15.]

do-sia (-*sia* is the reduplicated *s*-fut. of the stem *saig* from which *ní roichim*, etc., are formed) : *dus-sía*

LII 5 'will go, will reach'. Dr. Bergin supplies the following note : In IGT *do-só, do-súa do-sía, do-ró, do-rúa, do-ría* are given as equivalents and listed under *Rochtain rúachtain, ríachtain* (cf. IGT, III, § 15, where present forms are given as *Do-soichim, do-roichim, do-seichim, do-rechim, ní roichim, ní rechim*). See also *infra* ·roichim.

do-tuit (O.I.) *falls* : see **do-chear**, **táoth**, and **torchradh**.

dreach-áoraim (pret. pass. *nár dreach-áoradh* XLII 17) 'I satirize scathingly' (?). [From *dreach* 'face' + *áor* 'satire'.]

dreagan 'a dragon', often used metaphorically, as in *gníom[h] dreagain* XXIII 138 'a brave deed' (literally 'a dragon's deed'), *rosc dreagain* LVI 6 'a fierce eye'.

dreamhan : the nom. pl. is used predicatively in *budh dreamhoin a n-ármhoighe* XLIX 38 'their slaughters will be fierce'. [In Fianaigecht, p. 16, § 41, *dreman*, translated 'horrible', refers to the entrails of slaughtered warriors ; but the meanings 'fierce, vehement' suit other contexts better : *ar dreman-denmnetne* 'for fierce haste' Táin 5627, *teiched dremun deinmnetach* 'vehement hasty flight', Togail Troi 670 (cited, Táin, p. 814, note 8), *gabáil ndreman ndūthrachtach* " furious and urgent chase", AS 7389 (translated, p. 260, l. 20).]

-dris see **smeirdhris**

? **drol** LXIX 27 (epithet of a yewtree) : see note *supra* p. 174.

dron : *in domhan dron* XXI 12, 32, *crobhaing dhíleas dhron* (of a group of heroes) LIV 5, 'firm', steadfast'. [The meaning 'firm, is well attested : to the examples in Wi. add *co docht dron* (of striking a mortal blow) SR 2003. As well as the meaning 'firm', the meaning

'straight' (*díreach*) is sometimes given to *dron* : see O'Dav., Metr., Lec., and O'Br. The word *dron* also seems to have been used as a vague intensitive : examples of this use may be found in AS.]

druimne 'a ridge' (Measgra I) : dt. pl. *druimnibh* VIII 13a note, XII 12.

druine 'embroidery' (Wi.) : *ar dheilbh 's ar dhruine* XVII 74 'in beauty and skill at embroidery'.

? **duallán** *cry* (of hounds) LXVIII 10 (perhaps a mistake for **núallán**, which see).

dúadh see under **dulann**.

dúaibhseach XXXV 111a note *gloomy, sullen*.

dubhán, meaning doubtful, see VIII 11c note.

dul (v. n.) 'going'. The initial of *dul* is permanently aspirated (*dhul*), as often in northern dialects today, in some instances in the Duanaire : see p. 127, l. 8 of footnote. IDIOMS : **1°** *dul fá* 'attacking', in *a n-ēruic do dhul fām athair* LXII 31 'in payment of your attack on my father' (*dul* here, though gen. sg., has been left uninflected : cf. note supra, p. 144, l. 8) ; **2°** *dul thart* 'passing', or perhaps 'dying', see **tar 5.**

dúla : *ceól nár dhúla* XIII 29 'undesirable (?) music'. [Cf. *Mumha ag dreim nachar dhúla*, Dioghluim, 74, q. 36, indicating that Munster belongs to the foreigners ('an undesirable [?] people'). *Dúla* would seem to be an adjectivally used gen. sg. from *dúil* 'desire'.]

dulann : **1°** 'toil, trouble, hardship' ; **2°** (in the phrase *dulann re*) 'the act of toiling, the act of taking trouble'. It is misspelt *dfulang*, in *lugus dōibh dfulang is dúadh* X 17 'I inflicted trouble and hardship on them'. [*Dulann* is apparently a

synonym of *dúadh*. It is common in phrases such as *cóir dhamhsa dulann re a dhréim* 'it is right for me to take trouble to climb it', IGT ex. 570 (the context, in a poem by Goffraidh Ó Cléirigh, Aithdioghluim 62, q. 2, shows that the object to be climbed is a step on the ladder of virtues leading to Heaven) : many such phrases are listed, Ériu, V, 70-71 (note on Ériu, IV, p. 228, q. 57). In *dulann dó a chealg ar Chonall* 'his treachery towards Conall caused him trouble' (Dioghluim 113, q. 9), it has meaning **1**, as in the Duanaire instance *supra*]

dulasach : *go d.* (: *curata*) XXXV 15 'fiercely' (?). [*Go dána* occurring in the same stanza is probably almost an equivalent of *go dulasach*. In TBG 6650 *go dána dulasach* refers to devils on the watch for an opportunity to do violence to the damned in hell.]

dún 'a stronghold' : g. sg. *dúin*, XXIII 69.

dúr XLIX 10 'hard, cruel'; *dūirbhél* (: *gan lén*) XVI 43 'hard-mouthed', part of a proper name — cf. *áithbhél* 'sharp-mouthed' (: *ní chēl* and *sgél*), part of proper name XLIV 3 and 6 = *ūirb[h]ēt* 'freshlipped', in variant *supra* p. 104, l. 17. [Compounds such as *dúirbhéal* which, though the second element is a noun, function as adjectives, are comparatively rare even in Old Irish, and must be looked on as fossilized survivals of a once common Indo-European type of compound (cf. Pedersen, II, p. 4).]

dus-sía see **do-sía**.

dúthracht : **1°** 'wish, desire' (Wi. ; Táin ; Atk.) ; **2°** 'zeal, earnestness' (spoken Irish). Its meaning in *tuitl*eadh *'na dhorn dūthracht*, XXXVIII 34, is obscure : see **tuillim**.

eachréidh see **eichréidh**.

éacht-ghonach ' mightily wounding ' : gen. sg. *Osgair ēcht-g[h]onaidh* VI 27. [An adj. formed from *éacht* ' a mighty deed, a slaying ' + *guin* (gen. *gona*) ' a slaying, wounding '.]

eadarbhúas (*eadorbhuass* III 39, *eatorbhúas* V 20, 22, *eadorbhúas* 29) 'up above'. [That the meaning is not necessarily 'in the air', as suggested RIA Dict. *s.v. etarbúas*, is shown by the instances in V 20, 22, and by the use of *eduruos* to indicate floating on the water, as opposed to sinking to the bottom, Annals of Boyle s.a. 1236, O'Grady, Brit. Mus. Cat., I, 9, l. 5. Its etymology is discussed Eriu, XII, 236.]

eadraghán, eadráin, eadrán, eadránadh, used to indicate the action of a person or persons intervening between combatants : *sinne d'eadradhán* (: *slán*) 'to ward us off' XLI 17, *fo b[h]īthin Oisīn d'eadráin* (: *láimh*) 'to protect Oisín' VI 18, *dōibh nír c[h]onair eadrána* 'theirs was no protecting journey' (of an army which failed to protect London from attackers) XXXV 60, *ar n-eatrān* (nom. sg.) 'to part us' XXXV 90 ; *air ní raibhe eadránadh* 'there was no warding it off' XXXV 6 (*ar* here indicates the attack to be warded off ; in Aithdioghluim 32, q. 24, and 100, q. 26, it indicates the attacker to be warded off). [Cf. *etargáin, etragáin, etráin* (-*án*), *etránad*, RIA Dict.].

éagcomhlonn 'unfair odds' (see *éccomlonn* RIA Dict.) : *ar ar himreadh ēgcom[h]lond* LXIII 4 'who was treated unfairly'. Cf. infra **forlann**.

éagmais see **féagmais**.

eagnach : *in [n]each is eagnach dhūinn dí[o]bh* XVII 73 'the one of them who is visible to us' ; *go heagnach* XXIII 182 'manifestly' (?). [See

2 *ecnach* 'clear, visible', RIA Dict.]

éagnach 'lamenting' (g. sg. *ēgn*aigh LXVIII 48) : *ar n-ēgnach* LXVIII 33 'those for whom we had to lament' (?).

eala 'swan' : gen. pl. *ealadh* LXVIII 10.

ealla 'a rush (of feeling)' [see RIA Dict. *s.v. ell, ella*]. For *ealla būidhe* 'fit of fondness' see *supra* under **búidhe.**

eallaidh *wild* see **allaidh.**

ealta 'guards on the hilt of a sword' (RIA Dict. s.v. *elta*). The *aill* of XVII 84a (emended to *alta* for metrical reasons) may be this word, and not the plural of the ill-attested *aill* 'blade' as suggested in the note *supra* p. 39.

eitreach 'a furrow' (Eg.). This may be the word instanced in *d'ing[h]in ríg[h] na nglais-eitreach* XX 52. [Cf. " *etarche, etrige, eitre* (?) furrow ", RIA Dict.]

éan-, see **áon** *one.*

eangach (of shields) XVI 20, LII 2, *made up of strips, variegated.* [See Ériu, XII, 236 f.]

eang[h]ach (of a battle) XXXIX 29 *loud.* [See Ériu, XII, 236 f.]

eas 'stoat' (in Hiberno-English called 'weasel') : nom. sg. *in eas* XLII 28, 29, 30 ; see also under **iara.**

? **eas-choma** : *dia n-easchoma* XLIX 16 'to destroy them' (?). [Perhaps corrupt ; cf. **athchoma.**]

eas-sádhail *restless*, note to III 16c. [See Dioghluim. The word is formed from privative *eas* + *sádhail* 'quiet '].

eas-urradhas : *a ndiol a easurradhais ar Dhia* LVII 26 'on account of his rebelliousness (?) against God '. [Cf. " *esurrad* ... only recorded in sense of *lawless rover, outlaw* ...", RIA Dict., and ib. *esurradas* 'presump-

tion ',which appears as *easurrudhas* 'presumption, rebellion ', O'R.]

eathaid normally means *a bird.* In XXXV 101 it is mentioned along with *arracht* and *fúath* and would therefore seem to indicate something eerie and unpleasant in the form of a spectre. [Cf. *braineoin 7 badba 7 ethaidi aeóir co himda ag laidi arna corpaib*, ZCP, XIII, p. 243, l. 11 ; and cf. also the reference to a hairy *arracht* with horse's body, man's head, and dragon's feet, as *feithide* in the 18th-century Coimheasgar na gCuradh (M. Ní Chléirigh), p. 25, l. 15 (g. sg. *an f[h]eithide*, ib., p. 26, l. 5). In the note *supra* to XXXV 101 the meaning 'serpent ' is suggested (cf. P. O'C.'s *eithide* 'a serpent ', cited in RIA Dict. s.v. *ethait*, and Ó Neachtain's meaning 'serpent ', cited by Dinneen s.v. *feathaid*) ; but 'serpent ' seems to be merely a glossary meaning, supported by none of the many instances of *eathaid* in the literature.]

eich-réid[h] "bare, firm ground, territory over which cavalry can pass" (RIA Dict.) ; **each-réidh** tentatively interpreted as a placename, LIX 6 c note, must be this word.

eidhean 'ivy', see under **fearán.** **eidhneach** : a gen. sg. *áighnidh* (: *fēindidh*), XV 3, has been translated as though it stood for *ēidhnigh*, an uninstanced (dialectal?) form of the gen. sg. masc. of *eidhneach* 'ivy-clad '.

é[i]gcneasta XXXV 64 *unbecoming.*

éigean (originally fem. *a*-stem, RIA Dict.) ; modern masc. dat. sg. *ēigion* LXVIII 103 'need, hardship '.

? **éigheann** XVII 77.

éin-, see **áon** *one.*

eineach 'honour, generosity '. The gen. sg. *einigh* (non-adjectival use of which is exemplified, *e.g.*, XXI

26) is used adjectivally in *ba hein-igh* XXIII 75 'he was honourable '. In *airdrí eineach Fhían Eireann*, XXIII 10, *eineach* should perhaps be changed to *einigh* (see note supra p. 56). [For further examples of the adjectival use of *einigh* see RIA Dict., E, col. 133, ll. 41-44.] **ineach** in poem LXII (mistakenly translated 'demand ' and 'supplication') is doubtless a modern form of *ein-each* : in LXII 21 *ar mh'ineac[h] 's ar mh' impidhe* should therefore have been translated ' at my mercy ' (literally 'dependent on my gener-osity and on my being supplicated') ; and *dēna ineach* LXII 167 'perform an act of generosity '. See also **deigheanach**.

[**éirghim** '] rise '. For 3rd sg. sec. fut. *nach éiréb[h]ad[h]* see supra p. 130 l. 11 of footnote.]

éis : *dá éis sin* 'after him '(of order of precedence at a banquet) LXII 108.

eissen beg an giul gennaidh XXI 7 apparently means *a hare*. [Cf. *essin maigi*, Cog. 766, l. 11, where the-re is a variant reading *éis anghiuil-gennaigh*, the precise meaning in both cases being untertain. Prof. Knott, RIA Dict., E, col. 195, l. 46, connects the Cog. instance with *essén* 'an unfledged bird, a nestling ', citing the editor's translation of *essin* as 'leveret '.]

fa (preposition). **1°** It often has its original meaning ' under '. For **fa** + the possessive pronoun *a* ' her ', we find the unclassical modern *fana*, LXV, notes to 10b and 14d. The precise meaning of *faoi* (literally ' under him ')in the idiom *d'iarraidh teacht faoi nó thairis*, LXII 73, is doubtful : *cf.* the more readily ex-plicable *nach gonlaidhi faoi nō thair-eis* (of a magic tunic) XXXVIII

37. **2°** *Fa* is sometimes confused with *um* 'around, about ' (see Lia Fáil, [II], 185 *sq.*) : this is exempl-ified in *teagmaid ... fa m[h]ac Trogh-ain* XLI 15, which corresponds to *ar tleacht dūinn uime* in the next line. See also the end of the **faré** entry *infra*.

fada. 1° ' long ': an older form *foda* is to be restored XXXIX 1 (see note *supra* p. 93) ; *is fada ó do* + preterite verb, XXXII 11, 'it is long since... '. **2°** ' wearisome ', LV *passim*. [A similar association of *fada*'s partial synonym *cían* with the notions of wearisomeness and sorrow is illustrated *supra s.v.* **cían**. Cf. *fada liom gur sgarus riot* meaning *as olc liom gur sgarus riot* ' I regret that I parted from you ', Bardic Synt. Tracts (McKenna), pp. 38-39 (237, 24 - 238, 1).]

[**fa-dheas, fa-dhéin, fa-thúaidh**, see **budh-**.]

fagha see **fogha** *javelin*.

fail. 1° ' a circlet, ring ': gen. pl. *seachl b[h]failgheadh* XVII 87 (as the *a* is normally short — cf. rimes in Dioghluim — the riming of *fáilghe* (acc. pl.) with *áille* in XVII 105 suggests corruption of the text) ; *go ffailg[h]ibh* (of a dog-leash) LVI 11 ' decorated with rings '. [The *fail* might range in size from a large ring of 160 ounces fixed in a pillar-stone (AS 4469) to a small finger-ring (Fian-laoithe glossary). In Sg. 64a17 *foil* glosses *armillam* ' arm-ring, bracelet '.] **2°** ' a lair ': *dá falaigh* LIV 10 (see infra Corrigen-dum to the text) ' from her lair ' (of a wild pig). [See Dioghluim and Dind. s.v. *fail* ; Wi. and Crith Gablach (Binchy) s.v. *foil*. Cf. *'na loighe a n-aen-fhalaigh* (: *gloin*), of a hundred big pigs, Ir. Texts, 1931, I, 55, q. 10, and spoken Irish *fail mhuice* ' a pigsty '. *Fail* ' a lair '

is cognate with Welsh *gwal* '(a boar's) lair', instanced in Strachan's Introd. to Early Welsh, p. 260. That *fail* 'a ring' and *fail* 'a lair' are etymologically identical is suggested by Prof. O'Rahilly, Early Ir. Hist. and Mythology, p. 307 (*cf.* also p. 521).]

faill 'neglect' (Laws ; Wi.) : *ar nach ffrīth faill* XLII 73 (complimentary epithet of a hero) 'who was never found unprepared'. [Cf. *gun d'fhuaras oirbh foill* (meaning something like 'that you were found wanting') Gaelic Songs of Mary MacLeod, ed. J. C. Watson, l. 563.]

failm see :eilm *a helmet.*

? **fa[i]méar** : *ag búaladh dorn is famér* (corruptly riming with *ōs cionn chláir*) LXII 40. [The Duanaire phrase, in almost identical form, occurs in the Giessen Irish MS, poem on the ages of the Fian, ed. Stern, RC, XVI, 26, *ag bualadh dorn & jaméir* (: *bhféin*).]

fairbhrígh (nom. sg.) (riming with nom. sg. in *t-airdrígh*) (referring to Diarmaid's daughter's wish to fight Fionn) XVIII 19 'turbulence, unruliness'. [Cf. *fairbrígh* (acc. sg.) (of Adam and Eve's disobedience), Dioghluim 31, 6. According to IGT, §§ 13, 38, 39, the *b* may be either aspirated or not, and the final consonant either broad (masc. and fem.) or, as here, slender (fem. only).]

faire 'watching' : *rus-fuair Oscar a fhaire* VI 15. 'O. was watched' (?). See also **foraire.**

fá[i]th-b[h]eartach IV 55 *wise, skilful.* [From *fáith* 'seer' + *beart* 'deed'.]

fala nom. sg. XXIV 35, LXI 18, (used as obj. of a verb XXXV 36, LXII 40 ; **fola** nom. sg. used as obj. of verb XXXIV 39) ; dat. sg. **falaidh** II 4, XXII 21, LXI 23, LXVI 4, (used as subj. of a verb XVII 78) ; *enmity.* **faltaña** XXXV 89 may be an irregular acc. pl. *causes of enmity.* **faltanus** XXXV 129 is a derivative hardly differing in meaning from *fala* (cf. *is mōr mo faltanus friu*, ZCP, 1, p. 103, l. 21.).

falaigh dat. sg., see **fail** *a ring, a lair.*

famér see **fa[i]méar.**

fáobhar 'edge' (of a sword, etc.) : dat. pl. *fáobhraibh* XX 4 ; *go Bearnán bhfúar bhfáobhar-chleas* (sic leg.) 'to cold Bearnán where men performed edge-feasts'. **fáobhrach** : voc. sg. masc. *ghlan-fháobhraigh* (of a sword) 'bright-edged'; *co faobhrach* (of a poet giving advice) IV 47 'keenly' (cf. *file fáobhrach freagarthach* IGT, II, ex. 17), *rúaig m[h]ór fháobhrach* (sic leg.) XV 16 'great vigorous pursuit', *na gcleas ffáobhrach* XVIII 5, 23, 32, 'of the edged feats, of the weapon-feats', *urlaighi fháobhrach udmhall* XXXVI 31 'keen and nimble hammering' (cf. note *supra* p. 86).

fáol 'a wolf' : pl. *faoil* VI 8.

farē 'with' : *farē* LXII 121 (cf. *supra* p. 144, l. 3), *farē* 122 ; *faris* 'with him' LXII 102 ; *faris in* 'with the' LVII 22, *faris ō mBaoisgne* 'with the grandson of B.', LXVIII 31 (cf. *supra* p. 170, l. 11). [Further examples (some with initial *m*) are listed *supra* p. cxii f. To these may be added : *faré* 'with', B. Ventry, 443 ; *farū* 'with them', Regimen na Sláinte (Magninus Mediolanensis), ed. Ó Ceithearnaigh, l. 1496 ; *fa riū* 'with them', B. Ventry, 363 ; *fare gach maith ele* 'along with every other perfection', Stapleton, Catechismus (1639), p. 15, l. 17 ; *farré na Dhioacht* 'along with his divinity', ib. 21, l. 27 ; *farrú soin* 'along with those', ib. 53, l. 36 ; *farra na ttug uaigh* 'along

with what he gave ', ib. 87, l. 8 ;
farre à cheile ' united ', ib. Prologus,
§ 17, l. 39 (cf. 16th-century *faré
celi* ZCP, IX, 246, l. 13). See also
a list of forms in RC, XIX, 386. Prof.
O'Rahilly, Desiderius, p. xxxvi,
treats *fá ré* as a " double preposition "
(i.e. a compound of the prepositions
fá and *ré* ?). Such prefixing of a
simple preposition to another pre-
position would, however, be unusual.
The 13th-century *m*-form *maris*
' with him ' (AIF 47b6, 47c14,
48a10) (cf. *fa reis* in a 15th-century
[?] hand, ib. 48d15), and the sim-
ilar Scottish Gaelic form *mar ris*
(aliter *far ris*), suggest connection
with Middle Irish *imalle fris* ' along
with him ' (PH 806, etc.), from
which was developed later *maille ris*
(e.g. TBG 3102) ; cf. the early-18th-
century Connacht *mar leis an altóir
phráis* ' along with the brazen altar ',
Ua Ceallaigh, Stair an Bhíobla (ed.
M. Ní Mhuirgheasa), III, p. 6, l. 13.
For the initial *m-f* variation *cf.*
the Early Modern *m-bh-f* variation
in *mun, bhan, fan*, meaning ' around
the ' (commented on by Prof. Knott,
TD, I, p. lxxii), and *cf.* Scottish
Gaelic *far a* ' where ' with spoken
Irish *mar a* ' where '.]

fásach ' wild untilled grassy land ' :
the acc. pl. is *fássaighe* in *foithri,
feadha, fássaighe*, XVII 13. **fás-
aigh** (adjectival gen. sg. of *fásach*)
' grassy, wild, untilled ' : *gach baile
fássaigh, gach fiodh*, XXII 26 ; *tar
gach ngleann ffód-bhán ffásaigh*
XXXVI 10. [*Fásaigh* is used with
féar-uaine to describe pleasant land,
Dioghluim, 85, q. 13, and TD, 11,
q. 23.]

fatha XXVI 3, XLIX 22 *cause, mot-
ive*. [Masc. io-stem, IGT, 11, § 2,
p. 39, l. 4, and p. 43, ex. 120. *Cf.*
Táin and Dind.]

fáthach (of people) VI 24, XVII 96,

XXXVII 9, *wise*. [From *fáth*, the
quality that distinguishes a *fáith*
(i.e. ' a prophet, a seer ').]

feadh ' period, allotted space of time ' :
gen. sg. *a fheadha* XLIX 19. [*Feadh,*
Dioghluim ; *ed.*, RIA Dict.]

féagmais (occasional late form of
égmais with prosthetic *f* : cf. Ériu,
XIII, 188 sq. : *'na ffégmais* XLVIII
21 ' without them ', *a ffégmais*
(followed by genitive) LV 2 ' with-
out, parted from '. The *f* is some-
times written superfluously as in
a nfégmais LVIII 13, LXII 88,
114, ' without, not counting '.

fear *man* : for the phrase *do chéid-
fhearaibh* see under **céad** *first*. For
aspiration after masc. nouns (such
as *fear* ' man ', *lucht* ' people ') in
phrases of the type *fear churtha
na ccrúadh-chosgair* LXVI 66, see
supra p. 131, footnote, l. 21, and
Corrigendum *infra*.

feráin (nom. pl.) (: *bannáil*) LXVIII
13 ' pigeons '. [*Dá ēan fearāin*
(: *ofráil*), poem on life of Christ,
Maynooth MS 110, p. 11, corresp-
onds to *duos pullos columbarum*,
Luc. ii, 24.] **fearán eidhin** (pro-
bably identical in meaning with the
simple *fearán*) : *dā fhearán eighne*,
VII 20, is a peculiar dual form in
which the gen. sg. *eidhin* seems to
be inflected as though it were an
adj. [The *fear(án) (f)eidhinn(n)* used
to utter a cooing sound : *an fearán
feidhean* (leg. *feidhin*) *go fann ag
cumha, cumha*, H. O'Sullivan's Diary
18, viii, 28 (ITS, XXX, 324) ; *acc
ēisteacht re a chūichearán* (of a *fear
eidhinn*), Ag. na Seanórach (Ní
Shéaghdha), III, p. 91, ll. 9, 11 ;
cúchairecht fhéráinn (variant *fer-
ain*) *eidhinn*, Buile Shuibhne (1931),
l. 2296. Therefore the usual ex-
planation of *fear(án) eidhin(n)* — lit-
erally ' (little) ivy man ' — as a
sort of pigeon is doubtless correct ;

cf. RIA Dict., s.v. *eiden(n)*. The 'wood-pigeon' (also called 'ring-dove'), which is the only common Irish tree-dwelling pigeon, is probably normally intended. This is borne out by J. Keogh's Zoologia (1739), Index, " *ferane-fine*, Ring-dove", where Keogh's *fine* would appear to be an attempt to represent in English orthography the pronunciation of Irish *eidhin* with prosthetic *f*.]

fearb 'doe' (gen. pl. LVIII 13). For the nom. pl. *fearba* see under **fíre.**

fear-dhorn (misspelt *fearrdorn* XXXVIII 26) *a man's fist.* [A measure of length, as in Maundeville, § 186. Cf. the similar *fear-ghlac* in *ag teora ferglacc*, Mac Conglinne, p. 3, l. 14, 'a deer of three man's hands'.] Cf. **dorn.**

feart *a mound* see under **fódbhaigh.**

feasta XV 15 *henceforth.* [Táin ; Dioghluim ; TBG.]

féata (of persons) X 5, XI 4, XVIII 10, XLIII 20, XLIX 22, *fine, comely, perfect, excellent, admirable.* [*Féata* may be used of a wide range of admirable things, *e.g.* : of a silver dish and of an apple, Mac Conglinne ; of a silver cup, AS ; of a woman's face, Dind. III, p. 76, l. 125 ; *co féta,* of Christ's manner of answering Pilate, PH 2654. It is doubtless derived from *féith* 'external appearance, smooth appearance, calm' which is instanced and explained by Professor O'Rahilly, Measgra, II. Derivation from *féith* 'a fibre, sinew, muscle', undoubtedly suits some contexts, *e.g.* Strachan and O'Keeffe's TBC 1263-4 *ma ranīstais daghōic, nī gēbad in sirite fri fēta,* meaning perhaps 'if good warriors were to come to him, the imp would not oppose a stout man'. The translation 'muscular, athletic', sometimes given *féata* in Part

I of the Duanaire, supposes this second derivation. But 'perfect man' would give sense even in the TBC context cited.]

féidir *possible* see note on its etymology under **séitreach.**

feilm 'a helmet' is instanced : ZCP, VI, 328 ; Sc. Gael. St., IV, 138, q. 6 ; Dioghluim : *feilm* should therefore probably be read for *failm* LXIII 41, as suggested *supra* p. 147. [Fem. gender is proved for *feilm* by LCAB, poem viii, p. 99, l. 161, *um cheann ríogh fhréimhe Luighdheach. gabhthar an fheilm órdhruimhneach* (leg. *órdhruimneach*).]

féine XXXVI 6, XXXVIII 40, (*him-*)*self.* [A variant of the frequent *féin,* which is used XXII 48, etc. : cf. *budh-dhéine* instanced *supra s. v.* **budh-** as a variant of the common *budh-dhéin.*]

feitheamh (feithimh) : d. sg. *ag feitheamh a ffeart* XXXIX 78 'looking at their graves', d. sg. *dier ffeithimh* (: *'san m*[h]*eithil*) XXI 22 'to guard us'. [For masc. declension of the verbal noun *feitheamh* (broad *mh*) see IGT, II, § 101. For fem. declension (*feithimh*) see ib., § 150. The verb and its v. n. mean transitively 'to behold' (Dioghluim 29, q. 28), or 'to guard' (Dioghluim 9, q. 10 ; 75, q. 44 ; 96, qq. 5, 22 ; Éigse, IV, 109 ; V, 68.), intransitively 'to wait' (Dioghluim 97, q. 6, and spoken Irish).]

féithlionn LXVIII 16 *the climbing shrub known as 'woodbine' and 'honeysuckle'.* [Stokes, ACL, I, p. 340, l. 3, l. 3, cites " *fcithleann* honeysuckle or woodbind, P. O'C." *Féithleann* may be an *o*-stem or *a*-stem nom sg. (IGT, II, § 11, p. 54, l. 19, § 12, p. 61, l. 7 — cf. exx. 449, 507), as in the Duanaire instance, or gen. sg. or pl. of a fem. **féithle** (IGT, II, § 145 — cf. exx, 1957-8).]

fíadh (nom. sg. masc.) XXVIII 3, gen. sg. *fiadha* XXIV 28, ' a deer '. [Originally ' a wild creature ' : cf. e.g. *fíad folūaimneach* ' bird ', ZCP, V, 22, q. 11.] See also *infra s. v.* **míol** for the possibility of *fiadh* meaning ' hare '.

fíadhach **1°** (dat. sg.) XVIII 6 *hunt, hunting.* **2°** (dat. sg.) XXXI 4 *hunting spoil, quarry.* **3°** (nom. sg.) XXIV 4, (dat. sg.) LVIII 3, (collective) *deer.* [" Fiadhach, *cervi,* vel *multitudo cervorum,* quod etiam *venationem* significat", Bonaventura Ó hEódhasa,Rudimenta Gramm. Hibernicae, Marsh's Library, Dublin, MS Z 3. 5. 3, p. 18, known to me from a transcript kindly lent by Fr. Egan, O.F.M. *Cf. ibidem,* p. 28, " Collectiva in *-ach,* vel *-each,* sunt masculini generis, ut *fiadhach, iasgach, linnteach* : excipe *cuisgreach.*" In Coimheasgar na gCuradh (M. Ní Chléirigh), p. 65, l. 6, *aig taffann an f[h]íadhaigh* refers to the hunting of twenty-four deer mentioned on the previous page.]

fíadhain : the ordinary meaning ' witnesses ', which suits XLV 7, XLVII 28, does not suit *ar fiadain* XIV 23.

[**fíal-teach** *a privy* : see under **coidcheann.**]

fian ' a war-band, a band of warriors ' (Fianaigecht p. vi, and *cf. supra* p. 211, n. 6, and p. 212, ll. 19-26) : often a proper name for Fionn's *Fiana* or ' War-bands ' (see Index of Heroes *infra*), but sometimes a common noun, as in XVIII 14, where *fian* corresponds to *buidhean* of XVIII 17. [Cf. *fianna feoch-[r]a Filistín* SR 5610.] The datives pl. *do g[h]nāith-Fhēindibh* LXII 67, *dār [bh]Fēinnibh* (: *Eirinn*) LXVIII 55 and *d'F[h]éinibh* LXVI 50 are irregular. It is hardly likely that a gen. pl. *na bhFéin* (: *féin*)

should be read for the regular *na fFían* LXII 162, though that possibility is suggested in the note *supra* p. 145.

fianláoch : emendation to *fíanlach* (*fíallach*) ' a band ' is proposed *supra* p. 99, note to XLII 83 d.

fían-bhoth ' a hunting booth, a rudely constructed dwelling in a wood or wilderness ' : gen. sg. *fianbhoithe* XIII 19, d. sg. *ón fhianbhoith* XV 15, d. sg. *a ffianbhoith* XXXVI 6.

fiarránach XXXV 84 *angry, discontented.* [Cf. *fiarán* ' rage, anger, acute discontent... ', Dinneen, and *d'fhás fioch agas fiarrán feirge fútha* PCT 253.]

fiche ' twenty '. **1°** followed by gen. pl. *fiche blíadhan* (:*dhamh*) XXIII 18. **2°** followed by nom. sg. *fiche bliadhain* XX 23, *trī fichid bliadhain búan* L 15, *seacht fichid cú croibh-d[h]earg* LIV 27. Cf. similar constructions with **cáoga** *fifty,* supra.

ficheall see **fi[th]cheall.**

fichim ' I fight ' : *ad-fes-sa* (?) I 32 note, perhaps for a Middle Irish *no-t-fhes-sa* ' I shall fight thee '. [Cf. 7 *fessa in mílid ar bélaib fer nAlban,* LU 10921 ' and I shall fight the warrior in front of the men of Scotland ' ; and cf. the compound *lase do-n-da-fius* Ml. 126c19 ' when I shall vanquish them '.]

fích-mheiscneach literally *fury-spiteful* see **meisgneach.**

file ' poet '. A dat. sg. form *fír-fhilidh,* irregularly used for the nom. sg, is supported by the rime with *neimh* XXXIX 18. [For remarks on the *file* as storyteller see *supra* p. 191, ll. 7, 33.]

file-lorg, see **frioth-lorg.**

fionnfadh XXV 2 *hair* (collective). [Cf. *fostaigid in finnfadh* ' retinet capil[l]os cadentes ', Regimen San.

Magnini Med. (ed. Ó Ceithearnaigh), l. 5703 : *finnfadh* is referred to by a masc. pron. (*fai*), ibidem. A later pronunciation of the *f* as *h* (written *th*) is exemplified in the early-18th-century Stair an Bhíobla (Ua Ceallaigh), ed. M. Ní Mhuirgheasa, II, 55, l. 11 *an tan do mhotheóchadh an fionntha ar a chroicionn* (of Isaac and Jacob) ; cf. the adj. *ficnnfad[h]ach*, ib., l. 16.]

fionnfhúar see **ionnfhúar** *cool.*

? **fionn-ghleó** (: *áon-ló*) LXVIII 33 'fratricidal strife ' (?). [Cf. *fion-ghal* 'slaughter of a kinsman '.]

[**fíor** 'true '. For the phrase *más fíor*, used to indicate doubt, see Introduction p. lxiv.]

fios 'knowledge '. Lack of a preposition to connect *fios* with the v. n. it governs is commented on *supra* p. 150, note on LXIV 10 a.

fíre. 1° 'true ' as in *in t-uirsgél fíre* LXIX 26. **2°** 'genuine ' as in *ccithre bannlámha fichit fíre* LXVI 73 (cf. *serrisdínig fhíre* 'true [i.e. genuine] Saracens', Maundeville, § 127). Is *fearba fíre* XXIX 1 translated (probably rightly) 'white does ' an artificial phrase based on a gloss such as that in the Commentary on the Amra, RC, XX, 250,'' ut dicitur *teora ferbba fíra .i. teora bae finna*'' ? If so, the alteration of '' white '' to '' genuine '' suggested in the notes *supra* p. 66 is to be disregarded. **3°** *tría fhíre* 'truly ' (written *tría fhíribh*,but riming with *righe*) XXXV 43b note.

firminnte (dat. sg.) XXXIX 52 *firmament.* [*Firminte* (fem.) Measgra, II, 52, l. 4, 56, l. 14 ; *firminnte* (fem.) IGT, II, § 3, l. 27.]

físidh XVI 6 *a seer.* [From *fis* 'a vision '.]

fi[th]cheall : 1° name for a game (gen. sg. *na fichille* LXIX 2) ; **2°** name for the set (board and

pieces) with which the game was played (*fichill*, object of a verb, XVII 85). [*Fithcheall* (*fidhcheall*), of which the etymological meaning is 'wood-sense ', was a board-game, originally neither draughts nor chess, played by two players on a four-sided board (MacWhite, in Éigse, V, 25-31). Each player had a set of pieces distinguished from his opponent's by their colour. Board-games may be classified as ' race-games ', ' chase-games ', and 'battle-games '. '' Taking it that the sides were equal, it seems on the present evidence that *fidchell* was a battle-game similar to *ludus latrunculorum* or *πόλεις.*'' (l.c. p. 35).]

fít[h]e (of a shield) LXIII 41 *woven.* [*Fíthe*, examples of which are referred to in Aithdioghluim, is past participle belonging to the v. n. *fenamain*, Wi. ; cf. root *fe-n-*, Ped. II, § 719.]

fleasg XVII 62 *a wand* (for working magic).

focham, a synonym of *cam* 'crooked ' 'deceitful ', used in *triúr frithir fallsa focham* XL 1. [Cf. *do thulaib a lurgan bfiar bfocamm* Wi., 271, l. 29 ; *ar trí cuaillibh fochama foirdhrise* (read *feirdhrise*), Gad. G. na Geamh-oidhche, 72, l. 38 ; *fa bhun muine fhochaim úir* Misc. 172, q. 27. In consciously-formed compounds *fo*, if it has real meaning, normally indicates something subsidiary or inferior : cf. *fo-gaeth* and *fo-scél*, Laws, opposed respectively to *prím-gaeth* and *prím-scél* ; *fo-dhaoine*, TBG 919, opposed to *daoine móra*. Sometimes, however, as in *fo-demon fois* 'the persistent demon ', Measgra Mh. Uí Chléirigh, p. 148, q. 12, and in the examples of *fo-cham* cited here, the *fo* seems to be meaningless, being used merely

to obtain an aesthetic effect such as alliteration.]

fochla (mentioned along with *biorar* and *gleórán* LXVI11 11) 'water-parsnip' (?). [*Fochla* is probably the same as *fothlucht* (cf. gen. sg. *ind fhochluchta* AS 88), which was a water-plant, as the phrase *sreabh indfhuar fa fhothlucht*, RIA MS Bk. of Fermoy, p. 200, col. 2, l. 3, shows. As *biorar*, a common edible water-plant, frequently mentioned in Irish literature, has been fairly consistently identified with 'water-cress', the almost equally frequently mentioned *fothlucht* must be identified differently. Stokes, ACL, I, 341, following Hennessy, Bk. of Fenagh, 179, n. 10, identifies *fochluc* and *fothlacht* with 'brooklime'. John Keogh, however, in his Bot. Hib. (1735), p. 92, identifies *folaght* (sic) with 'water-parsnip' and calls 'brooklime' " *loghal more* or *muhar*".]

foda *long* see **fada**.

? **fodhalta** : *go f.* XXXV 123.

fódbhaigh : *claoidhis a feart fódb[h]aigh* LIV 11 'he dug its sodded (grave) mound'. [The mound indicated by the words *feart fódbhaigh* is not necessarily, however, a gravemound ; in Strachan and O'K.'s TBC 3144, for instance, *ro cechladar fert fótmaig* refers to the digging of a mound for Conchobar to sit on while his warriors gather around him. *Fódbhaigh* seems to be gen. of a nom. sg. *fódbhach* (see Laws s.v. *fobach*), in which the second element is doubtless the same as the second element in Old Irish *combach* 'breaking' and *murbach* 'level land beside the sea'.]

fogha (n. sg.) V 14, 15, XXXIX 47, (d. pl. *faghaibh* XIV 7b note), a type of spear which might be used for casting (cf. *ro díbraicedh aturra*

frasa d'fogaithib... Fianaigecht, p. 90, l. 1), distinguished from the simplex *gaoi* (Táin, s.vv. *gae*, *faga*), and usually translated 'javelin' (e.g. TD, poem 16, q. 66).

foghnaim 'I serve', *etc.* (TBG) [from *fo + gni*]. **1°** *nochar f[h]oghain dó a d[h]raoíthacht* XLI 15 'his magic did not help him '. **2°** *gā líon fhog[h]-nus duit, a fhir, 'dhul do c[h]om[h]-rac at aghoidh* LXII 22 'what number is it your practice to have advance to do combat with you ? ' [Cf. *ceard ghaisge do fhoghnadh d'Aodh*, RIA MS 23 N 14, p. 27, 'Aodh practised the craft of arms ' ; *na huili dāno aru-fognot det muntir-si*, Cath M. Tured, RC, XII, 78, ' all the arts ʝwhich thy household practise' (from *ar + fo + gni*) ; *ba siad bretha rechta didiu ro fognad* (reading of Y) *do Cormac*, 'it was the judgments of the Old Law C. used to practise ', IT, III, 913, l. 12 (cf. *Fedlimid Rechtaidh .i. bretha rechta do fhoghnaidís dó*, ib. 334, l. 1) ; *ni fogní lasna celiu dé ól neich iar tabirt do neoch a fuail* "it is not the practice of the Celi De for one to drink anything after making water", Proc. of the RIA, XXIX, Sect. C (1911), p. 142, l. 26.]

fóil XVII 75, XXIII 39 (see note *supra* p. 57), XXXVII 8 ; variant form **fóill** (: *Dearóil*) XLI1 62 : 'small'. [Cf. *anbáil*, *anfóill*, both meaning 'great', etc., Contrib. *Fóill* can also mean 'gentle', 'quiet' : *imthecht fossaidh fóill* (of a pilgrim's gait) Anecdota, II, 25, q. 4 ; *gid fóill táinicc, ra airigh an mac óg é*, Three Frag. (O'Donovan), 26, l. 2.]

foilcheas 'a hiding-place (for treasures)' : nom. pl. *deich ffoilchis* V 34 a (cf. *o*-stem declension of *foilcheas* exemplified in IGT, II, § 28, and § 38, p. 88, l. 6) ; gen. sg. *gucha*

foilchise V 34 c (cf. *a*-stem declension of *foilches* exemplified in IGT, II, § 12, l. 5). [Dr. Bergin has shown, Ériu, XII, 220 sq., that *foilge*, O.I. nom. pl. of *folach* 'hiding, concealing', can mean 'hiding-places (for treasures)'; cf. also the sg. *folach* referring to a hidden hoard, Ag. na Sean. (N. Ní Shéaghdha), II, 96, l. 6. The derivative *foilcheas*, as well as meaning 'hiding-place (for treasures)', seems to mean 'a hidden trap' in *do-rōnnsad trí* fichid *failcheasa folaigh for shlicc[h]thibh 7 conairuibh a n-athaidhdaoís fíadha*, Ag. na Sean (N. Ní Shéaghdha), II, 33, l. 27. Other meanings are 'secret', 'hidden matter', etc. : see TD, poem 11, q. 14 ; Dioghluim ; Aithdioghluim.] **ro f[h]oilc[h]is** V 35 has been explained, *supra* p. 16, as 1st sg. pret. of *foilghim* 'I hide' (cf. 2nd sg. pres. *failghe*, Aithdioghluim, poem 59, q. 23, poem 67, q. 18 ; 3d sg. pret. *do fhoiligh* ib. poem 60, q. 17 ; 3rd pl. pret. *níor fhoilgheadar*, Dán Dé, xvi, 11). In Pt. I, p. 113, it seems to have been taken as the 3rd sg. pret. of an uninstanced *foilchisim*.]

? **foimhnis fir i dteanntaibh trá** XVII 54. [Cf. the obscure *fer ban fomnis in fer mbraine cerpai fomnis diadh dergae*, part of a rhetoric, Ériu, XII, 182, § 12, l. 5.]

foirdearg 'very red' : *ris na fiadh-*aibh *foirdearga* LVI 10.

foirmear XVIII 20 *very fierce*. [Cf. infra **mear**.]

foirniamhadh m'fhuilt V 19 *the lustre of my hair*. [From *níamh* 'lustre, splendour, beauty'.]

foirsenadh see under **for-osnai** (*he*) *lights*.

fola see **fala** *enmity*.

folacht see **fulacht**.

foláir see **foráil** and **furáilim**.

folradh LXIV 32 *blood*. [Hardly 'blood-jet' as translated, Pt. II, p. 327, for such a meaning would not suit *fuilreadh*, riming with *buingheal*, referring to the material from which men are made, Aithdioghluim 80, q. 7. The second syllable must therefore be the suffix, -*radh*, -*readh*, to be found in *luaithreadh*, etc. Other forms of *folradh* appear in : *combu chróderg in t-ālh dia fulriud* LU 6200 ; *ōir atá fulradh na fola agum mhúchadh* RIA MS 23 B 32, 111, l. 6 ; *fuil 7 follracht 7 ionathar* PCT 40.]

for, intensive prefix : see **foir-dearg**, **foir-mear**, **foir-niamhadh**, **for-bháilteach**, **for-gráin**, **for-loisgthe.**

foráil : *ní furáil* LXVIII 61 'it is necessary' (preterite *níor fforáil* LXVIII 41, 53). [Cf. *ní furáil* Dind., III, 382, l. 11," needful is" ; *níor fhoráil damh* 'was necessary for me', Dán Dé, xv, 13. Examples of Munster spoken use of the metathesized form *ní foláir* 'it is necessary' will be found in Foclóir do Shéadna, s.v. *foláir*. In Old Irish *foróil* meant 'excessive' (Ped., II, 566, § 763 note). The development of meaning, *ní foráil* 'it is not excessive' becoming 'it is necessary', is akin to that in *ní mór* 'it is not great', which in Munster today may mean 'it is necessary' (Foclóir do Shéadna, s.v. *mór*).]

foraire IV 7 'watching' (of night-watching for enemies, corresponding to *faire*, q. 5) ; *do-dhēn-sa t'f[h]oraire* XXXIII 2 'I shall watch over thee' (of watching over a sleeping hero).

? **forais** : *ro ghabhsat foruis is treóir a ndún Borraigh* (of the crew of a ship) XXIII 197, literally 'they took *forius* and guidance in (or 'to') the fort of Borrach '.

forasda LXIII 30 *firm-set, stately,*

[From *forus* 'a basis, foundation'
(Misc. 183), 'firmness' (Ériu, XII,
223, l. 21).]

forbháilteach 'very hospitable, glad
to welcome': *rinn ní raiphe for-
ffáilteach* XXXV 27.

? **forbhais** XIV 15.

forgráin XIV 23, 26, *great horror.*

fo-ríor XIX 7 (: *ríogh*), XVI 62,
'alas!'. [The first syllable is short
in Connacht and Ulster, long in
Munster, McKenna, s.v. *alas.*]

forlann II 29, XIV 25, XXXV 63,
LXVI 42, *unfair odds, overwhelming
force.* [Further examples: Táin;
IT, III; Meyer, Ueber die ält. ir.
Dichtung, II, p. 27, § 2. For the
etymology see Ériu, XIII, 173 sq.]
Cf. **éagcomhlann.**

forloisgthe 'purified by fire': *d'ór
[fh]orloisc[th]e* XVII 76. [*Forloisc-
the*, Ml. 31c28, indirectly glosses
argentum igne examinatum. Cf. *dond
ór amra forloiscthe* SR 4312.]

for-osnai (O.I. 3d sg. pres. ind.) '(he)
lights': sec. fut *ni fhoirsenadh* 'he
would not light', note to VII 10c
(*supra* p. 19).

forrach (v. n.) VI 14, 28, X 10,
XXXV 23, XLVIII 10, 34, XLIX
43, *overpowering, crushing, harass-
ing.*

forradh: *a fforadh Fhinn* XXII 38
'in the proximity of Fionn, with
Fionn'. [Cf. *farrad* Wi and PH;
farradh TBG.]

fosgadh 'a sound'. [*Re ciuin-
fhoghar na cuisleann ciuil acus re
foscad faiàheamhail fuasaidech fír-
truag na téd*, Bat. of M. Rath (O'
Donovan), p. 168; *ní chualai com-
ráth nā foscad*, Caithr. Cellaig (Mul-
chrone), 527; *gach aon dā ccluin-
feadh a fhoghar nō a fhosccadh*, Ag.
na Seanórach (Ní Shéaghdha), I,
p. 193, l. 5; *fosgadh* (the sound of
the voice of a bird), Dán Dé, xxv,
29; *fosgadh-ghlan* (epithet of a

harp), Unp. Ir. Po., xxii, q. 9,
Studies, 1923.] This (and not
fosgadh 'shadow') must be the
word used as a musician's name in
Ceólach, Faoidh, 7 Fosgadh, XVII
21.

fossaigh (a mis-spelling) see **ōsaig**
foot-washing as a sign of welcome.

fostaighim XXXIX 49 'I hold back,
I check' (cf. *nó* [read *no*] *lostaighthi*
'used to be held fast', referring to
ships, Cath Cath. 1086: *fostaighim*
is a variant of **fostaim** of which the
v. n. *fostadh* occurs XLVII 44 (text
perhaps untrustworthy), and LIV
12.

fothair (dat. sg.) 'a wild hill-side':
an animal is followed *tar gach ffothair
is tar gach fán* VII 28; *foithri,
feadha, fāssaige*, are places for
hunting, XVII 13. [The instances
noted — e.g. *hi sleib 7 fothiur* (read
fothuir) Trip. Life 1526; *i bhfoith-
ribh* (where deer are found), Cath
Cath., 5641; *foithri, fāssaigi, feda*,
(uncultivated parts of Ireland, con-
trasted with the cultivated parts)
AS 2500 — all suggest wild land.
Woods may be in the neighbourhood
of *foithre* (cf. Dind. IV, 308, l. 19,
and 326, l. 25), and the gloss *foithre
.i. coillte* (O'Cl.) actually suggests
that *foithre* means 'woods'. But
the regular application of *fuihir*
today in placenames in the Dingle
peninsula, Co. Kerry, is to steep
grassy terraces or slopes on a hill
above a cliff (cf. Dinneen s.v. *foth-
ar*; P. Ó Siochfhradha, T. C. Chor-
ca Dhuibhne, 1939, p. 41, l. 43, p. 49,
l. 20, and p. 331 s.v. *fothair*). These
West Kerry *foithre*, some or all of
which face the ocean, could never
have been wooded, as Mr. Price has
pointed out to me. Likewise in
Dioghluim, xx, 18, *i bhfoithribh
fāsuigh* refers to the grassy hill-
sides where Christ multiplied the

loaves. *Foithre* therefore apparent-
ly means wild hill-sides, not necess-
arily wooded.]

[**fothlacht** see **fochla.**]

frais 'a shower', etc. (cf. variants
fros, fras, frais, Dioghluim) : *frais*
(nom. sg.) LXIII 34 ; *frais* (obj.
of a verb) LXII 51.

frais-imirt (intensive *fras + imirt*
'playing') : *ag fraisimirt na fich-
ille* LXIX 2 'keenly playing *fith-
cheall*'. [The adjective *fras(s)* is
explained as 'active', Dind. Its
most frequent use, however, is with
verbal nouns and participles as an
intensive. To the instance already
cited add : *fraisimirt* (of playing
fithcheall), IT, II, ii, 136, l. 347,
and ZCP, XVII, 361, l. 24 ; *frais-
iomramh* (of rowing), Feis T. Chon-
áin (Joynt), l. 918 ; *fras-shinnim* (of
playing music), Eachtra Mic na
Míochomhairle, RIA MS 23 L 24,
p. 99 ; *fras-ghonta* 'grievously
wounded', TBG. Cf. Scottish Gaelic
fras-shileadh nan deur, Gael. Soc.
of Inverness, XIII, 251, l. 22, 256,
l. 41.]

1 fráoch (Dioghluim) 'heather' : an
anomalous gen. sg. *fraoíche* has
been emended to *fraoích* supra p.
171 note on LXVIII 12b.

2 fráoch (Dioghluim) 'ferocity, wrath' :
dat. pl. *ōs fráochaibh anfaidh imard*
XXXIII 15 'high above a storm's
ragings' (for the emendation see
infra s.v. **gearg**) (cf. *minig fraoch
anfaid in f[h]ir,* O'Grady, Cat., I,
412, l. 6). The adjectival use in *na
ccleas bhfráoch* LXIII 26 may be
due to corruption of the text.
fráochaid XVII 34 '(they) grow
angry'.

fras see *supra* **frais-imirt.**

freasdal 'act of serving' : *a freasdal*
XVIII 14 'to give battle to her',
fear a freasdail 18 'a man to do
battle with her'. [Cf. *doifhreas-*

dail "irresistible", TD, poem 16,
q. 65.]

friothlorg : *Do-rōnsam frithlorg fearr-
dha* II 42 (corrupted to *leano-
mar filelorg fhearrdha* LXVI 77)
'we made a bold rearward move'.
[Cf. *im-soi deisell 7 do-thoet ina
frithlurg a-fri[t]hisi i tír nUlad,*
Trip. Life 412 (paraphrasing *con-
vertit cito iter suum ad regiones
Ulothorum per eadem vestigia quibus
venerat*).]

frí, probably a false archaism for *lé*
'by', see *supra* p. 115, note on
XLIX 44c : see also *infra s.v.* **2 ré.**

frithir, an adj. which may be used
to qualify fighting (Táin : Stair
Ercuil, ed. Quin), or weapons and
angry words (Dioghluim), some-
times has a good meaning 'eager,
earnest' (TBG), but in spoken
northern Irish is used of parts of
the body to indicate that they are
'sore' (Holmer, The Ir. Lang. in
Rathlin ; Dinneen). In *triúr frithir
faltsa focham* XL 1 it must have a
derogatory meaning such as 'vir-
ulent'.

fúar *cold* see under **ionnúar.**

fúachdha XLII 62 (*ro-fhuachdha* I 2),
complimentary epithet of heroes,
meaning doubtless *fierce, angry.*

fúath 'a shape' hence 'a phantom,
a magic being' : identical with the
sgál of V 31 in V 25, 26, 27, and
28 (where the gen. sg. is *in fhaatha*) ;
mentioned along with *arrachta,
péiste,* etc., in XXIV 67 sq. and
XXXV 101 ; *na naoi b[h]fuatha a
hIubharg[h]linn* (nine misshapen
magic tormentors with man-like
bodies) XIII 42 ; *in t-arracht 's a'
fúath* (both words referring to an
invading giant) LXII 68 ; *ar in
ffuath n-ēitigh n-ainmhin* (referring
to a magic pig) LIV 21. The *fúath*
of XXIV 79 is referred to by a fem.
pronoun : cf. the masc. nouns *bád,*

each, *cailín*, which are commonly referred to by fem. pronouns.

fúasglaim (secondary fut *do fhúaisgeóladh* VII 16d note) ' 1 ransom '. [Apparently the normal word for ransoming a captive, cf. the v. n. *fuaslagadh*, Hugh O'Neill's proclamation, 1601, in *An Léightheoir Gaedhealach* (Mac Fhionnlaoich, Mac Néill, Laoide), p. 87, 1. 26.]

fubhadh (prototonic pret. pass.) : *rus-fubadh ceann luaith-Leacaigh* VI 20 ' the head of swift Leacach was cut off '. [Cf. Ped., II, 462, *foben* (O.I. v.n. *fubae*), *to-fo-ben* (O.I. imperf. subj. 3d sg. *du-fubath*) : *ben*-compounds normally express developments of a root-meaning ' cut '.]

fuigheal(1) (normally an *o*-stem : cf. Dioghluim ; Atk. ; Wi.) : unusual gen. sg. *in f[h]uighle bhuig* LVII 23. [The ordinary meaning of the pl. *fuighle* is ' words ' in Early Modern Irish, e.g. Dioghluim, and FM 1589 (p. 1874), 1599 (p. 2125). In Old and Middle Irish *fuigell* meant ' adjudication, judging '.] **fuighlim-si** ... **ré** XXXIX 24 ' I speak ... to '. [Cf. LCAB, XXX, 28, *fíor don ughdar ro fhuighill* ' the author who spoke it spoke truth '.]

? **fuighleachtoibh** (dat. pl.) XXXV 92. The second element may be the dat. pl. of *leacht* ' a grave '.

fuileach see under **fuilteach**.

fuileachtach XXIII 163 *fierce, spirited, mettlesome*. [A northern word, defined as " mettlesome" by Dinneen quoting from a list of Donegal words supplied by Quiggin. In *fialfhear fuileachtach tréan* Cloich Cheannfhaolaidh (Ó Searcaigh), p. 14, l. 1, it is explained (p. 101) as " spirited, noble-blooded". In *nios fuileachtuidh no na leomhain agus na beathuidh eallta na cuilleamh*, Gallagher's sermons (1752), p. 193,

l. 32, it seems to mean ' fierce, cruel bloodthirsty '. Professor O'Rahilly, Gadelica, p. 72, in addition to the foregoing examples, cites Scottish *fuileachdach* ' bloody, sanguinary '. Cf. *Bhí mé sa Mhumhain go lúthmhar fuileata* (*t* may represent the Meath pronunciation of *cht*), Lia Fáil, [1], p. 113, l. 17.]

fuilteach XXXVI 5 *fierce, warlike* (apparently for older *fuileach* used in VII 1, XVIII 25, XXIII 109, 211, 212, XLIV 9).

fuirighim ' I delay ' etc. (Aithdioghluim) : *mairg fuirighthear ré crine* XXVI 1 " woe for them that are checked by decay". [Cf. *uair ro fuirged ... int ech* " while the horse was halted", Dind. IV, 66, l. 121.]

? **fuiris** : *fear fuiris* XLIX 17.

? **fuirmheach** : *in fomhóir fuirmheach* XVII 81.

fulacht : **1°** ' a cooking hearth ' (see Keating's *fulacht Fian*, mentioned *supra* p. xli, l. 10, and discussed by Dinneen, FFE, IV, 302) ; **2°** ' cooked food, a meal ' (see dat. sg. *fulacht* XXIII 20, where the word refers to food in a caldron, and cf. *Rí do-chóid fecht for folocht* of Christ's going to the last supper, SR 7737) — this is probably the meaning of *fulacht* in XXXVI 6 and of *folacht* in V 11. Either meaning would suit *fulacht Fian* XXXII 1, 8, and the gen. sg. *in f[h]ulachta* XIV 6. **fulachtadh** ' the act of cooking ' : *d'fulachtadh* (sic MS) *torc 7 fiadh* XXIV 41 ' to cook boars and deer '. [Cf. *dorónad inneonadh 7 fulachtadh leo ann*, AS 1546.]

fulang the act of ' enduring ' , also the act of ' sustaining ' or ' holding up '. The following instances are noteworthy : **1°** *flaith ar ffulaing* XLIV 12 ' the prince who sustained us ; **2°** *fear a fhulaing* IV 34 ' the man able to withstand him ' ; **3°** *a*

fhulang, XLIX 9, where the exact meaning is doubtful.

furáil see **foráil** and **furáilim.**

furáilim (Middle Ir. *eráilim* ' I enjoin ', etc., with prosthetic *f*) : v. n. *ag foláir chrábhaidh* XLVII 56 ' enjoining piety ' ; pret. *d'f[h]uráil Fionn ...síth orainn* LXII 158 ' Fionn enjoined peace on us ', *furáilis Fionn cumha mhór don tslógh-sin* LXVII 15 ' Fionn offered a large compensatory gift to that host '. [*Ar* (older *for*), and not *do*, is the preposition normally used after this verb, even when it means ' offer ' : cf. [*Dia*]... *atá ag fuláireamh párdúin ort anaisgidh* Mac Aingil, p. 29, and similar examples, RIA Dict., s.vv. " *eráil* (c) ", and " *eráilid* " (I. 50).]

ga (**gaoí**) *a spear,* see under **crú.**

gá *where* ? : this form is discussed supra, p. 151, note on LXIV 15a.

gábhadh ' danger ' : gen. sg. *gáibhthe* notes on XXIII 49d and 222b, but *gábhaidh* XXIV 24, LIV 16.

gabháil ' an armful ' : dat. pl. *'na ngabhālaip* III 29d note (text perhaps corrupt). As catching spears in the hand seems to be in question ' in bundles ' may be the meaning, cf. *Conán 7 a ghabháil fán' oscall aige,* explained in a note as ' armful ', Eachtra Fhinn ... le Seachrán na Sál gC., Seán Ó Cadhla 7 Eóin Mac Néill, 1906, p. 17.

gabhaim ' I take ', etc. Some special uses. **1°** *do ghabhadh* XLI 6 ' he used to catch ' (birds). **2°** *gabhais in leanam[h] ar láim[h* XLII 36 ' he took the child by the hand ' (cf. *geibhthi ar gúalaind* Wi., 210, l. 4). **3°** *gabhail ... meisge* XXIII 17 (*meisge* object) ' they become drunk ', but in *do g[h]abh meisge na mná* LXV 3 *meisge* is the subject. **4°** *gabhais dúain* LXVIII

41 ' he chanted a lay ' (for a peculiar 1st pers. sg. fut. *gébha* in this use see LXVIII 46c note). **5°** *a ngab[h]-adh d'énoibh thairis* XLI 6 ' whatever birds used to go by '. **6°** *airdrígh ro g[h]abh for Lochluinn* XXI 24 ' a high king who assumed control of Lochlainn ' (the doubt cast on this meaning in the note *supra* p. 49 is unjustified : cf. *gabsat secht ríg for Mumain,* Dind., III, 202, l. 33). **7°** *gan gabháil ría* XVI 21 ' no one could prevail against it ' (i.e. against the shield), *ní gabhthaoí riú* XXII 24 " none withstood them " (cf. *ní gébat frim athaig*" giants will not prevail against me", Dind. III. 506, note to Áth Fadat, I, 38).

gabhal ' a fork '. **1°** *gabhal cheithre mbeann* XXI 19 ' a four-pronged fork ' (for harvesting). **2°** dat. sg. *fo ghabhail an choire* II 4 (*cf.* second version LXVI 4) ' under the fork of the caldron ' (*fan gabhail* II 46 ; *fon ngabhail* II 47, 48). [The context shows that to go beneath this fork was a sign of defeat : cf. *co rabi fo lethgabail in chore oc Fiacha*ig (of Cormac after he had been defeated by Fiachu) ZCP, VIII, 314, l. 11. It would appear from the Duanaire that an *iris* (see **iris**) and a caldron (*coire cáogdhuirn*) formed essential parts of the whole. See also *infra s.v.* **inbhear.**]

gach ' every ' normally goes with a singular noun, but occasionally with a plural, as in the gen. pl. *gach dámh* LXII 119 (wrongly explained as an irregular form of the gen. sg., supra p. 144, l. 9). [Cf. *thairngeas, mian gach súl* (: *dhrúcht*) DG² 100, 20 ; *mathas gach béas* ' excellence of behaviour ', Búrdúin Bheaga, ed. O'Rahilly, no. 135 ; *ráimh gach bóchnach* ' the oar of every mariner ', Éigse, I, p. 115, l. 147. Bonaventura Ó hEódhusa in his Rudimenta

Grammaticae Hibernicae (Marsh's Lib., Z 3. 5. 3, p. 51) (I quote from a typescript copy kindly lent me by Father Bartholomew Egan, O.F.M.), after an example *seatbh gach bhfear*, says *sed genetivo plurali raro apponitur* 'gach'. For the occasional use of gach with other plural forms see : *is doilghe ná gach deacracha*, DG² 91, 3 ; *trídh gach smuointe baotha*, Merriman's Cúirt, ed. Stern, 758 ; *tré gach tíortha*, ib. 635.]

gádh 'need, want '. Certain examples suggest that through the meaning ' a situation in which help is needed ' (cf.perhaps *gadh .i. cathughadh*,O'Cl., and *íarna guin san ghádh* riming with *san b[h]feartán*, Ag. na Sean, ed. N. Ní Shéaghdha, 1, p. 266, l. 7) a meaning ' danger ' (*gadh .i. gábhadh*, O'Cl.) was developed : cf. *gúasacht is gádh* XXIII 86, *cath Gabhra in gháidh* XIX 12. Sometimes 'hardship ' may be the meaning intended : cf. *go ngēire ngádh* XVI 63, literally ' with keenness of hardships ' (i.e. ' where great hardships are suffered ') ; *sgél gáidh grinn* XLIX 2 ' a clear tale of hardship '.

gadhar 'a hound ' (" borrowed from O. N. gagarr", AS) : gen. sg. *gadhoir* XXXII 1, *gadhoir dheirg* 10a, *in g[h]adhoir* 10d ; gen. pl. *gadhar* LXVIII 3 ; dat. pl. *dā ghádhraibh* XXI 6.

gail see **1 gal**.

gairthe note to XXXVI 34c (the text has the alternative form *gartha*) ' hot, glowing ' (of coal). [Cf. *gríos gairthe*, RIA MS 24 P 9, p. 200, l. 13, *mar ghréin ngairthe*, Dioghluim 114, 6 ; and for the corresponding v. n. see IGT, II, ex. 1206, *ó gharadh na gréine*. For the variation *gairthe, gartha*, see Measgra II, and cf. *as an ghréin gharrtha*, Nat. Lib. of Irel. MS 198, p. 58 (Tadhg Ó Neachtain author and scribe).]

1 gal 'valour ', in pl. ' deeds of valour ' ; gen. sg. *gala* LXIII 24, *gail* LXI 15, 23 (the old gen. sg. was *guile* : the form *gala* is at least as anomalous as this form *gail*, though the note supra p. 142, l. 10, arbitrarily decides otherwise) ; dat sg. *goil* XLII 9, 12, XLVII 18, XLVIII 30 ; nom. pl. *gala* LXIII 25 ; gen. pl. *gal* XVII 44, XLVIII 14, 28, XLIX 5.

2 gal, a byform of *gol* ' weeping '. This is probably the word intended in *ba damhna guil is gala* XX 33 ' it was a cause of weeping and wailing ', and in *mētt mo ghal* L 3 ' the amount of my weepings '. [No gen. sg. *gala* is listed in IGT, where the variants *gal* and *gol* follow masc. o-stem declension (IGT, II, 69) and *gul* masc. u-stem declension (IGT, II, 70).]

galann ; *sul rabhar mo ghuin ghalann* III 25 (for *mo* we should doubtless read *im*) ' before (or ' lest ') I become a *guin ghalann* '. [*Guin ghalann* 'galann-wounding (or 'galann-slaying ') always refers to the slaying of one by many : see Táin, p. 988.]

galraightheach V 18 *disease-smitten*.

gan 'without ' (non-inflection after *gan* in v. n. phrases, II 23d note).

gaoí (ga) *spear*, see under **crú**.

[**Gaoídheilgeóir** " an Irishian", see *supra* p. xxxviii.]

ga[o]íne XI 14 *something that gives pleasure, a delight*. [See examples in : Táin ; Acallam ; Dind.Scribes tended to treat *gaoíne* as a variant of *caoíne* (abstract noun of *caoín* 'excellent, delightful ', cf. : *gaíne* LL, but *caíne* Lc (Táin 4176) ; *gaoíne comhráidh* RIA MS 24 P 5, p. 390, but *caoíníus comhrádh* in the corresponding verse of the same poem in Duanaire Finn (XVII 68). Cf. the *g-c* variation noted *infra* s.v. **goll**.]

gar. As a substantive *gar* expresses

the notions (1) proximity, and (2) advantage : e.g. (1) *ad ghar* XXIV 'near thee', and (2) *saoradh mh'annma dhamh nó a dhamnadh. tarla gar is amhghar ann*, PB 26, 3, 'my soul's salvation or damnation : gain and disaster lie there'. The same two notions appear adjectivally, (1) in *acht ge gar ge ingar úam* VI 36 'be it near me or far from me', and (2) in *nírbh í sin an éirg[h]e ghar* LXI 21 'that was no helpful rising' : this second meaning 'helpful, profitable' could also be forced into the instances in L 1 and XVII 102. [Of the meanings 'easy' and 'probable' suggested for *gar* (in *mar budh gar*, L 1), Pt. II, p. 169, 'probable' is the better founded, having a fairly frequent negative phrase *ní gar*, 'it is not likely', to support it (e.g. TBG 2240 ; FFE, III, 5490 ; Dioghluim, poem 121, q. 2). The translation of *comhartha gar* XVII 102 as 'a telling token' (Pt. I p. 147) lacks support.]

garaidh dat. sg. (: *fa*laigh) LIV 10 (see infra Corrigendum to the text) 'den, lair'. [Nom. spelt *garadh*, Eg., O'R. ; stated by O'R. to be masc.]

gardha ' a garden' : nom. pl. *garrg[h]adha* XXXIV 6.

gartha see **gairthe**.

gartach (derived from *gart* 'hospitable') *na ngeal-lámh ngartach* XX 54 " of the bountiful white hands".

gasta (*gasda* XXIII 82) XX 94, XLV 3, LXIX 9 (of men) ; XX 95 (of a girl) ; LVI 6 (of a dog) ; XXXV. 74 (of France) ; XXXV 75 (of movement) ; XXXV 48 (of ships) ; XVIII 24, XXIII 82 (of swords) ; XXXIX 47 (of a spear-point) ; LVI 7 (of an arrangement). *clever, excellent*. [See *gasta, gastacht* in Dinneen, and *lebar-gasta* in AS. Cf.

crannda, Dioghluim, *crannacht*, Buile Shuibhne, with depreciatory meanings. The suppleness of the *gas*, 'stalk', doubtless suggested life and perfection, the stiffness of the *crann* ('tree, wood, beam', etc.) imperfection.]

gé (also **acht gé**) 'although'. **1°** The form *gé do* is normal before the past tense in classical Irish with verbs which take *do* (e.g. *gē do-rinne* L 11 ; *gē do chuiris* LXVIII 39). Exceptions in the Duanaire are *gé rinneadh* LXII 158 and the modern *gé go* in *gé go ttainic mé* LXVII 26 (emendation suggested *supra* p. 169) : cf. footnote on *cé go, gion go, supra* p. 96. **2°** The form *gé* is sometimes used for *giodh* (= *gé* + copula), as in *acht gē gar gē ingar úam* VI 36, *acht gē cáomh do c[h]orp* L 2. **3°** *giodh*, though singular in form, was already in Old Irish (*cid*) used adverbially before pl. pronouns to emphasise them : see *supra* p. 14, l. 3 of notes on poem V (cf. Ped., II, p. 207). **4°** See also **gé chuin** (alphabetized after **géar-mhana**), **giodh cía** and **gion go**.

géag-bhonn (from *géag* 'branch' and *bonn* 'sole of the foot') : *a dhá gēg-bhonn* XL 2 'of her two feet'. The context suggests an unfavourable meaning, but *a dhá ghég-bhonn* suggests nothing unfavourable, Ridgeway Essays, 237, q. 46. In both these examples, as also in *gēg-Mhuire*, RIA MS Bk. of Fermoy, 163, col. 1, l. 24, and in *gég-Fhódhla*, Gael. Soc. Trans. (Dublin), 1808, O'Flanagan's ed. of Teg. Flatha, l. 139, *géag* had best be understood as adding nothing to the meaning of the word with which it is compounded.

geall 'a pledge' (Wi.). **1°** *braighde gill* LXII 57 'captives held in pledge, hostages'. **2°** *Geall* is

used somewhat as English ' prize '
(in to ' win the prize from ', etc.)
to indicate the superiority of one
person over another : *do bhēradh
geall a ndubhrois* XXIII 30 ' he
would win the prize in all you have
mentioned ' ; *geall gaisgidh in dom-
hain thoir. do chosain in Dearg* LXIII
11 ' the Red One proved himself
superior in valour to all in the
Orient '. **3°** *a* (= *do*?) *gheall re*
LVII 33 ' because of ' ; *'na gheall*
LVII 24 ' because of it' (cf. *i ngeall,
mo locht,* Measgra, no. 72, 1. 6,
' because of my faults '). **4°** *is
geall céd* XII 7 ' which is as valuable
as a hundred (men) '. **5°** *ní a
ngioll* XLII 97 ' not in pledge ', *i.e.*
' permanently ' (?) **6°** *ar gheall*
(followed by genitive) LXII 120
' rewarded by, paid by ' (?). [For
examples of many phrases intro-
ducing the word *geall*, see Féil-
sgríbhinn Eóin Mhic Néill, 62-67.]
gean ' a smile ' (Wi.) : *gan ghean*
LXII 3 (of an eye) ' unpleasant '.
Cf. **geantarghléss.**
[**géan** ' mockery ' in the phrase *bear-
radh geóin,* supra, p. 190, 1. 30.]
géanna ' mocking, satirical ', hardly
gives sense in *gan bheith gēnna*
(: *airm-d[h]ētla*) XX 43. [Cf. *conid
hísin in tress briathar is génnu ra
ráded bar Táin Bó Cualnge* ' so that
that is one of the three most satir-
ical words said on the Cattle Spoil
of Cooley ', Táin 5121.]
? **geannaidh** see under **eissen.**
geantarghlēss XVII 91, 94, the name
of the laughter-provoking string of
a magic harp. The harp had three
strings (each called *téd,* 91, one of
them *glēs,* 92), made of silver,
bronze, and iron. Their names were
*geantarghlēss, golltarghlēss, súan-
targhlēs.* When the *goltarghléas* was
played, all hearers were sad. When
the *geantarghléas* was played, they

laughed. When the *súantarghléas*
was played, they fell asleep. See
XVII 90-97. [For *suantraige, goll-
traigi, gendtraigi,* which when played
on the harp induce sleep, grief, and
laughter, see Cath M. Tuired, RC
XII, §§ 73, 80, 164 (cf. other exam-
ples : Wi. s.vv. *gen-traige, gol-
traige, suan-traige* ; Meyer, Triads,
no. 122 ; Plummer, Vitae, I, p.
clxxii, note 10). Three fairy harpers
born while their mother, listening
to music, was in turn sad, glad and
asleep, are called *Goltraiges, Gen-
traiges* and *Súantraiges,* TBF, 1. 110.
Suantraiges is the name of the
sleep-inducing music itself, Dind.
IV, p. 60, 1. 42 ; and in the story
of Cú Chulainn and Senbecc, RC,
VI, 183, 11. 15-20, the three sorts of
music are likewise called *golltraighes,
gentraighes, suantraighes.* They
appear as *goltraighles, genntraigh-
gles, suantraighgles,* however, in
another MS of the Senbecc story,
cited by Meyer, Hib. Min., p. 85,
note on 1. 16, and these forms are
close to the forms in the Duanaire
poem, to another version of which
(see O'Curry, Mann. and Customs,
III, 223) Meyer (l.c.) refers.]
gearg XXXIII 15, probably ' curlew '.
As neither the Duanaire text nor
the forms to be mentioned infra
suggest a nom. sg. *geirg,* the emend-
ation proposed supra p. 71 is pro-
bably wrong : instead, emend the
riming word to *iomard* and trans-
late ' Tonight the curlew sleepeth
not : high above a storm's ragings
the sound of its clear cry is musical :
between streams it does not sleep '.
[Today in Munster (as also in Beg-
ley's dictionary, 1732) the Irish for
curlew is *cúirliún.* This word has
clearly been borrowed, directly or
indirectly, from Old French *courlieus.*
Elsewhere today the Irish for curlew

is *crotach*, a name which is listed with both masc. and fem. declension in IGT, II, §§ 55, 56 (16th century) : cf. " *crotach & crotach-mara*, a Curlew ", O'Br. (1768) ; " *crutagh-mara*", Keogh, Zoologia (1739), p. 27. I know of no Old or Middle Irish instance of either *cúirliún* or *crotach* as names for the curlew. Could *ge(a)rg* have been a Middle Irish name for this common Irish bird ? From the 12th-century Duanaire instance already cited it would appear that a *gearg* could be heard in the night crying musically high above the ragings of a storm near streams. The *ge(a)rg*'s cry is again referred to in what is probably a 12th century quatrain in ZCP, VII, 303, q. 14, where we are warned not to place (superstitious) trust in it : *ná hadhair do ghothaibh gerg.* The curlew frequents wild marshlands, where its clear whistle is often to be heard at night through wind and rain. Moreover the curlew's call is not unlike that of the quail, a bird which frequents tilled land and whose presence (like the curlew's) is more often recognized by its distinctive call (" a liquid *quic, quic-ic,* usually repeated from five to a dozen times", Fr. P. G. Kennedy, in Studies, 1944, p. 256) than by its appearance. The etymological spelling of the Irish name for the quail is probably *gearg guirt* (modern pronunciation *geara guirt*). It would thus mean 'the field *gearg* ' as opposed to the (marsh) *gearg* or curlew. (*Geara guirt* has been spelt *gearradh guirt* by the 18th-century lexicographers Begley and O'Brien, followed by the 19th-century O'Reilly : its pronunciation has been represented as *garra-guirt* by the Wexfordborn medical writer J. Keogh in his Zoologia (1739), p. 74. In Bedel's

Old Testament (1685) the pl. is *na gearraguirt*, Ex. xvi 13, *na gearragoirt*, Ps. cv 40. All these pre-20th-century authorities agree in identifying the *geara guirt* with the quail. The extinction of the quail in western Ireland in recent times (see Studies, 1944, 251 *sq.*) has led to confusion in application of the name today : the West Cork narrator of the Irish imitation of the call of the *geara guirt* published in Béaloideas, III, 463, no. 73, could not, for instance, identify the *geara guirt*, but knew that an older generation distinguished it from the *traona* or ' corncrake ' : cf. similar confusion, Dinneen s.v. " *geárr, gearra*".) The obscure Middle Irish *atracht gercc a gurt loduin*, ACL, III, 310, q. 6, ' a *gearg* arose from Lodan's field ', hardly helps us to identify the *gearg* : the context suggests that the sentence indicates an unexpected event ; but the exact meaning of Lodan's field (glossed *slíabh* ' a mountain ') is unknown.]

géar-mhana : *ad-g[h]niú ... gérmhana Find* (sic leg.) *am ag[h]aigh* III 8d note ' I recognize Fionn's keen omen coming against me ' (i.e. ' I am mysteriously conscious of Fionn's approach '). [For the compound *géir-mheanma* ' keen spirit ' in this sense see the note already referred to. The use of *géar-mhana* ' keen omen ' for *géir-mheanma* ' keen spirit ' is not unnatural and may not indicate corruption of the text. The simple *meanma*, uncompounded with *géar*, is also used to express mysterious consciousness of presence or approach : *a mheannma do bheith agad* ' that you should be mysteriously conscious of his approach ', ZCP, XVII, 362, l. 20, and *ib.*, following lines, *do bhí a mheanma ag Duibh Lacha* and *Tárla*

orm ... *meanmna M[h]ongāin* (cf.
similar sentences in other version,
Imram Brain, I, ed. Meyer, Append-
ix, p. 67, l. 14, l. 15) ; *atā menma in
tslóig ocom innocht* LU 4693. In
MacAlpine's Gael. Dict. *meanma*
is explained as " a sensation about
the lip or elbow, supposed to portend
a sudden death".]

gé c[h]uin (+ pres. subj.) XVII 88
when (non-interrogative, referring
to the future). [The clasical form
is *gé chuin* not *giodh chuin* : cf. IGT,
unpublished portion, RIA MS 24
P 8, p. 238, " *gé chuin* c[óir], *gidh
chuin* l[ochtach]" : for instances of
non-interrogative use with pres.
subj. referring to future time see Dán
Dé, III, 18, V, 15 ; PB, XVIII, 43 ;
IGT, II, ex. 1229 ; some of these
instances prove that the *gé* was un-
stressed, the *cuin* stressed. *Cohin*
(stress on second syllable), meaning
' when ? ' (interrogative, followed
by indicative) in spoken Cork Irish,
may be connected.]

gēill (v.n.) XX 82 ' submission, to
submit '. It was probably a mistake
to alter the gen. sg. *géille* to *géillidh*,
supra LXII 125c note, as there
seems to have been a nom. form
géill beside *géilleadh* : cf. *an bhean
nár ghaibh géill dá locht* DG² 83,
44, ' the woman who did not accept
(the necessity of) admitting her sin ',
and many examples referred to in
Amhráin E. R. Uí Shúilleabháin
(1901), p. 168.

geinim : *inar ghein* corruption of
earlier *a ngén[a]ir* ' in which was
born ', supra p. 102, note to XLIII
1a ; *ar gheinstair* corruption of *ar
gheinseadair* ' where they were born '
supra p. 90, note to XXXVII 6.

geilt ' a lunatic ' ; but in VII 17,
26, *in gheilt* is a sort of bird.

geinntlidhe : *go g.* XXIV 59 ' in a
magic way, by magic '. [Cf. Stair

Ercuil, ed. Quin, where *na cerda
geinntlighi sin* of l. 1781 are refer-
red to in l. 1786 as *na cerda draī-
ghechta sin*.]

géir-mheanma see under **géar-
mhana.**

geis *taboo* see Subject Index.

geóin (gen. sg.) see **bearradh geóin.**

gíalla ' submission ' : *a ngíalla* (em-
endation proposed *supra* p. 138,
note to LIX 20a) ' in bondage '.
[Cf. various cases of O.I. *giallae*
glossing various cases of *deditio*, etc.,
Ml. 72b24, 72b11, 63a12.] **gíalladh**
(v.n. of *gíallaim* ' I submit ') occurs
in *ar ngíalladh don áon-dhuine* XX
82 (cf. TBG 2883). [A v.n. *gíall*
also exists, IGT, II, § 95 (p. 127,
l. 4), and TBG ; *i ngiall* ' in bond-
age ' DG², poem 21, 11, poem 25, 7 ;
giall dó ' to submit to him ' FFE,
III, 240, l. 3779.]

gi[o]dh see under **gé** *although*. **gi[o]dh
cía** XLIX 44 *whoever.* [Cf. *cidh cía
do-ní* ZCP, X, 51, l. 7.]

giollacht : *agár ngiollacht* II 32 (cf.
second version LXVI 44) ' guiding
us '. [' Act of leading a horse ' is
one of the meanings given *gioll-
acht* by Dinneen.]

giollannraidh ghnáth (nom. sg.)
XVII 16 ' permanent servants '
(doubtless horseboys, houndboys,
etc.). [From *giolla* ' lad, servant '
+ *n* + collective *ra(i)dh*: the *n*
has doubtless come from *inghean-
ra(i)dh* (*inghean* + *ra(i)dh*), listed
beside *gillannradh, gillannraidh*,
IGT, II, § 12 (l. 18), § 13 (l. 4).
The *n* is not doubled in the 12th-
century spelling *gillanrad Alman
úare* LL 145b16.]

gion go ' although ... not ' [from older
cen co (gen *gu* AS 769), literally
' without that ', used in Mid. Ir. to
express ' although ... not ' : cf. *gin*
(for older *cen*) in *gin umlugud* ' with-
out allegiance ' and *gin biad* ' with-

out food ' ZCP, I, pp. 404, 406, (Marco Polo, §§ 146, 149). — Professor Bergin has drawn my attention to the similar French *sans que*]. **1°** (normal negative use) *gin gub* XLVII 32, *gin gur* XLI 16. **2°** Supra p. 96 note to XLI 4a, and footnote, may be found examples of late literary use of *gion go* to express the positive 'although' (classical *gé* already instanced in this glossary): further examples are *gcion gur chiontach Cain* 'although Cain was guilty', Stair an Bhíobla (Ua Ceallaigh) (early 18th century), vol. II, p. 12, l. 20, and *gion go raibh sē i neart 7 i n-aois fheardha* 'although he was in (full) strength and of mature age', ib. p. 47, l. 17, and other examples, ib., p. 225, l. 14, p. 231, l. 25, p. 248, l. 24.

? **gionoidhe** : *ar in slios ngarp nginoidhe* LIV 25.

girr-fhiadh *a hare* see under **míol**.

? **giul gennaidh** see under **eissen**.

glac ' the hand (envisaged as grasping) '; ' a handful '. **1°** *Goll na nglac* XLIII 27 ' gripping Goll '. **2°** *a nglaic chuill* XVI 12 ' in the fork of a hazel-tree '.

glas in spoken Irish (*cf.* Gaelic Jnl., V, 29, note 13) means ' green ' (of grass, *etc.*), ' grey ' (of hair or wool), ' chilly ' of weather. Its Welsh cognate *glas* (cf. Spurrell's Welsh-English Dict., ed. Anwyl) means ' blue, azure ; pale ; grey ; verdant, green, fresh, young '. Some instances in Duanaire Finn will be noticed here. For the gen. pl. *glais-eitreach* see **Glaiseitreacha** (literally ' green furrows ') in the Index of Places. For *glais-fhian* (literally ' grey warband ' or ' youthful warband ') see under **Fían** in the Index of Heroes. For *glais-iarna* ' a grey hank (of thread) ' see infra **íarna**. In XXV 1 *glas*

means ' grey ' (of a man's hair). In *in glas galraightheach* V 18 *glas* doubtless means ' pale person '. [Cf. : ' *cia bānait 7 dúb-glasait do beoil?* ' (of lips at death), PH 8131 ; *glassad* (better perhaps *imglassad*) (v.n. referring to the colour assumed at death) ACL, III, p. 2, l. 1 and note 1 ; Scottish Gaelic *o'n lā ghlasadh do bheul* (referring to a dead man), Gael. Songs of M. MacLeod, ed. J. C. Watson, l. 1207.] In *glasannraidh is giollannraidh ghnáth* XVII 16 (*cf. supra* **giollannraidh**) the collective **glasannraidh** may mean ' youths ', the element *glas* here suggesting immaturity as the cognate Welsh *glas* does in *glaslanc*, *glaswas*, which both mean ' stripling ' (cf. Williams, Canu Llywarch Hen, p. 108, note on II, 15b). [The well-established *glaslāith* (cf. AC 1230, § 2, 1256, § 5, l. 26) appears in the version of the Duanaire quatrain contained in RIA MS 24 P 5, p. 384, and it suits the metre better perhaps than *glasannraidh*. That the second syllable of *glaslāith* could be (and perhaps always should be) long is shown by rimes with *casb[h]láith* and *cimhasb[h]láith*, IGT, II, exx. 641, 642. It is collective in meaning and indicates some sort of fighting men : cf. *do chuir a ghlaslāith ocus a aes fedma d'innradh ocus d'argain Aeda Guaire*, Silva Gad. (O'Grady), I, 66, l. 28.]

gléasta, basic meaning ' equipped '. **1°** *glēsta* XLI 7 (of words) ' polished neat, well-prepared ' (?). [Cf. *risin ngadan* (?) *nglésta nguithbhinn do chanad in fer soinemail sidhi* AS 1702). **2°** *fan maoil ghlēsta mar ghua*lach XXXVI 13 ' about his head, which had the appearance of coal ' (?).

gleann ' a glen ' ; dat, sg. *glinn*

(: gen. sg. *Finn*) XIV 30, *ghleann*
(emended to *ghlinn*) (: *sinn*)
note to XXXI 2a, but *ghleann*
(: *beann*) XXXII 8 and *don ghlionn*
(: *Fionn*) emendation of XXIV 48c
(supra p. 63) ; gen. sg. *ghlinne*
(emended to *ghleanna*) (: *hEachach*)
note to XXIV 66b.

gléire XXXIX 34 *pick, choice, flower.*
[Fianaigecht.]

gleó 'battle, strife ', variously in-
flected as follows. **1°** The masc.
gleó of IGT, II, 108, which is un-
inflected in the sg. : object of verbs
LXII 34, LXIV 20 ; dat. sg. XXIII
150, (emended to rime with *beó*, from
MS *gleódh*) XXIV 50b note ; gen.
sg. LXII 70. In the nominative
phrase *gleó Gaoid[h]eal* XLIX 23 the
meaning is doubtful. **2°** *gleódh* :
nom. sg. (: *roicheól*) XXIII 104 ;
after prepositions XVIII 20, XXIII
115 ; object of verb XXIII 154.
[Cf. gen. sg. *gleóidh* TD, poem 11,
q. 22.] **3°** *gairbh-ghliaidh* (nom. sg.
XXIII 46 (really dat. sg. of the
fem. inflection of *gleó*, IGT, II,
97), dat. sg. *a n-aird-ghlíaidh* XLIX
25, *go ngliaidh* 39, gen. sg. *gliadh*
LIX 21. **4°** *gliadh* dat. sg. XX 99,
gen. sg. *gliaidh* XXIII 112, LIX 17.

gleórán (the context suggests that it
is edible) LXVIII 11 *lady-smock* (?).
[*Gleórán* is identified by the 18th-
century scribe of RIA MS I v 1,
section J, f. 18v., with " Cardamine,
Ladies Smock, or Cuckoo-flower".
The Lady-smock (*Cardamine prat-
ensis*) belongs to the family *Cruci-
ferae*, to which Water-cress also
belongs. *Gleórán* is mentioned beside
biorar (*bilar*) 'water-cress ', Buile
Shuibhne (1931), 1. 468 (edible),
and O'Grady, Cat., p. 179, 1. 4
(suitable for compounding embroc-
ations).]

gloinidhe 'crystalline ' : *ar in gcolbha
ngloinídhe* XVII 63.

glóir-ghreadhnach *loudly exultant*
see **greadhnach.**

glomhar (dat. sg.) XXIV 44 ' the
mouth (of a beast) '. [*Cu tarla indara
cenn don bhir isin carput uachturach 7
in cenn ele isin carput íchtarach cu
ros-dúin a glomar* (of a dog pierced
through the jaws by a javelin)
AS 1912-4. Cf. *glomrach* 'muzzle,
bridle ', Dind.]

glúair (dat. sg. fem.) III 2 *bright.*

gluaisis (3 sg. pret.) XXXV 85
' sent '. [Transitive use of *glúai-
sim*, as in *Triur iascaire do gluais
gaeth assin tír seo dar n-indsaigid*
AS 5967.]

gnaoí 'fame '. **1°** Usually ' good fame
glory ', as in *saoghal gearr 7 gnaoí
fhada* prophesied for [Cú Chulainn],
RIA MS Bk. of Fermoy, 147, 1. 18.
Almost all instances in the Duanaire
might be classified under this mean-
ing (XX 14, XXIII 75, 79, 204,
LXII 10, LXVI 60). **2°** ' (bad)
fame ' (?) : in XXIV 54 *olc a gnaoí*
may mean ' she is of evil repute '.
3° In the translation, in the in-
stances already cited, *gnaoí* has
generally been given the meanings
' appearance, countenance ', which
it sometimes has in Modern Mun-
ster poetry (e.g. *aingir.. 'na mbeidh
lasa trí litis 'na gnaoí mar aladh*,
O'Daly, Poets and Poetry, 2nd ser.,
p. 78 ; cf. also Merriman's Cúirt,
ed. Ó Foghludha, glossary) (In
spoken Ulster Irish it has the mean-
ing ' beautiful appearance ', ' beau-
ty '. as in *cé aca fholuigheas grádh
gráin nó nochtus grádh gnaoi*."Máire",
Cioth is D., p. 34). **4°** In LXII 10
gnaoí has (doubtless wrongly) been
given the meaning ' pleasure, will ',
(better ' fame, repute, honour ') :
the well-instanced meaning ' love '
was in the translator's mind (cf.
grádh nó gnaoí DG², poem 5, 42.,
mo ghean féin is mo ghnaoí ib., poem

87, 64, " gnuighe" " love", J. H. Molloy, Grammar, 1867, p. 35).

gnás : *do shíor-ghnás* XXIII 49 'continually'.

gné *appearance*, note on XLVII 11cd ; *good appearance, beauty*, note on XLIII 43c.

gnúis 'face' : *maidhm do ghnūisibh* XLIX 18 'utter rout' (?). [Cf. the same phrase Caithréim Cellaig, ed. Mulchrone, l. 90.]

1 go 'with' sometimes eclipses not alone the word which immediately follows, but also the word which qualifies or is governed by that word, as in *go n-iomad ccneadh* XIX 21.

2 go (negative *ná, nach,* etc.) in wish and purpose clauses : see *supra* note to XXXIII 10d and footnotes on p. 71.

gó *a lie* see **iomarghó**.

goinidibh (dat. pl.) LIV 10 *woundings* (?). [Perhaps connected with the adj. *gonaideach* used of death by Seán Clárach Mac Domhnaill ed. Ó Foghludha, p. 69, poem 14, l. 1 ; and of bad weather by H. O'Sullivan in his Diary, ed. McGrath, 7. xi. 28, p. 50, l. 15 : cf. *agus tiocfidh ad-tuaidh go goinideach fuar. deamhain agus a sluagh gléasta,* orally preserved Munster poem, An Músgraigheach, no. 4 (1944), p. 8, l. 13.]

goir in *sruth goir* (VI 20c note) is doubtless part of a placename.

goltarghléas see under **geantarghlèss**.

goll (nickname of Aodh after he had lost an eye) IV 39 *one-eyed* (for this nickname see *supra* p. lxix, and Fotha Catha Cnucha, LU 3177-3182). [Fintan (in salmon form) lost one eye and was therefore called Goll Essa Ruaid, Anecdota, I, 27. The abstract noun *guille* LU 3256 is explained by the words *no gollad iarom a rosc fo chosmailius Con Culaind ... ar bá dán dosom... no*

slocad indala sūil LU 3260. In Thes. Pal., II, 236, l. 1, *coll* glosses Latin acc. sg. *luscum* (The interchange of *c* and *g* is puzzling. Pedersen explains it as the making permanent of the eclipsis of the *c* which would be normal after a preceding accusative. In Ballyvourney today *gliste* for classical *cliste* 'clever' probably shows the influence of the synonymous *glic.* Cf. also the variation between *gaoine* and *caoine* commented on supra s.v. *gaoine*). On *cáoch* as a synonym of *goll* see supra p. lxxii.]

gonach (adj.) *wounding* see **éacht-ghonach**.

gráinche : *fir g[h]rainche* XXIII 124 'horrid men'. [*Gráinche* seems to be gen. of the abstract noun, or a peculiar pl., of an adj. *gráineach.* Cf. the comparative *gránche* in *ní rabe ní bad gránche oldás in luath-letrad 7 in luath-thinme do-rat forru,* IT, II, p. 52, l. 1652.]

grangc 'an angry frown', etc. : *grangca* is doubtless gen. sg. of this word in *tuireann g[h]rangca* LXII 134 'an angry onslaught' (but *ghraingce* should be read to rime with *Fraingce*). [Dinneen gives a nom. sg. (originally perhaps dat.) *grainnc* " a frown, a disdainful expression of the face ; a whetting of the teeth ; disgust ; aliter *drainnc* and *grannc,* moroseness, O'Br." Spoken Kerry and Clare examples may be found s.v. *grainnc* in Réilthíní and in MacClúin's Caint an Chláir. A Galway speaker writes *Ní raibh* peeler *orthu gan grainnc agus goic throda* (of armed policemen pursuing a man who had resisted arrest), Bairéad, An Geall a Briseadh, p. 209, l. 27. In Ó Bruadair, III, p. 90, poem xiii, q. 20, *lán do ghrannc* has been translated " full of moroseness".

Dinneen also has a verb *grainnc-ighim* ' I disdain, loathe, *etc.* ' In BNE, I, p. 180, l. 32, *beith graingc-iuil* (recte *graingceamhail*) *gruamdha cruaidh* indicates undesirable quali-ties in a man.]

greadhnach (an adj. formed from *greadhan* 'noise, clamour ') normal-ly seems to indicate some quality more pleasing than mere noisiness, such as EXULTANCY, as when applied to heroes (in various oblique cases) XXXIX 35, XLII 89, LXIV 21, LXVII 10, or in *go glóir-ghreadh-nach* (of a victorious host) XXXV 59 'loudly exultant '. *Cf.* remarks on **caitheasach** *supra*.

greagh (gen. pl.) (mis-spelt *greadh*) LV 3 'of horses ', corresponds to the collective nom. sg. **groigh** ' horses ' instanced *infra*.

greallach : gen. sg. *na greallaighe* VI 15, probably, as in most literary instances, a placename. [The word is used today in Connacht to mean ' mud ' (McKenna *s.v.* "mud '); and it has some similar meaning in Ulster (*cf.* the gen. pl. *greallach*, " Máire", Nuair a Bhí Mé Óg, p. 153, l. 23, and the dat. sg. *i ngreall-aigh*, ib., l. 26, referring to damp places). The old acc. form *cu Gren-laich Fote* (a placename, Thes. Pal. II, 238, l. 9) suggests derivation from disyllabic *grian* 'bottom ', where the disyllabic *ia* would, on addition of a syllable, be contracted to short *e*. A similar *lach* formation, in which *nl* also becomes *ll*, is Galway *múllach* 'mire ' (J. H. Molloy, Grammar, p. 26), Munster *múnlach* 'farmyard liquid ' (Mc-Kenna s.v. 'mud '), which clearly comes from *mún* 'urine '.]

greas : *fuaramar greis dia d[h]omh-aoin* V 26 seems to mean ' we got a turn of his injuriousness '. [In spoken Irish *greas*, usually masc.,

said by Dinneen to be sometimes fem., means ' a spell, a bout, a turn '. There is an old fem. *gress* (discussed in Ériu, XI, 95) doubtless identical with O'Cl.'s *greis .i. orgain* (of which an instance is *greis oidhche"* a nocturnal assault", FM 1507) : cf. *do ghreasa, do mhadh-manna*, 'your assaults and over-throwings ', Dioghluim 120, 37 ; nom. sg. *gach greas aigmhéil* 'every dreadful assault ', ib. 92, 14.]

grinn. 1° ' pleasant, pleasing ', as in *fa páirt g[h]rinn* (of a decision hon-ourable for Goll and good for all) LXI 16 ; *a fhir nach grinn* (of an annoying person) LVII 21 ; *go glan grinn* (of men living together in peace) XXII 23. [Cf. ' lovely ... pleasant ... workmanlike ', meanings given to *grinn* by O'R.] **2°** ' keen, piercing ', as perhaps in *sgél gáidh grinn* (of unpleasant news) XLIX 2. [*Cf.* Ériu, III, 110, § 1, where it is stated that the best MS glosses *féig* ' keen, sharp ' by *grinn*. When it qualifies words such as *gábhadh* 'danger ', as in *giarba gábud grind* LU 9431, *grinn* could hardly mean 'lovely ' or 'pleasant '.] **3°** Used as a vaguely complimentary epithet *grinn* may be translated 'lovely ' or 'pleasant ', or 'keen ', 'deft ', in accordance with the context : (of persons) XIX 14, XX 87, XXIII 44, 74, 97, 99, 212, XXIV 14, XLVII 41, 48 ; (of persons, in the compound word *airm-ghrinn*) XLII 76, 102, 108, XLVII 39 ; (of a dog) XXIV 2 ; (of a battle) XX 6 ; (of the sun) LXIV 25 ; (of sad music) XVII 93 ; (of valour) XIX 18, XXIV 12.

griobh. The bird intended in *in ghríbh ingnech imard*, VII 17, is doubtless the mythical 'griffin '.

griolla 'slaughter ', as in *ní c[h]uiril griolla* XIX 17b note. [*Griolla* seems

to be almost a synonym of *ár*
'slaughter', but with a secondary
meaning 'oppression, injurious
treatment' (the slaughter, *etc.*, of
helpless people or things) ; cf.
griolladh referring to the act of ill-
treating or misusing a harp by
playing badly on it, Measgra I, and
*fá ghriolla na nGall re treall ar
Ghaodhalaibh*, RIA MS 23 N 12,
p. 133, (= R. Ó Foghludha's edition
of Eóghan an Mhéirín Mac Carr-
thaigh's poems, p. 46, l. 70) (var-
iant cited in Measgra I), where
griclla must mean 'oppression'.
In the poem by Gofraidh Fionn Ó
Dálaigh cited in Measgra I, *ag
maoidheamh a móir-ghriolla* clearly
refers to the event described as *ag
maoidhimh áir Fhionnlochlann* in
the preceding stanza (Dioghluim,
poem 85, q. 16), that is to say
griolla must be practically synonym-
ous with *ár*. The construction of
griolla with *cuirim* in the Duanaire
instance (XIX 17), would corresp-
ond to the common construction of
ár with *cuirim*. *Gáir* and *griolla* may
often have been associated in
phrases such as *ō do chuirsiom cath
Crionna. ō do gháirsiom ar ngriolla.*
RIA MS 24 G 8, p. 276, l. 16, ' when
we had won the battle of Crionna
and had cheered our slaughtering
(of the enemy) ', and ' *gáir Gaoidh-
eal', ar an giolla. ag maoidheamh
a móir-ghriolla* (verse by Gofraidh
Fionn already cited) : cf. IT [1],
286, l. 14, *bá gáir chommaidmi ocus
búada.* Hence perhaps arose the
mistaken idea, incorporated in the
scribe's gloss to poem XIX 17,
that *griolla* means *gáir.*]

gri[o]th 'a cry' (Wi. ; Triads) is used
especially of pigs (cf. *ní gairther
gairm* ; *ní grithaidter muca*, Ériu,
XII , 48, l. 15). The phrase *mar budh
gri[o]th áil aon-mhulce*, Duanaire

Finn, III, 31, literally ' as though
it were shrieking of the brood of
one sow ', seems to be a proverbial
phrase used to express united action :
cf. *uair is grilhugud áil aen-muice
leo*, AS 6734 ; *i n-oenfhecht do-bertis
a mbáig.ba crith* (read *grith*) *áil
oen-mucci leo*, Cath R. na R., ed.
Hogan, § 57.

groigh (mis-spelt *groidh* : O.I. spelling
graig) XXXIX 28 ' horses ' (collect-
ive nom. sg.) : *cf.* the gen. pl.
greagh instanced *supra.*

grúagach, a magic being, akin to, or
belonging to, the *síodh*-folk, some-
times friendly, sometimes not : see
Grúagach in the Index of Heroes.

gúala ' a shoulder ' : *ar gúalainn*
(governing a genitive) XXII 38,
XXIII 5, 11, 12, 'beside'.

gúalach 'coal' : gen. sg. *in ghúalaigh*
XXXVI 8, dat. sg. *mar ghúalach* 13.
[Apparently a by-form of *gúal.*]

guin ghalann '*galann*-slaying ' see
under **galann. guine** see under
céad- *first.* **guineach** see **céad-
ghuineach** *hundred-slaying.*

gus 'energy, activity, power ', com-
mon in chevilles : nom. sg. V 27, XI
5, XVII 25 ; dat. sg. XII 33, XIV
2, XVII 16, 52 ; gen. pl. (?) XX
13. Hence **gusmhar** 'active ', in
an aignidh ghlé-ghloin ghusmhair
XLV 1.

i (eclipsing) prep. ' in ' (governing da-
tive), 'into' (governing acc.). The
case distinction was disappearing
during the Middle Irish period (*cf.*
PH, p. 746, l. 13 sq.). Thus we get
modern examples such as *'san
mBrugh* (with an eclipsing, original-
ly accusative, article) LXVIII 98,
meaning 'in the Brugh' (for older
dative *'san Bhrugh*). In conjunction
with the article, forms such as
insan, *'san*, are normal, but occa-
sionally, before *t*, we get *is* (*as*), as in

as-tigh-si LIX 24 'in this house'.
For a note on dialectal *ar* for *inar*
'in our' see *supra* p. 86, footnote.

i see **inn-í-ssi** these.

íairnéis : *'na íairnéis* XXXVI 22
'behind him'.

iallach 'leash' (Ir. Syll. Po.) : *ar
iallach* (of hounds) LXVIII 3.

iara (nom. sg.) LXVIII 8 *squirrel*.
[The context (cf. also the pre-19th-
century examples to be cited in this
note) shows that the *iara* is a tree-
animal different from the *lothán*
or 'marten' (see *infra* **toghán**).
Martens and squirrels are the only
Irish tree-animals. The squirrel,
common in Ireland in the Middle
Ages (C. B. Moffat, The Mammals
of Ireland, Proc. of the RIA, 44 B 6,
p. 87 *sq.*), died out as a native spe-
cies after the 17th century. This
explains why, though the squirrel
is once again common in Ireland,
having been re-introduced, probably
about the beginning of the 19th
century, it is nevertheless hard to
get an Irish name for it from pre-
sent-day native speakers of Irish.
It explains also why there is con-
fusion in application of the old word
iara. Thus, —though *iara ruadh*
still clearly means squirrel in the
northern poem from an 18th-centu-
ry MS edited by Prof. O'Toole in
Féilsgríbhinn Eóin Mhic Néill, p.
138, q. 3 (*an iara ruadh 'gá ghrianu-
ghadh i n-uachtar crann fá aoibh
ann*), and in the Wexford-born J.
Keogh's Zoologia (1739)(Index "*Ira-
ruo* squirrel"), — Dinneen assigns
'weasel' as a meaning for *iar, iara*,
and *iaróg*, while *iara ruadh* is given
by him as an Omeath (Ulster) word
for a 'red hare'. That weasel and
hare are not the original meanings
of *iara* is, however, certain, for
neither the Irish stoat (called 'wea-
sel' in Ireland), nor the hare, are

tree-animals, and both have other
well-established names (*eas, easóg,
eaisín* ; *girrfhiadh, míol muighe*).
Cormac's etymology (*c.* A. D. 900)
of *íara .i. íar-fhoī .i. fo hīarthor bís
.i. fo herball* (Anecdota, IV, § 777)
may refer to the squirrel's bushy
tail curving over its back : it may
be translated "*íara*, from *íar* 'hin-
der' and *foí* 'under it' : she is
under her hinder part, *i.e.*, under
her tail". In IGT, II, § 145, *íara*
(fem.) is given gen., sg. forms *íarann*
and *íaruinne*, and ib. ex. 1949, there
is reference to the squirrel's habit
of making a hidden hoard of hazel-
nuts : *call tré fhalach íaruindi. a
mbarr dharach dílinde* 'a hazel
through a squirrel's cache, in the
top of a huge oak'.]

iardruim (dat. or acc. sg.) LVI 4,
apparently the part of an animal's
back just before the haunch. [Cf.
Dinneen's *iardrom* 'the keel of a
boat'.]

iargnō [masc.] XLIX 11 *grief*. [Cf.
Dán Dé and Dioghluim. The *g* may
be either lenited or not, IGT, II,
108.]

iarmairt XLIX 10 *consequence*. [He-
sen *íarnmairt.*] **íarmartach** IV 18
effective. [This meaning, suggested
in Hessen's Lexicon, is in keeping
with the meaning 'consequence' for
íarmairt, and also with the frequent
use of *ainíarmartach* (meaning ori-
ginally probably 'of bad effect, of
dreadful effect'), to qualify sub-
stantives meaning 'battle, blow',
etc.]

iarm[h]othá : (spelt *ier mo thá* XVII
26) 'after this'. [Measgra II ; Hes-
sen.]

íarna 'a hank, a skein' : *glais-iarna*
XXXV 113 (cf. note *supra* p. 81)
'a grey hank (of thread)'. [Con-
nacht instances of *íarna* are : J. H.
Molloy, Grammar (1867), p. 33,

iarna "a skean" ; Lia Fáil, III, 17, l. 8, *iarna* (connected with weaving). A classical form (referring to curling hair) is *iorna* (: *ricghna*), IGT, II, ex. 1521 (masc. *io*-stem : cf. *ib.* § 2, p. 39, l. 29). With the modern Munster pl. *úrnai*, cited in the note supra p. 81, cf. *d'iúrnaoibh*, Ó Bruadair, vol. II, p. 282, poem xxxvi, q. 48. Dinneen has *iarna*, *iorna*, *úrna*.]

iarraidh 'seeking' : *ar h'iarraidh* LVI 1 'in the state of looking for thee, in the state of having lost thee'. [Dinneen *ar iarraidh* 'sought for, missing, wanting'.]

idh 'circlet, shackle', etc. : *an idh óir* (attached to a dogleash) LVI 11 'the golden collar'. [Cf. *an Iodh Morainn* (St. fr. K., no 6) which used to be put round men's necks. In spite of this spelling, however, it would appear from IGT, II, § 14, that the *dh* was slender all through ; the gen. sg. would have been *na hidhe*.]

ifreann, normally *hell* : see Index of Heroes for its use apparently to indicate *The Ruler of Hell*.

il-dhealbhach XXXIX 36 (*il-dhealmhach* XVI 37) 'beauteous, of many beauties'. Cf. **il-reachtach**, **iol-chrothach**.

il-phíast *monster* see under **péist**.

il-reachtach (gen. sg. masc. *il-reachtaigh* I 1), literally 'many-formed', doubtless (like the similar *il-dhealbhach*, *iol-chrothach*) means 'beauteous, of many beauties'.

[**imbas for-osnai** (O. I. spelling), literally *great knowledge which illuminates*, a magic means of obtaining knowledge, is referred to supra, p. LV, l. 30 ; p. LVI, l. 12 ; p. LVIII, l. 4 ; p. LXII, n. 2, l. 8 ; p. 199, l. 1.]

imma-lle see **ma-lle**.

im-chían XLVI 1 *very far*.

imdheadhail (v. n.) ; misspelt *iom-*

dheaghail II 6 (see note *supra* p. 8) probably 'parting' (intransitive) ; misspelt *imdeaghail* XLII 30 'separating' (transitive).

imdhénamh XII 7 *ornamentation.* **imd[h]ēnm[h]aigh** (adj., dat. sg. fem.) XII 6 *ornamented.*

imdhis *went* see under **imtheacht**.

im-gheal (gen. sg. fem. *im-ghile* XXXV 130) 'very bright'.

[**imirche** 'a drove' see *corr-imirche* supra s.v. **corr**.]

imlionn, for older *imlinn* 'navel', see *supra* p. 160, note on LXV 12d.

impidhe 'supplication' : for the phrase *ar mh'ineac[h] 's ar mh'impidhe* see *supra* s.v. **eineach**.

imrim 'I play', etc. : fut. 1st sg. *nī imeóra* LXIX 10a note.

imt[h]eacht [masc. *u*-stem, IGT, II, 24] (v. n.) LVI 5 'going' : imperat. 2nd sg. *imthigh* LII 2 ; pret. 3d sg. *imdhis* LIV 11, *do imidh* LXVIII 105 ; pret. 3d pl. *do img[h]eadar* LXVI 40.

i n- (preposition) see **i**.

iná, ináid see **1 ná** and **3 ná**.

inbhear : nom. sg. *an t-ionnbhior, in t-innbhior* LXVI 80b, 80d ; dat. sg. *inbhior, innbhear* LXVI 78, 79 ; —— apparently another name for *gabhal an choire* : see supra s.v. **gabhal** ——; translated 'pointed spit' in Pt. II (and *supra*, p. 9, note on II 47c), as though it were a compound of *inn* 'top, point, end' and *bior* 'a spit, spear' ; but the first element is more probably the prefix *in- (ind-)* (= 'in'). For discussion of the meaning, which is doubtful, see : Meyer, Mac Conglinne, 182 ; Thurneysen, Heldensage, 650 ; Knott, Togail Br. D.D., 85 (*inber cairi* " this seems to be a bar used for lifting the caldron, being inserted in rings at each side") ; Hessen.

ineach see **eineach** *honour, generosity.*

inf[h]íachus XVIII 1 *indebtedness*(?).

ing[h]ealtradh (dat. sg.) XIV 17 *grazing*. [Formed from *ingheilt*.]

inghean *a maiden*. For its treatment as an *iairmbéarla* (with elidable *i*), see *supra* p. 99 (note on XLII 46b), p. 101, l. 4 (cf. p. 102, l. 3), p. 106 (note on XLIV 13b).

inneallta LXIII 31 *ready* (hardly *well-equipped*, as translated, Pt. II, p. 307).

inneónadh *the act of broiling*, see under fulacht and fulachtadh.

inn-i-ssi (= O.I. *ind í se*) 'these', see *supra*, p. 24, note on XII 17a (cf. p. 23, l. z).

innilt (nom. sg.) LXII 115, LXV 1 *maid-servant*. [*Inailt* Wi. ; *inilt* RIA MS 23 B 3, f. 44a ; *innilt* RIA MS B III 1, f. 58r., l. 21, referring, to the *cum[h]al* of Dind. III 350 l. 31 : *aon dá hinniltib[h]*, Stair an Bhíobla (Ua Ceallaigh), ed. M. Ní Mhuirgheasa, II, p. 90, l. z, ' one of her hand-maidens ', *mise h'innilt f in, a Thiag[h]earna*, ib., vol. IV, p. 14, corresponding to the Latin *ecce ancilla Domini* ; pl. *serbōntaige 7 inilti* translating *servos et ancillas*, Irish version of Innocent III's De Contemptu M., ed. Geary (1931), § 13, l. 442.]

innisim ' I tell ' : second syllable syncopated, contrary to the practice of the older literature, in *mura n-innsead sé* LXVIII 38 ; cf. *muna n-innisi* LXI 17 ('if thou tell us not ') where the metre suggests *muna n-innsi*. Such syncopation is normal with this verb in spoken Irish.

inntleacht [masc. *u*-stem, IGT, II, 24] 'intelligence ', 'meaning ', etc. 1° *do g[h]lac a sgéith... dob f[h]earr seóladh is inntleacht* LXII 71 : here *inntleacht* may refer to the plan imposed on the matter of the shield by the mind of the craftsman who made it. 2° *inntleacht a anma* XV 34

has been translated, perhaps rightly, " the invention of his name".

iocht XLI 17, 18 *act of clemency*. [Masc. *u*-stem IGT, II, 71.]

iol-bhúadhach (of music) XXIII 29 *excellent, possessing many excellences*.

iol-chrothach XX 22, (gen. sg. masc. *iol-chrothaigh* VIII 4, XLVI 2), *comely, of many beauties*. Cf. il-dhealbhach, il-reachtach.

iomachar : '*gā icmachar* VIII 13 'being carried '. [Masc. *o*-stem, IGT, II, § 11, p. 55, l. 7 ; apparently a by-form of the masc. *o*-stem *i[o]mchar* listed IGT, II, § 17, l. 16.]

? iomairbhé LXVI 61 : the meaning *fault, blame*, given in the translation (Pt. II, p. 353) lacks good authority.

ioma[i]rbhrě[a]g LXII 111 *a lie*.

iomairg (dat. sg.) VI 14 *a fight*. [A variant of *iomaireag*, O. I. *immairec* : cf. *iomghaibh an iomaireag*, Cath M. Rath, unpublished version, RIA MS 24 P 9, p. 188, l. 24, for *imghaibh in imairg* of the corresponding passage in O'Donovan's printed ed. (1842), p. 308, l. 20. The gen. sg. is *icmairge*, Cath R. na R. (Hogan), p. 76, § 24, p. 100, § 41.]

iomarbháigh : *ro theannsam an iomarbháidh* II 26 'we intensified the contention ' (*do roinnsiomar iomarbháidh* is the reading of the inferior version LXVI 38) : *tré iomarbháidh Fhinn... is Cormaic* LXVI 39 'by reason of the quarrel of... Fionn and Cormac ' ; *d'i[o]marbháidh* XXIII 31 'seeking contention' : *ód-chlos an iomarbháidh* XXIII 33 'when the boastful claim had been heard ' ; *gi[o]dh mór leibh an iomarbháidh* note on XXIII 71b 'though you think the boastful claim great '. [O'Br.'s " *Iomarbháidh*, a debate, or controversy", from intensitive

im + the word whose nom. sg. in O.I. would have been *r-bág* (cf. *oc irbáig* Wb. 16d8 'boasting'; *irbága* Wb. 7d10 'contentions'). Like the simplex, *iomarbháigh* combines the notions 'boasting' and 'contention'.]

iomarcaidh : *a n-iomarcaidh* note on IV 7 'their excessive number'.

i(o)m-ard. 1° 'very tall' (of a giant) XVII 50, (of a warrior) LXIII 45. **2°** 'soaring' (?) (of a griffin) VII 17 (meaning 3 would also suit). **3°** (metaphorically) 'lofty, glorious', (of Ireland) gen. sg. misspelt *imairdhe* (for *imairde*, riming with *gan chairde*) XXXIX 32, (of hunting) *go hiomard* LXII 101. **4°** 'loud' (of speaking) *go hiomard* LXII 25. In XXXIII 15 (see correct translation *supra s.v.* **gearg**), both meaning 2 (referring to the bird itself), and meaning 4 (referring to its voice), would suit.

iomardadh : *ar ccloisdin in iomardaigh* (recte *iomardaidh*) XXIII 34 'when he heard the disputing'. [*Iomardadh* usually means 'accusation, upbraiding', or (with the fault expressed as direct object) 'casting (a fault) up (against a person)'. To indicate the person against whom the fault is cast up, the preposition *ar* may be employed. Examples are : *lá an iomarduidh*, Aithd. 53, q. 2, 'the Day of Accusation' (*i.e.* Judgement Day, called by its common name *lá an tsléibhe* in q. 3) ; *tig Aoibheall d'iomardadh air*, TD 21, q. 29, "Aoibheall came to reproach him" ; *nach ttug Críosd ná a apsdail iomardadh nō imdheargadh dáibh trésan gcoir mhóir naomh-aithise sin* '... did not upbraid or reproach them...', early 18th-century. Stair an Bhíobla (Ua Ceallaigh), ed. M. Ní Mhuirgheasa, I, 181, l. 16 (cf. *do-bheir iomardadh 7 imdhear-*

gadh fóna ndob[h]uidheachas 7 fóna ndroch-choinghioll dáib[h], ib. p. 23, l. 15, *do-bheir iomardaigh 7 imdheargadh dona sagairt*, ib. p. 45, l. 7 ; *thug sé iomardaigh géra 7 imd[h]eargadh mór dā chlainn*, ib. II, p. 70, l. 11 ; *iomaird*, 2nd sg. imperative, translating Latin *argue*, in *iomaird, guidh, 7 imdhearg lochtaighibh cháich* 'upbraid, pray, and censure the faults of everyone', ib. I, p. 172, l. 4) ; *gach coir díobh d'iomardadh air* 'to cast every one of those faults up against him', Dioghluim 21, q. 10 ; spoken Connacht *más duine é nach bhfuil a ghníomh do réir a chainte, déanfa lú é sin a chasadh leis, nó a iomardadh air*, Ó Máille, Béal Beó, 10, l. 31. *Iomardadh* may be used also of urging a claim, as in *Fada cóir Fhódla ar Albain. anois am a hiomardaidh* " Long has Fódla had a claim upon Alba, now is the time to urge it", TD 24, q. 1. More general uses (resembling that of the Duanaire) are exemplified in : *téid d'iomardadh 'na aghaidh* 'he goes to argue against him', *d'aithle an iomordaidh* 'after the disputation', Aithd. 36, q. 12 ; *lúdh orra re n-iomardadh* 'exulting in battle', Aithd. 20, q. 27 ; *Goill orthaibh ag iomardadh* " that the foreigners should contend with them", TD 16, q. 63.]

iomarghó 'a lie' : *ní hiomarghó* XIII 19, LIX 34, *ní hiomarg[h]ó* V 7, *ní hiomorg[h]ó* XX 46, *gan iomarghó* XLIV 1.

[iomas (Modern Irish spelling), see *supra* **imbas for-osnai**.]

iomchoimhéad [intensive *im* + *coimhéad* 'guarding'] : *béilfhleasg óir go n-imc[h]oim[h]éd* XLVII 34 'the well-guarded (?) lip-band' seems to correspond to *in b[h]éil-fhleasg óir go gcaoim[h]-li* of XLVII 33 ; *icmchoimhéad* (like *caoímh-li*)

doubtless therefore indicates a qua-
lity of the *béilfhleasg* rather than an
additional object (as is suggested
by the translation " and guard"
in Pt. II, p. 133).

i[o]**mdhóirsibh** dat. pl. XXI 27 *door-
frames* (?). [In Táin 5605-9 dat. pl.
fordoirsib almost certainly refers
to the lintels of the doorways, *cech
imdorus* probably to each door-fra-
me. As the two words are hardly
identical in meaning in this Táin
passage, O'Cl.'s identification of
them in the gloss *iomdhoras .i. for-
dhoras* is to be looked upon as a
guess.]

iom-fhúar *very cold* see **iom-úar**.

iomgabháil 'act of avoiding': *ni
d'imgabháil na muice* LIV 17 'not
intending to avoid the pig' (?);
re húath nó ré hiomgabháil LIV 22
'for terror and avoidance' (?);
gan iomgabháil XLVII 44 'without
straying' (a meaning which is not
unsuitable in the context, but lacks
support). *Cf.* **iongabháil**.

iomghuin literally 'mutual woun-
ding': *san iomghuin* LXII 69 'to
the fray'. [Cf. *nár loc iomghuin* 'who
did not refuse battle', Ir. Syll. Po.,
p. 54, q 4.]

iomlaoit. Of *iomlat* Prof. O'Rahilly,
Measgra II, says that " its funda-
mental idea is that of change" and
that *iomlaoid* " seems to be only
another form of the word". Of
iomlaoid he cites a byform *iomlúid*
(also listed IGT, Verbs, § 110).
Iomlaoit would seem to be yet
another byform (hardly a mere
spelling variant, as it occurs also
in *Deacair iomlaoit chlann cConuill*,
RIA Cat. of Ir. MSS., p. 12, l. 1) :
iomla[o]it dat. sg. of this byform,
means probably 'exchange' in
XXII 20 ; a gen. sg. (or p. part.)
in *na n-árm n-iomlaoíte* VIII 1 has
been translated" of the interchanged

weapons" (but here a meaning more
specifically connected with weapons
is perhaps required : cf. *iomlat* used
with reference to weapons, Tór.
Grua. Grian., p. 46, l. 16). *Supra*
p. 154, footnote, *nach dearna iom-
laoid le fear* has been tentatively
translated 'who did not make a
change as regards her husband'; cf.
the similar *an inghean chealgach
tugas mur chéile ... do-ghnídh ma-
lairt oram do ghnáth lé daoigh an-
úasal*, Eachtra na gCuradh, ed. M.
Ní Chléirigh, p. 109, l. 19.

iomorro LXII 33 *then, indeed*. [The
stress was on the second syllable.]

iomrádh *act of mentioning* (in an
unmetrical line, LXV 3b).

iom-úar 'very cold' : spelt *imfhúar*
VI 36. [Cf. BNE, p. 99, l. 7 *i n aid-
chi bith-dhorc[h]a... iochtair im-uair
adhēitig iffirn*.] Cf. infra **ionnúar**
cool.

i[o]**ná**, i[o]**náid**, see **1 ná** and **3 ná**.

ion-áigh II 40 *capable of valour,
valorous*. Cf. supra **ágh**.

ionam : *mon [io]na[i]m-sin* (: *in Iol-
lainn-sin*) note on IV 67a 'at that
time'. [Cf. *gach inam* AS 351 'at
every time, always'.]

ionarbh see under **nar**.

iongabháil LXIII 16 *to avoid*. [The
examples referred to in Dioghluim
and Aithd. suggest that *iongabháil*
can mean 1° 'to avoid' and 2°
'to protect' (*i.e.* actively to keep
something out of the way of dan-
ger). The spelling in IGT, II, § 148,
is *ionggabháil*.]

i[o]**ngar** *far away* see under **gar** *near*.

iongnadh : on its pronunciation
(LXVIII 77) to assonate with *aoise*
see supra, p. 127, l. 29 of foot-
note.

ionnfhúar see **ionnúar** *cool*.

ionmhall : *go hionmhall* XLII 26
'slowly'. [Hessen *inmall* ' slow'.]

ionnlaim (PB ; Dioghluim ; Aithd.)

'I wash': 2nd sg. secondary fut. *do ionnólta* V 16.

ionnúar 'cool': *uisce fionnfhuar* (nom. sg.) VI 22; *go hinnfhúar* VI 35; *in síthil áloinn fhionnfhúar* (obj. of verb) XVII 11; *in síthil āloinn innf[h]uar* (nom. sg.) XVII 111. [*Innúar*, not *finnúar* seems to be the commoner form in old MSS; and in Dind., IV, 354, l. 42, the aliteration supports it: *f*-instances (*e.g.*, XVII 11) are often illusory, inasmuch as the *f*, being lenited, is not pronounced; but non-lenited examples (such as *uisce fionnfhuar* VI 22) occur to show that a form with initial *f* had genuinely developed in the compound (*f*)*ionnúar*, as in the simplex (*f*)*úar*.] Cf. supra **iom-úar** *very cold*.

ion-ráidh. 1° XXXIX 43 'such as should be said, proper to be uttered' (a common meaning in Gearnon's Parrthas an Anma, e.g. pp. 348, 357, 364). **2°** *ion-ráith* (: *nár thláith*) LXII 109, perhaps the same word with a specialized meaning 'famous' (qualifying *cosgar* 'victory').

iorghaile 'strife' [apparently a byform of *iorgha(i)l*, but perhaps due to corruption of the text: *cf. supra* p. 144, l. 11, p. 151, note on LXIV 24]: *iorghuile* (obj. of the verb) LXII 129, LXIV 24; dat. sg. *san iorghaile* LXII 93, *d'iorghaile* LXII 166, *a n-iorghaile* LXIV 24.

íorna see **íarna** *a hank*.

iris (fem., gen. sg. *irse*: see IGT, II, 150) 'a carrying-loop': connected with a caldron II 49 (acc. sg. *an iris uill*, variant reading *an iris ccaoim[h] ccuirr* LXVI 81); shield-*irse* are used for tying up their defeated owners (*d'irsibh a sgíeth* [sic MS] 'by the loops of their shields') XVII 51. [A shield-*iris* might be of gold (*rédla sgéith na hirsi óir*, IGT, II, ex. 2016). A harp-*iris* might be of *findruine* (Cáin Ad., ed. Meyer, § 6). Doubtless the ordinary *iris* was a withe (*gad*), as in the proverbial *is iris ghoid um ghaineamh* (IGT, II, ex. 1565) 'a withe looped around sand', to indicate useless endeavour. In modern Connacht usage *eiris* (*eithris bhrághad*) is a loop that may go round the neck over the shoulders to hold in position on the back a basket (*cliabh*) or a box (*comhra*): see note on *eiris*, Éigse, I, 212, note 26, and note on *eithris bhrághad*, Ó Neachtain, Céadtach mac Fhinn (1907), p. 3, § 8 (and p. 22, note), and compare with pictures or examples of *cliabhs*. The *eiris* may also be used for dragging a *cléibhín* behind one (Mac Giollarnáth, Peadar Chois Fhairrge, p. 58, l. 11). In a story by an Ulster writer two such loops (*dhá iris*) are attached to a corpse which is carried on the back as "one would carry a load of hay or straw" ("Máire", Rann na F., p. 110, l. 29: *cf.* S. Mac Grianna, An Grádh agus an Ghruaim, p. 83, l. 11). Dr Borgstrøm, The Dialect of Barra, explains the Barra (Hebrides) *iris* as " a rope by which baskets, *etc.*, are tied to a pack-saddle".] **irseach. 1°** adj. (used of a shield) XVIII 21 'provided with a carrying loop'. **2°** masc. subst. in *ag iompódh irsigh a sgéith* LXII 15 literally 'turning the loop-provided part of his shield' (as a sign that peace was desired. [In medieval Wales to turn the narrow end of the shield upwards was understood as a sign that peace was desired: see Williams, Pedeir Keinc (1930), p. 165 (note on p. 30, l. 6). The Irish phrase doubtless indicates some similar action.]

is (copula), see "Grammar : copula" in Subject Index.

is-tigh-si *in this house*, see under **i.**

iucháin, gen. sg. of a subst. used adjectivally, probably with the meaning 'pale red, flesh-coloured' : *ingne ēttrochta iucháin* (:*báigh*) LVI 5 (describing a dog's claws). [Cf. *tar shreith ndoinn-ingnedh n-igháin* Tadhg Mac Bruaidheadha's *Mór atá*, p. 32, l. 196, ed. O'Flanagan, Transactions of the Gaelic Soc. of Dublin (1808), 'over a set of pale-red blush-coloured nails' (O'Flanagan, however, translates by *splendentium*, 'gleaming'). *Iucháin* is doubtless connected with *iuchunda* (of a woman's nails), Wi., and *iuchannda* (of a hound's nails), Feis T. Chonáin, ed. Joynt, l. 2, where the scribes have not put a mark of length over the *a* of -*án*-. O'R. has a substantive *iuchna* 'a pale red'.]

iúrna see **iarna.**

lá 'a day' : for *i n-áonló* see **áon.**

ladhar : *go ladhair a láodagán* LXV 16 'to the forking of her little toe'. [Though metre and a second MS support the emendation to *lár* 'middle' suggested *supra* p. 160, the scribe's phrase is linguistically a genuine one : cf. *a ladhair an lúdaigén. ann ghabhus cuisle an chroidhe*, RIA MS A IV 3, p. 814, l. 4.]

lag (dat. sg.) XXIV 44 (*the*) *hollow (of the eyes)*. [Doubtless from *lacus* 'pit', as *log* is from *locus* 'place'.]

lágh *mud* (a non-existent word?), see VII 25a note, and *cf. infra* **lámh 2°.**

[**láib** *mud* : to the instances cited *supra* note on VII 25 (for the best reading see *infra* **lámh 2°**), may be added : Munster *láib*, C. Ó Muimhneacháin, Béaloideas Bhéal Á. an Gh., p. 112, l. 24, describing what

is called *guta*, another word for 'mud', on p. 113, l. 7 ; Ulster *láib* explained as " mud, mire", H. Morris, Céad de Cheolt. Ul., p. 274, note on st. 2 of Cathal Buidhe's 'Bunán Buidhe' ; early-18th-century Connacht *i láib shalaigh na bpeacadh* 7 *na n-ainmhian saoghalta*, Stair an Bhíobla (Ua Ceallaigh), RIA MS. E III 3, top of p. 323. The example from E III 3, p. 138, already cited in the note referred to, has since been published by M. Ní Mhuirgheasa, Stair an Bhíobla (Úa Ceallaigh), II, p. 21, l. 4 : it is the only nominative example (the rest being dative). The original nominative may have been *láb*.]

lainn. 1° 'swift, keen, eager, zealous' (opposed to *lesc* 'sluggish, lazy', PH 5825). [Cf. *co laind... 7 co héscaid as taburtha ind almsu*, a filling out of the Latin *De celeritate... eleemosina[e]* in a passage which advises giving alms without delay, PH 6029. The word *lainn* glosses *acer* Wi. ; *avidus* Táin ; translates *alacer* PH 5825 ; is an epithet of Norse raiders, Thes. Pal. II 290, l. 5 ; of the Ulidian warriors, Wi. IT, [I], p. 77, l. 10.] **2°** 'joyful, glad, cheerful' (opposed to *toirsech* PH 5920). [Cf. *láind* 7 ... *faílid* translating the single Latin word *hilaris* PH 5830 ; *láind... 7 subach forbaelid ise* translating Latin *congaudet* PH 5920.] **3°** *Robadh luinne leam* XXV 2 'I should prefer'. The word *luinne* here is the comparative of *lainn*. [For other examples of this normal development *ai>oi>ui*, illustrated here by the positive *ba laind laiss* PH 257, the comparative *roba lainde leis* Cath Cath. 1227, the positive *bud loinn leis* ZCP, XIII, 213, l. 10, and the comparative *luinne* under consideration, see Prof. T. F. O'Rahilly, Measgra,

237, l. 9 sq., and the same author's Irish Dialects, 196 *sq.* In this third use *lainn* means 'that which would cause eagerness or joy'. It seems to have had this meaning only in the phrase in question, which is frequent in Mid. Ir., and used also by the archaistic Four Masters *s.a.* 1599, p. 2120. *Cf. infra* **leasg** 2°.]

láithreach (a development of the simple **láthair** instanced *infra*) : *fir do c[h]osnadh láithreach* LXVIII 104 'the men who used to defend a field (of battle)'. [Cf. *ar láithreach an chatha* FFE, II, 1404.]

lámh 'a hand'. **1°** *a* [=*i*] *láimh* LVII 28, 33, LXVI 52 (other spellings LVII 15, 25, 26) 'in captivity'. [*i láimh* O Mel. 7 ; *ar láimh* FFE, III, 3547.] **2°** *fana lāimh* LXII 120 literally 'beneath his hand' (= 'at hand, near him, with him'?) ; but in *do-chuaidh mo lacha fo láimh*, the best reading for VII 25a (see note *supra* p. 20), *do-chuaidh fo láimh* means 'escaped' (cf. *ro impō Ua Nēill ina frithing fa lāim* ALC 1201 ; *go ndechaid mac an Iarla fó láimh ass uathaib*, ib. 1278). **3°** *fear mo lāimhe* XXIII 32 'a man able to fight with me'. For *d'áonláimh* see **áon**. See also **deagh-lámhach** 'dexterous'.

lán (literally *full*) is used of a duck XXXIII 14 (cf. note *supra* p. 71), and of a hero VI 13, 20, XXIII 51, XLVII 1, meaning perhaps *complete, perfect*. [Cf. *lán* of a hero "perfect", Meyer, Hail Brigit, q. 5 ; *a laich láin* Táin 3487 ; and *cf. supra s.v.* **comh-**.] For intensive use of *lán* see *lán-chruthdha*, *lán-urlamh*, under **cruthdha** and **ur-lamh**.

lann 'a sword'. An irreg. masc. g. sg. *loinn* (for regular fem. *loinne*) occurs LXII 41, LXIV 25. Masc.

gender is also suggested by the non-aspiration of the adjectives in *lann crúaidh-ghér crithreach* XXXVI 33. The classical acc. fem. form has been restored as object of the verb, LXII 12a note ; but conversely, LXIV 38c note, the unclassical *rena lann* has been substituted for scribal *rena loinn*.

láoch *a hero* : unusual g. sg. *én-laoigh* LXIX 17 (for normal *én-laoich*).

láodagán (gen. sg. *sic* LXV 16d note) *the little toe.* [Cf. *luidicán* 'the little finger', Fél., notes to June 21 ; *lúta, etc.*, 'little finger', Hessen ; *lúidín, lúdóg, lúdagán, etc.*, 'the little finger', Dinneen. But the following examples show that such forms may be used also of the little toe : *lacidigín mo choisi* Trí Bruidhne (M. Ní Mhuirgheasa), p. 61, l. 10, variant *lúidin mo choise*, ib. p. 103 ; « *ladhairicín, lúidín, luibhgidín*, the small toe", Ó Neachtain, Céadtach (1907), p. 22, note on § 19 [Galway dialect] ; *lúidín a choise* [Kerry], Béaloideas, I, 233, l. 5).] See also *s. v.* **ladhar**.

[**laodh** 'pith, marrow' (O'R.) — see instances of its diminutive *láodhán* cited by Prof. O'Rahilly, Earl Ir. Hist. and Myth., p. 338. For its use with *leinm* 'splitting, etc.', to indicate a method of divination, see *infra* **teinm láodha**.]

laoídhthe, modern gen. pl. of *laoidh* 'a lay', VII 10b note.

lár 'ground'; 'middle' (see under **ladhar**): *gur g[h]abh úatha ar lár in lá* LXI 24 'till the day had gone by' (?).

lasamhain : *ba lasamhna nā lóchrann* (referring to a sword) XVIII 22 'more brilliant than a lantern'. [*Lasamhain* may be used of actually glowing wood as in ... *connudh lassamain*... 7 *séilis cona anāil co ro las an tene ass* RC X 88,

l. 14 ; or of objects that appear brilliant or glowing such as *brat lasamain* AS 3488 note.]

[**lath**, **lathach**, *mud* note to VII 25a.]

látha(i)r (fem. : for decl. see IGT, II, §§ 162, 163, 185). 1° *ar in láthair lom* XII 2 'on the bare site'. 2° *fear ba maith lúth ar láthair* XLII 98 'a man whose activity on the battle-field was good' (cf. the gen sg. *do chosnam na cath-láithrech*" to main-tain the field of battle", Cath M. Rath, ed. O'Donovan, p. 126, l. 4 ; and see *supra* **láithreach** 'a battle-field').

láthar : nom. sg. *láthar* XX 97, XXIII 200, XXXIII 14 ; gen. sg. *láthoir* LI 4 ; dat. sg. *gan láthar gan lúth* V 25, *gan láthar* LXVIII 43. 'strength, vigour, activity' (O'Br.). [Cf. AS 4416 *ind aimsir do bádusa im lúth 7 im láthar*. In V 25, LXVIII 43, XXIII 200, the meaning is clearly that given above. In XX 97, XXXIII 14, where other meanings have been given in the tr., and also in LI 4, the meaning given above is the more probable. The length of the *á* appears to be backed by rimes with *bháthadh* and *lán go* in LI 4 and LXVIII 43. The variety of interpretations given by editors to *láthar* 'strength' co-mes from confusion with another word, or at least a distinct use of the same word, common in O. I. In O. I. *láthar* means both *plan*, *arrangement* and *planning, arran-ging* (cf. Wi. ; Thes. Pal. I, 530 ; Ml. 20 b 2, 42 b 16, 44 b 10-11 ; Wb. 5 c 16, 9 d 24). In *ar... lúthige ind láthair* IT, [I], 299, l. 17, and *a lúth láthair* Táin 1709, 2559, *láthar* (though understood otherwise by Windisch) doubtless has the meaning 'strength, activity'.]

le (**lé**) *with*, *etc.* (The *e*, long in certain dialects today, is sometimes marked long by the scribe, as in *lér* (*le+ro*) LXVI 33 and *léd* (*le+do*) XLIX 2). In X 9 (see *supra* p. 23) and in poems LXII and LXIII (see *supra* p. 128, l. 26 *sq.*) *le mo*, *le do* are written for classical *lem*, *led* 'with my, with thy'. — CONFUSION WITH RE (RÉ) (see *supra* p. 115, note to XLIX 44 *c*) : a clear instance is *gé rinneadh súd... le hOsgar is re Cairill* LXII 158, where *le* is his-torically correct ; other instances of *ré* for *le* to indicate the instrument, or agent, are to be found XXIV 34, 95, 97, 98, LXII 135, LXIII 57 ; in *le mac Cumhaill... nír hanadh re mac Mórna* IV 55 *le* (to indicate the agent) and *re* (to indicate the person waited for) are historically correctly distinguished. — For mo-dern USE OF LE TO STRENGHTHEN THE SENSE OF MOTION in verbs see *supra* p. 75, footnote. For LEIS 'BARE' see *infra* **ris**.

leabhair (dat. sg. fem. and gen. sg. masc.), **leabhra** (pl.) : (of weapons) III 31, XXII 11, XXXVIII 28, XXXIX 53, (of ships) XXXIX 58, (of a country) XX 89, (of a hand) XX 93. *long, long and graceful*. [Often contrasted with *gearr* 'short' : *gur ghearr na laoi leabhra lé* 'so that long days seemed short to her', verse cited ZCP, XVI, 335 ; *í roghearr ana tuibhe, acht leabhaireócha sí d'éis na fearthanna* 'it is too short in its straw, but it will grow long after the rain', H. O'Sullivan, Diary, 24. vi. 31. That the idea of grace-fulness may be associated is shown by the fact that it is normally used in praise-contexts.]

leaca (fem. n-stem) 'cheek', *etc.* : the pl. *leicne* is condemned as incorrect IGT, II, 6 ; but it occurs in its dative form *leicnibh* LVI 3 '(moun-tain-)sides'.

leadarthach (of a sword) XVIII 22,

leadarrach (of a hero) XXII 7 *slashing.*

leadhb (spelt *léadhb* LX 17 : *cf. supra* p. 128, footnote, l. 7 *sq.*) *a strip* (O'Mulc.).

leagaim (of sails) '1 lower' : *do lea-gad[h] leision a sheóil* LIX 6. [This meaning, where sails are in question, is well authenticated : *cf.* Dioghluim **15**, 20, **26**, 9 ; Flight, § V, p. 12 ; O'Growney's " Spoken Gaelic of Aran ", ACL I 553 *leag an seol* 'lower the sail'. Dinneen's alternative nautical meaning 'incline... steer', wrongly used in the translation, clearly refers to the boat, not to the sails.]

1 lear *sea* ; **2 lear** *number* (*cf.* the adjectivally used gen. sg. **lir** *infra*) : neither meaning suits the corrupt *tar lear* LIV 28b note, or *tar lear* in XVII 42.

1 léara nom. pl. XLIX 45 *manifest.*

2 léara, in *bean a léra*, XL 7, may (as Prof. O'Rahilly suggests, Measgra 257) be gen. sg. of a by-form of *léire* 'diligence'. Other instances of the same, or superficially similar, word-groups are : *uirre ma do-rind*eadh *rún. tucuis is ibh ag impúdh. creach O Felme a léra libh. demne ina scēla scaīltir*, RIA MS Bk. of Fermoy, 196, col. 1, l. 16, q. 31 of poem beginning 'Cindus īcthar'; *aléra anís* AS 2260 n. (Fr. MS) corresponding to *tar sunn* of Lis., and *al-léra* (*aléra* Fr. MS) *anís* in a similar context AS 2360 (and note).

leas. 1º 'a need' (as in *ní rángattar a leas a ath-ghuin* XLVII 9 'they had no need of wounding him a second time'). **2º** 'advantage, profit'. **3º** In legal contexts there may be doubt as to which of the preceding meanings is uppermost, as in *leasa* XLVII 40 perhaps best translated 'cases'. [*Cf.* Laws *s. v. les* ; and *cf. infra* **leasughadh**.]

leasg may be used : **1º** as an ordinary adj. meaning 'sluggish, lazy' (translating *torpentem* PH 5825 ; *piger* Wi. ; *piger* TBG 1318)) ; **2º** in phrases such as *ní leasg liom* L 9 'it does not displease me'. [In this second use, illustrated in Táin, TBG, *etc.*, *leasg* seems to mean that which would cause sluggishness (in a person attempting to attain it) : *cf.* similar change of point of view in **lainn** 3º *supra*.]

leasughadh 'act of improving,' *etc.* : **1º** *do leasughad a mhōide* XX 27 'to fulfil his promise' ; **2º** (in a legal context) XLVII 490 'act of settling (a claim)'.

leath 'side' : for *d'éin-leath* see under **áon.**

lei nibh d. pl., see **leaca** *cheek, etc.*

léidmheach 'vigorous' : *in fhoi-rionn lēidmheach láidir* XXIII 181, *a laochradh lēidm[h]each Laighean* LXIII 48, *fa buidhean léidm[h]each lúthm[h]ar* LXVIII 47. [Used elsewhere of horses, parts of the body, cries, the act of rowing, the motion of ships, etc. : see glossaries to Cath Cath. ; Dind. ; Stair Ercuil, ed. Quin ; Cath M. Léna, ed. Jackson ; Leabhar Branach, ed. Mac Airt.].

léim *a leap*, see under **beirim.**

[leis] *bare* see **ris.**

? lí XXI 33 seems to mean *tomb.*

lía, líag *a stone*, see **líog.**

líne *a line* : gen. sg. masc. *in líne* LXVII (scribal note at end). [In O.I. *líne* was fem., *cf.* Wi. & Fél. ; but it is masc. in IGT, II, § 2, p. 39, l. 30. In Ballyvourney (Co. Cork) today it is, sometimes at least, fem.]

línidhe, literally *having the quality of a line* : meaning doubtful when used to qualify water, *etc.*, as in *in tsreabh línidhi linn-fhúar* XVII 110. [*Línidhe* is used of a lake, Ag. na

Sean. (N. Ní Shéaghdha), II, 118, l. 21 ; of a shield-strap, Cath Cath. 4728.]

linn *a pool* : see **lionn-mhuir.**

líog ' a stone ' : voc. sg. *a llog* XLII 47 ; nom. sg. (obj. of the verb) *in láoch-líag* (: *níadh*) XLII 48. In the same poem a voc. sg. *lia* is used in q. 1, *etc.*, and a nom. form *in lía lom* (obj. of the verb) in q. 48 : *cf.* the subj. nom. *in lía glan* XXI 33. In XVI 24, *fa lía*, if not corrupt (as suggested supra p. 35), may mean ' beneath a stone '. [The nom.-voc. form *líog* (declined as a fem. *a*-stem, IGT, II, § 39, l. 20 : *cf.* PB and Dioghluim) has doubtless arisen from the dat. sg. of O. I. *lia*, which was *liic* (*c* pronounced as modern *g*), becoming later by regular phonetic development *líg*. The nom sg. *líag* has doubtless arisen likewise from the O. I. gen. pl. *liac*. A masc. *lía*, uninflected in the singular, seems to have been a standard form (along with fem. *líog*) in the Early Modern schools : cf. IGT, II, § 108, where a fem. dat. sg. *ar an lía luim* (ex. 1805) is cited, but rejected as faulty.]

[**líon** *flax* see under **barrach.**]

lionn-mhuir (dat. sg.) XXIII 118 " deep sea ". [From *linn* ' a pool ' + *muir* ' sea '.]

lir (gen. sg. of *lear* ' number, multitude, large quantity ') : *mac rí[o]gh Lochlann lir* XXXIX 61 translated " the son of the king of populous Lochlainn ", might better, perhaps, have been translated ' the son of the numerously-attended king of Lochlainn ' ; *um bordaibh Locha Léin lir* LIV 1 ' around the edges of the Lake of numerously-attended Léan ' (= Loch Léin, Killarney : Léan was looked upon as a person, see Dind. III, 260 *sq.*). [For example of *laéch lir*, meaning probably ' well-

attended warrior ', see Ériu, XIV, 140 : Dr. Bergin (*l. c.*) explains this *lir* as appositional genitive of *lear* ' number, multitude '. Further examples of *lear* ' number, multitude are : 12TH CENT. *bec dā lir in lín-sa* ' the number here listed is but a small part of their multitude ', Fél. Huí Gormáin (Stokes), p. 250, Epilogue, l. 6 ; 13TH CENT. *do sáidhedh ler d'fhaebruib inn* ' many weapons were thrust into him ', Ir. Texts, II, p. 14, poem 3, q. 28 ; 17th CENT. *an lcar easpog do luaidheamar* ' the great number of bishops we have mentioned ', FFE, III, p. 20, l. 21 ; *an lear san do chruiniudh daone* " *tantam hominum multitudinem*", Stapleton, Catechismus, p. 31, § 40 ; *scn lear abhlainnibh soin* " *in tot hostiis*", ib. p. 126, l. 18 ; 18TH CENT. *an lear talmhan san* (referring to a large amount of land), Stair Fhír-cheart ar Éirinn (Reily) (tr. Ó Murchadha), ed. N. Ní Shéaghdha, p. 17, l. 17 ; *an mór-áireamh san do bhaintreabhachaibh* 7 *do dhíthleachtaoibh...* 7 *fós an lear san milltighe d'uaislibh dílse*, ib. p. 58, l. 22 ; *don lear san milltighe do phearsanaibh neimh-chiontacha*, ib. p. 80, l. 4.]

lith *a festival* is common in Middle Irish chevilles such as *líth go ngus* ' a vigorous feast ' XIII 33 (*cf.* supra p. 24).

locaim ' I refuse (battle) ' as in *do loc F. in com[h]rac sain... do d[h]énam[h]* IV 52. [Cf. *nár loc iomghuin* Ir. Syll. Po. p. 54, q. 4 ; *ar locadh catha orra* St. fr. K., no. 29, note on l. 96. Other meanings are : REJECT as in *ro loccamur in comairli sin* AS 6499 ; FAIL TO PERFORM as in *ag locad in fhedma* IT III, 304, l. 2 ; REFRAIN FROM, AVOID as in *a gcáineadh is mairg nár loc* DG² poem 4, l. 7, *a thrú nár loc bréag* DG² poem 19,

l. 30, *uaill as mo laoidhibh locoim* Unp. Ir. Po. X, q. 11. Sometimes, as in Dioghluim 5, q. 25, 69, q. 3, *locaim* is merely equivalent to a negative repetition of the leading verb of the context.]

loghaim ' I pardon, forgive ' : imperative *logh-sa* XXX 3, 'pardon (me)' [not 'mayest thou rot ', as translated Pt. I, p. 195].

loinneardha (of a hero) XX 65 *resplendent*. [Used of soldiers, TD, poem 16, 58.]

lomnán LXIX 8 *full*. [Intensive *lom*, of which the ordinary meaning is 'bare', followed by *lán* 'full', with assimilation of *l* to *n*.]

loingeas (collective) 'ships' (cf. IGT II, ex. 1370, *sál lomnán do loingis*) : *lucht loingsi* XXVII 1 'sea-farers' (perhaps, but not necessarily, Vikings : *cf.* note *supra* p. 64). [Cf. *lucht loingsi ó lis na Beirbhe. d'fhis deilbhe soillsi Saidhb[h]e* IGT, II, ex. 1369 (= Dioghluim, 99, q. 29). Declension both as a masc. *o*-stem and as a fem. *a*-stem is permitted IGT, II, §§ 53, 54.]

loissionán *a fox* (?) VII 28d note. [*Cf.* perhaps *loingseachán*, meaning 'fox', Ag. na Sean. (ed. N. Ní Shéaghdha), III, 91, l. 8.]

longphortach LXII 78 *suitable for a camping life* (?).

lonnda LXVIII 21, 64, *fierce*. [From *lonn* 'angry, fierce, passionate'.]

lór *mighty* (epithet of warriors : Dind. (3 examples in glossary) ; Meyer, Ueber die ält. ir. Dicht., I, p. 28, § 20) : *a tTráigh Lí lóir* XLII 77 'at the Strand of mighty Lí ', or 'at the mighty Strand of Lí ', *i.e.* at Tralee (co. Kerry). [Cf. *llawr* used of warriors in Welsh poetry, e. g. *Canu Aneirin* (Williams), l. 125 and p. 107.]

los. 1º note to XIV 29 'tail'. [O'Cl. *los .i. erball* ; cf. *luchóg gona los do*

shlogadh 'to swallow a mouse and its tail', apparently a proverbially nauseating experience, FFE, II, 2520 ; cf. SG, I, 313, l. 26 *sq.*, where *erball* and *los* alternate : *buí fer dobrónach díob no scéad la tabairt erbaill na llochad dia bélaib* : ' *colg dart bráigit* ', or Lugaid, ' *iss ithe lochad co[n]a llos* ' ; *sluicid iarum erball na llochad*.] **2º** *a los* (followed by gen.) XXXIX 82 'by means of '.

lúaimhneach XXIII 103, XLVIII 6, *swift* (an epithet of the hero Leagán, called 'Legán Luath' in AS 6581). Omission of the aspiration mark over the *m* in LXII 63 (*Leagán luaimneach*) may possibly not be an oversight, as a form with unaspirated *m* exists dialectally : MUNSTER *go tapaidh agus go luaimneach* O'Leary's TBC 32 — *go luemineach as go tapuig* Cuíne Airt I Leare, Eilín Duv Ní Chonuil do cheap (Ó Cuív), 1908, l. 199 ; SCOTLAND *luaimneach* Gaelic Songs of Mary MacLeod (J. C. Watson), l. 1042. [Pedersen (I, p. 165, Anm. 4) gives examples of dialectal delenition of *m* before *n* in other words.]

lúamhain (v. n.) 'flying', etc. : *ar lúamhain* (of a monstrous man's three arms) XXXVI 8 'swinging '.

lúas 'swiftness' : for *ar lúas* 'swiftly' see under **ar.**

lúb ' a loop ' : *trí cluithe lúibe* XV 12 ' three loop games ' [The *cluiche lúibe*, some sort of boy's game, is referred to also : TBG 524 ; RC, XVI, 27 (poem on ages of Fian heroes) ; B. Ventry 530 ; ZCP, XIII, 168, l. 8 ; LCAB, poem 23, 121 ; q. 18 of *Coisgidh don áos ealadhna*, RIA MS, A IV 3, 802, l. 5].

lubhg[h]artóir XLVII 46 *gardener.*

lucha[i]r note to XVII 79 (of a woman) *bright, shining* (Hessen). [Cf. *Life luchair... ingen Channain* " Life the bright... daughter of C. "

Dind. II, p. 60 ; *degmacc luchair Lannacán*, Archiv. Hib. II, p. 94, q. 29 ; *dhá laoí lēire luchra lánmolta* RIA MS B iv 31, l. 25.] See also **sulchair.**

[**luchrupáin** *leprechauns* are referred to *supra* p. 91, note on XXXVIII 8a.]

lucht 'people' (and other masc. nouns) may cause aspiration in phrases such as *lucht churtha ghleó gáibhtheach* LXVIII 104 : see *supra* p. 131, footnote, l. 24, and Corrigendum *infra.*

luchtmhara pl. adj. XXXV 29, 81 (of ships) *heavily-laden* or *well-manned* (Hessen).

lugha (comparative of *beag* 'small ') : for its use to express dislike in phrases such as *lughaide ar Aonghus*, XX 100, see *supra* **beag 2°.**

luighim 'I swear' : *luidhim fām d[h]egh-b[h]rēthir* XXIII 200 ; *luighim fo anmain mo ríogh* LIII 12.

mac 'son' : initial aspirated between proper names in *Tor mhac Dianc[h]rotha* XLII 70. [*Cf.* St. fr. K., 79 note on 2,30.]

maca samhla 'an equal, match, like' (TD, vol. II, p. 201, note to 2, 22) : *terc sgíeth a maca samhla* (: *rómhadhma*) XVI 21 'there were few spears to equal it '. [*Maca*, which may be nominative — *cf.* its use as object in TD 14, 24, *ní fhuair file romham riamh. maca samhla dár soimhiadh—*, is probably nominative here, in apposition to *sgíeth*, as in examples of somewhat similar uses of *maca samhla* and its variant *mac samhla* cited under *macsamla* in the RIA Contrib. *Cf.* the exactly similar use of the nominative of *samhail* and *ionnshamhail* in : *ba terc for bith mnai a samail* Atk. 830 ; and *tearc inghcaṇa a n-ionnshaṃhọịl* Dioghluim 55,

2. Cf. also *súil nach bia súil a samhail* Dioghluim 24, 10.]

magh : *nó go ffacamar san magh* XXXIX 45 'till we saw entering the plain '. [*San magh*, an old accusative form, means 'entering the plain '; the dative *san mhoigh* would indicate rest in the plain : *cf.* IGT, I, 72, and Éigse IV, 99, note on 7a.]

maicne (masc. and fem. collective, IGT, II, § 1, p. 37) 'sons, progeny' : *maicne Mhórna* XXXV 86 refers to the same group as *meic Mhorna* XXXV 44.

maidhmighim 'I rout, defeat' : 3d pl. pret. *ro mhaidhmidhseat* XXIII 109.

maighreach (of a strand) XIV 7 *abounding in salmon.*

mairim *I live* see **beirim** and **meilim.**

maith 'good', used substantivally 'a noble' : *do mhaithibh* is spelt *'mathaibh* LVIII 1 ; cf. *ar mathaibh Uladh* XX 69.

malachnduibh acc. sg. fem. XVIII 3 *eyebrow-dark* (supra, p. 40, n. 1).

málla (of women) X 3, XLIV 9, *noble, gentle* (?). [Used also of men RIA Contrib., and of words, Dioghluim 52, 17. It may be from *mál* 'a nobleman' : cf. *maordha* " gentle", glossary to Ó Maolchonaire's Desiderius, ed. O'Rahilly (1941), doubtless from *macr* 'a steward, chief officer'. In modern Irish *mánla* (Donegal, *cf.* Ó Searcaigh's Foghraidheacht), *mánta* " gentle mild" (Connacht, McKenna p. 540), *mánta* " shy, bashful" (Waterford, Sheehan's Sean-chaint na nDéise, 2nd ed., p. 182), the *n* may be due to nasalisation of the vowel after *m* resulting in the development of an *n* before the *l*, or it may be due to the influence of *mín* 'mild '.]

ma-lle (**amma-lle** XVII 39) (both

forms from an older *imma-lle*) (rimes in instances here noticed prove stress on last syllable) : ' together ' XXI 17, XXXIX 40 ; ' at the same time, also ' XXXIX 3 ; strengthens *leinne* ' along with us ' XXXIX 39 ; strengththens *leat* ' by your agency ' XVII 39.

mana *sign, omen* see **géarmhana** and **míomhana**.

? **maoídhighim** *I vaunt, boast of.* The emendation of *do mhaoíd[h]igh* to *do mhaoíthigh* proposed in the note on XXI 2c, *supra* p. 48, is unsatisfactory, as there is no instance of a verb *maoíthighim* ' I sadden ' : *do mhaoídhigh* (for normal *do mhaoídh* ' boasted ') is therefore perhaps easier to believe in than *do mhaoíthigh* (from *maoíth* ' sadness ').

1 **máol** ' bald ' etc. For its use as an epithet of Conán see *supra* pp. xxxi (l. 10), xxxii (n. 1), p. 141 (note on LX 17 d). The dat. pl. *ing[h]eanoibh máola* XIV 9 means literally ' shorn maidens ' [It is uncertain what precise class of maidens were shorn, but that *ingheana máola* was a recognized phrase is clear from the examples cited in the RIA Contrib., " M ", col. 18, ll. 37-42 : the emendation discussed in the note *supra* p. 30 is therefore unnecessary]. *Máol* seems to mean ' headless ' in *gursat máola méidhe* LII 2 ' that their necks be left headless ' (cf. *maelderg* qualifying the necks of slaughtered men in Cath Cath. 5124, 6084). [In spoken Irish *máol* means (*a*) ' bald ', (*b*) ' hornless ' (of cattle), the general sense being ' lacking the usual top '.]

2 **máol** fem. subst. meaning originally ' shorn head ' : dat. sg. *maoíl* XXXVI 31 ' head '. [Cf. *dá mhaoíl* " from off his thick skull ", words so translated by their author, Seán Clárach Mac Domhnaill, poem 9, q. 10, R. Ó Foghludha's edition, 1932, p. 60. The dat. sg. replaces the nom. sg. in spoken Munster Irish : cf. *go mbeith do mhaoil ar dhath an lín,* 18th cent. Ballyvourney poem published in An Músgraigheach, no. 8 (Samhradh, 1945), p. 7, poem 2, l. 2.]

mar (followed by direct rel. verbal forms) normally ' as ' ; but in XVII 98, LXII 5, 11, 14, LXV 10, LXVI 31, 79, 80, LXIX 7 (written *mur* LXII 5, 11, 14, LXVI 31, 79) it means ' when '. [*Mar* also means ' when ' SR 1661, 1717 ; Atk. 7667.] *Cf.* **amhail**. For *caidhe mar* see under **caidhe**.

mar a (eclipsing) (**mar ar** aspirating, with tenses which require *ro*-forms) ' where ' XXXV 51, XLIII 43, LIII 1, 2, 3, 4. In XLVIII 10 *mar ar fhágoibh* replaces LL *áit i fargoib*, supra p. 110, n. 1. The *a* is omitted after *mar* in *mar raibhe* LXVIII 48.

maris (*with him*), etc., see *supra* p. cxiii.

más : dat. pl. *másaibh* XXXVI ' buttocks '

mathaibh (dat pl) *nobles* see under **maith**

meabhal : 1º *fo mheabhoil* XLIX 23 ' in shame, in disgrace ' ; 2º *gan meab[h]oil* XLVII 8 (cf. ib. q. 19 *gan fheall*), ' without deceit ' ; adjectival gen. sg. *meabhla* XVIII 6 ' treacherous '.

meadhradh XVII 37 *confusion, perturbation.*

meala (in *gur mheala* ' may you enjoy ') see under **meilim**.

méala *reproach* : *fá mhéla* IV 67, LXV 19c note, ' in disgrace '.

meanma *spirit,* etc. see under **géarmhana**.

mear adj. (and its abstract **mire**) [Basic meaning ' straying, wandering '

Cf. *merugad* 'wandering' (of voyaging aimlessly over the seas) Misc. 320, l. 10 ; *for merugad* (Early Mod. *ar merughadh, etc.*) 'astray' (of a woman wandering in unknown territory) Wi. *s. v. merugud*, (of cattle wandering from their owner's land) Laws *s. v. merugud*, (of the boy Jesus wandering away from his parents in Jerusalem) PB *s. v. mearuighim*. Hence :] **1°** (strong sense) 'astray in the wits, mad' [Cf. " *in duine mear* i.e. *fear frisar hetarscarad a chiall*", Laws ; *do leanabui[b]h, nā do amaidaibh nā dho lucht miri, nā dho aon neach ele nach biaigh a chiall ar [a] chumas* " *pueris, nec amentibus, quôd usu rationis destituti sint*", Stapleton, Catechismus (1639), p. 128, l. 29] : *tré mhire* I 8 (of a man who loved his daughter strangely) 'in a mad manner, madly'. In I 10 *tré mhire* may again mean 'madly', or, supposing an elided *a* after *tré*, 'by reason of his madness'. **2°** (weaker sense) 'foolish' (of a little boy) XXII 58. [Cf. Wi. *meraige*, a noun derived from *mer* and apparently meaning 'a fool', the examples showing that it may be used, (*a*) of one unlikely to understand a riddle (*b*) of one unlikely to be able to see a vision, (*c*) of a person easily deceived.] **3°** (sense derived from **1**) *mear* 'fierce' (a complimentary epithet of heroes, their qualities, or actions) and *mire* 'fierceness' XXIII 101, 106, 135, 137, 161, 179, 183, 199, 202, XXIV 34, XXXII 2, 9, XXXV 42, 88, 89, 94, LXI 10, 14 — (epithet of dangerous animals) LIII 8, LIV 15. [**4°** (modern Munster sense, probably derived from **3**) 'swift, fast' : *cf.* similar development in the meaning of *diogháir* 'fierce' which gives modern Munster *go diair* 'quickly' : see Réilthí-

ní and Foclóir do Shéadna *s.v. diair*, and see *supra* **diogháir**. *Cf. infra* **tairptheach**.]

mearughadh, mearachadh, verbal noun (basic meaning 'straying' : *cf. supra* **mear**). **1°** '*na mhearughadh* IV 61 'mistaken about it'. **2°** *ar mearachadh* LXIX 12 'furious, mad with anger'.

measa (comparative of *olc* 'bad') : *measa liom Osgar* LXIV 39 perhaps means 'dearer was Osgar to me' [as in spoken Irish *an t-é gur measa leis a athair nó a mháthair 'ná mise*, O'Leary, 4 Soisgéil, 1914, Mait. x 37, translating *qui amat patrem aut matrem plus quam me*], or more probably 'I am more grieved by (the death of) Osgar' [as in spoken Irish *is measa liom tusa i ngá leis ná aoinne*, O'L.'s TBC, 251, l. 12, 'we are more grieved that you should be in need of it than (that) anyone (should be in need of it)].

measraighim 'I judge' ; pres. pass. *measraight[h]ear* XXXIX 68 ; *lá an mheasraighthe* L 19 'Judgement Day'.

meata (past part. of *meathaim* 'I decay, cause to decay') LXIII 55 *cowardly* (common meaning in spoken Irish).

méidheach (indicating an unpleasant phantom) XIII 28 (gen. sg. *in mhéid[h]igh* 29) 'a headless body'. [From *méidhe* 'the lower part of the neck'.]

meigeallach : dat. sg. *meigeatlaigh* LIII 10 '(goat's) bleating'. [Common in spoken Irish, e. g., *meigleach an ghabhair*, P. Mac Aodháin & P. Ó Moghráin, Tór. Mhadadh na Seacht gCos, p. 21, l. 3.] See also **méighleach**.

méighleach : dat. sg. *méighligh* LIII 10 '(sheep's) bleating'. [Common in spoken Irish, e. g., *uan ag méitidh* q. 4 of song beginning *A Dho mh-*

naill *Óig*, in *An tAithriseóir*, ed.
Ua Donchadha and Mac Piarais,
1903, p. 7 : cf *créd an mhéidhleach
chaorach so chluinim*? — Ua Ceal-
laigh, *Stair an Bhíobla*, ed. M. Ní
Mhuirgheasa, II, 209, l. 29.] Cf.
meigeallach.

meilim common meaning *I grind.*
Hence **1** ' I consume (food) ',
' spend (time) ', ' wear (clothes) ' ;
whence a special meaning **2** ' I
derive benefit from, enjoy ', as in
ní tú ros-mēla (of cattle) ' it is not
you who will derive benefit from
them ', Táin 4405. It is possible
that this is the meaning to be
given *ro-s-mcile* in the difficult
ionmhuin lāimh laoigh ro-s-meile V
36 (of Fionn's spears), and accor-
dingly Miss Joynt (RIA Contrib.
" M ", col. 82, l. 73) takes *ro-s-
meile* as *ro*-subj. of possibility and
translates "that can use them",
apparently understanding *-meile* as
a Middle Irish form of O. I. subj.
-mela. [From this meaning (b) comes
the wish-formula " gu(r) m(h)eala +
object", as in : *gur mheala th'ainm
iarlochta* ' may you enjoy your
(newly bestowed) title of earlhood ',
Ir Syll. Po. 70 ; *go meala tú an
chulaith sin* Meguidhir § 34. *Cf.*
Mod. Scots Gaelic *gum meal 's gu'n
caith thu do dheise*" may you enjoy
and wear your dress", Fians 270 ;
and spoken Irish *go maire tú agus
go gcaithe tú í*, Lia Fáil, [II], 182,
literally ' may you live and wear
it ', said to the wearer of a new
dress (O'Malley, Lia Fáil, *l. c.*, makes
it seem probable that spoken Irish
go maire tú passed through a stage
go maile tú from *go meala tú*).] **3** ' I
benefit, serve ' (active sense cor-
responding to the passive sense
exemplified in **2** : *cf.* the same
opposition between the two senses
of *césaim* illustrated in PH and

elsewhere— first ' I endure tor-
ment, I suffer ', next ' I torment, I
make suffer '). Only two instances
of this meaning of *meilim* seem to
have been recorded : *ro-d-mheala*
LII 3 (of a corslet) ' may it serve
thee ' ; and *ro-t-mela sleg th'athar*
AS 4924 ' may thy father's spear
serve thee '.

méin ' disposition, tendency ' : *olc
a mhéin d'fhearoibh Eireann* XLIX
16 ' he is evilly disposed towards
the men of Ireland ' ; *go láinmhéin*
XLI 3 (of warriors) ' perfectly dis-
posed, ready for every occasion (?),
willing (?) '.

meisge *drunkenness* see under **gabh-
aim.**

meisgneach: *fích-m[h]eiscneach* XXXV
50 (of a battle) ' bitter ' (literally
' fury-spiteful ', from *fíoch* ' fury '
and *misgneach* ' spiteful, hostile,
hating ').

meitheal (dat. sg. *meithil* XXI 22)
' a band of reapers ' (cf. supra p.
cvi, n. 1).

mí (negative prefix) see **mí-chéillidh,
mío-labhra, mío-mhana, mí-ríar.**

miadhach XX 20 (dat. sg. fem.
miadhaigh VIII 7) *noble, honoured.*

míalta for *míolta* (a modern plural
of *míol* ' a hare ') see *infra* **míol.**

mí-chēillidh (negative of *céillidh*
' reasonable, prudent ') XXXV 103
(of an unpleasant type of man)
' unreasonable ' (?) ; *a comhrac gēr
mhí-c[h]ēillidh* XXXV 127 has been
translated " though her combat was
mad", but may perhaps mean
' though to fight her was foolish '.

míle *a thousand*, normally followed
by gen. pl., is followed, as in spo-
ken Irish, by nom. sg. LVIII 12 (*cf.
supra* p. 135, l. 9). See also **cáoga.**

milidh ' a soldier ' (**cath-mhilidh**
' a battle-soldier ') : *mílidh* nom.
sg. I 33, III 27, XVIII 26, XX 19 ;
cath-mhilidh nom. sg. II 48, XVI

4 ; *cath-mhīlidh* (:*f*[*h*]*ir*) either nom. or gen. sg. II 15 (a gen. sg. *an mhilidhe* has been emended to *an chathaighe* supra p. 147, note on LXIII 8) ; *don mhílidh* (: *don m*[*h*]*oigh*) dat. sg. XVI 20, similar dat. sg. XX 18 ; *cath-mhílidh* dat. sg. II 17 ; *mīlidh* (: *dhírigh*) gen. sg. XXXVI 12 ; *mīleadh* gen. pl. XXIII 97. [From IGT, II, 52, it is clear that in the classical language there was a nom. *mīlidh* with genitives sg. in both -*idh* and -*eadh*. Already by A. D. 987 the dat. form *mílid* had replaced the old nom. *míl* : cf. SR *mílid* : *ríchid* 2092, *milid* (two syllables) 2701.]

miocht (gen. sg. *in mheachta* IGT ex. 1670) 'priest's amice' ; note to XXIII 58c 'a hood' (attached to a queen's cloak).

miodh cuill (miswritten *míodh chuill*) XII 4 'hazel mead', meaning perhaps 'mead flavoured with hazel nuts'. [Joyce, Soc. Hist., II, 121. To Joyce's examples one might add a 10th or 11th cent. instance in ZCP, XIII, 276, l. 2, and a 14th cent. instance in Dioghluim, no. 99, q. 21.]

miodh-aoise (gen. sg. of a subst. used adjectivally to qualify *mac* 'a lad') XVIII 26 *half-grown, midway between childhood and manhood*.

miodhlach (gen. sg. *midhlaighe* XVII 60) member of some class below the class of warriors, often in the literature 'a coward' (RIA Contrib.).

mioghaidh? II 8.

miol, generically 'an animal', hence specifically 'a hare' (nom. sg. *miol*, pl. *míl* LVI 8), (gen. sg., *in mhil* LXII 116), (nom. pl. *mīalla*, for *miolla*, a modern form, note on LXVIII 14). [Cf. *lē hinc*[*h*]*inn mīl* translating *cerebro leporis*, Regimen

na Sláinte, ed. Ó Ceithearnaigh, I, 670, and *an cubar bīs rē bēl mīl* translating *spuma quam habet lepus circa os* ib. 2270.] **mīol-chú** (gen. sg. *míl-chon* XVII 29) LVI 6 'hunting-dog' (literally either 'hare-hound' or 'animal-hound '). **mī**[**o**]**l moighe** (gen. pl.) LIV 28 *cf hares* (cf. RIA Contrib. s. v. *míl*) ; but in XXI the animal referred to in q. 12 in the gen. case as *in mhil mhoighe* is referred to in q. 8 as *in fiadh*, which normally would mean 'the deer' : the hare, however, is known as *girr-fhiadh*, literally 'small deer' (or 'small animal'? Cf. supra s. v. **fíadh**) in all dialects of spoken Irish (J. Keogh, in the index to his Zoologia (1739) has " *Fie-gare*, Hare" and " *Garie*, Hare") (cf. supra s. v. **eissen** for another expression probably meaning 'hare'). **ag mī**[**o**]**l-radh** XXI 6 'hunting'.

mío-labhra LXII 8 (adjectival gen. sg.) *of evil speech.*

míolla 'gentle, lovely' : *aill-mhīlla* XLII 22 (of a king) 'having beautiful joints.

mī[**o**]**-m**[**h**]**ana** XXXV 10 *an evil omen, something foreboding evil.*

mionn 1° 'a precious emblem' especially 'a diadem', **2°** 'a sacred object, a relic' (see supra s. v. **bionn**), **3°** 'an oath'. Hence the metaphorical *mienn ar slóigh* XLIV 12 'diadem of our host', 'the most important person among us' ; and adjectival gen. pl. *mionn* XLI 18 (qualifying *na mbachall* 'of the croziers') 'jewelled (?)', 'sacred (?)'.

mi[**o**]**nsgam**[**h**]**art** (obj. of the verb ; rimes with *alt*) V 21 (the result of strong teeth working on the joints of a stag's body) " mince-meat". [*Minscoma(i)rt*, Táin 736, 763, 1116, 1118, indicates the fragments of a broken chariot, and 1084, 1087,

1091, the fragments of broken ar-
mour. The derived *minscomartach*
(acc. sg. *minscomartaig*) indicates,
Táin 759, the fragments of a broken
chariot and, 2057, the remnants of
a trampled man. In *Aislinge Meic
Conglinne*, ed. Meyer, p. 91, l. 19,
the dat. sg. *minscomartaig* indicates
something edible made from a deer,
glossed (perhaps wrongly) as *smir
a lurgan* 'the marrow of its shin'.
The first part of the compound is
clearly *mion* 'small'. The second
may contain the verbal prefixes *es*
'out' and *com* 'together', with the
verbal root *org* (*orc*) followed by a
t-suffix (cf. O. I. *as-oircc* 'strikes',
as-chomart 'who has struck').]

mír *portion* see under **murra.**

mire *madness* see **mear.**

mí-réir, the opposite of what one
wishes (cf. *tré mhíréir an ríogh do
dhéanamh*, St. fr. K., no. 30, l. 62,
'for having opposed the king') :
dom miréir LXII 61 'opposed to
me' (See *infra* **réir**).

misgneach see **meisgneach.**

mó (comparative of *mór* 'great') :
its use is noteworthy in *mō is gasta
nā* LVI 6 'he was cleverer than'.
[This idiom came to mean 'too
(clever)' : cf. *is mó as fhada d'fhód
Bhanbha. go gcuing nduaibhsigh
ndanardha* 'the land of Banbha
has been too long under a gloomy
tyrannous yoke', P. Haicéad (ed.
Ó Donnchadha), poem xliii, ll.
9-10. Today in Munster *mó 's* is
treated as an adverb in phrases
such as *tá an oíche mós dorcha chun
dul amach* 'the night is too dark
to go out', Réilthíní, p. 55.]

modharn see **mudharn.**

móid 'a vow' : *gan aonmhóid* XXIII
157 'without constraint, willing-
ly' (see RIA Contrib. s. v. *móit* ;
delete note on XXIII 157b *supra*
p. 58).

mona see **muna.**

monghar LVII 6 *noise* (of ships co-
ming ashore).

mónóga (coloured *corcra* 'crimson') :
sometimes *cranberries*, which are
also called *mossberries* and *moor-
berries*, but here, LXVIII 11, (gro-
wing on a mountain), probably the
closely related *cowberries* also cal-
led *red whortleberries*. [John Keogh
in his. Bot. Hib., 1735, p. 82, 13,
gives " fraghan " (i. e. *fráochán*)
as the Irish for " Whortes, whortle-
berries, or billberries... Latin *vac-
cinia nigra*." He gives *mōnōg*
as the Irish for " Moor-berries,
moss-berries, bog-berries or red
whortes... Lat. *vaccinia rubra pa-
lustria*." Keogh's explanations show,
then, that the *mónóg* is related to the
fráochán, but distinguished from it
by its red colour. The *vaccinium oxy-
coccus* (cranberry, mossberry, moor-
berry), an acid-tasting plant found
in Ireland chiefly in low-level bogs
(Dr. R. L. Praeger, A Tourist's
Flora of the West of Ireland, 1909,
p. 162), suits the description of
" Moonogs" cited by Prof. O'Rahilly,
Measgra Dánta, p. 105, and also
suits Keogh's meanings " moor-
berry, moss-berry ". But the Dua-
naire *mónóga* are an upland plant.
They must, then, be the closely
related *cowberries*, also called *red
whortleberries* (J. T. MacKay, *Flo-
ra Hib.*, 1836, p. 136), in Latin
Vaccinium Vitis-Idea. This agrees
with Keogh's alternative meaning,
red whortleberry, for *mōnōg*. *Cow-
berries* or *red whortleberries* grow
on Irish mountains above a level
of 300 feet.]

monor *work* note on XXIII 98c.

mórdháil, literally (and formerly)
'great assembly' ; modern meaning
'pride' : in *a tigh Fhinn na mór-
dhála* XXII 53 an intermediary

meaning 'pomp, magnificence', is probable.

mucha 'earliness'; but this meaning hardly suits the context of *do mhucha* (: *Cnucha* [spelt *Cnúcha*]) LXVI 22, 23.

mudharn (object of a verb) (spelt *modharn*, but riming with *dubhghuirm*) XXXVI 12 'ankle'. [Nowhere else in the poem does a broad consonant rime with a slender : one is tempted to emend to *mudhairn*, but the only instance of *a*-stem inflection recorded is *ina mhodhoirnn*, Ériu, I, 87, note 6, which seems to be due to misunderstanding of an obscure passage in Cog. 196, l. 4, where *a mugairnd* may perhaps be genitive : *ocus do dluig in claidium te alaim illadair a mugairnd costell*.]

[**Mugh** as first element in mythological names : *supra* p. lxxviii, n. 4.]

muince (fem. : cf. *in mhuince*, obj. of verb, LVI 14) : see under **ard**.

muinéal *neck* : modern dialectal pronunciations of its nom. and gen. sg. *supra* p. 127, l. 33 of footnote.

muirneach XX 20, XLII 35 *beloved* (cf. supra **caitheasach**).

[**múllach** *mire* see under **greallach**.]

muintear (fem. *a*-stem) 'people' : an irregular gen. sg. *muinntir* is commented on *supra* p. 144, l. 7 (LXII 16 and note on 128), and an irregular dat. sg. *muinntior* supra p. 150, note on LXIV 11d.

muna (*mona* XVII 50, XXXV 17 ; *mun* in *mun beith* LXII 60, 104 ; *mura* LXII 129d footnote, LXVIII 38 ; *mur* LXVII 22, cf. note on LXV 17d) [O. I. *mani*, aspirating] 'if... not', 'unless'. **1° aspirates** (oldest usage) : aspirates **b** in *muna bheith* LXV 17 (aspiration almost certain, but unindicated : *muna beidis* II 10, *muna abcith* II 41, *muna a biath* XII 9, *mona beith*

XXXV 17, *muna beinn* 117, *mun beith* LXII 60 and 104,*muna beitheá* 126) ; aspirates **d** in *mona dheachradh* XVII 50 ; (the mutation is of course uncertain with *l*, *m* : *muna leana tú* XVII 57, 58, *mura marbhtar* LXII 129). **2° eclipses** : ecl. **c** in *muna ccoisge tú* XXIII 38 ; ecl. **d** in *muna ndearna* LXII 59, *mur ndeachaidh* LXVII 22 (*d* not eclipsed, asp. not indicated, *muna adeachaidh* XX 107) ; ecl. **f** in *muna ffui'* XVI 6, *muna ffaghoinn* XXI 32, *muna ffaghor* XXIV 50, *muna bfóire tú* LXI 19, *muna bfechainn* LXII 9. **3° does not prefix or prefixes h after the manner of an aspirating particle** : no *h* prefixed to vowel in an active form *muna abra* I 31 ; *h* prefixed in a passive form *muna hoslaicthear* VI 9. **4° prefixes n after the manner of an eclipsing particle** in *nuna n-innisi* (recte *n-innsi*?) LXI 17, *mura n-innsead sé* LXVIII 38.

[**múnlach**, animal urine, etc., in a farmyard, see under **greallach**.]

mur (for *mar*) see **mar** ; **mur** (for *muna*) see **muna**.

mura see **muna**.

? **murra** : *mír murra* XXII 53 'a chieftain's portion', phrase elsewhere uninstanced but clearly synonymous with *mír curadh*, examples of which will be found in the RIA Contrib. s. v. *mír*. Miss Joynt, RIA Contrib. " M", col. 196, l. 2, suggests that *murra* in the present instance is [a corrupt] gen. sg. of *muire* 'a lord, chief'.

1 ná 'nor' : for the peculiar forms *nás* and *náid* see notes to XXIII 59d and to XXIV 32b (where the scribe had an incorrect form *ináid*) (*náid* 'nor' — as also *nóid* 'or' — occur before plurals in the 15th cent., *Reg. na Sláinte*, ed. Ó Cei-

thearnaigh, II, 3460, 3330); for
ná-nó confusion see **nó.**

2 ná (negative verbal particle): for
its use in wish-clauses see **go.**

3 ná 'than' (also *iná* as in *iná é*
XVII 32, *iná íad* XXIII 71): for
confusion with *ná* 'nor' and *nó*
'or' see note to XXIII 59d and
infra s.v. **nó.**

nach (indirect neg. particle) 'that..
not', *etc.* **Eclipses c, f, t:** *nach
cc.* LVII 12; *nach gc.* XXVI 1, 2,
LXVIII 19c; *nach bf.* LXII 129,
LXIII 36, LXIV 28, LXV 7;
nach ff. I 31, II 41, IV 34, XVIII
4, 5, XXIV 36, XXV 1, XXXV 39,
78, LIV 5, LVII 4, LXII 116, 144,
145, 170, LXIV 19, LXVI 31 (**ex-
ception** *nach f.* XXXIX 35); *nach
dt.* I 24, VIII 8: *nach tt.* XXII 62,
XXIII 94, 112, LIX 10, LXI 10,
LXII 47, 50, LXIII 26, LXIV 15,
20, LXVIII 50. **Does not eclipse
b, d, g:** *nach b.* LVI 2, LXII 115,
120, 146, LXIV 24, LXVIII 89;
nach d. IV 19, V 21, LXII 47,
LXIV 15, LXVIII 68, 75; *nach g.*
LIV 3, LXIII 2, LXIV 10, LXVII
16; (and of course leaves *l, m, r,*
unmutated, *nach l.* XXII 59; *nach
m.* III 39, XII 1, XXXV 65; *nach
r.* I 8, IV 13). **Prefixes neither
h nor n to vowels** in active forms
of the verb: *nach a.* XXXVI 15,
LIX 26; *nach ē.* LIII 6, LXVIII
49; *nach ī.* XXII 54. For **optative
use** of *nach* see **go.**

náid *nor* (before pl. noun) see **1 ná.**

naim[h]deamhail (: *saighdeam[h]ail*)
XXXV 76 'hostile'.

nás *nor.* see **1 ná.**

naithir 'serpent', gen. sg. *na nai-
threach* (referring to the *péist* of
XXIV 43), better perhaps *na na-
thrach*, note on XXIV 45 c.

naoídhe 'bright', note on V 11a,
a byform of *núaidhe* 'bright', whose
influence on the spelling of the
simple form *núa* has been mentioned
in a note on XXIII 135c.

nar (Early Modern positive interro-
gative particle with past tenses;
O. I. *in+ro*; spoken Irish *ar.* For
examples see Éigse, III, 184, note
on 37d): with. pret. of cop. *ionarbh
í sin do chuid-si* (metre requires
narbh) LXIII 163 'was that your
share?'.

? ne : *um ne* (?), note on XXIII 35c.

neachta : *cēd n-iomdha neachta*
(: *aoínteapt[h]a*) XII 6 " a hundred
spotless couches ". Cf. RIA Con-
trib. "*nechta...*(part.of *nigid*) 'clean-
sed', hence 'pure, bright'."

neamh- (negative prefix): *neamh-
ghothach* IV 11 'not blameworthy'
(from *guth* 'blame'); *neimh-chéil-
lidh* (?) XXXV 9c note 'foolish'
(from *céillidh* 'wise').

neimh (nimh) 'poison': hence (of
weapons) *go neim[h]* XXXIX 73,
go nimh LXI 13, *nimhe* LXI 14,
LXII 6, LXIII 59 'biting, fierce';
(of men) *go neimh* XXXIX 84 'fier-
ce', *ba trom neimh* XLII 59 'very
fierce'; *tré neimh* (of feeling shame)
XIV 21 'intensely'; *ó nimh a
chrēcht* LXII 105 'from the pain
(or 'intensity') of his wounds';
'chosg na troda ar a raibh nimh
LXII 155 'to check the bitter
struggle'. [*Cf.* AS 4973 *do chuaid
a neim do thengaid Fhind* 'Fionn's
tongue lost its virulence', referring
to the fit of bitter fault-finding
which had seized him; O'L's TBC,
p. 5, *fuath nimhneach marbhthach*
'bitter deadly hatred' — *ib.* p. 60
lá nimh sa ghaoith 'the wind is
biting'.] — For **neimhneach** *fierce*
see **airm-neimhneach.**

1 ní 'something, a thing': *ní de* (as
in *ní d'imtheachtoibh mhic Cumhaill*
XV 1) 'some of.'

2 ní 'not' (normally an aspirating
particle) eclipses the *f* of *fuil* and

fuighe in the Duanaire : *ní ffuil* XX 76, XXI 12, XL 3, LXV 18, LXVIII 89 ; *ní ffuighit siad* XLIX 9, *ní ffuighe* LXII 128. The dotted *f* of *ní fhuaras*, LXI 7, doubtless also represents eclipsis : cf. *go fha-camar* LXII 1. [This apparent eclipsis of *f* before *u* where aspiration might be expected was originally probably aspiration of the *f* followed by pronunciation of the *u* (or the first part of it) as *w* : cf. *Béaloideas*, III, 407, where it would appear that, in south Armagh, *Uí* (gen. sg. of *O*, *Ua*), in *Cloinn Uí Chuinn* and *Clann Uí Néill*, was pronounced as the English word *wee* ; and cf. the common Kerry pronunciation of *uam* 'from me' as *vuam*. Father O'Growney advanced this explanation of apparent eclipsis after *ní*, Gael. Jnl., VIII, 151, n. 236. Prof. T. F, O'Rahilly, Ir. Dial. (1932), p. 44, agrees with him, and shows that " these ' eclipsed' forms can be traced back to the latter half of the fifteenth century."]

níamhdha *bright*, note on XXVIII 1d.

nimh *poison* see **neimh**.

no (verbal particle) see **ro**.

nó. 1° 'or' XXIV 47 etc. **2°** 'nor' (for *ná*) XXIV 48. **3°** ' than ' (for *ná*) XXIII 72, 203, XXIV 29,46d note, LIII 10, LVII 8d note. [Confusion of *nó* and *ná* is discussed *supra* note to XXIII 72d. *Cf.* the following instances of *nó* for *ná*, or *ná* for *nó*, from northern texts : *Tór. air lorg Chríosta* (Co. Down tr.) ed. D. Ua Tuathail, I, II, 1, and *passim* ; ITS, XXIV, 142 note, 17th-century Ulster text, ed. C. O'Rahilly ; RIA MS 24 P 7, p. 42 and *passim*, a south Ulster MS ; LCAB (north-east Ulster MS) XXX 60. Cf. " *Ná* = or, nor, than, [in Meath] ;

nó (*nú*), the common Meath-Oriel MS form, belongs colloquially only to Oriel as far as I know", J. H. Lloyd, *Duanaire na Midhe*, p. 127 (note on Meath Dialect).]

nocha (**nochan** before vowels or aspirated *f*) 'not'. According to the Early Modern schools (IGT, I, 19) *nocha* should aspirate where *ní* aspirates, and should not eclipse. But in the Duanaire though **it may asp. b, c, f** (*nocha bhiú* XLVII 46 ; *nocha chinnfir* XX 84d note ; *nochan fhaca* II 39, *nochan fheduim* V 25, *nochan fhúaramar* VI 1) (asp. not marked, but use of *nochan* for *nocha* indicates it, in *nochan faicim* V 23, *nochan fuil* XVI 8, *nochan feadar* XLVII 59) (anomalous eclipsis of *f*, *nochan ffaghthar* XVII 113, probably a scribal error, as the use of the *nochan*-form again indicates aspiration), **it may ecl. c, g, t, and sometimes d** (*nocha a gcuireadh* V 24, *nocha gcúala* XLVII 2 ; *nocha ngeibhdís* XX 43, *nocha ngaphann* [sic MS] XX 85 ; *nocha a ttainic* VI 16, *nocha ttac-fainn tú* VIII 8, *nocha ttugadh* XXI 5, *nocha ttiúbhram* XXII 57 ; *nocha ndcarnattar* II 12, *nocha ndcarnamoir-ne* II 47, *nocha ndingneat* XLVII 56. There is **no eclipsis of d**, however, in *nocha deachaidh* LXVI 10 and *nocha dearnamar* LXVI 78. [No mutation is marked on *m* in *nocha mairionn* XIX 10, nor of course on *r* in *nocha a raibhe* XXVIII 4, *nocha rachainn* LXII 154.]

nómhaidhe XXXI 3a (emended *supra* p. 66 for metrical reasons to *nómhaidh*, really a dative form — better the nominative *nómhadh*) 'a period of nine days' (probably twelve-hour days). [Early Modern Irish seems to have known only the ending *-aidhe* in the nominative.

Both -ad (a-stem) and -aide (ia-stem) occur in the older periods: see, RIA Contrib. Meyer, in *Fianaigecht*, making an unneccesary identification of the *nómhaidhe* instanced above with the *teóra tráth* occurring in q. 1 of the same poem, suggests unnecessarily that *nómaide* means 'a space of three days and three nights'.]

nónadhaigh : *um n.* XIX 3 " at eventide" (apparently from *nóin* 'afternoon' + an uninflected *adhaigh* 'night'). [Read perhaps [*mór*] *ar n-easbhaidh um nónaidh*.]

nósmhar (of an army) XXXV 56, (of a battle) XXXV 77 *glorious*. [From *nós* 'fame'.]

núa ⁻literally 'new': hence (of a grove) XXVIII 1, (of grass) XXVII 2, (of mountain-peaks) LXVIII 1, ' fresh '; (of weapons) XXIII 135c 'bright'; (of a hero) XLIII 33 'resplendent, glorious, noble' (cf. *nuadh* '*úasal*', Metr.). A bad spelling *núadh* is discussed *supra* p. 58, note to XXIII 135 c (cf. *supra* **naoídhe**).

núair *when* (present-day spoken Irish) see *infra* **úair 3°**.

núallán LXVIII 12 'clamour (of herons)'. MS **duallán**, LXVIII 10, ' cry (of hounds) ', may be a scribal error for *núallán*, or may be a genuine dialectal form influenced by the word *donál* 'howling (of wolves and dogs)', discussed by Professor O'Rahilly, Ériu, XIII, 192 *sq.* Cf. *ag donáladh 7 aig núallghoile* (of hounds whose masters have gone from them), *Trí Bruidhne*, ed. N. Ní Shéaghdha, p. 6, l. 14.

1 ó 'from': *óna* LXII 144 'from his', *ōna* LXIII 62 'from their' (both for older *ó* : cf. notes *supra* p. 144, l. 4, p. 146, l. 23). For comparison of *ó* with *as* see *supra* **as**, meanings

1° and **2°**, and *supra* p. 85, note on XXXV 121. *Ní roich ó* and *ni thig de* both meaning ' is unable ' are compared *supra* p. 119, note on LIII 14 d. *Cf. infra* **óthá**.

2 ó ' an ear ', etc., see **ó-dhearg**.

3 ó see **só** *younger*.

obthach (from *obaim* ' I refuse ' as in *nár ob troid* LXII 91, *nār ob comlann* LXII 98) : *fear nār op-t[h]ach n-iorghaile* V 6 (repeated LIII 16 with spelling *opthac*) 'a man not given to refusing battle'. *Cf. infra* **teibtheach**.

ochbhadhach (object of a verb) IV 43 *groaning*. [See *uchbadach* in RIA Contrib.]

ocobhrus (dat. sg.) (the rime with *am[h]us* suggests emendation to the normal form *ocorus*) XLII 18 'hunger.' *Cf. supra* **acobhrach**, which may stand for *acorach*.

ó-dhearg I 33 and note to XVIII 21d (of a shield) literally ' red-eared '; but *ó* 'ear' was a technical term for some part of a shield : cf. RIA Contrib. " 3 *ó* (c)".

óg ' young ' : comparative *só*, for older *óa*, in *budh só* LIV 19 'youngest'. [Cf. *as sóo* O'Donovan, Three Fragments, 24, l. 12, *ba sóo*, ib. 22, l. 15, 26, l. 2 ; *as só* AS 1384 ; *ba só*, ZCP, XI 40, ll. 10 and 13, and Agallamh, ed. N. Ní Shéaghdha, II, 76, l. 9. In *as só 's as sine*, unpublished last quatrain of *Tugam aghaidh ar Mhaol Mhórrdha*, alliteration guarantees the s, and also probably in *gidh sibh as só n-aoisi*, LCAB, I, 7, though there *ó* could give alliteration with *aoisi*. See also Aithdioghluim *s.v.* **só**.]

ogal (of a battle) XXXIX 29, (of an action done in anger) note to LXVII 7a, *violent, dangerous*. [See RIA Contrib. *s.v. ocal*, and Laoithe Cumainn *s. v. ogal*. *Cf. infra* **ogla**, **oglaighthear**.]

ógbhadh : *áos ógbaidh* LIV 6 'young men' or 'warriors'. [The g. sg. would normally be *ógbhaidhe* : see RIA Contrib. *s. v. ócbad.*]

ógh *complete* see **ógh-shlán, óigh-réir.**

ógh-shlán XLII 16 (spelt phonetically *óghlán* XIII 41) 'whole and sound'. [*ógh* 'perfect, complete' + *slán* 'sound'.]

ogla note to XXXV 12b *wrath.* [Abstract of *ogal.*] **oglaighthear** VI 23 *is made angry.*

oidheadh 'death, slaying'. The declension follows that of masc. *o*-stems in *íer n-a n-oigheadh* (: *cloidheamh*) XVII 84 'now that they have been slain'. But the declension is fem. in *oighidh* (object of the verb) (: *cloidhimh*) XX 3 'death', and in *é d'oighidh* (: *sin*) XXXVIII 16 (cf. *supra* p. 91, l. 6) 'to put him to death'. [Cf. Early Modern masc. *o*-stem declension IGT, II, § 11, p. 54, l. 6, and ex. 365. The Old Irish declension followed the fem. *a*-stem system. For Early Modern fem. *i*-stem declension see IGT, II, § 149.]

oidhche (gen. sg. of *adhaigh* 'night') in IX 2 rimes in modern fashion with *Baoisgne* (cf. other early examples *supra* p. cxv, l. 22-cxvi, l. 6).

ói-dhearg see **ó-dhearg.**

oific : *a n-oific chiúil* (of the cry of hounds) LVII 7 'their tuneful chanting'. [*Oific* may mean the '(sung) office' of the Church : see BNE and especially *ib.* p. 187, *ag cantain oifice Dé.*]

oigheadh, mis-spelling of **oidheadh**, which see.

óigh-réir : *dia óigh-réir* XVII 88 'obedient to him'. [From *ógh* 'complete' + *réir*, a byform of *ríar* 'will, etc.' The root meaning of these *ríar, réir*, words seems to be 'will', and hence 'rule, authority', 'en-

forcing authority', 'doing someone's will, supplying his needs', 'acknowledging authority'. So *óigh-réir* means : 1° 'will' as in Anecdota, II, p. 16, l. 4, *dorattsatt a ógh-réir d i* 'they gave him all he desired ;' 2° 'authority' as in FFE, III, ll. 742 and 935, *fá n-a óigh-réir nó fá n-a smacht*, l. 3862 *gan óigh-réir do bheith orra is saoirse do bheith aca* ; 3° 'submission' as in FFE II, l. 5465 *umhlocht is óigh-réir do thabhairt do Henrí.* See also **mí-réir, réir, ríar.**]

[**oill-phiast** monster see under **péisd.**]

oinfiseach 'a diver' : the nom. pl. *oinfissigh* is used of men searching for a lost urn in a well, XVII 112. [In Cath Cath., l. 2158, an *onfisech*, aliter *onfaisech*, is described as 'one accustomed to search and seek for everything drowned at sea and one whose practice it was to go and move the anchor every time it chanced to stick in the bottom of the ocean'.]

óir, in **óir do éirigh** LXVIII 67, apparently for *úair* 'when'.

oirchill see **oirichill.**

oiread see **urad.**

oir-bheartach *powerful, of great achievement*, see supra p. 42, note on XVIII 32 c.

oir-dhearg (of a shield) XVIII 21 *red-edged* (perhaps for **ó-dhearg**, which see).

oirichill (also *uirichill, oirchill, uirchill* : see RIA Contrib.) 'the act of preparing against, being ready for' : *a n-oirichil* (nom. sg.) (the rime requires *ui* instead of *oi*) IV 41 'to prepare against them' ; *a n-oirchill Osgair* XXIII 179 'in wait for Osgar'.

oirleach XXIII 172 *slaughter.* [Contrib. *airlech.*]

? **óirlinn** : *sa n-óirlinn* XXIII 139 " in the fray" (?).

olc *bad* see its comparative form **mea-sa.**

ollach, in *Aodh Ollach* (son of Baoísgne) XI 6, may be a derivative of *oll* 'huge', or perhaps may be *ollach* 'fleecy'.

ollaimh (nom. pl.) XLII 71 *men of learning.* [Both *ollaimh* and *ollamhain* are recognized as nom. pl. forms, IGT, II, 51.]

? **ollamhach** note on LIX 6c, d.

[**olse, olsi, olseat,** *says he, etc.,* originate the analytical forms of Modern Irish : *cf. supra* p. cix, n. 1.]

onfaiseach *a diver* see **oinfiseach.**

opthach *apt to refuse* see **obthach.**

[**orc tréith** see **Twrch Trwyd** in Index of Heroes *infra.*]

? **orchradh** (: *Conán*) LXVIII 18d note.

ōrdhaidhe XVI 32 'golden'; *órdhuidhe* has been emended, for metrical reasons, to its synonym *órdha,* note to LXIII 10c.

ór-dhuirn *gold-hilted* see under **dorn.**

orghán (the *g* is aspirated, RIA MS, Bk. of Fermoy, p. 26, col. 1, l. 9, and IGT II, § 35, p. 83, l. 27) originally some sort of musical instrument, as in nom. pl. *ba binne hí ináid orgháin* (referring to *cruit* 'a harp') XXIII 18 ; hence *orgán do dhamh dílionn* LXVIII 10 'the belling of your mighty stags', *orgán na fFian* XXIII 223 'the music of the Fiana'.

orloisce see **forloisgthe.**

ōsaig 'foot-washing' (as a sign of welcome)' (see RIA Contrib.) : *nochan fhúaramar osuic* (: *Luig*) VI 1 and note ; *do-gni ar n-ossaig* XIII 25 and note (the LL version has *ar n-ósaic*) ; *do-gnīt[h]ear a n-fhosaigh án. a hocht síothluibh d'airgead bhán* XVII 67 and note. [Several instances in the RIA Contrib. show long *ó*, to which may be added *fósaic,* Fleadh Dúin na nGédh, ed. O'Donovan, p. 10, l. 12.]

óthā 'from', obsolete today, and rare in the Early Modern period, governed an accusative in Middle Irish, as in *óthā Slíabh Truim go Loch Cuan* XXIV 42. [Dr. Bergin has shown me many old examples of the accustive after *óthá,* e.g. : *otha Ath mBorrome,* Rawl. B. 502, facsimile, 149b 21 ; *otha na teora bliadna suiri sin,* Laws, IV, 164, 6 (= Senchas Már, facsimile, 10b14).]

othar : 1° *sickness ;* **2°** *sick person.* In LXIII 64 *sickness* is the meaning (not *sick person*) : a literal translation would be " Goll's lying was a year's sickness".

páirt : 1° 'part' (*pairt dar ngnaithfhéin* XXXIX 63) : **2°** 'friendship, alliance' (*fa pairt grinn* LXI 16, probably meaning 'it was a pleasant sides-taking,' or 'it was a pleasant act of friendship').

péisd 'a monster' : **nom. sg.** *péist* XXIV 58 (*peisd* 54) (*peist* 68, 76, 77, 80), *péisd* LX 2, 4 (*peisd* 6). **object of verb** *péist* XXIV 66, 68, 69, (*peist* 67, 71, 72, 73, 75), *péist* XXXV 100 ; but *píast* XXIV 68. **after prepositions** *ar in pheisd* XXIV 59, *gan péist* XXIV 70. **dual** *da peist* XXIV 72. **gen. sg.** *na píasta* LX 13. Connected with plural forms and adjectival forms having *il* 'many' prefixed, there is the **anomalous sg. form** *il-phiast* (object of a verb) XXIV 75, (*il-piast* 66), where the *il* cannot have its normal meaning 'many' : cf. *il-péist* nom. sg. (early-17th-cent. MS), BNE, I, p. 135, Caoimghin II, 3b, l. 14 ; *cúpla il-phiastl,* Desiderius (Conry) (early 17th century), ed. O'Rahilly, 4292. [In the mid-seventeenth-century nom. sg. *oillphiast,* TBG 6622, the prefix is

written as though it were a form of *oll* 'huge'. In TD, I, poem 1, l. 142, acc. sg. *ilbheisd, ilphiasd ilpiast*, of the three early and mid seventeenth-century MSS becomes *oilpheist*, etc., in one late-seventeenth-century MS and in some post-seventeenth-century MSS. A fifteenth-century nom. sg. *uilpeist*, gen. sg. *na huilpiasta*, ZCP, VI, 295, ll. 21, 31, is cited by O'Rahilly, glossary to Conry's Desiderius, p. 317. This seems to be a hybrid form, resembling both *uill-* and *il-*. Examples of plural forms with *il-* prefixed are : nom. pl. *il-piasta*, Stair Ercuil, ed. Quin, 2471, 2325 (15th-cent. MS) ; acc. pl. *na hil-piasta* PH 875 (15th-cent. MS) ; g. pl. *il-piast* Cath Cath. 4334, 4931 (early-17th-cent. MS). Similar adjectival forms are *il-piastach* 'many-monstered', BNE, I, p. 131, l. 17 (early-17th-cent. MS), *il-phiastach*, TBG, 573, 802 (mid-17th-cent. MS).]

port LVII 9 *air, tune* (cf. **cor**).

prapdha (of a rush) LXI 11 'sudden' (from *prap* XVI 11, XXIII 55, 61, XLVIII 21, LXV 9, 'quick, sudden, prompt').

pronnaim 'I bestow' : *gach ar p[h]ronn tú 7 Fionn d'ór* LVII 24 'all that you and Fionn bestowed of gold'. [This is the spoken form of literary *bronnaim* in northern dialects (Ó Searcaigh, Fogh. Ghae. an Tuaiscirt, p. 63, § 146). [1] Cf. Duanaire na Midhe, ed. Lloyd, *pronnfaidh* 'will give', xxxix, 6 — *pronntach* 'generous', xxxix, 1 — in a poem by the south-Ulster poet Mac Cuarta ; north-Connacht

folktale, *Tór. Mhad. na Seacht gCos*, Mac Aodháin and Ó Moghráin, p. 50, l. 4 *an mheigleach ghéar ghránna a phronn Dia ortha* (referring to goats) — cf. ib. p. 56, l. 12, for proof of north-Connacht provenance. For this and other northern forms used by the scribe of Duanaire Finn see *supra* p. 128, l. 34 of footnote.]

pronnta (in *don ór pronnta* 'of refined gold ') is explained, note to LXVIII 80d, as a mistake for *promhtha* 'tested', but is more probably a northern form of *bronnta* (cf. **pronnaim** *supra*, northern form of *bronnaim* 'I bestow'). This uninstanced *bronnta* could be an adjectival form corresponding to the first element of *bronn-ór* 'refined gold' (Contrib.). The corresponding verbal form is *bruinnim* 'I smelt'. The phrase *d'or bruindti* occurs, Stair Ercuil (15th cent.), ed. Quin, 1816, and *do bronnor bruinte*, in the 17th-cent. Stowe MS, replaces LL's *do bronnor bruthi*, Táin 2537.

púdarlach XL 5 *a morose person*. [To the examples cited, Measgra II, may be added : Ó Máille, Béal Beó, 182, where *púdarlach* is described as *duine dorcha, dún-árasach nach labhraigheann le aoinne ar éigin agus nach dtugann fios a intinne d'aoinneach*. In Carrigaholt, Co. Clare, the word was translated for me as " sour-face" and explained as a term of abuse applied to stout, low-sized, surly people.]

punnann 'a sheaf' (*cath na bpunnand* XVI 47, *ag carnadh na [b]punnann* XXI 19).

---

[1] ADDENDUM : Cf. *ór* (MS *óir*) *agus airgiod dá phronneadh*, M. Mhac an tSaoi, Dhá Sgeál Artúraíochta, l. 1407 ; *a mbronntaoi* (MS *mbprontaidh*) *ór*, ib. 1516 (17th cent. Ulster MS).

rabhaigh, in *na rígha rabhaigh* (: *thréntabhaigh* — written *threintaphaigh*) XLVII 57, is perhaps adjectival gen. sg. of *rabhadh* 'warning'; cf. *recne rabaid* " Spruch der Warnung", Táin 3925.

raibh *was* (depend. preterite indicative form) see under **a-taoím**.

rail 'an oak', figuratively 'a warrior' (RIA Contrib.). For the corrupt *reilghe* (: *ar chonnailbhe*), II 28, should we read *railghe*, and translate *clann Rónáin railghe* as 'the House of Rónán, (strong as) oak-trees'?

rámh 'an oar' : gen. pl. *rámh* LIX 4.

1 ré 'time', as in *re ré toigheachta in Táilginn* I 1 'at the time of the Táilgeann's coming'.

2 ré h-, re h- (from O. I. *fri* 'against, to, etc.', which occurs as a false archaism for *le* — O. I. *la* — in XLIX 44 : see supra note, p. 115). The *e* is often marked long, e. g., *ré* XXXIII 8, LXII 102, 116, and with possessive pronouns in *rét* LXIII 57, *ré a* LXII 98, *réna* (an analogical formation) LXII 95, 97. *Ré* (*re*) is often used to indicate the instrument or agent owing to confusion with *le* (see supra p. 115, note on XLIX 44c, and see other examples in this glossary s.v. **le**). In XLIII 15 *re* indicates the mother *by* whom the father had children. Among usages in which it definitely represents O.I. *fri* are : **1°** with verbs of naming to indicate the object to which the name is given as *ris a ráitior* 'which is called' LXII 122 ; **2°** occasionally with verbs of saying to indicate the object 'about' which the assertion is made, as perhaps in LXVII 16 (see note *supra* p. 168) (cf. *dá rádh riú-san* 'saying concerning them', Ó Bruadair, ed. MacErlean, vol. II, poem XVI, stan-

za 1 ; cf. also, with the usual modern substitution of *le* for *re*, *cad deirir leis sin* 'what do you say to that ?' O'Leary, TBC, p. 14, l. 7, and *Créd adeir Nahum ar Chríasd*, where *ar* has the same meaning as the *le* of *Créd adeir Habacuc le Críosd*, Ua Ceallaigh, Stair an Bhíobla, ed. M. Ní Mhuirgheasa, vol. I, p. 58, ll. 10, 18) ; **3°** after certain verbs such as *sgaraim* 'I part (from)' LVI 16, and *anaim* 'I wait (for)' IV 55, LXII 91 ; **4°** in certain expressions of time such as *re ré* 'at the time of', *ré hēnuair* 'at once, straightway' XXXIII 8, *ré feadh bliadhna* 'for the length of a year' LXII 102, *ré bliadhuin uile* 'for a whole year' LXII 116. For *ris* 'visible, uncovered' see *infra* **ris**.

3 ré n- (**ría n-**) 'before'. Notes on the modern forms *roimh an* (*raimhe an*) 'before the', *roimhe gach* 'before every' will be found *supra* p. cxiii, p. 135 (LVIII 4), p. 144 (LXII 8, 81). [The oldest instance known to me of such a form (or at least a similar form) is in AIF 48 b 15 (A.D. 1269) *dé márt reym qinqigys* (entry contemporary with event) 'On the Tuesday before Pentecost'. Cf " *roim Finnén* " in the late 15th century Bk. of Lismore (Lives of Sts. fr. the Bk. of L., ed. Stokes, l. 2636).]

reabhach XLIX 42 (of kings) *deedful, featful*. **reabhradh** XLIX 26 (of the activity of of the foreigners in Ireland) *activity*, or perhaps (ironically) *frolicking*. **reabhraidh** LI 4 (adjectively used gen. sg. of a subst.) *sportive* or perhaps *deedful*. [These words are derivatives of *reabh* 'feat, manifestation of power or skill.' O'Reilly translates *reabhradh* by 'skipping, sporting, playing', and many examples bear

out this meaning (see RIA Contrib. *reb*). In St. f. K., no. 24, l. 5, for instance, the v. n. *reabhradh* certainly indicates the playing of a little boy ; and in AOD *ag reabhradh ris*, of a maiden charming a man, probably means 'being playful'.]

reacht in *tai[dh]bhsi reacht* XXXIV 1 may be gen. pl. of *ri[o]cht* 'shape', 'condition', (masc. ; gen. sg. *reachta*, gen. pl. *reacht* — see IGT, II, § 71), or of *reacht* 'outburst (of anger, grief, etc.)', or of *reacht* 'law' (both masc. ; genitives sg. and pl. as for *ri[o]cht* — see *reacht (ó dhá chéill)* IGT II, § 95). The literal meaning could thus be " a vision of shapes", (as translated in Part I, p.198), 'a vision of passionate outbursts', or 'a vision of laws'. The translation suggested in the note *supra* p. 74 is imprecise and unsatisfactory.

réalta 'a star' (fem.) (IGT, II, § 121) : *réllana* n. pl. XXXIX 79.

reiglēis (nom. pl.) XXXIV 3 should be altered to *reiglésa*, the normal nom. pl. form, required by the metre (*cf.* note *supra* p. 74). The meaning is '(monastic) churches'.

réidhe *mildness* see s. v. **rogha 2°**.

? **reilghe** see **rail**.

réim (originally neut., later masc. and fem., is fem. LXII 152). 1° 'going, movement, advance, course'. 2° 'course of procedure, mode of conduct', as in the cheville *gidh réim theann* LXII 152 'though it was a bold procedure', and perhaps in the obscure *re siubhal reacht is rēmionn* XLIX 17 (see infra s. v. **siubhal**). See also *ar aoínréim* s.v. **áon** and *céidréim* s. v. **céad**.

réir (fem. : see IGT, II, § 14, p. 69, l. 12). 1° *will* : *dom réir* LXII 170 *acting as I would wish you to act, agreeing with me* (cf. supra **miréir**). 2° *rule, authority* : **fon deighréir**

XLIX 15 *beneath that goodly discipline*. Cf. also **ríar** and **óigh-réir**.

ri 'a king' : the dat.-acc. form *rígh* is used as nom. in *in t-airdrígh* (: *fairbhrígh* XVIII 19, XXIII 6 : delete note *supra* p. 56).

ríachtain see under **do-sía**.

rían 1° 'path, track, trace' : see under **áon** above. **2°** 'power' as in *nār lag rian* XLII 76 'who was not weak in power'. [This second meaning is that of *gan léim, gan lúth, gan rith, gan rian* Fian-laoithe, p. 35, and *tír ainglidhe fá n-iadh tonn. fá rian ainbhfine eachtrann* Measgra, II, LII, 55. In O. I., *rian* 'power' seems to have been disyllabic : cf. *cen riän rig* Hail Brigit, ed. Meyer, § 22, and examples of modern gen. sg. *riain* cited *ib.* in Meyer's note, for a gen. sg. *réin* would have been more normal from an O. I. monosyllabic *rian* — contrast Old, Middle and Modern gen. sg. *Céin* (from O.I. monosyllabic nom. sg. *Cían*) with Middle and Modern *Briain* from O.I. disyllabic *Briän* (instanced in Béaloideas, XIII, 299).]

ríar (masc. : see IGT, II, § 95, p. 127, l. 4) 'supplying the needs of, attending to, being bounteous towards', as in *ríar na ccliar is na sgol* LVII 32, *re ríar na sgol* LVII 33. *Cf. supra* the by-form **réir**.

rígh see **ri** *a king*.

righin LXIII 10 (of spear-shafts) *tough*.

rinn- : cf. *rinn-ghéra* adj. nom. pl. LVI 12 (of eyes) *keen-sighted*. [Compounded from *géar* 'sharp' and *rinn* 'a point', which is also used to indicate eyesight or effectiveness of eyesight, *e. g.* : *an géin mhairfeas rinn mo dhearc* DG² 87, 119 ; *do ghonfadh rinn mo radhairc*, poem by Tadhg mac Dáire Mheic Bhruaideadha, RIA MS, A IV 3, p. 629, l. 15.]

rinneadh see under **do-ghní**.

-ríor see **fo-ríor**.

-ríribh see **dá-ríribh**.

ris 'visible, uncovered' (used as an adjective, but only predicatively) : *mar do lēig ris [i] a n-aoinfheacht* LXV 9d note 'how it left her uncovered at once'. [The version in the peculiarly-spelled early-sixteenth-century Dean's Book has *rys* (Cameron, Rel. Celt., 1, 78, l. 2) ; that in Edinburgh MS 54 (probably eighteenth-century) has *leis* (Cameron, op. cit., p. 117). Both forms occur in spoken Irish — Munster and Connacht *leis*, Ulster *ris*, according to Father McKenna, English-Irish Dict., s. v. 'exposed', p. 436, col. 2, l. 30 ; — but *ris* is also used in Munster, at least in Cork : *seana-chabhlach* [= ruined house] *go raibh a leath fé dhíon agus a leath ruis* (Clare Island, Co. Cork), Béaloideas, XI, p. 16, l. 34 ; *d'fhilleadar a muinchillí suas thar uillinn agus do bhaineadar díobh a gcúisíní chun go raibh a mbraighdeanna meirgeacha ruis* (Glengarriff, Co. Cork), Annála na Tuatha, by " Gruagach an Tobair", Pt. III, p. 12, with note *ib.*, p. 62, saying that *ros* is used in Berehaven, Co. Cork. A Waterford example has *leis* (*ná raibh a shál leis*, explained as *a shál nochttha*, Ussher, Cainnt an tSeana-shaoghail, no. 139, and note thereto, p. 359). Ó Máille, An Béal Beo, p. 72, l. 1, gives as Connacht examples : *bíonn an chora* (: *chara*) *leis nuair a bhíos sí tirim* ; *ar an gcuma chéadna bíonn an talamh leis nuair a bhíos an sneachta leaghta*. In Ulster an unstressed vowel is prefixed to the *ris* (" Máire", Rann na Feirste, p. 205, l. 27, *bhí na muinc[h]illí tionntóidh suas ... agus línín bán a ris ionnta* 'the sleeves were turned up... and white lining showing in them '). My friend Fr. Ward, Prior of Lough Derg, who kindly supplied the Annála na Tuatha instance *supra* and an instance from DG² *infra*, tells me that *a ris* is commonly used in Ulster to indicate " anything showing, which usually is, or which ought to be, concealed". The form *ris* is used in Scottish Gaelic also, e. g. *a bha air an lleigeil ris le solus a' ghealbhain* " who were made quite visible by the light of the fire", John Whyte, How to learn Gaelic, orthographical instruction and reading lessons, pp. 16 and 17, § 22. The oldest examples known to me are from the 15th century, occurring in the Irish translations of *Regimen Sanitatis Magnini Mediolanensis* and *Meditationes Vitae Christi.* They are : *cumdaight[h]ear na sūile lē brēid līn cael mur so innus nach bia aen-rēd ris díb acht an mēid bus ēigin* (Reg., ed. O Ceithearnaigh, Vol., III, p. 56, l. 8015) translating *cooperiantur igitur oculi & involvantur panno subtili sic quod ex eis nichil sit discoopertum nisi quod est necessarium* (ib. p. 230) ; *na cuisleanna noch atá ris* (= the veins which are clearly visible) (*ib.*, p. 122, l. 9760) referring to what has been called *an c[h]uisle as folluise* in l. 9757, where *as folluise* translates Latin *apparentior* (*ib.* p. 293, l. 10) : *ocus a chossa ris*, Med. (" Smaointe"), ed. Ó Maonaigh, l. 2228, translating *pedibus nudibus* (glossary, *ib.*, s. v. *re*) ; *ocus a c[h]enn ocus a dhreach ris*, ib., l. 3787 (The Latin *demisso vultu* here cited in the glossary has clearly been mistranslated by the writer). Other examples from the literature are : *ná léig ris do dhéad go bráth* DG², 104, 15 ; *ná léig leis do bhrághaid bhán*, ib. 26, 7. In the eigh-

teenth-century MSS of the seven-
teenth or eighteenth century un-
published poem on the Life of Christ
beginning *Sé lá bhí Dia 'na bhría-*
thraibh caoine (mentioned in Smaoin-
the Beatha Chríost, ed. Ó Mao-
naigh, p. 366) we find : *chonarcadar*
a ccroicinn go coirtighthi buidhe ris
(i. e. Adam and Eve after eating
the apple ' saw their skins tanned
and bare ') l. 150 ; *ó bhí mo chroi-*
ceann-sa nochtuighthe síos reis (so-
me MSS *liom*) (Adam speaking of
the same incident) l. 160 ; *cia d'in-*
nis doit-se a bheith nochtuighthe síos
reis ? (some MSS *leat*) (God speaking
to Adam about what he has said)
l. 161. In form *ris* is identical with
the 3d sg. masc. prep. pronoun
formed from *re* (*ris* ; O. I. *fris*)
and, like the prepositional pro-
noun, it is being replaced by *leis*
in spoken Irish, as some examples
supra show.]

ro (preverbal particle). **1°** Frequently
in the Early Modern period (and
sometimes in Middle Irish, e. g. SR
do dītsig 1225, *do-da-saer* 3985, *do-*
das-sáer 4818) *ro* before the pre-
terite (where it has not become
firmly united to another word, as
in *gur, níor, raibhe*) may be replaced
by the new particle *do* (see *supra*
do). A few instances from the
Duanaire are : *ro mharbh* XXIV 67
(but *do mharbh* ib. 69) ; *ro f[h]ág-*
b[h]us XXIV 55 (but *do chanus*
ib. 35). In this usage *do* has entirely
replaced *ro* in spoken Irish. Lays
in which *ro* predominates (e. g.
XXIII) may probably for this rea-
son alone be taken to be older than
lays in which *do* predominates (e. g.
XXIV) ; but Father Ó Catháin,
in his study of scribes' usage in
this respect in other genres of li-
terature, ZCP, XIX, points out the
risk of relying solely on this crite-

rion, as *ro* seems to have been used
often by scribes as a simple unper-
plexing archaism. **2°** Old Irish *no*
before the imperfect and condition-
al is always replaced either by *ro*
(today obsolete) or the new particle
do (as sometimes already in Middle
Irish : cf. *ro thuitted* Dind. IV, 362,
l. 168 ; *do thictis* SR 1120). Instances
from the Duanaire are : *ro sirinn*
VI 34, *ro chanadh* XXIII 103, *ro*
brisdís XLIV 10, *ro gabhadh* XLV 12
(cf. other *ro* instances from Stair
Ercuil, ed. Quin, glossary, p. 239) ;
do bethea XXIII 221, *do théigheadh*
XXXII 2, *do thigeadh* XXXII 6,
do chuirdís XXXII 9. **3°** At all
periods *no* seems to have been oc-
casionally omitted before the im-
perfect : Old Irish examples are cited
by Prof. O'Brien, Ériu, XI, 88 ;
Middle Irish examples are *ind úair*
theigtis SR 1113, *ocus tegdis ...*
an tan tegdis Chronicon Scotorum,
1052. Modern Irish examples from
Duanaire Finn of the omission of
ro and *do* (the Modern representati-
ves of *no*) before the imperfect and
conditional are : *ráidhmís* XI 1 (the
only example from a poem which
is not very modern in language),
gondaois LIV 6, *thigead[h]* LVI 7,
chuireadh LVII 8, *an uair theighmís*
LXII 112, *cuirdís* LXIV 33, *chui-*
readh LXIV 39, *thogbadh* LXVIII
1 (contrast with pret. *do thógoibh*
XXXII 10) ; *chuirfinn* LXIV 27,
bhíadh LVII 27, LXIII 63. **4°** For
discussion of the rules that at dif-
ferent times regulated the use of
ro in purpose and wish clauses see
supra p. 71, note on XXXIII 10d,
and footnotes thereto. **5°** The *ro* in
ro-d-ruba, LII 3, has been translated,
almost certainly wrongly, as though
it had the meaning of an Old Irish
ro indicating possibility (see *infra*
s. v. **rubha**).

ró (in chevilles) I 38, XVI 13, 36, XX 82, XXIII 150, XLVII 16, LXVI 57, *excess, too much, an over-statement, etc.* [The meaning 'hardship, distress' sometimes assigned to *ró* in Part I seems to be without foundation.]

ród *a road* : often peculiarly used in epithets to indicate some quality such as greatness, as in *ainm righ Alban gach róid* XXIII 3 (cf. *a rí go ródaibh* Leabhar Cl. Aodha Buidhe, ed. Ó Donnchadha, poem IV, 65), *fúath Glinne Righe na ród* XXIV 70, *mac in Dághdha na nglan-ród* II 31 (= LXVI 43). Cf. *Raighne na Ród* LXIII 5, 23, 24, *Raighne na Róda* LXIII 12 (emended, but not with certainty, to *Raighne Róda* in the notes *supra* p. 147), and also *Dubh Róid* infra in the Index of Heroes.

rogha 'choice'. **1º** In *a rogha dighe* VII 6 'what drink he chose' the genitive *dighe* represents normal Old and Early Modern usage, though occasionally in Early Modern (cf. *dul 'na rogha conuir*, ZCP, VI, 48, l. 30), and normally in spoken Irish, *rogha* in such phrases is followed by the nominative sg.: cf. (Meath) *do ré* [= *rogha*] *bean agat*, Duanaire na Midhe (Lloyd), p. 37, poem xx, st. 6 ; (Galway) *do rogha bean acú*, Béaloideas, VI, 310 l. 23 ; (West Cork) *beir do rogha bean leat*, Tadhg Ó Duinnín of Coolea orally in a folktale. **2º** The phrase *an réidhe ... dhi ríamh ni deachaidh rogha* XL 4 'mildness... preference has never gone from her' resembles a proverb recorded in Munster in recent times : *ni théidheann rogha ó réitioch* "there is no better selection than agreement", Gael. Jnl. V, 172 ; *is dócha ná téidheann rogha ó'n rhéidhteach*, Lloyd's Measgán Músgraighe, p. 24, l. 9 ; *níor chuaidh rogha ón réileach*

Réilthíní, *s. v. rogha* ; and see O'Rahilly, Misc. of Ir. Prov., § 139.

roichim (cf. O. I. *ro-saig* and *ro-soich* 'reaches') is used in the idiom *ní roic[h]feadh uait* LIII 14d note 'you could not' (cf. further examples RIA Contrib " R", col. 100, ll. 5-9). See also **do-sía.**

roimh see **3 ré.**

roinn 'distributing, apportioning' appears in the cheville-like epithet *go roinn* (of a man) XVII 49, (of a dog's haunch) LVI 4, meaning perhaps 'well-ordered, well-planned' ; and also in the chevilles *séghdha roinn* VII 23 (mis-written *ségha rinn* XXXIII 5), meaning probably 'a fine arrangement', and *ba gasta in roinn* LVI 'the arrangement was excellent' (cf. *ferdha in roinn* 'the arrangement was manly' SAS 2004). [Superficially *séghdha roinn* resembles *segtai rainn*, a cheville, which in SR 2363 may mean 'verses seek him' : cf. ib. 4015 the similar cheville *regtai rainn* meaning perhaps 'verses spread his fame abroad' (literally 'verses extend him'?) : cf. *moltais raind* 'whom verses praised', Dind. IV 318, 3.]

roinnim 'I distribute' : cf. *do roinnseamar sinn budhéin* LIV 3 'we distributed (or 'arrayed') ourselves'.

ro-n-boí *she was* see under **a-taoím.**

rúachtain see under **do-sía.**

rúadh 1º (of colour) 'red, etc.', as in *tri fuill rúadha ruainneacha* XXXV 111, and *ceatha fola rúaidhe* LXIV 33. **2º** 'vigorous, etc.', and in certain contexts probably 'fierce', as in *na gceithre rúadhchath* XVIII 16 'of the four fierce battalions' (cf. SR 3233 *co ro-gail ro-laind ro-rúaid*).

rúainneacha n. pl (of heads of hair) XXXV 111 *shaggy.*

rúanach (of a king) XI 1 : perhaps for **rúanaidh** *strong.*

rúathar *a rush, an onset,* see **deargrúathar.**

·rubha (cf. RIA Contrib. *rubaid* 'kills, slays'): *ro-d-rubha* LII 3 has been translated 'that could kill thee' as though the *ro* indicated possibility (as in Old Irish) and the tense were present, mood subj. by reason of the general nature of the rel. clause. This is unlikely. The more obvious meaning, 'may it kill thee', does not, however, suit the context.

rún: 1° 'a secret'; **2°** 'intention, purpose, propensity'. The first meaning may be that of *is docht rún* LVII 4 (see *supra* s. *v.* **docht**). The second meaning is probably to be understood in *roba maith a rúin* XX 54 and *is ró-ghlan rúin* XX 81 (*rúin* in these instances is more probably the Modern masc. nom. pl. than the Mid. Ir. nom. sg.).

? **ru-s-beara** note to XLII 10.

? **sabhrainn**: *tréna sidhe sa sabhrainn* XXXVIII 38. [O'R. has a masc. substantive *sabhrann* "a mearing, boundary". *Sabhrann* (dat.-acc. sg. *-ainn*) is also an old name for the river Lee, Co. Cork.]

saighdeamhail XXXV 76, 77, *arrowy.*

sáimhe XXXIII 14 *rest, repose.*

? **sáith** translated "rushed" in *do sáith go Mac Lughach 'án* VI 20. [In XLII 49, 50, 52, etc., *ro sháith* is a by-form of the 3d sg. pret. of *sáidhim* 'I thrust, plant'.]

? **saitid** XXXIX 59, perhaps for *saighid* 'they approach'.

salmaire XXXIV 12 *a psalm-singer.*

saltraim 'I tread': *mar a saltair* XL 2 'where she treads'. [Dán Dé XXV 22 *ar a saltair sibh* "whereon ye tread"; *mar shaltraim ar úr Innse* 'as I tread on the earth of Ennis', Dioghluim LXXVII 4.]

samhail 'a like, an equal': nom. sg. and dat. pl. used obscurely in *seal a samhail 'na samhloibh* XLIX 35. Cf. **samhla.**

samhalta (adv.) 'like': *samalta d'adhbar airdríogh* XLII 44.

samhla (nom. sg. XVI 4: cf. dat. sg. *samla* Atk. and Cath Cath.) 'a like, an equal'. Cf. **samhail** and **maca samhla.**

-san, -sean: intensive pronominal particle, 3d pers. masc.; see note on XXI 13d.

sanais (nom. sg. fem. IGT, II, § 150; gen. sg. *sainnsi*, ib. ex. 1994): *nó sanais isin c[h]am[h]áir* XLVII 58 'than a secret announcement at daybreak'. [The context here suggests something not publicly announced. Secrecy is also suggested by *do-chluin sé na sanasa* IGT, II, ex. 1017 (acc. pl. of the masc. *o*-stem declension, without syncopation, indicated for the nom. sg. form *sanas* of IGT, II, § 38), and by *i láu .i. i sanuis* 'in silence i.e., in sanais', Cormac s.v. *toreic.* In Early Modern Irish *sana(i)s* (cf. PB) generally refers to the Annunciation made to Mary: *an Aoine reim Fheil Muire na Sanuise* "the Friday before the Feast of the Annunciation," Leabhar Chl. Suibhne, ed. Walsh, p. 120; *an áine roim féil [m]ói[r]Muire na Sanuisi* "Friday preceding Great Lady-day of the Annunciation", O'Grady, Cat., I, 320.]

sáobhaim 'I pervert, change for the worse': *a sheanóir do sháobh do chiall* LVII 37. [Examples in Atk., TBG, and Anecdota, t, 77, l. 13, prove that *sáobhaim* is transitive and that the translation 'who have perverted your reason' should therefore be substituted for 'your reason has become perverted'.]

saoi (normally masc., but not infrequently fem. from the Early Mo-

dern period on, as in *an tshaī sho-labharthach*, referring to a man, ZCP, XX, 181, l. 9, and in instances cited by Dr. Bergin, Ériu, XI, 140, § 9) 'a sage, one outstanding in learning', hence 'one outstanding (in any virtue)', as in *in tsaoí* LXV 11 'the excellent woman'. [Cf. *budh saoi crāibhtheach í ō sin amach*, referring to a woman after the devil had left her, "Scéal air Mhíor-bhuillíbh Iordánus", RIA MS 23 C 18, 257 ; *soí enigh ocus engnuma na hErenn uile*, Annals of Loch Cé, 1274, p. 477, "the most eminent of all Erinn for hospitality and prowess".]

sbionnadh LXI 12 *vigour* (as in spoken Irish).

sbleadh (nom. sg.) XXIII 42, LVIII 3 *flattery, exaggeration*. [Cf. *spleadh* "flattery... hyperbole", O'R.]

sboraim 'I spur' : 3d sg. pret. *sporais*, note to XIII 15.

? **sbréim** : *go spreidis sluaigh na Teamhrach* LXVI 41 'till they should have scattered the hosts of Tara' (?) [Cf. Dinneen *spréidhim* "I spread, scatter... disband..."]

sc : for words beginning with *sc* see **sg**.

sdair 'history' : used with some more specialized meaning in cheville-like phrases such as *fa borb sdair* LXII 80 'who were fierce by repute' (cf. *nach ionann sdair, dob ard sdair, dob fhearr sdair* PB 1 2, 8, 14 ; *fa híseal sdair, fa geal sdair*, Dioghluim XXX 24, LXXVIII 25). [In the translation of LXII 80 *sdair* has been wrongly equated with the *sdáir* which appears in the modern Munster phrase *do sdáir* 'by a single movement, by a journey'.] The

meaning of *sdair* is doubtful in LXII 133.

sdúagh-glan (spelt *sdúadhghlan* XVII 2) *curve-bright* (see supra p. xc, n. 2).

seacd[h]a XXXIX 66 (of spears) *hard*. [The word *seac* and its derivatives are used : 1° of iron (Cath Cath.) ; 2° of dead bodies (Cath Cath. ; IT, III ; ZCP, XIII, 238, l. 8) ; 3° of paralysed hands and feet (Wi. ; Atk. ; BNE, p. 27, l. 13) ; 4° of clay vessels hardened (*secthi*) in a furnace, corresponding to the Latin *durata*, Milan Glosses, 18b3 ; 5° of gates that had been for long firmly closed, and were therefore hard to open (*ro-secsat*), compared to *torpentes* 'sluggish folk', Ml. 46a22. Cormac gives *secc* 7 *secda ónd í as* 'siccus'.]

1 seach 'a spell, bout, or turn' (See Dinneen) : common in the phrase *fo seach* XXII 20, 46, 61 (*fa seach* LVII 29, LVIII 7) 'turn about, each by each'. [Cf. *Is é Brian fós tug sloinnte fá seach ar fhearaibh Eireann as a n-aitheantar gach sillreabh fá seach dhíobh* FFE, III, 4114 ; *is do orduigh féin cuid gach cille do roinn do réir uird ar gach cill díobh fá seach* FFE, III 4886. In the majority of these instances (as also in *gach misteri .i. deamharúnn fá seach dhíobh* translating 'singula mysteria', Stapleton, Catechismus, Prologus, § 1, l. 10) the words could be understood as 'in their turn', which was probably the meaning that gave rise to the stereotyped form with unaspirated *s* (after an elided 3d pl. possessive pronoun).] [1]

---

[1] CORRIGENDUM : The development is rather the exact opposite of that suggested : the adverbial use of *fá seach* clearly preceded the modern spoken use of *seach* as substantive. Mr. Brian O Cuív has pointed out to me that

2 seach (preposition) 'past'. It as-
pirates the following noun in *seach
dhorus* XXXVI 21. The 3d sg.
pronominal form *seacha* (literally
'past him') is used with all persons
of verbs of motion to emphasize
the idea of motion : see note on
XXXIV 7a. [The parallel with *taris*
cited there (footnote) is not exact,
for comparison with examples in
RIA Contrib, " T-tnúthaigid ", col.
74, ll. 2-5, shows that the meaning
of the *taris* cited is *across* (*the sea*).
Additional examples are : *manach
craibthech tanic tairis anair do com-
sinudh crabaid re Comgall*, TCD
MS H. 3, 17, col. 678, as published
in Analecta Bollandiana, LII (1934),
p. 354, l. 1 ; and *giustys erenn déc
is a corp du brid taris syr da adhna-
cud*, AIF, 1261, 47c6 ; and *cf. infra
s.v.* **tar 4.**] [For *dul seachad* 'to die'
see under **tar 5.**]

seachbhaidh (seachmhaidh) : in the
negative phrase *nír s[h]eachm[ha]idh*
XLI 13 which has the positive
meaning *was profitable*. [The word
has been etymologized as from the
preposition *sech* and the v.n. *buith*
'being' by Gwynn, *Hermathena*,
XX (no. XLIV, 1926), 71, and by
Dr. O'Brien, *Féilsgríbhinn Eóin Mhic
Néill* (1940), 87, where several Old
and Middle Irish instances are listed
or referred to. Many Early Modern
instances are listed or referred to
by Fr. McKenna in his *Aithdiogh-
luim*. All the instances are negative,
but the context always implies po-
sitive advantage.]

seachmallach XXXV 45 (*an affair
which was*) *neglected*. [Adj. formed
from *sechmall*, the v. n. of a verb
meaning 'I pass by, disregard,
neglect', instanced by Wi. and Pe-
dersen.]

seachnóin (followed by gen.) L 14
all over, throughout. [This is the
common Early Modern form —
cf. : Stair Ercuil, ed. Quin ; Diogh-
luim ; and Desiderius. For original
Old Irish *sethnu*, and its derivatives
sethnón, sechnu (influenced by the
prep. *sech*), *sechnó, sechnón*, see
Thurneysen, ZCP, XII, 287. Dr.
O'Brien, Ériu, XI, 171, suggests
that the *ón* is due to the influence
of *i nmedón*.]

seada (of a maiden) XX 57 (bad
rime commented on in note, supra,
p. 46) *graceful*. [O'R. explains « séa-
da" (sic) as 'long, tall'. Such a
meaning would certainly suit *lénti
sémi setai sítaidi co tend-medón trai-
ged dóib*, Táin 212, and *loech caem
seta fota ard*, Strachan and O'Keef-
fe's TBC 3144. It would also make
good sense when *seada* is used of
arrows (Dioghluim, poem 78, q. 11)
or of a spear-shaft (IGT, ex. 251).
But a wider meaning such as
'graceful' is suggested by its fre-
quent use of well-formed men (ZCP,
II, 585, q. 15 ; RIA MS Bk. of.
Fermoy, 203, col. 2, l. 8) and wo-
men (Dind. IV, p. 142, l. 127 ;
Stair Ercuil, ed. Quin, l. 509 ; Unp.
Ir. Po. XXVII, q. 4, Studies, 1924,
p. 428), or in particular of their
sides (Wi. ; Dioghluim, poem 83,

Thurneysen, *Grammar* (1946), p. 517, convincingly explains O. I. *imm-a-sech*
'in turn' as the transformation of the preposition *sech* into an adverb by
prefixing *imm* and *aⁿ*, as in' *imm-an-etar* 'invicem' and *imm-a-lle* ' simulta-
neously'. It is clear that *fá seach* is a Modern Irish development from O. I.
imm-a-sech, and spoken *seach* ' a bout, turn,' a recent substantival formation
based on it.

q. 9), feet (Táin 212), hands (TD, poem 40, q. 5), fingers (Wi.), or eyebrows (Muireadhach Albanach Ó Dálaigh, poem beginning *Mo teaba féin*, q. 2, RIA MS 23 C 18, 73). For the uniting of the meanings 'long' and 'graceful' in one word see *supra* **leabhair**. The use of *séta* (sic) of grass on a lawn that reaches to the thighs of a man so small that he can swim in a goblet is perhaps against the meaning 'long' (*ocus do roiched fér séta slím glas na faitche co a glún ocus co remar a sliasta do*, SG I, 240, l. 5). In Unp. Ir. Po. xxvii, q. 4 (Studies, 1924, p. 428), *seada* is used of a bed. One is tempted to look upon *seada* as formed from *seadh* (see next word) by addition of the adjectival ending that appears in Modern Irish as *dha, da, aidhe*, etc. ; but the meanings hardly suit such an etymology.]

seadhmhar : *in sleigh seadhmhair* (object of a verb) XXXIX 74 'the strong spear'. [From *seadh .i. láidir nó láidireacht* O'Cl. Cf. *cin seg cin súg, amal bemís marb* (of terrified people) PH 2967 ; *coná bí súg nó seag innte* (context obscure) Aisl. Meic Conglinne, ed. Meyer, 55, l. 4 ; *ruccadh a sedh asta* (referring to hands that had withered) BNE, Berach, § 22 (*cf.* similar instance SG, 76, l. 34). In philosophy *seadh* means the 'effect' of a cause, as in *omne quod removet causam removet ef[f]ectum cause* 'gach ní indarbus in cúis innarbaidh seadh na cedhi (recte cúisi),*' RC, xlix, 22, l. 6, and variants, and in the following two examples supplied me by Rev. Professor Shaw, S. J., from Scott. Nat. Lib. MS, LX : *ille effectus est possibilis cuius cause sunt possibles .i. an uair is urusa an c[h]úis is urusa segh na cúise*, p.

190 ; *cessante causa cessat effectus cause .i. an tan sguiris an chúis sguir*id *seagh na cúise*, p. 194. *Seadh* also means 'heed, attention' : *san tsúil mharbhghlais mhuill. ná cuir suim ná seadh*, DG², no. 102, l. 20 ; *ina clū nī cōir neim-sheadh*, Ir. Texts, II, p. 61, poem 12, q. 34.]

séaghdha, 'fine, excellent', a praise-adjective used variously of berries, eyes, fame, and a charioteer, Wi. (*e* sometimes marked long), of ability to understand bird-language (Meyer, Anecdota, I, p. 24, q. 1, where *séghd[h]a* rimes with *én-bérla*), and of a year, Duanaire Finn XXIII 121 (*séghdha : gan séna*). The rimes already cited (as also *ség[h]dha : dēnm[h]a*, RIA MS Bk. of Fermoy, 119, l. 30, q. 4 of *A Muire, a máthair ar nAthar*) prove that the *e* is really long (*cf. supra* p. 46, note on XX 57c). See also under **roinn**.

sealad (*sealat* XXXV 44) 'a while' (BNE).

[**sealbhadh úama**, use of an infixed *s* to gain alliteration : see *supra* p. 54, footnote 1.]

sealg see **seilg**.

-sean (3d pers. emphatic pronominal suffix) see **-san**.

séan : *olc sén* LVI 13 'ill the omen'. [*Séan* is more frequently perhaps used of favourable than of unfavourable omens, but cf. *solud nā sén síabras bás* 'omens or auspices that betoken death', Meyer, Hail Brigit, q. 14.]

séana (v. n.) 'denial, denying, refusing' is followed by *ar* (older *for*) to indicate the person to whom the request is refused XLII 4. [Cf. *ocus dombert bennachtain di for fír d'indissi dó, ocus mallacht dia sénad fair*, Aisl. M. Congl., ed. Meyer, p. 5, l. 18.]

searc, searcus, see under **céad** *first*.

seilg ' hunting ' : the form *sealg* seems

to be used occasionally with the meaning of a gen. sg. (see notes to XXIV 14a, LVIII 11c, 14a). [The normal Early Modern gen. sg. forms are *sealga* and *seilge*, IGT, II, § § 42, 39 — nom. sg. forms *seilg* (cf. supra p. 119, footnote) or *sealg* : gender fem.] In XLII 4 dat. sg. *seilg* seems to mean ' seeking (for information) ' : cf. *ag seilg mholta*, Knott, ITS, vol. XXIII, p. 205, l. 19.

seim ('a spear-)rivet ', object of a verb, II 10 (= LXVI 8) ; dat. pl. *do sheamannaibh* LXIV 32. [*scim*, nom. sg. masc., gen. sg. *sema*, IGT, II, § 41, acc. pl. *semanna*, ib. ex. 1142.]

seinmim ' I play (music) ' : *a fhir día seinmt*[h]*ear suo´r-cheól* XXIII 221.

séitreach (of an army) XXXV 23, 76, (of a man who could leap well) LXVIII 105, (negative *gan bheith séitreach* of people near death) LXVIIt 41, ' vigorous, strong '. [Translated « vigorous », of a salmon who could swim well, Scél Tuáin, ed. Meyer, § 121 ; « powerful, sturdy », of hawks, Measgra II ; « with strength », of defending a city (*go séitreach sonairt* « with strength and power »), Flight § xxvi. I have seen no example with *d* for *t* : this invalidates Thurneysen's connection with *is féidir*, ZCP, XI, 311.]

-séin, demonstrative enclitic particle, attached to 3d pers. pronouns and 3d pers. verbal forms, usually referring to what has been already mentioned as in *'na ndiaigh-séin* (: *'na tairnéis*) XXXVI 22 (but occasionally to something about to be mentioned as in *riui-séin*, Dioghluim 117, q. 2, referring to the race of Nuadha Neacht to be mentioned in the line immediately following). [For derivation from O. Ir. *side* and *féin* see TBG, p. 472.]

seól ' a bed (Tec. Corm. ; *siut .i.*

imda O'Dav.) : *gan neart ann mnā seóla* LXI 12 ' weaker than a wo-man in childbed '. [Cf. *ni fil mo nīachus (.i. mo nert) dar aindir liūin scolac* ' my warrior-strength exceeds not that of a sorrowing woman in childbed ', cited from H. 3. 18, p. 724 (rhetoric in Cath Airtig), by Meyer, Ueber d. ä. ir. Dichtung, II, p. 23, n. 6 . Cf. the nom, pl *mnā siuil*, IT, III, i, 199, § 25. In the Gaelic Jnl. IV, 13, *tá sí 'na luighe sheola* and *tá sí 'na luighe sheoil* are said by the editor to be respectively the Connacht and the Waterford expressions for accouchement.]

2 seól LIX 6 ' a sail ' (Wi. : see also under **leagaim** above).

3 seól ' a course, motion ' (Táin ; cf. " *seōl*, masc., motion characterised by grace and ease", Cruach Conaill, ed. S. Laoide, Foclóir) : *go socuir seóil* (of a ship in harbour XXIII 105 ' at rest, quiet as regards motion ' (?) ; (of an army) *go seōl-ghasta* XXXV 75 ' supple in motion '. **seóladh** ' guidance, directing, instruction ' (cf. TBG ; and *do iarr ... ar Colum Cille seóladh ēcin do dēnamh dō assa fuighedh sē scēla Tána*, B. C. Cille, § 157, ZCP, IX, 244). In *dob f*[h]*earr seóladh is inntleacht* (of a shield) LXII 71 *seóladh* may refer to ' the plan ' imposed on the matter of the shield by the guiding mind of the craftsman. **seólaim** ' I guide ' (cf. *anhail do sheól an réalta na fáighe dochum Iosa* BNE, p. 183, l. 7). Hence : (of weapons) *do sheóladar aghoidh a n-arm ar* LXII 82 ' they aimed their weapons at ' ; (of a flag) *seóltar re* XXIII 148 ' is hoisted on ' (*cuirthear... re* is the phrase used, ib. 163). **seólta** (adj. describing a spear) XXIII 163 ' gracefully moving '. [Cf. *go héasga éad-*

Irom seólta, of horses leaping, Séadna, 1914, chap. IV, p. 31, l. 30 ; *chuaidh gach seort seolta go leor ar feadh tamaill* " smoothly enough", Cú na gCleas, ed. O Searcaigh, 1914, pp. 69, 93.]

sgainnear (: *glan*) nom. sg. LXIII 40, (*r* of nom. sg. palatalized by following *sin* in *in sgainneir-sin* XXXV 118) ; dat. sg. *sgainnir* XVIII 26, XXXV 8, LXII 114 (Is there corruption in XVII 51 where the dat. sg. is *sgainnear*?), ' an attack, fray, fight '. [In Táin (s. vv. *scainder*, *scandrecha*) and Cath Cath. (s. v. *scanner*) the word seems to be a fem. *a*-stem with an irregular nom. pl. in -*echa*. IGT, II, § 54, likewise treats *scainnear* as a fem. *a*-stem with some additional *each*-forms such as gen. pl. *sgainnreach* ex. 1386.] **sgainneardha** (epithet of a shield) XVI 39 ' used in battle '.

sgal : *sgal Chaoilte* XXIII 223 ' Caoilte's cry ' : *sgol* LVII 6 ' chant (of clerics) '. [*Scol*, mis-written *seol*, but riming with *lon*, refers to the cry of a blackbird, AS 848. In spoken Munster Irish *sgol amhráin* (e. g. O'Leary, Eisirt, 1914, p. 95, ll. 11 and 12 — referred to by a masc. pronoun l.13 ; O Súilleabháin, Fiche Blian ag Fás, 277, l. 26, 360, l. 29) means a song considered as being audibly sung, *amhrán* by itself meaning simply ' a song '.]

sgál ' a phanton ' : g. sg. *in sgáil* V 31. The same phantom is called *fúath* V 25, 26, 27, 28. [Cf. ZCP, III, 460, l. 4, Baile in Scáil, § 7, where *scál* and *urtrach* are contrasted with men of the race of Adam ; other names for *urtraig* (Windisch, Ir. Texte, p. 288, Eg. reading for line 4) are *geniti glinne* (*ib*. Eg. reading for line 2) and *úathaib* (dat. pl. — *ib*. LU reading of line 6).]

sgalgarnach LVII 5 *the chatter (of a blackbird).* [*Scalltarnach* in Connacht, *scolgarnach* (dat. sg. *scolgarnaigh*) in Ulster, means the ' cackling ' of hens (McKenna, Eng.-Ir. Dict., 1935, p. 150). O'Growney, ACL, I, 159, among Meath words, has " *sgalfarnach* : *lachanna agus cearca ag sgalfarnaigh*, screaming". An older *scolgaire*, Fianaigecht,is used of the noise of shields being split in battle : it is a compound of *sgol* [aliter *sgal*] ' a noise ' and *gaire*, a form of the v.n. of *gairim* ' I call ' used in compounds : the *g* of *gaire* would have been spirant in the compound. Later the word conforms to the *arnach* type of ending found in spoken Irish *clagarnach* ' pouring rain ', *cogarnach* ' whispering ', *gliosgarnach* ' sparkling ', *sbréacharnach* ' sparkling ', *sranntarnach* ' snoring '.]

sgairbh (acc. case after a preposition) III 26 *a shallow* (in a river). [The gen. sg. *sgairbhe*, IGT, ex. 1878, clearly indicates a place noisier, yet easier to ford, than a deeper pool : *is laibhre ná linn is doimhne. rinn sgairbhe is ní doilg[h]e a dul.* In Kerry the nom. sg. is *sgairbh* (Ó Súilleabháin, Fiche Blian ag Fás, 1933, p. 184, l. 2) and the gen. sg. *sgairbhe* (ib. l. 23), and the meaning seems to be a ledge of rocks in the sea normally covered by water (see Dinneen and Réilthíní).]

-sgathach see **sgothach**.

sgéal ' a story ', *etc.* : for its riming with *ia*, as in Ulster, see notes on LVII 30 a, b, and LXVIII 38b, *supra* pp. 134, 172.

[**sgéalaighe** *story-teller* : various classes of *sgéalaighe* are discussed *supra* p. 191.]

sgeanach ' a portion (of meat) ' : gen. sg. *sgeanaigh* XV 6, referring to the *urrann do tháobh thuirc allaidh*

mentioned in the preceding qua-
train. [Cf. *i n-a sceanchaibh* 'in
slices' (of the paschal lamb), Smaoin-
te B. Chríost (ed. Ó Maonaigh)
3237. Another instance may be
found, RC, XXIX, 220, l. 12.
Sgeanach is declined as a masc.,
with gen. sg. in *igh*, n. pl. in *ighe*,
IGT, II, § 55. It is formed (as
Meyer has pointed out, ZCP, XIII,
192) from *sgían* 'a knife' (pl.
sgeana).]

sgeile III 19a (note), XX 7, XVI
23, XLVIII 16, 34, (adjectival gen.
sg. XXXVIII 17), *grief, cause of
sorrow*. [O'R. "*sgeile...* grief". It
is listed among masc. *io*-stems,
IGT, II, § 2, p. 39, l. 14 — cf. ex.
60.]

sgéimh : on the use of this dative
form of *sgíamh* as nom. sg. in *fa
maith sgéimh* LXII 122, literally
'who was good in respect of beau-.
ty', see *supra* p. 144, l. 9.

sgíath 'a shield', in O.I. a masc
o-stem but in Early Mod. Ir.
declined both as a masc. *o*-stem
and a fem. *a*-stem (IGT, II, §§ 96,
39) : both declensions are found in
the Duanaire, e. g. plural *a sgēith
áille* XXXIX 66, but gen. sg.
sgēithe LXIV 34. **Sgiath tar lorg**,
literally 'shield over track', hence
'rear-guard', 'defence of a re-
treating army' : *ro c[h]uir Goll
sgíeth tar lorg air* IV 64 and *cf.*
other instances XXXV 39, 70.
[Cf. *luc scíath tar lorg dóib* SAS
2137.]

sgol *a sound, note*, etc., see **sgal**.

sgothach 'flowery' (Wi. ; Diogh-
luim) ; but *sgoth* (*sgath*), as well as
meaning 'flower', may mean 'pick,
choice', (subst.) and *sgothach* (used
of a cloak) LXV 12 may perhaps
mean 'choice' (adj.). See also the
compound **cúl-sgathach** *supra*, whe-
re the meaning is again doubtful.

sgriobhaim 'I write'. The secon-
dary fut. do *sgríbhēbhuinn* is com-
mented on *supra* p. 129, last lines
of footnote.

siabhartha 'ghoulish' : XXXV 110
trí silliti siabharrtha. [Grammatic-
ally *siabhartha* might be either past
participle and mean 'bewitched', or
gen. of a verbal noun and mean
'given to bewitching'. Modern
scribes seem to have preferred it to
the adjective *siabharda* 'connected
with the spirit-world' : cf. Táin 1915
a sherriti shíabarda (LL, 12th cent.),
which is still *a claein-shiridi shiabh-
ardha bhig* in H. 2. 17 (perhaps
15th cent.), but *a shirraiti shiabarta*
in St. (17th cent.) — cf. the similar
series of readings for Táin 1911.
Even in the 12th century, however,
the past part. was also used in this
phrase : Táin 1105 *a shiriti shia-
bairthi* (LL) ; ib. 3794 *a shiriti
shiabarthi bic* (LL), *a shirraidi siabh-
artha* (St.). This early tendency
towards confusion of *siabhartha* with
siabhardha, and the use of *siabhar-
tha* as a vaguely terrifying epithet
in TBG, suggest that no meaning
more precise than 'ghoulish' or
'ghastly' should be given to it,
though the context in the Duanaire
would certainly suit the meaning
'given to bewitching'.] **siabhraim**
'I bewitch' : XXXV 110 *do shía-
bhrattar mh'uos comtha*.

síansa LXVIII 37, 'noise' of un-
pleasant music. [Cf. *síansa cuinhadh
ceōl na Finne*, Dioghluim, cx, 20,
'the music of the Finn is a sound
of woe', lamenting a dead O'Don-
nell.] **síansán** LVII 11, 21, plea-
sant 'noise' of hunting ; in *síansán
binne do smáolach* LXVIII 13 'the
sweet music of your thrushes' it is
qualified by a pl. adj. — cf. men-
tion of the qualifying of collective
substantives by pl. adjectives supra

p. 61, note on XXIV 22d ; — the adj. qualifying *sīansán* is sg., as one would expect, in *sīansān serbglōrach sruthlūaimnech na sruthann*, Stair Ercuil, ed. Quin, 784, describing the noise of the streams of Hades. [*Sīansa* is singular in Early Mod. Ir. : cf. the dat. *dá sīansa*, Aithd., poem xxxi, q. 36. It certainly means 'passion' (see note published in Éigse, vol. V, p. 294) and 'love' (Aithd., vol. II, p. 254, note on lxxiii 22a) — and also 'feeling, perception' — as well as sound ; and it would seem to be related both to O. I. *sīans*, which is borrowed from Latin *sensus*, and to O. I. *sīan* 'noise'.]

sibhneach LXIV 32 (of spears) *rushlike* (?). [Apparently from the syncopating *a*-stem *sibhean(n)* (IGT, II, § 54), which means 'a rush' : cf. dat. sg. *simin* Wi. and Táin ; gen. sg. *sibne*, IT, III ; dat. sg. *sifinn*, AS.]

sidhe see **sitheadh** *a hasty advance, a rush.*

sighin (**sighean**) 'a sign' especially 'a military ensign' (from Latin *signum* : see Cath Cath.) : *in tsighin (ó S[h]ādorn)* (nom. form as object of a verb) XX 37 the spear known as Saturn's 'ensign'. How this spear was won by Hector son of Priam while it was in Priam's custody is told in Togail Troí — see Thurneysen's discussion of the relevant passages, RC, VI, 91-95. [In Early Modern Irish *sighean* was treated as a syncopating fem. *a*-stem, with an alternative nom. sg. *sighin*, and an alternative gen. pl. *sighneadh* : cf. IGT, II, §§ 54, 150, 180, and exx. 1410, 2006.]

silliti (in *trí silliti siabharrtha* XXXV 110) 'witches, unpleasant female spirits'. [The term *sirite* Wi., p 293, l. 13, indicates a magic shape-shifter ; ib., p. 288, l. 3, and in Táin (vocative both *siriti* and *serriti*) it is a term of abuse for a warrior ; at least one Early Modern scribe writes it with a *d* (*siridi*, *sirraidi*) — see instances *supra* under **siabhartha**.]

síodhaighe XLII 49 (**síodhguidhe** LXVI 61) *one of the* síodh-*folk, a fairy.*

síol 1° 'seed', **2°** 'progeny', hence '(living) persons' as in *agoibh nī fhūigiobh síol beó* XXIV 50 'I will leave no person alive belonging to you'.

? **síoluidhe** in *gan líon síoluidhe d'fior* LIX 20.

síos (**tshís**) *set* (referring to a fire), see **thíos**.

síothal [Wi. " *síthal* = lat. *situla*". Cf. " síthal, cóir (sítheal, *lochtach*)", IGT, II, § 37, with examples both of the form said to be correct and the form qualified as faulty, *ib.* exx. 955, 956] : nom. sg. used as subject *síothal Chaoílte* XVII 1, 3, *síothal chumhdaigh óir* 67 (nom. sg., doubtless by mistake, *in sithil* 111d) ; acc. and dat· sg. *síthil Chaoilte* XVII 2, *ōn sit hil* 4, *in síthil snuadhaigh* 87, *don tsíthil maisig* 107, *in síthil sláin* 109, *in síthil* 111b ; gen. sg. *na síthla* XVII 12, 116 ; gen. pl. *na síthal* 108 ; dat. pl. *síothluibh* 67 : — meaning 'a vessel' for holding drinking or washing water. The *síothal* referred to in XVII was made of precious metals, ornamented with ivory, etc. (xvii 5 *sq.*). See also **síthilín**.

sireagdha (adj.) : *go mbratoibh sireagdha sróil* XXIII 58a 'with silky cloaks made of satin' (cf. ib. 57 *go mbeirtibh sróil síodaidhe* 'with silken satin garments'). **sirig** (used as an adjective) *miocht sirig* XXIII 58c *a silken hood.* [Cf. LU 6557 *clíabinar sróil sirecda* 'a silky satin

body-tunic' replaced in LL by *cliabinar sirie* 'a silken body-tunic', Táin 2732. Both words may be traced ultimately to Latin *sericum* 'silk', from *Seres*, probably 'the Chinese', the most famous manufacturers of silk in classical times.]

siride see **silliti.**

sí[o]th *peace*, though normally masculine (IGT, II, § 38), is referred to by a fem. pron. *í* in LXII 48.

síthe, in form gen. sg. of *síoth* 'a fairy hill' (IGT, II, §§ 39, 46), is used as an adjective in praise of clothing and music LVIII 6, LIX 15, LXIII 41, meaning probably 'beautiful, pleasing, delightful': cf. its use of a beautiful body and beautiful voices DG², I 21, XVI 96, CII 43.

sitheadh LXII 12, 84, LXVIII 76 (masc. as shown by non-mutation after the article in *in sitheadh* LX 12, 13) *a hasty advance, a rush.* Apparently a modern form of *sithe* LXI 11, which is itself a by-form of *sidhe* XXI 28, LIV 15, AS, *etc.*

sitheal see **siothal.**

síthilín, diminutive of *sítheal*, in accordance with spoken usage today, but contrary to the teaching of the Early Modern schools (IGT, I, 113), keeps the fem. gender of the word from which it is derived in *fosaidh in sithilín mbic mbáin* XVII 2 [hyper-metrical: read *síthil*].

siubhal v. n. (normally = 'walking', etc.): *re siubhal reacht is rēmionn* XLIX 17 'for enforcing (?) (lit. 'setting in motion') laws and courses of action '(?).

siubhlach XXIII 161 (of an expedition) *wandering, distant.*

slaim : *mōrshlaim theineadh* LXIV 31 'a great streak of fire '. [Cf. *slam tenedh*, Táin, p. 373, n. 7. In *slám dho cheó* (Mayo) 'a wisp of fog ', Barrett's 18th-cent." Preab san Ol", l. 54, as printed in Gadelica I, p. 123, the *a* is marked long ; but the Clare pronunciation *slaum* (Mac Clúin, Caint an Chláir, II, p. 330) indicates an originally short *a*.]

slán 'whole, complete ' (adj.). Hence various specialized substantival uses, such as the two following. **1°** *do-b[h]eirim do shlān-sa fūim* (for *fúm*) LXII 32 ' I challenge thee, I defy thee ' (Cf., for the preposition, *do shlán... fúm* " I defy thee", Éigse, III, 176, l. 152, and, for the verb, *anois bheirim slán aon-duine iad so d'fhagháil go follusach isan Scriptúir,* Ua Ceallaigh, Stair an Bhíobla, ed. M. Ní Mhuirgheasa, I, 129, l. 4). [Though in the two examples quoted, and doubtless also in *do shlán a bheith fán bhFéinn*, Fian-laoithe, p. 77, q. 47, the preposition *fá* refers to the issuer of the challenge, in spoken Munster *a shlán fút* ' I challenge you to do it ' it indicates the person to whom the challenge is issued. The verb *do-bheirim* in the phrase in LXII 32 has been mistranslated ' I accept ', Pt. II, p. 257.] **2°** *slána* XLIV 8 nom. pl. with a singular meaning 'surety, guarantee ' (Cf. BNE, p. 203, l. 1; *a cur a slánaibh fair im chert do dhēnamh*" to pledge him thereby to do right", more literally ' to lay it — namely ' the crozier ' — on him as a guarantee that ... '). [Cf. the v.n. *slánadh* in St. fr. K., p. 2, no. 2, l. 5, *tar slánadh nó tar choimirce Fhearghusa,* where, to judge from Keating's normal style, *slánadh* should be almost a synonym of *coimirce* 'a guarantee of protection '; and cf. supra p. 103 — notes on XLIV — where *slánaigecht*, l. 35, is clearly the equivalent of *coraigecht* 'guarantee ' in l. 33.]

slighe 'a path, way': for *ar én-shlighe* see **áon.**

sloinnim ' I tell, relate': imperative *sloinn dúinn* XXIII 21, XXXVI 3, XXXIX 1, 3, *sloinntear leat dūinn* LXII 123; past subj. (1st pers. sg.) *go sloinninn* XXXIX 7.

smacht (masc. *u*-stem, IGT, II , § 95) " (1) *rule*, (2) *breach of rule, penalty for breach of rule*" (Binchy, Crith Gablach, p. 64): see *infra* **tólaibh smacht.**

smál 'ashes': the phrase '*na smál tar gris* XXXV 124 (see note *supra* p. 85), meaning 'as ashes over embers', indicates the remnants of a completely burnt house. [Masc. *o*-stem and fem. *a*-stem declension are each approved for *smál* IGT, II, §§ 96, 39.]

smaoís (a modern spoken form for older nominative *smúas*, dat. *smúais*) specifically perhaps the inner part of the bone, full of cavities like a sponge, in which the marrow is concealed: cf. *ag ithe smaoíse mo lámh* LXII 63 (referring to Fionn's magic method of gaining knowledge by chewing his thumb — another reference will be found in Fian-laoithe, p. 37, q. XLIV, *ag cognadh a mhéir go smaois*). [The examples given (often without citation of authority) by Dinneen under *smuas* and *smuasach*, aliter *smaois* and *smaoiseach*, go to show that in the spoken language these words are explained sometimes as 'marrow', but also as 'cartilage, especially the cartilage of the nose; the nose' (the meaning 'nose' is borne out by Mac Clúin, Caint an Chláir, s.v. *smaois*, 'Srón mhór amach den aghaidh — srón mhór leathan'). Two instances of *smuas* are given under *smir* in Wi.: *is cuinchid smera cen smuais*; and *deadail smeara fri smuas* (tr. by O'Curry as " the par-

ting of the marrow from the bone"). In Meyer's edition of Cath Finntrága *smúsach* (in a 19th-century MS) is pictured as being further in than the bone : *7 cognus go cnāmh í 7 as sin go smúsach*, Variants, l. 131, p. 62. It has been suggested that the distinction between *smior* and *smaois* is that between 'yellow marrow' (found in the greater part of the bone) and 'red marrow' (found only in the end of the bone). But it would be easy enough to separate these two marrows, which are in different places. To separate ordinary (i. e. yellow) marrow from the sponge-like formation of the bone that surrounds it and penetrates it would, however, be hard. In the phrase *chogain Fionn a órdóg ón bhfeóil go dtí an cnámh, ón gcnámh go dtí an smior is ón smior go dtí an smuasach*, cited (from modern Munster folklore) by Dinneen under *smuasach*, the distinction between *smior* and *smuasach* is probably vague. *Smúas*, declined both as a fem. *a*-stem and a masc. *o*-stem, is the form listed in IGT, II, §§ 39, 96. cf. infra **teinm láodha**].

smáolach LXVIII 13, a spelling of **smólach** *a thrush* which indicates northern dialectal pronunciation (cf. note supra p. 171). [S. E. Ulster examples are : Ó Tua-thail, Rainn & Amhr., *ráfladh na smaclach* (: *a' léimnigh*) x 39, *fuaim a' luin 's a' smaclaigh* (: *na hÉireann*) XXI 6 ; Laoide, Duan. na Midhe, *na smaolaigh* (: *na héan-laith*), p. 66, XXXIII, 1.]

? smeannta in the phrase *smior smeannta a mhuinéil* LXII 95. [In an anatomical tract in T.C.D. MS E. 4. 1, p. 17, col.2, l. 23, *smi[o]r smeantain an m[h]uiníl* is the place where the muscles of the hand are said (without foundation) to have their

origin : & *is follus so isna lāmaib,
ōir na fēithi dāiltear o smir smean-
tain an muinīl cum na lāmh gabhaid
foirm muscaile isin muinēl 7 isin
clíab.* The word occurs in an ano-
ther form in the modern Connacht
story-teller's vaguely-used phrase
go smior is go smeantán, Loinnir Mac
Leabhair, ed. Mac Giollarnáth, p. 23,
l. 24.]

? **smeirdhris** : *go smerdris Locha
Lurgan* XIX 3. Stokes, note to AS
4528, suggests that " the *smirdris*
or *smeirdris* of Loch Lurgan must
have been a watermonster like the
muirdris of Loch Rudraige, Laws
I. 73". The form *smirdris,* used
twice in AS, as against one instance
there of *smeirdris,* is against the
translation " blackberry-brake" gi-
ven *supra* Pt. I, p. 152, and in favour
of a connection with *smior* ' mar-
row '. This connection is also sug-
gested by the less ancient version of
Cath Muighe Tuireadh, RIA MS 24
P 9, pp. 95-96, where the monster
is said to have been origĩnally a
worm (*duirb*) which entered the
dead Balor's shin to eat marrow and
so became the *smeirrdris* (or perhaps
smirrdris) : *co ndeachuidh an duirb
inte anunn dh'ithe smeara co ndear-
naidh an Smeirrdris Locha Lurgan
dhi fa dheōigh* (cf. Brian Ó Cuív's
printed ed., 1945, p. 55, ll. 1365-7).

smior XXII 54 (*smi[o]r* ib. 51), nom.
sg., ' marrow '. See also under
smaoís, smeannta and **smeir-
dhris.**

smólach see **smáolach.**

smúas see **smaoís.**

snáithe *a thread* (explained by Prof.
O'Rahilly, Sc. Gaelic St., III, 68,
as singulative of *snáth,* much as
O. I. *foiltne* is a singulative of *folt,*
but with the n dropped by haplolo-
gy). Peculiar use : *'na háon-tshnái-
the* LXV 5 ' clad in a single thread '

(apparently an idiom meaning ' very
imperfectly clad ', wearing only a
cloak) : cf. *gan aon-tsnáithe* with
apparently identical meaning, *ib.*
6, 7.

snáth *thread,* **snáth glas** *grey thread*
(i. e. *unbleached thread*) : see *supra*
notes to XXXV 113 (p. 81), and
119 (p. 83).

snas (originally verbal noun of *snaidh-
im* ' I chip, cut '). **1°** (of spears)
snas-bhuidhe XVII 35 ' yellow in
their smoothed part ' (?), *snas-
cháola* XVII 84 ' slender in their
smooth part ' (?). [Explanations
given by Dinneen suggest that the
basic sense of *snas* in most of its
modern uses is ' a smooth exterior,
a good finish '. In Middle Ir. *snasta*
is a frequent epithet of spears,
generally along with words meaning
' smooth ' (cf. Táin, Cath Cath.,
AS). Cormac, s.v. *nesscōit,* says of
the Tuatha Dé Danann spears that
Luchtaine made their shafts : *fri
teōra snasa, 7 ba fēth in snas dēde-
nach* ' by three chippings, and it
was smooth at the last chipping '.
The use of the adjective *snaissi* in
AS, apparently to indicate the
smooth appearance of a sheet of
water, shows that at least the ver-
bal adjective corresponding to *snas*
was no longer in the 12th century
necessarily associated with lopping
or chipping.] **2°** In chevilles *snas*
is used vaguely : *mílibh snas* XVII
64 literally ' with thousands of
smoothings '. [Cf. the obscure che-
ville *formnaib snas* SR 5644.]

snighe, v.n., (spelt *snídhe* XVI 13)
' act of dripping ' (cf 3d. sg. pret.
snighis spelt *snídhis,* ib.). Cf. the
derived adj. **snigheach** (spelt *snídh-
each,* but riming with *irseach* and
fuileach) XVIII 21, 25, ' dripping '
(part of the name of a shield made
from a hazel which had been split

by the continuous drip of a poisonous liquid : see XVI 13).

snīthi (past part.) note to XVIII 25d (epithet of the shield mentioned *supra* under **snigheach**) *twisted*. Cf. the derived adj. **snítheach**, note to XXII 42d, (epithet of a chain) *twisted*.

só comparative of *óg*, see **óg** *young*.

sochar *profit, source of profit, benefit,* etc. : see under **sochra** and **sochrach**.

sochla (of Fionn's nature) XXX 4, (of love for a woman) XLII 48, *honourable*. [From *so + clú* — see Wi.]

sochma XXIII 6 n., LXIII 9, *calm, quiet*. [In spoken Kerry Irish *sochma* means 'easy-going, not excitable' (of a person) (Réilthíní), and 'quiet, not apt to attack strangers' (of a dog) (heard in conversation, Ballinskelligs, Co. Kerry). In O.I. it meant 'possible'. For the change of meaning see under **doirbh** above. Cf. also **dochma**.]

? sochra. 1° XX 90, perhaps a miswriting of *socra* 'tranquility' (O'Br.), hardly for *sochar* as suggested by the translation " gain ", Pt. I, p. 160. **2°** XXIII 28, almost certainly a miswriting of *sorcha* 'bright'.

sochrach (epithet of a king) XX 22 *prosperous*. [From *sochar* 'profit, advantage' (TBG) : cf. FFE, III, 5759,where *sochar an dlighidh* translates Sir John Davies' " benefitt of the lawe ", and cf. also *ré sochar ná ré somhaoin*, St. fr. K., no. 27, l. 79.]

sochraidh (of a big warrior) XXIII 187 (cf. note, *supra*, p. 59), (of a hunt, and of the cooking of its spoils) XXXII 3, 8 (cf. note, Pt. I, p. lxv), *goodly*. [The adj. *sochraidh* (from *so+cruth*), and the noun *sochraidhe* derived from it, may be used to praise men and women, their bodies and actions, and also to praise things, such as houses and harbours : see Wi. and Atk. They may be translated variously : 'lovely'; 'good'; 'honourable'; 'beauty'; 'decency' (Ériu, VII, p. 136, l. 13).]

socra see **sochra**.

sódh (referring to an apparently sorrowful state of affairs) XX 26 may mean simply 'fate, fortune,' though normally (as in : *cen sód is cen sóinmige*, Dind., IV, 284, 8 ; *cruas beathadh, teirce sóidh, aoibhnis, agus chomhghair chorpardha*, Desiderius, p. 14, 3d footnote, l. 4) it means 'comfort, pleasure' (i. e. 'good fortune'). Compare the common *anshódh* 'misfortune, misery '.

so-ghona XXXV 91 (adjectival epithet of *áladh* 'the act of wounding') 'easily-slaying ', though 'easily-slain' would be the normal meaning of such a formation (cf. *so-óil* 'easily drunk, pleasant to drink ', *so-shnadhma* 'easily bound ', Dioghluim).

soi-bhēsach : *go s.* XXXV 44 (see Corrigenda *infra* p. 438) 'behaving as they ought '.

soilse 'brightness' : gen. sg. used adjectivally in *in ród ríghshoillsi* LXIII 31 'the royally-brilliant(?) path.'

soineannda XXIII 17 'merry' (coupled with *subhach* 'cheerful' to describe a *grúagach*). [From *soineann* 'fair weather' as opposed to *doineann* 'foul weather '.]

soithim, a complimentary epithet of men used along with *súairc* and *séimh*, X 7, XXII 44, translated by MacNeill " gentle ", " courteous ". [Cf. *aen maccaem soithim soinemail* AS 4180.]

sol *before* see **suil**.

soladh see under **séan**.

solamh (in *ba solamh um chaoil-reandaibh* XII 23) 'quick, ready'. [Cf. St. *bras .i. solam*. The quickness expressed by *solamh* is, however, more akin to alertness or readiness than to rapidity or suddenness of motion : cf. instances in Atk., and more especially Ml. 42a9, where *int solam* glosses *ultro* 'freely, of their own accord'; cf. also SR 1253 *nábdat dolam*, where the meaning is 'do not hesitate' rather than 'do not be slow of motion'.]

so-mholta XXXIX 46 (of garments) *easily praised, that lend themselves to praise*.

sonn 'a club, a staff, a stake' (Atk.; O'Cl.; Cath Cath.). 1° metaphorically of men : *sonn fola is fionghaile* XLIX 24; *sunn calha* LXVII 19. 2° *sonn sgíath is géirreann* XXXIX 51 'a fence (?) of shields and sharp pointed weapons' (used apparently in the same sense as the derivative *sonnach* : O'Cl. *sonnach .i. bábhun*; IT, III, p. 195, § 32, *sonnach* meaning 'a wall'). Hence the adj. **sonnda**, meaning perhaps 'firm, strong', in *doire sonnda seasmhach sleagh* XXIII 122 'a firm steady wood of spears' (a metaphor for an army). [O'Cl. *sunn-chaistél .i. caislén daingean no ag a mbeith babhun na thimcheall*; O'Dav. *sondda .i. calma*.]

sonnradh : *do shonnradh* XXXV 74 'especially, in particular'. [Cf. *int [sh]ainrud, sainrud*, etc., under *sainred* Wi.; *sainrud*, etc., under *saindred* Atk.]

sorcha see **sochra**.

sp- see **sb-**.

sreabhann (g. sg. *sreabhainn* XLVII 53) 'an udder'. [Cf. Wi. *srebnaide* 'membranaceus', and *srebann* 'a membrane' (an example of which is *scaēlis in sreabund baī im a*

chean[n] 7 *do-roindi munqi dhe fo díb gūaillib* IT, III,p. 189, l. 22).].

srón (nom. sg. fem : cf. IGT, II, § 149) 'nose' : for its gen. pl. *srón*, to be explained as 'of the nostrils', but not essentially different in meaning from the gen. sg. *sróna* 'of the nose', see *supra* note to LXII 51d.

sruthair (acc. sg.) XXXVII 13 'stream'. The gen. sg. occurs in the placename *a mBearnus Sruthra* XIV 5.

súaill 'small, trivial'. Before verbs *suaill na(ch)* XIII 25, 30, XLII 6 — and at the end of a sentence *acht suaill* XXXIII 8 — mean 'almost'.

súaitheantuis [na Féine] the [*Fian*] *emblems*, supra p. 161, l. 29, note on LXVI 64-76.

súaitrech see under **súatracht**.

súantarghléas see under **geantarghlĕss**.

súatracht : *gach treas cuilén re súatracht* XXII 27 'every third whelp for soldiering' (?) (a privilege of the House of Morna, along with *búannacht* — i. e. free quarters — in every third townland, *etc.*). [*Súatracht* may be formed from *sūaittrech* 'a billeted soldier' (ZCP, III, 473; AIF, 17f32) somewhat as *búannacht* is from *búanna*, which also means 'a billeted soldier' (Hessen). Cf. O'Dav. *sūaitrech .i. fer bis ar coinmed*; FFE, III, 2756, *sūaithreach* (doubtless an error for *súaitreach*) *nó búanna ar gach toigh*.]

subha nom. pl. (MS spelling *sugha*) (:*eumhra*), LXVIII 15, 'berries'. **subha cráobh & talm[h]an** LXVIII 16 'raspberries and strawberries'. [Cf. gen. pl. *sub*, ACL, I, p. 334, no. 43 (see also *ib.* p. 346); dat. sg. *mar shuibh* DG², XVI, 94.]

súil literally *eye* (as in **súl-bhasgadh** *infra*) : XXIV 52 *confidence* (?). [Cf. its meaning *hope* in spoken Irish.]

suil, sul, sol, (O. I. *re síu ro*) : verbal particle meaning ' before ', as a rule in a purely temporal sense, but sometimes coloured by a reference to some unpleasantness, either happily avoided (XXVII 2), or to be avoided (LXIV 11, LXVII 18) : the tense of the verb in the three examples of the coloured use noted in the Duanaire is secondary future. **1°** with present subj. : *sul rabhar* III 25. **2°** with future ind : *sul chaithfiom* XXIV 52 ; *suil chlaoidhfidhear* LXIV 22c note (and supra, end of *clóim* entry) (MS *suil do claoidhfitear*). **3°** with preterite ind. : *sol do sgarsat* IV 31 ; *suil do sgaoilius* LXII 49 ; *suil do coisgeadh, sul do coisgeadh,* LXII, 156, 157 ; *suil tainic* LXIII 2, *sul tainic* LXVII 17. **4°** with secondary future (coloured use) : *sol do bhíadh* XXVII 2 ; *sul do muirfeadh* LXIV 11 ; *sul do rachmaois* LXVII 18.

suim. **1°** ' sum, amount ' (TBG) : *ní cuirthear a suim* XXIV 65 ' will not be reckoned, will not be numbered '. **2°** ' heed, attention ' (TBG) : *nach ccuirtear a suim* LVII 12 (and note) ' which are not heeded '.

sul *before* see **suil.**

súl-bhasgadh IV 39 *eye-maiming.* [Cf. spoken Irish *basgaim* ' I injure, maim '.]

sulchair (an epithet of peace) LXII 51 *pleasant* (?). [Gwynn, Dind., V, 298, derives *sulchair* from *su* + *luchair.* In addition to its basic meaning ' bright ' (see *supra* **luchair**) *luchair* developed a secondary meaning ' pleasing, pleasant ', in phrases such as *budh luchair lé mo thurus* AS 819. With this variation in meaning cf. O.I. *taitnemach* ' shining ' coming to mean ' pleasing ' in spoken Irish.]

sunn see **sonn.**

[**tá,** spoken form of classical *a-tá* ' is ' : noteworthy forms of this verb have been listed under **a-taoīm.**]

tacfainn, in *nocha ttacfainn tú ēn-tír* VIII 8, is clearly a byform of *tacmhaing* (cf. Early Modern *acfuinn,* TBG, for older *acmhaing*) ; but the reading in VIII 8 is nevertheless suspect, as *tír* of 8c rimes with itself in *ēn-tír,* 8d. To the translation ' thou shalt not reach any land ' it might be objected that when *tacmhaingim* means ' I reach ', it is normally followed by *go* or *go rige* (e. g. LU 5932 *ní thacmainget dó ind óic acht co rici a gualni*) ; followed, as in VIII 8, by a direct object it normally has meanings such as ' encircle, hold, comprehend ' (e. g. Leb. Gabála, ed. Macalister, I, p. 58, l. 5, *timcellus 7 tacmaigheas* [var. *tacmainges*] *uili talmuin na hEitheoibi,* translating Genesis, I, ii, 13, *qui circumit omnem terram Aethiopiae*).

tachar (dat. or acc. sg.) note to XXIII 21b *a fight.* [Dioghluim ; masc. *o*-stem.]

taibhsi reacht XXXIV 1 : see under **reacht.**

táidhe ' secrecy ' : *gan táidhe amach* XLII 31 ' without concealment ' (for similar obscure uses of *amach* see **amach**).

tair (rimes with the -*aidh* of *aghaidh,* Dán Dé, p. 45, xxiv, 6). Under this heading will be listed forms which etymologically are traceable to the formula *to+air+ic.* *Tair* itself is 3d pers. sg. of the O.I. s-subjunctive from *to+air+ic.* **1°** 3D SG. SUBJ. *nó go ttoir* XXXIX 25 ' till come '. **2°** 3D SG. IND. PRET. *tairnic* (spelt *táirnic* in some of the instances : normalized classical spelling *tairnig* — the *c* of the Duanaire may represent archaic spelling of a *g*, or may

represent the northern pronuncia-
tion of an original *g* at the end of
an unstressed syllable after a short
(not epenthetic) vowel, illustrated
by Prof. O'Rahilly, Ériu, XIII, 124),
VII 11, XXIII 200, 218, 22,
XLVII 37, LVII 1, 2, 'has come
to an end, had come to an end'
(Cf. the future *táir* 'will come to
an end', riming with *gáir*, Measgra
II, poem 58, l. 32, apparently ety-
mologically to be connected with
the next word in this glossary).

táir (rimes with *dáil*, Dán Dé, xxiv,
21) 'will attain'. Under this hea-
ding will be listed forms etymolo-
gically traceable to the formula
to+ad+reth. *Táir* could be O. I.
s-future and *s*-subjunctive from
to-ad-reth. Its present (after the
negative particle, etc.) was origi-
nally *ní táirthim*, etc. Present forms
with broad *r* and no *th* (such as
tárraim, Unp. Ir. Po., xxvi, q. 5),
and preterite (originally perfect)
forms such as *tárramar* (for *tárr-
thamar*) instanced below, could have
arisen by analogy with the perfect
preterite passive *tárras* (*to+ad+ro
+reth+t-*) where the final dental
of the stem and the dental of the
passive preterite suffix have coa-
lesced to produce an ending in
which no dental appears. In Meas-
gra I, poem 39, l. 43, *a dtairmis*
'what we used to obtain' rimes
with *aimsir*. The short *a* may
be due to analogy with forms ety-
mologically akin to *tair* 'may come'
exemplified above. It is possible,
therefore, that the adding of a ma-
cron in certain of the examples
which follow is incorrect. That *táir*
'will attain' has indeed been affect-
ed by *tair* 'may come' is shown by
the occurrence of a dative verbal
noun *tārachtain* (built on the ana-
logy of the *-{cḥtu* verbal nouns

frequent in *ic*-compounds) side by
side with the preterite *tārthamar*
'we attained, we reached', in ZCP,
V, 180 (*táncamar ... du t[h]árachtain
in Táilcinn*, q. 1 ; *is tárthamar in
Táilgenn*, q. 10). Cf. also the use
of a fut. *táir* to correspond to a
past *tairnig* exemplified at the end
of the *tair* entry supra.

1º intransitive and trans. meanings
such as : 'arrive, be present';
'attain, catch, obtain'. 3D SG. FUT.
INTRANSITIVE *tāir* (: *lán*) XXXIV 3,
(:*gáir*) 8, (:*gáir*) 9, (:*dimbáigh*) 11,
'who will be present'. 3D SG. FUT.
TRANSITIVE *táir an aimseir dia n-éis*
XLVII 54 'who will attain (i. e.
'live to') the period after theirs',
tāir a maithe do m[h]arb[h]adh XLIX
40 'he will succeed in (lit. 'he will
obtain') slaying their nobles'. 3D SG.
PRES. SUBJ. TRANSITIVE *gonachum-
-t[h]áir trom-fhalaidh* XVI 78 'in
order that great enmity come not
on me', *nachad-táir bás* note on
XXXIII 10d 'may death not
come on thee', *go ttáir trócaire gach
neach* XXIII 220 'may everyone
obtain mercy'. 3D PL. SECONDARY
FUT. TRANSITIVE *in fúath go ttáir-
sidís* V 27 'that they would catch
the spectre'. PRETERITE TRANSITIVE
— 1st sg. *tárras a láimh* V 29 'I sei-
zed its hand', *tārrus in chorr ar
bhrághaid* VII 27 'I caught the
crane by the neck', *ó thárrus-[s]a
b[h]ar mbáoghat* XVII 82 (MS) 'since
I have got an opportunity of injur-
ing you' — 3d sg. *nír t[h]árraidh
in talamh te* V 13 'did not come
upon the warm earth', *in neart
céadna nīr t[h]áirrigh* (:*ffáiligh*)
XXII 12 'never attained the same
degree of strength', *tārraidh Sgorán
in sgīeth-sain* XVI 31 'Sgorán ob-
tained that shield' (similar uses
XVI 39, 40, XX 9, 11, 48, 88, 91,
XLVII 27), *tārraidh a sgríob[h]adh*

XXXVI 47 'who has lived to write about them', (lit. 'who has reached writing about them'), *tārraidh creideamh in Táilghinn* XXXVIII 30 'he obtained the Táilgeann's faith', *tārraidh in chathirghail* XXXIX 60 'who reached the battle-conflict, who was present at the battle-conflict' — 1st pl. *a cceannus do thārramar* (: *lán-chalma*) XXXV 82 'we obtained headship over them'. PRETERITE INTRANSITIVE — 3d sg. *san aimsir* [*a*] [*d*]*tārraidh féin* XVI 3, *san aimsir a ttārraidh féin* XXIII 204, 'in the period to which he attained' (i. e. 'in the time in which he lived') — 1 st pl. *tārramar* XLVII 28 'we arrived'.

2° idiomatic use, normally completed by the preposition *ar* (older *for*), to mean 'punish, avenge' : PRES. SUBJ. PASSIVE *nār thārrustar ar mac Finn a ndénim do dhéraibh* XX 111 'may my tears not be visited on the son of Fionn'. PRET. PASSIVE *trēn tārrus air ōn ríoghain* XIV 32 'he was sternly punished by the queen'. FUTURE PASSIVE *ar reabhradh na nGall... tārrustair* XLIX 26 'the activity (?) of the foreigners will be punished'. [Cf. *Boí iarum Feradhach og dīlgend na n-áithech ... 7 ag tārochtain forro an gnīma dorōnsat .i. saerchlanna Erenn dó mharbad*, RIA MS Bk. of Fermoy, p. 37, l. 22.]

táire : *gan t.* (cheville) XXIV 22 'without reproach'.

taireis *across* see under **tar**.

tairgim *I offer* see its 3d sg. preterite **targaidh**.

tairm. 1° *noise* (nom sg.) XXIII 10, (acc. after *ré*) XIV 25. **2°** *fame* (nom. sg.) XX 12 and 50, and probably XVII 40. [For both meanings see Measgra I and Dioghluim. In Early Modern Irish *tairm* is

fem., with *tairme* as its gen. sg. — see IGT, II, § 14.]

tairnig *has come to an end* see under **tair**.

tairpt[h]each XXIII 199 'fierce' (a frequent meaning) ; **tairpt[h]eannta** (in *go tric tairpteannta* XVIII 11) 'hastily'. [Cf. *tairpech, dondechuid* 'cum festinanter... curreret', Hogan, Lat. Lives, p. 53, l. 11 : the meanings *swift* and *fierce* are easily connected in Irish — see *supra* **mear** 4.]

tāirsidís, see under **táir** 'will attain'.

taithleach : *rit-sa ní dhingēn t.* note to XXII 61d 'I shall not make peace with thee' ; *ar t.* note to XIV 13d 'offering satisfaction, seeking peace' (cf. *air thaithlech dá ttí bidhbha. bí go maithmhech muinterdha,* translated " ad tuam supplicationem" by O'Flanagan, Trans. of the Gael. Soc. of Dublin, p. 26, l. 143 of T. mac Dáire Mhic Bhruaideadha's *Mór atá...*).

talchair (nom. sg. *sic* referring to a hero) XXIII 75, **talchar** (*com[h]rac talchar trén*) LXII 53, **tolchar** (referring to a hero) note to LI 5c : 'stubborn, unyielding'.

1 tallann : *tallonn óir* LXVIII 5 'a talent of gold'.

2 tallann : *cuiris tallann cháor-chorcra* (so read). *ann gach aird don bhrugh bhúadhach* XVIII 16 'she put fireball-red kindling-stuff (?) in every quarter of the victorious mansion', thus burning it . [Cf. " 4 *tallann*" in the RIA Contrib., which the examples prove to have something to do with fire. From this word doubtless comes the modern Donegal use of *tallann* to indicate an uncontrollable impulse, a surge of anger.]

tám[h] (dat. sg.) (:*go hóghlán*) XIII 41 'a swoon' (sense established by context).

tánguis 2d sg. pret. : see under **1** **ti-gim** *I come*.

tánuisdeacht LXII 162a *tanist's rights* [*over the Fiana*] ; **tãnuisteacht a n-óir 's a ccon** ibidem 162c *tanist's rights in regard to their gold and hounds*.

táobh 'side' : for *d'áonlaoíbh* see under **áon**.

táobhaim : *go ro tháobh ris* note to XX 13c 'and he trusted him'.

taoisge see **táosga**.

táom ('a fit, paroxysm', perhaps originally 'a jet, gush' — see RIA Contrib.) may be used as a mere grammatical peg to which an adjective (or the genitive of a substantive) containing the real meaning may be attached, as in *mór ttaom ndeacrach* XXVI 1 'many hardships' (cf. other examples, Measgra Mhichíl Uí Chléirigh, p. 146, n. 7b).

táosga 'sooner, quicker' : *taoseca* XVII 90 ; variant form *taoisccae* (: *Chaoille*) IV 15.

táoth XXXIX 85 is used as 3d sg. pret. ind. of *tuitim* 'I fall'. [In O. I. *tóeth* was the 3d sg. conjunct fut. form (cf. the regular *do-tháot*[*h*] 'he will fall' XLIX 24 = O. I. *do-tóeth*, Mid. Ir. *do-fáeth*), but in Táin 2376 *dár thõeth* has preterite meaning : the O. I. pret. was *do-cer* (see supra **do-chear**) ; the Modern pret. is *do thuit*, as perhaps in XLIX 23 (where it may be a corruption of a future form : see note *supra* p. 114), also *tuitis* XXXIX 82.

apadh 'activity, prowess, quickness', used as obj. of the verb. in *do-righne Goll lán-tapadh* (praising Goll for his defence of his retreating comrades) IV 66 'Goll exercised perfect prowess'. The gen. sg. is used as an adj. in *an dá d*[*h*]*eag*[*h*]*-láoch d*[*h*]*eag*[*h*]*-thapaidh* IV 54 'those two heroes of goodly deed' (or perhaps 'excellently swift he-

roes'). The same form, preceded by *go*, is used adverbially in *go deagh-thapaidh* XVIII 22 'right speedily'. [*Tapadh* in spoken Irish commonly means 'vigour', as in *tá do lámh gan tapa* (referring to a dead man) O'L's TBC, 190, l. 22 ; *ní'l tapadh ar bith fághtha i nDiarmuid .i. tá lúth na gcnámh caillte ar fad aige*, Mac Maoláin, Cora Cainnte as Tír Chonaill, 292 ; other examples Amhráin Eoghain R. Uí Shúilleabháin, ed. Dinneen (1901), p. 201 ; Dánta A. Uí Rathaille, ed. Dinneen and O'Donoghue (1911), p. 10, poem II, ll. 49 and 59. The form *tapaidh* is frequent in spoken Irish meaning 'swift, quick' ; in Munster, however, when inflection is required (as for the comparative), *tapamhla* seems to be the form used, making it seem likely that *tapaidh* in origin is not an adjective, but the genitive sg. of a substantive, as has been suggested, RIA Contrib. " T-tnúthaigid", col. 71, l. 86, and *supra*, notes on LXVII, p. 167, l. 15 of footnote.]

tar *over, across, past*. 1° *tar ceann* see under **ceann**, 2° *tar crois* see under **cros**. 3° SET PHRASES : *trithibh is tairrsiph* see under **tré** ; *faoi nó thairis* see under **fa**. 4° *thaireis* XXIII 95d 'across (the sea)' ; *tãinic thairis* LXIII 19 'who have come across the sea' ; cf. *supra* s. v. **2 seach**, where it might have been pointed out that *tairis* may refer to the crossing of other obstacles besides the sea (e. g. of the Shannon in AC, 1229, § 5, *co ndechadar tharis hi Fid Conmaicne*). 5° *thart*, literally 'past thee', used adverbially to mean 'by, past' (see *supra*, p. 75, l. 13 of first footnote) ; *dul thart* note to LX 10 'the act of passing (down the dragon's gullet)', or perhaps 'the act of passing

away' (i. e., 'dying'?) — cf. the almost synonymous *seachad* (literally 'past thee') used to express death in *do chaithfeadh dul seachad* (Ó Bruadair, III, p. 18, poem vi, q. 12) translated by Fr. MacErlean "who would surely have passed away" (i. e. 'died'), and cf. the similar use of *seacha* (literally 'past him') in *rachaig seacha Seóirse* 'George will pass away', l. 34 of *Ar mbeith sealad dómhsa* by Aindrias Mac Cruitín, Ir. Monthly, Dec. 1924 (Cf. also *ris an uile dhóchas slīinte do dhul tairis* 'quoad omnis meliorationis spes euanescat', Stapleton, Catechismus, p.134, § 3).

targaidh XVII 76 *he offered*. [Explained by Dr. Bergin, Ériu, XI, 139-140, as preterite from *to-ro-ad-guid*, the modern present *tairgim* 'I offer' being analogical.]

tarlaig : *dā ttarluic fuil* V 15 'whose blood it (i.e. the spear) shed' (cf. Atk. 3200 *déra fola... tarlaic Petar* 'Peter shed tears of blood'). [In O. I. *tarlaic* was used as 3d sg. prototonic perfect preterite going with the verbal noun *teilciud* 'hurling, shedding, etc.' Cf. Modern Ir. *teilgim* 'I hurl.'].

tarr 'belly, lower part': *in teghsin fó t[h]arr Chēise* XXXV 124 'that house at the foot of Céis' (cf.*codlais fá tharr chroinn*, TBG 9000). [Both instances indicate masc. *o*-stem declension as in IGT, II, § 96. It could also in Early Modern Irish be declined as a fem. *a*-stem — ib. § 39.]

tárraidh, *etc.*, see under **táir** 'will attain'.

tāsg XXIV 55 'fame'; *fa thāsg na fFían... trialluis in Dearg* LXIII 3 'The Red Man came by reason of the fame of the Fíana' (Cf. *cách go tulaigh dTé fa a thairm*, LCAB,

I, 47, 'everyone came to Té's Hill by reason of his fame'). [Masc. *o*-stem in Early Modern Irish, IGT, II, § 96.]

tathamh II 14 *sleep*. [Masc. *o*-stem IGT, II, § 11, p. 55, l. 5.]

te *warm* see **caoílte**.

teach, teagh, 'a house', originally neuter, later masc., may take a fem. adj. in the dat. sg. (cf. IGT, II, §§ 31, 164), as in : *a ttigh mhíadhaigh Mhanannán* VIII 7 ; *sa tigh mhóir* XXII 36 ; *a ttigh mhóir na hAlmhaine* XLII 76 ; *i ttigh mhóir airdrīgh Eirionn* LXVI 51. For *teagh coitchionn* 'a privy' see **coidcheann**.

teachaid see under **1 tigim** *I come*.

teacht (v.n. sometimes corresponding in meaning to *tigim* 'I come' and sometimes to *téighim* 'I go') : see *teacht ris* and *teacht thairis* under **1 tigim**.

teachtach : acc. sg. fem. *talm[h]ain teachtaigh* (: *Eachtair*) XX 39 (MS) 'the well-furnished (?) earth'. [Perhaps from "3 *techt* 'possession(s)'" of RIA Contrib.]

teachtaim *I possess* : meaning doubtful in *cruibh úaine nár theachtsad báigh* LVI 5 (of a dog's paws).

teagaid, etc., see **1 tigim** *I come* and **2 tigim** *I give*.

teagasg 'instruction, advice', is often used of an onlooker indicating a move to a player of *fidhchell*, as in LXIX 9 *teagusc dīreach Díarmada*. [Cf. St. fr. K., no. 28, l. 25, *ag teagasg ar Mhurchadh* ; Macgn. Finn, RC, V, 200, § 14, *tecoisgidsim lais*.]

teagh see **teach** *a house*.

teagraim 'I gather, assemble' : preterite passive *teagradh* XXIII 153 ; pret. act. 1 sg. *do theagras* XXXV 96.

teanchair subj. of sentence XXXVI 32, object ib. 31, *a tongs*.

teann ADJ. 'firm' *etc.*, hence *go teann* XLIV 8 'unequivocally, in a decisive manner'. In *teinn-deithnius* XVIII 9 it intensifies the meaning of *deithneas*. **teann** SUBST. *a tteann* LIX 39 'in a dangerous situation.' In XXIV 9b *ag dol ré teann* refers to the action of Fionn's hounds after they had been loosed for the chase, meaning perhaps 'going into danger'. [This phrase is more common with the synonymous *tocht* (*teacht*) for *dol*. Thus Aodh Rúadh Ó Domhnaill does not envy the lazy nobles who 'avoid trouble and facing danger (?) and praiseworthy sharing of Ireland's sorrow' (*gan anbhuain, gan tocht re teann. gan daghbhúain ré holc nÉireann*) RIA MS. A. v. 2, 48a, q. 30 of *Ní comhthrom*. In the next two examples the phrase more definitely indicates death or destruction. — **1°** Poetry is injured by Cú Chonnacht Ó Dálaigh's death — *teacht re a theann is doiligh dhí* ('that he should have met his end [literally 'his danger'?] is sad for her') RIA MS, 23 N 11, 39, q. 15 of *Cia feasda is urradh*. **2°** The fate the nobles of Ireland had brought on themselves by their wickedness is referred to as *tocht le teann*, in q. 16 of *Anocht as uaigneach Eire*, as published by Fr. Walsh, Cath. Bulletin, Oct. 1928, p. 1076, translated by Fr. Walsh "come upon a crisis" (cf. *tocht re a dtenn* in the same quatrain, in a similar context, as it appears as q. 11 of *Fríoth in uain-si ar Inis Fáil*, O'Grady, Cat., I, p. 467, l. 12). The gen. sg. of *teann* appears in *ar tí thinn nō theagmhála*, IGT, ex. 1482.]

teannaim 'I press': **1°** transitive in *do teandsat orm na tachair* II 12 'they forced battles on me'; *ro theannsam an iomarbháidh* II 26 'we intensified the contention'; **2°** intransitive in *ag teannadh [i]sa [g]com[h]dhál* XXIII 147 'pressing on to the encounter'.

teannta re muir (cheville ?) XLVIII 29 'a hard pressing by the sea' (from the substantive *teannta* 'a strait, difficulty '), or 'pressed against the sea' (participle of *teannaim*).

téarnóim 'I escape': preterite — 3d sg. *ní t[h]érnó* VI 12, 3d pl. *nír t[h]érnótar* IV 62. [Cf. *acht gé téarnó* (:*éanló*) 'though he came safe', Dán Dé, ıı, 19 ; *téarná* (:*an t-éanlá*) 'has departed', Aith. XLVII, 9.]

tēidhis *grew warm* see **2 téighim**.

teibtheach 'apt to refuse, apt to refrain from' (adj. based on *teibim* 'I refuse, refrain from'): *rí ar tachar nār theipteach* XXIII 21 'a king who was not apt to refuse battle'. Cf. supra **obthach**.

teidhm 'disease', *etc.*, in XXIV 3 (*ba teann ar tteid[h]m a ccionn chnoc*) seems to have a meaning similar to that of *feidhm* 'effort' (cf. Táin 3050 *bud tairpech in teidm* referring to the same circumstances as are referred to by *bud fortrén in feidm* in 3047).

1 téighim 'I go'. The 1st pl. pret. *do-cúadhmar* XLVIII 30 is probably a mere spelling variant of the regular Early Modern *do-chúamar* (with *dh* introduced from forms such as 1st sg. *do-chúadhus* LVI 2). The idiom *ní d[h]eachaidh Bran ar choin ríemh* XVII 30 'Bran never mated with a hound' is found also Meyer, Triads, no 236 — *Míl Leittreach Dalláin....i. ech usci roboí isind loch i tócb na cille, is hé do-chúaid ar ingin in tshacairt co ndergene in míl frie. Dam Dili... asind loch cétna táinic a athair, co ndechaid for boin do búaibh in brugad roboí i faill na cille co ndeirgenal in dam de*

(variant *co nderrna an dam fria*).
See also the verbal noun **dul**.

2 téighim ' I grow warm ': 3d sg.
pret. *tēidhis* XXXVI 34.

teilgim : see the preterite **tarlaig**
shed.

teimdis V 20 probably for *no theinndis*
' they used to split ' (see note supra
p. 16). [**teinm láodha**, a method
of divination used by Fionn, referred
to *supra* p. LVII, l. 31, has been
brilliantly explained by Professor
O'Rahilly, Early Ir. Hist. and
Myth., pp. 338-9, as ' the chewing
(or breaking open) of the pith ' —
from *teinm* ' splitting, etc. ' and
láodha gen. of *láodh* ' pith '. It
would thus seem to indicate the
same way of divination as Fionn's
chewing of his thumb to the mar-
row, referred to *supra s.v.* **smaoís**.]

teinnteach ' lightning, etc. ': used
peculiarly in *a fiacla ar theinntigh*
go ngráin XXIV 45 " its teeth shed-
ding horrid lightning".

teinntidhe ' fiery ': spelt *teinntighe*
XXIV 59, *tinntighe* LXIV 31d (see
note supra p. 152).

teiptheach see **teibtheach**.

teóra ' three ', originally used with
fem. nouns only, but later also
with nouns of other gender, as in
teóra tráth ' three days ' XXXI 1.
[Cf. *teora thráth*, Dioghluim, xxx
19, for the commoner *trí thráth*,
XI 16, LXXXVI 25, and *trí trátha*
XVI 3. In the Duanaire instance
tráth may be gen. pl. after *teóra*
treated as a masc. subst. : see RIA
Contrib. "*to-tu*", col. 304, l. 43.]

thíos ' down ': used idiomatically in
báidhtear in tene boí tshís XIII 37
' the fire that was set was quen-
ched '. [Cf. spoken Irish *cuir síos*
an teine ' set the fire '.]

tiacht *coming* see under **1 tigim**.

1 tigim ' I come '. The following
forms and usages are noteworthy.

PRES. IND. 3d sg. *tigidh* note to
LXIII 30c (for regular *tig* of LXIII
40), 3d pl. *teachaid* LXII 6 (for
regular *teagaid* XLII 8), 1st pl.
teachmaoíd-ne LXII 54 (for regular
teagmaid XLI 15). PRET. 2nd sg.
tānguis XIII 35a note, LIX 18,
and XXIV 48c note, (Mid. Ir.
tánac, Early Mod. often *tánaguis*
as in q. 21 of *Ceannaigh duain t'a-*
thar, Sc. Gael. Studies, IV, 64).
VERBAL NOUN *ar ttiacht* (for regu-
lar *ar ttoidheacht*) note to LXII 4a.

tigim do : *teagmaid dā chéile*
LXII 133 apparently means ' we
meet '. **tig do, tig de, tig le**,
' is able ' etc. (see note to LIII
14d). **teacht ris** XLVII 31 ' to
oppose it '. **tigim tar** ' I treat of'
as in : *ó taoi 'teacht thairis* LXII
164 ' since you are referring to it ',
sgél is mó tāinic thairis LXII 137
' the greatest tale that has been
told concerning him ' (for *tāinic*
thairis in another meaning see *su-*
pra **tar 4**).

2 tigim used in the pres. ind. with
the meaning of *do-bheirim* ' I give ':
teagaid note to XVII 51a ' they
give ' ; *teagor* notes to XVII 64a
(' are given '), XVIII 3a (' is gi-
ven ') ; *teagor dhó-san... rúaig* XV 16a
' he is pursued ' (literally ' pursuing
is given to him ') (cf. *do t[h]abairt*
ruaca dhoib, Annals of L.Cé. I,
p. 216, l. 19) ; *teagmaoíd ucht ar*
note to XXXVI 27a (and Corrigen-
dum thereto *infra*) ' we approach '
(literally ' we set bosom on'). [For
other examples see Meyer ZCP,
XII, 426 ; DG², poem 50, l. 6,
an croidhe-se thig an grádh ; and
compare Ir. Texts (Grosjean, Fra-
ser, and O'Keeffe), II, p. 28, poem
VI, p. 24. *gleo don Muimnech...*
tecor with *tucais gleo*, ib., q. 26.
Thurneysen, ZCP, XIV, 421, sus-
pects that the variation between

tuic and *tuc* in the perfective stem meaning 'give' gave rise to confusion of the aspirated forms *thic* and *thuic* at a time when *thic* and *thuic* were pronounced nearly the same; but it is not easy to find contexts where a past *thuic* could be confused with a present *thic*, and moreover *tuic*-forms with the meaning 'bring' or 'give' seem to have been rare, if not non-existent, about 1200 A. D. when slender *th* and broad *th* were beginning to fall together in a very similar *h*-sound.]

tim XXIV 35, LXII 4, LXIII 23, 40, 58 *weak, feeble.* **time** LXIII 44 *weakness, feebleness.*

timcheall 'a circuit', etc.: *i dtimchioll* is often synonymous with *um* 'around', hence *'na timc[h]ioll* LXIII 34 is used for *uimpe* 'concerning it [fem.]' and *id timc[h]ioll* LXIII 25 for *umat* 'with you'.

? **tincim de** 'I reward with': *do tinceadh Cithruaidh cédach. d'ór is d'airgiod is d'édach* II 24.

tinnsgeadal 'undertaking': gen. sg. *in tinnsceatail* IV 28c note.

tinntighe see **teinntidhe.**

tionchosg 'instruction, teaching': *ar thionchosc a dhalta* XXXV 24 'at his fosterson's instigation'.

ti[o]nnabhradh 'slumber': *gan tinnabhradh* (: *armg[h]lan*) III 14.

tios see **thios.**

tlacht. 1° 'clothing': this may be the meaning in LXIII 42. 2° 'beauty', as in *gan tlacht* (of a horrid monster) XXIV 54.

tocht 'silence': *'nár ttocht* XXIV 43 '(we) in silence'. **tochtaid** LXIII 61 'they keep silent'; *umar thochtladar* XLII 89 'around which were silent'.

tógbhaim *I raise* see under " ? **toighébhaidh**."

toghán 'a pine-marten': VII 18

(dual), XV 6 (mis-spelt *tógán*), 7 (gen. sg. *in togháin*, making óglá-chas rime with *ó m[h]ochtráth*), 9 ; aliter *tothán* LXVIII 8 (pl. *totháin*), *toghm[h]ann* XV 7 (*'mo[n] ttóghmann*, riming with *gcomhlann*, misspelt *gcomhlainn*), 8 (*in toghmann*, making óglachas rime with *Bodhmainn*, mis-spelt *Bódhmainn*) : in XV 9 *in toghán* (riming with *conách*) is referred to as 'the tree-hound of the wood' — gen. sg. *crann-chon na coille.* [For the form *tothán* cf. *bruic agus tuirc agus totháin*, Tór. Gru. Griansh., ed. Miss C. O'Rahilly, p. 2, l. 13. With the variation *toghm[h]ann, toghán,* cf. the LL reading *togmaill* (gen. sg.), Táin, 369, with the Stowe MS's reading *togáin.* Regarding the meaning, cf. *crann-chú na coille* of the Duanaire with the similar phrase *madradh crainn* stated by S. Laoide in his Fian-Laoithe to be a modern Munster name for the " marten" (S. Laoide's statement is borne out by the entry " Madera-cruine, *Martin"* in the Index to Zoologia (1739), by the Wexford-born J. Keogh, who practised as a doctor in Cork and whose bird, animal, and plant names seem to be based on spoken usage). The context in each instance in the Duanaire proves the *toghán* to be a tree-animal. The pine-marten and squirrel are the only Irish tree-animals, and the squirrel is too small to be called 'tree-hound'; nor would the squirrel be attracted, like the *toghán* in poem XV, by the smell of meat ; nor would a squirrel's skin be large enough to wrap about the infant Fionn, as the *toghán's* is in the same poem. TBC *togmall*, l. 815, and *togán*, l. 818, refer to a single animal which was resting as a pet on Medb's shoulder. It is well known that

pine-martens are tameable: cf., e.g.,
Millais, The Mammals of Great
Britain and Ireland, II, p. 88. The
translation 'polecat' suggested in
Pt. I of the Duanaire (p. 133) is
not acceptable, as the polecat is not
an Irish animal (Moffat does not
include it in his complete list of
The Mammals of Ireland, Proc.
of the R.I.A., 44 B 6, 1938). Thur-
neysen, ZCP, XIX, 127, has also
(independently) identified the *tog-
mall* with the 'marten'.] For a
note on the squirrel see above **íara**.

toghaoís 'deceit': meaning doubtful
in *tría t[h]oghaoís* XIII 13 transla-
ted "right cunningly".

? **toghdha** : *ga ttoghdha* XXXVI 30.
[The translation "beseeching them",
based on a doubtful etymology
(*to+guide*), hardly suits the con-
text.]

toghm[h]ann *pine-marten* see **toghán**.

? **toighébhaidh** : this corrupt future
form is discussed *supra* note to
XXXIV 7b.

toimhsis LIX 34 (mis-spelt *toimsios*
LXI 20) '(he) measured'.

toir see **tair** *may come.*

tóir (fem. — gen. sg. *tóire, tóra*, IGT,
II, § 42) 'help, rescue', 'helpers,
rescuers': *is hé 'na áonor ōn tóir*
XX 66 'and he alone from among
the defenders'.

toirbheartach : *go t.* XXXV 119
(of cutting off a head) 'effectively.'
[See *tairbertach* in RIA Contrib.]

[**toirnim** see **turnaim**.]

toisg 'errand, purpose of a journey':
*sloinn dúinn do thoisg san mbruidh-
in* XXIII 21 ; *as i mo thoisg ōm
thigh* LXI 188. In *ó thoisg na ffear-
sin ar ttós* LXIII 67 the meaning
is doubtful.

tōlaibh smacht (cheville) note to
XI 11c, literally 'with floods of
disciplinings'.

tolchar *stubborn* see under **talchair**.

tonn 'a wave'. **1°** In XX 58 *fo thuinn*
can hardly mean 'beneath the wa-
ve', and the translator has taken
it with probability to be an idiom
meaning 'secretly' (perhaps from
tonn 'skin, surface'). **2°** With the
metaphor *comhrac dā thuinn b[h]rā-
tha* (nom dual for gen. dual) in
XXII 10 'a battle between two
waves of doom' (i. e. 'two heroes')
may be compared the description
of Goll as *in tonn bāis ōs borb-
buidnib* AS 5930. **3°** In XXXII
10 the meaning 'has stirred my
heart' is expressed by *do thógoibh
tonna mo chinn*, literally 'has raised
the waves (or perhaps 'surfaces')
of my head'.

1 torainn (dat. sg.) 'noise', in *'na
thrén-torainn* XVIII 25 meaning
probably 'with a mighty crash'.
[Cf. *ní torainn tréan acht tóirneach*
(Dánfhocail, no. 269, l. 2 — late-
17th, or 18th, century) 'thunder
is the only noise'. *Torann* 'noise'
is masculine in spoken Irish.] **to-
ra[i]nn-chleas** (literally perhaps,
'thunder-feat', a battle-feat of Cú
Chulainn and other heroes (see
Táin) is used loosely XXXIX 55
to mean 'battle-deeds, battle-dis-
play'.

2 torann nom. sg. (referred to by a
fem. pronoun) note to LXIII 21c,
obj. of the verb XXIII 149 ; *tui-
reann* obj. of the verb LXII 134 ;
torainn dat. sg. LXII 152, LXVIII
23, notes to XXXV 39a, 80a ;
'a fray, an onset'. [Dr. O'Rahilly,
Gael. Jnl., XIX, 169, gives further
examples of *turainn, torainn*, and a
variant *turaic*, in the meaning 'a
rush'. His proposed connection
with *tuirnnim, toirnim*, may not,
however, be sound : the old v. n.
of that verb is *tairinnud, tairniud*
(Lewis-Pedersen, 384, § 594, Ped.
II, 526, § 733).]

torc[h]ar sealga XII 8 *good fortune of the chase, hunting-spoils.* [Cf. Annals of the F. M., I, p. 90, Anno Mundi 5160, *As a fflaith Conaire do chuireadh an mhuir torchar gach bliadhna fa thír i nInbheir Colpa do shonnradh*; TD, poem I, q. 53, *cleith luinne 'na torchoraibh* " the wave concealed beneath the washed-up treasure". But *torchar* (variant *turchar*) is not always connected with wealth washed up by the sea; sometimes it merely means 'advantage, profit', as in Dioghluim poem 50, q. 2, where a man desirous of death says to the blind world *do budh turchar dhamh, a dhuill. urchar do chur lem choluinn*; and in AS 6611 the byform *turchairthe* is applied as here to the spoils of a successful hunt: *turchairthe selga.... i. dam cacha deissi d'Fhiannaib Eirenn 7 tri daim d'Fhind.*] Cf. *infra* **turcharthach** *fortunate.*

torchradh '*was felled, laid low, slain*' (a transitive use of the O.I. prototonic passive perfect of *do-tuit* 'falls': *cf. supra* **-cear**) instanced in *nō gur torchradh an Dearg* LXIII 62. [Other instances are: *cuirp na marbh torchaireadh i rinn iorghaile*, TBG[2] 5743; *ar torchradh do láochaibh calma le Méadhbha*, in the poem beginning *Thugas ansocht do chrích na Sorcha*, RIA MS, I. v. 1, section " I" (stray leaf); *mar torchradh a mbláth*, Gael. Jul. XV, 10, col. 2, l. 7; *i modh gur torchradh an torc allta aingídhe se linn*, Ó Neachtain, Stair É. Uí Chléire, 2389; *gur claoidheadh agus gur torchradh... é*, ib. 2402; *lér torchradh naoi n-ochtair*, É. De Bhál, in P. Mac Gearailt's poems, ed. Ó Foghludha, p. 5, l. 29.]

tort[h]ach LIV 7 (of a hunt) *fruitful, successful.* [Cf. AS, l. 172, *ba tuillmech toirtech in tshealg soin.*]

tothán see **toghán** *pine-marten.*

trā XXXIX 88, XLI 7, XLII 25. A connecting particle of very little meaning. Keating uses it (TBG) to translate Latin *quidem* 'indeed' (902) and *autem* 'however' (2772).

trasgraim '1 overthrow, lay low': 3d sg. pret. *do t[h]rasgair* LXII 83.

trācht in LIX 35 seems to mean *breadth.*

tráth '*a time*', etc., often means 'a day' as in *seachd ttráth dég* III 14 (mistranslated " seventeen day-thirds"), *teóra tráth* XXXI 1, *cōig t[h]rātha* XLVII 50, *codladh ttri ttráth* LXVI 21. [Clear examples of *tráth* meaning 'day' are: SR 1049 where *isin tres ló* refers to the third of the *trib tráthaib* mentioned in 1045; and AOD, xlvii, 10 *an treas tráth*, Dán Dé xxvi, 32 *i gcionn trí dtráth*, both referring to Christ's resurrection.]

tré (aliter **tría**) 'through'. **1º** *trithibh is tairrsiph* LII 2 'through them and over them' (of a hero wreaking havoc in battle). [The words *trithibh* and *tairrsiph* are doubtless Mid. Ir. forms (*tairsibh* is also Early Modern: see McKenna, Bardic Synt. Tracts, p. 7, l. 28), and not necessarily to be emended to *tritha* and *tarsa* as is suggested in the note *supra* p. 118 (the vowel of *is* may be elided even when no vowel precedes it).] **2º** *tré* followed by a substantive may be equivalent to an adverb of manner: *tria bhaois... tria t[h]oghaois* XIII 13 " in sportiveness... right cunningly"; *tré neimh* XIV 21 'bitterly'; *tré iomarbháidh* XX 71 'in a contentious manner'; *tré láin-fheirg* XXIII 52 'very angrily'; *tria fhiribh* [recte *fhíre*?] XXXV 43 [and note] 'truly'; *trē úathbhás* LIV 8 'in horror-stricken fashion'.

treabh (nom sg. riming with *muinn-*

tear) XIII 41, dat. sg. *treibh*
(:*go maidin*) XIII 39, ' a house,
a dwelling '. [Cormac *dithreb .i. beith
cen treib n-ann* ; Wi., p. 129, l. 8,
Inn í so do treb-sa ; other examples
Measgra II and Dioghluim.]

1 **tréan** adj. ' strong, brave ', as in
Fionn in treasa thrēin XLII 55
' Fionn who battled bravely '.

2 **tréan** subst. ' power, strength '
XXIII 188, LVII 35 (*ar ttrén* :
brég) ; in LVII 29 *a ttrén* ' their
strength ' is mis-spelt *a ttréin* to
give apparent rime with *san fFéin*,
but vowel assonance is frequent
instead of rime in this poem. In
trēn Lochlann XXIII 188 ' power
over Lochlainn ' *tréan* governs an
objective genitive. [Cf. Maunde-
ville § 131 *an tigernus* 7 *an trén* ;
§ 199 *trén* 7 *nert*. Examples from
spoken Donegal Irish of this sub-
stantival use of *tréan* may be found
in Mac Maoláin's Cora Cainnte as
Tír Chonaill, p. 310.]

treas (masc. *u*-stem) ' a battle ', ' battl-
ing ' — e. g. XXXIV 11, XLII
55 ; but in XIII 3 it means *a
contest (of horses)* i. e. *a race*. [Cf.
Wi., p. 128, l. 15 *oenuch ocus ech-
tressa*.]

tréidhe (a plural with no singular,
IGT, II, 180) : gen. pl. *tréidheadh*
XXXIX 8 ' of good qualities '.
[Examples in Dioghluim prove that
tréidhe may also mean qualities
that are not good (IV 4, LI 5), or
' signs ' (LXXXV 38) or ' appearan-
ce ' (LXIV 21).]

tréine XXIV 64, 75, XXXV 36
strength, daring. [Abstract of 1
tréan.]

treise LII 6 ' strength ' ; *treisi Ei-
rionn* LXIII 63 ' control of Ire-
land ' ; *a ttreis[e] thalm[h]an* XXIII
221 ' in command of the earth '.
[The scribe's form *treis* (cf. supra
p. 128, l. 38) is disproved by the

metre : it is used in the spoken
Irish of North Connacht (*má thu-
gann na Franncaigh treis na hÉi-
reann leóbh*, Mac Aodháin and
Ó Moghráin, Tór. Mhad. na Seacht
gCos, p. 5, l. 6, ' if the French
defeat Ireland ' — in a ball-game),
and of Donegal (examples in Mac
Maoláin's Cora Cainnte as Tír
Chonaill).] **treiseacht Eireann**
XXXV 11 ' command of Ireland '.
[*Treise* and *treiseacht* are abstracts
of 1 **tréan** and synonymous with
2 **tréan**.]

treóir (fem., declined like *feóil*, IGT
II, § 149). 1º ' strength, vigour ', as
in *Cairioll go ttreóir* XXII 54, *ba
teann treóir* XLII 79. [In AS, 4563
n., *treóir uisci* departs from a hero
along with *lúth* and *lámach*. Cf.
Éigse, III, 167, 9, *mo chatann atá
gan treóir* (of a man broken by
grief) ; Oss. III, (Caoidh Oisín)
248, last line, *d'fhúig gan bhrígh gan
treóir mo chorp* ; RIA MS, 23 N 12,
p. 211 (= no. 155 of T. Ó Rathille's
Búrdúin), *gur imthigh mo neart
tar ais chuim míthreóire* ' till my
strength receded into weakness'.]
2º The same word, or a homophone,
means ' guidance ' (cf. Ó Domh-
nuill's preface to the 1602 ed. of
the *Tiomna Nuadh ar na tarruing…
a nGaoidheilg … tre threóir an spio-
rad naoimh* ; Maundeville, § 136,
le treóir na rēltainne), and ' gui-
dance ' may be the meaning in the
instance of *treóir* cited *supra* under
foruis. 3º See note to I 27 for a
peculiar (corrupt ?) use of *treóir*.

treórach (from *treóir*, 1º ' strength ',
2º ' guidance ') : (of a judgement
at law) XLVII 29, 38, ' sound, to
be followed ' (' giving guidance ').
The meaning of *gin gur threórach*
is discussed supra, note to LXI 4.
Rime and context suggest corrup-
tion in XLVII 12, where *treōraigh*

has been translated as gen. sg. of a *tréorach* meaning 'strong'.

trí see **teóra** *three*.

tria see **tré**.

triallaim. 1° intransitive ' 1 go': 3d pl. pres. ind. *tríalloid* XXIII 197, LXVII 11 ; 3d pl. pret. *ro thríallsat* XXIV 42 ; v. n. in *lugadar a ttríall* 'they made their way' LXVII 11. [Cf. *tríalluid na hainminnti neimneacha c[h]uigi*, Reg. na Sláinte, ed. Ó Ceithearnaigh, 5716 ; *ag tríall chum aifrinn*, Ó Bruadair, III, 128, poem xx, st. 5.] **2°** transitive ' 1 aim at (doing), I set about (doing), I attempt, prepare' : *feirg[h]níomh do t[h]ríoll* " man's part she aimed at" X1 11 ; *tríalloid immtheacht* '(they) depart' (literally 'set about departing') XXIII 189, *tríalloit mo chosnam[h]* '(they) prepare to defend me' L 6. [Cf. *atá ic tríal marbhtha Abéil* 'he is preparing to kill Abel' SR 1960 ; 7 *is do chendaib ro thríall Dallán a dúain do dénam* 'and it is extempore (?) Dallán set about making his poem' LU 383 ; *cía t[h]ríallaid nech aisnēis senchais Ailig eltaig* 'though one attempt to tell the history of Aileach of the herds' Dind. IV, p. 100 ; *ro tríall dano imthecht* 'he tried to depart' Ériu, VII, p. 2, § 2 ; *ro t[h]ríall Iarla of Essex, Iarla Urmumhan, 7 Iarla Túadmumhan dol i Muimhneachaibh* FM, 1599 (p. 2117) ; *ag tríall an bheagsháothair-si* 'in setting about this little work', O'Clery's glossary, RC, IV, p. 355, l. 1. *Tríall* is derived from the form of the preposition *tré* 'through' which has given rise to permanent compounds such as the verb *treaghdaim* 'I pierce' (*tre+gadaim*) or the Middle Irish momentary compound *tre-óg* 'thoroughly pure' (Measgra Mhichíl Uí Chléirigh, p. 147, note 10c), followed by the O. I. element *el(l)*, which varies between transitive and intransitive meaning as in Early Modern *inneall* 'preparing, arranging' and *faoinneal* 'roving'.]

triath 'a lord': nom. sg. XLII 8, 76, IV 5 ; gen. sg. *a ttríath*, recte *a ttréith* (:*féin*) LXVII 21 ; gen. pl. *na mboirb-t[h]ríath* XLII 71. [For the gen. sg. cf. Cormac, ed. Meyer, Aneed. IV, § 1202, *tríath* '*rí*' *didiu, trēith a réim* : '*tríath* 'king' then, its genitive is *tréith* '. But in IGT, II, § 95, p. 127, l. 2 of word-list, *tríath* is given as a *u*-stem, the gen. sg. of which would be *tríatha*.]

tric 'quick, hasty', as in *go tric* LVI 14. In *ar talm[h]ain tric* LXV 3 the meaning is doubtful. **trice** 'swiftness, hastiness', hence *a trice* IV 48 'forthwith' (literally 'out of hastiness').

trilis (fem. i-stem) commonly 'a tress (of hair)' as in the Middle Irish gen. pl. *trillsi* V 2d note (Early Modern gen. pl. *tril(l)seadh* : cf IGT, II, § 150). In XXIII 6 *fo t[h]rilis* has been translated 'by torchlight'. [Cf. the English-Irish vocabulary in RIA MS, I. v. 1, Section " J", f. 10, " Lamp *trillseān*" ; and cf. *trillsi ad deaghaidh deargus port* 'torches (or 'flames'?) in thy rear reddening a stronghold', Leabhar Branach, ed. Mac Airt, 6286. For etymology, etc., see ZCP, VII, 366-367.]

tríocha *thirty* governs a nom. sg., note on XXIII 14c. *Cf. supra* **cáoga**.

troghan : *Geis oirbh is troigh mhná troghain* (: *thosaigh*) XXXVI 19. [Meyer, commenting on *co nách beith troigh mná troghain for a ccollaib* (Berlin Academy, 1919, p. 93, st. 19, and note *ib.* p. 98), has shown that the phrase *troig mná*

trogain (*fort*), literally 'the foot of a *troghan*-woman (on you)' always indicates something unpleasant which the person to whom the phrase is addressed would wish to avoid. He quotes, *ib.*, an example from H. 3. 18, 82b, where *mná trogain* are connected with war (cf. also IT, III, p. 10, ll. 1-4, and p. 40, ll. 23-24 : *luaidi do gabair ngraifnig ngribb. for faithchib andre trogain tricc* 'thou guidest thy swift racing steed upon the lawns of quick *troghan*-women', meaning perhaps 'upon battle-fields' — text based on the three versions given). This connection of *mná troghain* with war renders improbable the translation (Pt. II, p. 7) " pangs of a woman in travail", based on Dinneen and on an etymological connection with *trogais .i. tusmis* 'gave birth to', LU 10588. If there is genuine linguistic basis for the explanation of " *trogán*" as *brain[fh]íach* (Metr.), quoted by Meyer (*l. c.*), *bean troghain* could, as Meyer suggests, mean a raven, perhaps a symbol of the war-goddess : cf. *Bodhbh* (*badhbh*) 'scaldcrow, goddess of carnage'; and cf. the *Mórríghain*, who appears *i ndeilb eúin* LU 5321, and *i richt einchi .i. feannóigi* ['hooded crow'] in Eg. 93, § 112 (cited Táin, p. 334, n. 1, l. 23), and elsewhere.]

troigh (fem., gen. sg. *troigheadh* IGT, II, § 191). 1° 'a foot', as in the phrase quoted under **troghan**. 2° 'a foot' used as a standard of measure : gen. pl. *troigheadh* XLIX 30.

? **troisg**, apparently a kind of bird : dual *dá throisc* VII 20.

troithe (referring to enemy giants) LXVIII 84 *wretches*. [Cf. O'R. " *Troich*, a dwarf, a coward, a bad or ill-disposed person", apparently

formed from *troich*, dat. and acc. sg. of *trú* 'one doomed to die, a wretch'.]

trom 'elder-tree' (Dinneen) : *an chúal truim* (mis-written an *gcuail ttrúim* XIII 25) 'the bundle of elder-wood', which almost extinguishes the fire.

trosd na ccon LVII 6 'the cry of the hounds'. Cf. *Trost* XX 16, a proper name contrasted with *tost* 'silence'. [Cf. *go gcluinid fothram, trost, a's fuaim*, Oss. VI, p. 202, l. 3 ; *agus budh samhuil an trost agus an toruinn do ghnidheadh sé le trost nó fothrum caogad Fiann bhfíor-árrachta*, Br. Eoch. Bh. Dh., 152, l. 10 ; *an trost agus an tormán mór*, Eachtra an Mhad. Mhaoil, p. 12, l. 182 (ITS, X) ; *an trost agus an torann do rinne an fom[h]óir fíorghránna aig dul chum táir agus tántalmhan dó*, Tór. Grua. Grian. p. 44, l. 3 (ITS, XXIV) ; *deilm. i. torand nó throst* LU 542. *Trost* is cognate with Welsh *trwst* 'din'.]

trosdán XXVI 2 *a pilgrim's staff* (Wi.).

trú *wretch* see **troithe**.

tú in '*gá ttú*, etc., see a-**taoim**.

túaitheamhraibh (dat. pl.) note to XXI 6d *heights*. [Cf. *glenta 7 fánta 7 tulcha 7 tuaidibrecha na hErend*, Táin 5821 ; *glennta 7 cnuca 7 caillte 7 tuaithtemracha in talman* Cath Cath. 4434, *for tétib 7 for tulcaib 7 fort uaitemrachaib in talman* 4845 ; *na tolcha 7 na tuaitheabhracha*, ZCP, I, 366, § 61, *for tolchuibh 7 tuaithebraibh na crích a cēin 7 a bhfoicsi*, 378, § 90. Perhaps from *túa* 'a rampart' (*inna suidib for tua na hEmnai* 'sitting on the rampart of Eamhain', Wi., p. 76, l. 22 ; *lánamain cacha fiad-mīl robaī 'san Eri do thobairt i n-aenimāin, co mbeith ar tūa na Temra*, ZCP, I, 459, l. 3 ; *na túa sa* 'these ram-

parts (?)', Mulchrone, Bethu Phá-
traic, 755) and *teamhair* 'a height'
(RIA Contrib. s.v. *temair*).]

tubha LII 3 *the act of wounding* (?).
[Commoner in the metaphorical
meaning 'reprove, find fault with',
as in : *mo thubha le lár mbriathar
Aithd.* LXXIV 8 ; *ben nár tubhadh
glór dár ghnáthaigh,* Ir. Texts (Fra-
ser, Grosjean and O'Keeffe), II,
p. 70, l. 15.]

tug *gave* see under **do-bheirim** and
2 tigim.

1 tuillim 'I add, increase, augment'.
2 tuillim 'I earn, I deserve'.
[See Dind.] — The meaning is ob-
scure in *tuilleadh 'na dhorn dúth-
racht* XXXVIII 34. *Cf.* also the
following word.

3 tuillim (i) 'I fit (in), I find place
(in)' : 3d sg. conditional *do thuill-
feadh* XXIV 44. [*Ro thuillset a tri
naonbhair isin dara leith di 7 Cailte
namá isin leith oile,* ZCP, XI, 40,
l. 25 ; *co toillfedh mac mís cdir gach
dá asna dō,* B. Ventry 642 ; *ní thuill
sin i soidheach eile* 'it fits in no
other vessel', LCAB, VI, 99.]

tuillmheach : *go tuillm[h]each borb*
XXIV 59 (of the manner in which
spears were cast at a dragon) 'pro-
fitably (?) and fiercely'. [*Ba tuill-
mech toirtech in tshealg soin* AS
172 ; *duasa tuillmecha* (received by
a poet), Ir. Texts, II, p. 5, poem 1,
q. 31 ; *ba tuillmech mo t[h]oisc*
(said by a poet of his journey to a
patron), *ib.,* I, p. 62, q. 60 ; *ba
tuillmech na turusa-sin do Gallaib*
" these expeditions were profitable
to the Galls", AC, 1225, § 19 ; *gu
bhfuighe sibh bhur dtuarasdul 7 bur
gceannach, 7 gach ní bhus oircheas
díbh d'fhághuil gu tuillmheach, 7 do
réir bur dtoile féin,* Kilkenny Arch.
Soc. Jnl., NS, II (1858-9), p. 363,
l. 17. It is difficult to arrive at
certainty concerning the meaning

from consideration of the exam-
ples ; but Gwynn (Dind., V, 312)
rightly connects with **2 tuillim**
'I earn' of which the v. n. is
tuilleamh, whereas the v. n. of
1 tuillim is *tuilleadh.*]

tuir *a pillar,* in XXII 7, 15, XXIII
183, XLII 94, is used metaphoric-
ally to mean *a champion, a chief-
tain.* [The literal meaning appears
in the following examples : *amail
bís tuir már oc fulang tige,* Cormac
s. v. *tuirigin* (ed. Meyer, Anecd. IV
1224) ; *tuir fo-luing tech,* Measgra
Mhichíl Uí Chléirigh, p. 146, q. 8
(= ACL, III, 306, q. 8) ; *mar
bheantar a thuir ó th[a]igh. leaghthar
a dhruil 'na dheaghaidh* " as when
the prop is withdrawn from a house
its ridge falls down after it", G. B.
Mac Con Midhe's *Aoidhe mo Chroi-
dhe,* ll. 103-104 (ed. O'Donovan,
Misc. of the Celt. Soc., 1849).
In Early Modern Irish *tuir* is fem.,
with gen. sg *tuire* or *tuireadh,*
IGT, II, §§ 14, 191.]

tuireann see **2 torann** *a fray.*

tuitim *I fall* see **do-chear, táoth,
torchradh.**

tul 'projecting part', is used as inten-
sitive in : *tul-ágh* XXIV 74 'great
valour' : *tul-chródha* XXXV 8 'right
valiant'. [For other examples of
intensitive use of *tul* see : Laws ;
Dioghluim ; Aithdioghluim.]

turcharthach (of men) XXXV 94
fortunate. [A byform of *torcharach*
(Dioghluim). For the corresponding
substantives see **torchar** (variant
turchar) : and *turchairthe, turchur*
in RIA Contrib.]

turnaim [aliter *toirnim,* Aithd., etc.].
1° transitive in *ar thurnus dá
anuabhar* XXXV 7 'as much of
his haughtiness as I lowered'.
2° intransitive in *turnaim, a Phá-
draig, dot chrois* I 43 'I bow, Pa-
trick, to thy cross'. [Cf. *do thoirn*

dō 'he bowed before him', Ir. Texts, III, p. 6, § 17.] *Cf. supra* **2 torann** *a fray*.

úain (fem.) 'time': *ar úainibh* 'in turn', spelt *ar úainimh* XV 11.

úair (fem.) 'an hour'. **1°** gen. sg. **úaire** means perhaps 'sudden' in *galar uaire* XLIX 24. [Cf. "*bás obann aonuaire*, Hy Fiachr. 20. 15", RIA Contrib., "U", col. 32, l. 74.] **2°** 'san úair seems to mean 'at once, at the same moment, together', in *ocht ríght[h]e dēg 'san úair* LXVII 12 'eighteen kings all together'. **3 an úair** 'when' LVII 7, 8, 9, is to be pronounced *'nuáir* as in present-day spoken Irish (cf. note *supra* p. 126, l. 28). For *i n-áonúair, re háonúair*, see **áon.** See also **óir** 'when'.

ūalla nom. pl. [fem.] LVI 15 'cries'. The sg. appears *supra* in **con-ūall** 'hound-cry'. The second element is of doubtful origin in *h'ūall-ghort* LXVIII 10 'thy cry... (?)'.

úamhan (masc. *o*-stem) 'terror': *go hūaman* (recte doubtless *go húamhain*) LXIV 8 'terrifyingly (?)'. [Cf. the adjectival use in *dia mbad úamain mh'fher*, Táin 36, 'if my husband had been timid'.]

úan (diminutive **úanán**) 'foam; froth': *mar úan abhann* note to XXII 45d 'like river foam'; *a úanáin uachtoir locha* note to XXXIII 3c 'O lake-top foam'. [*Uanán*, 'froth' (on milk, beer, *etc.*), is common today in Munster, where it is pronounced *únán* (cf. the Munster pronunciation of *sgíathán* as *sgíthán*, and see O Cuív, The Ir. of West Muskerry, p. 100, §§ 290, 291, on such de-diphthongization in Munster pretonic position). A 19th-century example of this pronunciation is to be found in Cinnlae A. Uí Shúilleabháin, l. 191

(Gadelica, p. 60): *ceō tana mar únān*.]

úar *cold* see under **ionnúar.**

uchagán in L 16 is an exclamation rather of surprise than of regret.

uchbhadhach see **ochbhadhach.**

ucht (masc. *u*-stem) 'breast'. SPECIAL PHRASES. **1°** *tucc céim crūa[i]dh as ar n-ucht* XXXIX 56 'he stepped hardily out from our ranks' (mistranslated, Pt. II, p. 49). **2°** For *teagunoid ucht ar* 'we approach', instanced *supra s. v.* **2 tigim**, cf. RIA Contrib., "U", col. 52, ll. 34-47.

udmhall (of hammering in a forge) XXXVI 31 *nimble*.

[**uil-phéist** *monster* see under **péisd.**]

uirichil see **oirichill.**

uirsgél LXIX 26 *account, relation*. [From *air + scél*: often synonymous with its simplex, as here and in *innis óirscél ele dhúin* AS 164.]

uirshlíabh 'mountain-side': dat. sg. *ar an uirs[h]léibh* VI 3, gen. sg. *ōs oirear in úrshléibhe* VI 12. [In older forms of this word the first element appears both as *air* and *aur* (see Contrib. and Mac Conglinne), proving it to be, not *úr* 'fresh' as the translation in Pt. I suggests, but the word-forming element *air*, of which the root meaning seems to have been 'before'. See *infra* note at end of **úr** entry.]

? ulcha: *tar ulcha Fleisge* XIII 16c, see note *supra* p. 28.

ullamh: in *go h.* (:*churadh*) XVIII 24 'quickly, promptly'. [See "*ellam, ullam, ollam* I (a)" in RIA Dict.]

um 'around' (see, *e. g.*, example under **fa 2**). When used idiomatically to indicate followers or companions grouped around a leader it may be translated variously 'along with, following, led by, accompanying, *etc.*', as in: *slūagh Osruidhe um F[h]earrdhom[h]ain* IV 59; *dā*

m[h]ac dhég um Gholl na nglac.
rug in ríoghan do Chormac XLIII
27. [Cf. sē desa do imfhorcra imum-
sa fadēin (indicating the twelve
companions to be grouped around
the founder of a hermit community),
Ériu, I, p. 39, q. 7 ; ríoghdháil nó
coimhthionól fhear nEireann ag
Ráith Aodha mic Bric um Mhaoil-
seachlainn, rí Teamhrach, is um
Etgna comhorba Pádraig, FFE, III,
2940.] See also supra s. v. **tim-
cheall.**

umhal ' obedient, etc. ' : umhal ar
means ' ready for, content to do '
in ar chomhlann céd umhal sinn
LXIII 48.

? um ne note on XXIII 35c.

úr, literally ' fresh ', is common as a
praise-epithet (e. g. : of a queen
XL 6 ; of a cleric LXVII 4 ; of
warriors XLII 48, LXII 165, LXVII
6, LXIX 11) with meaning either
vaguely determined (cf. the glossing
of úr by uasal ' noble ', Metr. and
O'Cl.), or perhaps leaning defini-
tely towards the notion ' generous '
(cf. a Phádraig nach úr fán mbiadh,
Fian-Laoithe, p. 39, q. 58, and
adeir Pádraig... gur fairsing úr é
a rígh féin, Caoidh Oisín, Oss. III,
256, l. 22). Dreach-úr in mac
in Dághdha dreach-úir LXVIII
102 has been translated ' fresh-
faced ', and an-úr ' ignoble ' LXVI
56. For úirbhéal ' fresh-lipped ' see
under **dúr.** In gen. sg. masc. úir-
fheadhmaigh XXXIX 74 : ' who did
great service ', and úrnocht (of wea-
pons) XLI 9 ' unsheathed ', the úr
seems to be merely intensive, and
doubtless stands not for úr ' fresh '
but for the old intensive element
air-, er-, aur-, exemplified supra
(in a more literal sense) in **uir-
shliabh.**

uraigheall : in t-uraig[h]ioll LXII 144
' the words '. [Cf. d'éis a aithisce 7

a uradhaill, BNE, p. 236, l. 32,
tús aithisce 7 uradhaill, ib. p. 248,
l. 3 ; bidh am ag an uraghall
(: dár dtadhall) ' speech has its
proper time ', DG² xxxix 8 (cf. gan
cead uraghaill agal, ib. 30). In IGT,
II, § 53, the forms uraghall, ora-
ghall, uruigheall, oruigheall are
listed as correct, while uirigheall,
oirigheall are condemned as faul-
ty.]

urán ' the act of addressing oneself
(to a person) ' [cf. examples in RIA
Contrib.], often with a qualifying
genitive to indicate the line of
action envisaged, as in ni dhēnuinn
uráin ágha. 's ní imghabhainn urána,
VI 92, literally ' I used not to
make addressings of battle nor used
I to avoid addressings ' (i. e. ' I nei-
ther initiated battle nor avoided
it when others offered it '). [Cf.
ní dhēnann nech urān fair 7 ní
dhēnand-som urān for nech (refer-
ring to an invisible warrior in the
midst of an army) Táin, p. 343,
note 1 (reading of Stowe MS) ; ced
oráin fhaghla dod th'fhéin ' (you
give) your warriors permission to
approach people by way of plun-
dering ', IGT, ex. 906 ; urán cleamh-
nais do ghluasacht idir rígh na Sor-
cha 7 sibh-si ' to initiate marriage
negotiations between you and the
King of Syria ', Eachtra Ridire na
Leómhan, TCD MS, H. 2. 6, sec-
tion viii, 15b (top).]

urasa (urusa LXII 57) easy.

urchradhach XXV 94 ruined, in
evil plight. [Cf. note on LXVIII
18 d.]

urlagadh : iomd[h]a óig ag urlagadh
d'eagla Guill IV 29 ' many warriors
were stomach-sick for fear of Goll '.
[Cf. fear buaidh go ecēimibh ccuradh.
tréinfhir uaidh ar úrlagadh, q. 3 of
poem beginning Naomh Óluinn an
bhéarla bhinn, RIA MS, 23 M 30,

353 [1]. For the literal meaning see the following examples from Regimen na Sláinte, ed. Ó Ceithearnaigh : *urc[h]ōidigid co coilc[h]inn gach uile nī do-nī urlagadh don ghaili* (1770) 'omnia facientia abominationem stomacho inimicantur'; *togairmid urlagad 7 singcoipis* (3452) 'nauseam et sincopim inducere'. The word survives in spoken Irish in forms such as Munster *d'úirlic* '(he) vomited', *d'úirlicíos* 'I vomited' (Ériu, I, 149, l. 22), and Connacht *orluic* 'vomit', *orlucan* 'the act of vomiting' (J. H. Molloy, Grammar, 1867, p. 96).]

urlaidhe 'the act of smiting': **1°** (in battle) nom. sg. *urlaidhe an ōgl*aoigh LXII 90, obj. of the verb *url*aidhe *b*udh *tréine* LXIX 24, dat. sg. *ag urlaighe* IV 32, gen. sg. *le hOsgar na hurlaidhe* XXIII 156, *d'ēis na hurlaidhe* LXIII 54, *do dhēnam[h] na hurl*aidhi LXIX 23; **2°** (with sledgehammers in a forge) nom. sg. (obj. of the verb) *urlaighe fháobhrach udmhall* XXXVI 31.

urlamh 'ready, quick, prompt': *brethemh ághmhar úrlam* (: *glan*) XVI 5; *go lán-urlam* (: *cnām[h]-chomach*) XXXV 45, (: *sār-chonnradh*) 98, (: *smāl tar grís*) 124; *go prímh-urlamh* (: *sīor-chonnradh*) XXXV 25, (: *go sír-urlamh*) 62.

urmaisim ar : 'I come upon, I find, I meet': *mar do urmais Fionn fearrdha ar Criomall* XVI 41; *nír* (read *nochar*) *urmais ar a leas* XLIII 38.

úrna see **íarna**.

urraim 'respect, acknowledgement of superiority': *an urruim* (obj. of verb) LXII 15, *urraim* (obj. of verb) 37 and 131, *urrama* (gen. sg.) LXII 151. [Fem. *i*-stem].

urrann 'a portion' (see *airrann* in Contrib.) : *urrann do tháobh thuirc allaidh* XV 5. [Fem. *a*-stem.]

urrúnta (praise-epithet of a warrior) LXVI 59 *strong, daring*. [For other examples see Stair Ercuil, ed. Quin, p. 244, and cf. *fon ōcrīg n-urrúnda n-armlātir*, AC, 1256, § 6. In Dinneen's edition of FFE the spelling is *urramhanta* (II 5641 ; III 2816) and so also in a prose passage in Dioghluim, p. 383, l. 38.]

[1] Cf. also *ro orlaic orra an cath do thabairt*, Cog. G. re Gallaib, p. 214, l. 8, 'they were afraid to give battle'.

INDEX OF HEROES, GODS, DOGS, HORSES, SWORDS, ETC.,

mentioned in the text of Parts I-II.

[References in square brackets are to the pages of Part III.]

altered to Máilléan mac Miodhna,
LXXIII (n. 2), 197, 198. See also
Cúldubh.]

Aillinn, sister of Daighre,h er sons
and husband named, XLIII 31.

Aimhirghin, his son Conall, XX 78,
83, 84.

Aindeóin,one of the hounds loosed by
Cnú Dheireóil, XXIV 24.

Áine, daughter of Gáilían, elopes with
Dubhthach XXXIII 6. In XLIII
sons, *etc.*, are named of : A., daugh-
ter of Dearg, 3 ; A. daughter of Dáol-
ghus, 18 ; A., daughter of Ealcmh-
ar, 26.

Ainicheas (Anchises) : his son Aeneas,
XX 41.

Ainnear inghean Bharráin was
Caoílte's wife, XLIII 13 ; has her
corn reaped by the Fían before the
Battle of the Sheaves, XXI, where
she is called *Aindear inghean Bhar-*
ráin XXI 10, [A.]*ing[h]ean Bhar-*
ráin, 9, *bean Chaoílti*, 18 (cf. 8,
15-17).

Airrchis, one of the hounds loosed
by Mac Smóil, XXIV 12.

Airrgheann, king of Lochlainn, inva-
des Ireland to avenge himself on
Aille, LXVII 9, 17, 18, 19, 21, (re-
ferred to as mac Ancair) 23.

Aitheach in Chorráin, a giant,
LXVIII 52, 66.

Aithghin : ten of them in the Fían,
XII 13.

Alaxandair, son of Priam, XX 33,34.

Albhaidh, son of the king of Greece,
LX 3, 4, 5.

Alexander, see **Alaxandair**.

Alprann, see **Calprann**.

[**Amalthea**, possessor of a magic
horn in Greek legend, 193.]

[**Amlawdd Wledig** in Welsh genealo-
gy, 203.]

[**Amphitryon** is loved by Komaitho
in Greek legend, 192.]

[**Ana**, *mater deorum Hibernensium*,
209, 210.]

Ancar, see his son **Airrgheann**.

Anchises, see **Ainicheas**.

Ánlúan, one of the three kings of the
British Fíana, XVII 15.

Anna (mother of the B. V. M.), LXII
167.

Áobhdhonn, one of the Fían women,
XII 32.

1 **Áodh** : an A. is associated with cl.
Mhorna, III 3 ; an A. 's death is
lamented, XII 24 ; an A. is Fionn's
candle-bearer, XII 28 ; síth Áodha,
XIV 9 ; an A. 's wife, XIV 10 ; an
A. is slain by Goll, XXII 4 ; an A.
is mentioned, XLIII 16 ; another
A., XLIII 24 ; an A. is slain by cl.
Mhorna, XLVIII 5, an A. from
Tara is slain by cl. Mhorna, XLVIII
9.

[2 **Áodh (Goll)** : Goll = Áodh mac
Dáire, LXVI, LXVIII, LXX, LXXII ;
how Áodh lost an eye and was
rendered suitable for the nickname
Goll, LXIX. See also 13 **Áodh** and
Goll.]

3 **Áodh**, grandson of Geimhnán, slain
by cl. Mhorna, XLVIII 9.

4 **Áodh**, grandson of Uainidh, slain
by cl. Mhorna, XLVIII 9.

5 **Áodh**, son of Áodh, slain by cl.
Mhorna., XLVIII 11.

6 **Áodh**, son of Criomhall, mentioned,
XI 8.

7 **Áodh**, son of Criomhthan, one of
the Fían, XII 18.

8 **Áodh**, son of Díarmaid, mentioned,
XVIII 31.

[9 **Áodh**, son of Fiodhach, magic op-
ponent of Fionn's, LXV, LXVI, LXVII,
LXVIII, LXX, LXXIV (n. 3), *infra*
Addendum to Pt. III (LX). See
also **Cúldubh** and **Fiodhach**.]

10 **Áodh**, son of Fionn : A. Beag [son
of Fionn] raids Tara with Fionn,
II 35 (*cf.* LXVI 41) ; A. Beag, son
of Fionn, hunts with Fionn, XVII
25, 27, 52 ; A., son of Fionn, reaps
with Fionn before the Battle of

the Sheaves, XXI 14, 17, 21 ; A. Beag [son of Fionn] looses hounds Marbhadh na gCat and Táom, XXIV 19 ; A., son of Fionn, remains in Ireland with Oisín when Fionn goes on pilgrimage, XXXIX 19 ; A. Beag and A. Foda were sons of Fionn by Luchar, XLIII 17 ; A. Beag, son of Fionn, opposes Dubh mac Díorfaidh, LXII 76 ; A. Beag [son of Fionn] raids Tara with Fionn, LXVI 41 (*cf.* II 35), the emblem in A. Beag son of Fionn's helmet, LXVI 72.

11 Áodh, son of Garaidh : his grave, XLII 95 ; fights and slays the Garbh Glúineach, LXVIII 21, 23, 24, 25, 62, 73, 77.

12 Áodh, son of Lughaidh Lágha, mentioned, XLIV 10.

13 Áodh, son of Morna : proposes to feast the Fían, VI 2 ; distinguished from Goll, LXVIII 74. See also 2 **Áodh** (**Goll**) and *infra* **Goll**.

14 Áodh Beag see 10 **Áodh**, son of Fionn.

15 Áodh Eanghach was son of Trénmhór, XLIII 19, 32. [Name of a prophesied conqueror, 115.]

16 Áodh Fionn, one of the Fían, XII 19.

17 Áodh Ingen-ghorm, Fionn's candlebearer, XII 29.

18 Áodh Iodhan (prophesied conqueror), XLIX 44. [115.]

19 Áodh Ollach was son of Baoísgne, XI 6 ; his son Lughaidh, XI 7.

20 Áodh Rinn, son of Rónán ; his feud with Fionn and the subsequent abduction of his daughter Eargna, I 2-9, 12, 13, 15, 18, 19, 25, 28, 29, 30, 32, 38, 41, 42 — killed by Conán, 37 — his *dún* apparently Ráith Rónáin, 16. See also his daughters **Aoíffe** and **Eargna**, and his son **Áonghus**. [*Cf.* LXV, LXVIII, LXX (n. 3), XCIV, 3, 4, 5.]

Áodhán, king of Ulaidh, addresses

Osgar, XXXIX 42, slain by Oisín 82 ; trí hÁodháin oppose Dubh mac Díorfaidh, LXII 79. [Áodhán Án, a prophesied conqueror, 115.]

Aoíbhinn was daughter of Díomhór and wife of Dáire, XLII 40, 41.

1 Aoíffe : Fionn gives a ring to A., XVII 105.

2 Aoíffe, daughter of Áodh Rinn was wife of [Conán] son of Líath Lúachra, XLIII 8. *Cf.* **Eargna**.

3 Aoíffe, daughter of Dealbháoth, turned into a heron by her jealous rival Iuchra, VIII 4-7. [*Cf. infra* **Míadhach**.]

4 Aoíffe, daughter of Trénmhór, mentioned, XLIII 30.

Aoin-cheard Bérre : *meic Aoínchearda* lamented, XIX 11 ; *trí meic in Chearda* (and others of the Fían) have warlike adventures as the result of a *grúagach*'s coming, XXIII 44, 74, 79, 80, 84, 98 ; the hounds of *clann in Chearda* are Cor, Dearg, Drithleann, Corr Bheann, Rith'eann and Treóir, XXIV 23 ; *trí mic Áoncherda Bérra* join in a race against Lon mac Líomhtha, XXXVI 6, 23, 43 ; *clann a' Chearda* mentioned, LXIV 18 ; *triúr mac in Cherda* fight giants in the Fúardhacht, LXVIII 60.

Áonghus : A. of Craoíbheach, a leader of the Fíana, III 5 ; A., son of Áodh Rinn, mentioned as a suitable husband for Goll's widow, X 5 ; Lughaidh mac Áonghusa heals Fionn, XVIII 29, 30 ; Túadha, daughter of A., loved by Mac Lughach, XLII 46 ; A. killed by cl. Mhorna, XLVIII 6.

Áonghus Gaoí Fuileach, a former possessor of Osgar's sword, XX 96, 98, 100.

Áonghus Óg, son of the Daghdha, makes peace with Fionn and helps him against Cormac, II 31, 32, 40, 43 (= LXVI 43, 44, 61, 62, 63) ;

by Goll, XXXV 119 and LXIV 37.

[**Camulus**, hardly to be equated with Cumhall, 199.]

Cana, daughter of Ciothrúaidh and wife of Fearghus Fínbhéal, XLIII 9. *Cf.* **Fátha Canann** and **Fothaidh** (**Fothadh Canainne**).

Cannán : C. associated with cl. Mhorna, III 4 : C.'s grandson Dubhán lamented, XIX 12 : C.'s grandson Dubhán's grave, XLII 82 : C.'s daughter Finn-dearbh killed by cl. Mhorna, XLVIII 18.

Cáogad, An : his son Ciothrúaidh, LXVI 32. See also **Fear Cáogad**.

Caoilte : *C. mac Rónáin* lives at Ráith Chíanaidh, I 23 ; C. interlocutor in poem II (= LXVI), called *C. mac Rónáin* 2, — called C., 33, 41, son of Fionn's sister 50 ; C. is on Fionn's side against Goll at Cronnmhóin, III 29, 32 (*cf.* IV 15, 19, 24) : C. quarrels with Oisín and hunts apart from him, V 5, 6, 8, 9, called Caoílteachán 7 ; C. releases Fionn who is held by Cormac, VII (the whole poem is about C. and is recited by him) ; C. reciter, VIII 1, 3 ; C. gives Goll meat when Goll is in need, IX 7 ; C. with Fionn, when Fionn, exercising the black horse, comes to a house of torment, XIII 13, 20, 21, 34 (reciter *recte* Oisín, 44a note) : C. mentioned, XVI 8 ; C.'s magic *siothal* XVII 1, 2, 3, 7, 8, 11, 106, 107, 109, 112, 117 ; Fionn helped by C., XVIII 27 ; C. a reciter of XIX 9, 21 ; C. remembered by Oisín, XX 107 ; C. before and at the Battle of the Sheaves, XXI 27, 28, 29, (his wife, 8, 15b, 16-18 : *cf.* *supra* **Ainnear**),(his household,13) ; C. serves the nobles at a feast of Fionn's, XXIII 16, C.'s adventures as the result of a *grúagach*'s entering the feast-hall, 25, 43, 75, 78, 84, 89, 90, 91, 98, (C.'s son Domhnall,

104), (C. mentioned by Oisín, 212, 223, 225) : C.looses the hounds Í˘anfhúath and Cuill-sgeach, XXIV 16 (C.'s son Colla, 21) ; C. addressed by the reciter of XXVII, 1, 3 ; C. hunts with Ois´n and with the reciter of XXVIII, 4 ; C.'s running referred to, XXXIII 10 ; C. races a magic smith and has his name changed from Dáolghus to Caoílte XXXVI 4, 36, 37,42 ; C. mentioned, in connection with the Battle of Gabhair, XXXIX 15,(his sons, 15, 16, 17, 83, 85, 87) ; C. addressed by the reciter of XLI, 19 ; C. plants a grave-stone, XLII 88, his sons' grave 92 ; C.'s mother and wife named, XLIII 12, 13 ; how C. got his sword by means of a race, XLVII (called *C. mac Rónáin* 1, 4), (called C. 26, 27, 28, 34, 40, 43, 59) ; C. with Fionn when Fionn prophesies, XLIX (called *C. mac Rónáin*, 4), (called C., 6, 7) ; C., given the name Conn at baptism, dies at Tara, LI 1, 3, 4 ; C. mentioned, LIII 16 : C.'s two youngest sons, LIV 19 ; C. is the reciter of LX, 20 ; C. insults Oisín LXII 18, 27, 33 (called *C. mac Cronnchair*, 35, 51), 36, 43-48, (called [C.] *mac Rónáin*, 49), 50, 77, 80, 83, 88, 109, 117, (*C. ma⌒ Rónáin* entertains the Fían for a year, 119-122), C. mentioned, 168 ; C. mentioned LXIV 16, 18 ; C. interlocutor in LXVI, which is a version of II, (addressed as *a mhic Cronnchair m[h]eic Rónáin*, 2), called C. 45, 74 (where his helmet-emblem is described) ; [C. ?] *mac Cronnchair* and Aille, forgotten by Fionn at a feast, go in anger to Loehlainn, LXVII 6, 8 ; C., reciter of LXVIII, describes his adventures with the Fían in the Fúardhacht, 31, 87, 91, 106 ; C. *ma⌒ Cronnc[h]uir mic Rónáin* is the reciter of LXIX, 4. See also

Dáolghus and **Reciters**. [C. in Bruidhean Cháorthainn, xxvi ; — early references to C. will be found on pp. lv (C. descended from Baoísgne), lvi (C. returns from the dead), lvii (C. and Cúldubh), lviii (C. accompanies Fionn), lix (C. helps Fionn to woo), *ib.* n. 2 (called *Cailti mac Oisgein maic na Cerda di Múscraigi Dotrut*), lxiv (C. slays Fothadh Airgteach : *cf. infra* Addendum to Pt. III, p. lx) ; — C. survives the Fían, lxi ; C. supposed author of Fionn-ballads, lxxxix (*cf.* pp. 26, 27, 29, 49, 100, and *infra* Addendum to Pt. III, p. 26) ; C., Oisín and Patrick, often brought together, cii (n. 1) ; C.'s wife, cvi ; supposed etymology of C.'s name, 89 ; Fían seek entertainment from C., 145 ; C. visits his birth-place with the fairy host, 181 ; C. expert in place-lore, 215. See also under « **folklore** : traditions » in Subject Index.]

[**Caoimhghein** (St. Kevin) is spoken of prophetically by Fionn, lxii.]

Caoinche : C. seems to be the name of a son of Fionn's, XI 9, and of a daughter of Fionn's, XXXV 130 ; C. hunts with Fionn, XVII 25, 28, 49 ; C. serves at a feast of Fionn's, XXIII 15, accompanies Osgar overseas 97 ; C. in XXXIII 10 is perhaps not a proper name (see under **caoinche 3** in Glossary) ; in XLVIII 10 C. would seem to be the son of the unidentified reciter of the poem (the **Caoince Cearr** of the next quatrain may be a different person). *Cf.* **Caince**.

Cáol, son of Féinnidh son of Cumhall, XLIII 21, has sons **Dáolghus** and **Lodharn** (see *infra*).

Cáol [Cródha] mac Criomhthain : his grave, XLII 74 ; *C. Cródha mac Criomhthuinn* (LXIII 5, 19) is overcome by the Dearg, LXIII, (called simply C. Cródha, 12, 20, 21, 22, 23) ; C. Cr. escorts a *grúagach* to Sorcha at Fionn's bidding, XXIII 44, and at 51 and 52 is called both *C. Cr.* and *Mac Logha*, though Mac Lughach of 43, 74, 84, *etc.*, is distinct from him — during his adventures in Sorcha he is called both *C. Cr.* (79, 81, 84) and *mac Criomhthuinn* (70, 78) ; again, in XLIV, C. Cr. is son of Lughaidh Lágha and Uirne (9, 10), but distinct from Mac Lughach, who is son of Dáire and Fionn's daughter Lughach (4) : C. Cr. mac Criomhthainn has, then, been described as mac Logha and as son of Lughaidh Lágha, and though he is distinguished from Mac Lughach, Mac Lughach (who had a second name Gaoíne) in XXXVIII 19 is called Mac Lughach Lágha ; so there was clearly confusion about these names — this has led to identifying *C. Cr.* with *Mac Lughach*, XXXVIII 21 (see note), and to giving prominence to C. Cr. in the end of a poem (XXXVIII 30-34, 37-39) after a fight in which Mac Lughach (Mac Lughach Lágha, 19 ; Mac Lughach, 21, note) had turned the tide of battle (19-21), though in the very end (39) Mac Lughach and C. are two distinct persons buried side by side ; **Cáol Cródha** (doubtless identical both with *C. mac Criomhthain*, supra, and with *C. úa Neamhnainn*, infra, who is called *Cael Cródha Cédghuinech ua Nemnainn*, Acallam, ed. Stokes, 744, and *mac Crimthain*, ib. 863) is one of the Fían, XII 16, and looses hounds Léim ar Lúth and An Chú Chrom, XXIV 10 ; **Cáol úa Neamhnainn** was married to Créidhe daughter of Cairbre and was son of Aoiffe daughter of Trénmhór, XLIII 30.

Cáol Smiorrgha had a daughter

Téide, mother of Goll, XLIII 27.

[Caradawc (Welsh Arthurian hero = English *Craddock*, French *Carados*), 155, note 2. **Caradawc Freich-fras** is son of Llyr Myrini, 203.]

Carplann see **Calprann**.

[Carr Fiaclach mac Connla, Fionn's spear, LVII.]

Carragán, hound loosed by Fáolán, XXIV 13.

Cas : C., a warrior associated with Goll, III 4 (*cf.* C., son of Cannán, whose son Dubhán is lamented, XIX 12 — same Dubhán's grave mentioned XLII 82) ; C.'s grave XLII 72 ; C., a jester (*crosán*), XII 25 ; C., a musician, XVII 21. **Cas Cúailgne**, one of the two *rígfhéin-nidh* of the Ulster Fíana, IV 26 ; his death lamented, XIX 13 ; three daughters of C. C. mentioned, LXVIII 11.

Caslúath, hound loosed by « Mac Edoine », XXIV 14.

Cathal, one of the Fían, XII 17.

Cathaoir : *Cathair* (dat. sg.), *Cathair* (gen. sg. — riming with *go mblaidh*), *do C[h]athaoir mac Oililla*, — name of a hero who entertains Fionn, XIII 10, 11, 12. **Cathaoir**, high-king of Ireland, slain by Goll, XXXV 15.

Cathbhaidh : assists the Ulaidh by his *draoídheacht*, XX 75-77, 81.

Cathmháol, a jester (*drúth*), XII 25.

Céadach, lamented by Caoílte, XIX 14. [Céadach, name of helper in a group of Fionn helper-tales, XL, 177, 179, 184.]

[Cealg, in Irish mythology, compared to Greek Hippodamia, 4.]

Ceallach, one of the Fían, XII 10 ; his death lamented, 23.

Ceapán, son of Morna, his grave, XLII 84.

Cearbhall, his son Diarmaid addres-sed, XLVII 2.

Ceard (**An C.**) : see **Aoín-cheard Bérre**.

Cearmaid : C. Milbhél's sons slay Lugh, VIII 16 ; C.'s son Conn mentioned in mythological context, XVI 29 ; C.'s daughter is one of the Fían womenfolk, XII 30. [C. is slain by Lugh, LXXXIV (note 4 — p. LXXXV).]

Céidghein, brother of Goll's wife, X 6.

Ceinnsealaigh, mentioned next to the Ormond Fíana, IV 60 ; *rífhéin-nidh Ó gCeinnsealaigh* opposes Goll, *ib.* 28.

Ceólach, a musician, XVII 21.

Cíabhán, his grave, XLII 68.

Cían : ten Cíans in Fionn's Fían, XII 13 ; Cían's son Lugh, XLV 4 ; a C. is slain by Caoílte's sword, XLVII 7 ; a C. is slain by cl. Mhorna, XLVIII 36. [C., father of Lugh (and of Tadhg), XLIX, LXXIII, 206-208 ; C. perhaps dupli-cates Núadha, LXXIX (*cf.* 206-206) ; C., brother of Ana, 210 (note 1) ; C. mac Oilealla Óluim and the worm, 156 (note 2.)]

Cíar Chuill, hound loosed by Fear-dhomhan mac Finn, XXIV 15.

[Cíarán, Christian saint prophesied by Fionn, LXII, note 2.]

Cinn Choire, a warrior from France invading Ireland, LXII 125, 127, 129-132, 134-137. See also **Cinn Choire** in Place Index.

Cionáoth : a C. is referred to by Oisín, II 51 ; Oisín in old age is at C.'s fortress, V 40 ; a C. (XXII 35) is addressed by Oisín as « Cio-náoth críche Teamhrach », XXII 19, 32.

Cinnmhear, a jester (*crosán*), XII 25.

Ciorcall, a warrior from Lochlainn, VI 15.

Ciotach, member of the Fían, XII 17.

Ciothrúaidh : C. son of Fear Cáogad

utters a lay and pacifies the Fían,
II 21, 22, 24 (= LXVI 32, 33, 36);
C. a Fían musician, XVII 21; a C.
has a daughter Cana, XLIII 9.

Cirre, a warrior killed by the House
of Morna, XLVIII 33.

Clann an Chearda, see under
Aoin-cheard Bérre.

Clann Bhaoisgne (sometimes called
clanna Baoisgne, etc., in IV, XXVII,
XXXV, XXXVII, LXI, LXVIII,
LXIX): sixteen of them raid Tara,
II 27 (= LXVI 39); cl. Bh. oppose
Goll at Cronnmhóin, III 33, IV 2,
19, 22, 36, 67; cl. Bh. cursed by
Goll, IX 1-4, 6-9; cl. Bh. assist
Fionn against Díarmaid's daugh-
ter, XVIII 27; cl. Bh. lamented
by [Oisín], XXVII 3; cl. Bh. are op-
ponents of Goll, XXXV 17; origin
of cl. Bh., XXXVII 2; XXXIX
(Osgar's sons belong to cl. Bh.,
20), (cl. Bh. oppose Cairbre, king
of Tara, 40); many of cl. Bh. slain
by cl. Mhorna, XLVIII 39; cl.
Bh. would rescue Fionn from Hell,
LVII 27; cl. Bh. oppose Manannán,
LXI 14; strife and an overseas
expedition in which cl. Bh. take
part, LXVIII 26, 28, 45, 76, 86;
cl. Bh. take part in the pursuit
of Díarmaid, LXIX 13, 16, 25.
[C. Bh. break peace with cl. Mhor-
na, p. 49.]

Clann Chonbhróin side with cl.
Mhorna, LXVIII 29.

Clann Chormaic are defeated by
Fionn at Cronnmhóin, IV 64.

Clann Chuáin oppose Goll at Cronn-
mhóin, III 33; cl. Ch. are mem-
bers of the Fían, XVII 18.

Clann Duibh Dhíthroibh oppose
Goll at Cronnmhóin, III 33 and
IV 3 (where they are called *Í
Duibh Dhítribh*).

Clann Fheidhlime, II 10.

Clann Iollainn are distinguished
from cl. Mhorna, II 28.

Clann Mhorna (sometimes called
clanna Morna, in II, III, XXII,
XXXII, XXXV, LXIII, LXVIII):
II 15 (sixteen of them kill Cumhall)
(= LXVI 18), 28 (they do not as-
sist cl. Bhaoisgne in their raid on
Tara) (= LXVI 40); cl. Mh. at
Cronnmhóin, III 11, 22, 30, 41,
IV 2 (*deich mic /hichead Morna*),38;
cl. Mh. blessed by Goll, IX 2; cl.
Mh. lamented by Caoílte, XIX 16;
cl. Mh. side with Goll against Cairioll
in the matter of the marrowbones
etc., XXII 11, 15, 25, 50, 51, 56;
cl. Mh. were good warriors, XXXII
9; they share Goll's fortunes, were
persecuted by Cumhall, XXXV 21,
44 (*meic Mhorna*), 86 (*maicne Mhor-
na*); *dearg-rúathar cl. M.*, XLVIII
1; Devil reminds Goll that cl. Mh.
were banished by Fionn, L 8; cl.
Mh. hunt near Loch Léin, LIV 5;
cl. Mh. would rescue Fionn from
Hell, LVII 27; cl. Mh. and Fionn
consult together, LIX 11; cl. Mh.
help Conán, LXI 13; Fionn bids cl.
Mh. oppose an invader, LXII 7;
Goll mentions banishment of cl.
Mh. by Fionn, LXIII 57; Goll
belonged to cl. Mh., LXIV 2; strife
between cl. Mh. and cl. Bhaoisgne
and subsequent overseas adventure,
LXVIII 27, 30, 32, 76. [Poems
sympathetic towards cl. Ml., p. 22;
cl. Mh. break with cl. Bhaoisgne,
p. 49; *Oséne mac Fint* helps to
defeat *Gold* and *cland Morndai* in
Cath Sléibhe Cain, *infra* Addendum
to Pt. III, LX.]

Clann Neamhnain oppose Goll at
Cronnmhóin, IV 3, 34 (where they
are called *clanna N.*); LXVIII 26
(*clanna Neamhnaid* [sic] followers
of cl. Bhaoisgne), 65 (*clann Neamh-
naid* [sic] fight giants overseas).

Clann ríogh Lochlann oppose Goll
at Cronnmhóin, IV 24, 58; visit
Cormac at Tara, XXIII 2, 3, 6.

ghus, 24, husband of Ailinn and father of a Rónán and a Díanghus, 31, 32, 34 ; a C. is father of Uirne, XLIV 3 ; a C. is son of the king of Lochlainn, XXIII 3 ; a C., son of Oilill, son of Eóghan, is father of Dáire Dearg, XLII 5. A **Conall Céadach** is slain in Cath Cúailgne, XLVII 6. **Conall Cearnach** : C., son of Aimhirghin, wishes to oppose an invader, XX 78, 83, 84 ; Irial is apparently son of C. Cearnach, XX 90 ; C. fails to prevent the abduction of Morann's daughter from the Cráobhrúadh, XXXIII 4. **Conall Crúachna** is father of Goll's wife, IX 5, X 6, 14 ; C. Cr. refuses to help Goll's kindred against Cumhall, XXXV 24 ; Goll's wife is Sgannlach daughter of C., XLIII 4. **Conall [Gulban]** [son of Níall Naoí-ghíallach] : conquest of *síol Conaill* by foreigners prophesied, XLIX 15. [For **Conall Gulban** see also *Eachtra Chonaill Ghulban* in the Subject Index.]

Conán (son of Criomhthann) is slain by cl. Mhorna, XLVIII 36.

Conán (son of the Líath Lúachra) abducts Eargna, daughter of Áodh Rinn and dies as the result of a duel with Áodh, I 2, 3, 10, 12, 13a, 13c, 19-22, 28, 30, 31, 33, 36-40, 42 (see also under **2 Aoiffe**) ; goes with his sons on an overseas expedition, XXIII 100 ; looses hounds Leigean and Láom, XXIV 19 ; slain by the Dearg, LXIII 50. [*Cf.* pp. xxiii (n. 2), xciv, and 3-6.]

Conán (son of Morna) (called C. Máol, L 9, LX 11, LXI 10, LXII 9, LXV 2) : C. is with Goll at Crunnmhóin, III 3, 24 ; C. is lamented by Caoílte, XIX 16 ; C. helps to reap before the Battle of the Sheaves, XXI 20 ; C. is quarrelsome, XXII 33, 34, 39 ; C. boasts at a feast,

XXIII 13, 30 ; C. looses hounds Rith Ród and Rith re hArd, XXIV 13 ; C. slays Druim Sionna, XLII 61 ; C. is mentioned, XLVII 9 ; helps Fionn in Hell, L 9, 12 ; C. would have broken the clerics' bells, LIII 15 ; C. slays a magic boar, LIV 22, 24, 26 ; C. is swallowed by a monster, LX 11, 17 ; C. brings trouble on the Fían by aiding a *grúagach* contrary to Fionn's advice, LXI 5, 9-13, 19-22 ; C. son of Morna causes contention among members of the Fían, LXII 8, 11-16, 25, 37, 40, 42, 77, 83, 126 ; his son Conn was one of the Fían, LXIII 49 ; C. hot-headedly calls for a disastrous testing of the Fían wives' chastity, LXV 2, 8-11 ; strife results when C. is struck by Mac Lughach, LXVIII 18-20, C. puts a magic musician under *geasa* to give an account of himself, 38-39. [Explanation of his epithet *máol*, xxxi ; C. often suffers injuries to his head or some other part of his body, xxviii (n. 1), 78 (n. 1), 141, 144 ; is hot-headed, 158 (n. 2) ; is often the adviser in the imposition of tasks, 183, 193 ; is traditionally a mischief-maker, 189 ; is Goll's brother, 52 ; is confused with Conán son of the Líath Lúachra, 6.]

[**Conán Milbhél**, son of the Daghdha, corresponds to Conán son of the Líath Lúachra in one version of the Áodh Rinn story, 3.]

[**Conán Rod**, in *Fleadh Dúin na nGédh*, 51.]

Conarán, son of Caimideal, father of hags at Céis Chorainn, XXXV 128 ; called C. Corr, LXIV 37.

Conbhrón : a descendant of his called Ó Conbhróin raids Tara with Fionn, II 34 (= LXVI 46 « Cairioll ó Corrbhrúain ») ; a C. was son of Áodh Eang[h]ach, XLIII 32. See

also the **Cairioll** and the **Dian-ghus** who were descendants of C.

Conn (various persons of the name):
C. from Bearramhain, connected with cl. Mhorna, III 4 ; there were ten *Cuinn* in the Fían, XII 13, death of a C. lamented, 17, 23 ; grave of a C., XLII 59, grave of a C. 's eight sons, 85 ; ten sons of a C. slain by cl. Mhorna, XLVIII 18 ; C. is the name given at baptism to Caoílte, LI 3 ; C. mhac Cabhlaighe slain by a pig, LIV 19 ; C. son of Cearmaid receives a gift from the Daghdha, XVI 29 ; C. son of Conán is one of the Fían, LXIII 49 ; C. son of Feabhal is one of the Fían, XII 16 ; C. son of Garaidh is grandfather of Baoísgne, XXXVII 5, (grandson of Baoísgne, 8) ; C. son of Goll and Sgannlach is mentioned, XLIII 4d ; C. son of Goll looses (with his brother Criomhthann) the hounds Dochar, Dorr, Crom, Gáir, XXIV 25 ; C. mac Lathairne's grave, XLII 51.

Conn (**Cédchathach**): C. Cédchathach's grandson is Cormac, and C. himself was opposed to Cumhall, II 4, 7, 9 (= LXVI 4, 10, 16, 17); Goll's wife was *comhalta* of C. Cédchathach, X 6, (her name was Sgannlach and she was Conn's *dearbh-chomhalta*, XLIII 4) ; C. gives a name to the youthful Fionn, XV 13, 14, 17 ; C. took part in the battle of Cnucha, XXII 62 ; C. Cédchathach is king of Ireland, XXXV 14, is called *mac Úna*, 16, is fostered by Cumhall's sister, 18, helps Cumhall, 19, refuses to support the House of Morna against Cumhall, 27, — allied to the House of Morna, 84-86, 97, — favours Fionn, 104, 105 ; Aillbhe was daughter of Conn's grandson, XLVII 22. [Conn doubtless fears Fionn because of a prophecy, xlix ; name

corrupted to C. Céasbhach, lii ; C. offers the youthful Fionn's hereditary rights to him, liii.]

[**Conmhac**, alternative name for Lugh, lxxix, 205.]

[**Conmhaicne**, 205.]

Connachtaigh take part in strife between Conn and Cumhall, II 10 (= LXVI 8).

Connla : there were ten of them in the Fían, XII 14 ; a C. was son of Dubh Inbhir, XLIII 16, a C. was son of Samhaoír, 29 ; a C. was slain by cl. Mhorna, XLVIII 17.

Cor, a hound belonging to Clann in Chearda, XXIV 23.

Corc : a C., one of the Fían, is lamented, XII 23 ; a C., king of Alba, feasts with Cormac, XXIII 3 ; a C. is killed by Caoílte's sword, XLVII 7 ; a C. is slain by cl. Mhorna, XLVIII 36.

Cormac (various persons of the name): ten of them in the Fían, XII 13 ; a C. is husband of Téide, XLIII 27 ; *Cormac Cruinn* falls in the battle of Bolgraighe, XVI 47.

Cormac (**mac Airt**): defeated by Fionn and forced to go under the « fork of the caldron », II 3, 4, 6, 19, (called *C. cúl-bhuidhe*, 22), 27, 38, 39, 42, 45, 47, 48 (*cf.* LXVI 1, 3, 4, 6, 28, 30, 39, 57, 58, 77-79, — and 82, where he is called *rí Eireann*) ; *clann Chormaic* defeated by Fionn at Crunnmhóin, IV 64 ; Cormac Crófhinne and the spectre of Fionn-mhagh, V 26 ; Cormac's rearguard of Lochlannaigh defeated by Fionn, VI 6, (called C. úa Cuinn, 23), 24 ; Caoílte, to rescue Fionn, acts as Cormac's candlebearer and fetches the odd drove, VII 7, 14, 15, 27 ; Cormac gives a feast, XXIII 1, 2, 4, (called C. mac Airt, 6), 7 ; his son Coirbre Lifeachair causes the destruction of the Fían at Cath Gabhra, XXXIX 23, 28,

33, 38 ; C. úa Cuinn's daughter marries Díarmaid, XLIII 15 ; C. lays a law-case before Fionn and feasts him, XLVII 37, 41, 47, 48, 51, 53 ; his sons addressed by Goll, XLVIII 25 ; C. refuses to submit to the invading Dearg and seeks Fionn's aid against him, LXIII 27, 28, (called *tríath Teamhra*, 27, 32), (called *airdrí Éireann*, 33), (called *airdr Teamhra*, 39), 44, 66. [Story of his birth, XLVII (n. 1) ; is father of Gráinne, LIX.]

Corpre, see end of **Cairbre** entry.

Corr : *in Chorr chos-lúath chéd-ghuineach* is mentioned as a suitable husband for Goll's widow X 5 ; *C. chos-lúath,* one of the Fían, hunts in Connacht, XVII 14 ; *in Ch. chos-lúath chéd-ghuineach* is lamented by Oisín, XXIII 211. A Corr is mentioned as an *eachlach* (messenger) of Fionn's, XII 26.

Corr Bheann, hound belonging to *clann in Chearda,* XXIV 23.

Corr Dhubh, hounded loosed by *ó Conbhróin,* XXIV 12 [*cf.* note].

Corr-bholg : the history of Manannán's *corr-bholg,* VIII 1, 2, 3, 9, 11, 14, 16-19. (*Cf.* K. Meyer's *Contributions,* p. 493 ; K. Meyer's *Fianaigecht,* p. 50, q. 28, and T. F. O'Rahilly's *Early Irish History and Mythology,* p. 72 *sq.*).

Cos, a musician, XVII 21.

[Craddock, in an English Arthurian ballad, 155 (note 2) ; see also **Caradawc.]**

Craoíbh-fhi[o]nn, daughter of Manannán is wife of Énna mac Lobhair Thuinne, XVII 71.

Créchtach, a sword given to Caoílte, XXXVI 42.

Créidhe was wife of Cáol, XLIII 30.

[Creiddylad, wooed in Welsh legend by Gwynn and Gwythur, 201-202.]

[Criblach, a magic hag, LVIII (n. 2).]

Criomhall was son of Baoísgne, XI 6 ;

his sons, XI 8 ; he inherits Cumhall's shield, XVI 40, 41 ; his three sons lamented, XIX 14 ; he persecutes Goll, XXXV 78, 93 ; was son of Trénmhór, XLIII 19, relatives of his mentioned, 24, his death, 40, his grave, 42 ; he inherits Cumhall's sword and presents it to Fionn, XLVII 15, 16 ; he is slain by cl. Mhorna, XLVIII 4.

Criomhthann : there were ten of them in the Fían, XII 14, — one of them is mentioned separately, *ib.* 16 ; a C. is mentioned in connection with Goll and the Fían, XXXV 35 ; Úain is daughter of a C., XLIII 7 ; Conán, son of a C., is slain by cl. Mhorna, XLVIII 36 ; a C. Cas fights at the battle of Cnucha, LXVI 14 ; a C., son of Camlubh, had a son Áodh in the Fían, XII 18 ; a C. son of Goll (with his brother Conn) loosed the hounds Dochar, Dorr, Crom, and Gáir, XXIV 25 ; this C. son of Goll was slain by Dubh mac Díorfaidh, LXII 85, 88. See also **Cáol Cródha,** who was son of a C.

Crinne, a musician, XVII 21.

Crithir mac Duibhghreann slain, XX 2.

Cróchnaid, mother of Díarmaid and Osgar, XLIII 14.

Croibh-fhionn, her treasure, V 32. Cf. **Crófhionn** in Index of Places.

Croim-cheann (*aliter* **Croimgheann**) : **1°** father of Osgar, XVII 108, XXIII 44, 74, (son un-named 84), XXIV 20, LXII 77, 168 ; **2°** father of Lughaidh, XLVIII 31 ; **3°** father of Baoíthín, LXII 88.

Cróin-fhinne (gen. sg.) : a stone is planted *ós cionn chiste Chróinfhinne,* XLII 101.

Crom, hound loosed by Criomhthann and Conn, XXIV 25.

Crom Catha (An), Osgar's sword : its history, XX 4, 6, 9, 11. Also

called **Úar-gháoth, Caladh-cholg,** and **Lughaine.**

Crom na Cairrge, a monster, XXIV 53 ; a warrior of the Fúardhacht, LXVIII 49, 57, 68, (killed by Goll, 69), — his three sons, 50, 60.

Crón (an Chrón) : see Index of Places.

Crónán, a musician, XVII 21.

Cronnchar (father of Caoílte and son of Rónán) : LXII 35,51, LXVI, 2, LXVII 6, 8, LXIX 4.

Crúacha Ceard, burnt by cl. Mhorna, XLVIII 23. See also his daughter **Lúachair** and his sister **Maighinis.**

Cruim-cheann see **Croim-cheann.**

Cruith-gheal : one of the women of the Fían, XII 31 ; Goll's sister, XLIII 8 ; mother of Oisín, XLVI 2.

Cú Chulainn, lover of Fionn-cháomh, better warrior than Láoghaire and Muin-reamhar, XX 58, 59, 61, 66, 68-70, (called Cú na gCleas,61, 78) ; his burial place is Síoth Truim, L 19. [Cú Ch. in heroic lit., XII, XIII, 214 ; helped by Lugh, LXXV ; Cú Ch. in ballads, LXXXIX ; Cú Raoí and Cú Ch., 190, 201 ; Cú Chulainn's oath, 216 (n. 1) ; Cú Ch. in folktales, LXXI (n. 2), 51, 183, 194 ; collects the wild animals of Ulster before Conchubhar passes the night with Emhear, *infra* Addendum to Pt. III, p. 19. See also *Fled Bricrenn* in the Subject Index.]

Cú Raoí : mentioned with heroes of the Táin age, XX 79 ; son of Dáire and brother of Baoísgne, XXXVII 6, 7. [Cú Raoí and the *bearradh geóin*, 190 ; looked on as a sun-god by Professor Loomis, 201.]

Cúala Chíochmhuine, mother of Muirionn, who was Oisín's wife, XLIII 11.

Cúalann, a jester (*drúth*), XII 25.

Cuán : *clann Chuáin* oppose Goll at Cronnmhóin, III 33 ; the name

Cuán is included in a list of the Fían, XII 16 and 19 (*cf. ib.* 22, where two Cuáns from Cúala are mentioned) ; *clann Chuáin* hunt with Oisín, XVII 18, and Cuán with Fionn, XVII 25, 27, 49 (he is called *Cuán Cruimghlinne,* 27, 49) ; a son of Cuán's called Fionn is at the Battle of the Sheaves, XXI 20 ; a Fionn son of Cuán is mentioned as father of a Domhnall, XLII 51 ; Fionn mac Cuáin's grave is mentioned, XLII 81 ; a daughter of Fionn mac Cuáin bore two sons to Cáol, XLIII 22.

Cuidmheadh, a jester (*drúth*), XII 25.

Cuilleann : *C. chois-leathan,* sister of the nine phantoms of Iubhairghleann, XIII 41 ; C., one of the three daughters of Conarán defeated by Goll at Céis Chorainn, XXXV 119 (*cf.* 128) (see also **Guillionn**) ; C. son of the king of Lochlainn, XXIII 3.

Cuill-sgeach, hound loosed by Caoílte, XXIV 16.

Cuingidh, his grave, XLII 59.

Cuirreach, slain by Caoílte, VII 2. [*Cf.* Cuirrech Life, LVII.]

Cuirtheach, hound loosed by Mac Lughach, XXIV 18.

[**Cúl-dubh** : slain by Fionn, LV, LVI, LXVI, LXVII (and *ib.* n. 2) ; resembles Aillén in the Burning of the Court story, LXIV (cf. LXXII) ; surnamed *mac Fiodhgha,* LXV, and tends to become confused with *Áodh mac Fiodhaigh,* LXX, LXXII. See also **Fiodhach.**]

Culhwch (Welsh hero), see **Kulhwch.**

Cumhall : description of his death, II 7-9, (called C. son of Trénmhór, 13), 14, 15,17, (Caoílte his grandson, 50), — *cf.* other version LXVI 7, 10, 11, 12, 16, 18, 20, 21, 23, 84 ; C. son of Trénmhór possesses the *corr-bholg,* VIII 1 ; C. killed by

[Dan e, in Greek lore, XLIX.]

[Dana, Irish goddess, see Don]

Daoíl (accusative case), hound loosed by Díarmaid, XXIV 11.

Dáol, a Fían warrior, is slain, XLVIII 33.

Dáolach, daughter of Dubh, is wooed by Fionn, XXXVIII 2, 28, 29.

Dáolghus : D. was *an early name for Caoílte*, XXXVI 6, 22, 25-27, 31, 32, 34, 36 ; and in II 35 (= LXVI 47) D. perhaps indicates Caoílte, who was with Fionn before the raid on Tara (II 1) (= LXVI 1), but is not mentioned in the list of participants in the raid (II 33-37) (= LXVI 45-50). D. (*distinct from Caoílte*, the reciter) is swallowed by a *péisd*, LX 11. **Dáolghus mac Cairill** plants a gravestone, XLII 54. **Dáolghus mac Caoíl** is slain by Éachtach (Díarmaid's daughter) as he strives to protect Fionn, XVIII 22, 23, (his fortress mentioned, 14, 16) (a Lodhorn is similarly slain, XVIII 28) ; a D., son of Cáol, has a brother Lod arn, XLIII 22 — both are great-grandsons of Cumhall (*cf.* 20 and 21) ; a dead D. has a dead brother « Logharn ua Baoísgne », XLII 98. **Dáolghus mac Lir** was father of Fionn's wife Áine, XLIII 18.

Dardán (*Dardanus* of Troy), son of Iób[h] and Eileachtra, a former possessor of Osgar's sword, XX 10, 11, 13, 14 ; his son Mana Falúis, 15.

Dásacht, one of Fionn's three butlers, XII 28.

Dath-chaoín, her son Sgíath Breac IX 6 ; D. was the wife of Lughaidh Lágha, XLIII 7. [Dath-chaoín was Uirne's name when a hound, 104.] See also **Uirne**.

Deadhadh : his sons Baoísgne and Dáire Donn, XXXVII 2, 5, 10. Fionn and his kindred were descended from *clanna Deadhaidh*, ib. 4.

Dead[h]ad[h]ach see **Deid[h]ea d[h]-ach**.

Deagadh (genitive case), hero of an elopement, XXXIII 7.

Dealán, a harper, slain by cl. Mhorna, XLVIII 33.

Dearbh, XLIII 4, translation. This is not a name, but the Irish word for 'true, genuine '. The person in question is Sgannlach, who is described as 'a true foster-sister ' (*dearbh-chomhalta*) of Conn.

Dearg : a hound belonging to *clann in Chearda* is called D., XXIV 23 ; a D. is killed, XX 6 ; a D. was in the Fían in the time of Cairbre Lifeachair, XXXIX 19 ; three Deargs are mentioned, XLVIII 35 ; a D. father of Glac is mentioned, XII 18 ; grave of a D. son of Díanartach, XLII 50. — **Dearg** (father of Oisín's mother), XLIII 2, XLVI 2 (she is called Áine, XLIII 3). [This Dearg is referred to *supra* p. 157.] — **Dearg mac Droichill** invades Ireland and is defeated by Goll, LXIII 1, 3, 4, 7, 11 (described as *Dearg mac rígh na fFionn*, 14), 15, 17, 18, 20, 21, 22, 26, 27, 31, 32, ([D.] *mac rígh na fFionn*, 33, 38, 43), 39, 42, 45-47, 49, 51, 54, 59, 62, 66. [*Cf. supra*, p. 6.] — [**Dearg Corra mocu Dhaighre**, Fionn's servant, LVI, LXIII, LXIV (and Addendum thereto *infra*).]

Deicheall Duibhrinn : Coincheann is abducted from him, XXXIII 7. *Cf. infra* **Mac Deithchill**.

Deid[h]ead[h]ach (or *Dead[h]ad[h]ach*?) carries off Morann's daughter, XXXIII 4.

Déd-gheal Dúir-bhél : slain, XVI 43 ; grave of a D. D., king of Alba, XLII 75.

Deighe, see **Mac Deighe**.

Deigh-rinn, slain by Saturn, XX 6.

Deileann, slain by cl. Mhorna, XLVIII 2,

cair is son of a D., XXIII 28 ; a
D. is killed by cl. Mhorna, XLVIII
33. [A D. is Diarmaid's father,
XLVII (n. 3), LVII.]

Dubh mac Díorfaidh, an invading
warrior, is slain by Osgar, LXII
20, 52, 60, 89, 94, 103, surnamed
mac Suirnn, 19. [D. mac D. in a
folktale, 143 (note 1).]

Dubh mac Duinn, his daughter
Dáolach wooed by Fionn, XXXVIII
2, 9, assists Fionn against the
Dogheads, 9, 10, his death, 12, 13.

Dubh mac Luighdheach is killed
by Goll, XXII 3, 4. [*Cf.* note p. 49.]

Dubh mac Maoíl Mhithigh : *na
trí Duibh, meic Mhaoíl Mhithigh*,
slain by Goll, XXII 6 (see note,
Pt. I, p. LXIII).

Dubh mac Morna, his grave, XLII
109.

Dubh Dala, one of the Fían, XII
20 : hunts a boar, LIV 7, 11, 13.
[His love for his hound commented
on, CIII.]

Dubh Díorma, his descendants help
clanna Baoísgne, LXVIII 28.

Dubh Díothroibh, his descendants
oppose Goll at Cronnmhóin, III 33,
IV 3. [Dubh Díthre is leader of the
Fían in Ossory — his son slays
Goll, 52.]

Dubh Draighin, one of the Fían,
XII 18.

Dubh Droma, one of the Fían, XII
20.

Dubh Dromán, one of the Fían, XII
10, slays (and is slain ?) in the
battle with the Dogheads, XXXVIII
25.

Dubh Druimneach, one of the Fían,
slain by Goll, XXII 7.

Dubh Inbhir, daughter of Fúair-
bhéal, spends three years with
Díarmaid, XLIII 16.

Dubh Róid, one of the Fían, XII 17,
18, 20 ; the grave of Dubh Róid
mac Maoíl Tnúthaigh, XLII 109,

Dubhán, one of the Fían, XII 10, 17,
20 ; grave of D., XLII 97 ; cl. D.
assist cl. Mhorna against cl. Bhaoís-
gne, XLVIII 25. **Dubhán mac
Breasail Bhoirne**, his grave, XLII
104. See also **Fionn mac Dubháin**
and **Mac Dubháin**.

Dubh-chosach, son of Morna, his
grave, XLII 65.

Dubhthach : *deich nDubhthaigh a
druimnibh Breagh* in the Fían, XII
12 ; *D. ó Dhoirinis* elopes with
Áine, XXXIII 6 ; *D. ó Líath-mhóin*
reaps with the Fían before the
Battle of the Sheaves, XXI 21.
Dubhthach mac Dáire, king of
Spain defeated in battle by Ma-
nannán, XVI 23. **Dubhthach mac
Duibh** is slain by Fionn, XVI 43 ;
his grave, XLII 110.

Dubh-thnúthach, son of Morna, his
grave, XLII 65.

Duí see **Mac Dúach**.

Duibh-dhéad recites poem I to Pa-
trick (*cf.* q. 44).

Duibhghreann (genitive case), see
Crithir mac Duibhghreann. The
grave of a **Duibhg[h]reann** (nom.
case) **mac Doghair** is mentioned,
XLII 106.

Duibhne : see under **Sealbhach** and
Díarmaid Ó Duibhne.

Dúthracht Duirn, the name of a
spear given to Caol, XXXVIII 35.

[**Dyfanwedd**, daughter of Amlawdd
Wledig, in Welsh genealogy, 203.]

Eachaidh see **Eochaidh**.

Eachlach dhubh in Duibh-shléibhe,
Fionn's woman-courier (*bain-cach-
lach*), is connected with the history
of Osgar's sword, XX 97, 98.

Each-lúath, one of the Fían, XII 10.

1 Éachtach, daughter of Díarmaid
and Gráinne, seeks to avenge the
death of her father on Fionn,
XVIII 1, 11, 17-19, 23, 31, 32 ;
her tomb, XVIII 33 and XLII 99,

[**Elidir**, Welsh hero, owner of the horse Du y Moroedd, 200.]

Eochaidh : an E. is a member of the Fían, XII 24 ; an E. is killed by Goll, XXII 4 ; an E. is father of a Fíachra, LXII 75 ; an E. is brother of Baoísgne and son of Dáire, XXXVII 6, 7 ; an E. is son of Díarmaid, XVIII 31, XLIII 15 ; an Eochaidh is son of Fionn, XXIII 101 ; Eochaidh, king of a *síodh*, is foster-father of Lughach, XLII 22, 26. [The wife of a king Eochaidh elopes with Midhear, XLVII (note 3) ; there was a horse-eared king Eochaidh, 156 (note 2, and Addendum).]

[**Eochaidh Aingceas**, king of the Britons, 51.]

Eochaidh Baill-dearg mac Máil, king of the Ulaidh, slain by Goll, X 19.

Eochaidh Fionn is mentioned, XLIII 24.

Eochaidh Gunnad, his wife Áine, XLIII 3.

[**Eochaidh Oll-athar**, alternative name for the Daghdha, LXXXV.]

[**Eó-ghabhal mac Dur-ghabhail**, king of a *síodh*, father of Áine, LXVII (note 2 — p. LXVIII).]

Eóghan : 1° E., son of Fionn File, XI 3, his descendants, 4 ; **2°** E., father of Fíachra, XIII 9 ; **3°** E., ancestor of Mac Lughach, XLII 5 ; **4°** prophesied defeat of *síol Eóghain* (*i. e.*, the O' Neills, *etc.*, of Tyrone), XLIX 15. [Story of the prophesied death of the king connected with Eóghan Mór, king of southern Ireland, LXXIII (n. 1) ; Eóghan Rúadh, son of Lughaidh Lágha and Uirne, 104.]

Eólach, hound loosed by Cnú Dheireóil, XXIV 24.

Failbhe, hunts with Fionn and has an adventure in a *síodh*, XVII

25, 27 (called F. mac Floinn, 49).

Failbhe Codad-cheann, warrior in an abduction-tale, XXXIII 5.

Fál Feadha, one of the Fían, XII 22.

Fáobhar was a son of Fionn's, XI 9. For another Fáobhar see **Mac Fáobhair**.

Fáobhrachán, one of cl. Bhaoísgne, raids Tara with Fionn, II 37.

Faoídh, a musician, XVII 21 ; a hound loosed by Fearghus File, XXIV 21.

Faoílleán was a son of Caoilte, XXXIX 16, XLIII 13.

1 Fáolán : there were ten of them in the Fían, XII 13 ; *trí Fáoláin Leitreach Loinn-deirg* oppose Dubh mac Díorfaidh, LXII 79.

2 Fáolán : he was a son of Fionn, XXXVII 3 ; he opposes Dubh mac Díorfaidh, LXII 58, 76, 110 ; he raids Tara with Fionn, LXVI 49, 69 (*cf.* LXVI 41, 80 ; II 30, 46) ; he opposes Osgar when Osgar defends Díarmaid, LXIX 14, 21, 23. *The following references are doubtless to this Fáolán* : F. hunts in Connacht, XVII 14 ; F. looses the hounds Carragán and Got Dearg, XXIV 13 ; F. is killed by cl. Mhorna, XLVIII 3 (and Oilill, son of F. is also killed by them, 20) ; F. hunts a magic pig, LIV 23 ; Oisín says F. would have rescued Fionn from captivity by God, LVII 28 ; F. is defeated by the Dearg mac Droichil, LXIII 52, 54 ; F. is mentioned, LXIV, 18. [Fáolán mac Finn and the marrow-bones, 51.]]

3 Fáolán : he was a son of Fionn's son Áodh, XXXIX 19.

Fáol-chú, one of the Fían, XII 18 ; a F. was clain by cl. Mhorna, XLVIII 34, 36.

Fátha Canann, one of Fionn's men, fears to face Goll, IV 12, 19, [He

behaves bravely in Bruidhean Cháorthainn, xxvi-xxviii.]

Fathadh, killed in the battle of Ollarbha, XVI 48. [He is one of three mythological Fothaidh who are discussed *supra*: opponents of Fionn, LXIII, LXIV, LXXXIV; associated with fire, LXVIII, LXXII; called Aéndía, Trén-día, Caén-día, LXIV; Núadha Neacht an ancestor, LV; Dáire an ancestor, LXIX; one of them, called Fothadh Airgteach, LVI, LXIV and *infra* Addendum to Pt. III (LIX); one of them called Fothadh Canainne, LVII, LX, LXIV.]

Feabhal: his son Conn was in the Fian, XII 16.

Fead, a sword belonging to one of the three sons of *an Ceard*, XXXVI 43.

Feadha, a son of Goll, killed by Fionn, XXXV 129, 130.

Fear Báoth, a hound, XVII 28.

Fear Cáogad: *Ciothrúaidh... mac Fir Cháogad*, II 21 (= *Ciothrúaidh... mac in Cháogaid*, LXVI 32). See **Ciothrúaidh**.

Fear Corb, his son Forlámh slain, XXXIX 84.

Fear dá Ghal, one of the Fian, XII 20 (see note).

Fear dá Roth, ancestor of Fionn, XXXVII 8. [*Cf.* p. LXXVII *supra*.]

Fear Diadh mac Damháin is mentioned, XX 79.

Fear Docair, son of Dubh, a *grúagach* from the land of Sorcha, XXIII 28.

Fear Fáobhair, one of Goll's men, LXVIII 25.

Fear Foghla was with the Fian in the Fúardhacht, LXVIII 74.

Fear Glinne and **Fear Glonn**, hounds, XVII 27, 28.

[**Fear Li**, grandson of Goll, is slain by Fionn, 43.]

Fear Logha: a F. L. raids Tara with Fionn, II 34 (*cf.* LXVI 46 — hel-

met-emblem of a *F. L. a hOil* described, LXVI 70); a F.L. is son of Oisín, XI 10, XII 11, XIX 19; a F. L. is mentioned, LXIV 17, 19.

Fear Mumhan, one of the Fían, XII 21.

Fear Feamhar, mentioned as a Fían warrior, LXVII 20.

Fear Sgéith, one of the Fían, XII 22.

Fear Truim, *Súanán mac Fir Thruim* hunts in Connacht, XVII 14.

[**Fear Uaillne**, ancestor of Dáire, LXIII.]

Fearadhach, one of the three kings of the British Fíana, XVII 15.

Fearán, hound loosed by Garaidh, XXIV 11.

Fearb Sheang (*an F[h]. Sheang*), hound loosed by Mac Breasail, XXIV 9.

Feardhomhan (declined as an *o*-stem: nom. sg. *Feardhomhann*, XI 7; gen. sg. *Fearrdhamhain*, LXVI 76; nom. pl. *Feard[h]omhain*, XII 14) (declined as an *i*-stem: nom. sg. *Fearrdhomhain*, *Fearrdhamhain*, II 36, LXVI 48; dat. sg. *Fearrdhomhain*, IV 59; gen. sg. *Feardhom[h]na*, XX 98) (declension doubtful by reason of scribal contractions, XLIII 26, XLVIII 2). There were ten of them in the Fían, XII 14; a F. raids Tara with Fionn, II 36 (*cf.* LXVI 48, 76); a F. is grandson of Baoísgne and son of Lughaidh, XI 7; a F. leads Ossory's host against Goll, IV 59 (*cf.* 27); F. mac Finn looses the hound Cíar Chuill, XXIV 15; Áine is mother of a F., XLIII 26; three sons of a F. are slain by cl. Mhorna, XLVIII 2. The name occurs in an obscure context, XX 98 (see note). [Áodh Rinn is said to have had another name Feardhomhan, *supra* p. 5. For other references to the name

Feardhomhan in the Finn-cycle see
Miss Dobbs' note, Ériu, XIV 166-
169.]

Fearghus : there were ten of them in
the Fían, XII 14, 15 ; a F. lived
before Oisín, I 1 ; a F. raids Tara
with Fionn, II 35 (*cf.* LXVI 49) ;
Áine is mother of a F., XLIII 3 ;
cl. Mhorna slay a F., XLVIII 29 ;
there was a Munster king called F.,
XIII 2. **Fearghus mac Róigh**
owned the *caladh-cholg* (afterwards
Osgar's sword), XX 70 [*cf.* note
on *Fearghus mac Léide*, supra p. 47],
72, 73, 78, death of F. mac R. at
the hand of Lughaidh, Oilill's blind
man, 87, 88 ; Carrickfergus named
after F. mac R., LXII 123.

Fearghus Fín-bhéal (aliter *Finn-
bhéal*, etc.) : F. F., a poet, prevents
Fionn killing Goll, IV 46 ; F. F.
was Fionn's poet, XII 29 ; *F. File*
looses the hounds Sgíamh and
Faoídh, XXIV 21 ; *F. Fír-fhilidh*
is mentioned as one of the Fían,
XXXIX 18 ; Cana was wife of
F. F., XLIII 9, F. F. slays Fí-
theal, 41 ; F. [F.] (a poet) ac-
companies Fionn to meet the
invading Laighne Mór, LIX 12-14 ;
F. [F.] recites poem XXXVIII
(see q. 40) ; *F. file Finn* recites
poem LXIII (see q. 67). [Poem in
Bruidhean Chéise Corainn recited
by F. F., *supra* p. 79.]

Fearghus Finn-líath : Bran born in
his house, XLIV 7 ; grave of a
F. F., XLII 77, grave-stone planted
by a F. F., 86. [*Fearghus Foilt-
-fhionn* is father of Bran, *supra*
p. 105 ; Fearghus, son of Feidhlim-
idh, king of Dál nAraidhe, is grand-
father of Bran, p. 104.]

Fearghus Lúaith-fhionn was son of
Fionn File (XI 3) and was also
called Baoísgne (XI 5).

Feidhlimidh was brother of Cumh-
all, XLIII 6 ; cl. *Fheidhlimeadh*

are mentioned in connection with
the battle of Cnucha, LXVI 8
(= *cl. Fheidhlime*, II 10). [A
Feidhlimidh was father of Fear-
ghus, grandfather of Bran, 104 ;
Feidhlimidh mac Daill was Concho-
bhar's storyteller, 191.]

Féindidh : a F. was son of Cumhall,
XLIII 20, 21 ; *F. mac Finn mhic
Cuáin* was slain by cl. Mhorna,
XLVIII 32.

Feircheirt (indeclinable : see IGT,
II, 112) : XLVIII 2, read perhaps
*meic Fheardhomhain mhic Fheir-
cheirt*.

Feórann assists Goll against Fionn,
III 10.

[**Feirchess mac Commáin** slays
Lughaidh mac Maieníadh, LVIII.]

Fí, a sword, XXXVI 43.

[**Fí mac Laisre Delbh-aíth** is men-
tioned, LXXIII (n. 1.).]

[**Fiacha mac Coghna**, owner of a
magic spear, LIII. *Cf.* Fíaclach mac
Codhna, LXV, and Fíacail mac Con-
chinn, LXV, LXVII, LXXIV, and *infra*
Addendum to Pt. III, LIX.]

Fíacail Aoí, his grave, XLII 60.

[**Fíachna**, a hero of *Bruidhean Cháor-
thainn*, xxvi, xxvii. Another Fíach-
na's supposed son, Mongán, was
really son of Manannán, LVI.]

Fíachra : there were ten of them in
the Fían, XII 14 ; a F. gives a
horse to Fionn, XIII 5, 6 (called
mac Eóghain, 9) ; a F. is grandson
of Cumhall (his mother is Súa-
nach), XLIII 12 ; Cnucha is mother
of a F., XLIII 25 ; F. mac Eathach
opposes the invader, Dubh mac
Díorfaidh, LXII 75.

Fiamhach, hound belonging to one
of the three sons of *an Ceard*,
XXXVI 43.

Fíamhain mac Foraoí (mentioned
along with Táin heroes), XX 79 ;
F. mac Foraigh was related to
Oisín, XLVI 1 (*cf.* 2, 3).

Fiodhbhadh, see **Mac Fiodhbhaidhe.**

Fionn : *na trí Finn,* slain by cl. Mhorna, XLVIII 4 ; *trí Finn* oppose Dubh mac Díorfaidh, LXII 79.

[**Fionn mac Blátha,** in genealogies, LXXVIII (note 5).]

Fionn mac Cuáin harvests with the Fían before the Battle of the Sheaves, XXI 20 ; his grave, XLII 81, grave of his son Domhnall, 51 ; his daughter was Cáol's wife, XLIII 22 ; his son Féindidh is slain by cl. Mhorna, XLVIII 32.

Fionn mac Cumhaill (*In the following list of references, A. =* Almhain, Almhan, Almhaine, etc. ; *B. =* Baoísgne, etc. ; *C. =* Cumhall, etc. ; *F. =* Fionn, etc. ; *m. =* mac, etc. ; *T. =* Trénmhór, etc.). **I** (*F. kills Áodh Rinn's father, and the subsequent feud results in Áodh Rinn's death*): F. 1, 4a, 4c, 5, 13, ([Oisín] m. F., 21), (m. C. a hA., 26), 27, 29. **II** (*cf. LXVI, which is another version of this poem*) (*F. defeats Cormac and forces him to go beneath the caldron fork*), F., 3, 4, 5, 11, 12, 14, 18, 27, 36, 48, (Caóilte's relationship to F., 50). **III** (*F., Goll, and the battle of Cronnmhóin*): F., 8, (F. A., 10), 12, 15, 27, 16, ([F.] m. C., 17), 18, 20, 23, 26, 32, 36, 37, 41, 44. **IV** (*F., Goll, and the battle of Cronnmhóin*): ([F.] m. C., 8, 34, 41, 47, 55), (F. A., 9), F., 10, 15, 16, ([F.] rí na Féine, 23, 49), ([F.] m. Muirne, 30, 32, 40), ([F.] m. C. hí Bh., 33), 35, 36, 38, 43, 44, 46, 48, 50-52, 64. **V** (*References to F. in a poem of reminiscence by Oisín*), (ré *Féin Fh.,* 1) ([Oisín] has F. m. C. 's hound Gaill-fhéith, 13), F. 's spear, 15, his hair, 19, various treasures of his, 32, 34, 35, 38. **VI** (*F. goes to hunt on Eichtghe and subsequently fights Cormac's rearguard of Lochlannaigh*): F. 1, (it was *geis* for F. to « leap » past a

camp, 3), ([F.] m. C., 23), (Flaithrí and Fíothal to judge between F. and Cormac, 24), 33, (F. na Féine prophesies, 35). **VII** (*F., held hostage by Cormac, is released by Caoílte's trickery and the feat of bringing what is elsewhere called the 'odd drove'*): F., 9, ([F.] m. C., 23), 26, 27. **IX 3** (*F. exempted from Goll's curse of cl. Bh.*). **X** (*F. na b[h]Fían* mentioned by Goll, 3, *Oissín m. F.,* 5, *F. is a Fhian,* 16). **XI** (*F.'s ancestors, relatives, and descendants*): (Oissín m. F., 9), (F. 's daughter Lughach, 11), ([F.] m. C. A., 14). **XII** (*F. 's household at A.*): F., 1, (A. is called *port Bh.,* 2), (F. m. C. m. T., 6), (*áiriomh Féine F.,* 9), (Oissín m. F., 10), F. 's three *eachlacha,* 26, his three fools, 27, his poet Fearghus Fíen-bhél (*sic*), 29. **XIII** (*F. fights with the nine phantoms from Iubhair-ghleann in a disappearing house*): ([F.] flaith na fFíen, 8), F., 9, 10, ([F.] m. C., 11), 12, 13, ([F.] in rí, 15, 20), 19, ([F.] m. C. A., 22), 24, 33, 35, 38, (F. Fáil, 43). **XIV** (*F. and his Fían fight Donn transformed into a stag*): F., 3, (F.] m. C. m. T., 16), 16, 17, (*ré [F.] rígh na fFían a hA.,* 18), 20, 21, 29, 30, (*F. prophesies,* 33). **XV** (*F. 's boyhood*): ([F.] m. Muirne, 5), (« *Giolla in Chúasáin,* » 10), (« *in fionn beag* », 13), (F. úa B., 14). **XVI** (*History of F.'s shield*: cf *infra* **Seancholl Snigheach**): F., 41, ([F.] m. C., 42), 55. **XVII** (*F. and eight of his men have adventures in a síodh*): F., 13, 17, 23, (F. m. C., 24, 57, 86, 96), (Aodh Beag m. F., 25, 27), 26, 38, 39, 55, 56, 59, ([F.] m. C., 60, 87, 101), ([F.] m. C. A, 66 69), 70, (F. m. C. m. T., 75), ([F.] m. C. a hA., 79), 85, 90, 100, 102-105, 108, 113. **XVIII** (*Éachtach, daughter of Díarmaid, tries to avenge her father's death on F.*):

Fionn mac Cumhaill. — *cont.* :

m. F., 2), (F. 's daughter Lughach,
5), (F. 's two sons Áodh Beag and
Áodh Foda, 17), ([F.] m. C. 's wife
Áine, 18), (F. 's brothers, 20), (F. 's
daughter Samhaoir, 29), (*Díanghus
Fionn, a member of F. 's deirbhfhine,
is blinded by F.*, 35-39), F., 35, 36,
(F.] m. C., 37, 42), 39, (*F. 's death*
40), 43.   **XLIV** (*Relationships of
F., Mac Lughach, Uirne, Bran,
etc.*) : F., 4, 5, (F. m. C. m. T., 12).
XLV (*F. 's kinship with Cnú Dhei-
reóil*) : F., 1, ([F.]m. C., 10).   **XLVI**
3 (*Relationship of Oisín m. F. and
Fíamhoin*).   **XLVII** (*Arbitration in
which F., Caoilte, Fítheal, Cormaᶜ
and Ailbhe are interested, concer-
ning* : 1° *a race for a sword* ; 2°
straying goats) : F. 10, 16, (F. Fáil,
18), 19, ([F.]m. C. m. T.,20), 26, 27,
([F.] m. C. m. T., 31), ([F.] m. C.,
33, 52), (F. a Formaoil, 36), 39-41,
43, ([F.] m. C. A., 47), 48, 51, 53.
XLVIII (*Slayings by cl. Mhorna*) :
(Iollann m. F. and Óg m. F. slain,
8), (*Druim Bróin ó bhrón Féine F.*,
20), F. mentioned, 25.   **XLIX** (*F.
prophesies about the future of Ire-
land*) : (F.] m. C., 1), F., 3, ([F.]
m. C. A., 4, 6), (F. mór ard-f[h]-
laith A., 5).   **L** (*F., in Hell, is
defended by cl. Mhorna*) : F., 2, 5,
([F.] m. C. a hA., 7, 11), ([F.] m. C.
ó Theam[h]raigh, 10), 16, 20.   **LI**
(*Baptism of F. 's son Oisín*).   **LIII**
14 (*How F. would have reacted to
the cleric's bell*), (F. 's son Oisín
recites the poem, 18).   **L1V** (*F. slays
a magic pig*) : F., 12, 13, ([F.]
m. C., 16, 22, 25, 26.   **LVII** (*Oisín
praises F. for his generosity, etc. ;
Patrick says F. is in Hell*)) : F., 2,
7-9, 11-13, 16, 19-21, 24, 25, 27-29,
31-34, 38.   **LVIII** (*F. hunts on
Sliabh na mBan*) :   F., 1-3, 7, 8,
10, 11, 16, 17.   **LIX** (*F. gets the
better of Laighne Mór, a Fomorian*

invader, by a trick*) : F., 11-14,
([F.] m. C., 16), 18, 25, ([F.] m. C.
a hA., 27), 29, 30, (F. m. C. 32),
(F. m. C. m. T., 33), 34-36.   **LX**
(*F. and the péisd at Loch Dearg*) :
F., 1, 3, ([F.] m. C., 10), 12, (Dáire
m. F., 13), 16, 19.   **LXI** (*F. and
Manannán*) : F., 1, ([F.], 3, 4), 10,
14, 16, 17, 22.   **LX11** (*References
to F. : on the occasion of Dubh m.
Diorfaidh's coming*, 1-12 ; *on the oc-
casion of Cinn Choire's coming*, 122-
139 ; *when F., refused Oisín's claim
to leadership of half of the Fían*,
140-170) : ([F.] m. C., 1, 12, 46,
56, 61, 66, 69, 116, 117, 128, 130,
137, 141, 143, 154, 169), F., 6-8
([F.] is called *flaith na fFían*, 11,
59), ([F.] m. Muirne, 13, 153), 14-
16, 28, 47-49, (F. A., 57, 108, 150),
59, 65, (Áodh Beag m. F., 76),
(Roighne m. F. slain, 87, 88), 99,
106, 107, 113, (F. m. C., 118),
([F.] m. C. a hA., 125), 126, 144,
(F. m. C. A. 145), 146, ([F.] ó B.,
155), 156, 158, 160, 167.   **LXIII**
(*F. assists Cormac against the Dearg
mac Droichil*) : (Raíghne na R.
m. F., 5), ([F.] m. C., 39, 40 45,
46, 48, 65), (F. a hA., 41), (F. A.,
44), (Fearg[h]us file F., 67).   **LXIV**
(*F. and Maghnus*) : (F. Fáil, 10),
(F. m. C., 11, 16) (Iollann, who is
called Goll in 21, reproaches F.m.
C., 13), (Faolán nó Áodh m. F.,
18), F., 20, 26, 29.   **LXV** (*F. and
the woman with the chastity-testing
cloak*) : F., 1, 2, 4, ([F.] m. C., 6,
19),   Maighean   bean   Fh.,   14).
LXVI (*Another version of poem
II supra*) : F., 3-5, 9, 11, 24, 28,
29, 39, 48, (Faolán m. F., 49, 69),
52, 64, (F. 's helmet-emblem, 65),
(emblem of F. 's son Cairioll, 71),
(emblem of F. 's son Áodh Beag,
72), (emblem of F. 's son Raíghne,
73), (emblem of F. 's son Fearg[h]us
75), 79, 82.   **LXVII** (*References to*

his father), XXXVIII 19. **2°** (The parent from whom he gets the name *Mac Lughach* is his mother « Lughach ») : explanation of both names (G. and M. L.), XI 14 : G. is the prophesied name of Lughach's son, XLII 26, 27 (*cf.* 22, 41-43); Lughach was mother of G., XLIII 5, XLIV 4. **3°** Mac Lughach (no precise identification of parent) is called G., XXIII 93 (*cf.* 92, *etc.*). See also **Mac Lughach.**

Gáoth, Cuán's hound, XVII 27.

Gar, hound loosed by Mac Dubháin, XXIV 17.

1 Garadh, ancestor of Fionn, XXXVII, 5, 8.

2 Garaidh, father of Morna, VI 2.

3 Garadh (*aliter* **Garaidh**), son of Morna, II 11, present at Cumhall's death, 14 (= LXVI 11, 27, 28); helper of Goll and reciter of part of poem III 2, 24, 40; one of cl. Mhorna, XIX 16; feasts with Fionn XXII 39, mentioned in connection with the Battle of Cnucha, 62; feasts with Fionn, XXIII 13; looses hounds Fearán, Foghar, Maoin, XXIV 11 : does battle with Dubh mac Díorfaidh, LXII 77, 83 (mentioned, 110, 168) : associated with Goll, LXIV 4, 26; Garaidh praised, LXVIII 74. See also **11 Áodh** (son of Garaidh), and **Osgar mac Garaidh**. [Garadh is associated with Cumhall's slayers, 8; burns a house where the Fían women were gathered, 12: implicated in the feud which caused the death of his brother Goll, 52.]

Garbh, a Doghead warrior, slain, XXXVIII 20.

Garbhán : a G. was slain in Cath tSléiphe Fúaid, XVI 45 : a Doghead warrior named G. is slain, XXXVIII 20.

Garbh Crot, slain by cl. Mhorna, XLVIII 29.

Garbh Doire, one of the Fían, XII 20 ; his reaction to the cleric's bell, LIII 13.

Garbh Glúineach, a giant of the Fúardhacht, his combat with Áodh mac Garaidh, LXVIII 54, 62, 73, 77, (his son Sdirén, 43, 44), (his two sons, 61).

Garbh Gréine, slain by cl. Mhorna, XLVIII 29.

Gearr na gCollann, a name of Osgar's sword, XX 104, 105 ; [Oisín's] sword, XXXVI 44.

Geibhtine : grave of G. mac Morna, XLII 80, (grave of *mac G.*, 81).

Geimhnán : Áodh ó Geimhnáin slain by cl. Mhorna, XLVIII 9.

[**Gerhard Gans** in German folklore, 196 (note 2).]

Gile in Ailt, name of Caoílte's sword, VII 15 (*cf.* Glossary *s. v.* **ailt**).

Gille Uallcha, slain by cl. Mhorna, XLVIII 32.

Giolla an Chúasáin, a nickname of Cumhall's son before he was called Fionn, XV 4, 10. [*Cf. supra* p. 33.]

[**Giolla na gCroiceann**, another name for Fionn, 33. « Giolla na Grakin, » hero of folktales, 193.]

[**Giolla Deacair** : has a horse, xxxii ; perhaps represents death, xxxiii. See also *Imtheacht an Ghiolla Dheacair* in the Subject Index.]

Giollannraidh, associated with the Fían, XVII 16 : see Glossary.

Glac mac Deirg — misprint : see **Glas mac Deirg**.

Glaisdíge, an early name for Fionn, XV 2c (note). [*Cf. supra* p. xc.]

Glais-fhían : see under Fían.

Glas : a G. is associated with cl. Mhorna, III 4 ; *G. mac Dreamhain*, *G. mac Deirg*. *G. mac Gadail*, were members of the *Fian*, XII 16, 18, 22 : *G. mac Edair* hunts with Fionn and shares his adventures in a *síodh*, XVII 25, 28, 52 ; *G. mac*

1 Goll — *continued* :

thann, 85, 88), 108, (Patrick asked to pray for [G.] mac Morna, 168) ; G. slays the Dearg mac Droichil at the request of Fionn, LXIII ([G.] mac Morna, 55, 62), G., 5, 59, (Iollann, 60, 65), 64, 65 ; G. slays Maghnus, LXIV 1, 21-23,26,30, (G. slays Iartrach, Camóg and Guilliomn, daughters of Conarán, [at Céis Chorainn], 37, 38), (called Iollann, 3, 5, 12, 13, 25, 27, 29, 31, 33, 34, 36) ; G. opposed Cumhall at Cnucha, LXVI 17, 26, cl. Ghuill (40) and G. mac Morna (50) raid Tara with Fionn, (description of the emblem in G. mac Morna's helmet, 68) (*the* Iollann *of 49 and 69 is clearly looked on by the poet as different from* Goll) (cf. references to poem II at the beginning of this entry) ; G. slays Airrgheann, king of Lochlainn, LXVII 19, 24 ; after a dispute with cl. Bhaoisgne, G. and his companions help them in an expedition to the Fúardhacht, LXVIII 25, (Iollann, 29, 69), ([G.] mac Morna, 44), 46, (G. mac Morna, 68), 69, 74, 75, 102 ; G. disputes with Osgar about the rescue of Díarmaid, LXIX 17, 18. See also **2 Áodh (Goll)** and and **13 Áodh** (son of Morna) ; and for references to Goll's wife see *supra* under **Conall Crúachna**, who was her father. [« Gow Mc Morne », XLIII (note 5) ; Fionn wins Fían headship from Goll, LI-LII, LIII ; Fionn opposed to Goll, LXI, LXXXIV ; Goll and Áodh mac Dáire are the same person, LXVI, LXIX, LXX, LXXII, LXXIII (note 2) ; Goll slays Fionn's father, LXXII (note 10) ; Goll-poems mentioned, XCV, CII, 22 ; Goll's death, 49, 52, 76 (called *Iollann* by Ó Brúadair, 76) ; *Oséne mac Fint* helps to defeat *Gold* and *cland*

Morndai in Cath Sléibhe Cain, *infra* Addendum to Pt. III, p. LIX ; Goll and the marrow of bones, 51 ; Goll defeats invaders, 148 (footnote 1) ; Goll, in folklore, rescues Fionn in Lochlainn, 164.]

[**2 Goll**, Fomorians or giants so named, LXIX.]

3 Goll (mac ri[o]gh Uladh), his grave, XLII 74.

4 Goll Golban, one of *dá rígh-fhéindidh* (sic MS) *Fhían Uladh*, IV 26 ; **Goll Galban**, a former companion of Oisín's, XIX 13.

Got Dearg, hound loosed by Fáolán XXIV 13.

Goth Gaoíthe, mentioned by Goll, IX 6 ; mentioned by Oisín, XXXIX 15 ; grave of G. G. mac Rónáin, XLII 72.

[**Govannon** in Welsh lore, is parallel to Irish Gaibhneann, LXXXII sq., 208.]

Gráinne : Éachtach was her daughter, XVIII 1, 32 (Gráinne elopes with Díarmaid, 2, 4, 32) ; [Gráinne] makes a sleep-song for Díarmaid, XXXIII. [G. wooed by Fionn, LIX, 19 ; G. the chastest woman in the Fían, 154. See also *Tóruigheacht Dhíarmada agus Ghráinne* in the Subject Index.]

Greallach, a Lochlannach slain by Osgar, VI 15, 19.

[**Greidawl** in Welsh lore. 201.]

[**Greit mab Eri** in Welsh lore, 201.]

[**Grendel** in the Old English poem of *Beowulf*, 179, 184-186, 188.]

[**Grettir** in Icelandic lore, 185.]

Grinne, slain by Saturn with the sword that later belonged to Osgar, XX 6.

Grúagach (a sort of magic being) : a *Grúagach* from Sorcha comes to Cormac's feast and by his conduct towards the Fían is the cause of many adventures, XXIII 17, 19, 25, 26, 29, 33, 35, 37, 39, 40, 43,

46, 48, 52, 55, 60, 61, 62, 64, 66,
70, 71, 76, 82, 130-135, 137, 140 ;
a *Gruagach* (= Manannán mac Lir)
demands the protection of the Fían
but acts treacherously towards
them, LXI 13, 14, 17-19, 24 ;
a *Grúagach* (= Áonghus Óg) as-
sists the Fían, LXVIII 79, 83, 91,
93, 95, 97. [A *grúagach* in a Mun-
ster folktale is mentioned *supra*
p. xxvii, l. 4.]

Gúaire, hound loosed by Cairioll,
XXIV 17. **Gúaire**, one of the Fían,
XII 16 (the same, or another, Gúai-
re, 21). **Gúaire,** in charge of Fionns'
síothla (water-vessels), drops one
of them in a spring of fresh water,
XVII 108, 109 (called Gúaire mhac
Neachtain, 111). **Gúaire Cearr**,
slain by cl. Mhorna, XLVIII 31.
Gúaire Dall, apparently a name
for Oisín in his old age, XIII 1, 2.
[The names *Gúaire Dall* and *Gúaire
Goll* are discussed *supra* pp. LVIII,
26, 27.]

Guillionn, hound loosed by Cairioll,
XXIV 17. **Guillionn**, daughter of
Conarán, slain by Goll, LXIV 37,
38. See also **Cuilleann**.

Gulban, a venomous pig, eponym of
Beann Ghulban and cause of Díar-
maid's death, XVIII 7, 8. **Gulban
Ghairbh-cheannach** (*inghean
Stáirn*), alternative eponym of
Beann Ghulban, XVIII 8.

[**Gwallawc ap Leenawc** in Welsh
genealogy, 203.]

[**Gwyddneu**, in a Welsh poem, 201,
202.]

[**Gwydion mab Don**, in a Welsh triad,
202.]

[**Gwynn ap Nudd**, Welsh mythologi-
cal figure, 198 *sq*. See also « Fionn-
Gwynn parallel » under **mythology**
in the Subject Index.]

[**Gwynn ap Nwyfre**, in a Welsh triad,
199.]

[**Gwythur** in Welsh legend, 201.]

Hector see **Eachtair**.
Hecuba see **Achapa**.
Helen see **Eléna**.
[**Herakles (Hercules)** : rescues The-
seus in Hades, xxx ; chokes serp-
ents, 33 ; other anecdotes about
him, 194 ; popular with the un-
lettered in ancient Greece, 193 ;
folktales attached to his name, 197.
See also **Earcail** in this Index, and
« Greek-Irish parallels » under « **fol-
klore** : PARALLELS » in the Subject
Index.]

[**Hippodamia**, in Greek lore, corres-
ponds to Irish Eargna, 4-5.]

[**Hrothgar** in the Old English poem
of *Beowulf*, 185.]

Iácobó, slain by the sword that later
belonged to Osgar, XX 7.
Íaconn, one of the Fían, his death
lamented, XII 23.
Íaichim (Joachim) : *Mac ing[h]ine
Anna is Iaichim*, LXII 167.
Íarnach, daughter of Conáran, slain
by Goll, XXXV 125 (mis-spelt *Ior-
nach*, 120) ; called *Íartrach*, LXIV
37, 38.
Iasón, possessor of Laomedon's sword
till killed by two serpents, XX 22-
24.
Íath, a doorkeeper of Fionn's, XII 28.
Ibhual, slain by Fearghus, XX 72.
[**Idris Gawr**, in a Welsh triad, 202.]
Ifreann, the Infernal One, L 5.
Ilbhreac, lover of *Aoiffe inghean
Dealbhaoith*, VIII 4.
Íle, slain by cl. Mhorna, XLVIII 11.
Ílis, slain by the sword that later be-
longed to Osgar, XX 7. **Ílis**, former
possessor of Osgar's sword, XX 17,
18.
[**Inse**, one of the Fían, in *Bruidhean
Cháorthainn*, xxvi, xxvii.]
Íób[h] steals from his father Saturn
the sword that later belonged to
Osgar, XX 8, 9 (his son Dardanus,
10).

L. was son of Aodh Ollach son of Cumhall, XI 7 ; L. ó Líath-druim (one of the Fían) goes hunting, XVII 14 ; L. mac Áonghusa is a physician and heals Fionn, XVIII 29, 30 ; L. [Daill-éigeas] slays Fearghus, XX 87 (and note thereto supra, p. 47) ; Dubh mac Luighdheach is slain by Goll, XXII 3, 4 ; Lorcán mac Luighdheach Láin is addressed by the reciter of XXXVIII 1 ; mac Luighdheach is slain by Fionn, XLVII 10 ; the three sons of Lughaidh mac Croimchinn are slain by cl. Mhorna, XLVIII 31, 37.

Lughaine, onetime owner of the Caladh-cholg, a sword which ultimately belonged to Osgar, XX 90-93.

Lunna, a Lochlannach in Cormac's service, attacked by Fionn's men, VI 6, 11, 14.

Lúath, one of Fionn's three eachlacha, XII 26.

Lúth Deas, hound loosed by Daighre, XXIV 16.

Lúth na Lon, hound loosed by Mac Reiche, XXIV 15.

Mac an Luin : 1° Fionn's sword, XXIV 38, 78, (how obtained, XXXVI 42) ; 2° apparently a warrior, XLVII 9.

Mac an Óig see Mac ind Óc.

Mac an Truim, hound loosed by Osgar, XXIV 10.

Mac Con, a Mumhain Mhic Con, XVI 57. [Lughaidh mac Maicn'adh and Mac Con have the same story attached to them, LVII-LVIII ; Lugh = Mac Con = Maic-nía, 205 (and Addenda) (cf. LXXIX).]

Mac Cuill : Eitheór is called Mac Cuill after his shield, XVI 30, is killed at cath Tailtean, 31.

Mac Cumhaill see Fionn.

Mac Criomhthainn see Cáol Cródha.

Mac Dáire see Mac Lughach and Gaoíne.

Mac Deighe, one of the Fían, XII 19.

Mac Deithchill, one of Fían, XII 19. Cf. supra Deicheall Duibh-rinn.

Mac Dobhair helps Mac Lughach in battle, LXVIII 24.

Mac Dúach, cleric addressed by the reciter of XVIII 33.

Mac Dubháin looses hounds Rían and Gar, XXIV 17. Cf. Dubhán.

Mac Edoine looses hounds Cas-lúath and Futhlamh, XXIV 14. Cf. Eadan.

Mac Fáobhair is slain by Osgar in the Fúardhacht, LXVIII 52, 58, 65, 70.

Mac Fiodhbhaidhe, mentioned as the owner of a hound, XLVIII 38.

[Mac ind Óc, a youthful god, LXXVIII ; see also Áonghus Óg.]

Mac Lé[i]g, one of the Fían, LXVII 20.

Mac Lughach is one of sixteen Fían raiders of Tara, II 35 (= LXVI 47) ; is the son of Fionn's son and daughter, IV 14 ; fights with Fionn's men against Cormac's Norse rearguard, VI 13, 20, 31 ; called Gaoíne because his birth was a gaoíne (see Glossary) and called M. L. after his mother, XI 14 ; grave of « Mac Lughdhach », XXI 34 ; M. L. present at the dispute about the marrow-bones, XXII 39, 52, 53 ; accompanies a grúagach to the East and has adventures there, XXIII 43, 64, 74, (called Mac Dáire, 77, 83), 84, 85, 89, 91, 92, (called Gaoíne, 93), 97, 212, 225 (cf. supra Cáol Cródha) ; looses hounds Cuirtheach and Lé[i]r Búaidh, XXIV 18 ; killed in cath Gabhra, XXVII 2 ; M. L., with others of the Fían, races the smith Lon mac Líomhtha and is given a sword, the Éachtach, XXXVI 6, 23, 44 ; Gaoíne is « Mac

Lughach Lágha », XXXVIII 19 (« Mac Lughach » is buried beside Cáol, 39) (see **Cáol Cródha**) ; M. L. was with Oisín at *cath Gabhra*, XXXIX 15, 27, 86 ; the youthful deeds and naming of M. L., who was son of Dáire and of a *síodh*-dweller's foster-child, Lughach, XLII 3, 5, 31, 47, 88 ; M. L., called Gaoíne, was son of Dáire and of Fionn's daughter, Lughach, XLIV 4 ; M. L.'s soul fights for Fionn in Hell, L 13 : M. L.'s whistle mentioned, LIII 4 ; M. L. hunts a magic pig, LIV 26 ; resists an invader and supports Oisín, LXII 75, 110, 168 ; mentioned as one of the Fian, LXIV 16 ; is one of sixteen Fian raiders of Tara, LXVI 47 (= II 35), his shield-emblem described, 70 ; was one of the Fían when Airrghean invaded Ireland, LXVII 20 : strikes Conán with his fist and shares in a subsequent Fian expedition to the Fúardhacht, LXVIII 18, 21-24, 63. [M. L. may have once been identical with Lugh, LXXIX and 207 ; parallels to M. L., as a baby, choking a stoat, 33 ; said to be the son of Lughaidh, Lágha (who was son of Dáire), 206 (note 10) ; explanation of his name, 206 sq.] See also **Cáol Cródha** and **Gaoíne**, and *cf.* **Lugh** and **Lughach** and **1 Lughaidh.**

Mac Luighdheach see under **2 Lughaidh.**

Mac Míleadh see **Milidh**

Mac Morna see **Goll.**

Mac Murchadha [*i. e.* Diarmaid, † 1171] : Fionn prophesies the evil he will bring on Ireland, XLIV 10.

Mac Reiche looses the hounds Sgath Úr and Lúth na Lon, XXIV 15. **Mac Reithe** questions the invader Dubh mac Díorfaidh, LXII 18 ; Mac Reithe's wife is proved chaste, LXV 2, 16.

Mac Róigh see **Fearghus.**

Mac Samhain was Fionn's judge, XII 29.

Mac Smóil see under **Smól.**

Mac Suirn see **Dubh mac Díorfaidh.**

Mac Troghain imprisons some of the Fían, XLI 14, 15.

Mac Ua Neachta lamented by Caoílte XIX 13. [The *Mac Ua* of this name is descended from, or modelled on, an older *Macu*, see note *supra* p. LXIII.]

Maghnus Mór (son of the king of Norway) is captured abroad by sixteen of the Fían, LXVII 36 ; he invades Ireland and is slain by Goll, LXIV 7-10, 15, 21, 24, 28, 29, 31, 33, 34. [Prose tale about how Fionn invaded the dominions of Maghnus, x ; poem in which Fionn defeats (but does not slay) Maghnus, when he invades Ireland, 148 (note 1) ; Magnus Barelegs invades Ireland (A.D. 1101, 1102 — slain 1102), 149. See also **Maine**]

Maic-nía : grave of *Lughaidh mac Con mheic Mhaic-níadh*, XLII 67 ; Loch is *inghean Mhaic-níadh*, XLIII 9, Luchar is *inghean Mhaic-níadh*, 17. [Téite daughter of Maic-nía is mentioned, LVII ; Maic-nía is a single compound word, 205 (note 7) ; Lugh is perhaps identical with Maic-nía in origin, see *supra* **Mac Con.**]

Máigh, hound loosed by [Cairioll] ó Conbhróin, XXIV 12.

Maighean, Fionn's wife, fails in a chastity test, LXV 14 (recte *Maighinis*, see note thereto, supra p. 160). **Maighinis**, Crúacha Ceard's sister, is killed by cl. Mhorna, XLVIII 23.

[**Máillén mac Miodhna** (197, 198) see **Aillén mac Miodhna.**]

Maine : a M. is one of the Fían, XII 17, his death lamented 23 ; a M.

is a musician, XVII 21 ; M. son of
Feardhomhan is slain by cl. Mhor-
na, XLVIII 2. [Maine of Acallam
na Senórach is hardly identical
with Maghnus, *supra* p. 150, l. 2.]

Mál, see his son **Eochaidh Baill-
dearg.**

Mana Falúis, son of Dardanus, one-
time possessor of Osgar's sword,
XX 15, 16.

Manainne (apparently genitive case
of a person's name), VI 34.

Manannán makes a magic *corr-
bholg* from the skin of the trans-
formed Aoiffe, VIII, 2, 7, 10, 11,
18 (see *supra* **Corr-bholg**) ; causes
Lucra to make the shield which
later belonged to Fionn, XVI 15,
16, 18, 20, 24, 25, 33, 36-38 (see
infra **Sean-choll Snigheach**) ; his
daughter Craoíbh-fhionn is wife of
Éanna mac Lobhair Thuinne, XVII
71 ; M., in disguise, tries to injure
the Fían, LXI (called Manannán
6, 22 ; Manannán mac Lir, 18).
[Said by Cormac to have been
looked on as god of the sea by the
ancient Irish, LVI, LXXIV (note 5) ;
appears in unpleasant shapes, 142 ;
hero in a folk helper-tale, 178 (note
1) ; is equivalent to Welsh *Man-
awydan ab Llyr* (see next entry in
this Index). See also *Cuireadh
Mhaoíl Uí Mhanannáin* in the
Subject Index.]

[**Manawydan** (Welsh mythological
figure), 210 (note 4). The common
spelling Manawyddan arose through
misunderstanding of the more ar-
chaic spelling : see note by I. Wil-
liams in the *Bulletin of the Board
of Celtic Studies*, III, 49 — inform-
ation kindly supplied by Mr. K.
Jackson.] *Cf. supra* **Manannán.**

Manradh, one of the Fían, XII 21.

[**Máodhóg** (Saint, † 626) : Fionn fore-
tells his coming, LXII (note 2).]

Maoín, hound loosed by Garaidh,

XXIV 11. **Maoín** (a person), see
her father **Smól.**

Máol, one of Fionn's fools (*óinmhide*),
XII 27. **Máol Chíar**, possessor of
Osgar's sword after Osgar, XX 107,
108. **Máol Dearg**, son of the reci-
ter of XLVIII , is slain by cl.
Mhorna, XLVIII 34. **Máol Ea-
naigh**, planter of Dáire's grave-
stone, XLII 58, Máol Eanaigh's own
gravestone is planted by a Dáire,
87. **Máol Garbh**, father of Dubh
Dala, LIV 8. **Máol Mithigh**, fa-
ther of *trí Duibh*, XXII 6 (see
supra **Dubh**). **Máol Tnúthaigh**,
father of Dubh Róid, XLII 109.
Máol Tuile, Caoílte's son, slain by
a magic pig, LIV 19.

Máolán, one of the Dogheads, is
slain, XXXVIII 20.

[**Maponus** (Celtic name) : *map* =
mac, LXXVIII ; *-on-* in god-names,
LXXXIV.]

Marbhadh na gCat, hound loosed
by Áodh Beag, XXIV 19.

Meadhbh : she inherited Fearghus's
sword, XX 88. [M. is a goddess,
215 (note 1) : *cf.* further references,
Ériu, XIV, 15-16.]

Meall, one of Fionn's fools (*óinmhide*),
XII 27.

[**Meargach** invades Ireland, 148 (no-
te 1).]

Measgor, one of the Dogheads, is
slain, XXXVIII 20.

Meilge : see **Mothla mac Meilge.**

Meirge na mBan bhFionn, Osgar's
standard, LXII 70.

Menelaus : see **Minélus.**

[**Míadhach** takes the place of the
Aoiffe of poem VIII (*cf. supra* **3
Áoiffe**) in another version of the
story, *supra* p. 21.]

[**Midas**, in Greek legend, has ass's
ears, 156 (note 2).]

[**Midhir**, a *síodh*-dweller, elopes
with Éadaoin, XLVII (note 3).]

Mílidh : the sons of M. slay the sons

of Cearmaid Mil-bhéal, VIII 17 ;
Mac Míleadh was one of the Fían,
XII 10 ; *Barrán mac Mílidh* is slain
by Osgar at the Battle of Gabhair,
XXXIX 81, and he slew sons of
Caoílte and Osgar there, 85.

Minélus (Menelaus),former possessor
of Osgar's sword, XX 2, his wife,
34.

[**Minos** and the Minotaur, 192 ; Mi-
nos is loved by Skylla, *ib.*]

[**Míodhach**, in *Bruidhean Cháor-
thainn*, xxvi, xxviii.]

[**Mo Chaoi** of Nendrum (Saint), lives
long listening to a bird from Pa-
radise, xxiii.]

Modh Smala mac Smóil : see under
Smól.

Modha watches a ford on behalf of
cl. Mhorna, III 10.

Mogh Corb chatha Gabhra was son
of Fionn's daughter, Samhaoír,
XLIII 29.

Mogh Smala mac Smóil : see under
Smól.

[**Mogons**, a Celtic god-name, LXXVIII,
LXXXII.]

[**Moighre (Laidhre) Borb** invades
Ireland, 148 (note 1).]

Moing-fhionn's grave, XLII 97.

Moireann see **Muirne.**

Mongán is killed by cl. Mhorna,
XLVIII 36. [Mongán, 7th-century
Ulster king, LVI ; Mongán, a *síodh*-
dweller, LVIII.]

Morann : *deich Morinn muighe Taill-
tean* were in the Fían, XII 12 ;
Criomhall had a son Morann, XI 8 ;
a Morann's daughter was abducted
in despite of Conall [Cearnach],
XXXIII 4. [The name *Morann* re-
places the girl's name *Iuchra* in
another version of the story of
poem VIII, *supra* p. 21.]

Mór-láoch : his son Uar-gháoth is
slain by Aeneas, XX 43, 44.

Morna : see **Clann Mhorna,** and
the names of particular sons (**Art,**

**Barrán, Ceapán, Conán, Dubh,
Dubh-chosach, Dubh-thnúthach,
3 Garadh, Geibhtine, Glúin-
fhionn, Goll, Sein-én**). See also
2 Garaidh and **Neamhnann,** who
are both reckoned as father of
Morna.

[**Moro Oervedawc** : his horse required
to hunt the *Twrch Trwyd*, 200.]

Mothla mac Meilge, king of Egypt,
slain in Cruithean-túath, XVI 22.

Muc Smolach mac Smóil, slayer
of Goll : see under **Smól.**

Muin-reamhar mac Eirghinn des-
erts his post through fear of the
giant Lomnochtach, XX 61-65,
67-69. [*Cf. supra* p. 46.]

[**Muircheartach mac Earca,** refe-
rence to the story of his death,
cxviii (note 1).]

Muire (the Blessed Virgin), XVI 63,
XXIII 222.

Muireadhach : the house of M. mac
Flainn mentioned, VI 34 ; *deich
Muireadhaigh* in the Fían, XII 13.

Muireann, Oisín's wife, XLIII 11.

Muiridh : *faithche Mac Muireadha*
(place where horses raced), XIII 3.

Muirne [This nominative form is sug-
gested supra pp. 105, 106, and is
guaranteed by the early-13th-cen-
tury (?) interpolator of LU, who
writes *Murni Mun-c*[*h*]*aín a hainm,*
ll. 3160-3161 (ed. Best and Bergin) ;
the epithet *mun-c*[*h*]*áomh* appears
also in Duanaire Finn, XLIV 2
(*cf.* also *infra Corrigendum* to XVI
39). In Duanaire Finn the scribe's
nominative and accusative forms
are : *Moireann,* II 13 ; *Muirn,* XVI
39 (apparently guaranteed by the
metre), XLIII 1, and XLIV 12
(one syllable wanting in both in-
stances), XLIV 2 and XLV 9 (one
syllable might be inserted in both
instances).] *Moireann* is abducted
by Fionn's father, II 153 ; *Muirn* is
abducted by Cumhall, XVI 39 ;

Fionn is called *mac Muirne*, IV 30, 32, 40, XXIII 23, 42, XXIV 47, XXXIX 12, LXII 13, 153, LXIII 44, LXIX 4 ; he is called *Fionn mac Muirne*, XVIII 3, XLII 96 ; M. is Fionn's mother, XLIII 1, XLIV 2, 12 ; M. is daughter of Tadhg son of Núadha, XLV 9 (*cf.* XV 2).

Muirtheimhne : *deich Muirtheimhne na mara* in the Fían, XII 15.

[**Murchadh** replaces *Céadach* in one version of a folktale, 178 (note 1).]

[**Naoínne**, see **Noínne.**]

Naoise (Ulidian hero) is mentioned, XX 79.

[**Nár,** one of the three Finn Eamhna, LXXVIII (note 5).]

Neacht : see **Mac Ua Neachta.**

Neachtan : his son Gúaire is mentioned, XVII 111. [**Nechtu Scéne**'s sons and Cú Chulainn, 187.]

Neamhnann : Uí Neamhnainn harvest with the Fían before the Battle of the Sheaves, XXI 14 ; Goll is called *Goll mac Morna mhic Neamhnainn*, XXIII 11. See also **Cáol Cródha úa Neamhnainn.**

[**Neamh-núall (Neanúall),** see **Núadha.**]

[**Nefyn,** niece of Gwynn in Welsh lore, 204.]

Néimh (accusative case), hound loosed by Úath na Sealg, XXIV 24.

Neimheadh, father of Stárn and grandfather of Gulba, XVIII 8.

[**Níall Naoí-ghíallach** kisses a hateful hag who reveals herself as sovranty, XLVI (note 3).]

Níamh (?), a hound, see **Néimh.**

[**Níamh** : her father in Tír na nÓg is to lose his crown to Oisín, 4 (note 2).]

[**Nisos,** is betrayed by his daughter in Greek legend, 192.]

Niúl, possessor of the sword Úargháoth, which was later named

Caladh-cholg after Niúl's daughter, XX 50-54.

[**Noĕnde,** see **Noínne.**]

Nóin (accusative case), hound loosed by Osgar mac Croimghinn, XXIV 20.

[**Noínne** : he belongs to the Lugh-Conmhac-Tadhg deity-group, p. LXXX ; his story is like the Lugh-story, pp. LXXIII (note 1), LXXIX, 4 (note 2 — p. 5) ; his father is Umhall or Neamh-núall, LXXIX (and *ib.* note 4).]

Núadha (see also his son **Tadhg**) ; **Núadha Fionn Éigeas** was son of Lōch, XLIII 9. [N. Neacht, ancestor of Fionn, LV, ancestor of the Fothaidh, LXIII ; N. and Umhall perhaps different names for the same ancestor-deity, LXXVI, LXXVII, LXXXI ; N. Neacht, N. Fionn Fáil and N. Deagh-lámh are all synonyms for the same divine Núadha, LXXVII (note 1) ; N. was a god, LXXVII (note 5), LXXXI ; N. son of Neanúall (corrupt tradition in Keating's *Forus Feasa*), LXXVIII (note 5 — p. LXXIX) ; Núadha-Cían-Dáire deity-group, LXXIX, 206, 208 ; N. Airgead-lámh equivalent to Welsh Nudd Law Ereint, 201 (note 1) ; N., ancestor of nearly all the Irish, 208.]

[**Nudd Law Ereint** : see **Núadha.**]

[**Odysseus** and Polyphemus in the Odyssey, 193.]

[**Oenomaus** story in ancient Greek lore corresponds to the story of Áodh Rinn in Irish lore, pp. LXXIV (note 3), 4, 5.]

Óg : 1° son of Fionn, slain by cl. Mhorna, XLVIII 8. 2° see **Mac ind Óc.**

Oilill : *deich nOilealla a hÉdar* in the Fían, XII 12, an Oilill's death lamented, 24 ; an O. son of Eóghan, was cousin of Cumhall and

father of Dáire, XI 4 ; an O. son
of Eóghan is grandfather of Dáire
Dearg, XLII 5 ; Cathaoir mac Oi-
lilla entertains Fionn, XIII 12 ;
the blind poet of Oilill (Meadhbh's
husband) slays Fearghus, XX 89d
note ; Samhaoir was wife of the
son of an O., XLIII 29 ; an O. is
slain by cl. Mhorna, XLVIII 5
(cf. 19, 20, where there is also
mention of an O. slain by them).

Oisín : O. mentioned, I 1, Eargna
loved by [O.] mac Finn, 21 (O., 22)
[cf. supra, p. 4] ; O. main reciter
of poem II (= LXVI), is addressed
by Caoílte, II 1, [O.] replies, 2, as
reciter (« mise ») reckons himself
among the sixteen who raided Ta-
ra with Fionn, 34 ; O. opposes Goll
at Cronnmhóinn, III 29, 32 ; O.,
reciter of IV (cf. 68, 69), refuses
to oppose Goll at Cronnmhóin, 10 ;
O. laments his past glory and tells
of the hidden treasures of the Fian,
V (cf. 27, 28) ; O. fights one of
Cormac's Norse rearguard, VI 14,
rescued by Osgar, 17-18, praised
as a warrior by the reciter, 30 ; O.
interlocutor, Caoílte main speaker,
VIII 1, 3, 15 ; O. mac Finn men-
tioned as a possible husband for
Goll's widow, X 5 ; O. mentioned
as Fionn's son, XI 9, the five sons
of O. listed, 10 ; O. mac Finn
mentioned as a member of the
Fian, XII 10, his five sons listed,
11 ; O. with Fionn when Fionn,
exercising the black horse, comes
to a magic house of torment, XIII
(called Gúaire Dall, 1-2 : see note
supra p. 27) (called O., 34) (is the
reciter of the poem, 44a note) ;
reciter of XVIII (see specially the
opening stanzas and st. 17, and the
end stanzas from 106), (O. is named
in stanzas 17 and 19, but in the
main action (the finding of Caoílte's
síothal, 23-99) he plays no part ;

O. helps, Fionn against Díarmaid's
daughter, XVIII 27 ; he is addressed
by Caoílte, XIX 10, 18, 19 ; [O.]
mac Finn recites XX (see 111) ;
O. was present at the Battle of the
Sheaves and recites the poem about
it, XXI (cf. note on 20-21) ; O.
recites poem XXII (on Goll's
death) (called O., 1 ; úa Cumhaill,
17, 31) ; O. almost certainly is the
reciter of XXIII (addressed as O.
160, 209, 224, 226), (referred to as
O. mac Finn, 220), (the poem is
mainly about Osgar, who is describ-
ed as the son of Oisín in 37, 94 and
139), (two other sons of Oisín's,
called Oisín and Iolach, are men-
tioned, 99) ; O. looses the hounds
Búadhach and Abhlach, XXIV 8 ;
an un-named reciter (doubtless Oi-
sín) laments the greying of his
black hair, XXV ; O., the reciter,
is an old man living with clerics,
XXVI 3 ; an un-named reciter
(probably Oisín) bewails the loss
of the Fian, XXVII ; an un-named
reciter (not Oisín : see st. 4) says
that O. was present at a hunt on
Slíabh gCúa, XXVIII 4 ; O., an
old man, recites XXIX 3 ; O. com-
plains of the hunger of Ceall Chríon-
locha, XXX ; O., the reciter of
XXXII (see 11), has memories
aroused by the baying of a hound ;
O., reciter of XXXVI (cf. 2, 3),
took part in a race with a magic
smith and received his sword Gearr
na gColann (44) ; O., reciter of the
genealogical part of XXXVII, is
called O. in 1, and says he is son
of Fionn in 9 ; O. mac Finn men-
tioned, XXXVIII 31 ; O. tells of
Osgar's grave and the Battle of
Gabhair, XXXIX (addressed by
Patrick as O., 1, 2, 5 ; as mac
Finn, 3, 6), (Osgar is described as
his son, 20, 64, 74, 79, 87), (another
son of his mentioned, 88) ; O. is

5, 28); **VI** almost certainly *Caoílte* (*cf.* 14 with 15); **VII** *Caoílte* (*cf.* 8); **VIII** *Caoílte* (*cf.* 1, 3), (*Oisín* interlocutor: *cf.* 15); **IX** clearly *Goll*; **X** *Goll and his wife*; **XI** and **XII** perhaps *Caoílte* (Oisín mentioned in the third person, XI 9, XII 10); **XIII** *Oisín* (*cf.* note to 44); **XVI** perhaps *Oisín* (not *Caoílte*: *cf.* 8); **XVII** *Oisín* (*cf.* 17); **XIX** *Caoílte and Oisín* (*cf.* 9, 10); **XX** mainly *Oisín* (*cf.* 111); **XXI** *Oisín* (*cf.* note on 20-21); **XXII** *Oisín* (*cf.* 1, (*Cionáoth* interlocutor: *cf.* 19); **XXIII** almost certainly *Oisín* (*cf.* 160); **XXV** probably Oisín; **XXVI** Oisín (*cf.* 3); **XXVII** probably *Oisín*; **XXIX** *Oisín* (*cf.* 3); **XXX** *Oisín* (*cf.* 4); **XXXII** *Oisín* (*cf.* 11); **XXXIII** almost certainly *Gráinne*; **XXXIV** *Fionn* (*cf.* 13); **XXXV** *Goll* (*cf.* 4); **XXXVI** *Oisín* (*cf.* 2,3); **XXXVII** *Oisín* (*cf.* 1,2); **XXXVIII** *Fearghus* (*cf.* 40); **XXXIX** *Oisín* (*Patrick* interlocutor) (*cf.* 1-7); **XLI** probably *Oisín* (*Caoílte* and *Patrick* present: *cf.* 1 and 2 with 19); **XLV** *Oisín* (*cf.* 1); **XLVII** reciter anonymous (*Díarmaid mac Cearbhaill* addressed, 2); **XLVIII** the reciter was originally supposed to have belonged to cl. Bhaoísgne (see *supra* p. 111); **XLIX** apparently *Oisín* (*cf.* 1, 2; but the end-line of 46 contradicts this); **L** mainly *Fionn's ghost* (Oisín interlocutor, 2); **LII** *Fionn* (cf. *Acallam na Senórach*, ed. Stokes, p. 29); **LIII** *Oisín* (*cf.* 18); **LV** *Oisín* (see *supra*, p. 122, note on 7c); **LVII** and **LVIII** *Oisín* (*Patrick* interlocutor); **LIX** *Oisín* (*cf.* 40); **LX** *Caoílte* (*cf.* 20); **LXII** mainly Oisín (*cf.* 27-29); **LXIII** *Fearghus* (*cf.* 67); **LXVI** (= **II**) *Oisín* (*cf.* 1, 2); **LXVII** *Oisín* (*cf.* 3) (*Patrick* interlocutor); **LXVIII** *Caoílte* (*cf.* 106); **LXIX** *Caoílte* (*cf.* 4).

Reiche, Reithe, see **Mac Reithe.**

Rían, hound loosed by Mac Dubháin, XXIV 17; hound loosed by Colla mac Caoílte, XXIV 21.

Rígh-linn, daughter of the Dearg, was mother of Fíamhain, XLVI 2.

Rinn, hound loosed by Mac Smóil, XXIV 12.

Rionnal, king of Spain, buried at Tonn Chliodhna, XLII 69.

Rionnolbh accompanies Fionn on a hunt on which they have magic adventures, XVII 24,49; his hound Échtach, 27.

Rith re hArd, hound loosed by Conán, XXIV 13.

Rith Rod, hound loosed by Conán, XXIV 13b (*cf.* note *supra*, p. 61).

Rith-theann, hound belonging to *clann in Cheurda*, XXIV 23 d (*cf.* note *supra*, p. 62).

[**Roc** races the Fían, 87.]

Rónán: Áodh Rinn was son of Rónán, I 3, 5, 8, 18, 38, Liffe was daughter of Rónán Breagh, 11, *a ráith Rónáin*, 16, Caoílte was son of Rónán, 23; Caoílte was son of R., II 2; Té was daughter of R., XII 32, *mac Rónáin* dies, 33; Caoílte is called *ua Rónáin*, XVII 8; Dáire was son of R, XXIV 22; Rónán's grave, XLII 63, Goth Gaoíthe was son of R., 72; Áodh was son of R., XLIII 8, R. was son of Conall and Ailinn, and Díanghus was his brother, 31, 32; Caoílte was son of R., XLVII 1, 4, XLIX 4, LI 4, LXII 33, 44, 47, 49, 117, 119, 120; [*Caoílte*] *mac Cronnchair m[h]eic Rónáin,* LXVI 2; *Caoilti mac Cronnc[h]uir m[h]ic Rónáin,* LXIX 4. See also **Clann Rónáin** and the names of the various sons mentioned in this entry.

Ros: Dáire (father of Mac Lughach) slays *trí meic Rossa,* XLII 7, 9, 12, 13, *mac Rossa* planted the stone of Áonach Cairn mhic Táil, 101;

Fionn mac Rossa is swallowed by a monster, LX 11.

[**Roth-níamh**, a *síodh*-woman, daughter of Umhall, LXXXI.]

Rúadh : *an Rúadh ó Ráith na bhFían* was with Goll at Cronnmhóin, III 5 ; *dá mhac Rúaidh Oirir Alban* were on Fionn's side at Cronnmhóin, IV 25. [*Rúadh Ro-fheasa*, alternative name for the Daghdha, LXXXV.]

Sabharn was Cáol's wife and gave him magic gifts, XXXVIII 37, 38.

Sadán, slain by Dardanus, XX 11, his son Gola Gallamhail, 12.

Sādorn (Saturn) was one of a series of former possessors of Osgar's sword, XX 2, 4-6 : Saturn's spear (called *in tsighin*, XX 37) is discussed in the Glossary *s. v.* **sighean**.

Saltrán, slain by cl. Mhorna, XLVIII 31. [**Saltrán Sál-fhada**, Fionn's *giolla*, 180.]

Samhan, see **Mac Samhain**.

Samhaoír, daughter of Fionn : her husband and sons, XLIII 29.

Sáor was one of the women of the Fían, XII 31.

Sāruid (dative case) was one of the women of the Fían, XII 31.

Sdirén, a giant, son of the Garbh Glúineach, puts the Fían under a spell by his music, LXVIII 43 (*cf.* 35 *sq.*).

Sealbhach : S. was one of the Fían, XII 19 ; grave of *S. in Bhérla*, XLII 79, grave of S. úa Duibhne, 100 ; S. was son of Díarmaid, XLIII 15.

Sĕanach, a musician, accompanies Forann on a hunt, XVII 20.

Seanchaidh was father of Dubh Droma, XII 20.

Sean-choll Snigheach (*an S.-ch. Sn.* : see **snigheach** in the Glossary) : Fionn's shield, XVI 7, cause of Eitheór receiving the name Mac Cuill, 30 (see **Mac Cuill**) ; used by

Fionn in fighting Díarmaid's daughter, XVIII 21, 25.

Séasar see **Iú(i)l Sésair**.

Seastán has a son Fionn, XIX 13.

Sein-én, son of Morna, opposes cl. Bhaoisgne and later joins them in an expedition to the Fúardhacht, LXVIII 25, 61, 74.

Sein-iobhar, with Fionn at Cronnmhóin, IV 24.

Séitre : see under **Sithire**.

[**Sean-Gharman**, magic hag with a son, living underground beside a water-spring, LVIII (note 2), 187.]

Sgainnear, hound loosed by Iolar mac Smóil, XXIV 20.

Sgál : *Donn mac in Sgáil* opposes the Dearg mac Droichil, LXIII 49.

Sgannal, slain by cl. Mhorna, XLVIII 14, 15.

Sgannlach was Goll's wife, XLIII 4. See also *supra* under **Conall Crúachna**, who was father of Goll's wife, and under **Conn Cédchathach** who was her *comhalta*.

Sgáth Úr, hound loosed by Mac Reiche, XXIV 15.

Sgáthach, daughter of Éanna and Craoíbh-fhionn, lulls Fionn to sleep with magic music in a *síodh*, XVII 72, 74, 90-97.

Sgeólang, one of Fionn's hounds, XIV 19, XXIV 8, XXXII 4 ; Sgeólang's human ancestry, XLIV 7 [*cf. supra* pp. 103-104].

Sgíamh, hound loosed by Fearghus File, XXIV 21.

Sgíath Breac is slain by cl. Mhorna, XLVIII 6 : Sg. Breac mac Dathchaoín is lamented by Goll, IX 6, by Caoílte, XIX 17 ; grave of Sg. Breag [*sic*] mac Logha Lágha, XLII 64 : Sg. Breac is son of Lughaidh Lágha, XLIV 9, 10 [his mother Uirne had been called Dath-chaoín when in hound shape, *supra* p. 104].

Sgorán, former possessor of Fionn's shield, which was won from Sgo-

rán's people in Armenia by Ma-
nannán, XVI 31, 33, 35. **Sgorán
na Sgíath**, son of the king of
Britain : his grave, XLII 71.

Sgread Ghábhaidh, hound loosed
by Cath na Sealg, XXIV 24.

Sidhe, daughter of Cumhall, was
mother of Caoílte, XLIII 12.

Sighean Sháduirn : see under **si-
ghean** in the Glossary.

Silbhi (Silvius), son of Aeneas, for-
mer possessor of Osgar's sword,
XX 45, 47, 48, 50.

Síneach Súain, hound loosed by
Daighre, XXIV 16.

[**Sionann**, *inghean Mhongáin a ssídh-
ibh*, gives a battle-stone to Fionn,
LVIII.]

Siothbhac, a former possessor of
Caoílte's sword, XLVII 11, 12.

Sithire, **Sitre** and **Séitre** (the
three sons of Crom na Cairrge) lead
the opponents of the Fían in the
Fúardhacht, LXVIII 51 (cf. 50).

[**Skylla**, daughter of Nisos, betrays
her father, 192.]

Sláine : *Fionnchadh* eloped with her,
XXXIII 5.

[**Sleachtaire** : see his mother **Sean-
Gharman**.]

Smeir-dhris Locha Lurgan : see
under **smeirdhris** in the Glossary.

[**Smiorgholl**, a genealogical ances-
tor, 51, n. 1.]

Smól : *Mogh* (spelt *Modh*) *Smala mac
Smóil* reaps with the Fían before
the Battle of the Sheaves, XXI
21 ; *Mac Smóil* looses the hounds
Airrchis and Rinn, XXIV 12, and
Iolar mac Smóil looses Sgainnear
and Gáir, 20 ; *Maoín inghean Smóil
a Mumhain* was mother of Cairíoll,
XLIII 26 ; a *Dáire mac Smóil* is
mentioned, LXIV 17. [*Muc Smolach*
(etc.) *mac Smóil* slays Goll, 52.]

Soirbh, hound loosed by Osgar mac
Croimghinn, XXIV 20.

Sorn, see **Mac Suirn**.

Sráon-ghalach, from Doire, a pro-
phesied conqueror, XLIX 43, 44.

Stárn : see his daughter **Gulban**.

Súanach : 1° a musician, XVII 20 ;
2° daughter of Cumhall and mother
of Fíachra, XLIII 12.

Súanán, one of the Fían, hunts in
Connacht, XVII 14.

Suca, slain at Cronnmhóin, III 1.

Suibhne, one of the Fían, XII 21.

Tadhg : a Tadhg is slain by cl.
Mhorna, XLVIII 5. A magic pig
slays **Tadhg mac Caoílte**, LIV
19. **Tadhg mac Núadhad** : his
daughter [Muirne] was Fionn's mo-
ther, XV 2 ; he receives the shield,
later to be Fionn's, from Manann-
nán, XVI 37, 38 ; his daughter
Dath-chaoín [= Uirne : see *supra*
p. 104] was wife of Lughaidh Lágha
XLIII 7 ; he and Eithne were
Muirn's parents, XLIV 2, 13, XLV
7-9. [Tadhg mac Núadhad is Fionn's
maternal grandfather, XLIX, LXVI,
XC, slain by Fionn, LXXII ; Tadhg
is son of Cían in the literature and
genealogies, LXXX ; Tadhg some-
times seems to take the place of
Lugh, LXXIX (cf. Tadhg mac Céin,
Lugh mac Céin, and Tadhg mac
Núadhad, 205-206).]

Taidhme, slain by cl. Mhorna,
XLVIII 22.

[**Tailc mac Treóin**, opposed by the
Fían, 148 (note 1).]

Táilg(h)eann (literally 'Adze-head',
a name for St. Patrick — *unbra-
cketed references in this entry are to
stanzas where* Patrick, *as interlo-
cutor, is referred to as* an Táilgheann,
or some variety of that name) : (re
ré toigheachta in Táilginn, I 1) ;
XVII 12, (*in* T. prophesied, 113,
114) ; XXIII 201, 210, 221, 223,
225 ; (*in* T. prophesies, XXXIV
2) ; XXXVII 2 ; (Cáol attains
creideamh in Táilghinn, XXXVIII

30); XLI 2; XLV 11; LIII 18;
LVII 18; LX 3, 19; LXVI 32;
(Beann Ghúalann connected with
in T., LXVIII 1, 7).   See also
Pádraig.

Tairbh-ré do shíol mBríain, a
prophesied king, XLIX 39.

Taise Thaoíbh-gheal, sister of Fía-
chra, was mother of *mac Trén-
mhóir*, XLIII 25.

Táom, hound loosed by Áodh Beag,
XXIV 19.

Tarbh, one of the invading Dogheads,
is slain, XXXVIII 20.

[**Taulcha**, descendant of Baoísgne,
LV.]

Té, Rónán's daughter, was one of
the Fían women, XII 32.

Teadhmall was son of Caoílte's wife
Ainnear, XLIII 13 : his name is
spelt *Téghmall*, XXXIX 16 (where
he is mentioned as having been
with Oisín before the Battle of
Gabhair).

Téide, daughter of Cáol Smiorrgha,
was Goll's mother, XLIII 27. [A
Téite, daughter of Maic-nía, is slain
by Fionn, LVII.]

[**Theodoric**, Roman emperor, carried
to Hell on a horse, XXXII.]

[**Theseus** sticks to his seat in Hades
and is rescued by Herakles, xxx
(note 1 — p. xxxi), 193 ; Theseus
and the black and white sails in
the Minotaur legend, 192.]

Tinnle was son of Samhaoír, XLIII
29.

Tog[h]án mac Dáire Bhreathnaigh
is slain by Osgar in the Battle of
Gabhair, XXXIX 81.

Tola : her daughter Bé Mhilis is car-
ried off by Silvius, XX 49, 50.

Tor, king of Spain : his grave, XLII
70.

Torc Tríath see **Twrch Trwyd.**

Torcán, one of the Doghead invaders,
is slain, XXXVIII 20.

Traoíllén, a warrior from the Gleann

Úathmhar, is slain by Díarmaid in
the Fúardhacht, LXVIII 59, 71,
72. See **Troigh-lén.**

[**Tréan-dorn** is Fionn's great-grand-
father, LXXVII.]

Tréan-fhlaith : his son Dolor leads
the invaders at the Battle of the
Sheaves, XXI 23, 24.

Tréan-mhór : Cumhall is his son and
Fionn his grandson, XII 6, XIV
16, XVI 41, XVII 67, 75, XXII
43, XXIII 72, XXXVIII 9, XLIII
1, 6, XLIV 12, XLVII 20, 31 ;
un-named sons of his, XXIII 218 ;
he was slain by Goll, XXXV 6 ; he
was son of Fear dá Roth, XXXVI
8 ; his four sons were Criomhall,
Cumhall, Conall, and Áodh Eaη-
g[h]ach, XLIII 19, his wife was
Taise Thaoíbh-gheal, 25, his daugh-
ter was Aoíffe, 30, (his son Conall
is mentioned again, 31) ; he was a
former possessor of Caoílte's sword,
XLVII 13, 14 ; he is great-grand-
father of Oisín, LI 1 ; he is swallow-
ed by a *péisd*, LX 11 ; he was
defeated by Iollann (i. e. Goll),
LXIV 3 ; Bodhmann is his daugh-
ter, LXVI 15.   See also **Claηn
Trénmhóir** and the names of the
various sons and daughters men-
tioned in this entry.

Treóir, hound belonging to *clann in
Chearda*, XXIV 23.

Troghan : see **Mac Troghain.**

Troigh-lén, from the Gleann Úath-
mhar, opposes Fían in Fúardh-
acht, LXVIII 49. See **Traoíllén.**

[**Troit** : *porcus Troit*, see **Twrch
Trwyd.**]

Troitheasdal, from the Gleann Úath-
mhar, opposes the Fían in the
Fúardhacht, LXVIII 49, 64.

Troma, an invading Doghead, is slain
by Dubh Dromán, XXVIII 25.

Trost, a former possessor of Osgar's
sword, becomes king of Troy, XX
16, 17.

INDEX OF PLACES AND POPULATIONS

mentioned in the text of Parts I-II.

[References in square brackets are to the pages of Part III.]

[**Abhann na hUidhre**, in Co. Water-ford, 210, n. 1.]

Achadh Abhla, see **cath Achaidh Abhla**.

Adhar, see **Magh Adhair**.

Aidhne, place named after Fionn's dgtr., XXXVIII 29.

Aileach, *the hill of Greenan Ely, Co. Derry*, kg. of XLIX 34.

[**Airer Criblaige**, LVIII, n. 2.]

Aissia, *Asia*, XVI 24 ; LXII 96.

Alba (gen. Alban), *Scotland* : I 3 ; III 32, 35 ; IV 25, 59 ; VIII 12 ; XX 71 ; XXI 5 ; XXII 23, 30, 46, 47, 55 ; XXIII 2, 3, 5, 106, 107, 109, 111, 114 ; XXXV 50, 52, 54, 56, 98 ; XXXIX 4, 33 ; XLII 75, 107 ; XLIII 25 ; LIX 4 ; LXII 86. [LVI.]

Albanaigh, *inhabitants of Scotland*, XXIII 108, 109 ; XXXV 49.

Almāinn, *Germany*, XXIII 152, 153, 158 ; in dá Almain(n), gen. dual, 157, 156.

Almāinnigh, *inhabitants of Germany*, XXIII 155.

Almha, *the hill of Allen, Co. Kildare* : a hAlmhəin oill I 15 ; go hAlmhain leathain Laighean 19 ; cathmhil-idh ard Almhuine II 48 ; Fionn Al-mhaine IV 9 ; cloch Almhuine V 36 ; a m[h]eic Cumhaill Almhaine XI 14 ; XII description of Fionn's house at Almha ; do m[h]ac Chu-mhaill Almhuiní XIII 21 ; a hAl-mhuin XIV 18, 23 ; mac Cum[h]aill

a hAlmhainí XVII 66, a mheic Cum[h]aill a hAlmhaine 69, mac Cumhaill a hAlm[h]ain 79 ; Fionn feasts at Almha XXII 35, ar slios tighe na hAlmhan 49 ; do láimh dheis Fhinn Almhoine XXIII 13, d'F[h]ionn Almhuine 36, muinntir Fhinn na hAlmhaine 66, go hAl-mhoin 89, d'F[h]ionn Almhuine 90, áos ógbhaidh Almhuine 92, a mheic ríogh na hAlmhuine 216 ; a ttigh Almhan XXXV 9, d'F[h]ionn Al-mhaine 12 ; ag mac Cumhaill Al-mhaine XXXVIII 22 ; Fionn at Al-mha XXXIX 11,22,23, a n-aghaidh Fhinn Almhaine 39 ; go hAlmhaigh XLII 6, do m[h]ac Cumhaill a hAlmhain 14, a nAlmhain 15, 34, 38, a ttigh mhóir na hAlmhuine 35, a stone in Almha marks the grave of Daolghus 54, Fi[o]nn mac Cum-haill Almhaine 113 ; go háonach na hAlmhaine XLVII 17, d'F[h]ionn m[h]ór Almhan 27, mac Cum[h]aill Almhaine 47 ; Alm[h]a XLVIII 12, 15, Uathach fhionn Almhaine 16 ; do m[h]ac Cumhaill Almhainí XLIX 4, ardf[h]laith Almhan 5, mac Cumhaill Almhaine 6 ; do m[h]ac Cumhaill a hAlmhoin L 7, deagh-m[h]ac Cumhaill a hAlmhain 11 ; mac Cumhaill a hAlmhuin LIX 27 ; Fionn Almhuine LXII 57, a ndea-ghaidh Fhinn Almhuine 108, go mac Cumhaill a hAlmhuin 125, Fionn mac Cumhaill Almhuine 145,

Beirbhe, *Bergen* : Irial visits it XX 89 ; Osgar attacks it XXIII 189 ; Goll goes there, XXXV 81, 85, receives tribute from it 106 ; Lon mac Líomhtha comes from it to race the Fian XXXVI 16, 18 ; the kg. of Lochlainn's son comes from it to Ireland XXXIX 48.

Blárna, *Blarney, Co. Cork*, XLII 83.

Bóinn, *r. Boyne*, I 24 ; XLIII 13 ; cath Beirge ós Boainn XVI 50d note ; Áth Brea ós Bouinn XIX 5d note ; see also **Brugh na Bóinne**.

Boirche, torc Boirche, XVII 41.

Boireann : dá choin allaidh ō Bhoirinn VII 21 ; Dubhán mac Breasoil Bhoirne XLII 104 ; Bran ó Bhoirinn LVI 9.

Bolgraighe, the battle of, XVI 47.

Breagha, *the plain of Meath* : a druimnibh Breagh XII 12 ; cath ÁthaBreó amBreaghoibh XXXVIII 27 ; a tTeamhair B[h]reagh XLII 49. See also **Breaghmhagh**. [For *Breaghdha* 'Bregian' see Glossary.]

Breaghbhóinn (dat. sg.), XLII 79 (cf. note *supra* p. 99).

Breaghmhagh [= **Breagha**], go Breaghmhoigh XXI 24.

Breatain, *Britain*, tri rígh Fhian mBreatan XVII 15, mac rí[o]gh Breatan 16, 22 ; fiana Breatan XIX 15 ; dúnadh airdrī[o]gh Breatan XXIII 191 ; fir Bhreatan 192, rí Breatan 193, fir B[h]reatan 194, 196 ; a gcrīch Bhreatan XXXV 29, a críochaibh Breatan 33, do laochraidh B[h]reatan 38 ; mac rī[o]gh Breatan XLII 71 : inghean rī[o]gh Breatan XLIII 21 ; ar Fhéin Alban is Bhreatain LXII 86 ; co crīoc[h]aibh āille Breatan LXVIII 92, ó c[h]rīochaibh Breatan, 94.

Breathnaigh, *Britons* : they oppose Goll III 12 and XXXV 36.

Brēiffne, *coextensive roughly with Cavan and Leitrim*, I 16,

Broic (dat.) Fionn's deathplace, XLIII 40.

Brugh na Bóinne, *the district round New Grange, north of the Boyne* : Diarmaid Ó Duibhne [a]sa B[h]rugh XII 12 ; a stone in the Brugh planted by Aonghus over the grave of Diarmaid XLII 111 ; Diarmaid and Osgar from the Brugh XLIII 14 ; Brugh Bōinne (Aonghus entertains the Fian there) LXVIII 98, 100, 101, 103.

Bruidhean Chéise Corainn, *at Keshcorran Co.Sligo* : LXII 38 ; see also **Céis Chorainn, Uaimh Chorainn**.

Buaile an Aondorais, XLVIII 24.

Cainsgíath Chaoínche, name explained, XLVIII 10.

Caithir : ón gCathraigh XII 13 ; ar cúl cathrach Chionáodha, V 40.

Cālraighe, fúath Cālraidhe XIX 17. [Cálraighe, 206.]

Caorthann Cluana Fearta, III 1, 2, 6, 9, 14, 40-47, visible from Beann Bhoirne 43.

Caorthann Cas, XXXI 2.

Carn Aedha, one of the hiding places of Fionn's treasures V 35.

Carn Alloidh, XLVIII 3.

Carn Craoibhe, Flann Ruadh buried there XLII 94.

Carn Fearadhaigh, Lughaidh mac Con buried there XLII 67.

Carn Fearadhaigh Uill, Daighre buried there XLII 52.

Carn Fionnachair, an Liath ó Charn fFionnachair LXVI 26.

CarnSealbhaigh, Sealbhach in Bhérla buried there XLII 79.

Carraig Chinn Choire mhic Cais, *Carrickfergus*, Caoilte's residence LXII 122 ; see **Carraig Fhearghuis**, and **Cinn Choire**.

[Carraig Ghoill, 52.]

Carraig Fhearghuis, *Carrickfergus*, LXII 122,

Cath Achaidh Abhla, XVI 47. C. Átha Breó a mBreaghoibh, XXXVIII 27 (and note p. 92). C. Átha Modhuirn, XVI 50. C. um Áth Móna, XVI 46. C. Beinne hÉdoir, XVI 49. C. Beirbhe, XVI 52. C. Beirge XVI 50d note. C. Bolccraighe, XVI 47. C. Breghdha (= Breä; see note to XIX 5d). C. Bũinne, XVI 54. C. Cairrge, XVI 49. C. Céise Coruind, XVI 48. C. Cinn Aise, XVI 44. C. Cinn Chláire, XVI 45. C. Cinn Chluid[h], XVI 43. C. Cinn Tíre, XVI 53. C. Cluana Meann Muirisge, XVI 44. C. Cnucha, II 13 : IV 39 ; XVI 40 : XXII 60 : XXXV 86, 93 ; XLIII 40 : XLIX 18 ; LXII 39 ; LXVI (description of the battle), 16, 22, 23. C. na [g]Colam[h]nach XVI 50. C. Cronnmhóna, III 7, 22-39 ; IV : XVI 46 : XXXV 8. C. Cuailgne, XLVII 6. C. Cúile Dreimhne, XX 103. C. Droma Deilge, XVI 61. C. Dúine Binne, XVI 53. C. Dúine Fraochán. XVI 51. C. Dúnaidh Mháighe, XVI 45. C. Dhún Monaidh, XXIII 110. C. Eisi, XVI 48. C. Gabhra, XVI 47 ; XIX 4, 12 ; XXVII 2 ; XXXIX description of the battle : XLII 29. C. Fionntrágha, XVI 46. C. Íle, XVI 53. C. Ilgháirech Uladh, XX 73. C. Inbhir B[h]adhna, XVI 50. C. Inbhir Bhũille, XVI 54. C. Inb[h]eir D[h]ubhghlaisi, XVI 44. C. Innse Gaibriél, XVI 52. C. Luachra, XVI 44. C. Lusga, XVI 45. C. Maistean. XLIX 34. C. Mĕilge, XVI 51. C. Moighe hAdhair, XVI 51. C. Moighe hÁgha, XXXV 15. C. Moighe Glinne, XX 6. C. Moighe Málann. XVI 49. C. Moighe Tuireadh, XVI 9. C. Móna Maffaidh, XVI 43. C. Monadh, XVI 53. C. Ollarbha, XVI 48 ; XIX 5. C. na bPunnand, XVI 47 : XXI 5 (see under « Folklore : Tales », in Subject Index). C. Rí[ogh] Lochlann na Long, XVI 52. C. Saingeal, XLIX 37, 38. C. Saxan, XVI 53. C. Sléibhe Fuaid, XVI 45. C. Sléibhe Uighe, XVI 49. C. Srúibhe Brain, XVI 49. C. Tailltean, XVI 31. C. Teafia, XVI 44. C. Uighe, XVI 52.

Cathair, see Caithir.

Ceall Chríonlocha, XXX 1. Cf. Cill.

Ceann Aise, the battle of, XVI 44.

Ceann na Cairrge, XXXVIII 15.

Ceann Cluidh Chruaidh, XLII 110.

Ceann Cluith, XIX 2.

Ceann Con, V 8.

[Ceann Cuirrig, a hill above Badhamair, Co. Tipperary, LVII].

Ceann Droma Finnteagair, XLIII 35.

Ceann Feabhrad, nr. Kilmallock, Co. Limerick, torc Cinn Fheabhrat XVII 41. [Ceann Feabhrad, 114.]

Ceann Maghair, XIV 28.

Ceann Mara, XLII 72.

Ceann Morna, XLII 104.

Ceann Sléibhe, XXXVI 26.

Ceann Tíre, Cantire in Scotland : XVI 53 ; XLII 81 ; XLVIII 11.

Cearma (gen. case) fa Chairbre chosgrach Chearma XXXIX 31.

Céis Chorainn, Keshcorran, Co Sligo : the battle of, XVI 48 ; a mBruighin Chéise Corainn, LXII 38 ; see also Cnáimhchéis and Corann and Úaimh Chorainn, and cf. « Bruidhean Chéise Corainn » in Subject Index.

[Cianacht. 207. See also Cian in index of Heroes.]

[Cill Chiana, 210.] Cf. Ceall.

Cinn Choire, epithet of Fearghus Mac Róigh's fortress LXII 123 : see also Carraig Chinn Choire mic Cais.

Cláonráith, Coirbre Cláonrátha XLVIII 22,

Crón : *d'fios na Cróine* was apparent-
ly understood by the author of
L 4b as 'to meet the Swarthy
One' (*cf.* L 4c). *An Chrón* certainly
means either Hell or some dread
female resident there. Cf. *eccla
piasta na Cróine* ('fear of the
Crón's worm'), ACL, III, 216, q. 2 ;
*mé mar én 7 hé a róinde. mé is bél
na Cróine ar mo chind* ('I, like a
bird in a snare, with the Crón's
mouth awaiting me') IGT, I, ex. 81 ;
*eadram is allt na Cróine. go mbé Mac
na Móróighe* ('may the Son of the
great Virgin be between me and
the Crón's glen'), Aithdioghluim,
poem 49, q. 37. Professor M. O'Brien
has suggested (in conversation)
that in these phrases *an Chrón*
means 'the Pit', and that it is
the word often spelt Crone in En-
glish of which Mr. Price has writ-
ten : 'The name occurs several
times, usually in combination (Cro-

nebane, Cronroe, etc.). From this it seems clear that there is an Irish word *crón*, though this word is not given in the dictionaries. O'Donovan translates it « hollow. » Compare *cruanta*, valleys (Dinneen). The word occurs more frequently in place names in Leinster than in the other parts of the country. ' — L. Price, The Place Names of Co. Wicklow (Wexford, 1935), p. 65 ; *cf. ib.* Index, p. 68.

Cronnmhóin : gen. sg Cronnmhóna XLII 59. LXVI 50 ; see also **cath Cronnmhóna**.

Cros Áodha, Áodh mac Garaidh buried there XLII 95.

Crosa Caoil, Cáol buried there XXXVIII 39.

Crúacha, *the district round Rathcroghan, Co. Roscommon* : rí Crúachna XXIII 7 ; go Cruachain c[h]laidhrēidh C[h]onnacht XXXV 23, Conall cáomh-C[h]ruachna 24, clár Cruachna 85 ; tar Cruachain XXXVI 25 ; slúagh Cruach*an* XXXIX 30 ; um C[h]ruachain LIV 1 ; a cCruachain C[h]onnacht LXIV 27 ; ō íarthor C[h]rúachna LXVI 14.

Cruimghleann see **Croimghleann**.
Crunnmhóin see **Cronnmhóin**.
Cruitheantuath, XVI 22.

Cúailghne (IGT, II, 175 ; older form Cúalnge), *Cooley, Co. Louth* : Cas Cuailgne, XIX 13 ; cath Cuailgne XLVII 6.

Cúan Dor, *Glandore, Co. Cork*, Tor (kg. of Spain) buried there XLII 70.

Cúassán, Giolla in Chúassáin XV 10.

Cuilleann : a gCuillinn Chlíach XLII 86 ; um Chuillinn Chúanach XXXV 20. Cf. **Sliabh gCuillinn**.

[**Currech Life**, LVII, n. 1.]

[**Dá Chích Anann**, in Co. Kerry, LVII ; «The Paps», 209 ; Dá Chích Dhanann, 210.]

Dáirfhine, na deich nAire ó Dháirfhine, XII 15. [Dáirine (a southwest Munster kindred), LVIII, 207. See also **Dáire** in index of Heroes.]

Dál nAraidhe, *a region including S. E. Antrim and part of Down,* XVII 30 (and note thereto *supra* p. 38).

[**Dál Mess Corb,** 206.]

[**Dál Mogha Ruith,** LXXIX.]

Damhros, VII 20.

Danair (literally 'Danes ', but used of oppressors in general) XLIX 7, 28, 32, 38.

Danmairg, *Denmark,* XVI 54.

Dáolach, place named after Fionn's wife XXXVIII 29.

[**Dealbhna,** LXXIII, n. 1]

Deasmhumha, *Desmond, i. e. South Munster,* Fian Deasm[h]umhan IV 30, 61.

Dithreabh Sléibhe Finnchuill, XVI 15.

Doire, XLIX 43, 44.

Doire Dhá Dhos, VII 20.

Doire Dhá Lon, XIX 2.

Doire Donn, XXVIII 1.

Doire na bhFian, LIV 4.

Doirinis, XXXIII 6.

Druim Brón, previously called Druim ós Loch XLVIII 19, explanation of the name 20.

Druim Caoín, XIII 17.

Druim Clíabh : Dubh mac Luighdheach Droma Clíabh XXII 4 ; fúath a nDruim Clíabh XXIV 69.

Druim Críadh, Fionn buried there XLII 112.

Druim dhá Fhiach, XIII 17.

Druim Dearg, ó D[h]ruim D[h]earg LXVII 5. *Cf.* **Druim Deirg.**

Druim Deargchaoin, XXXVIII 18.

Druim Deilg, XVI 61.

Druim Deirg : a nDruim Dheirg LIII 1, 2, 3, 4 ; coill Droma Deirg LIII 5. *Cf.* **Druim Dearg.**

Druim Éadair, XIII 17. Cf. **Beann Éadair.**

80 : the *cas* of I 32 is also doubtless
Assaroe.

Easpáinn, **Spáin**, *Spain* : airdrí adh-
bhal Easpáinne XVI 23 ; san Eas-
páinn XXIII 146, ōn Spáin 152 ;
rí Easpāinne XLII 69, rí Easpāinne
70 ; ón Easpāinn XLIX 36 ; sa
Spáin LVII 15 ; go crīch oirrdeirc
Easpāinne LXIV 2.

Eichtghe see **Eachtghe**.

Éigipt, *Egypt* : Éigipte (gen.) XVI 22.

Éire, *Ireland*. Incomplete list of
references : I 3, 34, 35 ; II 19, 45,
47 ; IV 9 ; VII 5, 6, 8 ; XI 3 ;
XIV 15 ; XV 11, 12, 13, 16 ; XVII
114 ; XX 60, 74, 75, 76, 77, 82,
109 ; XXI 5 ; XXII 23 ; XXIII
4, 9, 10, 41, 53 ; XXIV 48, 70 ;
XXXIV 2 ; XXXV 11, 14, 15, 32,
75, 98, 103 ; XXXIX 4, 13, 24,
25, 26, 27, 29, 32, 38, 41, 51, 69,
86 ; XLII 63 ; XLV 5 ; XLIX 7,
8, 10, 16, 19, 22, 37, 41 ; LXII 20,
102, 124, 125, 129 ; LXIII 3, 13,
14, 33, 34, 35, 61 ; LXIV 1, 2, 10,
14 ; LXVI 17, 30, 51, 52, 53, 67, 78,
82 ; LXVII 13 ; LXVIII 90 ; LXIX
20. See also under **Fían** in Index
of Heroes, and *cf.* **Banbha**, **Fál**,
Fódla in this index.

Éireannaigh, *the Irish*, III 12.

Éirne *r. Erne* : i mbun Éirne I 30 ;
péist Éirne XXIV 68.

Eóraip, *Europe* : sluagh Eórapa
XXXV 75.

FaithcheM [h]ac Muireadha (where
horses raced) XIII 3.

Fál, *a name used to indicate Ire-
land* : ag fearaibh Fáil XVI 11 ;
d'F[h]ianaibh Fáil XVII 83 ; ōs
c[i]oiun Team[h]rach Fáil XXI 3 ;
maithe ffear fFáil XXIII 1, flaith
Fáil 38, d'F[h]ianaibh Fáil 226 : ar
fearoibh Fáil XXIV 76 ; Fíana Fáil
XLII 31 ; siúr Ghuill Féine Fáil
XLIII 8 ; Fíana Fáil XLVII 17,
25, 39 ; gēilleadh ffear Fáil LXIII

15, suidhis trēnfheara Fáil 'he
seated the fighting men of Ireland '
30 ; go Fionn Fáil LXIV 10 ; uaisle
innsi Fáil LXVII 18 ;'air F[h]ianaibh
Fāil LXIX 21, ideir F[h]ianaibh
Fāil 26.

Fiodh dhá Bhan, XLVII 3.

Fiodh Gabhráin, VII 21c note.

Fiodh Gaibhle (on river Feeguile,
in Offaly) : XV 16 ; XXXV 92 ;
XLII 50.

Fionnabhair, torc Fionnabhrach
XVII 40.

Fionncharn, torc Finnchairn XVII
40.

Fionnloch, afterwards called Loch
Dearg LX 18.

Fionnmhagh, fúath Fionn-m[h]oighe
ar Magh Maoín V 26.

Fionnros na bhFian, III 5.

Fionntráigh, *Ventry, Co. Kerry* : the
battle of, XVI 46 ; Goll and Caol
buried there LXII 74. [Cf. 164, n. 1 ;
see also *Cath Fionntrágha* in Sub-
ject index.]

Fir M[h]enia (only gen. pl. *Fear Me-
nia* instanced), *Armenia*, XVI 32,
33. [Cf. *do righ Fermenia* AU 1295
(1299).]

[**Fir Umhaill**, the men of the Owles,
Co. Mayo, LXXX, n. 7.]

Fleasg, *r. Flesk, Co. Kerry* : gen sg.
« Fleisge finne » XIII 16.

Fódla, *a name of Ireland* : nom sg.
in F[h]ōdla XLIX 8 ; a chleirigh
Fhodla LXVIII 33, a chleirigh
Fodhla 77, leannán suirg[h]e na
Fodhla 72. For *muir na Fodhla*
(: *catharrdha*), XXXV 102, read
muir na foghla 'the sea on which
men practise piracy '.

Fomhóir, etc., commonly translated
Fomorian (giants, *etc.*, may be so
described) : *Fomhóir san Eadáill*
XX 43, *in fomhóir* (: *cóir*) 62, *in
fomhóir* 64, *frissin fhomhóir* (: *tóir*)
66 ; *fine Fom[h]ra* (: *foghla*) XLV
5 ; *áon-m[h]ac rí[o]gh na fFom[h]ór*

(:*mór*) LIX 2, *Fom*[*h*]*óir* (gen. sg.)
(:*móir*) 4, *Fomhóir* (gen. pl.) (:*cóir*)
12, *mac rí*[*o*]*gh na b*[*h*]*Fom*[*h*]*órach*
17. [A Fomorian named Goll, LXIX ;
Elotha, king of the Fomorians,
LXXIII (note 1) ; Lugh, *etc.*, oppose
Fomorians, LXXXIV (note 4), 213
(note 2), 217.]

Fordruim, VII 21.

Formáol : folacht Formaoíle V 11 ;
tar Formaoíl XIII 17 ; Fionn... a
Formaoíl XXI 6, XXII 37 ; Fionn
flaith Formaoíle XLII 94 ; Fionn
a Formaoíl XLVII 36 ; do loiscseat
Formaoíl na fFían XLVIII 7 ; fa
d[h]uibh-fheadhaibh Formaoíle LIV
20.

Frainge, *France* : don F[h]rainge
XXIII 119, asin F[h]rainge 146 ;
fonn na Fraingce XXXV 71, slóigh
na Fraingce 72, ríghe na Fraingce
74 ; sa fFrainge LVII 14 ; ar rígh
Frangc 35 ; as in fFrainge LXII
124, óglaoigh na Fraingce 134 ; a
fFrangcaibh II 18, LXVI 29.

Frangcaigh, *the French* : III 12 ;
XXIII 120, 143.

Fráochmhagh, tar Fráochmhoigh
XIII 15.

Fúarrdhacht, (An Fh.), LXVIII
40, 48, 84. [*Ind Uarda* was a land
beyond Iona, to which *Cormac ua
Liatháin* voyaged, according to the
prose introduction to *Dia do bhetha,
a Chormaic cain*, ed Reeves, *Adam-
nan's Life of St. Columba*, p. 264.
« The *Uarda* » was north of Loch-
lainn, according to a text cited
in Hogan's Onomasticon.]

Fuire (gen.) torc Fuire XVII 41.

Gabhair « between two mountains » :
Liffe, who left her name on Inbhear
Liffe, dwelt there, I 11 ; an army
marches from Tara to G. XXXIX
35 ; mac Lughach and Osgar buried
at G. XLII 88, Cairbre Lifeachair
buried at G. 90 ; see also **Cath**

Gabhra and **Magh Gabhra**. [*Cf.*
LXI.]

Gáilian (see also Index of Heroes) :
Conn gives the kingship of Leinster,
called *cóigeadh Gálīanach* (:*sāim*[*h*]-
ríaghla), to Cumhall XXXV 19.
[Gáileóin, 212.]

Gaill, *Foreigners* (*in Ireland*): XXXIV
3, 5, 6, 9, 10 ; XLVII 55 ; XLIX
29, 32, 36, 37.

Gaoídhil, *the Gaels* : do Ghaoídh-
ealuibh II 29, XVII 114, LXVI 42 ;
Gaoidhil XXXIV 8, leas nGaoí-
dheal nglan 11, cēd s[h]almaire
Gaoidheal, 12 ; Gaoidhil XLIX 23,
32, 37, ar Ghaoídhiolaibh 25.

Glas ' a stream ' : Glas ó **Ghlais
Leacaigh** III 4 ; gen. sg. **Glaise
Builge** XLII 96 ; gen. sg. **Glaise
Cró an Chomair**, XLII 71.

Glaiseitreacha, d'ing[h]in rí[o]g[h]
na nGlais-eitreach XX 52.

Glasmhuir, XLVIII 29.

Gleann, Goffraigh Glinne XII 16.

Gleann Arma, fúath is peist Glinne
hArma XXIV 71.

Gleann Broic, um G[h]leann mBroic
LIV 4.

Gleann Con, um G[h]leann Con LIV
4.

Gleann Conáin, tre G[h]lionn C[h]o-
náin III 45.

Gleann Cuilt, · tar Gleann Cuilt
XXXVI 25.

Gleann dá Ghealt, go Gl. da Gh.
XXXI 1.

Gleann Deichit, ōs Gliond Deichit
XVII 61.

Gleann Dorcha, fúath is pēist Ghlin-
ne Dorcha XXIV 67.

Gleann Dūine dhá Dhubhthar, um
G[h]leann D. dhá Dh. LIV 4.

Gleann Faoinneallaigh, um brua-
chaibh Ghleanna F. LIV 1.

Gleann Inne, dhá p[h]ēist Ghlinne
hInne XXIV 74.

Gleann Maghair, i nGlionn Maghair
XIV 27.

Gleann Marc, gen. sg. Glinne Marc XLVII 11.

Gleann Raith, fá G[h]lionn Raith LVII 7.

Gleann Righe, fúath Glinne Righe XXIV 70.

Gleann an Sgáil, gen. sg. Ghleanna in Sgáil LVII 6.

Gleann Smóil, aitheach Ghlinne Smóil XXIV 66.

Gleann Úathmhar, ón Ghleann Úathmhar LXVIII 49, 59, 71.

Gleann Umha, a nGleann Umha XLVIII 3.

[**Gobannio**, LXXXIII.]

Gorm-abhann na bhFian, III 11.

[**Greallach**, see Glossary *supra*.]

Grégaigh, *Greeks* : XX 21, 36, 40 ; XXIII 162, 164.

Gréig, *Greece* : a ttíribh Gré[a]g XIII 7 ; san G[h]réig XX 20, rí Gréag 22, rí na Gréigi 28, a crích Ghré[a]g 35, do s[h]lúagh Gré[a]g 38 ; rí Gré[a]g XXIII 2, 3, 5, in Ghréig 158, sa Ghréig 159, airdrí Gréag 166, seacht ríogha déag na Grēige 167, ar rígh Gré[a]g 168 ; ón Ghréig XXIV 49, sa Ghrēig 53 ; isin G[h]rēig Bhig LVII 15, ar rígh Gré[a]g 34 ; mac rígh Gré[a]g LX 3, 9, 15.

Grian, a nGréin XLII 58.

Gulba : a nGullbain XVIII 7 ; *cf.* **Beann Ghulban**.

[**Hades**, XXIX, n. 2 (p. xxx) ; XXXIII 192].

[**Hell**, CII.]

[**Howth**, fairy, hill at, 87 : see also **Beann Éadair**.]

Íle, the battle of, III 12.

Inbhear Badhna, the battle of, XVI 50.

Inbhear Búille, the battle of, XVI 54.

Inbhear an dá Eachlas, XXXVIII 36.

Inbhear dhá Shál, XLI 10.

Inbhear Dubhghlaise, VII 25.

Inbhear Muaidhe, XLVII 6.

Inis Aodh, III 9.

Inis Bhó Finne, XIV 8.

[**Inis Caol** [*sic*], place to which Fian are enticed in a Bruidhean-tale, XXVI, XXVII.]

Inis na nÉan, now called Inis Saimhéar, I 34.

Inis F[h]áil, *a name for Ireland*, see under **Fál**.

Inis Fhionnghall, ing[h]ean rígh Innsi Finnghall XLIII 21.

Inis Ghaibiél, the battle of, XVI 52.

Inis Saimhér (cf. **Innis na nÉan**), *island in the river Erne*, I, 34, 38. [XCIV.]

Inis Sigir, see **Sigear**.

Inis Tuir, XX 49, 50.

Innia, *India* : ón Innía XXIII 121, san Innía 168, rí na hInnía 169, 172, do chuid óir na nInnidheach 173, an Innia mhór LVII 16, an Innia 35.

Ioros Domhnann, *in Co. Mayo*, dhá ealaidh Iriss nDomhnainn (:Loch Dá Dhall) VII 20.

Ísbearn, san Isbeirn mhóir XXIII 174, isin Íspirn 176, rí na hÍsbirne 177, cíos Ísbirne 178.

Iubharghleann : na naoi b[h]fuatha a hIubharg[h]linn XIII 41 ; i nIobharghlionn XIX 23. [84.]

[**Iuliobona**, LXXXII.]

Laighin, *Leinster* : go nAlmhain leathain Laighean I 19 ; rí Laighean IV 36 ; go Laíghnibh IX 5 ; Cnucha ós Liffe Laighean XVI 40, a Laíghnibh 56 ; dēna seilg Laighean XVII 18 ; rí Laighean XXIII 8 ; fir Laighean XXXV 32, 87, láochraidh Laighean 95 ; do Laighnibh XXXVII 1 ; rí Laighean XXXIX 83, 88 ; mac rígh Laighean XLII 65 ; Laighin (nom.) XLIX 12 ; a laochradh lēidm[h]each Laighean

chair Deaghadh XXXVI 5, do
leathtaoibh Lúachra Dheaghaidh
21 ; an Liath a Luachair Dheaghoidh
XLVII 8 ; Leagán lúaimhneach a
Lúachair XLVIII 6 ; tar Lúachair
LIV 1 ; an fear ó Lúachair Dhea-
ghaidh darb[h] ainm Mac Í Dhuibh-
ne LXVIII 71. See **Teamhair
Lúachra.**

[**Lúaighne,** 212 ; *cf.* Glossary *s. v.*
colamha.]

[**Lugudunum,** LXXV, LXXXII.]

[**Luighne,** LVII.]

Lundain, *London* : a Lonnainn XXIII
114, a Lunndain 115, Lúndain
(nom.) 116 ; ó Lunnainn 118 ; Lun-
dan (gen.) XXXV 57, Lunnann
(gen.) 62.

Lusga, cath Lusga XVI 45.

Macha, *Armagh* : Pátraic Macha
XXXVII 1 ; ar móin Mhacha XLII
75. See also under **Eamhain**

Magh Adhair, the battle of, XVI 51.

Magh Ágha, the battle of, XXXV
15.

Magh A(i)rd (?) an dá Inbhear, a
Moigh Aird in dá Inbhear XXXVIII
28.

Magh Bile, go Magh mBile III 44.

Magh Cairn, tar Magh Cairn XIII 16.

Magh Dála, ar Moigh (*sic* MS) Dála
I 41.

Magh Deilge, go Magh nDeilge XIX
6.

Magh Diothláin, a c[h]och Mhoighe
Dithláin dhéin XLII 55.

Magh Eala, a Moigh Eala XIII 1.

Magh Eanaigh, ar Moigh Enaigh X
18.

Magh Fleisge, tar Magh Fleisge
XIII 16.

Magh Gabhra, ar moigh Gabhra
XXXIX 51, 54, 77, 78.

Magh Glinn, torc Mhoighe Glinn
XVII 40.

Magh Glinne, a ccath Mhoighe Glinne
XX 6.

Magh Íthe, tar Magh níthe XIV 1.

Magh Léna, *the level country north
of Tullamore, Offaly* (Jackson, Cath
Maighe Léna, p. 88) : ar Moigh Léna
X 18.

Magh Line, a chloch Mhoighe Line
láin XLII 106.

Magh Linn, ar Moigh Linn XLII 76.

[**Mag Lúadat,** 201, n. 1.]

Magh Luirg, *the plains of Boyle
in Roscommon* : a Magh Luirg
XXXVI 26.

Magh Maine, tré Mhagh Maine
XXXVI 24.

Magh Maistean, do M[h]oigh Mais-
tean XLIX 33. *Cf. infra* **Mullagh-
mast.**

Magh Málann, cath Mhoighe Mhá-
lann XVI 49.

Magh Maoín, *the plain round Lough-
rea, Co. Galway* : III 40 ; ar Magh
Maoín V 26 ; a Moigh Mhaoín X
13 ; tré Mhagh Maín XXXVI 24 ;
a Moigh Mhaín XXXVIII 18. See
also **Máonmhagh.**

Magh Meadhbha, a gceann Mhoighe
mhóir Mhéadhbha XXXVI 24.

Magh Midhe, ar moigh Midhe, V 26.
See also **Midhe.**

Magh Raighne, ar Moigh Raíghne
XLII 53.

Magh in Sgáil, deich Muireadhaigh
Muighe in Sgáil XII 13.

Magh Tailltean, deich Morinn mui-
ghe Tailltean XII 12. See also
Taillte.

Magh Tuireadh, go cath mór Mui-
ghe Tuireadh XVI 9.

Maiste, a gcath Maistean XLIX 34.
Cf. infra **Mullaghmast**

Máol : *na teóra Máola Midhe*, see under
Midhe

Máonainn (dat sg.), VI 34.

Máonmhagh. (= Magh Maoín) III
41 ; gen. sg. Máonmhoighe LIII 17.

Marannmháil (a mythical people) :
tríath na Marannmhál XVI 20.

Meilge, cath Meilge XVI 51.

Midhe, *Meath*: III 44 ; XXXVIII 39 ; XLIX 13, 27 ; na teóra Máola Midhe XX 73 (three hills whose tops were cut off by Fearghus : *cf.* Táin 6025) ; fir Mhidhe LXVI 7, Uisneach Mhidhe 53. See **Magh Midhe**.

[**Mogontiaci** (locative), LXXXII.]

[**Móin Gaí Glais**, LXV, LXVII.]

Móin Mhacha, XLII 75.

Móin M[h]affaidh, the battle of, XVI 53.

Mucais, tar Mucais XXXVI 24.

Muimhnigh *Munstermen* : X 18 ; XIII 3 ; XXXV 32, 88, 92 ; XLIX 26.

Muine in F[h]ulachta, XIV 6.

Muir nIocht, *the sea between France and Britain* : mac rí[o]gh Mhara hIocht XLII 56.

Muir Meann, *the Irish Sea* : XXIV 2 (see note *supra* p. 74) ; XLIX 7, 16.

Muir dTorrían, *the Tyrrhenian Sea, but also used of the Mediterranean* : ó insibh Mara tTorrían XXII 24.

[**Mullaghmast**, Co. Kildare, prophecies concerning, 114, 115. *Cf. supra* **Magh Maistean** and **Maiste**.]

Mumha *Munster* : II 10 ; IV 36 ; XVI 57 ; XXIII 7 ; XXXV 87 ; XXXVII 1 ; XXXVIII 38 ; XLIII 26 ; XLVIII 21 ; XLIX 13, 27, 39 ; LXVI 8.

[**Múscraige Dotrut**, LIX.]

Oil, a hOil LXVI 70.

Oil Finn, *Elphin, Co. Roscommon*, a n-Oil Finn LV 1, 5, 6, 7, 8.

Oirear Alban, dā m[h]ac Rúaidh Oirir Alban IV 25.

Oirear Gaoídheal, a crích Oirir Ghaoídheal XXIII 40.

Oirear Uirshléibhe, a ttrācht Oirir Uirshléibhe XXXVIII 15.

Oirghialla (the ruling stock in Armagh, Monaghan and Fermanagh), XLIX 14,

[**Oisdín**, see Ostend.]

Ollarbha [The Larne river in Co. Antrim, *supra* p. LVI] : Leagán and Rónán buried there XLII 63 ; cath Ollarbha XVI 48, XIX 5. [LXIV].

?**Ollmhach**, LIX 6.

Osruighe *Ossory* : IV 59 ; XVII 18.

[**Ostend** (Oisdín), IX.]

Parrthas *Paradise* : ó rígh P[h]arrthais XLV 11.

Port Omna, *Portumna, on the r. Shannon, Co. Galway* : XLVIII 17.

Purt a Ríghōl, LIX 37.

Ráith, sa R. XLII 68.

Ráith Chienaidh, go R. ch. I 23.

Ráith Féine Finn, ar lár rátha Féine Finn VII 26.

Ráith na b[h]Fian, ó R. na bF. III 5.

Ráith Fraoich, go roich R. F. III 11.

Ráith Rónáin, a ráith Rónáin I 16.

Reimhios, *Rheims* (?) : a ccúan glan Reimhios na ríogh XXIII 119.

Ríoghchoill, torc Ríoghchoille XVII 41.

Róimh *Rome* : ón Rōimh, LIX 39.

Ros Géidhe, eidir Eabha is Ros nGéidhe XVII 39.

[**Ros Ghoill**, in north Tír Chonaill, 52.]

Ros na Ríogh *on the r. Boyne, nr. Slane* : torc Rois na Ríogh XVII 41.

Rúadhros, XIV 6.

Saingeal [= Singland, near Limerick city, where prophecies place future Irish victories, notes on XLIX 37a, 44b, *supra* pp. 114, 115] : cath Saingeal XLIX 37, róiríghe Saingil 38.

Saxain *England* : cath Saxan XVI 53 : fir Saxan XXIII 116, Saxan (nom.) 117, a crích Saxan 119 ; rí Saxan XXXV 63, neart Saxan 66 ; rí Saxan XLIX 16, mac r[ío]gh Saxan 28 ; rī Sacsan LVII 34 ; co bruachaibh Saxan saoíre LXVIII 94 ; crích Saxan 95, **Saxana**, *the*

English : tar éis Saxana d'imt[h]eacht LXVIII 99. **Saxanaigh,** *the English* : III 12, XXXV 65, 69, XLIX 42.

Seaghais, *r. Boyle in Roscommon* : a Magh Luirg síos go Séaghais XXXVI 26 ; see also **Cnoc na Seaghsa** and **Slíabh Seaghsa.**

[**Sean-bhaile Anna,** 210, n. 1.]

Seanumair DromaGairbh, XIII 16.

Seisgeann Úairbheóil, *the great marsh near Newcastle, Co. Wicklow* (Price, Proc. of the R.I.A., XIV, C, 6, p. 160) : caonnach Seasgainn aird Uairbheóil VII 12 (and note *supra* p. 19) ; a c[h]loch S[h]eisginn Uairbheoil XLII 64. [*Seisgeann Úairbheóil* was known in Wales to the author of *Kulhwch ae Olwen* as *Esgeir Oervel* the home of the *Twrch Trwyd* : cf. Loth, *Les Mabinogion*, I, 254 (n. 2), 283, 336.]

Sgairbh Chomair, ag Sg. Ch. LIV 20.

Sigear : sgíeth rí[o]gh Siccir XVI 6, do rígh Sigir 25, do rígh innsi saoír-S[h]igir 26.

Síol Éireamhóin : see Index of Heroes under **Éireamhón**

Sionnann, *the r. Shannon* : a gceann Sionna IV 65 ; ar Sionnuinn XXIV 73 ; ag Áth na nÉg ar Sionainn XLVII 5.

Sioth Áodha, a síth Áodha XIV 9.

[**Síd ar Femin,** LV.]

Sioth Buidhbh, *the fairy mound of Bodhbh, at Slievenamon, Co. Tipperary* : ag Síth B[h]uidhbh XLII 17.

[**Síodh Cliach,** LXXXI.]

Síoth Fionnachaidh, mac Lir S[h]íthe Fionnachaidh, XLIII 18. [Situated in the Fews mountains, north of Dundalk, LIII.]

Síoth ós Ghlionn Deichit, gusin síth ós gliond Deichit XVII 61.

Sioth Sléibhe Mis, ré Donn a síth S[h]léibhe Mis XIV 14.

Sioth Truim, a mbruighin mhóir Shíthi Truím XXIII 1 ; go Síth Truim (Cú Chulainn's burial place) L 19.

Siúr, *r. Suir* : os úr Siúire sruth-ghloine I 15, ó Shiúir hsruth-ghil 19 ; ón tSiúir LVII 7.

Slíabh Aillbhe, Aillbhe buried there XLII 102.

Slíabh na mBan bhFionn, *Slievenamon, Co. Tipperary* : LVIII 1, 2, 3, 9. [LV.]

Slíabh an Chláir, amoid S[h]léibh[e] in Chláir XXIV 78.

Slíabh Colláin, fuath Sléibhe Colláin XXIV 74 ; fo S[h]liabh Colláin m[h]eic Crim[h]thain XXXVIII 11.

Slíabh (g)Cúa, *part of Knockmealdown mountains, Co. Waterford* : gen. sg. Sléibhi Cua XXVIII 1, 2.

Slíabh (g)Cúalann, gen. sg. Sléibhe Cúalann XVII 18.

Slíabh (g)Cuillinn, *Slieve Gullion, Co. Armagh* : gen. sg. Sléibhe Cuillinn VII 21 ; a Slēibh C[h]uillinn XVII 42. [*Cf. supra* p. 26, n. 1 (p. 27), p. 84.] See also **Slíabh Guilleann.**

Slíabh Diothraibh, ó Shléibh D[h]īt[h]raibh XLVIII 35.

Slíabh Dossaigh, ar. Sl. D. XX 8.

Slíabh Éibhlinne, *Slieve Phelim mountains (north Limerick and Tipperary)* : go sliabh ālainn Éibhlinne XXXV 22.

Slíabh Finnchuill, (gen. sg.) Sléibhe Finnchuill XVI 15.

Slíabh Fuaid *Fews mountains, north of Dundalk* : cath tSléiphe Fuaid, XVI 45. [Cf. LIII, 26 (n. 1).]

Slíabh Guilleann (See also **Slíabh (g)Cuillinn**) : sealg Shléibhe Guilleann LXII 1, go huaim[h] mhóir S[h]léibhi Guill*eand* 44, 100, ar Sliabh Guilleann 103, ón lásin Shléibhe Guilleann 105.

Slíabh Lúachra. *Slieve Logher mountains, on the borders of Cork, Kerry and Limerick* : ar slíaph lán-ghlan Lúa [h]ra XXXVI 46 ; ar sliabh Lúachra XLI 3.

Slíabh Mis, *nr. Tralee, Co. Kerry* : Slíabh mongach Meis XXVIII 3 ; ar Slíabh Mis, XLII 78.

Slíabh Oidhidh,tar Slíabh Oig[h]idh XXXVI 21.

Slíabh Seaghsa, *Curlieu Hills, Co. Roscommon* : ar mullach Sléibhe Séaghsa XXXV 109. See also Seaghais.

Slíabh Teithid, go Sl. T. XVII 46.

Slíabh Tiris, ar Sl. T. XX 7.

Slíabh Truim, ar Sl. Tr. XXIV 1, óthā Sl. Tr. 42.

Slíabh Uighe, cath Sléibhe Uighe XVI 49.

Slighe Dala, *the road from Tara to Roscrea* : seachnóin Slig[h]igh [*sic* MS] Dala I 40.

Sligeach, *Sligo* : fa S[h]ligeach XXXIV 11.

[Snámh Dá Én, 3, 5.]

Sorcha, *originally Syria* (O'Rahilly, *Gadelica*, p. 274): XXIII 28, 46, 50, 52, 54, 122, 124, 126, 128, 129, 139, 140, 141.

Spáinnigh, *Spaniards*, XXIII 147, 149, 151. Cf. Easpáinn.

Srúbh Brain, cath Srúibhe Brain, XVI 49.

Srúbh Dhairbhreach, ag Srūibh Dairbreach LIV 22.

Sruth Goir, VI 20, is probably a placename.

Taillte (*Telltown, Co. Meath*) II 38 ; deich Morinn muighe Tailltean XII 12 ; áonach Tailltean XV 11, i dTailltin 12, ó Thailltin 16 ; a gcath Tailltean XVI 31 ; a tTailltin teinn XLII 108.

[Teach an Daghdha, LXXVIII, n. 5 (p. LXXIX).]

Teach an Duinn, *a rock off Dursey Island, in W. Cork*: go Toigh in Duinn LVII 14.

[Teach an Trír, LXXVIII, n. 5 (p. LXXIX).]

Teach Finn a nAlmhain, XII 1.

[Teach na bhFionn, LXXVIII, n. 5 (p. LXXIX).]

[Teach na dTrí n Art. LXXVIII, n. 5 (p. LXXIX).]

Teaffa (= *Teathbha*, which comprised parts of Longford and Westmeath) : cath Teaffa XVI 44. [*Cf. supra* p. LVII.]

[Tealach na bhFionn. LXXVIII, n. 5 (p. LXXIX).]

Teamhair *Tara* : II, 1, 27, 30, 32, 38, 42, 44 ; VII 13 ; VIII 19 ; XX 75 ; XXI 3, 6, 24, 27, 28, 31 ; XXII 19, 32, 46 ; XXIII 1 ; XXXV 13, 27, 28, 96 ; XXXIX 10, 25, 28, 29, 30, 35, 36, 76 ; XLII 49 ; XLV 6, 9 ; XLVII 7, 22, 49, 50 ; XLVIII 9 ; L 10 ; LI 4 ; LXII 31 ; LXIII 27, 28, 29, 32, 33, 39, 44, 64 ; LXIV 36 ; LXVI 1, 39, 41, 42, 44, 51, 52, 53, 55, 57 ; LXVIII 105. [God-names in poetic kennings for Tara LXXXI, LXXXIV]

Teamhair Lúachra : XLII 62 ; XLVIII 32 ; LXIV 19.

[Teamhair na <dTrí> bhFionn, LXXVIII, n. 5 (p. LXXIX).]

[Teeskagh, Co. Clare, 87.]

Tír na nDionn, XVI 55.

Tír na tTrācht, LXIV 6.

Tír Tharngoire ' the Land of Prophecy ': d'uaislibh Thíre Tairngoire LIX 8. [Situated apparently in South Asia, 177, n. 2.]

Tobrán Trénghort, perhaps a placename, XXXIII 3.

Tonn Chliodhna, *at or near Galley Head, which is about half-way between Glandore Harbour and Clonakilty Bay* (Prof. O'Rahilly, in *Hermathena*, XXIII, 1933): III 15 ; XLII 69. See also Cliodhna.

Tonn Túaidhe, *the Tuns at the mouth of the river Bann* : XLVIII 1.

Trācht Oirir Uirshlēibhe XXXVIII, 15.

Tráigh Bhaile, tar Tr. mB. XX 61.

Tráigh Dhoimh Ghlais, tar Tr. Dh. Gh., XIII 15.

Tráigh Inbheir Mhóir, a tTráig[h] Inb[h]eir M[h]óir XXXVIII 8.

Tráigh Li *Tralee, Co. Kerry* : ó Thráigh Lí XIII 15 ; a tTráigh Lí lóir XLII 77.

Tráigh na dTréinfhear, go Tr. na tTr. LXVIII 47.

Traoí, *Troy* : ríghe na Traoië XX 16, Traoí Láim[h]ead[h]ón (obj. of verb) 26, 30 ; in Traoí (obj. of verb) 27, 31, 42 ; Traoí (obj. of verb) 33, 35 ; Traoí (nom.) 34 ; Traoí (gen.) 36 ; um an Traoí 38.

Treód *the Troad* : (gen. sg.) na Mór-Threóide XX 27.

Troighíanach *Trojan* : XX 20, 44 ; (dat. pl.) Troighían*aibh* XX 36.

Trénghort, see **Tobrán Trénghort.**

Túadhmhumha,*Thomond(North-west Munster)* : Fíena tailce Túadhmhumhan IV 31, Fían tiodhlaict[h]each Túadhm[h]umhan 62.

Túatha Dé Danann : defeated eighteen times by Fionn XVI 58 ; Conarán, father of the Céis Chorainn witches, belonged to Túath Dé Danann XXXV 128 ; people in a *síodh* are called Túadh Dé Danann XLII 21 ; a *grúagach* (really Manannán) is guessed to be of the Túath Dé Danann LXI 17 ; Áonghus Óg of the Brugh is a *síodhguidhe do T[h]úathaibh Dé,* LXVI 61. [Tadhg mac Núadhad, who lives in a *síodh,* is one of the Túatha Dé Danann LXVI ; divine nature of the T. D. D. LXXIV (note 4), LXXVII (note 5) ; Túatha Dé Donann connected with Welsh *Don* (Irish *Donu*) LXXXIII — Donu and the Tuatha Dé Donann 208-210 ; Túatha Dé Danann fight Fomorians at Magh Tuireadh 213 (note 2) (*cf.* p. 217) ; Van Hamel's explanation of the name T. D. D. 215 (note 2).]

[**Túatha Luchra** 19.]

Tulach Airde, the earlier name of **Tulach Árchon** XLVIII 38.

Tulach Ceapáin, a c[h]loch T[h]ulcha Cheapáin chain XLII 84.

Tulach an Chomhlainn, a c[h]loch Thulcha in C[h]om[h]lainn chrúaidh XLII 89.

Tulach Fhíadhmhoir, a chloch T[h]ulcha Fíadhmhoir f[h]úair XLII 107.

Tulach Mhongrúaidh, a tTulaigh M[h]ongrúaidh XLVII 3.

[**Tulach na dTrí bhFear** LXXVIII (note — p. LXXIX).]

Tulach Óg, a tTul*aigh* Óg XLVIII 8.

Tulach Thúaithe, a lía Thulcha Tuaithe XLII 1.

Úaimh Chorainn, ar Uaimh Ch. XXXVI 27. See **Céis Chorainn.**

Úardha, see **Fúarrdhacht**

Úaimh Sgannlaighe, naoi dtuirc Uaimhe Sgann*laighi* [sic MS] XVII 41.

Uí Luighdheach, a c[h]loch lán-mhór ó Luighdheac[h] XLII 97.

Uisneach Mhidhe *Usnagh Hill, in Westmeath,* LXVI 53.

Ulaidh, *the Ultidians, Ulster* : dá righfhéinnidh Fhían Uladh IV 26, Ulltaigh 59 ; airdrígh Uladh X 19 ; a n-Ulltoiph XVI 56 ; Ulaidh 7 fir Éireann XX 60, ar mathaibh Uladh 69, Ulaidh 71, a ccath Ilgháireach Uladh 73, géill Uladh 83 ; rí Uladh XXIII 7, XXXV 26 ; Ulaidh Eamhna XXXIX 31, rí Uladh, 42, 43, 82 ; mac rí[o]gh Uladh XLII 74 ; le deagh-t[h]ríath Uladh XLIV 5 ; Ulaidh XLIX 14, 27.

[**Umhall,** *the Owles, in Mayo,* LXXX (note 7).]

Urmhumha, *Ormond* (i. e. *East Munster*) : Fiana Urmhumhan IV 29.

[**Vindobona, Vindonissa,** LXXXII.]

GENERAL INDEX TO E. MAC NEILL'S
INTRODUCTION TO PART I.

(THIS INTRODUCTION IS DISCUSSED SUPRA PP. IX-XIII, AND
PP. 212-213).

INDEX OF SUBJECTS DISCUSSED,

of non-heroic Persons, and of some Authors, Stories, and Poems, mentioned in Part III.

grammar — *continued* :

adj. inflected in the pl., cvii, 15, 24, 25, 53, 118, not inflected, 17, 20, 43, 66, 82 (n. 1) (p. 83) ; substantivally used neut. adj., 60, 68, 85 ; use of a pl. adj. to qualify a sing. collective noun, cxxi (and Addendum *infra*), 62, 171.

ASPIRATION AND ECLIPSIS : mutation after *dhá* 'two' preceded by a possessive pronoun, 120 ; asp. after the relative pret. *ba*, 38 ; for eclipsis after *nach, ní* and *muna* (*mura, mur*), and after *go* 'with', see under these words in Glossary ; permanent asp. of the verbal noun, cxv : spread of asp. beyond the limits of Old, Middle, and Classical Irish laws, 131-132 (footnote, and Addendum *infra*).

CONJUNCTIONS : purpose clauses introduced by *go*, 71 (n. 3) ; use of *go, agus, iar sin*, etc., to introduce the principal proposition after a temporal clause, cxx ; use of *go, ro* and the neg. *ní, ná* in wish clauses, 70, 71 (n. 1) ; use of *gé go* for *gé*, cxv (n. 1) ; use of *mura* for *muna*, cxv and Glossary.

COPULA : copula in identification sentences, 49 ; copula forms of the 3rd pers. sing. with an ethical reference to the 2nd pers., 98 (see also Corrigendum *infra*) ; disyllabic forms of the copula, 3, 7, 23, 34, 103 ; inflection of the copula, cvii, 3, 7, 10, 14, 15, 17, 23, 24, 25, 30, 53, 65, 76, 90, 109, 110, — non-inflection, 20, 21, 43, 82 (n. 1) (p. 83) ; inflection of the relative copula is not necessarily to be expected even in the early part of the 12th cent. 30 (n. 1) ; optative copula *rob*, 3, 69, 71.

ELISION AND OMISSION : elision of the prep. *de* ('a), cxiv ; elision of the verbal particle *do* before a vowel or *f* asp., cxiv, 48, 143 ; elision of the voc. part. *a* and of *a* 'his' before vowels, cxiv, 88, 126, 135 ; non-elision of the *a* of *ar* 'said' after a word ending in a vowel, 11 ; omission of the *a* of the article in *an uair* 'when', cxiv, 126, ib. n. 2 (p. 130), 135, 170 ; omission or elision after a vowel of *do* (*a*) before the verbal noun, cxiv, 126 (n. 2) (p. 127), 152 ; omission of the prep. *do*, 135, 143 ; omission of the verbal particle *do* (*ro*) before *ro*-preterites *etc.*, cxiv, 9, 142, 143, 310.

LANGUAGE : Middle Irish, see notes to poems listed as Mid. Ir., cxv ; Classical Ir., cviii (n. 1), cxvi, and see notes to poems listed as classical, cxvii ; vocabulary, cxv.

NUMERALS : ordinals denoting one of a group, 6, 53, 107 ; for cases after numerals see *infra* under SUBSTANTIVES.

PREPOSITIONS : modern prepositional forms, cxiii, 55, 67, 126, 135, 144, 170 ; prejudice against the use of *dochum* in the classical schools, 7,161 ; prep. *ó* used with the passive to indicate the doer, 85. See also *ag, ar, as, de, do, dochum, fa, faré, gan, go, i, le, ó, ré, seach, seachnóin, tar, tré, um*, in the Glossary.

PRONOUNS : independent acc. pronouns, LX (n. 2), cviii, 10, 13, 15, 20, 22, 25, 29, 36, 42, 43, 53, 59, 66, 72, 76, 85, 95, 98, 107, 109, 110, 112, 116, 119, 120, 142, 143 ; infixed acc. pronouns, cviii, 3, 6, 10, 15, 17, 30, 34, 36, 44, 69, 92, 109, 110, 118, 123 ; infixed dat. pronouns, 53, 76, 85-86, 98 (and Corrigendum) ; meaningless, or almost meaningless, use of infixed pronouns, LX (n. 2), cix, 3, 10, 13, 15, 16, 17, 36, 44, 54, 76, 85, 90, 98, 107 ; infixed pronouns used to obtain alliteration, 17, 48, 54 (n. 1), 107 ; intensive *scan* 315 ; prepositional pronouns normally fully stressed in the *dán*

grammar — *continued* :

direach period, 14 ; pronoun and noun in apposition, 74 ; subject pronouns, *é* and *í* as subjects in Middle Irish, cxviii (n. 2), — *sé, sí,* etc., see further on in this entry « VERBS : conjugation : analytic forms ».

RELATIVE : method of expressing the meaning expressed in other languages by the gen. of the rel. pron., cxix, cxx, 113 ; nasalizing relative sentences, 44 (n. 1) ; relative *fuil*, 53 ; relative use of *do* with primary tenses, cxiv, 17, 126 (n. 2) (p. 127), 139, 141, 143, 161, 174, 254.

SUBSTANTIVES : *declension* : nom. forms object of the verb, cx, 7, 11, 15, 18, 22, 30, 36, 43, 48, 50, 59, 65, 67, 72, 76, 85, 92, 98, 110 (n. 1), 112, 119, 120, 135, 143, 165 ; Mid. Ir. nom. forms (*Donann, Goibnenn*) same as O. I. gen. forms, 209 ; nom. of respect, cxx ; vocative forms, 57 ; special acc. forms for the object of the verb, cx (and *ib.* notes 1 and 2), cxviii (and *ib.* n. 2, p. cxix), 3, 15, 16, 18, 30, 34, 36, 40, 42, 43, 48, 53, 59-60, 65, 69, 72, 90, 92, 98, 119 (n. 1), 120, 126, 139, 146, 152, 170 ; gen. pl. in *e* of O. I. and Mid. I. *i*-stems, 15, 19 ; distributive gen., 23 ; gen. of respect, cxx, 60, 85 : loss of dative inflection, 126 ; dat. of association and apposition, 68 (footnote), 74, 86 ; subst. declined irregularly, cxv (n. 1), 19, 135, 144 (& Corr.), 151, 170 ; o-stems retain o-inflection even when they refer to a woman, 42 ; *teagh* fem., 50 (see also Glossary) ; tendency to treat each word forming part of a compound as independent for the purposes of declension, 126, n. 2 (p. 129 & Add.), 146 ; gender of diminutives, see *slthilln* in Glossary ; case-use after numerals, cx (n. 2) (p. cxi), cxv, (n. 1), 56, 110 (n. 1), 135 (and *cf.* 165, n. 2) ; dual, 166 (n. 1) (p. 167 and Addendum *infra*) ; non-declension after *acht*, cx (n. 2), 41, — after *gan*, 8, — of nouns ending in *-án*, IX, cxxi, 22, 45, 61 (n. 1, and Addendum *infra*), 160, — of words forming part of a closely connected group, cxxi, 126 (n. 2) (p. 127) ; apposition, 68 (footnote), 73, 74, 86, 209.

VERB : *conjugation* : modern verbal forms, cxiii, cxiv, cxv (n. 1), 54, 55, 59, 101, 106, 107, 135, 139, 144, 165, 168 ; analytic forms, cix, 7, 16, 20, 29, 36, 40, 43, 48, 54, *ib.* n. 2, 59, 65, 76, 85, 95, 98, 103, 107, 112, 116, 117, 121, 126, *ib.* n. 1, 138, 139, 141, 146, 161, 165 ; *-iom* as ending of the 1st pers. sg. pres. indic. probably an Ulsterism, 126 (n. 2) (p. 129), 144 ; unclassical *-ir* ending of the 2nd pers. sg. pres. and fut. tenses, cxiii, 54, 139 ; *-ann* endings of the 3rd pers. sg., LIX, 69, and *infra* Corrigendum to Pt. II (poem LXII 155a) ; slender and broad variation in the final *r* of the passive in Early Mod. Ir., 97 ; spread of the deponential endings *-amar* and *-adar*, cxvi (n. 1), 25 (n. 1), 82 (n. 1 — p. 83) : deponential form (*astar*) of the third pers. sg. of the pret. infrequent in the classical period, 89, 92 ; use of a 1st sg. fut. ending in *-a*, cxv (n. 1), 172 (and Addendum *infra*), 174 ; use of *-faight[h]ear* as fut. pass. ending, cxv (n. 1), 109 ; *ch/bh* variation in fut. stems, 126 (n. 2) (p. 130). *Special constructions* (see also under CONJUNCTIONS earlier in this entry) : conjunct forms used where the classical language would require absolute forms, 170 (n. 1) ; impersonal accusative-governing (auto-

FIRST LINES OF POEMS
IN DUANAIRE FINN

(For first lines of poems from other collections
see Subject Index)

ADDENDA AND CORRIGENDA

PART I.

[Where Part I is concerned this list refers to misprints and errors of transcription only. Emendation proper has been relegated to the notes (*supra* pp. 1-85 and to the Addenda to them p. 442 sq. The editor of Part I was not meticulously accurate in transcribing the original MS. He followed, for instance, no fixed rule in transcribing the scribe's tall *e* : it appears as *e*, *ea*, *é* and *éa*. For the scribe's *díar* (poem I 7c) he has *diar*, for the scribe's *nGabhoir* (I 11a) he has *nGabhair*, and for the scribe's *ingean* (or *ingen*, as it might have been printed in Part I) (poem I 12c) he has *inghion*. Such minor points have not as a rule been noticed in the list below.]

I. 8a *radh*, recte *rad*.
   13c *Concha*. The MS has signs under the *o* and *n* of this word apparently indicating that these letters are to be transposed and that the form *Cnocha* is to be read.
   18c fol. 1b begins.
   29d *mac*, recte *mhac*.
   30b *ccumasg*, recte *ccomusc*.
   38c *gcnis*, recte *gcniss*.
   40c *Sligheadh*, recte *Sligigh*.
   41c *Maigh*, recte *Moigh*.

II. 14c *tráth*, recte *trá*.
   20b *chur*, recte *chor*.
   20c *diochra*, recte *díochra*.
   27a *dhuinn iar foghail*. The MS reads *dhuinni ar foghail*, rightly separating *dhuinni* and *ar*.
   29a fol. 3a begins.
   33c *faigh*, recte *faidh*e (MS *faid* with a dotted stroke over the *d* ; cf. I 44c, IX 9b, where *biodhb* and *hádhb* with dotted strokes over the final *b* have been expanded respectively *biodhb*ha and *hádhb*ha).

III. 3b *caireach*, recte *cairch*each.
   8d *am agaigh*, recte *am aghaidh* (The *d* used here and elsewhere (e. g. in *ffledh*, III § 39) is written something like the figure 8 and strongly resembles a *g*).
   14a fol. 4a begins.
   23b *réis*, recte *réir*.
   30c *senathair*, recte *senathar*.

31d *ba*, recte *b*udh.

> *Close of Poem.* The opening words of the poem, *A cháorthuinn*, have not been repeated here in the MS. Instead the scribe has by mistake written *cumh*ain.

IV. 2a fol. 5a begins.

6,7 These stanzas are preceded by the letters *.b.* and *.a.* respectively showing that their order is to be reversed.

16c *dhernabhair*, recte *dhernsabhair*.

23c *ccoicedha.* The MS has *ccoicedhach* with the '*ch*' scratched out.

32c The MS has *brighe* deleted before *urlaighe.*

37a fol. 6a begins here.

38b *fiarraidh*, recte *fiafraidh*.

48b *fa sile*, recte *sa file.*

54c fol. 6b begins here.

56c *chúil-sgathaigh*, recte *chúl-sgathaigh.*

59b *na*, recte *nar.*

62a *tíodhlaictech.* The original reading was *tíodhlaicech*, the '*t*' after the '*c*' being inserted above the line.

62c *ccualabhar*, recte *ecualabhair.*

V.   2a fol. 7a begins here.

4b *mór ccosecar*, recte *ccosccor con.*

4c *daim*, recte *doim.*

11a *do láimh*, recte *do láimh do laimh.*

22c, d The MS first has *Ro battarsan eacht oile* deleted, then *anocht gid fremha* (small *e*) *fola. rabsat gema* (tall *e*) *glastana.*

23 *Anoidhche.* The MS has *A nosdhche* with the *s* altered so as to resemble an *i.*

33b *ffalach.* The MS has a dot over the first *f.* Is *falach* to be read? (*cf.* corrigendum to 38b and to XIV 29d ; but *cf.* also corrigendum to VII 28a).

35d *ro.* MS has what looks like *ré* altered to *ró.*

38b *dhleirfinn.* The MS has a dot (punctum delens ?) over the *f* : *cf* corrigendum to 33 b.

VI. 1a *aghaidh*, recte *adhaigh.*

7c *ruffrith*, recte *rusfrith.*

13a fol. 8b begins here.

16c *nocha dtáinig*, recte *nocha attainic.*

19b *leimionnach*, recte *beimionnach.*

30c fol. 9a begins here.

34b *agus*, recte *&* (= *is*).

VII. 1b *áithedrom*, recte *áith edrom.*

3a, 4a *trá.* In each case the MS has a letter erased after *trá.*

11c fol 9b begins here.

15d After *cloidhiom* the MS has the correct reading *cloidimh* crossed out.

17c *feagha* recte *feadha.*

19d *Chorraiffe,* recte *Choraiffe.*

25c *tas bhrúach,* recte *tar brúach.*

28a *ffuarus.* In the MS the first *f* is dotted (*cf* above corrigendum to V 33b).

VIII.   1a fol. 10a begins here.

7a *ba,* recte *budh.*

9c *bidh,* recte *budh* ?

14c *borb,* recte *bhorb.*

15b *budhdéin,* recte *búdhdéin.*

16a *ré.* The MS has *go* with '*nō ré*' written above as a correction

18a fol. 10b begins here.

IX.   4a *bhrúigne,* recte *bhrúighne.*

X.   1c *gruaidhdherc,* recte *gruaidhdhercc.*

6a fol. 11a begins here.

7c *go ngoil.* In MS this, preceded by '*nō*', is written as a correction over *gus ano*cht.

7d *tugus* might be expanded *tug*uis as frequently in the Duanaire.

9d After *thuit* MS has *le do laim* deleted.

12c After *dénadh* MS has *aoinfhear* deleted.

XI.   2c fol. 11b begins here.

3c *uathadh,* better *uath*aibh.

9a *gal,* recte *ghal.*

11b *comhainn,* recte *comhainm.*

12c *ger,* recte *gér.*

14d *ó a,* recte *ó.*

XII.   1a *Finn,* recte *Fhinn.*

1b *tigdís,* recte *ttigdís.*

4a fol. 12a begins here.

9a *Finn.* The MS has what looks like *Finni* with the last *i* deleted.

9b After *móir* MS has *mic* deleted.

10b *claon.* MS has *cáomh* with '*nō claon*' inserted above the line.

12d *Morinn.* MS has *mboirinn* with the *b* and the first *i* deleted.

13a *Agus,* recte *&.*

14a *nÁilbhe,* recte *Áilbhe.*

16c *Fionn.* MS has *Aódh* with '*nō Fionn*' inserted above the line.

18c *Glac,* recte *Glas.*

18d *Camluibh,* recte *Casluibh.*

20c fol. 12b begins here.

29b *buil*each, recte *buil*idh.

29c *bretem.* MS has *breteimh* (the *e* is in each instance a tall *e*).

32   Stanzas 31 and 32 are in reverse order in the MS, and are marked *a* and *b* to indicate the correct order as in the text.

XIII.   3a fol. 13a begins here.

7c *nimhe,* recte *neimhe.*

17   In the MS this stanza begins with *Iar...*; *tar Druim Eadair* (or *Ēdair*?), *etc.*, being written as though it formed part of the preceding stanza. *Eadair* (the *ea* stands for a tall *e*) is in the MS immediately followed by a deleted *fiach*.

20c fol. 13b begins here.

33d *bhearaibh*, recte *bearaibh*.

34c *agus*, recte &.

35a *tangus*, recte *tang*uis (the compendium used can stand for either *us* or *uis*, It has been expanded *uis* already in this poem in § 33c).

37c   fol. 14a begins here.

41a *bhámar*. The MS has *bhattar* with the *tt* deleted and 'nō *m*' written above the line with a sign to insert the *m*.

42c *dhioghail*. The MS has *doilí dioghail*; *doilí*, which has a sign like a capital *S* beneath the *l*, being deleted.

XIV.   4c *mile*, recte *mhile*.

     7a *oigoibh*, recte *oighoibh*.

     9c fol. 14b begins here.

    13b *mionn*. The MS has *mbionn* with the *b* deleted.

    16d This line in the MS reads *gcéin do* beith*dís biad fíadh inr*, with 'beith*dís*' deleted and a stroke over the '*nr*' of '*inr*' (*cf.* footnote to LXVI 30d in Pt. II).

    18c *bidh*, recte *budh*?

    23a *ngredain*, recte *ngredhain*.

    26c fol. 15a begins here.

    29b *chionn*, recte *choin*.

    29d *bfeidhil*, recte *ffeidhil* with the first *f* dotted (= *fheidhil*? *cf.* corrigendum to V 33b); *ar*, recte *as*.

    30a *mad*, recte *madh*; *is*, recte &.

  XV.   3b *druim*, recte *ndruim*.

     4d *alladh*, recte *allaidh*.

     8a *Bodhmann*, recte *Bódhmann*.

     9c fol. 15b begins here.

    11b *chúairt*, recte *chúart*.

    11d *cluithe*, recte *chluithe*.

XVI.   7c fol. 16a begins here.

    10a *cuingidh*, recte *cuingigh*.

    10c *cenn-sa*, recte *chenn-sa*.

    15b *sléibhe*, recte *shléibhe*.

    18c *fes*, recte *fhes*.

    22a *tuaith*, recte *thuaith*.

    23c fol. 16b begins here.

    28c The MS has *lui* erased before *chuir*.

    28d *Dagda*, recte *Dághdha*.

    29a *Dághda*, recte *Dághdha*.

    35c *critheall*, recte *criteall*.

    36a *bá*, recte *búdh*?

36d *sgéith*, recte *sg*iath?

39b *mhoncaoin*, recte *mhoncaom.*

39c fol. 17a begins here.

41c *glemhór.* The MS has *gleomhór* with the first *o* deleted.

45b *Maighe*, recte *Máighe.*

45c *teas*, recte *treas.*

48b *Fathad*, recte *Fath*adh.

51c *ágh.* MS has *gan lár* deleted with 'nō *ágh*' written above.

54c fol. 17b begins here.

56b *tugas*, recte *tug*uis.

60b *deg-comnart*, recte *dégcomnart.*

XVII.   5c fol. 18a begins here.

12b The bracketed (*ear*) is not in the MS.

14c *agus*, recte & ; MS has *chuirb* deleted before *thruim.*

14d *Liethdhruim*, recte *Liethdruim.*

16b « *mar* (?) », recte *seach* (MS has *s* with over it the siglum which stands for *ach* or *each*).

20c fol. 18b begins here.

33a The *d* of *lēigid* is written over an erased letter, has two dots over it and is followed by three erased letters.

34b MS has *gceanngarg* with 'nō *dearg*' written over *garg* as a correction.

35b *ba*, recte *b*udh.

35c fol. 19a begins here.

38a *gabhus*, recte *gabh*uis.

39b *mharbhus*, recte *mharbh*uis.

40b *thraothus*, recte *thraoth*uis : for *dá* MS has the figure 2 with a dot beneath, which usually stands for *dhá.*

41a *Torch*, recte *Torc.*

50c fol. 19b begins here.

51c *chengail*, recte *chengail sé* (with *dir* deleted before *sé*).

51d *sgíth*, recte *sgíeth.*

54c *trá.* The MS has *tráth* with the *th* deleted.

57c *suairighe*, recte *suarr*aigh*e.*

58b *thorc*, recte *torc.*

65c fol. 20a begins here.

67d *Tréanmhóir*, recte *Tréinmhóir.*

71a *Labhair*, recte *Lobhair* (The *o* is very like an *a*).

80c fol. 20b begins here.

85b *sgeth*, recte *sgíeth.*

86d delete the first *is.*

94a *séinnti*, recte *séinti.*

95c fol. 21a begins here.

99b *buileach*, recte *buil*idh.

111a fol. 21b begins here.

XVIII.   7b Before *nGullb*ain MS has *na fiad*ach deleted.

8c fol 22a begins here.

18b *Fionn*, recte *Fhionn*.

18d The '*i*' has been inserted later in the MS.

19a *Comhrach*, recte *Comhrac*.

19b *iarrus*, recte *iarr*uis.

20a *fregrus*, recte *fregr*uis.

22a *Nochtus*, recte *Nocht*uis.

23c fol. 22b begins here.

27b *fuilingeadh*, recte *fuilngeadh*.

30a *boi*, recte *bhoi*.

30c *dheghfhiana*, recte *dheghfhian*aibh.

XIX.   4c fol. 23a begins here.

13b *Galb*[*an*]. The brackets mark the extension of a contraction (a stroke over the *b*).

17b « (.i. *gáir*) » is a MS gloss.

18c fol. 23b begins here.

XX.   3d *dhithadh* might have been expanded *dhith*aigh.

5a *mharbhus*, recte *mharbh*uis.

6a *mhárbhuis*, recte *mharbhuis*.

8c fol 24a begins here ; *cossain*, recte *chossain*.

14c *thrá*. MS has *thráth* with the 2nd *th* deleted and almost erased.

17a, 18a *Ítis*, recte *Ilís*.

22c fol. 24b begins here.

23c *bha*, recte *b*udh.

25b *Laimeadóin*, recte *Laimeadón*.

33b *mnaoi*, recte *mhnaoi*.

36b *fíor*, recte *fhíor*.

36c folio 25a begins here.

39c *tectaigh*, recte *techtaigh*.

41b *trénghart*, recte *tréngharg*.

50a fol. 25b begins here.

54b *roba*, recte *rob*adh.

55   After this stanza the following two stanzas occur in the MS but have been omitted in the printed text :

*Siris Caladh aisgidh mear   ar Lomnocht*ach *ger dheighfhear*
     *tan doghéphadh a hoig*idh   *a hainm ar in deaghchloidhimh*
*Ba marbh Caladh do bhreith mheic issin fFraing*e *fo garbh a gleic*
     *ó do fhoiligh úir a dath   fa doi*ligh *le Lomnach*tach.

60 Stanza 55 and the scribal note that goes with it follow stanza 60 in the MS.

61a fol. 26a begins here.

75a fol. 26b begins here.

89a fol. 27a begins here.

90c *roba*, recte *rob*udh.

104a fol. 27b begins here.

107a *corraidhe*, better *corr*aighe.

XXI.   2a *chlaoidh*, recte *chlaol* (The *dh* has been deleted in the MS).

6d *tuaitheamra*, recte *tuaitheam*raibh.

7a fol. 28a begins here.

19b *mac*, recte *mhac*.

20a fol. 28b begins here.

21a The sign here transcribed *Et* has been transcribed *Agus* in 20a, ⁊ in 20b, d, 21b, d, *is* in Poem I 17b, and so variously elsewhere in Pt. I. In Pt. II it has always been transcribed &.

24d *nirt*, recte *neirt*.

28a *sgíth*, recte *sgíeth*.

33a fol. 29a begins here.

34d *taobh*, recte *taoib*.

XXII.   3c *mac*, recte *mhac*.

6b « *mórd...* » The MS contraction (*m*, *ó* suprascript, *d* with a dotted stroke over it) might be expanded *mórd*ach, *mórd*aigh *mórd*aibh, *etc.*

10a fol. 29b begins here.

10b *Goill*, recte *Goll*.

16b MS har *mór* deleted before *gcliar*.

23a fol. 30a begins here.

23b *síothach*, recte *síodhach*.

31c *sáin*, recte *sain*.

36a fol. 30b begins here.

37b *mac*, recte *mhac*.

44b *nerta*, recte *a nert*.

49a fol. 31a begins here.

54d *bhiadh*, recte *bhiodh*.

57a *gcoimeollfem*. The letters *eol* are uncertain : the *o* seems to have been altered from an original *i*.

62a fol. 31b begins here.

XXIII. 12a fol 32a begins here.

12d *sa*, recte *san*.

13c Omit the *a* before *aicme*.

15d The bracketed (*c*) is not in the MS.

24a *dana*, recte *dána*.

26a fol. 32b begins here.

35a Delete *in*.

35b Insert *in* before *tslabhraidh*.

40a fol. 33a begins here.

54a *Tegoidh*, recte *Teghoidh*.

55a fol. 33b begins here.

57a *tim*, recte *thim*.

70a fol. 34a begins here.

33c fol. 34b begins here.

91a MS has *Finn* delected before *sinn*.

99d *ccomdhál*. MS has *ccomdháil* with the *i* deleted.

100a *onn*, recte *donn*.

109a *Monadh*, recte *Mon*aidh.

110a fol. 35b begins here.

114b The MS has *go* imperfectly erased before *atúaidh*.

173a fol. 36a begins here.

125c *céd*, recte *ceó*.

136a fol. 36b begins here.

149a fol. 37a begins here.

153c *bheith*, recte *beth*.

163c fol. 37b begins here.

165a *catha*, recte *ceatha* (*ea* = a tall *e*).

166b *Ghréag*, recte *Gréag*.

178a fol. 38a begins here.

187b *sochrach*, recte *sochr*aidh ?

191a fol. 38b begins here ; *longaibh*, recte *longoibh*.

196a MS has *nar ffann* with ' nō *ger thenn* ' written above as a correction.

197d *Barraigh*, recte *Borr*aigh.

199d *tairpteach*, recte *tairpteacha*.

203c MS has *iad* deleted before *é* which is written in above the line.

204a fol. 39a begins here.

206c MS has *gan* deleted with *dia* written above.

212d *dubadh*, recte *dub*ach ?

214d *damhaibh*, recte *dámhaibh*.

216c fol. 39b begins here.

220c *mheabhreochus*, recte *mheabhrochus* (The 2nd *e* has been deleted in the MS).

XXIV.   1a Fol. 40a begins here.

4a *linn*, recte *leinn*.

14a fol. 40b begins here.

18c *Mach*, recte *Mac*.

27a fol. 41a begins here.

28a MS has *sa tres* deleted before *is*.

31b ⁊, recte *is*.

33a MS has *liom* deleted before *marb*[h]adh.

36a MS has *do* with ' nō *re* ' written above as a correction.

37c *mó*, recte *mór*.

40a fol. 41b begins here.

49d *nirt*, recte *neirt*.

53a fol. 42a begins here.

65c fol. 42b begins here.

70a *croidhe*, recte *cridhe*.

70b *Righe*, recte *Righe*.

72d *oirnn*, recte *oirn*.

77a MS has *do bhí* deleted before *go*.

78a fol. 43a begins here.

79c MS has *mborb* deleted before *mbúan*.

XXVI.   1a *cléirchibh*, recte *cléircibh*.

XXVII.   2a *Gabhra*, recte *Gábhra*.
        2c fol. 43b begins here.

XXX.   3a *chléirchibh*, recte *cleircibh*.
        3c fol. 44a begins here.

XXXII.   1b Insert *a* before *ffuil*.
        8a fol. 44b begins here.

XXXIII. 2a *sáimh*, recte *sáimh sáimh*.
        7d *tair*, recte *tar*.
        10a fol. 45a begins here.
        12b *brecláoch*, recte *brecláoich*. In the MS the first *c* is preceded by a
           semi-erased *g*.
        12d *hadbhaidh*, recte perhaps *hadbhha* (for the contraction, *b* with
           a dotted stroke over it, *cf.* Corrigendum to II 33c) ; but as
           inflection of *adhbha* as a dental stem was common in the
           Early Modern period Nac Neill's expansion should perhaps
           be allowed to stand.
        14d *hadbhaidh*, recte *hadbha* (uncontracted in the MS).

XXXIV.   2b *ba*, recte *budh*.
        7a fol. 45b begins here.
        8b *tes*, recte *thes*.
        8d *mair*, might have been expanded to the more usual form *mar*
           [or *mur* or *muir* : MS has *ur*-sign].

XXXV.   4a In MS « nō *me* » is written as a correction over *mor*.
        4b Line 4d, deleted, occurs in the MS before this line.
        5c *chaithreimh-si*, recte *chaithreim-si*.
        7a fol. 46a begins here.
        9b Line 9d, deleted, occurs in the MS before this line.
        9d *ttig,* recte *ttigh*.
        18d The MS has *go* erased before *a*.
        20c fol. 46b begins here.
        21c *-chrannchor*, recte *-chrannchur*.
        26a MS has *s* half erased before *lamhustair*.
        33d *d'faghbháil*. MS has *dfag* with an undotted stroke over the *g*.
        34a fol. 47a begins here.
        44c *roibhesach*, recte *soibhesach*.
        50a *fich-*. MS has *fior* with « nō *fich* » added as a correction above
           the line.
        61a fol. 48a begins here.
        69c *Saxanaigh*, recte *Saxanach* (The singular verb suggests a
           singular subject).
        74a fol. 48b begins here.
        74b MS has *ilor* deleted before *shonnradh*.
        87a fol. 49a begins here.

100c fol. 49b begins here.

101c *tréin*-, recte *trén*-.

113d *da*, recte *día*.

114a fol. 50a begins here.

120b MS has *leis* deleted before *go* c*ruaidh*.

128a fol. 50b begins here.

128c *aimideach*, recte *aimideadh*.

130c *Cainche*, recte *Cáinche*.

PART II.

[Additions to the list already published in Part II itself. Errors of transcription only are noticed here. For emendation proper, correction of the translation, *etc.*, see the notes *supra* pp. 85-174, and the Addenda to them *infra*.]

XL.   7b *dubha*, recte *dhubha*.

XLIII.   4c *D°arp*, recte *dearp* (read 'and true foster-sister of brave Conn' in the translation : *cf.* X 6).

XLVIII.   8a *tTul*ach, rect*e* *tTul*aigh.

L.   17a *lcam*, recte *le[i]m* (see note to the line supra p. 117).

LIV.   1c *Lir* recte *lir*, and in the translation read « Loch Léin Lir (the lake of numerously-attended Léan). »

          10 *gar*adh (riming with *fal*ach), recte *gar*aidh (riming with *fal*aigh) (In the translation, Pt. II, p. 187, read 'lair' for 'hiding-place').

LVII.   8d *leō*, *recte* *nō*.

LXI.   1b *Gulb*ain, recte *Gulb*an (read 'over Beann Ghulban' in the translation).

LXII. 155a *Eirgeann*, recte *Eirge ann* (for *Éirghidh ann*).

LXVIII.   32b *'na mbróin*fibh, recte *na mbróin*teadh (in the translation read 'They come towards us into the presence of the brave golden masses' — *i. e.* into the presence of Fionn's massed troops).

PART III.

xxii-xxiii, *Oisín in Tír na nÓg.* Professor R. A. Breatnach has kindly drawn my attention to a Rathlin version of this folktale, published in *Sgéaltan Rachreann, fo láimh Aoidhmín Mac Gréagóir* (1910), p. 15 *sq.* The tale is there entitled *An tSealg.* Rathlin lies between the Antrim coast and Scotland. The tale, as there recorded, begins with what seems to be a genuine local folk variant of the tradition concerning Oisín's departure from the Fían. Oisín is made to disappear down a well in pursuit of a hare. The upper part of the well was blood, and the lower, water. There

is a break in the action of the story while the arrival of Oisín's companions at the well is described. When the narrator returns to Oisín's adventures, Oisín is beside the sea and sees a *caoinbhean ar each geal*. From that on the story is clearly a summary of Mícheál Coimín's poem, with verses from the poem quoted (incorrectly) here and there. It is natural to suspect that the Ossianic Society's edition of the poem (1859), read aloud on the island by someone interested in Irish learning, is the ultimate source of this part of the Rathlin tale. So, in spite of what has been said *supra*, pp. xxii-xxiii, it would appear that a poem written in a Munster dialect in the 18th century has, in this particular instance, been adopted, at least as partial basis for his story, by an unlettered storyteller in the north of Ireland. In spite, however, of this particular instance of contrary procedure in the second part of the Rathlin tale, it remains generally improbable that all, or even many, of the widely spread, widely variant, and sometimes definitely localised, folk versions of the tradition are based on the poem.

xl, line 24. For XXV read XXXV.

xli, note 4 (*Cináed úa Artacáin on Fionn' death*). Meyer's Item XIII (*Fianaigecht*, p. xxii consists of two parts, the first [1] opposes Fionn to the Lúaighne, and mentions Fionn's 'exploit' or 'death' (*écht*) at « the Trench of the Seagulls » near *Brugh na Bóinne*. This first part undoubtedly belongs to the 10th century (composed by Cináed úa Artacáin, who died A. D. 975). The second document in Item XIII is the portion of the poem *Fíanna bátar i nEmain* (ed. Stokes, RC, XXIII 310) which mentions Finn's death at the hands of « *fian Luagne* » at *Áth Brea*, on the Boyne. This is the poem held by Thurneysen (*Heldensage*, 20) to belong to the 11th century, though it is attributed in manuscripts, to Cináed úa Artacáin. I am now, however, convinced that Thurneysen was wrong in doubting the attribution to Cináed (see *Ériu*, XVI, « On the dates of two sources used in Thurneysen's Heldensage »). Both documents in Item XIII should therefore be regarded as belonging to the 10th century.

xliv, *Balor's head splits a rock, etc.* In the eleventh-century *Cath Étair* (*cf* R. Thurneysen, *Die ir. Helden- und Königsage* (1921), p. 510) Mes Gegra, about to be slain, instructs Conall Cernach to place his head when it has been cut off on his own head. Conall places the head on a stone, and a drop of blood from it flows through the stone. In addition to the Curtin folk-version of Balor's poison-dropping head splitting the rock, another Donegal version may be found in S. Laoide's *Cruach Conaill* (1904) (story XIII, supplied by Dr. S. O Searcaigh). In *Modern Philology*

---

1. Namely Cináed ua Artacáin's poem on *Brugh na Bóinne* beginning *Án sin, a maig Meic ind Óc*. Best edition, Gwynn, *Metr. Dind.*, II (*cf.* p. 12, ll. 33-36) (corrigenda — rectitude of every item perhaps to be doubted — *ib*: IV, 127).

(1924), p. 87, note 4, Professor A. C. L. Brown lists several folk-versions of the Balor-Lugh story. Cf. also Kittredge, *A Study of Gawain and the Green Knight* (1916), 169-170.

XLVI, *allegory in which the hateful hag reveals herself as the sovranty of Ireland.* In the *American Journal of Philology* (1942), p. 444 sq., Dr. Krappe (without reference to :) Máille's o Thurneysen's articles) has writt n on Iranian and Hindoo parallels to the story of Lughaidh's adventure with the maiden who reveals herself as the sovranty of Ireland. *Cf.* also Professor O'Rahilly's amplification of Ó Máille's arguments, *Ériu* XIV, p. 15 sq., and Professor A. C. L. Brown, *The Origin of the Grail Legend,* p. 325 *sq.*

XLVII, note 1 : *allegorical dreams in Irish Literature.* Add the dream in RC, XXIV, 174 sq. (§§ 1-2) ; cf. O'Grady, *Silva Gad.,* I, 330. Add ZCP, VIII, 314, l. 30, and PMLA, LXII (1947), p. 890.

LVI-LVII *(Meyer's Items V and VI).* In an edition of these two items based on the YBL versions, Dr. Vernam Hull, *Speculum,* XVI (1941), 322 *sq.,* gives good reasons for assigning them to the 8th century rather than the 9th.

LIX (line 2), LX (line 17) (Meyer's Item XIII) : see supra Corrigendum for p. XLI, notes 3, 4.

LIX *(other 10th-century references to Fionn).* In his *Fianaigecht* (1910), p. xv, Meyer cites a quatrain from the poem beginning *Eól dam i ndairib dréchta,* attributed in Rawlinson B. 502, 88a, to Fland mac Mael Maedóc, who died A. D. 977. In 1912 he published the complete poem in ZCP, VIII, 117 following. In q. 18 of that poem it is stated that *Caílte cos-lúath gilla Find* slew *Fothad Airgtech* in the battle of *Ollorba.* In q. 19 that Fionn killed *Aéd mac Fidaig,* 'who loved the maiden of *BríÉle*', with the spear of *Fiacclach mac Con-chind.* Also in ZCP VIII (p. 105) Meyer published a short account of *Cath Sléphe Cáin,* preserved in difficult Irish in H. 3. 18, 60b. This account (of the date of which I am doubtful) tells how *Oséne mac Fint* assisted *Fint* to defeat *Gold* and *clann Morndai.*

LX *(Meyer's Item XXII).* This poem probably belongs to the early 12th century : see infra Addendum to p. LXXXVI, n. 3.

LXXVI, line 21 *(Twrch Trwyd).* Cormac's *orc Tréith* is not the only reference in Irish literature to the *Twrch Trwyd* of Welsh lore. In *Immacaldam in dá Thuarad,* a text at least as early as the ninth century (see R. Thurneysen, *Heldensage,* p. 520) *oenach Tuirc Thréith* is mentioned (RC, XXVI, 26, nº. 105 and note). In some versions of the twelfth-century *Lebor Gabála* account of the Túatha Dé Danann *Twrch Trwyd* also appears in an Irish form : see Professor R. A. Macalister's edition of *Lebor Gabála Érenn,* Part IV (1941), p. 122 (§ 314 *h), Torc Triath rí torcraide, diatá Mag Treitherne* ; p. 158 (§ 344 *gh) Brigit banfile, ingen in Dagda... is oce ro baí Triath, rí a torcraide, diatá Treithirne (cf.* p. 132, § 317 *gh).*

In the E. Windisch *Festschrift* (1914), p. 65, Meyer compares Cormac's *orc tréith*, « name of a king's son », with the Welsh statement that the Twrch Trwyd « was a king whom for his sins God transformed into a pig. »

LXXXVI, note 3. In view of the frequency of dramatic lyrics connected with Brian and his friends, written by poets who lived after Brian's day (cf. Ó Lochlainn in *Éigse*, III, 208-218, IV, 33-47), it would be rash to hold that *A Mór Maigne Moige Siúil* (Item XXII in Meyer's *Fianaigecht* p. xxiv) was really by a contemporary of Brian's. Its language, however, suggests that it can hardly be later than the early 12th century. The general line of the argument therefore still holds good.

cxv, note 1 (*singular verb with a plural subject*). An instance from a fifteenth-century text, preserved in fifteenth-century manuscripts, may be found in *Regimen na Sláinte*, I (ed. S. Ó Ceithearnaigh, 1942), l. 2126 : *agus gortaighi lāmanna nō brōga arna fāsgad co cruaidh mēir na cos nō na lām.*

cxx, note 1 (tig, *etc., with future meaning*). J. Fraser, ZCP, X, 64, § 1, also comments on the tendency to use *tig*, etc., with future meaning.

cxxi, item 10 (*plural adjective with a collective noun*). Cf. northern Irish *don mhuintir óga* (Máire, *Nuair a Bhí Mé Óg*, p. 104), *an bheirt bheaga* (Máire, *Rann na Feirste*, p. 205). In his *Coimhréir Ghaedhilg an Tuaiscirt*, p. 60, Dr. S. Ó Searcaigh cites as normal northern usage *an bheirt bheaga, an triúr mhóra, an ceathrar óga, an cúigear láidre.*

6 (*note to I* 42cd). Emend the translation (Pt. I, p. 98) to : ' when to the Grey Man's son who was not feeble he comes in the combat '.

9 (*note to II* 40c). See glossary *s. v.* ÁGH.

14 (*last line*). For p. 208 read p. 207.

17 (*note to VI* 32cd). For the correct translation see glossary *s. v.* URÁN.

19 (*notes to VII*). To the various examples of collecting animals as a bridal gift (p. 19, l. 3 and footnote 2) may be added Cú Chulainn's collecting the wild animals of Ulster before Conchubhar passes the night with Eimhear in *Tochmarc Emire*, § 89, (ed. Van Hamel, *Compert C. C. and Other Stories*, p. 65).

23 (*note to XI* 5d). For *buidhe* read *búidhe* (see *supra* Glossary). (*note to XI 14d*). Only one (or perhaps two) stanzas are missing at the end of poem XI (*cf.* full version in *Agallamh na Seanórach*, ed. N. Ní Shéaghdha, 1942, II (1942), pp. 109-111.

26 (*notes to XIII*). The *Agallamh*, referred to, p. 26, line 7 (and elsewhere in the notes to *Duanaire Finn*), as unpublished, has since appeared, edited by N. Ní Shéaghdha. On pp. xxvii-xxviii of vol. I (1942) of her edition, N. Ní Shéaghdha gives reason for believing that the original *Agallamh* gave more importance to Caoílte than to Oisín.

G. L. Kittredge, *A Study of Sir Gawain and the Green Knight* (1916), p. 181, draws attention to resemblance between a lost Arthurian Gawain-story and the story of Fionn and the Phantoms.

29 (*note to XIII 41*). For other references to magic disappearing dwellings see Plummer, *Vitae*, I, p. CLXX, n. 2.

29 (*notes to XIV*). In *Béaloideas*, XVIII (1948), p. 191, § 137, Dr. K. Müller-Lisowski compares Donn, the stag of poem XIV, with Donn, the bull of *Táin Bó Chúailnge*, and finds an interesting parallel between the Donn-story of poem XIV and the Dionysus-Zagreus myth.

30 (*note to XIV 9a*). See 1 MAOL in the Glossary.

31 (*note on XIV 29c*). The MS reading *a dheiridh* should probably be left and the phrase explained as exemplifying the common Old and Middle Irish use of the pronoun *a* to anticipate a following genitive. The translation could then be : « The were at the tall of the stag's rear, at his feet attending to him. »

34 (*last line — notes on XVI — Balor's head*). *Cf. supra* addenda to p. XLIV.

35 (*note to XVI 3*). Instead of the translation (Part. I, pl 135) and the emen-, dation (Part, I, p. LXII), a different emendation and a different translation are proposed *supra* in the glossary, *s. v.* TÁIR, third last line of usage 1.

(*note to XVI 25c*). The word *dos* should probably be referred to the person rather than the shield, to which it is referred in the translation (Part I, p. 136) : see *supra*, glossary, *s. v.* DOS.

37 (*note on XVII 22*). Add « For *síthilín* read *síthil* ».

40 (*note on XVII 108c*). Delete the note. There was an *Osgar mac Croimchinn* (see Index of Heroes).

41 (*note to XVIII 8b*). For 'high Beann Ghulban of the esker' (Part I p. 149) read 'Beann. Ghulban (high was that ridge)'.

49 (*note to XXI 11b*). For *aindear* read *Aindear*, and in the translation (Part I, p. 163) for 'youthful' read *Ainnear* (a proper name : see Index of Heroes).

(*note to XXII 24b*). See the correction under GABHAIM in the glossary.

58 (*note to XXIII 157b*). Delete the note, and see MÓID in the glossary.

61 (*footnote to note on XXIV 22a — on the non-inflection of final án*). In Giolla Brighde (i.e. Brother Bonaventure) Ó hEódhasa's early-seventeenth-century Irish grammar (basic manuscript, p. 32, as cited by Father B. Egan in the typescript of a forthcoming edition) the following rule is given : *quod si ultimam habent longam, duplex genetivus erit illis ; unus modo praedicto ; alter similis nominativo.*

63 (*note to XXV 3d*). Alter the translation (Part. I, p. 194) to 'I shall not be as once I was' (see glossary s. v. ATAOÍM).

66 (*note to XXX 3b*). Translte *logh-sa* as 'forgive (me)'.

70 (*notes to XXXIII*). « *Nous avons perdu le monde et le monde nous*, says Isolt to Tristan. The solitude of their forest life is peopled for the French poets by no tales of other lovers who have felt and lived as they. But the Celtic Grainne sings her lover to sleep in the forest with stories of many another that has shared their fate, » writes G. Schoepperle in her *Tristan and Isolt* (p. 392). She then cites stanzas 3-7 of *Duanaire Finn*, poem XXXIII, in translation, and lists a number of Old Irish *aitheda* ('elopements'). Other verses from Duanaire Finn, poem XXXIII, are cited by the same author, *l. c.*, p. 412.

71 (*note to XXXIII 15a*). See the emendation proposed under GEARG in the glossary.

75 (*notes to XXXIV — line 17 of the first footnote on p. 75*). The phrase *ic*

dul taris should have been translated 'going across (the sea)': see glossary *s. v.* 2 SEACH.

77 (*ll. 5, 33, and p. 79, l. 25 — notes on XXXV*). The oldest version of *Bruidhean Chéise Coruinn*, referred to as unpublished, has since been published by N. Ní Shéaghdha, *Trí Bruidhne* (1941), pp. 3-15.

81 (*note to XXXV 83*). See BÚANAMHAIL in the glossary.

88 (*note to XXXVI 19a*). In the translation (Part II, p. 7) for *geas* read *geis*.

94 (*note to XXXIX 45e*). For the translation 'in the plain' (Part II, p. 45) read 'entering the plain' (see under MAGH in the glossary).

(*note to XXXIX 53c*). For the translation 'smooth' (Part II, p. 47) read 'long'.

(*note to XXXIX 56a*). Alter the translation (Part II, p. 49) as suggested *supra* in the glossary *s. v.* UCHT.

98 (*note to XLII 1d*). The translation (Part II, p. 67) is impossible (*narsat* — a copula form — could not mean 'is not in your power' : a form of the substantive verb would be required) : the true translation of the line may be 'that they [*i.e.* 'all sciences'] are not speech of lasting virtue' (cf. *ciarsat*, 3d pl., either pres. subj. or pres. ind., — *gorsat*, 3d pl. pres. subj., *Táin*, ed. Windisch, cited by Mrs. O'Daly, *Ériu*, XIV, 97, 2525. The idiomatic *carsat comainm, a óctaích*? on p. 76 (referred to in the note on XLII 1d), syntactically is to be explained as 'what are you, name?' (*cf.* modern Ulster *ca hainm tu*?) rather than 'what name is yours?' (*cf.*, for *-rs-* in the present, *nirsa* 'I am not', *Táin*, ed. Windisch, 1699, and, for the *-at* ending of the second person, *nirsat*, either 'thou art not' or 'thou wert not', *ib.* 43, both examples cited by Mrs. O'Daly, *Ériu*, XIV, 88-89).

99 (*note to XLII 79 d*). The reference for justification of the possibility of the form *Bhreaghmhóin* should have been to Pt. II, p. 88, footnote (not to these Corrigenda).

102 (*note to XLIII 4c*). For *Dearp* read *dearp* and translate 'and true foster-sister of brave Conn' (cf. X 6).

103-104 (*notes to XLIV*). The notes for this poem were in print before Dr. J. R. Reinhard and Dr. V. E. Hull published their interesting discussion of Irish lycanthropic and kynanthropic tales, entitled « Bran and Sceolang », in *Speculum*, XI (1936), 42 *sq.* Their study includes (pp. 47-48) an edition and translation of the tale from MS 8214 of the National Library of Ireland which has also been edited and translated above (pp. 103-104).

105 (*note to XLIV 3b*). For a better explanation of *béal* in compounds such as *áithbhéal* see under DÚR in the glossary.

111 (*note to XLVIII 2d*). In the translation (Part II, p. 143), for *Feirceart* read *Feircheirt* (*cf.* IGT, II, 112).

112 (*notes to XLVIII*). In the translation, Part II, p. 147, XLVIII 18, for « the ten... », read « ten Iomchaidh ».

118 (*note to LII 2a*). Add to the note « But see under TRÉ in the glossary ».

120 (*notes to LIV*). See corrigendum for Part II, LIV 10, *supra*.

123 (*l. 25 — notes on LVI*). Bran's strange colours (in the 13th-century poem LVI, qq. 4-5) remind one of the strange colours attributed to

Ulysses' dog in the late 12th or early 13th century *Irish Odyssey* (ed. Meyer 1886, p. 14).

129 (*line 22 of the footnote*) (*declension of each part of a compound*). Other examples of treatment of each part of a compound word independently for purposes of declension and initial mutation are : im ard n-ebscop nErend (*Annals of Inisfallen*, facs., ed. Best and Mac Neill, 33c 10, A. D. 1111 — 12th-century scribe) ; *Ar na Hairteagaluibh trachtas ar Naoimh Dhaonnacht Iosa Chriost ar Ttighearna* (Stapleton, *Catechismus*, 1639, p. 19, l. 3 and *ib.* l. 8) ; *faris an Naoimh chuideachtuin soin* (*ib.*, p. 36, § 54) ; son [= 'san] naoimhabhlain (*ib.*, p. 124, l. 3) ; *ar bhárda an aoilchaisleáin... a bhfán an mhaoil-chnuic aird* (*Leabhar Branach*, ed. S. Mac Airt, ll. 3934, 3936 ; these, the 18th-century manuscript readings, cited *l. c.* p. 309, are guaranteed by the sixteenth-century rimes with d'fhuidheall an áir, na laoich sin slán, etc.) ; do réir buan-choimhéid 7 bēil-oidis (Ua Ceallaigh's *Stair an Bhíobla*, ed. M. Ní Mhuirgheasa, III, 117, l. 13 — early 18th century, Connacht) ; an bháin-Ghuirt (gen. sg. : 'of the fair [town of] Gort ') (RIA MS, 23 H 25, fol. 13r, 18th century, Munster, st. 2 of Aodh Buidhe Mac Cruitín's *Is grinn an tsollamhain*) ; *a measg na mór-ndúagh sin* and *air stéad ndáol-nduibh* (*Eachtra na gCuradh*, ed. M. Ní Chléirigh, p. 127, l. 14, and p. 133, l. 17 — 18th century, Ulster) ; *dronga bhuirb-Bhrutuis mhóir* (*Pádraig Phiarais Cúndún*, 1777-1856, ed. R. Ó Foghludha, p. 4, st. 5, where the form is guaranteed by rimes with dlighthe Mhuire is Éóin and Chinidh Scuit i mbrón) ; an araidnámhad (gen. sg., Munster poetic form of aird-námhad) (*ib.*, p. 19, st. 43).

131 (*lines 20* sq. *of the footnote*) (*aspiration of the initial of* churtha *in the phrase* fear churtha na ccrúadh-chosgair). Aspiration of this type is more widespread than I suspected. *Do lucht dhénta na bpeacadh*, and *fear bhrisde an dlighe*, are early-18th-century Connacht examples from Ua Ceallaigh's *Stair an Bhíobla*, ed. M. Ní Mhuirgheasa, II, 246, l. 13, and IV, 99, l. 26. *Ar dhobhuidheach*us *lucht mhillte an toraidh*, RIA MS, 23 M 30, p. 442, l. 8, is an example from the work of an early-18th-century Munster scribe, E. O'Keeffe, heading to D. Ó Bruadair's *Geadh ainbhfiosach feannaire* (ed. Rev. J. C. Mac Erlean, III, 180, l. 16). To these may be added the earlier and later examples collected in *Éigse*, IV (1944), p. 304, V (1945), p. 67.

142, line 10 (*notes to poem LXI*). Read the note on gen. sg. *gail* in the light of what is said in the glossary *s. v.* I GAL. For LXI 1a see supra Corr. for Part II, and for 19c see glossary *s. v.* CEIST.

144, line 9 (*notes to poem LXII*). The word *dámh* in *gach dámh* (wrongly explained as gen. sg.) is really gen. pl. : see the glossary *s. v.* GACH.

147 (*note to LXIII 19d*). The translation (Part II, p. 303) should read « O hero who have come across the sea » (*cf.* TAR 4 in the glossary).

(*note to LXIII 30a*). Delete the note and translate « He seated the fighting men of Ireland ».

(*note to LXIII 31c*). See the revised translation in the glossary *s. v.* COIMSE.

148 (*note to LXIII 64a*). See the revised translation in the glossary *s. v.* OTHAR.

152 (*note to LXIV 33d*). For ' against Magnus begins ' (Part II, p. 327), read ' causes trouble to Magnus '.

156, footnote 2 (*horse-eared king*).   References to versions from many lands of the story of the animal-eared king are given by G. Schoepperle in her *Tristan and Isolt*, II, 270.   See also an interesting article on 'A relief of Labhraidh Loingseach at Armagh', by A. K. Porter, *Journal of the Royal Soc. of Antiquaries of Ireland*, LXI (1931), pp. 142-150, where the Irish versions are looked upon as literary borrowings from classical versions. Prof. O'Rahilly, *Early Ir. Hist. and M.* (1946), p. 291, discusses the divine nature of the horse-eared king of Irish, Welsh and Breton tradition. Cf. also K. Müller-Lisowski in *Béaloideas*, XVIII (1948), p. 197.

163 (*note to LXVI 76ab*). Alter the translation (Part II, p. 357) to 'There was a bright shining chip large enough to weigh down any warrior but himself'.

166, footnote (*singular adjective with dual noun*). Add, as another 17th-century Ulster instance of singular form for the dual adjective, *idir dá dhiabhal chiordhubh*, Mac Aingil, *Scáthán* (1618), p. 243. A 17th-century instance by a scribe of unidentified district, is *dá chonnsuine édtrom[a] re hénchonnsuine édlrom* (the [*a*] has been added by the editor), IGT, I, § 56. Early-18th-century Connacht instances from Ua Ceallaigh's *Stair an Bhíobhla*, ed. M. Ní Mhuirgheasa, are : *an dá chlár dhēighionach*, I, 143, l. 6 ; *don dá chaibidil ndēighionaigh do Leabhar na Seanráite*, I, 157, l. 3 (the eclipsis is hardly significant : *cf.* similar unexpected eclipsis, after a genitive singular, in *i ttús na caibidile ndēighionaigh*, ib., l. 10). For the singular form of the dual adjective in Scottish Gaelic (in addition to what has been said *supra* p. 166) see RC, XXXII, 230. Two Middle Irish examples of dative singular form for syntactically non-dative dual adjectives, kindly supplied by Dr. Bergin, are to be found in Rawlinson B 502, 72 b 49 : *dī ingin āin... dī phiair bāin.* What has been said (*supra* p. 166) of confusion between adjectivally used genitives and true *i*-stem adjectives should be studied in the light of Professor Bergin's remarks, *Ériu*, XII, 229, where it is pointed out that in the case of forms such as *sochenéuil*, use as an *i*-stem adjective is earlier than the indeclinable use as attributive genitive.

172 (*note to LXVIII 32b*). See *supra* corrigenda for Part II.

  (*note to LXVIII 40c*) (*1st. pers. sg. fut.* do-dhéna, *etc.*). The late-17th-century East Ulster scribe mentioned in the note has two other examples of *do-dhéna* as 1st pers. sg. fut. in *Dhá Sgéal Artúraíochta*, ed. M. Mhac an tSaoi, 899, 929. Another later East Ulster scribe has a 1st pers. sg. fut. *do-gheabha* (*ib.*, 1583) (for the scribe's provenance see *ib.*, p. 84).

173 (*note to LXVIII 85b*). See revised translation in the glossary *s. v.* COIMSEACH.

196, line 19 (*poem in* dán *metre stating that Gearóid Iarla's wife eloped with a cripple*). A version of this poem, beginning *T á seél beag agum ar na mná*, may be seen in a University College, Dublin, MS, written in the late 19th century by P. Ferriter, pp. 808-809.

204 (*Addendum to Appendix on Gwynn ap Nudd*). Dafydd ap Gwilym, who lived in the middle of the fourteenth century, associates Gwynn with the *tylwyth teg*, or 'fairies' (cf. Stern, ZCP, III, 606-9). [Professor

Idris Foster, whom I have consulted, has warned me that not all poems attributed to Dafydd are really by him. Nevertheless Stern's references make it certain that at some time in Wales Gwynn was associated with the fairies, which is clearly of interest to those who see in Finn and Gwynn a Celtic leader of *síd*-folk.]

205, l. 14. The identification of Lugh with Maicnia is borne out by the identification of Lughaidh Lágha with Maicnia in the Book of Uí Maine, facs. 40a58 (= 96a58): *Eithne ingen Luigeach* meic *Sithbuilg* meic *Moga Lama* 7 *Luigeach Laga .i.* Maicniad. Cf. also the O Clery Book of Genealogies, § 2058 (*Analecta Hib.*, No. 18, 1951, p.160), *Maicniadh gnathainm Lug*dach *Laighdhe.*

207, line 26. *Cf.* Ifor Williams' explanation of Welsh *Lleu* as 'light-haired, bright, fair' (*Pedeir Keinc y Mabinogi*, p. 276). For the original identiy of Gallic *Lugu*-, Irish *Lugh*, and Welsh *Lleu*, cf. supra p. LXXV.

209, l. 12 (*the three gods of Donu*). Prof. O'Rahilly, *Early Ir. Hist. and M.*, 308-17, shows that the ancient Irish knew a triad of craftsmen gods. These were sometimes called *na trí dée dána* (i.e. ' of art ', or ' of craft'). Contamination with *Túatha Dé Danann* (*Donann*), gave rise to forms such as *na trí dée Danann* (*Donann*).

261 (*Glossary s. v.* FÁOBHAR, l. 4). Add the reference V 28.

278 (*Glossary s. v.* GLEÓRÁN). My friend Nioclás Breathnach showed cow-parsnip picked by him to natives of the district around Newcastle, Co. Limerick. « Oh ! that's the *gleórán* », they said to him. He informs me that the cow-parsnip is edible, being eaten today by pigs.

ABBREVIATIONS REQUIRING EXPLANATION

[References *supra* without indication of page or section are normally to the glossary or index of the work referred to.]

Aa = Aarne and Thompson, *The Types of the Folk-tale* (1928).

AC = *Annals of Connacht* (A. M. Freeman).

ACL = *Archiv für celtische Lexicographie* (W. Stokes and K. Meyer).

AIF = *Annals of Inisfallen* (facs.) (R. I. Best and E. Mac Neill).

Aithd. (*and* Aithdioghluim) = *Aithdioghluim Dána* (L. McKenna).

ALC = *Annals of Loch Cé* (W. M. Hennessy).

ALI = *The Ancient Laws of Ireland.*

Anecdota = *Anecdota from Irish Manuscripts* (Bergin, Best, Meyer, O'Keeffe).

AOD = *Religious Poems of A. Ó Dálaigh* (L. McKenna).

AS = *Acallam na Senórach* (W. Stokes).

Atk. = *The Passions and the Homilies from the Leabhar Breac* (R. Atkinson).

BCC = *Betha Colaim Chille* (Manus O'Donnell), ed. A. O'Kelleher and G. Schoepperle.

BM Cat. = *Catalogue of Irish Manuscripts in the British Museum*, I (O'Grady), II (Flower).

BNE = *Bethada Náem nÉrenn* (C. Plummer).

Br. Chaorthainn = *Bruidhean Chaorthainn* (P. Mac Piarais).

Br. Chaorthainn, ed. É. Ó Muirgheasa = *Bruidhean Chaorthainn* (*Donegal folk version*), ed. Fearghus mac Róigh [i. e. É. Ó Muirgheasa].

Br. Eoch. Bh. Dheirg = *Bruidhean Eochaidh Bhig Dheirg* (unless otherwise indicated, references are to the ed. by P. Ó Briain in *Bláithfhleasg de mhilseáinibh na Gaoidheilge*, 1893).

B. Shuibhne = *Buile Shuibhne*, ed. J. G. O'Keeffe (the references are normally to the 1931 edition).

B. Ventry = *Cath Finntrága, or the Battle of Ventry* (K. Meyer).

Cath Cath. = *In Cath Catharda* (W. Stokes).

Cog. = *Cogadh Gaedhel re Gallaibh* (J. H. Todd).

Contrib. = *Contributions to Irish Lexicography* (K. Meyer).

Cúirt an M. Oidhche = *Cúirt an Mheadhon Oidhche* (Merryman), ed. R. Ó Foghludha (1912).

Cormac = *Sanas Cormaic* (cited normally from K. Meyer's edition in *Anecdota from Irish Manuscripts*, ed. by Bergin, Best, Meyer, O'Keeffe, IV).

Dán Dé = *Dán Dé* (L. McKenna).

Dánfhocail = *Dánfhocail* (T. F. O'Rahilly).

Desiderius = *Desiderius* (Flaithrí Ó Maolchonaire), ed. T. F. O'Rahilly.

DG = *Dánta Grádha* (T. F. O'Rahilly) (2nd ed., 1926).

Dind. = *The Metrical Dindshenchas* (E. Gwynn).

Dinneen = *An Irish-English Dictionary* (P. S. Dinneen) (new ed., 1927).

Dioghluim = *Dioghluim Dána* (L. McKenna).

Donlevy = *A Glossary to Donlevy's Catechism* (A. and F. N. Finck), in ACL, II, 1-131.

d. sg.(pl.) = dative singular (plural).

Eg. = *The Glossary in Egerton* 158 (W. Stokes), in ACL, III, 145-214, 247-8.

Fél. = *Félire Óengusso Céli Dé* (W. Stokes, 1905).

FFE = *Foras Feasa ar Éirinn* (Geoffrey Keating), I (Comyn), II-IV (Dinneen).

Flight = *The Flight of the Earls* (T. Ó Cianáin), ed. P. Walsh.

Fianaigecht = *Fianaigecht* (K. Meyer)

Fian-laoithe = *Fian-laoithe* (J. H. Lloyd).

Fians = *The Fians* (J. G. Campbell).

FM = *Annals of the Four Masters* (J. O'Donovan).

Foclóir do Shéadna = *Foclóir do Shéadna*, 1913 [explanations of words occurring in Father Peter O'Leary's *Séadna*, approved of by Father Peter O'Leary himself].

Gad. G. na Geamh-oidhche = *Gadaidhe Géar na Geamh-oidhche* (Triúr cómhdhalta do Chuallacht Chuilm Cille), 1915.

Hessen = *Hessen's Irish Lexicon* (Caomhánach, Hertz, Hull, Lehmacher) (*A-Cennid* — 2 fasciculi ; *I-O* — 2 fasciculi).

IGT = *Irish Grammatical Tracts* (O. J. Bergin), supplement to *Ériu*, VIII *sq.*

Ir. Syll.Po. = *An Introduction to Irish Syllabic Poetry* (E. Knott).

Ir. Texts = *Irish Texts*, ed. by J. Fraser, P. Grosjean and J. G. O'Keeffe.

IT = *Irische Texte*, herausgegeben von Wh. Stokes und E. Windisch.

ITS = (a volume, or volumes, of the series published by) The Irish Texts Society (London).

Laoithe Cumainn = *Laoithe Cumainn* (T. F. O'Rahilly).

Laws = *Glossary to Volumes I-V of the Ancient Laws of Ireland*, compiled by R. Atkinson.

LB = *Leabhar Breac* (normally cited from editors' editions of texts).

LCAB = *Leabhar Cloinne Aodha Buidhe* (T. Ó Donnchadha).

Lec. = *The Lecan Glossary* (W. Stokes), in ACL, I, 50-100, 324.

LL = *The Book of Leinster* (cited from editors' texts, or the lithographic reproduction).

LU = *Lebor na hUidre*, ed. by R. I. Best and Osborn Bergin.

Mac Aingil = *Scáthán Shacramuinte na hAithridhe* (Aodh Mac Aingil) (1618).

Mac Conglinne = *Aislinge Meic Conglinne* (K. Meyer).

Maundeville = *The Gaelic Maundeville* (W. Stokes), in ZCP, II, 1-63, 226-312, 603-604.

McKenna = *English-Irish Dictionary* (L. McKenna).

Measgra = *Measgra Dánta* (T. F. O'Rahilly).

Meguidhir = *Me Guidhir Fhearmanach* (P. S. Dinneen).

Metr. = *On the Metrical Glossaries of the Mediaeval Irish* (W. Stokes), in the Philological Society's Transactions, 1891-1894.

Misc. = *Miscellany presented to Kuno Meyer*, 1912.

Ml. = *Milan glosses* (in W. Stokes and J. Strachan's *Thesaurus*, II).

n. sg. (pl.) = nominative singular (plural).

O'Br. = *An Irish-English Dictionary* (J. O'Brien) (1768 ; second ed. 1832).

O'Cl. = *O'Clery's Irish Glossary* [1643], as edited by A. W. K. Miller, RC, IV-V.

Ó Bruadair = *The Poems of David Ó Bruadair* (J. C. Mac Erlean), I-III.

O'Dav. = *O'Davoren's Glossary*, as ed. by W. Stokes, ACL, II, 197-232, 233-504.

Ó hEó. = *An Teagasg Críosdaidhe* (Bonabhentura Ó hEódhasa) (1611 ; but the 2nd ed., 1707, is that normally cited).

O.I. = Old Irish.

Oileánach = *An t-Oileánach* (Tomás Ó Criomhthain).

O'Leary's Sg. as an mB. = *Sgéalaidheachta as an mBíobla Naomhtha* (Peadar Ua Laoghaire).

O'Leary's TBC = *Táin Bó Cuailnge 'na dhráma* (Peadar Ua Laoghaire).

O'.L.'s TBC = *Táin Bó Cuailnge 'na dhráma* (Peadar Ua Laoghaire).

Ó Mel. = T. Ó Donnchadha's ed. of Ó Mealláin's 17th-century journal, in *Analecta Hibernica* (1931), 1-61.

O'Mulc. = *O'Mulconry's Glossary* (W. Stokes), in ACL, I, 232-324, 473-481, 629.

O'Nolan, Gram. = *The New-era Grammar of Modern Irish* (G. O'Nolan).

O'R. = *An Irish-English Dictionary* (E. O'Reilly), normally cited from the 1864 ed. (with a supplement) by J. O'Donovan.

Oss. = (a volume, or volumes, of the Transactions of) The Ossianic Society (Dublin).

PB = *Philip Bocht O hUiginn* (L. McKenna).

PCT = *Pairlement Chloinne Tomáis* (O. J. Bergin), in *Gadelica*, I, 35-50, 127-131, 137-150, 220-236.

Peadar Chois Fhairrge = *Peadar Chois Fhairrge : scéalta nua agus seanscéalta d'innis Peadar Mac Thuathaláin nach maireann do* Sheán Mac Giollarnáth.

Pedersen = *Vergleichende Grammatik der keltischen Sprachen* (H. Pedersen) (unspecified references are normally to the index in Band II).

PH = *The Passions and the Homilies from the Leabhar Breac*, ed. R. Atkinson.

PMLA = Proceedings of the Modern Language Association of America.

RC = *Revue Celtique*.

Réilthíní = *Réilthíní Óir* (S. Mac Clúin).

RIA = Royal Irish Academy (Dublin).

RIA Contrib. = *Contributions to a Dictionary of the Irish Language :* M (M. Joynt) ; N-O-P (M. Joynt) ; R (M. Joynt) ; T-tnúthaigid (D. Greene and E. G. Quin) ; U (T. Condon).

RIA Dict. = *Dictionary of the Irish Language :* D-degóir (C. J. S. Marstrander) ; E (M. Joynt and E. Knott — general editor, Osborn Bergin).

Sc.Gael.St. = *Scottish Gaelic Studies*.

Séadna = *Séadna* (Peadar Ua Laoghaire) (references are normally to the 1914 edition).

SG = *Silva Gadelica* (S. H. O'Grady).

Sg. = St. Gall glosses (in W. Stokes and J. Strachan's *Thesaurus*, II).

Sg. as an mB. = *Sgéalaidheachta as an mBíobla Naomhtha* (Peadar Ua Laoghaire).

SR = *Saltair na Rann* (W. Stokes).

St. = *The Stowe Glossaries* (W. Stokes), in ACL, III, 268-289.

St. fr. K. = *Sgéalaigheacht Chéitinn, Stories from Keating's History of Ireland* (Osborn Bergin), 3d ed., 1930.

Strachan and O'K.'s TBC = *The Táin Bó Cúailnge from the Yellow Book of Lecan, with variant readings from the Lebor na hUidre*, ed. by J. Strachan and J. G. O'Keeffe.

Táin = *Die altirische Heldensage Táin Bó Cúalnge, nach dem Buch von Leinster*, herausgegeben von E. Windisch.

TBC : see supra *O'Leary's TBC (O'L.'s TBC)*, and *Strachan and O'K.'s TBC*.

TBDD = *Togail Bruidne Da Derga* (normally cited from E. Knott's edition, 1936).

TBF = *Táin Bó Fraích* (normally cited from the edition by M. E. Byrne and M. Dillon, 1933).

TBG = *Trí Bior-Ghaoithe an Bháis* (G. Keating), second ed. (Osborn Bergin) (1931).

TD = *A bhfuil aguinn dár chum Tadhg Dall Ó hUiginn* (E. Knott).

Tec. Corm. = *The Instructions of King Cormac Mac Airt* (K. Meyer).

Thes. Pal. = *Thesaurus Palaeohibernicus* (W. Stokes and J. Strachan).

Three Frag. = *Annals of Ireland : three fragments copied from ancient sources by Dubhaltach Mac Firbhisigh* (J. O'Donovan).

Tór. Grua. Grian. = *The Pursuit of Gruaidh Ghrian-sholus* (C. O'Rahilly).

Triads = *The Triads of Ireland* (K. Meyer).

Trip.Life = *Bethu Phátraic, the Tripartite Life of Patrick* (K. Mulchrone), I, 1939.

Unp. Ir. Po. = *Unpublished Irish Poems* (Osborn Bergin), in *Studies*, 1918-1926.

v.n. = verbal noun.

Wi. = *Irische Texte mit Wörterbuch* (E. Windisch) (1880).

Wb. = Würzburg glosses (in W. Stokes and J. Strachan's *Thesaurus*, I).

ZCP = *Zeitschrift für celtische Philologie*.