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IRISH MADE EASY;

OR,

A PRACTICAL IRISH GRAMMAR.

BY THE AUTHOR OF

"O'BRENNAN'S IRELAND."

"béiō ᴀɴ ᵹᴀoōᴀⁱlᵹ ꝼᴀ ⁱⁿeᴀꞃ ⁿⁱóⁿ ꝼóꞃ."

O'MOLLOY.

"Est quidem lingua Hibernica, et elegans cum primis, et opulenta."

USHER, Epist. i.

"Nín ōelō ᴀɴ ōoⁿᴀɴ uⁱle
Ceᴀɴᵹᴀ ⁱꞃ ⁿⁱlꞃe, ⁿⁱóⁿ-ċuⁱle
Ōe ōꞃⁱᴀċⁿᴀⁱō ⁱꞃ ōꞃⁱċċ-ꝼⁿuⁱċe ōlᴀꞃ
Cᴀⁱⁿċ ⁱꞃ cⁱᴀⁿċuⁱlce cuⁿċᴀꞃ."

H. MAC CURTIN.

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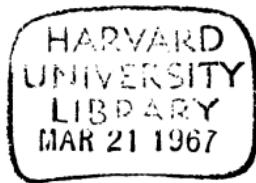
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TO

HIS GRACE THE MOST REV. JOHN MAC HALE,

𝕷𝖔𝖗𝖉 𝕬𝖗𝖈𝖍𝖇𝖎𝖘𝖍𝖔𝖕 𝖔𝖋 𝕿𝖚𝖆𝖒,

THE FOLLOWING PAGES ARE, WITH PROFOUND VENERATION,
DEDICATED BY

HIS GRACE'S MOST DEVOTED SERVANT,

MARTIN A. O'BRENNAN,

MEMBER OF THE HONORABLE SOCIETY, QUEEN'S INNS,

And Principal of the Collegiate Seminary,
57, Bolton-street, Dublin.

PREFACE.

UTILITY being my aim in giving this work to the public, a display of learning has been avoided, and, therefore, critical disquisitions are not introduced. I feel that some originality, and many improvements, will be met with throughout the work. As the book is intended to create a taste for, to spread a knowledge of, and to aid in perpetuating the Irish language, everything that might be calculated to embarrass the student has been carefully pretermitted, whilst anything I thought necessary for his guidance is inserted, in as plain a manner as the dignity of speech permitted. To write largely on a subject is not very difficult, but to treat of it within a small compass, without being obscure, and yet to the purpose, is not an easy matter. If I have succeeded in this respect, I am satisfied that I have rendered some service to the national tongue.

The grammar was not written because I considered other grammars imperfect, but because they were out of print, and because, even if they were not, they were too expensive for the emergency, and too large for

the class of readers, at whose request I prepared mine.
The daily growing desire for the cultivation of our
mother-tongue demanded a cheap and easy hand-book,
brought within the means of the industrious classes,
and, at the same time, with its style and diction not
inferior, perhaps, to more pretentious volumes.

Dr. O'Donovan's treatise on the language will be
ever looked upon as a learned compilation, and the
production of an accomplished scholar and a polished
writer.   The grammar from the pen of the Rev. Ulic
Bourke, Professor of Saint Jarlath's, Tuam, is a very
useful one, exhibits much learning, and a thorough
acquaintance with the subject treated of.   I hope he
will be induced to publish a new edition.   The more
numerous the skilled laborers, the better will be the cul-
tivation of the garden of literature.   Haliday's—taking
into account his youth, the fact of his being a citizen of
Dublin, and the time at which he wrote—was a great
effort of talent and genius.   Mr. Connellan's work did
some good service in the cause; but the Rev. Paul
O'Brien's has no claim to learning.   Whoever is the
author of the beautiful articles on the Irish, which have
been published in *The Nation*, he has been working to
great advantage, in scattering broad-cast a knowledge of
the vernacular.   That erudite and talented journal has

penetrated regions, hitherto strangers to our rich tongue. The value of the lessons in *The Nation* cannot be too highly estimated. The exiled Gael, wheresoever fortune has thrown them, cherish an undying love for the language of their chivalrous ancestors. To all points of the compass have the lessons alluded to made their way on the wings of the Press—nay, to places whither my little work may never go. As the grain of seed, carried in the bird's bill from a distant land, and dropped in our island, has often taken root, budded, and grown into a majestic tree, so, perchance, the lessons will yield a matured crop of Irish knowledge in remote climes, whence the wanderers may yet return to the GREEN ISLE, as did the Israelites of old to the Land of Promise.

The Irish American, published in America, and a few other American journals which reached me, have been laboring with great success in the same direction.

Some learned Germans published voluminous works on the Irish tongue. These, though interesting to the antiquarian and philologist, present very little that could be of use in such a treatise as the following. Dr. O'Donovan refers to them as authorities on my subject. That is a matter of opinion. As for me I had rather address myself to an intelligent Irish

peasant, and, with the help of what I could glean from his conversation, arrive at a conclusion for the proper structure of a sentence, than to one hundred foreigners. Theory, with practice, is good, but mere theory on any subject is unsafe.

As the student advances in my grammar, he will observe, that the rules for his instructions are plain and intelligible. The letters will be found in the order in which nature suggests their sounds. For instance, according to the promptings of nature, the order of the vocal or vowel sounds is e, ɿ, ᴧ, o, u—their artificial sounds being ě, ɿ, ᴧ, ŏ, ú. The mouth opens gently with e, and closes with u. e, ɿ, are slender vowels; but, accented, as ě, ɿ, they are *slender* and *long*—they are *slender*, as they regard the opening of the mouth; but *long*, as they refer to the time occupied in pronouncing them. ᴁ, o, u, are the broad vowels; but when written with the accent, thus, ᴧ, ŏ, ú, they are said to be *broad* and *long*—*broad*, because the mouth opens widely to sound them ; *long*, because more time is occupied in pronouncing them with the accent than without it.

As practical Greek and Latin grammars do not include more of Prosody than the rules of pronunciation, so neither does my work. A treatise on versi-

fication is an ample subject for a separate volume.
Whoever will take the trouble of examining

<center>" Vocalem breviant, alia subeunte, Latini,"</center>

with all its exceptional clauses, and some others equally
puzzling to the tyro—will, no doubt, at once, admit that
no language has such clearly defined rules of pronun-
ciation as the Irish.

There are, I feel, defects in my unpretending
treatise, as there have been in the grammar of every
tongue, whilst the mode of conveying a knowledge of
it was in a state of development.

Whatever I might be induced to write of the many
beauties of our tongue, will be found, amply discussed
in "O'Brennan's Antiquities," "Ancient Ireland,"
and in my "Essay on Ireland." I will close with a
short extract from the Archbishop of Tuam's preface to
the Book of Genesis in Irish :—

"It is now some time since the fury of that tem-
pest, spent by its own violence, has subsided. But
though our ecclesiastics have come forth, displaying a
zeal and learning worthy of any period of the Church,
and though our colleges and temples are once more
covering the land, it is to be regretted that our lan-
guage has not yet been made the vehicle of conveying
the entire wisdom of the inspired writings to the people.

"The Irish language, from its insular position, as well as the freedom of the island from ROMAN INVASION, was not exposed, it is true, to the vicissitudes of the other European tongues. It had acquired full maturity, when those were yet almost unshapen."

All who wish to preserve the Irish language, should secure copies of the Irish translations of the Bible, Moore's Melodies, Homer's Iliad, by the most distinguished, in fact, the only Irish writer of the day, the illustrious Prelate of the West.

M. A. O'B.

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₊ See " Errata," at page 85.

IRISH GRAMMAR.

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1.—IRISH Grammar is the art of speaking and writing the language with propriety. Its parts are four: Orthography, Etymology, Syntax, and Prosody.

Orthography is a treatise on letters, showing their sounds and several combinations. The other parts of grammar will be defined in their proper places.

The modern alphabet has seventeen letters—ḣ is not included, it being only an aspirate, as indeed it is in every tongue.

THE IRISH ALPHABET.

2.—VOWELS.*

ℯ sounds as *a* in *ale*, *e* in *bet*, but never as *e* in *mé*, which sounds *mee*.

ⅉ sounds as the Italian i, long, like *ē* in *mē*, and *ĭ* in *hit ;* e ꞁ are the slender vowels, so called because the mouth opens but slightly to sound them.

Ꙛ sounds generally as *a* in *what*, also as *a* in *hat*, *a* in *all*, sometimes as short ꞁ, thus ᴧᴣ, the participle sign, sounds *igg.*

O sounds generally as *o* in *pot*, *ō* in *vote*, as *o* in *combat*, where *o* sounds like short *ŭ*.

Ꙋ sounds as *oo* in *tool*, or *u* in *dūll*.

———

* Every single vowel being the last letter of a monosyllable is, by position, always long, but always short in the same place in words of more than one syllable.

This mark = signifies " equal to," or " sounds."

3.—CONSONANTS.*

The letters are given in the exact order in which they are sounded, ꝳ being the nearest the *voice* sound, or vowel, and ꞃ the farthest from it.

ꝳ ꝳ not accented, sounds as M in English (aspirable or mutable) also a liquid.

ᵬ ᵬ not accented, sounds as B in English (aspirable or mutable).

Ᵽ ᵽ not accented, sounds as P in English (aspirable or mutable).

Ꝼ ꝼ not accented, sounds as F in English (aspirable or mutable).

Ꞇ ꞇ not accented, sounds as T in English (aspirable or mutable).

Ꝺ ꝺ not accented, sounds as D in English (aspirable or mutable).

Ꝇ ꝉ which is never aspirated, and which is called an immutable, also a liquid, sounds as if *h* followed— that is, as *liam* in *William*—in the beginning of words or syllables; but ꝉ final sounds as L in English.

Ꞓ ꞓ not accented, always sounds as K in English (aspirable or mutable).

Ᵹ ᵹ not accented, always sounds as G in *gat* in English (aspirable or mutable).

Ɲ ɲ is never aspirated, sounds as N in English, but is more liquid, like *ng* in *rang*.

Ꞃ ꞃ is never aspirated, sounds as R in English (a liquid).

Ꞅ ꞅ sounds *sh* in *she*, before or after e, ı (excepting ıꞅ), but before or after ᴀ, o, u, as *s* in *sat*, *son*, *sun* (a mutable).

N.B.—There are some exceptional sounds from these given above, but they are so few and so purely accidental, that they deserve little

* A consonant is called mutable because it loses its natural sound by having over it a dot (thus, ᵬ), or an ɦ after it (thus, ᵬɦ, *w* or *v*).

attention. The reader will please observe, that ᑯ, ᴄ, l, invariably
sound as if *h* were placed after them, for example, ᑯᴀ, ᴄᴀ, lᴀ, sounds
dhaw, thaw, lhaw.

Every single vowel coming before an aspirated final consonant in a
monosyllable, is, by position, long; and the same rule holds good in
words of more than one syllable, except as regards ᴀ, which, in
some counties, sounds ŭ before aspirated ᴅ, ᴍ, as ᴍᴀᴅᴀᴅ, ᴅᴇᴀɴᴀᴍ,
which sound *modhŭ, dheeuŭ,* but, in other counties, ᴀ, in the same
position, sounds *θο,* thus *modhoo, dheenoo ;* ᴀᴅ ; ᴀᴈ, having imme-
diately after them ᴀ, o, or u, or ᴍ, ᴄ, ᴈ, l, ɴ, ɴ, ᴦ, sound, in Munster,
as *i* in *life,* but, in Connaught, they sound as *aw* when followed by the
same consonants, but as *i* in *life* before ᴀ, o, u ; and in parts of Ulster
and Meath as *a* in *ale,* in the same position. Before an aspirated ᴄ the
vowels are short ; thus, ᴄᴀᴄ, ᴄoᴄ, ᴄuᴄ, ɴᴜᴄ, ᴃᴇᴄ—*battle, victuals, head,
run, be.*

4.—DENTALS AND PALATALS.

l, ɴ, ɴ, and ᴄ, ᴄ, ᴈ, ᴅ, ᴦ, not aspirated, are palatals, but ᴄ, ᴈ,
and sometimes ᴅ. when aspirated, are gutturals. No pure consonant
but ᴦ can be, strictly speaking, called a dental, or *tooth-letter,* because
it is only in union with a vocal or vowel sound the tongue touches the
teeth, in sounding other consonants. If the reader will begin with the
letter ᴄ, in any language, he will find that letter, as well as *t, d,* are
palatals, as the tongue fairly strikes the palate, and by no means
touches the teeth, though it comes, for the letter ᴄ, to the very rim of
the gum at the teeth. ᴍ, b, p are labials ; ᴦ, b = *v,* semilabial and
semidental ; also ᴩ=f.

As no man, when treating of English Orthography, would think of
giving the different exceptions from the general principles, such as
g in *laughter (llafter); slaughter (slauter); ough* in *dough (ō);
ough* in *doughty (ou); though (tho); tough (tuff); lough* (*logh,
lok, luff,* &c.) ; so it is not to be expected that a writer of Irish Gram-
mar will lay down more than general principles ; the more especially
as such monstrous irregularities do not exist in the Irish as in English.
There is scarcely an exception from the established rules of our tongue.

5.—MORTIFIED OR DEADENED LETTERS, COMMONLY
CALLED "ECLIPSED."

These letters, b, p, ᴦ, ᴄ, ᴈ, ᴅ, ᴄ, ᴦ, suffer mortification ;
ᴍ, ɴ, l, ɴ do not. These letters undergo this change
for the sake of melody ; ᴍ, the nearest to the vowel
sound, deadens b.

ɱ	deadens	b,	as aṟ ɱ-boṟḃ,	our table.
b	,,	p,	as aṟ b-peacaḋ,	our sin.
ḃ	,,	f,	as aṟ ḃ-ḟlaiṫ,	our lord.
ʒ	,,	c,	as aṟ ʒ-cor,	our foot.
ƞ	,,	ʒ,	as aṟ ƞ-ṫruaʒ,	our hair.
ƞ	,,	ḋ,	as aṟ ƞ-ḋocaṟ,	our trust.
ᴛ	,,	r*	as aṟ ᴛ-ṟlaiᴛ,	our rod.
ḋ	,,	ᴛ,	as aṟ ḋ-ᴛoṟc,	our hog.

As these letters and aspirates will be treated of in their proper places in Syntax, it is unnecessary to say more of them here.

S* is rendered silent by prefixing ᴛ only when it is followed by l, ṟ, ƞ, as, o, 'ƞ, ᴛ-ṟliaḃ, *from the mountain;* or by a vowel: not silent in verbs.

6.—NAMES OF LETTERS.

The names of the letters are—Ꙇluiƞ, *vine plant;* beiṫ, *birch tree;* Peiṫ, *dwarf elder;* Feaƞƞ, *alder tree;* ᴛeɱe, *furze;* Duiṟ, *oak tree;* luiṟ, *quicken tree;* Coll, *hazel tree;* ʒoṟᴛ, *ivy plant;* Nuiɱ, *ash tree;* Suil, *elder tree;* Soil, *willow tree.* The vowels— Ꙅaḃa, *aspen tree;* Ioḋa, *yew tree;* Ꙇilɱ, *fir tree;* Oiṟ. *broom-tree;* Úṟ, *heath shrub.*

The reader will please remember that letters are called broad or slender according to the opening of the mouth in sounding them, but long or short according to the time.

There were other letters, in addition to the above, used by the ancients, but, as they are now obsolete, they are not given here.

The Druids, who were the Ollavs, or learned Doctors, having taught in groves, placed on each letter the name of some tree or shrub which possessed a medicinal property. This they did for a two-fold purpose—to impress the names on the pupil's mind, and to distinguish the most curative plant or tree from the rest.

7.—The following is taken from a grammar by the late R. P. O'Brien, who does not give the roots of Ꙇluiƞ.

---

* This letter is deadened in all cases of nouns where aspirable consonants are aspirated; but not so in verbs; r is never deadened or mortified in the genitive plural.

Ʒluaɾ̇ ⅼⅰꞇⱃe na ƷaoɪꝺeⅰⅼƷe.

THE EXPLANATION OF THE IRISH LETTERS.

beⱉ luⅰⱃ n̄ɪon (1) Ʒluaⅼⱦe, *i.e.* explained

�	beⱉ,	birch,	bae, good, and eⅰꝺ, shelter, *i.e.*, shady.
ⱡ	luⅰⱃ,	quick-beam,	luⅰꝺ, a branch, and aⅰ�ⱼ, willing—of which withes are made.
N	nⅰon,	ash,	nuⅰ, a vessel, and on, bind: hoop for binding vessels.
F	ꝼeaⱃ�留,	alder,	ꝼe, a bough, and aⱃ-an, fruitless: Barren (2).
S	roⅰⱡ,	osier,	ro, easy, and oⅰⱡ, to rear: produced by any soil.
ɧ	ɧúaⱦ,	hawthorn,	úaⱦ, ancient, solitary. Durable
ꝺ	ꝺaⅰⱃ,	oak,	ꝺⅰa, God, and aⅰⱃ for aꝺⅼ, worship.
ꞇ	ꞇⅰne,	furze,	ꞇⅰⱃ, consume, melt. Used as fagots for consuming bodies or melting solids.
C	coⱡⱡ,	hazle,	coⱡⱡ, food, support: hence coⱡan, from coⱡ, food, and an, appetite.
Quenꝓc.ⱼ.ⱃceo,	apple-tree,		coⱦ, fruit, and aⱃꞇ, chief.
Ꞇ	eoṁuⅰⱃ,	vine	eo, tree, and muⅰⱃ, juice.
Ʒ	Ʒoⱃⱦ,	ivy,	Ʒoꝺ, grasp, and onꞇ, ascend.
NƷ Ꞃⱡn Ʒaⱦ.	reed,		an, water, and Ʒaⱦ, spear.
p	peⅰꞇbuʒ,	dwarf elder,	peⱦ, pith, and boʒ, soft.
Ꞇ	reⱼꞇⱃaⱡꝺ,	sloe-tree,	reⱼ, bloom, and ꞇⱃaⅰꝺ, early: soonest in bloom.
Ꞃ	ⱃuⅰⱃ,	bore-tree elder,	ⱃuꝺ, cast, and eⅰⱃ, back again: to vomit (3).
Ꞁ	aⅰⅼṁ,	palm-tree,	aⅰⱡ, arms, and eⅰṁ, valiant.
Ꞇ	eaꝺaꝺ,	aspen,	e, pitiful, aꝺaꝺ, timid.
Ꞁ	ⅰꝺeaꝺ,	yew, .ⅰ. eo,	ⅰꝺe, nature, and eaꝺ, constant: evergreen.
O	oⱃ,	bloom,	oⱃ, or onʒ, anguish: sorrow. (4).
U	ⱃúⱦ,	heath,	ⅰ, low, short, and uⅼⱃ, cypress: hedder, or hether.

(1) O'ꝺolaⅰⱃ, in his remarks on the Alphabet, quotes the Ʒⱃⅰⱦ ċubaⱃ, *i.e.*, *Nature of Trees*; a book written by Ꞃoⱃ ⱃuaꝺ Nⅰc Nṁⅰⱃ, of Kerry; beginning thus:—Ʒⱃⅰⱦ ċubaⱃ nⅰⱃe núaꝺblaⅰꝺ, ⱃⅰⱃꝼeaꝺ ꝺóʒaⅰꝺ na ꞇꞇolʒaⅰⱼ, &c.; " for which," says O'ꝺolaⅰⱃ, " he is principally indebted to the writings of Naⅰⱡⅰoⱃa óⱃuⅰⱃ, commonly called Fⅰle Nuṁan, or Munster Philosopher, who died about the beginning of the twelfth century.

B 2

(2) "There were rods or small branches of ƒeaṅn stuck round the graves of the unmarried youth, and of the married who had no issue, with this distinction, that the bark was taken off for the unmarried."—Lallaın.

(3) "Used as an emetic and purge; hence generally planted near houses: also called ꞃaċƒaꞃ, or the village tree."—Lallaın.

(4) "Women whose husbands fell in battle wore oṅ the first month of their widowhood. It was also used as a remedy for the stone or gravel."—Lallaın.

(5) "Fíon, &c., to distinguish it from the virgin vine, which bears grapes."—Lallaın.

(6) It is so called from cuċ, *head* or *top*, and ƒáꞃ, *growth*, being remarkable for the growth of its top shoots or stem.

(7) "Of this tree were made bows, arrows, &c., for war and hunting: thence aꞃcoꞃ, from aꞃ, *destruction*, and coꞃ, *cast, shot.* Also, aıꞃ, a *deer*, and coꞃ, by some called ꞃınꞃıoṅ" &c.—Lallaın.

(8) Fıoḃneaċ, contracted ƒneaċ, *fen-wood*, or *moor-shrub* :—"No ṅúaꞃ ꜱaċ ꜱꜱal.—ꜱo ƒlṅaꞃúaṫ ꞃlaꞃca bhꞃꞃoḃneaċ ıaꞃƒulc ꞃleꞃbe," &c.

> "The brave, who ne'r had aim'd a dart in vain,
> On dark-brown *heathy* sides were slain."
>
> *Ossian's* ꜱleo ṅa loꞃc.

(9) On it was kept the Calendar for kindling fires, and offering sacrifice to the God, Lꞃom.

(10) Of this oꞃṅꞃeaꞃaıṫ were made reeds for wind instruments: hence onꜱáın, *an organ.*

(11) So called from its foliage, which is abundant: it now goes by the name coꞃlleaꞃ ṁoꞃl.

(12) A decoction of the bark or berries of this tree, occasionally given to female dogs of chase, prevented their periodical attachment to the male, hence of great utility to hunters. It is now known by the name of coꞃꞃa coꞃ.

(13) The berries of this tree were used as an antidote for the *incubus,* or night-mare.

8.—VOWELS.

There are five vowels—e, ı, a, o, u (naturally short), which are given as the mouth opens, in their natural progressive sound, and, when not accented they sound as the like letters in English : the consonants are twelve. The vowels are naturally short; their artificial sound arises from their connection with other letters, as will shortly appear. Each Irish vowel has then but one natural sound. 2l (not accented) before consonants, sounds generally as *a* in the word *what* (1); a=*aw*, before a silent consonant in

monosyllables; thus, ᚱᚪᚦ=*raw* (2), (3); ᚪ before a
single consonant=*a* in *pat* generally; sometimes *ee*,
as ᚪᚅ ᚱᚔᚷ=*in ree*, and, indeed, in this case, ᚔ might, consistently with philology, and according to old MSS.,
be inserted for ᚪ in the article ᚪᚅ, as occasionally even
in the preposition, as ᚪᚅᚅ ᚅ-Éᛁᚱᛁᚅᚅ would sound sweeter
by writing ᛁᚅᚅ ᚅ-Éᛁᚱᛁᚅᚅ, or, ᛁ* ᚅ-Éᛁᚱᛁᚅᚅ, *in Ireland.*

* O'Molloy, in his Irish Grammar, written in Rome, 1677, recom-
mends its general use. See pp. 50-51 of his work. My experience
and ear have confirmed me in this opinion. In fact, the same rule
obtains, to a great extent, in all learned languages. Philosophy re-
quires the system as an elegance. In music there is seldom a sudden
jerk of the vocal or instrumental notes from high to low, or from low
to high. The swell or fall is gradual, just so in language; the organs
of speech must be attuned with system, and this is done by having
"broad to broad," as ᚪ followed by ᚪ, o, or u. A reader, who has a
judging ear, I have no doubt, will agree to this practice.

ᚪᚦ=*oo*, in the end of words of more than one
syllable; ᚪ, and the other vowels, when they are the
last letters of words of more than one syllable, are
never silent as in English, but have a short sound.
ᚪᚦ=*ah*, in ᚱᛁᚪᚦ, *yes*, in Connaught; ᚪᚦ, ᚪᚷ=*eye*,
before vowels; thus, ᚪᚦᚪᚱᚲ, *horn*, ᚪᚷᚪᛁᚦ * *face=
eyeurc, eyeĕ;* ᚪ before ᛒ=*ou* in *ounce*, in ᛚᚪᛒᚪᛁᚱᚲ.
ɪn Connaught, ᚪ before a double consonant=*a* in *what*,
as ᛒᚪᛚᛚ, ᚱᚪᚅᚅ=*boll, ronn ;* but, in Munster, ᚪ in the
same position=*ou* in *ounce ;* thus, ᚦᚪᛚᛚ, ᚱᚪᚅᚅ=*dhoull,
roun ;* ᛖᚪᚦ, ᛁᚦ in the future tense=*ĭ.*

Dr. O'Donovan having written—"Ⲧᚪ ᚲᛖᚪᚱᚲ ᚪᚷᚢᚱ ᛒᛚᚪᚱ ᚪᚷ ᚪᚅ
ᚷ-Ⲥᛟᚅᚅᚪᚲᚲᚪᚲ"—"The Connaughtman has propriety and melody"—
I shall write in that dialect, for, in a small treatise of this nature, I
could not introduce the several dialects, though practically acquainted
with them. Moreover, my aim being to render easy of acquisition a
knowledge of the Irish tongue, I think it the better plan to keep to
one dialect, and the student can learn the others afterwards. In

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* Melody demands the general use of the system of broad vowels
to broad, and slender to slender. This is O'Donovan's opinion.
* ᚪᛁᚦ, ᛟᛁᚦ, ᚢᛁᚦ, ᚪᛁᚷ, ᛟᛁᚷ, ᚢᛁᚷ, ᛁᚦ, ᛁᚷ. invariably sound *ee* in all
places, neither vowel being accented.

truth, there is very little difference. This I can safely say as regards
Munster, having been four years in the City of Limerick, where I met
students from all the counties of Ireland, as I did in Tuam College;
I met them also in Dublin. Some necessary remarks may escape
my notice, but the student will have little difficulty in supplying
the omission. I should have remarked that, with respect to the short
sound of vowels in the end of words of more than one syllable, the
same is the general rule of all languages, with but few exceptions. I
have already said that no final Irish vowel is silent, though, in some
places, very obscure, as, indeed, they are in some English words ; thus,
in *Persia, Asia, fine,* in which the final *a* and *e* are obscurely sounded.
If an Irish vowel has a uniform long sound, the accent (') is useless,
and not to be inserted. ᴌᴀ=*llhaw, day ;* ᴌe=*llhay, with ;* ᴄu=
thoo, thou ; �miⰏ, ⰏⰉ, *mouth, not,*=*mee, nnhee.* To this almost univer-
sal rule, there are a very few exceptions, as ᴦo, *this ;* ᴅo, the prefix to,
a verb ; ᴅo, *thy,* which sounds as *thĕ* in English=ⰏⰑo, *my,* ⱀo, ᴅe ;
ᴣo, co, as monosyllables. In all other places, the o is long, as *o* in
vote. After much consideration, I recommend this as a safe rule to
the student, who will find it most useful.

   (1) Ế=*ay,* or *ē* in *whēre ;* (2) e=in *pĕt* : (1) ᴉ=*ee,*
sa *ē* in *mē ;* (2) ᴉ=*i* in *pit ;* *ᴀ=*aw,* or *a* in *fall ;* (2)=*a*=
pat; (3)=in *what,* as ᴀⰏⰏ=*on,* " in ;" the other ex-
ceptional sounds have been given. (1) ŏ=*o* in *vote ;*
(2)=ŏ in *pŏt ;* (3)=suppressed sound of *ŭ,* as ᴘoc=ᴘúc,
a male goat, just as *o* in *mother.* This is the only
instance known to me in which one vowel invades the
sound of another, unless in connexion with some other
letter. Ú=(1) ōō (2) *ŭ,* as in *full.* Hence the reader
can see how simple are the sounds of the Irish vowels
when compared with those of the English ones, which
have each of them more than eight or nine sounds,
as can be seen in my " Essay on Ireland," as well as
in the preface to my " School History."

 . In Irish, the same vowel is not written double, as *ee*
in feel, *oo* in *foot,* but for euphony a ᴅ or ᴣ is inserted,
as ουδεις in Greek ; in this word the *delta* is only eu-
phonic.

 .If the student keeps in view that ·the accent (') over a vowel
makes it long, he will at once see that whenever it is placed over one

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* In ⱀᴀ, " *than*," " *nor*," ᴀ requires the accent, to distinguish it
from ᴀ in ⱀᴀ, " *lke*," which is short.

of two vowels, which come together, it deprives them of the character of a diphthong, and each has its own sound, whether *natural* or *artificial;* the accent makes a vowel artificial, as, by nature, it occurs to me that all Irish vowels are short; thus, e, ɿ, ᴀ, o, u. A little reflection will make this impression on all readers. ᴄ, the first gentle opening ᴏf the mouth, next ɿ, then ᴀ, o, and with u the voice closes, by an especial position of the lips.

SINGLE VOWELS (FINAL).

Every single vowel, being the very last letter of a monosyllable, is, by position, long; thus, me, mᴀ, mɿ, no, cu (*I, if, month, or, you*), are sounded, *may, maw, mee, nnho'* (*o* as *ow* in *know*) *thoo* (*th* being sounded with the tongue, protruded between the teeth, as Northerns pronounce *though.*)

The exceptions from the above rule are, mo, bo (this latter word sounds nearly as the article *the,* as, bo leᴀbᴀɿɿ (*thy book*)=*the llhouar,* ɿo (*this*) ʒo, co, bo, ɿo, no, signs of tenses; but o in bo (*two*) and ɿo (*very*) is long. There may be a few other exceptions. Attention to this rule obviates the necessity of placing the accent (') over final vowels in monosyllables, or on vowels preceding silent consonants in the like words, as ɿɿʒ=*ree.* This rule holds good only as regards *single* vowels, as in case of two vowels coming together before a silent consonant, in the instance mentioned, the former vowel is silent, and the latter long, thus, oɿbᴄe (*night*)—*eegh-ĕ*; beᴀnnuɿʒ (*bless*)—*bannee*; but ᴀɿb in the beginning of a word is excepted (perhaps not always), as ғᴀɿb (*a prophet*) =*fawee*; in such position the ᴀ must be written ᴀ; but the ɿ requires no accent, as it is, by position, long: ɿb, ɿʒ, ᴀob, uɿb, oɿb, uɿʒ, ᴀɿʒ, in the middle and at the end of words, sound, invariably, *ēē*; or as *ē* in the English word *mē= mee*; when an exception takes place, it will occur either by the imposition of the accent, as ғᴀɿb, or from the fact that another vowel immediately follows the aspirated or mutable consonant;

thus, ᚐᚇᚐᚱc *a horn—eye-ark*; ᚑᚌ=ō-ēē; but the accent is requisite over o, which makes it sound as ō in *vote*.

Examples:—ᚱᚔᚌ, ᚑᚔᚈᚉᚓ, ᚱᚒᚔᚇᚓ, ᚌᚱᚐᚔᚑ, ᚋᚐᚱcᚐᚔᚌ; beᚐᚅᚅᚒᚔᚌ *night, seat, of love, horsman's, of horsemen, bless thou.* The sounds of the words are= *tthree, ree, ee-h-ĕ, seē-ĕ; mark-ee; hann-ee.* ᚐ before ᚉ, ᚌ (not being a part of a diphthong)=*a in what!* before ᚇ in words of more than one syllable—*oo* in *loose*, but I think, in Munster, *oo* in *look*. Single vowels before ᚉ aspirated are generally short; thus, bᚔᚉ, cᚐᚉ, cᚑᚉ, ᚱᚔᚒᚉ (*existence, battle, feed, stream*)=bĭ, *kah, kŏk, kūh.*

9.—DIPHTHONGS.

The diphthongs are—eᚔ, eᚐ, eu, ᚔᚑ, ᚔu, ᚐᚔ, uᚔ, uᚐ, ᚐe, ᚐᚔ, ᚐᚑ, oe, ᚑᚔ, ᚔu, ᚐu, oe—the last two are used in old manuscripts. In regard to these the reader will be guided by observing the sounds of the vowels. Hence, in reading Irish, he will have to watch the accented vowel in each diphthong—thus, êᚔ, in ᚠêᚔᚱ, *self=fayn* eᚔ unaccented=*ei* in *heifer*, in which *i* is silent; ō= ō in *vote*, and *i* in *pit*, as cōᚔᚱ; oᚔ=*i* in *pill*, as in cᚑᚔl=*cᚔll, in Connaught, *cell*; oᚔ has two other sounds, which cannot be easily given in writing, as coᚔᚱ, *a crime*, coᚔll, *a wood*, ᚌoᚔᚇ, *steal.* Some authors make it=*u* in *full*, but that is not exactly so. The natural speaker of Irish will agree with me— coᚔᚱ=*cŭĭr*, or, better, *qu* in the French *qui*; coᚔll= *kull.* For the sake of consistency, I prefer the uniform sound *i*, as in *guilt.* A keenly-judging ear will understand that such is very nearly the sound.

It is here to be remarked that any difficulty of this kind is only in appearance, when we consider the real difficulties of distinguishing the English sounds. If children were not in the habit of speaking and of hear-

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* Remember that ᚉ, ᚇ, ᚂ, sound with " h" after them.

ing others speak English, my experience enables me to state, confidently, that the attainment of a thorough modulation of the various combinations of the English characters would be an impossibility.—(See my *Essay*, and Preface to this work on the subject.)

In a small treatise, as this Grammar must be, I cannot enter on dissertations; I can afford space only for general rules. It may be my happiness to give what might deserve the name of a practical Grammar.

Oɿ=*ee*, as in coɿ́ɓċé=*cheeghe*, *ever;* but here oɿ being=*ee*, by position, requires no accent; uᴀ=*oo ǎ*, as in cuᴀn=*cooun*, *haven.* There is one exception to this in Connaught, though not in Munster—ɼmuᴀn= *smeein, think;* here uᴀ=*ēĕ̈i;* uɿ=(1) *oo* in *goose*, and *i* in *fit*, as in cúɿɼ=*cvoïsh, cause;* (2) uɿ=*ee*, as in ʒuɿɓe. It is not a mistake to say that uɿ sounds as *ŭee*, as it is the vowel " u" before ɿ that gives the peculiar sound; thus, buɿɓe=*bwee, yellow;* in this word it is the closing and the opening of the lips that give the seeming sound of *w:* uɿ before an aspirated ɓ or ʒ requires no accent, as in that position its uniform sound, without exception, is *ee.* (3) Uɿ=*i* in *fill*, as in cuɿle= *thille.* Uɿ, oɿ, ᴀɿ (perhaps others), before ɓ or ʒ are invariably sounded *ee*, as in ʒɼᴀɓuɿʒ, cɼoɿɓe, ʒɼᴀɿɓ, ɼɿʒ=*grawee, cree; gree, love, heart, by, king.* I have observed that it is the slender vowels, *e, i* of the diphthong that is influenced, and that the broad one is quiescent, as in Slᴀnuɿʒċeóɿɼ= *Slawneehore, Saviour.* Jú=*you*, as ɼɿú=*fyou* or *few;* ɿu=*oo* in *good*, or *u* in *bud;* ɿo=*ee*, as in ɼɿoɲ=*feeun, wine;* also=short *i*, and the compressed sound of *u*, as *io* in *nation*, ɿᴀ generally=*ee*, as in *seen*, except a few words, as mɿᴀn, ɼɼɿᴀn=*meean, desire, bridle;* oɿᴀɓᴀl= *dheeul*, in Munster;* ou=*ayu*, asɿ meuɿ; this diph-

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* " *Dhowil*," in Connaught.

thong, being always long, wants no accent; eo=
oa in *foal*, also=*u* in *just*, as ᵭeoċ=*dhugh*, *drink*.
Ꝺeoċ, eoċᴀꞁꞁ, ꞃeoċ, neoċ (ꞁeᴀċ), eoċ (eᴀċ), and
perhaps one or two other words, are the only words in
which the eo is short. Therefore, the learner requires no
accent for his guidance in sounding eo, which, except
in the words given, he may take for granted, is always
long. Ꝿꞁ=*ay*, and short *i*, as in ꞃꝑéꞁꞁ, and=*e* short,
as *e* in *pet*; thus, mꝿꞁc=*mec, sons*; êᴀ=*ay*, or *ea* in
bear, as ꝑeᴀꞁ *grass*; (2) eᴀ=*a*, or *ea* in *heart*, as
ꞃeᴀꞃ=*shas, stand*; (3) eᴀ=*a* in *ask*, as �5eᴀꞁꞁ, *short*.
Ꝼeᴀꞁꞁ, and words derived from them, as 5eᴀꞁꞃċᴀ,
but 5eᴀꞁꞃᴀᵭ=*garroo*, the *a* being as *a* in *pat.* is
not as *a* in ꝑᴀꞁᵭ—but as *a* in in "asked." It
would be wrong to place the accent (´) over ᴀ, as
then they would sound *gawr, fawr*, not *gāăr, făăr*.
Hence it clearly follows that in such a place an accent
is not requisite. Though I have written so much on
the diphthongs, the student will see that the rules for
the vowels were a sufficient guide to teach the pro-
nunciation of the former.

A diphthong is the blending of two vowel sounds in one, as *bread.*
fear; which sound *bred, fēre*, the *e* in *bread* sounding as ĕ in *let*, and
the *e* in *fear*, as *ē* in the English word *shē*.

Wherever the vowels in one syllable are sounded, whether dis-
tinctly or obscurely, they are a diphthong. This is the system in
the best Latin Grammars.

The following are, in truth, the Irish diphthongs:—eꞁ=*e* in *bet;*
as beꞁꞁ; eᴀ with or without the accent, is a diphthong; with the
accent, as ꝑeᴀꞁꞁ (*better*)=*a* in *ask*, being the fourth sound of *a* in
English; without the accent, as ꝑeᴀꞁ; here eᴀ=*a* in *pan;* eᴀ has a
long sound before a silent consonant, as in beᴀ5=*dhaa*. It might be
set down thus, as in Latin, so in Irish, a vowel before two conso-
nants is long. This being understood, the accent is not only unnecessary,
but bad, as it misleads the student: for instance, he is apt to sound
Ꝼeᴀꞁꞁ, *favor*, because he is told this ᴀ=*aw.* An ignorance of this
rule gave rise to the corrupt pronunciation of these words ceᴀꞁꞁ,
head; bᴀll, *spot, &c.*, which are corruptly sounded *khown, bowl*, in-
stead of *kāān, bāāl*, (the fourth sound of *a*).

ℰu=ā in *ale*, as ꝼeuꞃ (*grass*) = *fare* : ꝣeuꞃ (*a finger*)=mare. This diphthong is always long: ꞁo, long ; ꞁu, always long, as in ꝼꞁú ; in this word, ꞁu=*ew* in *pew*—and the word itself, just as *few*; ᴀe, ᴀꞁ, ᴀo, ᴀu ; as ꝣᴀe, *moon* ; ᴀꞁꞃꞩꞁl, *angel*; ꝣᴀoꞃ, *was* ; pronounced *angil* (*ng* like *ng* in *song*), *ray, rayn, aw.*

In each of these words, the letters ᴀe, ᴀꞁ, ᴀo, ᴀu, which have each, naturally, as the word "*vowel*" or "*voice*" implies, a separate, distinct sound, have but one blended sound. It is true the sounds of ᴀe, ᴀo, ᴀu, are long, just as *u* in *ale*, *a* in *all (awl)*, yet not bordering, in the slightest degree, on two distinct sounds—hence they are clearly diphthongs.

ꞁᴀ is seldom a diphthong, as it generally sounds as *eea*, ꝼꞁᴀċ (dibt)=*feeugh*; ꞃꞁᴀbᴀc (*swarthy*), pꞁᴀbᴀꞩ (*lark*)=*reeavagh, reeavay* ꞁᴀ in bꞁᴀbᴀꞁl (*devil*) has a peculiar sound, being either *dhowl*, as in Connaught, or *dheeul*, as in Munster.

Oꞁ, unaccented (*ĭ*), is a diphthong, as oꞁleᴀꞃ (*island*)=*illhawn* ; coꞁl (*will*)=*thillh*, uꞁ,* unaccented, is a diphthong, as in Suꞁꝣ (*respect*)=*sim.*

10.—TRIPHTHONGS.†

There are five triphthongs, eoꞁ, ꞁᴀꞁ, ꞁuꞁ, uᴀꞁ, ᴀoꞁ, (and oeꞁ of the ancients) ; ᴀoꞁ is thought to be a modern one. These are sounded very nearly as the diphthongs, having only the additional sound of a short *i*, which they acquire in the declension of nouns. eoꞁ= *eo* in *Keogh*, and *i* in *pit*, as ceoꞁl=*Kĕ-o-ĭl* ; ꞁᴀꞁ=*ee*, and short *i*—Bꞃꞁᴀꞁꞃ, (*Brian's*) ᴀoꞁ=*ee* ; ꞁuꞁ long *u* and short *i* ; uᴀꞁ=*oo*, short *a* and short *i*, but it may be that one of the latter might be found long by locality. The above I give according to usage.

* These miscalled triphthongs are mostly the result of the *case-form* of nouns, and follow the sounds of vowels and diphthongs, thus, eoꞁ, in ceoꞁl (of music). In this word each vowel has its own natural short sound, ĕ, ŏ, ꞁ, *Kĕ-ŏ-ĭl.* There is no real monstrosity in Irish as in English diphthongs ; thus, in English, *euu* in *beauty*=*u*, but in *beau* (a fine dressed man), *eau*=*ow*, *ieu* in *lieu (instead of) ieu*=*u*, whilst *ieu*=*ev* in *lieutenant*=*levtenant.*

† The ꞁ in ꞁu, though in some words apparently silent, has, yet, a compressed sound.

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11.—CONSONANTS.

The powers of the ˙consonants, when not aspirated nor eclipsed (silent would be a better word), are the same as these in English, except ꝺ, ꞃ, ꜩ, l, which are pronounced as if *h* followed; thus, ꝺꜳ, ꞃꜳ, ꜩꜳ (*if, the, is,* or *are*)=*dhaw, nnhaw, thaw;* ꞃ, before or after e, ꠰, (except ꠰ꞃ), sounds as *sh*—thus, ꞃ꠰, ꞃe= *shee, shay, her, she, him, he;* ꟽ, ꞃ, ꞃ, are never eclipsed, but ꟽ, as occasion requires, is aspirated; ꞃ́ before ꜳ, o, u, is the same as in *sat, sot; sut* in Sutton. The general sound of an Irish l is liquid, the tongue placed softly between the teeth, as the letter *l* in *Wil- liam* (*lhuym*), but it is—*l* in *bile,* between slender vowels, as ꟽ꠰le, ꞇ꠰le=*meel-e, beel-e;* in the end, or middle of words, it˙ is—*l* in *real,* but ꝫ, c, are never soft, as in English; they sound invariably as • heard in *got, cat.*[*] In this respect they have the ad- vantage of the English ˙*g, c,* which are sometimes sounded as if written *dj, s.* Nꝫ is said to present some difficulty of pronunciation, but there is none; they sound as ꞃ in ꞃ꠰=*nnhee,* the tongue being protruded, and pressed against the upper teeth, ꞃꜳꞇꞃꜳꝺ ꜳ ꞃ-ꝫꜳꞃ ꝺoꝺ ꜳꞁꞇ́ó꠰ꞃ, ꝺ ꟽo Sꞁꜳꞃ꠰ꝫꞇó꠰ꞃ=*roghad annhor, dod althoir, o mo hlawnheeoir*—(*I will go near* [*I will ap- proach*] *Thy altar,* () *my Saviour*). Some writers say that ꞃꝫ sounds *ng* in *long* or *longing.* Whoever speaks the language naturally, will support my view. ꞇ̇ is only used as the sign of aspiration, or to prevent

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    * It is wrong to spell "Celt" "Kelt," though it sounds such.
Every English word beginning or ending with "c," if borrowed
from the Irish language, must be "c," not "k," though pronounced
"k." · It is a source of deep regret that parties who ˛write, to in-
struct the public, don't learn, at least, a little of our venerable
tongue, to enable them to guard against reprehensible errors.

the hiatus, just as the Greeks used the Digamma, which is still preserved, and properly, by Heyne in his Homer; it imparts a grace to the reading of that poet's verses; I have always made pupils use it. As in Greek, so in Irish, *n* is inserted to prevent the hiatus, le-ŋ a cláṗṗṙeac (*with his harp*), in which clause the *n* is simply euphonic. I am every day being confirmed in my opinion that the Pelasgic, Iranian, or Irish dialect, was the ground-work of Greek.

A dot over ṗ ṗ, as found in old MSS., is a sign that a stress is to be placed on them. The same stress is placed on them in some English words, for instance, *r* is sounded with a stress in *far*, but not in *fir*, a tree. As to the broad and slender and compressed sounds of Irish consonants, when the reader is informed, that, in that respect, they have nothing peculiar, he will require no further rules about them. To write more on them would be a waste of time. The only consonants (except in old MSS.) that are doubled at the end of words or syllables, are ŋ, l, ṗ, unless in the middle of compound words. However, the reader will occasionally meet cc, cc for ḋ, ʒ, as Pacṙṗaic ecc=Paḋṗaic euʒ, "*Patrick died.*"

12.—ASPIRATIONS.

ᴀ, b, when written with the dot, or followed by ḣ, as ṁ, ḃ, or mḣ, bḣ=*w* before or after a, o, u, but= *v* before e, ı, as aŋ ṁanc, *an wanth* (*the defect*), or *the want;* aŋ baṗḃ=*an wardh, of the bard* (whence the patronymic *Ward*); aŋ ṁı=*an vee, the month;* aŋ bıŋŋ=*an vinn, the promontory, or the pitch of the voice, the melody.* In Munster, ṁ, b=*v* always, and in all positions; laṁ, or lamḣ=*llhawv,* in Connaught, but *llhawiv,* in Munster. In England so different are the dialects of the spoken language, that, some persons

cannot understand each other. Not so in Ireland, its *Irish-speaking* population, in each province, is perfectly intelligible to each other.

The cause of the aspirations, or artificial sounds of ṁ, ḃ, is the convenient use of the organs of speech, and such is also the cause of the rule "broad to broad—slender to slender." The judicious intoning of letters (which are speaking notes) requires that a broad sound succeeds a broad one, and a slender comes generally after a slender; this is very plain. The musical ear will, at once, understand and appreciate the rule.

A consonant is not eclipsed or aspirated when it is the first letter of a clause, unless in the vocative case, and then it is not, strictly speaking, the first letter, as ᴀ is understood. Sᴌᴀc ꞃuꞁᴌeᴀċ ꞁ (=*sloth sillagh ee*), *rod willow she, it is a willow rod;* ꞃ is never aspirated before b, c, ᴅ, ᴣ, ṁ, ꝑ, c, only before ꞃ, l, e, ꞁ, ᴀ, o, u. The same cause makes *c*, when written ċ or cḃ, to sound as *gh* in German, or as *gh* in *lough*, the pronunciation being guttural as the Greek χ, which, to get its proper sound, must have the guttural German sound *gh;* slender ċ=*chinchee*. To produce the former sound the tongue strikes the roof of the palate with a rough breathing from the throat, whereas, for the latter, the tongue goes softly forward to the lower teeth with a gentle breathing.

Ᏸ, ᴣ, when dotted, or written with ḣ, and when they are essential letters of any word, have the sound of *gh* (guttural) before ᴀ, o, u, in the beginning of words, but=*y* before e, ꞁ; they are silent at the end of words, bꞁoᴆ=*beeugh*, vernacularly in Connaught. Ᏸ, ᴣ, are occasionally euphonic in the middle of words, in which place they have no sound, not even of ꞁ, as some would assert. They only influence the sounds of the vowels with which they coalesce—as ᴀᴣᴀꞁᴆ=

eyee. Ḋ, ᵹ, between unaccented vowels, have the
invariable sound *eye*, except ealaᵭaŋ=*ollkeeinn* in
Connaught, also cloiᵭeaṁ (*a sword*)=*Klhŏvĕ* or ᴋ*lhive*,
cloiᵭeaṁ (*a sword*) sounds in Mayo *klŏvva* or *klĭvva*,
in which word ᵭ=*v* and aṁ silent; Aᵭaṁ, *Adam=awv ;*
but it must be remarked that Aᵭaṁ is compounded of
aᵭ and aṁ. This being so, the reader is reminded of a
former rule, which says that aᵭ (with the dot or *h*)=*aw*
(without exception), in monosyllables; and compound
words are subjects of the same rule as simples ; aṁ
final=*oo*, generally, but sometimes=*ă*; as, therefore,
aṁ=*oo*, Aᵭaṁ may be pronounced *awoo*; and as ṁ, ḃ,
are played on the lips with only a shade of difference,
hence Aᵭaṁ=*awv* or *awiv.*—See rules for eclipses and
aspirations in Syntax. Experience may point out a few
other exceptions ; ᵹ is sometimes sounded (as well as I
can remember) *gh*, at the end of words and syllables, in
parts of Connaught, as in laᵹaᵭ=*llhaghoo=melting ;* ḟ or
ꝼh always silent, and never aspirated (and seldom to be
seen at all) at the end of a word. Ṗ or pḣ=*f ;* in this
respect it resembles φ in Greek ; ṙ, ċ =ḣ ; r never
aspirated at the end of a word ; ċ at the end of words
has something of a grave sound, bṙaċ=*betraying ;* in
this word the sound of ċ resembles that of slender ċ.＊

Compound words follow the rules of the simples ;
thus, roiṁ-ṙaᵭ=*riv-r̄aw* (*hasty saying*), or, *saying
before the time.* The mode of pronouncing aᵭ, eaᵭ,
was given already.

THE CLASSIFICATION OF CONSONANTS into labial
dentals, palatals, is not requisite in a work of this
character, as it is presumed that the readers know
them already. I cannot, at the same time, omit draw-
ing attention to the fact, that ṁ, ḃ, ⱂ, ꝼ, are sounded
successively by the lips; thus, ṁ, by the simple closing

＊ In the declension of nouns, r is generally eclipsed where other
consonants are aspirated. • C 2

of the lips; b, by dropping the upper lip a little in from the front, and with a trifling pressure; p, by drawing in the upper lip a little more, and giving a stronger pressure; and ꝼ is sounded by placing the upper teeth on the lower lip; hence it is that m, being nearer to the vowel sound, eclipses b, b, being next nearer to a vowel sound, eclipses p, and p, again, having more of the vocal sound than ꝼ, deadens or does away with the sound of ꝼ. How observant of musical sounds were the framers of the Irish language. This fact in itself attests their refined taste, and their love of whatever was graceful.

ETYMOLOGY

Is a treatise on the several classes of words, or parts of speech. There are nine classes, viz., Article, Substantive, or Noun, Adnoun, or Adjective, Pronoun, Verb, Adverb,* Conjunction, Preposition, and Interjection.

13.—ARTICLE.

There is only one article, ᚐⁿ, or ᚐ, *the*, which is both masculine and feminine, but ⁿᚐ is the genitive feminine, and is the plural of both genders in all cases—as ᚐⁿ cloᵹ, *the bell*; ᚐⁿ cluᚐſ *the ear*; cloᵹ, *a bell*, cluᚐſ, *an ear*; here the nouns cloᵹ, cluᚐſ, are turned into English, with the indefinite article *a*. It is so in Latin, *campana, a bell, auris, an ear*. From this it is evident that in this

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* Strictly speaking, there is no adverb in Irish the same as in other languages; for, what is called the adverb is only a preposition with an adjective, as, ᵹo ſocᚐⁿ, ᵹo h-éᚐſᵹᚐ, *slowly, quickly*, or, le ſocᚐⁿeᚐᴄᴄ, le h-eᚐſᵹᚐᴄᴄ, the English of which is as before. The true translation of the words is *with easy, with quick—with easiness, with quickness*. It is so in French—*avec facile, avec rupide*; or, *avec facilite, avec rapidite*; also, in Latin—*cum tarditate, cum velocitate—slowly, quickly*, or, *with slowness, with quickness*. I write these words to show that the same thing obtains in other languages, but not to the same extent, the Irish having no adverb such as in them.

respect there is nothing peculiar in Irish. The same
may be said of Greek, χρόταλον *a bell*, ους, *an ear*, as
also of Hindoostanee. This is the place to guard the stu-
dent against a great barbarism that has crept into the
printing of the language. Because the manuscripts
may have had two words joined (as is the case with
persons who write *I promise, the man of God*, without
raising the pen), writers, for want of thought, printed
the article ⁊n, and prepositions, incorporated with the
nouns. This must be carefully avoided, there being
no precedent for it in any language, except in Italian,
and this rarely, where we meet *colla* for *con la*, &c.

Ɑn before a vowel, Ɑ before a consonant is some-
times used the same as in English. This is an
improvement. All letters that can safely be removed
should be left out of every orthography; but the
student must follow pure old authors on this point;
Ɑ ᵭuɪne is not as good as Ɑn ᵭuɪne, though intelligible.

The article is indeclinable except that it makes nⱭ
for the genitive before a noun of the feminine gender,
as well as before all plural nouns of both genders.
The dative case is a conventional name for nouns,
before which ᵭo is placed, as ᵭo 'n m-bⱭᵭᵭ=*ddhoun-
mawrd, to the poet.* A manifest corruption has been
continued by some writers. They have used ᵭp to
express *to* and *of*, whereas ᵭo ȘeⱭmⱭɪᵲ=*dhŏ haymus, to
James ;* ᵭe ȘeⱭmⱭɪᵲ=*the* or *dhe haymush, of* or *from
James ;* ᵭo 'n m-bⱭᵭle=*dhunn mollhe, to the town.*
Ɖe 'n m-bⱭᵭle=*dhenn,* or *then* (just as the English
word *then*), *of the town.* I find in the Dirge (stanza
101), "ƉeɪᵲeⱭᵭ ᵭo 'n ᵭɪoᵹᵲuɪᵲ, *remnant of the good old
stock,*" the word ᵭo is clearly a corruption, as it signifies
to, whereas the idea to be conveyed is *of.* However,
this error is easily accounted for. In such places the
preposition is seldom used unless the idea *from* or *off*

is intended to be conveyed. The student will, there-
fore, be sure to write ꝺe 'n, not ꝺo 'n when *of the,
from the, from off the,* is the meaning.

The vocative case (or case of address) has no article,
but the initial consonant of that case in both genders
is invariably aspirated, as ᴀ ƀᴀċᴛᴀꝼꞃ, *O poor person,*
ᴀ ƀoċᴛᴀnᴀ, *O poor persons.*

In some instances the article is omitted, "ꝋuꝼnᴛꝼꞃ uꝼ
Ꝺoꝼꝺnᴀꝼll, &c., *the people of O'Donnell,*" in which ᴀn,
the, is suppressed, and to insert it would be corrupt. It
is so in Latin, *milites Scipionis, the soldiers of Scipio,* in
which there is no article, but, using the Saxon genitive
case, we have the true form, *O'Donnell's people, Scipio's
soldiers.* Fꝼᴀnnᴀ Єꝼꞃeᴀnn, *the militia of Eire,* is the
common expression, but nᴀ Fꝼᴀnnᴀ Єꝼꞃeᴀnn, *the
militia of Eire,* or *Eire's militia,* the emphatic form.
Latin—*Hiberni milites.* In this form there is no
article, nor would pure Latin admit of it. Iρlos στρατιω-
ταί, *the soldiers or militia of Eire,* or *Eire's soldiery.*
If I would use the article *hi,* its English version would
be *these,* not *the.* In this respect there is a perfect
identity in these languages.

Ʝ is often found in authors instead of ᴀn, *the,* or is
sometimes ᴀ. So O'Halloran, in regard to ꞃ or ꝼn,
says it is a sweeter form before ꞃ. Ʝ, *the,* is of frequent
use ; so. would ᴀ be an improvement.

The rules for aspirations and eclipses, incidental to
nouns by reason of the article, as well as these belong-
ing to verbs, will be given in their proper place in
Syntax. Let me here write, that the initial consonant
of the first word of a sentence—if the word be a noun
or an adjective—is never aspirated or eclipsed, unless
the vocative case, which is always aspirated, as stated
already ; also the initial letter of the imperfect, perfect,
and conditional tense, in the active voice, and the

conditional passive. From this standard there will be found some variations in old manuscripts and old printing. However, in so short a Grammar, I can give but general rules. A little practice will do the rest for a student.

N.B.—All plural cases (the vocative excepted) of nouns, beginning with a vowel, require ʜ prefixed, but the genitive plural, instead of ʜ, takes η.

14.—GENDER.*

Gender is a name used to mark the sexes.†

The Irish genders are two, masculine and feminine, as ꝼeaꞃ, *man* ; beaη, *woman ;* such is the case in French.

15.—DECLENSIONS OF NOUNS.

Declension of a noun is its variation. For convenience, I will say, that there are five declensions, or modes of varying a noun. Be they more or less,

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* In Irish all nouns whether animate or inanimate are either masculine or feminine, there being no name to mark inanimate things, as there is in Greek and Latin. In these languages things without life are marked with a masculine or feminine article, as " liber" a *book,* " tuba," a *trumpet,* " Ille est liber ;" *he is a book ;* "illa est tuba," *she is a trumpet :* and what is still stranger, the neuter sign is used in reference to several nouns of both genders in Greek and Latin. One thing worthy of remark by the students of Irish is, that the Latin for " a boy," is " puer" without any article, just as in Irish. In Latin and Greek there are three articles: viz. masculine, feminine, and neuter. In Irish there is only one article, " ηᴀ" is the genitive form, and ηᴀ is the form for all cases and both genders in the plural : ᴀη or ᴀ the article must be carefully distinguished from ᴀηη or ᴀ, the preposition. The article sounds " *an,*" the preposition sounds " *on.*"

† *How to know the gender of Irish nouns.*—When a noun or pronoun is followed, (though not immediately) by ꞇꞁ or ꞁ it is feminine, but when followed by ꞅe or e, it is masculine. Whenever ηᴀ (*of the*) precedes a singular number, the student may be sure that the noun is feminine. It is an infallible rule for ascertaining the gender at sight, a thing that cannot be said of any other language. To distinguish the gender of nouns in French, Greek and Latin, requires much industry and research on the part of the student.

I have not space to expend on such a controversy.
The termination of the genitive case determines, to a
great extent, the declension of a noun, but the gender
has its influence. Those, who hold, that there are only
two declensions, say, that the gender determines the
declension; this makes all masculine nouns belong to
the first declension, and all feminines belong to the
second declension.

16.—FIRST DECLENSION.

This declension forms the genitive by attenuation—
that is, by inserting ı before the final consonant, or con-
sonants, and all the nouns belonging to it are masculine;
the vocative singular is like the genitive, but the initial
consonant, if aspirable, is aspirated; just as in Latin:
its nominative plural is the same form as the genitive
singular, but the genitive plural, in Irish, is the same as
the nominative singular. The dative plural of this de-
clension is formed by adding ⴀıb (generally sounded *iv*)
to the genitive plural, as boⴤⴀnⴀıb * pronounced
baghthawniv. The vocative plural is, mostly, formed by
adding ⴀ to the genitive plural.

Ɒⴀllⴀn=*dhollawn, a blind man,* masculine gender.†

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* When a broad and slender vowel precede an aspirated consonant,
the slender one influences the consonant, and ⴀıb always sounds *iv*,
ⴀ being silent. In this place ⴀı is indeed a diphthong, as two letters
which, under other circumstances, would have two sounds, have here
only one sound—that of short ı; but in Ɒⴀllⴀın, *of a blind person,* in
which ⴀı=*aw-i.* Here ⴀı, as having two independent sounds, ought
not to be called a diphthong. By laying down explicit rules on these
things, the seeming difficulties (and they are only seeming) will dis-
appear.

† I have heard good Irish preachers in Connaught use ⴀ ⸏eⴀnⴀıb.
O men, as the address; instead of ⴀ ⸏ın. Something of the same
kind occurs in Greek.

SINGULAR.	PLURAL.	SINGULAR.	PLURAL.
Nom. Dallán	Dalláin	N. an Dallán	na Dalláin
Gen. Dalláin	Dallán	G. an Dailáin	na n-Dallán
Dat. Dallán	Dallánaib	D. do 'n n-Dallán	do na Dallánaib
Acc. Dallán	Dalláin	A. an Dallán	na Dalláin
Voc. Dallán	a Dallana	V. a Dallán	a Dallána
Abl. Dallán	Dallánaib*	A. ó'n n-Dallán	ó na Dallánaib†

It might be truly said that this declension has only two cases in the singular number, whereas the nominative, dative, accusative, and ablative are alike, and that the plural has but four cases, the nominative and accusative being alike, and the dative and ablative. Nouns of this declension, ending in ac have aig=ee in the genitive singular, and the nominative plural is aig=ee=ée or aca=ugha, as mancaig; genitive—mancaig; plural—mancaige, or mancaca, its dative plural ends ib=ív, not aib.

Please keep in view the rule I laid down when writing of vowels, viz., that single final vowels in monosyllables, being almost invariably long, are not to be accented.

N.B.—The dative and ablative singular, and genitive plural are the only cases subject to the mortification or deadening of letters; but in nouns whose first letter is r, when followed by l, n, n, or a vowel, the nominative, dative, accusative, and ablative singular (but not the genitive-plural) are subject to the rule, always provided the article goes before the noun, not otherwise

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* O na Dallánaib, *from the blind;* le na Dallánaib, *with the blind;* that is, *by means of the blind;* leir na Dallánaib, *with the blind;* that is, *attended by the blind.* "Do tog an catmaoil an cátain o na h-innucaib le na iag-raimiaib maille leir (or, mir) feapaib de 'n cíne rinn"—*The general took the city from the Indians with* (that is, *by the agency of) the Saxons, together with men of the country itself.*" Here the reader will have observed that o, *from;* le, *with* (denoting agency, or the manner), leir, *with* (accompaniment), are signs of the ablative case. Le also implies the instrument, thus, do mún ri e le n a rompla, *she taught him by her example.* Here the n being only euphonic to prevent the hiatus of e, a ought not to be joined, unless with a hyphen, nor prefixed to a, as, if it were, the student would suppose it was an article.

† A rompla, *her example;* a rompla, *his example;* a rompla, *their example.* The r is not mortified in the genitive plural as other letters are; the only difference between the a rompla, *her example,* and the plural form is that a, *her,* sounds very short, whilst a plural is long.

By observing the word declined above, it will be seen that the gen. and vocat. singular only of this declension are aspirated, but when the article is prefixed, the dative and ablative singular, and the genitive plural have the initial or first consonant deadened or eclipsed. This is the invariable rule, except as regards ſ, which is eclipsed—not aspirated in the genitive singular, as ᴀ c-ſléᴉbe (*of the mountain*)=*a thlayv-ĕ.* Though feminine nouns do not belong to this declension, it may not be out of place to say here, lest I might again forget it, that ſ suffers neither aspiration nor eclipse in feminine nouns, as nᴀ ſlᴀᴉce (*of the rod*)= *na slŏth-ĕ,* ſ is the only eclipsable letter that is not eclipsed in the genitive plural, as nᴀ ſléᴉbce, not nᴀ c-ſléᴉbce; neither is it eclipsed in the singular cases, unless when followed by the l, n, or ꝑ, or by a vowel; thus, ᴀn c-ſꝛuċᴀn, (*of a rivulet*)=*an thruffawn;* ᴀn c-ſnuᴀꝺ (*of the visage*)=*an thnuhoŏd;* ᴀn c-ſlᴀbꝛᴀ (*of the chain.*)=*an thlowrrӑ.* As in every language, so in ours, there are a few exceptions from these general rules, but it is better not to burthen the memory of the student with them at first, as experience will point them out.

ᴄ.   Some authors think that this letter requires no eclipse, but that is a radical mistake, as, for euphony sake, it must be deadened by ꝺ, where such can be done, as in the dative and ablative singular and genitive plural, also, after the possessive pronouns. These authors urge that cᴉꝣᴉᴀꝛnᴀ being the name of the Lord, ought to suffer no change. This is nonsense, for it is applied to any lord, and it is varied in Greek and Latin.

17.—THE SECOND DECLENSION*

Comprises, almost, all the feminine nouns of the language; and, rarely (if at all), a masculine noun. The genitive singular is generally formed by adding e to the nominative (in old manuscripts, ı, or ıu sometimes). It has only two cases in the singular, as cúıṛ, genitive, cúıṛe; ṗéıṛc, genitive, ṗéıṛc-e; when ᴀn is prefixed, the initial consonant is aspirated, as ᴀn ṗéıṛc (*theworm*)=*an fayssth*. In some words, ı (being often=*ee*) is set before the final consonants, so that in such case there is a double attenuation; thus, ᴀn ċeᴀṗc, genitive nᴀ ceıṗce,† *of the hen*; but, ᴀn ċᴀılleᴀċ, genitive nᴀ cᴀıllıȝe, dative cᴀıllıȝ (=*ee* always); plural nominative nᴀ cᴀılleᴀċᴀıḃ, genitive nᴀ ȝ-cᴀılleᴀċ, dative, ꝺo nᴀ cᴀılleᴀċᴀıḃ, ablative ó nᴀ cᴀılleᴀċᴀıḃ. Remember that the rule* is—there are only two cases in the singular, and three in the plural. There are a few exceptions.· Nearly all nouns in óȝ are diminutives and feminine, and are of this declension—"*Usus te plura docebit*"—"practice will teach the rest."

18.—THE THIRD DECLENSION

Has a broad increase (generally ᴀ) in the genitive, as cṛeᴀṛ; genitive, cṛeᴀṛᴀ, and comprises nouns of both genders. To it belong all abstract nouns in ᴀċc, which are always feminine, and derivative abstract nouns in eᴀṛ, which are invariably masculine. These classes of words have no plural number; the same may be said of them in all languages. This declension comprises also many names

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* As "case" is only the state of a noun, the second declension has but two cases in the singular, and three in the plural, though, for the sake of system, six are given.

† ĕ short at the end of words of more than one syllable and is never silent.

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of men—too numerous to be mentioned—as Ⱥuⱃċaⱄ,
&c., the genitive of which is formed by adding a, as
Ⱥoⱄ, genitive aoⱄa=*ee-ă* (*Hugh*); and most nouns end-
ing in uċⱅ, aⱅ, ul, uⱃ, uⱅ, oⱅ, verbal nouns in aⱃ,
amaiⁿ, aċⱅ; jo, l, aⱄ, eaⱄ, uẕaⱄ ('*oo-oo*); nouns in
óiⱃ, ⱦóiⱃ, iⱃ.* Though all the cases, given in the first
declension, may be applied, yet it has but two changes
in the singular, viz., the nominative and genitive, as
ⱅⱃeaⱃ, genitive ⱅⱃeaⱃa; and three in the plural,
viz., nominative ⱅⱃeaⱃa, same as genitive singular; geni-
tive ⱅⱃeaⱃ; dative ⱅⱃeaⱃaiⱴ. Remember the genitive
plural always suffers eclipse, except the genitive of
such nouns as begin with ⱃ, which is never eclipsed;
ⱃ is never aspirated in the middle nor end of any word.
As it is not aspirated before ⱴ, c, ⱄ, ʒ, m, p, ⱅ, so it is
not deadened before the same letters. As the nominative
plural is the same form as the genitive singular, it fol-
lows that that case ends in a or *é* short—"broad to
broad, and slender to slender"—and the dative and
ablative plural, aiⱴ, or iⱴ.

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* The student might be inclined to say, that to arrange so many
classes of nouns under one declension is useless, but he has to recol-
lect that it is the genitive case which determines the declension. This
is exactly so in Latin, and though learned and regular may be the
structure of Latin, yet greater variations are found in its third de-
clension than in the Irish. Thus, *rex*, genitive *regis* (in which *x* is ex-
changed for *g*, "*is*" being the characteristic of the declension), *lex*, geni-
tive *legis*; *Thrax*, genitive *Thracis*, *c* is substituted for *x*; *opus*, *opuntis*,
a city; *ŏs*, *ŏssis*; *ōs*, *ōris*; *lac*, *lactis*; *salus*, *salutis*, *pecus*, *pecoris*, *pecu-
dis*; *lepus*, *leporis*; *thus*, *thuris*; *bos*, *bovis*. *ımpos*, *impolis*; *arbos*, *as-
boris*; *Dido*, genitive *Didionis*, or *Didus*; *Troas*, *Troados*, or *Troadis*
caput, *capitis*; *Amarillis*, genitive *Amarillidis*, or *Amarillido*; *miles*,
militis; *teres*, *terētis*, in *miles* the genitive ends *itis*; whereas, *teres*,
has genitive *ētis*; yet, *hæres* makes *hærēdis*, and many others. The
quantity of time of this case belongs, of course, to prosody, in
every language. The variations of the Latin third declension are
given to let the student of Irish understand that the third declension
of our language is much easier than that of Latin. In Latin, it is
enough to know that the genitive ends in *is*, and in Irish in a.

19.—THE FOURTH DECLENSION

Has nouns of either gender, ending in vowels. Its characteristic is, that all the cases of the singular are alike. The nominative plural is generally formed by adding ᵼᵹe or ᴀᵼᵹe (=*ēē-ĕ* short) to the nominative singular. The old authors have ᴀᵹᴀ, eᵹᴀ= *ō-ă*.

Ꝼᴀᴩᴄᴀ, *a beetle, or mallet,* masculine gender—

SINGULAR.	PLURAL.
Nom. ᴀᴨ ᴼᴀᴩᴄᴀ	ᴨᴀ ᴼᴀᴩᴄᴀᵼᵹe, or Ꝼᴀᴩᴄᴀᵹᴀ
Gen. ᴀᴨ ᴼᴀᴩᴄᴀ	ᴨᴀ ᵬ-ᴼᴀᴩᴄᴀᵹ
Dat. ᴅo 'ᴨ ᵬ-Ꝼᴀᴩᴄᴀ	ᴅo ᴨᴀ ᴼᴀᴩᴄᴀᵼᵹᵼᵬ, or ᴼᴀᴩᴄᴀᵼᵹᴀᵼᵬ
Acc. ᴀᴨ Ꝼᴀᴩᴄᴀ	ᴨᴀ Ꝼᴀᴩᴄᴀᵼᵹe, or ᴼᴀᴩᴄᴀᵹᴀ
Voc. ᴀ Ꝼᴀᴩᴄᴀ	ᴀ Ꝼᴀᴩᴄᴀᵼᵹe, or Ꝼᴀᴩᴄᴀᵹᴀ
Abl. ó, 'ᴨ ᵬ-ᴼᴀᴩᴄᴀ	ó ᴨᴀ ᴼᴀᴩᴄᴀᵼᵹᵼᵬ, or ᴼᴀᴩᴄᴀᵼᵹᴀᵼᵬ

The student will have observed ᴼᴀᴩᴄᴀ is the same in all the cases in the singular, and, therefore, it may be said that all nouns in the singular number of the fourth declension are indeclinable. The nominative, accusative, and vocative plural are alike, as indeed they are in all declensions, as well as the dative and ablative of the same number; ᴀᵼᵹe =*ēē* ĕ, *e* being short; ᴀᵹᴀ=*oo-ă, a* being short, as *a* in *hat*. All personal nouns in ᵼᵹe, ᴀᵼᴨe are of this declension, and make, the latter the nominative plural in ᴀᵹᴀ, or ᵼᵹe, the former by inserting ᴄ before e final, as ᴼᴀʟᴄᴀᵼᴨe =*follcurrĕ;* plural ᴼᴀʟᴄᴀᵼᴨᴄe, ᴄe=*hĕ.* Nouns of this declension in ᴀoᵼ (=*ēē*) take ᴄe to make the noun plural, as singular ᴅʟᴀoᵼ (*a lock of hair*)=*dhlēē;* plural ᴅʟᴀoᴄe. Some nouns take ᴄ for the plural, as ᵬᴀᵼʟᴄe, in Connaught; ᵬᴀᵼʟᴄeᴀᴄᴀᵹ=*bollthughēē,* but *l* is liquid as the *l* in *liam* of *William* (*llhyum*); ᴅᵼᵼᴨe makes ᴅᴀoᵼᴨe, ᴅᴀoᵼᴨᵼᵬ or ᴀᵼᵬ=*īv;* ᴀᵼᴄᴨe, plural ᴀᵼᴄeᴀᴨᴄᴀ, ᴀᵼᴄeᴀᴨᴄᴀᵼᵬ. I am satisfied that time will improve and simplify the spelling of such words, as it has done in Latin, French, Greek, English; and that ᵬᴀʟᴄᴀ, ᴀᴄᴨᴀ, ᴀᴄᴀᴨᴄᴀ, will be the spelling. Whenever the omission of vowels or consonants will not injure melody or radicality, it would be a more elegant way to omit them.

On these matters, my rules and remarks must, of necessity, be short, but they will be sufficient; my great aim is to simplify.

20.—THE FIFTH DECLENSION

Contains nouns of both genders; the genitive singular is formed by adding ᴨᴨ or eᴀᴨᴨ to the noun,

and the dative by the addition of ꝼꞃꞃ. Nomin-
ative, accusative, and vocative singular, ꞇeóꞃꞑ (*a
boundary*) genitive ꞇeóꞃeꞑꞃꞃ, dative ꞇeoꞃꞑꞃꞃꞃ. The
nominative, accusative, and vocative plural are formed
by inserting ꞃ before ꞑ in the nominative singular,
thus ꞇeóꞃꞑꞑ, nominative plural, form ꞇeoꞃꞑ, nomi-
native singular; the dative and ablative plural, by
adding ꞃꞇ to the nominative plural. The exceptions
to this rule appear to me to be the result of ignorant
writers or copyists. To this rule belongs Éꞃꞃe, 2llbꞑ,
2lꞃꞑ; genitive, Éꞃꞃeꞑꞃꞃ, 2llbꞑꞃꞃ, 2lꞃꞑꞃꞃ, &c.

Nominative Ɗꞃꞑ, genitive Ɗe, plural Ɗee, or
Ɗeꞇꞇe, genitive Ɗꞃꞑ, dative Ɗeꞃꞇ, or Ɗeꞃꞇꞇꞇ.
Nominative lꞑ, genitive lꞑe, or lꞑoꞃ, dative lꞑ, or
lo, plural lꞑeꞇ, or lꞑꞇꞇe, lꞑeꞇꞑꞃb, or lꞑꞇꞃꞇꞇꞇ; cꞃo; ó,
or uꞑ (*an offspring*), ꞡꞑ, mꞃ, cꞑoꞃꞑ, bꞃu, beꞑꞃ, cꞃo,
cꞃe, ceo are irregular.

21.—ADJECTIVES

Are declined after the rules of nouns, with a small
shade of difference. Authors are not agreed as to the
number of declensions. I will set them down as four.
The student, who will attend to the rules, which regulate
nouns, will have no difficulty in declining adjectives.

22.—THE FIRST DECLENSION.

Of this class are all nouns ending in consonants, with
ꞑ, o, or u before them; as boꞇꞇ.

There is this difference between the declension of nouns, and that
of adjectives:—the former has the nominative plural, as the
genitive singular, whereas the latter takes ꞑ for the ending of
the nominative plural, thus in the noun boꞇꞇꞑꞃ, genitive
boꞇꞇꞑꞃ, nominative plural boꞇꞇꞑꞃ; but the genitive singular of cꞑol
is cꞑolꞑ. Strangers to our language find it hard to sound this and
similar words; but strangers to the English tongue find it much more
so to sound *gh*, and *ug; laugh (lăff); lough (logh*, or *lŏk); tough*

(tüff); trough (trō, or, trŭff); ghost (gōst); gherkin (djerkin); through (threw). Instances of such difficult pronunciation might be multiplied; see third and fourth page of my *Essay on Ireland* (1856.) *hang,* prefix *c,* add *e,* and we have *change.* There has not yet been, and will not be fixed, a standard for English orthography.

Now, as regards ꞓᴀoıl, the sound of the reader's ear will guide him, but a good key is *qu'il* in French; whoever can pronounce the latter will the former, the sound being exactly identical.

The dative and ablative plural of adjectives do not take the same endings as the nouns they qualify, but are always the same as the nominative and accusative plural, thus; ꞃúıliɓ ꝫoꞃꞅᴀ, *to blue eyes.*

Some few adjectives are placed before the nouns, as ꞃeᴀꞃ beᴀꞃ, *old woman;* ꝺꞃoꞓ ꝺuıꞃe, *bad person;* ꝺꞃoꞓ ꞃꞗ, *bad thing;* ꞔꞗꞃ, or ꞔꞃoꞃ; as ꞔꞃoꞃ ꞓloꞓ, *a pebble;* ꝫeᴀꞃ, as ꝫeᴀꞃ ꞓoꞓᴀıl, *sharp word;* ꞃꞗᴀꞃ, as ꞃꞗᴀꞃ uıꞃꝫe, *pure* or *spring water.*

23.—THE SECOND DECLENSION

Has all adjectives, ending with a consonant, with a slender vowel before it; as ꝫꞡıꞓ, which is the same in all the cases of the number singular; but it takes e for the nominative plural, as it does for the genitive singular in the feminine gender.

Ⲙꞁıꞅ makes ꞔꞁꞃe; ᴀoıꞗꞃꞃ, or ᴀoıꞗꞃꞃ makes ᴀoıꞗꞃꞃe, *delightful, hence—" heaven"*), ᴀluꞃꞃ, ᴀluꞃꞃe, ᴀꞁꞃe. ᴀꞁꞁe.

24.—THE THIRD DECLENSION

Comprises all adjectives in Ⲁꞔᴀꞃꞁ, as ꞃꞚᴀꞃꞓᴀꞔᴀꞃꞁ *flŏhoŭll,* it takes ᴀ final for the genitive singular, and nominative plural, and drops, by syncope, ᴀꞗ, before the final consonant.

The Rev. Ulic Bourke in his well arranged and useful grammar, published in Dublin, 1856, writes that ᴀꞔᴀꞃꞁ, or ᴀꞔuꞗꞁ is the same as ꞃᴀꞔᴀꞗꞁ (Latin, *"similis", like);* he adds that ᴀꞔᴀꞗꞁ is often contracted into ᴀꞗꞁ; thus, ꞔuᴀꞔ-ᴀꞔᴀꞗꞁ into ꞔuᴀꞔᴀꞗꞁ, *lordly* or *like a lord;* ꞔᴀꞓ ᴀ ꞃᴀꞔᴀꞗꞁ, *son like father,* or *cat after kind, qualis pater talis filius.*

25.—THE FOURTH DECLENSION.

To this declension belong all adjectives, ending with a vowel; they are invariable, being alike in all cases, in both numbers, as ꞃoꞃᴀ. They are heteroclites.

26.—COMPARISON OF ADJECTIVES.

There are three degrees of comparison in Irish,
positive, comparative, and superlative.

There are, strictly speaking, only two degrees of comparison in any
language, viz., the comparative and superlative, though there are a thou-
sand objects of the same species, superior or inferior, in each species.
Let me suppose that on this globe there are one thousand mountains, the
highest being Chimalaree, 29,015 feet, and the lowest 3,000 ; of course
each is a degree lower or higher than the other ; in this sense there are
as many degrees as there are objects. Grammarians, however, have
conveniently limited the number to three. The positive state of the
adjective cannot be properly called a degree of comparison, no more
than the landing can be called a step in a flight of stairs, yet the term
has been used conventionally to suit learners, though they be adults,
as they are young in knowledge.

The comparative degree is generally formed by
prefixing njoṟ to the feminine gender of adjectives ;
positive, ʒeaṟṟ (ea=a in ash, as if a-ash), short, mjoṟ
ʒujṟṟne, shorter, jṟ ʒujṟṟne, shortest, ṟeaṟ ball, a blind
man, ṟeaṟ njoṟ bojlle, ṟeaṟ jṟ bojlle, the blindest man ;
but the comparison of participial adjectives is made
simply by njoṟ and jṟ ; thus, baċajʒċe (=ddhaēē-e)
colored, njoṟ baċajʒċe, more colored, jṟ baċajʒċe,
most colored.

All adjectives in aċ have the feminine ajʒe=ēē-e.
There is a seeming defect as regards the mode of comparing Irish
adjectives as there is in French. In the latter the comparison is made
by prefixing *plus* for the comparative, and *le plus* for the superlative ;
tard, plus tard, le plus tard, " slow," " slower," " slowest. Njoṟ (in
this word the j needs no accent ['] as jo is naturally long=ee) is equi-
valent to njb "a thing," and jṟ, " it is." For example, ċa ṟeaṟ mjoṟ
lajbjne na bean, or jṟ lajbjne ṟeaṟ na bean, " a man is stronger than
a woman ;" the former is the emphatic form of expression, the latter
the ordinary. Let us analyze the words ; ṟeaṟ, " a man, jṟ, " is," or
" it is" (being idiomatic), njb, " a thing," lajbjne, " stronger," na,
" than," bean, " a woman." I am almost convinced that affixing a or
e to the feminine of adjectives is the general mode of comparing in
Irish. Let us see a little farther, jṟ ṟejlc ċuṟa na mjṟe " it is more
generous you than I," (this idiomatic form is also in French, thus, *c'est*
lᵤi,' c'est nous, " it is he," " it is we"), that is, " you are more gene-

rous than I am." If I am right in my view, there is really only one
degree of comparison and the positive state. Then the comparison is
made thus, if I would compare ten men or any number—"John is
stronger than James, James than Michael, Michael than Peter," and
so on. Nor virtually, is there any other way in any language to com-
pare a great number of objects of the same kind. A large tree, a larger
tree, a larger, a larger, and so on, until we come to the largest, which
may be the thousandth, and to it the term larger is justly applied, re-
latively to the tree before it. A convincing proof that njoṛ is only a
usual, but not an essential prefix of the comparative appears thus—mᴀjċ,
"good," ṛeᴀnn, "better," jṛ ṛeᴀn, "best." We often hear ᴄᴀ ṛé njoṛ
ṛeᴀnn, "he is better." The true version is, ṛé, "he," ᴄᴀ, "is," njb,
"a thing" (ᴀ understood), that is, ṛeᴀnn, "better;" ṛeᴀnn is the com-
parative degree: if, therefore, njoṛ be the sign of comparison, there will
be a double comparison, which is corrupt, and does not exist in any
language. An author has written in page 118 of his learned
grammar (a work I did not read until I was doing the manu-
script of this work, nor indeed any Irish grammar, as I preferred
the experience I derived from teaching the authors, and from conver-
sation, to any grammar), and has laid down, that no sentence, in which
the comparative is required can be perfect without having joṛᴀ after
the adjective. This I can say, there is no form in Connaught now-
a-days, nor would it be graceful either in sound or writing. The
fact that terms are found in old works does not establish their beauty;
I am sure that if a man would say jṛ mjlre mjl joṛᴀ jm, "honey is
sweeter than butter," he would be laughed at by learned Irishmen,
in Connaught and Munster. In regard to indeclinable adjectives in
ᴀ, as ṛoṛᴀ, "lucky," if my memory serve me rightly, they take
jbe for the comparative, thus, ṛoṛᴀjbe=sunēē-e, "luckier," ᴀjb=ee,
in all such places, jṛ ṛoṛᴀjbe Ꙟꙋṛċᴀб nᴀ Seᴀᴣᴀn, "it is luckier
Morgan than John," or "Morgan is luckier than John."

A writer says that be, affixed to certain adjectives is a prepo-
sition, not a form of comparison; it is true it is what is called the
relative comparison, but it is also an augmentative; he adds that be is
equal to be é, "of it," and he gives us an instance, ṛᴀjbe, "the
longer of," now ṛᴀjbe is itself the comparative form; to support,
therefore, his analysis he should have printed ṛᴀjbebe, as be was
already in the word: he further says, that jṛ ṛennbe ᴄù ṛjn, "thou art
the better of that," can be thus analysed, jṛ ṛenn ᴄù be ṛjn, "es melius"
(should be "melior") de eo. Let me tell the writer that not
an instance of such corrupt Latin can be found in all the authors;
de is never used by Latin writers, not even by poetic license, to
denote the cause, manner, or instrument; in other words, de never
expresses "by." In Irish be may be rendered "by" in some passages
be lo, "by day," but in that place it is the same as "during."
Again, jṛ ṛennbe é ṛjn, is as ordinary a phrase as the former. The

author's analysis must then be be e, be í, thus, ɪꞎ ꝼeaꞃꞃ í be ꞃɪꞃ, " est melior de eo."* In the next place, admitting the analysis to be accurate (which it is not), ꞃɪꞃ, not be, is the Irish of his eo, " that." This remark is made not for the purpose of fault-finding, but to guard others against such an error. To write the grammar a man must have spoken the language in infancy, have, at that age, attended to it, and he must be a sound linguist. The digester of a school grammar must be a teacher.

There can be no doubt that be is the mark of the comparative in some adjectives, as ꞇꞃoṁ, " heavy," ꞇꞃooṁe, or ꞇꞃuɪṁe " heavier," is the usual comparative, yet ꞇꞃɪoṁɪobe, or ꞇꞃuɪṁɪbe is used.

               Ní ꞇꞃɪṁɪbe loc lac,
               Ní ꞇꞃɪṁɪbe eac ꞃꞇɪaꞃ,
               Ní ꞇꞃɪṁɪbe caoꞃa h-olaꞃꞃ,
               Ní ꞇꞃɪṁɪbe colaꞃꞃ cɪal.

This stanza runs thus, verbatim,
               Not heavier a lake a duck,
               Not heavier a steed a bridle,
               Not heavier a sheep a fleece,
               Not heavier a body reason.

In other language—
               A lake is not heavier of the duck,
               A steed is not heavier of a bridle,
               A sheep is not heavier of a fleece,
               A body is not heavier of reason.

               The bit is no burden to the prancing steed,
               Nor is the fleece to the woolly breed,
               The lakes, with ease, do bear the swimming kind,
               Nor doth right reason aggravate the mind.

I have written ꞇꞃɪṁɪbe, not ꞇꞃuɪṁuɪbe, in the above lines, thinking it worse than nonsense to crowd vowels together, when neither melody nor rule requires them, ní ꞇꞃɪṁɪbe ꞇu a leac ꞃo, " you are nothing the heavier, this flag ;" here " of" is understood, as it was before " a duck," " a bridle," " a fleece," " reason" in the quatrain.

Ní ꞇꞃɪṁɪbe Coꞃaꞃ beaꞃꞃacꞇ aꞃ ꞇ-ꞃaꞃaꞃꞇ, " John is not the heavier of the priest's blessing," which, in conventional language among the peasantry, means, " John is the better of the priest's blessing." In this sentence, beaꞃꞃacꞇ is the object of the adjective, as *gravis armis*, " encumbered with his arms," in Horace. In Irish as in Latin, adjectives govern cases ; it is so in English—" a wall three feet high," here "high," an adjective of dimension, governs the objective " three feet ;" though some think that " three feet" is governed by " by," which is understood.

ꝼeaꞃ ꞇꞃoṁ, " a heavy man," ꝼeaꞃ ꞇꞃɪṁɪbe, or ꞇꞃuɪṁṁe, " a

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    * " He or she is the better of that."

heavier màn," ᵱeᴀᴛ ᴊᴛ ᴄᴛᴊᴍᴊᴅᴇ, "a heaviest man." This is clearly
the true mode of comparison, and at the same time I am of opinion
from my early knowledge of our language, the positive, repeated was
the superlative form; I was taught to say ᴄᴛᴏᴍ ᴄᴛᴏᴍ, to express
"most grievously," when repeating the Confiteor. That was the
form in eastern nations, and is to this day; *booth, booth kali admi,*
"the best man," is the superlative in Hindoostanee language. It was
the primitive mode in all countries. If I have failed in clearing up
this point, I feel that, at least, I have done something to assist those
who will follow.

The initial consonant (if aspirable), of the second part of a com-
pound adjective is aspirated: Dr. O'Donovan makes ᵱeᴀᴛ ᴍᴀᴊᴄ (placing
a hyphen) a compound word; that can be no more done than *vir
bonus.* Having found them, perhaps, joined in manuscript made him
do so. It is not, indeed, proper to join ᴛᴀᴛ, ᴜᴛ, ᴀᴛ, ᵱᴊᴏᴛ, ᴛᴏ, ᴛᴊ, &c.,
to adjectives; these are called intensitive or augmentative particles,
as the word "very," but ᴠᴏ, ᴛᴇᴊᴍ, ᴄᴏ, ᴄᴏᴊᴛ, are joined, as, ᴄᴏ-ᴄᴀᴠᴀᴛᴄᴀᴄ,
written 'ᴄᴏᴠᴀᴛᴄᴀᴄ, "relieving," ᴛᴇᴊᴍ-ᴄᴊᴛᴛᴄᴇ, "uncertain," ᴛᴇᴀᴍ-
ᴄᴏᴛᴄᴀᴄ, "unfruitful," ᴠᴏ-ᴠᴛᴏᴛᴀᴄ, "very sad," ᴄᴀᴊᴍ-ᴠᵱᴛᴄᴀᴄ, "straight,"
better "equally straight," but we must write, ᴀᴛ ᴍᴀᴊᴄ, ᴛᴏ ᴍᴀᴊᴄ, ᴛᴊ
ᴍᴀᴊᴄ, ᵱᴊᴏᴛ, ᴛᴀᴛ ᴍᴀᴊᴄ, ᴜᴛ ᴍᴀᴊᴄ, "very good." "too good," "right
good," "truly good," "good enough," "extremely good." These few
examples attest the richness of expression in our language.

The irregular adjectives are as follows: ᴠᴇᴀᴢ, ᴛᴊᴏᴛ ᴌᴜᴢᴀ (a vowel
before an aspirated consonant is long), ᴊᴛ ᴌᴜᴢᴀ, ᴛᴜᴌᴜᴛ, "easy," ᴛᴊᴏᴛ
ᵱᴜᴛᴀ, ᴊᴛ ᵱᴜᴛᴀ, "easier," "easiest;" ᴛᴏᴢᴜᵱ, ᴛᴊᴏᴛ ᴛᴏᴊᴛᴢᴇ, (better
ᴘᴏᴊᴢᴛᴇ, also ᴛᴇᴀᴛᴀ), ᴍᴀᴊᴄ, ᵱᴇᴀᴛᴛ, ᴊᴛ ᵱᴇᴀᴛᴛ, "good," "better,"
"best" (or, is better still;) ᴏᴌᴄ, ᴍᴇᴀᴛᴀ, ᴊᴛ ᴍᴇᴀᴛᴀ, "bad," "worse,"
"worst;" ᴍᴏᴛ "great," ᴍᴏ, "greater," ᴊᴛ ᴍᴏ, greatest;" ᴄᴜᴛᴄᴀ,
"soon," ᴄᴜᴛᴄᴀᴊᴠᴇ, "sooner," ᴊᴛ ᴄᴜᴛᴄᴀᴊᴠᴇ, "soonest;" ᴍᴊᴛᴊᴄ, "often,"
ᴍᴊᴛᴊᴄᴊᴠᴇ, "oftener," ᴊᴛ ᴍᴊᴛᴊᴄᴊᴠᴇ, "oftenest." There may be two or
three other irregular adjectives which I cannot call to mind.

OF NUMERAL ADJECTIVES: OF NUMERALS APPLIED TO PERSONS ONLY.

VALUE.	CARDINALS.	ORDINALS.
1.	ᴀᴏᴛ,	ᴄᴇᴀᴠ, ᴀᴏᴛᴍᴀᴠ.
2.	ᴠᴏ, ᴠᴀ,	ᴠᴀᴛᴀ, ᴠᴏᴍᴀᴠ.
3.	ᴄᴛᴊ,	ᴄᴛᴇᴋᴛ, ᴄᴛᵱᴊᴍᴀᴠ.
4.	ᴄᴇᴀᴄᴀᴛᴛ, ᴄᴇᴊᴄᴛᴇ,	ᴄᴇᴀᴄᴛᴀᴍᴀᴠ.
5.	ᴄᴜᴊᴢ,	ᴄᴜᴊᴢᴄᴀᴠ.
6.	ᴛᴇ,	ᴛᴇᴊᴍᴀᴠ, and ᴛᴇᴊᴛᴇᴀᴠ.
7.	ᴛᴇᴀᴄᴄ,	ᴛᴇᴀᴄᴄᴍᴀᴠ.
8.	ᴏᴄᴄ,	ᴏᴄᴄᴍᴀᴠ.
9.	ᴛᴀᴏᴊ,	ᴛᴀᴏᴊᴍᴀᴠ.
10.	ᴠᴇᴊᴄ,	ᴠᴇᴊᴄᴍᴀᴠ.

VALUE.	CARDINALS.	ORDINALS.
11.	aon-ḋéaʒ,	aonṁaḋ ḋéaʒ,
12.	do ḋéaʒ.	domaḋ ḋéaʒ,
13.	ʈṟí-ḋéaʒ,	ʈṟíṁaḋ ḋéaʒ, or ʈṟeaʈ ḋeaʒ.
14.	ceaʈaiṟ-ḋéaʒ,	ceaʈṟaṁaḋ ḋeaʒ.
15.	cúiʒ-ḋéaʒ.	cuiʒṁaḋ ḋéaʒ.
16.	ré-ḋéaʒ.	reṁaḋ ḋéaʒ.
17.	ṟeaċʈ-ḋéaʒ,	ṟeaċṁaḋ-ḋéaʒ.
18.	oċʈ ḋéaʒ,	oċṁaḋ ḋéaʒ,
19.	naoi-ḋéaʒ,	naoiṁaḋ ḋéaʒ.
20.	fiċċe, or fíċe,	fiċċeaḋ.
21.	{ aon 'ṟ fiċċe, or { aon aiṟ fíċċiḋ,	aoniṁaḋ aiṟ fiċċiḋ.
22.	{ do 'ṟ fiċċe, or { do aiṟ fíċċiḋ,	domaḋ aiṟ fiċċiḋ.
23.	{ ʈṟi 'ṟ fiċċe, or { ʈṟi aiṟ fiċċiḋ,	ʈṟiṁaḋ aiṟ fiċċiḋ.
24.	ceaʈaiṟ 'ṟ fiċċe,	ceaʈṟaṁaḋ aiṟ fiċċiḋ.
25.	cuiʒ 'ṟ fiċċe,	ċuiʒṁaḋ aiṟ fiċċiḋ.
26.	ṟe 'ṟ fiċċe,	ṟéṁaḋ aiṟ fiċċiḋ.
27.	ṟeaċʈ 'ṟ fiċċe,	ṟeaċṁaḋ aiṟ fiċċiḋ.
28.	oċʈ 'ṟ fiċċe,	oċʈṁaḋ aiṟ fiċċiḋ.
29.	naoi 'ṟ fiċċe,	naoiṁeaḋ aiṟ fiċċiḋ.
30.	{ deiċ 'ṟ fiċċe, ancient { form ʈṟioċaḋ,	deiċṁaḋ aiṟ fiċċiḋ.
31.	aon ḋéaʒ aiṟ fiċċiḋ,	aoniṁaḋ ḋéaʒ aiṟ fiċċiḋ.
40.	da fiċċiḋ,	da fiċċiḋeaḋ.
50.	deiċ 'ṟ da fiċċiḋ, caoʒaḋ,	deiċṁaḋ aiṟ da fiċċiḋ.
60.	ʈṟi fiċċiḋ,	ʈṟi fiċċiḋeaḋ.
70.	deiċ 'ṟ ʈṟi fiċċiḋ,	deiċṁaḋ aiṟ ʈṟi fiċċiḋ.
80.	céiʈṟe fiċċiḋ, oċʈṁoʒaḋ,	ceiʈṟe fiċċiḋeaḋ.
90.	deiċ 'ṟ ceiʈṟe fiċċiḋ,	deiċṁaḋ aiṟ ceiʈṟe fiċċiḋ.
100.	céaḋ,	céaḋaḋ.
200.	da céaḋ,	da céaḋaḋ.
300.	ʈṟi céaḋ,	ʈṟi céaḋaḋ.
400.	ceiʈṟe céaḋ,	ceiʈṟe céaḋaḋ.
1000.	míle,	míleaḋ.
2000.	da míle,	da míleaḋ.
3000.	ʈṟi míle,	ʈṟi míleaḋ.
10,000	deiċ míle	deiċ míleaḋ.
1000,000.	milliún,	milliúnaḋ.

27.—PRONOUNS.

A pronoun is a substitute for a noun; there are six sorts of pronouns, namely, personal, relative, demonstrative, possessive, indefinite, and interrogative.

A mere outline of the pronouns will be sufficient for the generality of readers.

There are four personal pronouns, as, me, ᴄu, " ꮐe," " ꮐi."*

Ⅿe, *I.*

Singular.	Plural.
Nom. and Acc. me.	Nom. and Acc. ᴄ꜓ꙛꙛ, or ꙛꙛ.
Dat. ᴅo m.'	Dat. ᴅú ꙛꙛ.
Abl. uaꙛm, Ꙙom, ᴅꙛom.	Abl. uaꙛꙛꙛ, uaꙛꙛꙛe, ꙛꙛꙛ.

The emphatic form is Nominative, and Accusative, mꙛꙙe, or meꙙe. Dative, ᴅam-ꙙe.

Ꭲu, *thou.* (*Singular*).

Simple form.	Emphatic.
Nom. ᴄu, *thou.*	ᴄuꙙa, *thou thyself.*
Dat. ᴅuꙛᴄ, *to thee.*	ᴅuꙛᴄꙙe, *to thee thyself.*
Abl. uaꙛᴄ, *from thee.*	uaꙛꙙꙙe, *from you.*
Ac. ċu.	ċuꙙa, *thee thyself.*

Plural.	Emphatic.
Nom. ꙛꙛꙗ.	ꙛꙙꙙe.
Dat. ᴅꙛꙗ, or ᴅꙘob, ᴅaoꙛꙗ,	ᴅꙛꙗꙙe, or ᴅꙘoꙗꙙe, ᴅaoꙛꙗꙙe.
ꙛꙛꙗ, or ꙛꙗ.	ꙛꙛꙗꙙe, or ꙛꙗꙙe.

Ꮪe, *he,* Mas.

Singular.

Simple form.	Emphatic form.
Nom. ꙙe and e.†	ꙙe-ꙙeaꙛ, or e-ꙙeaꙛ.
Acc. ė.	e-ꙙeaꙛ.
Abl. ᴅ' e, uaꙛꙙe.	ᴅ' e-ꙙeaꙛ.

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* Vowels, being the last letter of monosyllables, need no accent, as they are, with few exceptions, long, as, le, Ꙙa, lo, ꙙe, me, ꙙꙛ, ᴄu, ᴄu (e, a, o, ꙛ, u, " ay," " aw," " owe," " ee," " oo").

† Ꮪe, ꙙꙛ, ꙙꙛꙛ, ꙙꙛaᴅ, in the active voice, also in the nominative case; but e, ꙛ, ꙛꙛ, ꙛaᴅ, in the passive voice and accusative case.

Plural.

Nom. ᚱᚨᏧ, or ᚱᚨᏧ.   ᚱᚨᏧ-ᚱᚨᚅ, or ᚱᚨᏧ-ᚱᚨᚅ.
Acc. ᚱᚨᏧ.   ᚱᚨᏧ-ᚱᚨᚅ.
Abl. ᚢᚨᏧᎬ.   ᚢᚨᏧᎬ ᚨ-ᚱᚨᚅ.

SᏏ, *she*, Fem.

Singular.	*Plural.*
Nom. ᚱᏏ and Ꮟ, *she*.	ᚱᏏᏧ, or ᚱᚨᏧ.
Dat. Ꮷ' Ꮟ, *to her*.	ᏧᎾᏏᏰ.
Abl. Ꮷ' Ꮟ, or ᚢᏏᎬ Ꮟ, *from* ᚢᚨᏧᎬ ᚨ.	
her.	

Irish has its affixes, ᚱᚨ, ᚱᎬ, ᚱᏏᚅᚅ, Ꮟᚅᚅ, ᚱᎬᏏᚅ, &c.; so has Latin, *met, pte, te, se,* &c., *memet,* " myself," *suopte,* " his own self," *tute,* "thyself," *sese,* " himself; "Greek abounds in affixes, and so have all languages ; the English has a variety of them.

Any attentive student will see ᏧᎾ, as given in grammars, is not a case, or by any means a part of the pronouns, but only the sign of a case; hence I have given it as such; ᚈᚨᏲᚨᚅ ᏧᎾ é, the simple translation of the clause is, ᚈᚨᏲᚨᚅ, "give," é, " it," ᏧᎾ, "to" (é, " him" being understood), ᏧᏏ (corruptly coalescing in grammar) = ᏧᎾ Ꮟ, " to her," or "from her."

An author says, that the union of the simple prepositions with personal pronouns, which happens in Irish, is a peculiarity which distinguishes it and its cognate dialects, from all the languages of Europe. I am inclined to think that want of reflection was the cause of such an error, and indeed men, when writing, owing to the rush of ideas, will thoughtlessly interchange things ; this is often the result of a bad memory, not of ignorance, as in this case. The Italians more commonly say, *meco, teco, seco,* than *con, mi, con, ti,* or *te, con si,* or *se,* " with me," " with thee," " with himself," also, *colla,* " not," *con la,* " with him," and the Italian poets, for *con noi, con voi,* write *nosco, vosco,* " with us," " with you." In all these places the preposition " co" blends with, and is placed after the pronouns, just as in Latin, *tecum, mecum, nobiscum, vobiscum, quibuscum.* It would be useless to quote farther to show that other languages than the Irish have the pronouns and prepositions incorporated.

ᏲᎬᏏᚅ, " self," is often attached to the foregoing pronouns for the sake of emphasis, but when it is placed after possessive pronouns the noun comes between them, as ᛗᎾ ᚈᎬᚨᚲ-ᚱᚨ ᏺᎬᚅ, " my house very own," " my own very house."

28.—POSSESSIVE PRONOUNS.

Of these there are five, and are indeclinable, мо,
" my," бо, " thy," ᴀ, " his," " heʀ," " its," " their;"
ᴀʀ, " our," бᴀʀ, " your."

These, as in Latin, denote passion as well as possession; ᴄᴀбᴀıʀ
бо ᴀ ʀɱᴀıᵹ (==ee-wawee) " give him his picture;" this clause can
denote passion and possession; passion only is signified if " his" be
intended for " of him." In the next place the picture may be " of
him," that is " like him," but not his property, but the image may
be " like a man," and " belong to a man:" in such case there is
passion and possession; I have Archbishop MacHale's likeness; here
is possession, ᴀ ʀɱᴀıᵹ, " his image;" but if His Grace has one like
himself, then ᴀ ʀɱᴀıᵹ denotes passion and possession.

29.—THE RELATIVE PRONOUNS

Are these, ᴀ, who, which, what, nᴀċ, noċ, neᴀċ,
" who, " which," and " who not," neᴀċ must be, in
some places, equivalent to " the person;" as ᴀ has some-
times б before it, so б' ᴀ==бe ᴀ, or бо ᴀ, " of" or " to
whom," " which," or " what."

30.—Tʜᴇ Iɴᴛᴇʀʀᴏɢᴀᴛɪᴠᴇs are cıᴀ, ce, cᴀ, ᵹᴀ, cᴀб, cʀeᴀб, or cʀeuб.

31.—Dᴇᴍᴏɴꜱᴛʀᴀᴛɪᴠᴇ Pʀᴏɴᴏᴜɴꜱ are, ʀo, " this,"
"these," ʀúб, úб, " you," ʀʀn, " that," " those;" " these,"
are invariable; but for ʀo, we have sometimes ʀı, ʀe
(a vowel final of monosyllables requires no accent as it
is by position long), and for ʀʀn, we have occasionally
ʀᴀn, ʀon.

32.—Iɴᴅᴇꜰɪɴɪᴛᴇ Pʀᴏɴᴏᴜɴꜱ are ᵹıbe, cıbe, " who-
ever," eıle, oıle, ıle, " other," ᴀon, " any," uıle, "all,"
cᴀċ-uıle, " all in general," ᴀ ċeıle, " each other,"
êıᵹın, " some."

33.—Dɪꜱᴛʀɪʙᴜᴛɪᴠᴇ Pʀᴏɴᴏᴜɴꜱ are eıle, " each,"
ᵹᴀċ, ċᴀċ, " each" " every," cᴀıċ is the genitive of cᴀċ,
and this is the only change these words have.

E

Many writers have set down ᴀη-ᴄ-é, ᴀη-ᴄ-ı as an indefinite pronoun. This error was the result of a want of a practical knowledge of the language. After the closest investigation of the word, such as I never before made about any word, I am convinced it is equal to ᴀη ᴠuıηe, "the person," and that the simple version of ᴀη ᴄ-e, is "the he," "the him." In all parts of the Irish Testament it has that interpretation—ᴄoıl ᴀη ᴄ-e, "the will of him;" again, "the he," or "the person," as, ᴀη ᴄ-e ηeᴀᴄ b-ᴠuıl, "the he," "the person who is not." The relative, ᴀ, being omitted, ᴀη ᴄ-e ǥ-ηıòıᴦ==ᴀη ᴄ-e (ᴀ), ǥ-ηıòıᴦ, "the person (who) does." The ᴄ is only euphonic, as δ in Greek, μηδεις (" nobody"), and the French, a-t-il, "has he."

34.—COMPOUND PRONOUNS, ᴀᴈᴀᴍ, ᴀᴈᴀıηη, "with me," "with us," ᴀᴈᴀᴄ, or ᴀᴈᴀᴅ, ᴀᴈᴀıb, "with you," ᴀıᴈ e, ᴀᴄ ᴀ, "with him," "with them," ᴀıᴄ ı, and ᴀıᴄ ıᴦe, "with her," "with them," ᴅıoᴍ, ᴅıηη, ᴅıᴀᴄ, ᴅıb, or ᴅıob, ᴅe, ᴅóıb, ᴅ ı (=thee), "off me," "off us," "off thee," "off you," "off him," off them," "of her," ᴅᴀᴍ, or ᴅoᴍ, ᴅuıᴄ, ᴅo, ᴅı, ᴅúıηη, ᴅᴀoıb, ᴅúıb, ᴅıb, ᴅóıb⇌ᴅo ᴍe, ᴅo ᴄu, ᴅo e, ᴅo ı, ᴅo ıηη, ᴅo ᴀoıb, ᴅo ıb, "to me," "to thee," "to him," "to her," "to us," "to you," "to them:" usus te plura docebit; ᴀıᴄe, ᴀıᴄı, and most of the compound pronouns ought to be written in the simple form.

35.—OF VERBS.

A verb* expresses action, undergoing an action, being, or a condition of being, as ᴅúη, "shut," bı, "be," ᴦuıᴅ, or ᴦuıᴈ, "sit," buᴀılᴄeᴀη, "is beaten."

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* Philologists say that a language is the grand characteristic of a nation; the Irish language is the true mark of the Gael or Scythic tribes, which, Sir Walter Raleigh writes, had rather, at all times, yield up their green fields than submit to slavery; this assertion is being verified this day, as the natives of Ireland (the most comfortable of the peasantry), are flying from under the yoke. In other tongues the infinitive or indicative mood is the root of the verb, but the radix of an Irish verb is the imperative, being emblematic of their disposition to rule, not to be ruled.

The first classification of verbs is divided into active, passive, and neuter; the first class is transitive and intransitive; these classes are subdivided into regular, irregular, and defective.

36.—CONJUGATION. Rev. Mr. Bourke says, there are two conjugations; be it so, his reasoning is very fair, he says, and truly, that every verb ends with a slender or broad vowel before its final consonant.

Let me add to this, that as the slender vowels are these which, according to melody and philology, are first intoned on the organ of speech, verbs having e, or ı, belong to the first conjugation, and these with ᴀ, o, u, to the second. The mouth or organ begins to open naturally with e, ı, ᴀ, o, u. Let the reader sing them and he will find the gradual opening and closing of the mouth, which will prove that such is the just order of the vowels.

It is to be observed that in modern languages it is not an easy matter to say to what conjugation a verb may belong, because in old writing a verb may have a slender final vowel, whilst modern Irish has a broad vowel. Thus, céᴃ, "to torment" (in the old form), and the modern form is céᴀᴃ. Now, according to Rev. Mr. Bourke céᴀᴃ is the first, and céᴃ is the second conjugation. O'Donovan says nothing of conjugations, neither does Halliday. MacCurtin says they seem to him so many, that he " will not attempt to classify verbs." The Rev. Paul O'Brien gives two conjugations, because he says, "such a system was better understood in his time." Dr. Stewart gives two conjugations; the first comprises verbs beginning with a consonant, the second, those beginning with a vowel.

After the above had been penned, I looked through the dictionary, and after mature consideration, I give as my opinion, that there are two conjugations. One contains verbs ending in aspirated consonants, as ᴀıᵹ, uıᵹ, ıᵹ (=ee), ᴀᴃ, ᴀᵯ (oo), the second contains all verbs ending in consonants that are not silent, as, l, ᴍ, ᴨ, ıı, ᴦ, &c.

37.—MOOD,

Or mode, is a shape or form of a verb, expressing the manner of *being*, *action*, or *undergoing an action*. There are seven modes, the imperative, the indicative, the potential, the optative, the subjunctive, the habitudinal, and the infinitive.

38.—OF TENSES.

There are three tenses* or times, viz. present,
past, and future.

39.—CONJUGATION.

Active voice of a regular verb.—first conjugation,
buaıl, "beat thou." The imperative mood, which
has but the present tense, is as follows; singular,
buaıl, "strike thou," buaıleaб ɼe, "let him strike;"
plural, buaɼlımıɼ, or buaɼlımıb, "let us strike," buaılıб,
"strike ye," buaɼlıбıɼ, "let them strike."

40.—INDICATIVE MOOD.

PRESENT TENSE.

Singular.	Plural.
1. buaɼlım, *I strike.*	1. buaɼlımıb, *we strike.*
2. buaɼlın, *thou strikest.*	2. buaɼlıгıб, *ye or you strike.*
3. buaɼlıб ɼe, *he strikes.*	3. buaɼlıb, *they strike.*

PAST TENSE.

Singular.	Plural.
1. buaɼleaɼ,† *I struck.*	1. buaɼleamaɼ, *we struck.*
2. buaɼlıɼ. *thou struckest.*	2. buaɼleabaɼ, *you struck.*
3. buaɼl ɼe,* *he struck.*	3. buaɼleaбaɼ, *they struck.*

Do-is sometimes used before this tense, but, I think
that such is proper only when emphasis is implied.

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* Tense is a name used by grammarians to mark the time of the
occurrence of an event.

† Or buaıl me, buaıl ɹu, buaıl ɼe; plural, buaıl ɬınn, buaıl ɼıb,
buaıl ɼíaɔ, " I struck," &c.; this is the vernacular interrogative form,
buaıleaɼ is the historical and answering form.

FUTURE TENSE.

Singular.	*Plural.*
1. buaılⱇeaⱅ, *I shall or*	1. buaılⱇımıⱅ, *we shall*
will strike.	*strike.*
2. buaılⱇıṙ, *thou shalt*	2. buaılⱇıⱅ, *you shall*
strike.	*strike.*
3: buaılⱇıⱅ ṙe, *he shall*	3. buaılⱇıⱅ, *they shall*
strike.	*strike.*

41.—HABITUDINAL MOOD.

PRESENT TENSE.— *Singular*—buaıleaṅṅ me, buaı-leaṅṅ ⱅu, buaıleaṅṅ ṙe.—*Plural*—buaıleaṅṅ ṙıṅṅ, buaıleaṅṅ ṙıḃ, buaıleaṅṅ ṙıaⱅ, " I am in the habit of striking," or " usually strike," &c.

IMPERFECT TENSE.— *Singular*—buaılıṅṅ, buaılⱅeá, buaıleaⱅ ṙe.—*Plural*—buaılımıṙ, buaılⱅıⱅ, buaılıⱅıṙ, " I used to strike," "I was in the habit of striking," or " usually struck," &c.

42.—POTENTIAL MOOD.

PRESENT TENSE.— *Singular*—buaılⱇıṅṅ, buaılⱇeá, buaılⱇeaⱅ ṙe.—*Plural*—buaılⱇımıṙ, buaılⱇıⱅ, buaıl-ⱇıⱅıṙ, " I would strike," " you would strike," &c.

43.—SUBJUNCTIVE MOOD.

This mood is formed by prefixing mⱥ (which aspirates the initial consonant, if aspirable), to the tenses of the indicative, and ⱅⱥ to the potential mood, thus, mⱥ ċeılım, " if I concealed," mⱥ ċeıl, or mⱥ ċeılıṙ, " if I concealed ;" ⱅⱥ ᵹ-ceılⱇıṅṅ,* " if I would conceal."

* The reader will have observed that ⱅⱥ mortifies the initial aspirable consonant c, in the above word, and in all such places every initial aspirable consonant, ṙ excepted, is mortified ; mⱥ takes after it the

The simple form of the present indicative was given above, but, annexed is the emphatic form :

Singular.	Plural.
1. buaɪl me,* *I do strike.*	1. buaɪl ᵲɪnn, *we do strike.*
2. buaɪl ᴄu, *you do strike.*	2. buaɪl ᵲɪƀ, *you do strike.*
3. buaɪl ᵲe, *he does strike.*	3. buaɪl ᵲɪaᴆ, *they do strike.*

The future is also used thus, in modern Irish :

Singular.	Plural.
1. buaɪl-ᵲeaᴆ† mê, *I will strike.*	1. buaɪl-ᵲeaᴆ ᵲɪnn, *we will strike.*
2. buaɪl-ᵲeaᴆ ᴄu, *you will strike.*	2. buaɪl-ᵲeaᴆ ᵲɪƀ, *ye will strike.*
3. buaɪl-ᵲeaᴆ ᵲe, *he will strike.*	3. buaɪl-ᵲeaᴆ ᵲɪaᴆ, *they will strike.*

The optative mood which implies *a wish*, is, as to form, the present indicative (the first person only being different, and ending in eaᴆ, or aᴆ), ᴣo only being prefixed, and the initial consonant, if an aspirable one, being always mortified, thus, ᴣo n-beanᴄaᴚ bo ᴄoɪl aᴚ aᴚ ᴄalaᵯ, " thy will be done on earth." Here a wish is expressed, namely, that God's holy will be done by men on earth, as it is by angels and saints in heaven.

The optative mood, strictly so called, must not be mistaken for the subjunctive mood, which, also, has ᴣo before it. In the former case *a wish, a desire,* or *a prayer* is expressed, whilst in the latter, ᴣo, or ᴣuᵲ, is only a connective particle, the English of which in this instance is, " that," as beᵲɪᵯ ᴣo ƀ-ᵲuɪll ᴄu ceaᵲᴄ, " I say that you are right." Here there is neither *wish, prayer,* nor *desire,* expressed. It would, therefore, be wrong to call ᴣo ƀ-ᵲuɪll the optative mood, as it is conventionally the subjunctive.

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present tense, and denotes futurity, but not always a doubt ; ba takes after it the imperfect tense, and implies doubt and condition ; ᴣo, ᴣuᵲ, and some other conjunctions are used as signs of the subjunctive mood.

* The last vowel of every monosyllable is, in general, essentially long.

† The ᵲ is silent in Connaught, ᵲeaᴆ (= i, or *hi*.) It would seem that ᴄ, not ᵲ, is the Connaught letter ; or that aspirated ᵲ is *a,* sound as *h.*

"Ꝺo" is given by other writers before the present tense, but as I think it is inserted only for emphasis or euphony, as the case may be, I do not give it. It is seldom inserted before the present, or (I think) before the future, and we never use it in Connaught unless for emphasis: buaıl me tu, "I struck you" (simple form); ꝺo buaıl me tu, "I did strike you" (emphatic form). The emphatic form of the present and past tense is alike, with this difference, that the first consonant of the latter, if aspirable, is aspirated and may take ꝺo before it, neither which can happen to the present. When the relative pronoun "a," "who," is used, "ꝺo" is omitted.

Ceıl me, *I do conceal ;* ceıl, or ꝺo ceıl, *I did conceal.*

1. ꝺo ceıl me, *I concealed.*
2. ꝺo ceıl tu, *you concealed.*
3. ꝺo ceıl ʃe, *he concealed.*

1. ꝺo ceıl ʃınn, *we concealed.*
2. ꝺo ceıl ʃıb, *ye or you concealed.*
3. ꝺo ceıl ʃıaꝺ, *they concealed.*

N.B.—When a broad vowel comes before the final consonant, a broad and slender follows it in the indicative, but a broad only in the third person singular, imperative, the first person singular, 1st, 2nd, and 3rd plural of the present tense; the 1st singular and 1st plural of the future; 1st singular, 1st and 2nd plural of optative and subjunctive, the present, perfect, and future participles. This is the only difference in form in the mode of conjugating verbs of the two classes. The student, therefore, who can master one verb, will be able to go through any verb. Herein is preserved the rule, "slender to slender, broad to broad," that is, e or ı, coming before a final consonant, will have an e or ı after it; but, if a, o, or u, go before, either of them (as occasion may require) will follow, thus, ceılım, ʃınuaımım, ꝺúnaım, ꝺúnaʃ, ꝺúnaꝺ, ʒonaım, locaım.

The emphatic form is done as that of buaıl, thus, ꝺún me, "I do close," ꝺo ꝺún me, "I closed," ꝺo cıꝺ, "I saw" (emphatic); cıꝺeaʃ, "I saw" (not emphatic). My own notion is that it would be a better system to place a slender only after a slender, and a broad after a broad, thus, céʃ, céʃım, faʒ, faʒaım. The error of placing ı before a, arose thus, a in some places sounds ı, as aʒ=ıʒ (*igg*).

SECOND CONJUGATION—*Active voice.*

44.—IMPERATIVE MOOD.

Ʒun, *wound thou.*

Singular—ʒun, "wound thou," ʒunaꝺ ʃe, "let him wound." *Plural*—ʒunamuıʃ, "let us wound," ʒunaıb, "let you wound," or "wound you or ye," ʒunaıꝺıʃ, "let them wound."

45.—INDICATIVE MOOD.

PRESENT TENSE.

Singular.	*Plural.*
1. ᵹunᴀim,* *I wound.*	1. ᵹunᴀmuid, *we wound.*
2. ᵹunᴀir, *thou woundest.*	2. ᵹunᴄᴀid, *ye or you wound*
3. ᵹunᴀid ʀe, *he wounds.*	3. ᵹunᴀid, *they wound.*

PAST TENSE.

Singular.	*Plural.*
1. ᵹunᴀʀ, *I wounded or have wounded.*	1. ᵹunᴀmᴀn, *we wounded, or have wounded.*
2. ᵹunᴀir, *thou woundest, or, &c.*	2. ᵹunᴀbᴀn, *you wounded, &c.*
3. ᵹun ʀe, *he wounded, &c.*	3. ᵹunᴀbᴀn, *they wounded, &c.*

FUTURE TENSE.

Singular.	*Plural.*
1. ᵹunfᴀd,† *I shall or will wound.*	1. ᵹunfᴀmuid, *we will wound.*
2. ᵹunfᴀin, *thou wilt wound.*	2. ᵹunfᴀid, *you will wound*
3. ᵹunfᴀid ʀe, *he will wound.*	3. ᵹunfᴀid, *they will wound.*

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* The verb and nominative case incorporated, as ᴄáim for ᴄá me, is called synthetic, and that these words written, separated, is called analytic, as ᴄá me, ʙún me, but this latter I denominate the emphatic form of a tense. There is another modern form of the tenses, which I can find in no grammar, and the fact that no notice has been taken of it, surprises me very much. It is this, and may be properly termed the *actual* form ; ᴄáim, or ᴄá me ᴀ buᴀlᴀd, "I am beating," or "a beating," or d, ᴀ buᴀlᴀd, "I am to his beating," that is, "I am beating him," ʙid me, ʙidᴇᴀʀ, "I was beating," ʙeid me ᴀ buᴀlᴀd, "I will be beating," ʙidim ᴀ buᴀlᴀd, "I do be beating," ʙidin, "I used to be beating," ʙéidinn ᴀ buᴀlᴀd, "I would be beating," and so on in all the other moods and tenses.

† This f is not aspirated in Munster, its sound is *gumfudh.*

46.—HABITUDINAL MOOD.

PRESENT TENSE.—*Singular*—ӡunann me, ӡunann tu, ӡunann re; *plural*—ӡunann rinn, ӡunann rib, ӡunann riab, "I am in the habit of wounding," or "usually wound," &c.

IMPERFECT TENSE.—*Singular*—ӡunainn, ӡunča, ӡunaᵭ re, ӡunamuir, ӡunčaiᵭ, ӡunaiᵭ, "I used to wound," &c.

47.—POTENTIAL MOOD.

PRESENT TENSE.—*Singular*—ӡunfainn, ӡunfa, ӡunfaᵭ re, ӡunfamuir, ӡunfaiᵭ, ӡunfaiᵭir, "I would wound," "you would wound," &c.

For subjunctive mood, see page 43.

48.—OPTATIVE MOOD.

Singular—ӡo* n-ӡunaᵭ, "may I wound," or "that I may wound," ӡo n-ӡunair, "that thou mayest wound," &c., ӡo n-ӡunaiᵭ re, "that he may wound," ӡo n-ӡunamuiᵭ, that we may wound," ӡo n-ӡunčaiᵭ, "that ye may wound," ӡo n-ӡunaiᵭ, "that they may wound."

49.—INFINITIVE MOOD.

Do ӡunaᵭ, or a ӡunaᵭ, "to wound," present participle, aӡ (=*igg*), ӡunaᵭ, "wounding ;" past participle, iar n-ӡunaᵭ, "having wounded," or "after wounding ;" future participle, air ti ӡunaᵭ, "about to wound."

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* The following particles cause the consonant after each of them to be eclipsed, that is, it is not sounded, ӡo, an, ba, iar, mana, muna, nač, noča, ӡo m-bualčeaᵭ, "until I beat," or "will beat" (in Munster bualreaᵭ), an m-bualča (a=*a* long, as *a* in *task*), "would you beat ?" a m-bualča (a=*ă* short, as *a* in *hăt*), "will you beat ?" (Munster, bualra). In these words č=*h*, very slightly sounded, scarcely heard in some places in Connaught, a n-bunaᵭ, "at the shutting ;"

Having taken as my model, the best and oldest Latin grammars, which do not treat largely of the formation of tenses and persons, and as there is an object to be gained by brevity, the rules for their formation are omitted. Such omission will be obviated by the student's close attention to the terminations or endings of the verbs as printed. The reader will take care to observe that the imperative is the root. Thus in Latin, from *ama*, the imperative, is formed, *ama-re*, " to love," the infinitive. So in Irish, in the first conjugation, from buᴀıl, " strike thou," you will have the infinitive buᴀlᴀ𝑏, by dropping ı, and adding ᴀ𝑏; but in the second conjugation from 𝑏úṅ, " shut thou," is formed the infinitive, 𝑏úṅᴀ𝑏, by adding ᴀ𝑏 only. And in verbs, the imperative of which ends in uıᵹ, the infinitive is formed by dropping uıᵹ, and taking ᴀ𝑏, thus, from ᵹⱤᴀ𝑏uıᵹ is formed ᵹⱤᴀ𝑏ᴀ𝑏 (=*graw-oo*), " to love," but if a slender vowel precede the final consonant of the imperative, in order to form the infinitive, you infix ᴀ, as from mıṅıᵹ, " diminish," or " explain thou," is formed mıṅıuᵹᴀ𝑏, " to diminish;"

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mᴀⱤ ᴀ m beıⱤ, " as he brings" (mᴀⱤ ᴀ is just like *more quo* in Latin,) " the manner in which," mᴀⱤ ᴀ ṅ-beıⱤ, " the manner in which he says," ᴀṅ ꞇ-e ṅeᴀċ, or ṅᴀċ ṅ-𝑏uṅᴀṅ ᴀ 𝑏oⱤuⱤ beı𝑏 ᴀıċıṁeᴀl ᴀıⱤ, " the person (*the he*) who not shuts his door, there will be sorrow on him," " the person that does not shut his door will be sorry." This idiom may appear strange, but let it be borne in mind that other languages have stranger phrases, *y a-t-il*, is a French phrase, the version of which is, " there has he," that is, " are there any?" *que ce est, que ce est?*" " what that is, what that is?" *que ce est que ce vous dites?* " what are you saying?" *je ne dis rien*, " I not say nothing" (" I say nothing"); *Il fait chaud*, " it makes hot" (" it is hot"); *votre pere est il a logis?* " your father is he at his lodging?" that is, " is your father at home?" ṅoċ ᴀ ṅ-𝑏ubᴀⱤꞇ, "did I not say:" ᴀ, " who," coming before an eclipsable consonant, and preceded by a preposition, eclipses the consonant after it; ó ᴀ b-ꞇᴀıṅıᵹ ꞇu (=*owe ä dhanig thoo*), " whence you came;" but when followed by b, that letter is aspirated, as ó ᴀ b-ⱤuᴀıⱤ, " from whom you got, and when followed by Ɽo, or a part of it, the following consonant, if aspirable, is aspirated, as, Ꭺ𝑏ᴀṁ (=*awoo*) Ɽo ⱡᴀⱤᴀmᴀⱤ, or ó Ɽꞌ ⱡᴀⱤᴀmᴀⱤ, " from Adam whom we sprang." Dr. O'Donovan has forgotten his careful carefulstyle, and joined ó and Ɽ, thus, óⱤ. Homer abounds in passages wherein letters and syllables are written separately, but the student collects them into one sound, *τον δαρ* (=*tondar*), requiring the subjunctive mood. Observe the difference between mᴀ, " if," 𝑏ᴀ, " if," 𝑏ᴀ eclipses and mᴀ does not, nor does it make any change that is not already peculiar to the tenses it precedes, thus, mᴀ bı𝑏, 𝑏ᴀ m-beı𝑏; mᴀ denotes *future* time, ᵹuⱤ (ᵹo Ɽo), " until," precedes the past and indicative, as, ᵹuⱤ buᴀılᴀ𝑏ᴀⱤ, " until they beat."

also, by adding ᵐ to the root of any verb, you have the indicative, synthetic, present tense (which means, that the personal pronoun is contained in the verb), and by postfixing me (not, however, added to the verb), you have the analytic form. For example, from ᵹnᴀᵭuiᵹ, "love thou," is formed ᵹnᴀᵭuiᵹᵢm, "I love," the synthetic present, and ᵹnᴀᵭuiᵹ me, "I do love," the analytic and emphatic form. In like manner, by placing an aspirate (ʼ) over the root of a verb, you have the past analytic form, as from buᴀiᒷ, "strike thou," ᵭún, "shut thou," ᵹnᴀᵭuiᵹ, "love thou," are formed buᴀiᒷ (me), "I struck," ᵭún me, "I shut," ᵹnᴀᵭuiᵹ (me), "I loved." The synthetic form of this tense is made by postfixing eᴀᒃ to such roots whose final syllables contain a slender vowel, and adding ᴀᒃ only, when the roots contain not a slender vowel. Add eᴀnn to the root of the first conjugation, or ᴀnn to that of the second, and you have the habitual present, thus, buᴀiᒷeᴀnn, "I use to strike," ᵭunᴀnn, "I use to shut." The habitual past tense is formed by aspirating the first consonant of the root, and by adding ᵢnn, or ᴀᵢnn, thus, buᴀiᒷᵢnn, "I used to strike," ᵭúnᴀᵢnn, "I used to shut."

ꝼéᵢᵭiᒃ.

B'ꝼéᵢᵭiᒃ (=baydhir), "perhaps it is possible," or "it was possible;" b'ꝼéᵢᵭiᒃ, the analysis of this phrase is, bᴀ, or buᵭ, ꝼéᵢᵭiᒃ, translation is as above.

50.—THE CONJUGATION OF
ꝼeᴀᵭᴀn, or ꝼeᴀᵭᴀm, "am able."

This verb is defective, having neither imperative nor infinitive mood.

There are two ways of inflecting it in Connaught:

51.—INDICATIVE MOOD.

PRESENT TENSE.

Singular (first way).

1. ꝼéᴀᵭᴀm, *I can or am able.*
2. ꝼéᴀᵭᴀᒃ, *thou canst, &c.*
3. ꝼéᴀᵭᴀᵭ ᒃe, *he can or is able.*

Singular (second way).

1. ꝼéᴀᵭ me, *I can or am able.*
2. ꝼéᴀᵭ ᴜu, *thou canst, &c.*
3. ꝼéᴀᵭ ᒃe, *he can, &c.*

Plural.	*Plural.*
1. ḟéaḋaṁaṁ, *we can or are able.*	1. ḟéaḋ ṁṅṅ, *we can, &c.*
2. ḟéaḋaḃaṁ, *you can, &c.*	2. ḟéaḋ ṁḃ, *you can, &c.*
3. ḟéaḋaṁ, ḟeaḋ ṁaḃ, or ḟéaḋaḃaṁ, *they can, &c.*	3. ḟéaḋ ṁaḃ, *they can, &c.*

PAST TENSE.

Singular.	*Singular.*
1. ḋ-ḟéaḋaṁ, *I could or was able.*	1. ḋ-ḟéaḋ me, *I could, &c.*
2. ḋ-ḟéaḋaṁṁ, *thou couldst or wast able.*	2. ḋ-ḟéaḋ ṫu, *thou couldst, &c.*
3. ḋ-ḟéaḋ ṁe, *he could, &c.*	3. ḋ-ḟéaḋ ṁe, *he could, &c.*

Plural.	*Plural*
1. ḋ-ḟéaḋaṁaṁ, *we could or were able.*	1. ḋ-ḟéaḋ ṁṅṅ, *we could or were able.*
2. ḋ-ḟéaḋaḃaṁ, *ye could, &c.*	2. ḋ-ḟéaḋ ṁḃ, *ye could, &c.*
3. ḋ-ḟéaḋaṁ, ḋ-ḟéaḋ ṁaḃ, or ḃéaḋaḃaṁ, *they could or were able.*	3. -ḟéaḋ ṁaḃ, *they could, &c.*

FUTURE TENSE.

Singular.	*Singular.*
1. ḟéaḋḟeaḋ,* *we will be able.*	1. ḟeaḋḟeaḋ me, *we will be able.*
2. ḟéaḋḟṁṁ, *thou wilt be able.*	2. ḟeaḋḟeaḋ ṫu, *thou wilt be able.*
3. ḟéaḋḟeaḋ ṁe, *he will be able.*	3. ḟeaḋḟeaḋ ṁe, *he will be able.*

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* For the second ḟ in this tense some have ṫ.

Plural.	*Plural.*
1. ḟeaḋaḋmaṙ, *we will be able.*	1. ḟeaḋċeaḋ ṙinn, *we will be able.*
2. ḟeaḋaḋabaṙ, *ye will be able.*	2. ḟeaḋċeaḋ ṙib, *ye will he able.*
3. ḟeaḋaíḋ, or ḟeaḋabaṙ, *they will be able.*	3. ḟeaḋċeaḋ ṙiaḋ, *they will be able.*

52.—SUBJUNCTIVE MOOD.

PRESENT TENSE.

1. ma ḟeaḋáim,* or ma ḟeaḋain me, *If I can.*
2. ma ḟeaḋiṙ, or ma ḟeaḋain ṫu, *if thou canst.*
3. ma ḟeaḋeaḋ ṙe, or ma ḟeaḋain ṙe, *if he can.*

Plural.

1. ma ḟeaḋamaíḋ, or ma ḟeaḋain ṙinn, *if we can.*
2. ma ḟeaḋabaṙ, or ma ḟeaḋaíḋ ṙib, *if ye can.*
3. ma ḟeaḋaíḋ, or ma ḟeaḋain ṙiaḋ, *if they can.*

IMPERFECT TENSE.

Singular.	*Plural.*
1. ḋa b-ḟeaḋċainn, *if I could.*	1. ḋa b-ḟeaḋċamaiṙ, *if we could.*
2. ḋa b-ḟeaḋċa, *if thou could.*	2. ḋa b-ḟeaḋċaíḋ ṙib, *if ye could.*
3. ḋa b-ḟeaḋċeaḋ ṙe, *if he could.*	3. ḋa b-ḟeaḋċaíḋiṙ, or ḋa b-ḟeaċċeaḋ ṙiaḋ, *if they could.*

Pronounce the above words thus, maw aydhim, or maw aydhin may; maw aydhir, or maw aydhin thoo; maw aydee shay, or maw aydhin shay; maw aydh midh, or maw aydhin shin; maw aydhawar, or maw aydhidh shiv; maw aydhidh, or may aydhun sheeud.

53.—POTENTIAL MOOD.

This mood is the same in form as the preceding one, with this exception, that it has neither ma (if), nor ḋa (if), but b' for ḋo before it. In Irish as in Latin, these two moods are alike, with the exception stated above. It is therefore sufficient for the student's purpose to get the first person, which is ḋ-ḟeaḋċainn, "I might or could," &c.,

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pronounced, *dhaythin*, and, indeed, in Connaught, the root of the verb is pronounced *faith*, and *dhayth,* as the case may be; and the words denoting the future time we thus pronounce, *faith-hă-may ; faith-hă-thoo ; faith-hă-shay ; faith-hă-shinn ; faith-hă-shiv ; faith-hă-sheeud.*

This verb has no imperative, infinitive ; participles nor passive voice, but as a substitute for the last, we have the verbal adjective, ϝέιδιη, as, ιϝ ϝέιδιη leac, "it is possible for you," or "you may ;" b'ϝέιδιη leιϝ, "perhaps he could," that is, "it was able," or "it was possible with him." We have other forms for impersonal verbs, ιϝ ceaηc (=*is karth*), δο m,' δuιc, δό, lιηη, lιɓ, δόιɓ, "it is right for me," "for you," &c., or " I ought," "you ought," "he ought," " "we ought," " ye ought," "they ought."

The Verb δο beιċ, "to be," is thus conjugated:

The *Imperative* is the root from which the other moods are derived : hence we begin with the

54.—IMPERATIVE MOOD.

Singular.	*Plural.*
1. ———	1. bιmιϝ, *let us be,* and bιómuιδ.
2. bι, *be thou.*	2. bιδιδ, *be ye.*
3. bιδeaδ* ϝé, *let him be.*	3. bιδιϝ, *let them be.*

55.—INDICATIVE MOOD.

Present tense, of which there are three forms :—

The *first* denoting existence in reference to *place* or *condition,* as :—

Singular.	*Plural.*
1. cáιm, *I am.*	1. cámuιδ, *we are.*
2. cáιϝ, *thou art.*	2. cácaoι, *you are.*
3. cá ϝé, *he is.*	3. cáιδ, *they are.*

Negative Form.

Singular.	*Plural.*
1. ηι b-ϝuιlιm, *I am not.*	1. ηι b-ϝuιlmuδ, *we are not.*
2. ηι b-ϝuιlιϝ, *thou art not.*	2. ηι b-ϝuιlcί, *you are not.*
3. ηι b-ϝuιl ϝe, *he is not.*	3. ηι b-ϝuιlιδ, *they are not.*

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* A vowel, before an aspirated letter (except ċ), also when the last letter of a monosyllable, is long.

Rel. form : ᴀɴ ᴄ-e ᴀ ᴃ-ꝯuɿl, " he who is;" ᴀɴ ᴄ-e ɴᴀċ ᴃ-ꝯuɿl, " he who is not."

The *second,* denoting *habitual being.*

1. ᴃɿöɿm, *I do be, or am*   1. ᴃɿömɿᴃ, *we do be.*
    usually.
2. ᴃɿöɿɿ, *thou dost be.*   2. ᴃɿöċɿ, *you do be.*
3. ᴃɿö ɿe, *he does be.*   3. ᴃɿöɿᴃ, *they do be.*

The *third* form which is usually called in Irish the assertive verb, denotes only simple existence without reference to time, place, or situation. It is nothing more than the particle ɿɿ (for the present tense), and the personal pronouns placed after it. It has the same meaning with the Latin *est,* " is."

1. ɿɿ me, *it is I.*   1. ɿɿ ɿɿɴɴ, *it is we.*
2. ɿɿ ᴄu, *it is thou.*   2. ɿɿ ɿɿᴃ, *it is ye.*
3. ɿɿ ɿe, *it is he.*   3. ɿɿ ɿɿᴀᴃ, *it is they.*

In the interrogative and negative forms, the verbal particle ɿɿ, is omitted, Ex. ɴɿ me, " it is not I ;" ᴀɴ me, " is it I ?" ᴀɴ ᴄu, " is it you ?".

IMPERFECT OR HABITUAL PAST.

Singular.   *Plural.*

1. ᴃɿöɿɴɴ, *I used to be.*   1. ᴃɿömɿɿ, *we used to be.*
2. ᴃɿöċeᴀ, *thou or you used*   2. ᴃɿöċɿ, *ye used to be.*
    to be.
3. ᴃɿöeᴀᴃ ɿe, *he used to be.*   3. ᴃɿöᴃɿɿ, *they used to be.*

PERFECT.

1. ᴃo ᴃɿöeᴀɿ, *I was or have*   1. ᴃo ᴃɿᴀmᴀɿ, *we were, or*
    been.   *have been.*
2. ᴃo ᴃɿöɿɿ, *thou wast or*   2. ᴃo ᴃɿᴀᴃᴀɴ, *ye were, or*
    hast been.   *have been.*
3. ᴃo ᴃɿ ɿe, *he was or has*   3. ᴃo ᴃɿᴀᴃᴀɴ, *they were,*
    been.   *or have been.*

Interrogative, or Negative Form.

Singular.	*Plural.*
1. ɲɪ ꞃabaꞃ, *I was not.*	1. ɲɪ ꞃabamaꞃ, *we were not.*
2. ɲɪ ꞃabaɪꞃ, *thou wast not.*	2. ɲɪ ꞃabamaꞃ, *ye were not.*
3. ɲɪ ꞃaɪb ꞃē, *he was not.*	3. ɲɪ ꞃabaꝺaꞃ, *they were not.*

ASSERTIVE PERFECT.

1. ba, or buꝺ me, *it was I.*	1. buꝺ ꞃɪɲɲ, *it was we.*
2. buꝺ ču, *it was you.*	2. buꝺ ꞃɪb, *it was ye.*
3. buꝺ e, *it was he.*	3. buꝺ ɪaꝺ, *it was they.*

FUTURE.

Singular.	*Plural.*
1. bēɪꝺɪꝺ,* *I will be.*	1. bēɪꝺmɪꝺ, *we will be.*
2. bēɪꝺɪꞃ, *thou wilt be.*	2. bēɪꝺčɪ, *ye will be.*
3. bēɪꝺ ꞃē, *he will be.*	3. bēɪꝺɪꝺ, *they will be.*

56.—POTENTIAL.

1. (ꝺo) bēɪꝺɪɲɲ, *I would be.*	1. bēɪmɪꞃ, *we would be.*
2. bēɪꝺčeá, *thou wouldst be.*	2. bēɪčɪ, *ye would be.*
3. bēɪꝺeaꝺ ꞃe, *he would be.*	3. bēɪꝺɪꞃ, *they would be.*

57.—OPTATIVE MOOD.

PRESENT TENSE.

Singular.	*Plural.*
1. ꝫo ꞃabaꝺ, *may I be.*	1. ꝫo ꞃabmuɪꝺ, *we may be.*
2. ꝫo ꞃabaɪꞃ, *magest thou be.*	2. ꝫo ꞃabčaoɪ, *may ye be.*
3. ꝫo ꞃaɪb ꞃe, *may he be.*	3. ꝫo ꞃabaɪꝺ, *may they be.*

58.—SUBJUNCTIVE MOOD.

This mood is the same in form as the Indicative, having ma, " if," prefixed to the affirmative—ꝫo,

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* bēɪꝺ, pronounced, " bay-ee."

" that," to the negative form of the present and past
tenses; and ба, " that," to the *potential,* which thus
receives much the same meaning in time, as the plu-
perfect subjunctive of English verbs.

59.—INFINITIVE MOOD.

PRESENT TENSE.

Ɖo beɪċ, *to be.*

60.—PARTICIPLES.

PRESENT.	PERFECT.	FUTURE.
ᴀɪ₃ beɪċ, *being.*	ɪᴀɹ m-beɪċ, *having been.*	ᴀɪɹ ꞇɪ beɪċ, *about to be.*

ɪᴀɹ=*after* } Hence ɪᴀɹ m-beɪċ, means, *after being,* or
ᴀɪɹ=*on*   } ᴀɪɹ beɪċ, *on being.* *having been.*

This and all other verbs in Irish are conjugated in
another more simple form—which is used very much
in the spoken language—by expressing after the verb,
as it is found in the *third person singular* of each tense,
the personal pronouns, me, " I;" ꞇu, " thou," or
" you;" ɹe, " he;" ɹɪ, " her;" ɹɪnn, " we;" ɹɪb, "ye;"
ɹɪᴀꞇ, " they."

EXAMPLE.

PRESENT TENSE.

Singular.	*Plural.*
1. ꞇᴀ me, *I am.*	1. ꞇᴀ ɹɪnn, *we are.*
2. ꞇᴀ ꞇu, *thou art.*	2. ꞇᴀ ɹɪb, *you are.*
3. ꞇᴀ ɹe, *he is.*	3. ꞇᴀ ɹɪᴀꞇ, *they are.*

PAST TENSE.

1. bɪ me, *I was.*	1. bɪ ɹɪnn, *we were.*
2. bɪ ꞇu, *thou wast.*	2. bɪ ɹɪb, *you were.*
3. bɪ ɹe, *he was.*	3. bɪ ɹɪᴀꞇ, *they were.*

FUTURE TENSE.

1. bēɪꞝ me, *I shall or will be.*	1. bēɪꞝ ɹɪnn, *we shall or will be.*

2. béιδ τu, *thou shalt or*   2. béιδ ϼιb, *ye shall or*
    wilt be.   *will be.*

3. béιδ ϼe, *he shall or will*   3. béιδ ϼιαδ, *they shall*
    be.   *or will be.*

PASSIVE VERBS.

61.—INDICATIVE MOOD.

PRESENT TENSE.

Singular.   *Plural.*

1. buαιλτeαϼ (=*booilthar*)   1. buαιλτeαϼ ϼιnn, *we are*
   me, *I am beaten.*   *beaten.*

2. buαιλτeαϼ ċu, *thou art*   2. buαιλτeαϼ ϼιb, *ye are*
   beaten.   *beaten.*

3. buαιλτeαϼ ϼe, *he is*   3. buαιλτeαϼ ιαδ, *they are*
   beaten.   *beaten.*

Ϻealτeαϼ me, " I am deceived ;" ceιλτeαϼ, " I am
concealed ;" beαnuιξτeαϼ (ċ is, always, aspirated after
an aspirated consonant, but sounded after a conso-
nant sounded), " I am blessed ;" all synthetic tenses of
all passive verbs, are thus inflected.

PERFECT TENSE.

Singular.   *Plural.*

1. buαιleαδ mė, *I was*   1. buαιleαδ ϼιnn, *we were*
   beaten.   *beaten.*

2. buαιleαδ ċu, *thou wast*   2. buαιleαδ ϼιb, *ye were*
   beaten.   *beaten.*

3. buαιleαδ ϼe, *he was*   3. buαιleαδ ιαδ, *they were*
   beaten.   *beaten.*

All past tenses of the synthetic form, are as this : δ
or ξ are here never sounded, αιδ, οιδ, ιδ, uιδ, αιξ, ιξ,
uιξ, are all pronounced as *ee* in *meet ;* but ιδ of the
future=*ĭ* short.

FUTURE TENSE.

Singular.	Plural.
1. buaɪlₚeaṗ me, *I will be beaten.*	1. buaɪlₚeaṗ ɼɪnn, *we will be able.*
2. buaɪlₚeaṗ ċu, *thou wilt be beaten.*	2. buaɪlₚeaṗ ɼɪḃ, *ye will be able.*
3. buaɪlₚeaṗ e, *he will be beaten.*	3. buaɪlₚeaṗ ɼaᴅ, *they will be able.*

Jaᴅ, the accusative form, and not ɼɪaᴅ, the nominative, is used in all the passive tenses.

N.B.—The imperative is like the present of the indicative.

62.—HABITUDINAL MOOD.

PRESENT TENSE.

Singular.	Plural.
1. buaɪlċɪ me, *I am usually beaten.*	1. buaɪlċɪ ɼɪnn, *we are usually beaten.*
2. buaɪlċɪ ċu, *thou art usually beaten.*	2. buaɪlċɪ ɼɪḃ, *ye are, &c.*
3. buaɪlċɪ e, *he is, &c.*	3. buaɪlċɪ ɼaᴅ, *they are, &c.*

PAST TENSE.

Singular.	Plural.
1. buaɪlċɪᴅe me,* *I was usually beaten.*	1. buaɪlċɪᴅe ɼɪnn, *we were, &c*
2. buaɪlċɪᴅe ċu, *thou wast usually beaten.*	2. buaɪlċɪᴅe, ɼɪḃ, *ye were, &c.*
3. buaɪlċɪᴅe e, *he was usually beaten.*	3. buaɪlċɪᴅe ɼaᴅ, *they were, &c.*

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* ḟ not ċ in this place would appear to some the proper letter. My ear does not clearly tell me, that this form of the verb is in common use amongst the peasantry, but if it is used, the b, it occurs to me, ought to have an accent.

63.—POTENTIAL MOOD.

PRESENT TENSE.

Singular.	*Plural*
1. ᴣo m-buaɪlceaɲ* me, *that I may be beaten.*	1. ᴣo m-buaɪlceaɲ ɪɲɲ, *that we may be beaten.*
2. ᴣo m-buaɪlceaɲ ċu, *that you may be beaten*	2. ᴣo m-buaɪlceaɲ ɪb, *that ye may be beaten.*
3. ᴣo m-buaɪlceaɲ e, *that he may be beaten.*	3. ᴣo m-buaɪlceaɲ ɪao, *that they may be beaten.*

PAST TENSE.

Singular.

1. ᴣo m-buaɪlċɪoe,† or ᴣo m-bèɪoeɪɲ buaɪlce, *I would be beaten.*
2. ᴣo m-buaɪlċɪoe ċu, *you would be beaten.*
3. ᴣo m-buaɪlċɪoe è, *he would be beaten.*

Plural.

1 ᴣo m-buaɪlċɪoe ɽɪɲɲ, *we would be beaten.*
2. ᴣo m-buaɪlċɪoe ɽɪb, *ye would be beaten.*
3. ᴣo m-buaɪlċɪoe ɪao, *they would be beaten.*

64.—SUBJUNCTIVE MOOD.

PRESENT TENSE.

For this tense prefix mᴀ to buaɪlceaɲ me ("if I be beaten,") &c., or to óúɲcaɲ, or any such word, and you have it; and for the past tense,‡ prefix óa and m,

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* Ca ꞓꞮoɽ aᴣam ᴣo m-buaɪlceaɲ me, "there is knowledge with me (I know) that I may be beaten." This form is like the Latin optative mood, as in the old grammars; and may be in some places translated, "may I be beaten; thus, ᴣo ɲ aóɲuɪᴣċaɲ aᴣuɽ ᴣo molcaɲ ċu ꞓoɪóċe a óe ꞓɲocaɪɲaɪᴣ, "O merciful God, may you be ever praised and adored."

† óubaɲc me ᴣo m-buaɪlɽɪóe me, " I said I would be beaten."

‡ Though this tense is, in grammar, called *past*, it really represents *future* time.

or such eclipsing letter as will suit the initial consonant of the verb, and the tense is formed, thus, ꝺꜳ m-buꜳɪl-ꝇɪꝺe me, "if I would be beaten," &c. The same rule holds good in the active voice. Ᵽ not ꞇ most authors insert in this word and the like, but I am taking my work *mostly* from the *living* Irish language, which is the key to an accurate knowledge of it.

65.—INFINITIVE MOOD (one tense only.)

Ꜳ beɪꞇ buꜳɪlꞇe,* "to be beaten:" past participle, buꜳɪlꞇe, "beaten;" future participle, ꞁon buꜳɪlꞇe, "about to be beaten," literally "fit beaten;" ꜳꞁ m-beɪꞇ buꜳɪlꞇe, "having been beaten," literally "after to be beaten."

Another mode of inflecting a passive verb is by placing the past participle of any verb after the verb ꝺo beɪꞇ, through all its variations, as "to be," in English, for example, ꞇꜳɪm, or ꞇꜳ me buꜳɪlꞇe, "I am beaten:" bɪꝺ me buꜳɪlꞇe, "I was beaten;" beɪꝺ me buꜳɪlꞇe, "I will be beaten."

66.—HABITUDINAL MOOD.

PRESENT TENSE.

Singular.	Plural.
1. bɪꝺɪm buꜳlꞇe,† *I do be beaten, or am usually beaten.*	1. bɪꝺmɪꝺ buꜳlꞇe, *we do be beaten, &c.*
2. bɪꝺɪꞁ buꜳlꞇe, *you do be beaten, &c.*	2. bɪꝺꞇɪ buꜳlꞇe, *ye do be beaten, &c.*
3. bɪꝺ ꞁe buꜳlꞇe, *he does be beaten; &c.*	3. bɪꝺɪꝺ buꜳlꞇe, *they do be beaten, &c.*

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* The only form of the Irish passive verbs that is aspirated, as far as I can recollect, is what Dr. O'Donovan and the Rev. Mr. Bourke call the consuetudinal mood, ṁolꞇꜳɪꝺe, buꜳɪlꞇɪꝺe (ꝺ==*ee* always).

† Prefix ꝫo and the proper eclipsing letter, and add the past participle, and you will have a subjunctive habitudinal mood, as, ꝫo m-bɪꝺɪm buꜳɪlꞇe, ꝫo m-beɪꝺɪꝺ buꜳɪlꞇe.

PAST TENSE.

1. bṗoṗɲɲ buaɩlʈe, *I used to be beaten, or was usually.*

67.—SUBJUNCTIVE MOOD.

PRESENT TENSE.

Singular.	*Plural.*
1. ʒo b-ꝼuɩlɩm (=*willim*) buaɩlʈe, *that I am beaten, &c.*	1. ʒo b-ꝼuɩlmuɩo buaɩlʈe.
2. ʒo b-ꝼuɩl ʈu buaɩlʈe.	2. ʒo b-ꝼuɩl ɼɩb buaɩlʈe.
3. ʒo b-ꝼuɩl ɼe buaɩlʈe.	3. ʒo b-ꝼuɩlɩo, or ʒo b-ꝼuɩl ɼɩao buaɩlʈe.

PAST TENSE.

Singular.

1. ʒo ɼabao, or ʒo ɼab (=*rōō*) me buaɩlʈe, *that I was beaten.*

2. ʒo ɼaɩbaɩɼ, or ʒo ɼab ʈu (*tthoo*) buaɩlʈe. *that thou wast beaten.*

3. ʒo ɼab ɼe buaɩlʈe, *that he was beaten.*

Plural.

1. ʒo ɼabmuɩo buaɩlʈe, *we were beaten.*

2. ʒo ɼababaɼ buaɩlʈe, *ye were beaten.*

3. ʒo ɼabaoaɼ, or ʒo ɼab ɼɩao buaɩlʈe, *that we were beaten.*

FUTURE TENSE.

Singular.

1. ʒo m-bḗɩoɲɲ buaɩlʈe, *that I would be beaten.*

2. ʒo m-bḗɩoʈea (=*may-hā*) buaɩlʈe, *that you would be beaten.*

3. ʒo m-bḗɩoeao ɼe buaɩlʈe, *that he would be beaten.*

Plural.

1. ʒo m-bḗɩomuɩo buaɩlʈe, *that we would be beaten.*

2. ʒo m-bḗɩʈɩ, or m-bḗɩʈ ɼɩb buaɩlʈe, *that ye would be beaten.*

3. ʒo m-bḗɩoɩɼ buaɩlʈe, *that they would be beaten.*

68.—POTENTIAL MOOD.

PRESENT TENSE.

Singular.

1. b-ḟeıḋıṟ ʒo m-béıḋ me buaılce, *I may be beaten.*
2. b-ḟeıḋıṟ ʒo m-béıḋ cu buaılce, *you may be beaten.*
3. b-ḟeıḋıṟ ʒo m-béıḋ ṟe buaılce, *he may be beaten.*

Plural.

1. b-ḟeıḋıṟ ʒa m-béıḋmıḃ buaılce, *we may be beaten.*
2. b-ḟeıḋıṟ ʒo m-beıḋčı buaılce, *ye may be beaten.*
3. b-ḟeıḋıṟ ʒo m-beıḋıḃ buaılce, *they may be beaten.*

As regards the formation of the tenses and persons, as the oldest Latin grammars do not treat of such matters, I omit that subject, and I call attention to the terminations and endings of what verbs are given, by observing which the student will have no difficulty in writing any Irish verb.

The only remark necessary to be made is this, that, as the imperative is the root, like *ama* in Latin (*ama-re*), by annexing ım, you have the synthetic present, and by post-fixing mje, you have the analytic indicative, as ʒṟaḋuıʒım, or ʒṟaḋuıʒ me. By aspirating the initial consonant, and exchanging uıʒ for aḋ, you have the infinitive, as ʒṟaḋaḋ (=*grawoo*), "to love"; but if a slender vowel go before the final consonant, in that case, to form the infinitive, you infix u, as mınıʒ (=*meenēē*), mınıuʒaḋ, "to diminish."

69.—IRREGULAR VERBS.

The Rev. Ulick Bourke, in his grammar, reckons only ten, and, he says, that these are only defective, but he maintains that they are regular, as far as they go. He urges that the borrowed tenses, in some of them, are from obsolete verbs; he adds, that the French has sixty-eight irregular verbs, and that in the latter language a great many letters are quiescent, or have sounds quite different from their appearance; yet, strange to say (he exclaims), our people call it a difficulty, which they are unwilling to encounter, to learn their mother tongue, whilst they spare no pains

to acquire a knowledge of a vastly more difficult, and a foreign dialect." He expresses an ardent hope, that Irishmen will throw off such apathy.

Space will not allow me to inflect the irregular verbs, but with the help of a dictionary, such as O'Brien's, the student will easily learn these verbs.

70.—ADVERBS.

An adverb is a part of speech joined to a verb, an adjective, or an adverb, for the purpose of expressing some circumstance respecting any of them.

Irish adverbs are simple or compound. The former are never written, unless incorporated with other words; such are ⱥⱳ, like the Latin *in*, being intensive or negative; ⱥⱳⱥⱄꝑⱡⱥⱄ, "very convenient," or "inconvenient." Even in English "in" has the same import, as "*in*valuable," *of great value*, or *valueless*. Besides ⱥⱳ, we have ꝺó, ꝓó, ⱥⱳ, or ⱥⱳꝑ, ꝺⱦ or ꝺꝉⱦ, e' or éⱥⱬ or éⱦⱬ, eⱥꝑ, ꝉⱳⱬ, ꝉⱳ, same as ⱥⱳ, ꝑꝉ, ⱳeⱥⱳ, ⱥꝉꝑ, eꝉꝑ, ⱥⱦ, ꝑꝉⱦ, and perhaps a few others. The compound adverbs, as in French, are generally made up of a preposition and adjective, a participle, or a noun, as the case may be, as ꝉe-ⱥꝪⱦꝺ or ⱥꝑⱦꝺ or ⱬo-ꝉⱥꝑⱦꝺ, "quickly," that is "with ripe"; ꝉe ꝑeⱳ, "luckily," or "with luck ;" ⱬo-ꝺeⱥꝑꝪⱦⱥ, "certainly," or "with affirmed." Such words can be scarcely called adverbs in any language, yet they are in all languages ;—*avec hauteur*, "haughtily," that is, "with haughty ;" *propterea*, "wherefore," that is, "on account of these things ;" *quam-ob-rem*, "consequently," that is, "on account of which thing"; also, τουνεχα in Greek; as, however, *valde bene, satis grande*, are not joined in Latin, it is inelegant to write ⱬo-ꝓⱥꝉⱦ, but ⱬo ꝓⱥꝉⱦ ; yet ꝑo-ꝓⱥꝉⱦ must be written, as ꝑⱦ, in this place, is an inseparable particle. We must say, ⱥⱳ-ꝓⱥꝉⱦ, ꝑꝉ-ꝓⱥꝉⱦ, ꝑꝉoꝑ-ꝓⱥꝉⱦ, for the above reason. Inseparable particles must be always attached, though separable ones are to be detached, as ⱨⱥꝪⱦꝺ (or ⱥꝑⱦꝺ) ⱬo ꝉⱦⱥⱦ, "early." In looking for a word in an Irish dictionary, the adventitious letter must be put out of view; for instance, ⱥꝪⱦꝺ is the word to be found, not ⱨ-ⱥꝪⱦꝺ; oꝑꝓꝉꝑⱦ, not ⱦ-oꝑꝓꝉꝑⱦ, is the word in the vocabulary.

71.—PREPOSITIONS.

A preposition is a part of speech set before a noun or pronoun, or used in composition, as, ꝺo ŜeⱥꝪⱥⱳ, "to John," ꝺⱦꝉⱦ (=ꝺo ⱦⱦ), "to you ;" coꝓ-ꝑoⱳⱥⱳ ⱥ ⱳⱳ

ʒаċ* uɪle ŋɪ̃ö, "co-equal in all things." They are
simple and compound; simple, as аŋŋ, бо, le, cɲe,
&c.; compound, as, cаɪɲ-éɪɼ, аɪɲ-éɪɼ, cаɲ-аɪɼ, аɪɲ-аɪɼ,
&c.; separable, as these just given; inseparable, as
со, соɱ, &c.

72.—CONJUNCTIONS.

A conjunction is a part of speech which connects
words, clauses, or sentences. They are conjunctive
and disjunctive. The conjunctive joins both the
words or sentences, and the sense, as аʒuɼ, ɪɼ,† "and;"
the disjunctive unites or links the words or members
of a sentence, but disjoins the meaning, as аċc (in
ordinary conversation аċ is often used for аċc), "but."

73.—INTERJECTIONS.

An interjection is a part of speech which expresses
some sudden emotion of the speaker.

The interjections were much used by the ancients, and are still of
frequent use in the East, as they have been amongst all primitive
tribes; but they are not a sign of savagery; for any pathetic language
abounds in them. Some of the Irish interjections are а! "oh!" а-
bu! (recte а-buаб) "hurrah!" or "to victory!"—this was the war-
cry; oċ! "oh!" oċóŋ! "alas!" fuɪl-le-luб! "bloody wars!" fаɲаoɪɼ,
ɱoŋuаɲ, "alas!" ɱo ŋаɱe cú! "fie!" or "my shame you!" &c.

74.—SYNTAX.

Syntax is a treatise on the due arrangement of
words, according to fixed rules, for the purpose of con-
veying our ideas clearly. It is accurately divided into
four parts, viz.: concòrd, government, apposition, and
figure.

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* Uɪle, "all," eɪle, "every," ʒаċ, "each," ʒаċ feаɲ, "each
man."

† Though ɪɼ is found in old MSS. to denote "and," I think it is a
corruption for ɼ, for аʒuɼ.

The Irish concord is fivefold, 1st, between the article and the noun; 2nd, between the substantive and the adjective; 3rd, between the relative and the antecedent; 4th, between the nominative case and the verb; 5th, between the substantive and the substantive.

Agreement is a sort of government, inasmuch as the former word commands or directs the other; thus, if the article be a particular gender, the noun or substantive must be of the same gender; also, a noun generally guides the case, gender, and number of the adjective. I have said *generally*, because though the noun be in the dative case, the adjective is not. The person of the nominative case commands, or governs, the person and number of the verb; the antecedent governs the case, gender, and number of the relative, and when two substantives are put in apposition, as Seaᵹan, Aꞃꝺ-eaꞃpac Tuamſ, "John, Archbishop of Tuam," then the latter noun must be of the same case as the former: this is called the fifth concord.

75.—GOVERNMENT is that power which one word has over another.

76.—FIGURE is a peculiar mode of expression, as when we use one case for another, which is of frequent occurrence, especially with the poets; thus Dido says to Æneas, *Urbem, quam statuo, est vestra*, "the city which I am raising is yours," in which "urbem," the accusative, is put for "urbs," the nominative.

In Connaught, in a public address, the dative case is sometimes used for the vocative, as a ꝼeaꞃaᵻb, "O men," or "men."

The rules of Syntax will be given in the order of the parts of speech; hence the article will be first treated of.

77.—RULES FOR THE ARTICLE.

The Irish article, as regards its general use, and its position in a sentence, has nothing peculiar.

Ba, buꝺ, the past tense of iſ ("it is") mostly aspirate the initial consonant of the substantive or adjective which follows; ba Mꞃꞇceal a ꝺubaiꞃc é, "it was Michael who said it;" buꝺ maꞇ an caliꞇ, "it was good the girl" ("she was a good girl.") In this phrase, though

the definite article is used in Irish, yet in English we apply "a," the indefinite article. In some parts of Ireland, ɧ is prefixed for euphony, to words beginning with vowels after bᴀ, buᴅ.*

A writer on Irish grammar says, that the article is used before numerals. So it is in English, as "the one pound note, the two pound note," &c. There is no necessity to crowd a grammar with rules of this sort. He also adds, that uɪlе, when it signifies "every," requires the article before it. That is not true—cɪᴀ ᴅubᴀɪnc rɪnn, "who said that;" eɪlе ᴅuɪnе, "every person;" here there is no article; but uɪlе, unless in corrupt language, is "all," *an indefinite pronoun*, not "every" (eɪlе), which is a *distributive pronoun*. There is a peculiarity of idiom, as some think, which belongs to the Irish article—bɪᴅ rɪᴀᴅ 'nn ᴀ b-ғeᴀnᴀɪb ᴀnᴅᴀ, "they were tall men," literally (according to some writers), "they were in their tall men;" but this is a false version; it should be "they were in (that is *among*) the tall men; just as we say in Latin, "*Sunt in bonis hominibus*," "*bonorum hominum*," "*de bonis hominibus*," or "*inter bonos homines*," "amongst" or "of good men." Any one having an ordinary knowledge of Latin will admit the accuracy of this translation; cᴀ re 'nn ᴀ rcolᴀɪne mᴀɪc; cᴀ rɪ 'nn ᴀ cᴀlɪn ᴅeᴀr, "he is a good scholar; she is a nice girl;" literally, "he is in the good scholar (that is *scholarship*—the *concrete* for the *abstract* noun, which is common in all languages); she is in the nice girl (that is *girlship*);" cᴀ re 'nn ᴀ rᴀᴈᴀɪnc, "he is a priest," or "he is in the priest" (that is, *in the priesthood*). In these phrases, rcolᴀɪne, cᴀlɪn, rᴀᴈᴀɪnc, might be considered as used idiomatically, for rcolᴀɪnᴀɪb, cᴀlɪnɪb, rᴀᴈᴀɪncᴀɪb. This being so, the expression is just as in Latin—"is, in, of, or amongst the good scholars—the nice girls—the priests." It has been a mistake with writers of Irish grammar to state that ᴀ is not used as an Irish article. I agree with O'Halloran, who says it is; cᴀ re r ᴀ m-bᴀɪle, "he is at home," or "he is in the town;" r is the preposition, and ᴀ is the article "the."

Sometimes, though the article is used in English it is not in Irish, as lеɪᴈ lеᴀbᴀɪn nᴀ rᴀᴈᴀnc, "read the books of the priests," but, properly speaking, "the priests' books." However, if I would talk of certain books of the priests', some would say, lеɪᴈ nᴀ lеᴀbᴀɪn nᴀ rᴀᴈᴀnc, "read the books (that is, *the certain books*) of the priests. But this appears to me a frigid clause. In such phrases the former article is usually omitted.

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* Here note that ɪ after a noun shows the noun is feminine, and, therefore, cᴀlɪn is feminine.

In Connaught we have one peculiar mode of expression, as ꝼeᴀᴚ ᴄɪ̇ᵹe, "the man of the house," literally, "man of the house," or ᴀᴨ ꝼeᴀᴚ ᴄɪ̇ᵹe; this latter expression I dont remember having ever heard in the West, unless in this way, ɪꝼ mᴀɪᴄ ᴀᴨ ꝼeᴀᴨ ᴄɪ̇ᵹe ᴄu, " you are a good housekeeper." But if I am asking for " the man of the house," I will say, ᴄᴀ b-ꝼuɪl ꝼeᴀᴨ ᴀ ᴄɪ̇ᵹe—here again is an exception from the rule, which aspirates the genitive case singular of masculine nouns; ᴄeᴀᴄ̇ is set down in dictionaries as the masculine gender, yet the ᴄ, in the genitive case, is not aspirated. I am inclined to think, that ᴄeᴀᴄ̇ is naturally feminine, though it has the masculine article, as the word " woman," in Greek, takes the masculine article in the dual member. Moreover, it occurs to me, that ᴨᴀ ᴄɪ̇ᵹe is better than ᴀ ᴄɪ̇ᵹ; ᴨᴀ ᵹᴨéɪᴨe, " of the sun," ᴨᴀ being feminine, though in every language " sun" is masculine. I cannot understand how ᵹᴨɪᴀᴨ is feminine, whereas the pagan Irish adored *him* as their great God. I think that this, too, is an idiom. In French, Latin, and Greek, " the sun" is *he ;* even a stone is in Latin *he,* and in Greek *she.* The term gender, save only as far as it regards animals, is, in grammar, an *ideal,* not a *real* name, used for convenience. Perhaps ꝼeᴀᴨ ᴀ ᴄɪ̇ᵹe is elliptical, b' for ᴅo being omitted. If so, the translation is " a man for the house," equal to the French phrase, *une femme aux huitres,* " an oyster woman," or " a woman for oysters."

From what has been said, it appears that the article is not prefixed to names of small towns or villages, as bᴀɪle-ɧ-ᴀbuɪᴨ, " Ballyhavnis" or " Riverstown ;" bᴀɪle-ᴀᴄᴀ-clɪᴀᴄ, " Dublin," or " the village of the ford of hurdles," though now a distinguished city, has not an article, because it was, at first, only a small place.

1. When we would distinguish a man in English, we write or say, " the Patrick," so in Irish, ᴀᴨ Pᴀᴄᴚᴀɪc (=*an Pawric*). One who has written lately on grammar, lays it down, that the article goes before gentile nouns. That is partially true, but only as far as it is so in any language. We do not use the article before an indefinite gentile noun, thus we say only, Sᴀᵹᴚᴀᴨᴀᴄ̇, "an Englishman," but ᴀᴨ Sᴀᵹᴚᴀᴨᴀᴄ̇, "the Englishman." The use of our article, in this respect, is the same as that of the English one; ᵹᴀll, "a stranger;' ᴀᴨ ᵹᴀll, "the stranger; Ulᴄᴀᴄ̇, "a Northern;" ᴀᴨ Ulᴄᴀᴄ̇, " the Northern."

2. The article is used before the names of virtues, vices, and abstract nouns, as in French. For example:

ᵹoᵼb e nᵼᵹ ᴀn cᵱeᵼbeᴀ̇ṁ,* " what is faith." In this sentence we dont give the English of ᴀn, " the." I must, at the same time remark, that we say, ᵹoᵼb e nᵼᵹ bᵼomeᴀᵱ, " what is pride." However, some say ᵹoᵼb e nᵼᵹ ᴀn bᵼomeᴀᵱ. The latter is the better phrase.

3. Before foreign countries and their chief towns, rivers, months of the year, and before the names of places at home, for the sake of pre-eminence, as nᴀ h-Éᵼᵱeᴀnn, " of (the) Ireland;" nᴀ Ⱳᵼᵼᵹe, " of (the) Meath," or (I have seen a silly distinction as regards the feminine and masculine gender, of which space does not ˙allow me to take further notice), " of the parts," as that county or " Royalty" consisted of parts taken from the other provinces, to constitute a Supreme Royalty for the ARD-REE, or HIGH KING. The general rule is, whenever "the" is used in English, ᴀn or ᴀ is used in Irish. The governed noun in Irish always follows the governing noun; this is not so in English and Latin, but it is in French and Greek, which is an evidence of their identity with our language. A word, having an initial vowel, will, generally, for the sake of euphony, take n (wherever an eclipse would˙ occur)ₓ in words which begin with a consonant. This is precisely what is observed by Greek writers. ᴊ (*in*), takes n, if the word after it begins with a vowel, whatever part of speech that word is.

78.—THE GOVERNMENT OF SUBSTANTIVES.

When two substantives, signifying different things come together, the latter is governed by the former, (even though *this* be a quality of *that*), as, ᵱlᴀb ᴀn

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* Cᴀb e is the proper expression; the reader will remember, that b sounds always as *th* in *though*, the tongue protruded between the teeth; ᵹoᵼb e (*gudh ay*) is the vernacular language, cᵱeub e is the language of Donlevy.

τ-ρᴀӡᴀιρτ, "mountain of the priest," or "the priest's mountain."

Here note, that, though the definite article, *the*, be expressed before each of two English substantives, such as mentioned above, yet, in Irish, the article is placed only before the latter, thus, "the top of the rod," bᴀρ ᶇᴀ ριᴀιτε. The student—a stranger to our language—must look closely to this remark.

If a question is put, or if emphasis or distinction is required, instead of the genitive, we use the dative or ablative, with the preposition ᴅo, "to;" ιe or ιειρ, "with" or "by," and the assertive verb ιρ, as ιρ ιειρ ᴀᶇ τ-ρᴀӡᴀρᶇτ ᴀᶇ ριᴀƀ ρo, "it is with the priest this mountain"— "this mountain is the priest's."

When "of" means "out of," or "among," as "one of the poets," then the latter substantive cannot, as in Latin, be put in the genitive, but in the ablative, as indeed it may also be in Latin, as ӡᴀċ ᴀoᴜ ᴅe ᶇᴀ Fιᴀᶇᶇᴀιƀ, "each one of the soldiers," or "Fiana," that is, "out of" or "amongst the Militia." In Latin we say, *quisque militum, de,* or *ex militibus,* or *inter milites;* not so in Irish.

If the genitive case of a proper noun begin with an aspirable consonant, even though the article be not expressed, the consonant is aspirated, as bᴀιle ṁᴜιlιᶇᶇ, "Miltown," leᴀбᴀρ Seᴀӡᴀṁ, "John's book." However, ᴅ and ӡ, not aspirated, may sometimes sound better. Some excellent writers aspirate the genitive singular of even common nouns of the masculine gender even without the article.

Some grammarians assert that o, ᴜᴀ, ᴜι, ᴍᴀc, do not aspirate proper names of families. These writers must not have mixed intimately with the Irish speaking population, else they would not have ventured the statement without qualifying it. In Connaught (which is my native province), and amongst the labourers who come to Dublin, on their way to England, I made myself positive that the assertion is not a fact. I asked an excellent musician, who plays in this city, what was his name. I addressed him in the vernacular, and he answered, ᴍᴀc ᴅoᶇᴀċᴀ, pronounced *moc ghonougha* (Mac Donough). In page 504, A.D. 1315, *Annals of the Four Masters,* edited by Dr. O'Donovan, I find, ᴜι Čoᶇċobᴀιρ, "of O'Connor," in which ċ is aspirated; and in page 506, A.D. is read, Ó c-Coᶇċobᴀιρ, "O'Connor; here Ó causes eclipses, c being used generally in old MSS. for ӡ, as the eclipsing letter. This makes me suppose that, occasionally, the old writers substituted *eclipse* for aspiration. Again, if we find old authors using a certain mark in some passages, and if the same mode be the common practice amongst our peasantry, we must arrive at the clear conclusion, that *aspiration* was the rule, and that the absence of the mark of aspiration arose from one or other of two causes, viz., that time defaced it, the point (·) being so small, or, that the writer omitted it,

feeling that his readers could easily supply it; moreover, I give a case in point from memory:—I remember, when a child, that a man lived in the town in which I was born; we never called him but Seaġán ua Ďoṁnaıll (*shawn ee ghōneill*). I knew him by no other name. A late writer on grammar quotes, in sustainment of his assertion, an author who, as I learned in that author's native town, knew not Irish grammatically, and who could speak it only very imperfectly: of this fact I am myself aware. This I can state, that my family, if speaking of a member of a family, and not prefixing the Christian name, would say, for instance, Ⅿⱥc uı bⱨıⱥn, "O'Brien," literally, "a descendant (or son) of the offspring of Brien;" oⱨbuıⱬ Ⅿⱥc Uı bⱨıⱥn, "order O'Brien." This is the common expression, so that, in such case, "Mac" and "O" are used. Euphony may, now and again, require an exception, as I stated already in regard to b and c, thus, in Ⅿⱥc Cⱥⱨⱨċⱥ, an aspiration on c would create a continued rough sound, as having after it ⱨⱨ and ċ, each of which is rough; also, Ⅿⱥc Ċoċlⱥıⱨ would be unmusical; whereas, by inserting an unaspirated c, as the first letter of Coċlⱥıⱨ; the c in ⱨⱥc so blends with Coċlⱥıⱨ, that they sound on the ear as if ⱨⱥcoċlⱥıⱨ; but if I say ⱨⱥc uı ċⱥⱨⱨċⱥ (MacCarthy) ⱨⱥc uı ċoċlⱥıⱨ (MacCoghlan), my language is rendered musical by the use of the symphonic uı, and thus the disphony is prevented.*

79.—THE GOVERNMENT OF ADJECTIVES.

1. Adjectives of fulness, emptiness, likeness, privation, or want, govern the genitive case, as, ıoⱨⱥb ⱬⱨêıⱬıⱬ, lⱥⱨ ċoⱨċⱥıb, "many of Greeks (many Greeks), full of fruits;" eⱥⱨbuıbeⱥċ ⱨubⱥılce, "wanting (of) virtues;" ⱨⱥc ıⱨ ⱥⱨⱥuıl ⱥċⱥⱨ, "a son (it is) like a father;" *talis pater qualis filius;* "cat after kind," is an aphorism in common use amongst the peasantry; here mental likeness is expressed.

When external or physical likeness is intended, we say, ıⱨ coⱨoⱨⱥıl ⱥⱨ ⱨⱥc lé-ⱨ ⱥċⱥıⱨ, "it is like the son with the father" (the son is like the father); ⱨ is on'y euphonic, and must not be printed with either word, but is to be sounded with le, and written lé-ⱨ; ⱥ, "his," in this place is, for euphony, generally omitted. The Greek authors abound in instances like this insertion of ⱨ.

* In page 385 of Dr. O'Donovan's Grammar is found Ⅿⱥc Uı bⱨıⱥn, the usual version, though not the literal, is "O'Brien," for, the *literal* is "Mac O'Brien," or "son of a descendant of Brien." This clause is taken from *An. Four Mast.*, A.D. 1559.

ꝺe. ꝺ' is frequently used before the genitive case; the ablative case plural with ꝺe is used after the above adjectives, as lán ꝺe ꝼeaꞃaꞃꝭ, "full of men;" eaꞃbuꝼꝺeać ꝺé ꞃubaꞁꞃcꞃaꞃꝭ, "deficient in" or "of virtues;" but this form of language is not usual.

S e* Ⱈuꞃćaꝺ an ꝼeaꞃ ꝭ ꞃaꝭꝺꞃe eꞃꝺꞃꞃ (or ꝺe) na ꝼeaꞃaꝭꝭ, "Morgan is the richest man amongst (or of) the men;" ꞃꝭ Ⱈáꞃꞃe ꞃacaꞃꞃ Cꞃꞃoꞃꝺ, an ꝺean ꝭ ꝺeaꞃꞃuꝭꞡꞇe ꞇaꞃ ꞃꞃaoꝭꝭ, eꞃꝺꞃꞃ ꞃꞃaoꝺ, or ꝺe ꞃꞃaoꝭꝭ, "above women," "amongst women," or "of women."

2. Dimension or measurement is expressed by a noun, not by an adjective, as, ꞇeać ꝼꞃćꝭꝺ ꞇꞃeꞃꞡe,† (or ꞇꞃeꞃꞡꝭꝭ), or cóꞃa, or cóꞃaꝭꝭ aꞃ (or aꞃꞃ), ꝼaꝺ, "a house twenty feet in length."

A Latin scholar sees, at first glance, that ꝼꞃćꝭꝺ, with the noun, is the accusative case, on ꝼaꝺ, "long," or "length." If I mistake not, I used to hear some of the peasantry say, ꞇá ꞃo ꞇallaꞃꞃꞃa ꞇꞃꞃ péꞃꞃꞃꝭ ꞃꝭoꞃ leꞃćꞃe ꞃá ꝺo ꞇallaꞃ-ꞃa, "my land is by three perches wider than yours." This is exactly as in Latin—*ager meas in latitudinem centum et viginti vergis magis jacet quam tuus.* I could find no Latin term to express "perch," and I was, therefore, obliged to supply an equivalent, "120 yards." Notwithstanding what I have written, my opinion is that ꞇꞃꞃ péꞃꞃꞃꝭ depends on the preposition lé, "by," which is understood.

N.B. Adjectives signifying knowledge, love, or any affection of the mind, do not, as some writers assert, govern a genitive case, as the case supposed to be governed by them depends on a preposition, expressed or understood, thus, eólać ꝭ aꞃ ꝺ-ꞇeaꞡaꞃꞇꞡ ꞃꞃꞃ, "learned in that doctrine." Ceaꞡaꞃꞡ depends on ꞃ, the preposition.

3. The comparative degree is followed by ꞃá, having after it the like case as went before it; the a in ꞃá, "than," "nor," "not," being accented to distinguish it from ꞃa, "of the." The superlative degree does not, as in Latin, govern a case, but it is followed by ꝺe (in some writings ꝺo), or some preposition, with such case as the preposition requires: bꞃ Ⱈáꞃꞃe ꞃaoꝭꝺbaꞃꞃ (*sevvir*) aꞃꞃꞃ na ꞃúbaꞁꞃcꞃꝺꞃꝭ a bꞃoꝺ ꞃꞃaćꞇaꞃać.

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* 'S e═ꞃ e must be never joined, though pronounced as if one word; such is the system as regards Greek particles.

† Ceać ꝼꞃćꝭꝺ ꞇꞃeꞃꞡꝭꝭ aꞃ ꝼaꝺ.

80.—GOVERNMENT OF PRONOUNS.

This part of my treatise will be given under the proper heads. Their government has nothing peculiar, and as regards what some grammarians say about the objective case of the pronouns being almost invariably placed after the nominative case (the latter itself being for the most part after the verb), this is only natural, inasmuch as the accusative of nouns, of which pronouns are only the representatives, are placed after the nominative; though, in Irish, the nominative and objective, in prose, always, go after the verb, and generally in poetry, yet, in the latter, there may be an exception.

> " Ċáiníc ċum anr cuáin   ḃiḃṁċeaċ ó Éṁe."
> "(There) came   to the beach (a poor)   exile   of Erin."
>   *Archbishop MacHale.*

In another line we find the nominative case before the verb :—

> " Ṁo ċnuíc ċáoín ní ċnoínread ʒo h-euʒ lé ná m-bláċá
> Fáilce ní cuinfíd on m' clann m' acán a'r mo ʒáoíl."—*Ibid.*

In this line fáilce, "welcome," is the accusative case on cuinfíd.

81.—GOVERNMENT OF VERBS.

Active transitive verbs govern the accusative case of nouns and pronouns, and this case is (except some few instances in poetry) always placed after the nominative, the latter being mostly after the verb, as, buáil re é, " he beat him;" buáil ríad íad, " they beat them;" buáil rí í, "she beat her; bairb an raʒanc an leanḃ, " the priest baptised the child."

Some would fain make it appear that ríad, rínn, rí, re, &c., are nominatives, and that íad, ínn, í, e, are accusatives. This is idle talk; for the latter are nominatives in the passive verbs. The truth is, that, as the nominative and accusative of nouns, at least in

modern language (there are exceptions in old writers), are alike, so are
these of the pronouns, with this difference, that for the sake of euphony
ſ is omitted from the pronouns, when they are used in the accusative
case. There can be no difficulty in knowing the accusative case, as
it comes afterthe nominative. The nominative and accusative are
alike in French and English, and locality alone distinguishes them.
So it is in Irish. The use of either form depends on some circumstance.

A learned writer says, " If the article be expressed before the pre-
dicate, then the attribute comes next after the verb, as ıſ me aŋ feaſ,
which is literally translated, 'it is I the man' (I am the man)."
Now, aŋ feaſ, not me, is the attribute ; for the attribute is what is
affirmed or denied of the subject, and, clearly, " the man" is what is
affirmed of "I ;" ıſ mıſe aŋ baŋo, " I am the poet," " poet" is plainly
what is affiirmed of mıſe or of " I." Again, it is not a fact that e,
ı. ıao, ıŋŋ, ſe, ſı, &c. are, invariably, used in modern writing. These
criticisms are made to call attention to these matters, and not in an
unkindly spirit. I detest pedantic or insolent criticisms on any writer,
as each does his best. Again, in another page, the same author
says, " Some verbs require a preposition after them"—true, but the
accusative case is suppressed, as in the very example he g ves, ıaſ
aŋ ōıa, " asks of God ;" ıaſ aŋ ōıa e, " asks it of God ;" labaıſ lé
Ďoṁŋall, " speak to Daniel," is the same as if I said, labaıſ b'
ıŋŋcıŋŋ le Ďoṁŋall, " speak your mind to Daniel."

82.—THE CASE ABSOLUTE.

There is no such case known in the Irish language,
because the meaning of such is, that it is independent
of the rest of the sentence. That which some Irish
grammarians call the dative case absolute, cannot be
so called, because it depends on a preposition. Thus,
aſ a m-beıċ ōo ſ aŋ áıc (*awith*) " on his being (to
be) in the place ;" a m-beıċ ōo is a synthetic dative
case, governed by aſ, and aŋ áıc depends on the pre-
position ſ.

It would be much better for writers not to encumber our syntax,
which is, in itself, the most simple, its rules being few and easily
uuderstood.

83.—RULES FOR ASPIRATION.

The aspirable letters are, m, b, p, f, c, o, c, ʒ, ſ.
(see chapter on letters.)

1. All possessive pronouns, singular, except a,

" her," make the following consonant, if aspirable, to
be aspirated, as, mo ċeaɲ, ꝺo ċeaɲ, a ċeaɲ, " my
head," " your (thy) head," " his head ;" but a, " her,"
does not aspirate, thus, a ceaɲ, " her head ;" aṟ, " our ;"
baṟ, " your ;" a, " their," mortify the initial consonant,
except ꞃ, thus, baṟ m-baꝿꝺ, " our poet ;" baṟ ꝝ-ceaꞃꞇ,
" your right ;" a b-peacaꝺ, " their sin ;" but we say
aṟ ꞃaꝝaꞃꞇ, " our priest ;" baṟ ꞃúꝲle, " your eyes ;"
a ꞃꝲaꝿꝺe, " their mountain."

2. The genitive* singular, masculine, and the nom-
inative and accusative singular of feminine nouns, when
the article precedes, produce aspiration, aɲ báꝿꝺ, " of
the poet ;" aɲ beaɲ, " the woman ;" ꞃ in ꞃaoċaꞃ is
not aspirated, as, luaċ ꞃaoċaꞃ, " price of labor or
reward ;" but the initial consonants of genitive feminines
are not aspirated, nor is ꝲꞃ, " is," then mortified, thus, ɲa
cúꝲꞃe, ɲa ceꝲꞃce, " of the cause," " the hen's ;" ɲa
ꞃꞃaꝲꝺe, " of the street."

3. Wherever other letters are aspirated in the sin-
gular number, ꞃ is sometimes mortified, that is, it is
silent, provided l, ɲ, ꞃ, or a vowel follow it ; thus, aɲ
ꞇ-ꞃalaċaꞃ, " of the filth ; aɲ ꞇ-ꞃaꝝaꞃꞇ, " of the
priest."

In the genitive case singular, before caꝲɲ, " a girl," the masculine
article is set, as aɲ (ɲoꞇ ɲa) caꝲɲ, " the girl's ;" but the Greek has
the same peculiarity as regards " woman" in the dual number ; τω
γυναικε, " the two women ;" here τω is the masculine article. It will
be said that it is Attically for τα. Admit it ; so I say aɲ before
caꝲɲ is idiomatically for ɲa, " of the ;" so also, ɲa ꝝɲéꝲɲe for aɲ
ꝝɲéꝲɲe, " of the sun." Because of this peculiarity of these words, a
grammarian has set down caꝲɲ as the masculine gender. This is a
mistake, as will appear by the application of the rule I laid down in
the paragraph on genders. There I said, that the genders of nouns
were discoverable at once in this manner :—any noun taking ꞃe or e
after it is masculine—ꞃeaɲ maꝲꝺ e ꞃo, " a good man (is) he, this,"
that is, " (this) he is a good man ;" but taking ꞃꞃ or ꝲ, the noun is

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* The initial mutable consonant of every vocative case is aspirated.

feminine—calſn beaꞃ ꞁ ꞃo, " a nice girl (is) she this," that is, " (this)
she is a nice girl ;" ꞡꞃꞁan ceꞁc e ꞃo, " hot sun (is) he this," that is,
" (this) he is a sultry sun." Hence it is clear that ꞡꞃꞁan is mascu-
line, and calſn feminine. No language with which I am acquainted
has so facile a rule to fix the gender as the Irish.

4. Aꞡ, aꞁꞃ, bo, ꞡo, sometimes ꞡan, and the other
simple prepositions cause aspiration. Ba, or bub,
" was," being the past tense of ꞁꞃ, cause aspiration,
and if the following word begin with a vowel, h is
inserted, ba h-aꞁnlōꞁꞃ ê, " he was an idiot." How-
ever, this is not always the case, at least in Connaught.
We say, b' aoꞁbꞁnn buꞁn, " it was joyful for us," some
say, bab aoꞁbꞁnn ; ꞁꞃ does not aspirate.

5. ꞡo, ꞃo, bo, a, generally before verbs, aspirate ;
a, who, which, what, though understood, causes aspi-
ration, as, an ꞇ-e ceꞁl, " the he," or " the person (who)
concealed," but in such a place as the above, b is not,
always, aspirated ; for no one would write an ꞇ-ê
bubaꞁꞃc, yet we say, an ꞇ-ê bún, " the person (who)
closed." Dubaꞁꞃc is the only past tense of an aspi-
rable verb, not aspirated, as I think. The Rev. Mr.
Bourke writes, that verbs, beginning with a vowel,
require a prefixed h in the past tense. This is not
always so in Connaught, ꞁꞁ oꞃbuꞁꞡꞁꞃ, " I don't order."
It may be sweeter to insert the h, but it is seldom
done.

6. All mutable consonants suffer aspiration when
they are the first letters of the latter part of a compound
word, as, ꞃo-beanꞇe, " easily done," or " practicable."
But it is wrong to make 'oꞡ bean, " young woman ;"
luaꞇ coꞃ, " swift foot," compound words. With as
much propriety could " young-woman," " swift-foot,"
be written in English, or *bonus-puer, malus-puer*, be
written in Latin. . It is time to put an end to such a
practice, it being incorrect—see rule on hyphen.

Ṡ, ⱱ, ⱦ (unaccented) and ŋ, being the last letters of the first part of a compound word, do not aspirate the consonant after them—ⅿeaⅽaŋ buiⱱe, "a carrot;" but it is wrong to write, Aⓝⱱ-Ⱦiaȝaⓝⓝa, "Supreme Lord." A person who carefully watches the compounds of any other language, will see what ought to be the compound Irish words. We must write Aⓝⱱ Ri̇ȝ, "High King," not Aⓝⱱ-Ri̇ȝ. We must walk with the times.

I may as well, in this place, dispose of the rules for the use of the hyphen.

1. The hyphen (-) is used in connecting compound words, as aiⱦéiⱳ; also, when part of a word ends a line, and the remainder is in another line. In this case it is placed at the end of the first line, and not at the beginning of the second.

2. The hyphen must not be used when each of the two substantives retains its own accent, as Lia Fail, "the prophesying stone." The hyphen must be used when the latter loses or changes its accent.

3. If two substantives are in apposition, and either of them can be separately applied to the person or thing designated, we must omit the hyphen, as Aⓝⱱ Ⱳⓝeiⱦ, "Chief Justice." However, when they are not in apposition, and one of them can be separably applied to the person or thing, then the hyphen is to be inserted, as boⱦail-bo, "a cow-boy."

4. When one of the two substantives serves for an adjective, expressing the substance of which the other consists, and that either may be placed first or second in order, then the hyphen must be omitted, as ⱦloⱦ óⓝ=óⓝ ⱦloⱦ, "golden stone," or "a stone of gold." Matter, not possession, is here meant, but, when one of the two substantives signifies possession, or implies *for* or *belonging to*, the hyphen must be used ⱦeaⓝ-ⱦeoil, "a musician;" beaⓝ-ⱦⓝioⱦail, "a knitting-woman."

5. Between an adjective and a substantive the hyphen must not be used, as Aⓝⱱ Ⱳéiⓜ, "high sway," or "supreme rule." If, however, the adjective and its substantive are used as a kind of compound adjective to another substantive, the hyphen is to be inserted, as beaȝ-eaȝlaⱦ, "little fearing," or "dauntless;" ⅿiⓝ-ⱳⱦⓝuⱱaⱦ, "close investigating." The above are the general rules for the hyphen.

7.— All nouns, beginning with a vowel, and declined with the article, take ɧ before ⓝa in the singular and

H

plural number, to prevent the hiatus (melody being the main cause of aspiration and eclipse); but the genitive plural takes ꞃ, as ꞃᴀ ꞃ-ᴜɪᴌᴌᴇᴀꞃꞃ, "of the elbows," whereas the nominative is ꞃᴀ ʜ-ᴜɪᴌᴌᴇᴀꞃꞃᴀ, "the elbows." The ᴜɪᴌᴌᴇᴀꞃꞃᴀ, as the nominative plural, I have never heard used by the peasantry of Connaught. Instead of it I have known them to say ᴍᴏ ᴅᴀ ᴜɪᴌᴌᴇᴀꞃꞃ, "my two elbow." The English language has a like idiom, "one trout," "two trout," the singular and plural being alike in form.

8.—Masculine nouns, beginning with a vowel, take ᴄ in the nominative singular, as ᴀꞃ ᴄ-ᴀᴄᴀɪꞃ, "the father;" but in the genitive it is ᴀꞃ ᴀᴄᴀꞃ. Such is the rule for all nouns of this class. The perfect tense of almost all verbs is aspirated, whether ᴀ, ᴅᴏ, or ꞃᴏ be expressed or not. My opinion is, that ᴀ is not a prefix of that tense, but that it is a relative pronoun. I am likewise of opinion, that, in such phrases as the following, ᴀ is a personal pronoun, not a prefix, ᴅ' ᴀ ꞃᴀᴏꞃᴀᴅ, the usual but corrupt version of which is "to free;" whereas the true version is "to free her, him, it, them:" ᴅ' for ᴅᴏ ꞃᴀᴏꞃᴀᴅ is the verb, ᴀ the pronoun.

As regards ᴅᴏ, I am of opinion that it is to be used before the past tense, only when emphasis is to be expressed, or a question asked. I hold that it is corrupt language to say, ᴅᴏ ᴅúꞃ ᴅɪᴀꞃᴍᴜɪᴅ ᴀꞃ ᴅᴏꞃᴜꞃ, unless emphasis be intended ; for the version is " Dermod did close the door," whereas, ᴅúꞃ ᴅɪᴀꞃᴍᴜɪᴅ ᴀꞃ ᴅᴏꞃᴜꞃ is translated, " Dermod shut the door."

The relative is understood in such sentences as this— Cóᵹᴀꞃ ᴅᴏ ᴅᴀɪᴅ, " John, who baptized." It would be rather stiff Irish to write, Cóᵹᴀꞃ ᴀ ᴅᴏ ᴅᴀɪᴅ.

84.—ECLIPSES.*

Eclipse is the mortifying or deadening the sound

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* N.B.—ᴍ, being the sweetest consonant, is never eclipsed, though it may be aspirated, as ᴀꞃ ᴍᴀꞃᴄᴀᴄ, " our rider." •

of one consonant, by prefixing another sweeter one of the same organ ; thus b is eclipsed, deadened, or rendered silent by m, the sweetest of all the consonants.

TABLE OF ECLIPSES.

m deadens b, as ᴀ m-bó, *their cow.*

b	,,	p*,	,,	ᴀʀ b-peᴀɴɴ, *our pen.*
ḃ	,,	ꝼ,	,,	ᴀ ḃ-ꝼuıll, *their blood.*
ᴣ	,,	c,	,,	ḃuʀ ᴣ-cúıʀ, *your cause.*
ᴆ	,,	c,	,,	ᴀʀ ᴆ-Cıᴣᴀʀɴᴀ, *our Lord.*
ɴ	,,	ᴣ,	,,	ᴀʀ ɴ-ᴣᴀʀᴀıᴆ, (=nhawirddheen) *our garden.*
ɴ	,,	ᴆ,	,,	ᴀʀ ɴ-ᴆoʀuʀ, (=nhurrus) *our door.*
c	,,	ʀ,	,,	ᴀɴ c-ʀlᴀc, (=tthlotht) *the rod.*

In page six of this work, ʀ is printed as mortified, after ᴀɴ. That was an error ; the plural pronouns ᴀ, " their," ḃuʀ, " your," ᴀʀ, " our," dont mortify or eclipse ʀ, though they do every other aspirable consonant.

It is worth while to observe the philosophy of the sounds of these letters : m is sounded by the closing of the lips after pronouncing u (=oo) and b by opening the lips after m, just as in saying e (=ay); ᴆ is sounded by a less pressure of the tongue than c, and the tongue not so near the teeth as l or c, and in opening the mouth to finish the sound, the vowel ı is heard ; ᴣ is sounded by raising the top of the tongue a little higher up against the palate than for ᴆ, and the same vowel ı is heard at the finish of its sound ; c is, also, sounded by keeping back the top of the tongue a little farther from the teeth than for c. The tongue is not pressed as much against the palate for ᴣ and c, as for ᴆ and c ; ᴣ and c are never sounded as (j) and s, as we hear in " gender, cider," but always as *g* in *gat,* and *c* in *cat.*

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* pꝼ=b ; cc=ᴣ.

ḃ (ʋ, thus marked) is a dental, and therefore eclipses ꜰ, a dental; ꜳ is a labial, and eclipses b, another labial; for the same reason b eclipses p; ḃ-ꞇ; ᵹ-c; ꞃ-ḃ, ᵹ; ꞇ-ꞃ. The only dentals in the Irish language are ꞃ, ṗ, ḃ (dotted=v or w). The only natural dental is ꞃ. There are three labials, ꜳ, b, p, and ꞃ partially so, and seven palatals and linguals, that is, these are produced by playing the tongue against the palate. The gutturals are formed by rough breathing, as ċ, ᵹ=gh in the word "lough," as heard in Connaught, that is, before ᴀ, o, u, but ᵹ=y, before e, ı; c=ch, as the Greek χ; but sometimes aspirated letters are altogether silent at the end of syllables and words. So are letters in English, as *Cholmondely=Chomley* ; *Colcoquhain=Colequain* ; *Colclough= Cokely* ; *Chelmsford=Chemsford* ; *Brightelmstone=Brighton* ; *colonel=cornel* ; *corporal=corplar* ; *Urquhart=Urkart* ; *Walmsley= Wawmsley* ; *alms = ames* ; *psalm = saam* ; *damn = dam* ; *nigh*, *knight=nite* ; *ought=awte* ; *fought=fawte* ; *apostle=aposle* ; *apothegm=apothem* ; *phlegm=flem* ; *physic=fissic* ; *phthysic=tissic* ; *calf, Ralph, talk, caulk=käfe, refe, tawk, kawk*, and hundreds more that could be mentioned. The perusal of the small columns in the first lessons of a spelling-book, or of a dictionary, will astonish the careful reader on this point. He will learn that there are, at least, as many silent letters as in Irish, whilst, in reality, there is hardly a silent letter in Irish, inasmuch as the mutable consonants take vowel sounds. The early mode of eclipsing c was by c; p by p; ꞇ by ꞇ.

It is necessary to remind the reader, that c is the sound high up on the palate, by gently striking the tongue; lower down, about half an inch, ᵹ; ꝺ a little lower; and ꞇ still lower, nearly at the teeth. ꞇ, at the beginning or end of a syllable or word, sounds as *th* in "worth;" ꝺ, at the beginning or end of a word or syllable, sounds as *th* in "there; ꞃᵹ=nh in one sound, as ꞃ-ᵹᴀꞃ=nnhor ; γγ in Greek is its nearest like sound.

RULES FOR ECLIPSING (*deadening*).

1.—All the plural possessive pronouns, ᴀꞃ, ḃuꞃ, ᴀ, *our, your, their* ; ıꞃ, ıꞃꞃ, ᴀꞃꞃ, ᴀ, "in," cause eclipse, if the article is used, but ꞃ is excepted, as already remarked above.

2.—Jᴀꞃ, "after," causes eclipse in nouns, verbs, and adjectives; ᴀ, ı, "in," require ḣ before a verb which has an initial vowel.

3.—The dative and ablative singular and the genitive plural of nouns, declined with the article, have the initial consonant, except ꞃ, eclipsed, if it be

eclipsable. But ♭ and ⱅ, in the singular, are seldom
eclipsed ; ꝑ ⱥⱀ ⱂoⱞⱥⱀ, ꝑ ⱥⱀ ⱅⱥⱡⱥⱞ, "in the world,"
"in the land," though in the genitive plural, they
are.

4.—Nⱥċ, cⱥ, ⱥⱀ, ⱥ, as interrogative words, also ꝣo
and ♭ⱥ, as conjunctions, deaden or eclipse the initial
consonant (if aspirable) of the word which follows;
thus, cⱥ ♭-ꝑuⱡ ♭' ⱥⱅⱥⱓⱃ ? "where is your father?"

A grammarian talking of ⱥⱓꝣ and ♭o, says that Archbishop MacHale
has offended against strict propriety of etymology in this line—

"ⱥ ⱅⱥ ⱡé ꝣⱥⱡⱥⱀ, 'ꝣuⱃ ⱡé ꝣⱡeo ♭' ⱥ ꝣ-cⱀⱥ♭ⱥ♭."

"Who are by·pestilence and war a-perishing."

Irish Homer.

Now the author is in error in this instance, for ⱥⱓꝣ, or ⱥꝣ signifies
"at," whereas ♭o before the infinitive mood is merely its sign, and not
essential, because the idea of "to," is contained in the infinitive, as
it is in every language : *amare*, "to love; " *τύπτειν*, "to strike ;"
frapper, "to strike;" cⱀⱥ♭ⱥ♭, "to perish ;" but there is a peculiarity
in Irish and French. In these languages a preposition is often pre-
fixed to the infinitive, which is not so in Greek and Latin ; ⱥꝣ cⱀⱥ♭ⱥ♭
signifies "at perishing." but ♭' ⱥ cⱀⱥ♭ⱥ♭ means "to be perishing"—
the interpretation of both is the same, but the grammatical structure
is clearly different. Thus, we say ⱅeⱃⱃuⱓ ꝑe ⱥꝣ cⱀⱥ♭ⱥ♭, "he began
at perishing ;" ⱅeⱃⱃuⱓ ꝑe ♭' ⱥ cⱀⱥ♭ⱥ♭, "he began to perish (or
waste) him ;" ♭' ⱥ ꝣ-cⱀⱥ♭ⱥ♭ "to perishing them," or "to the perishing
of them ;" ⱅⱥ ꝑe ⱥꝣ (or ⱥ) buⱥⱡⱥ♭, "he is a beating ;" ⱅⱥ ꝑe ♭' ⱥ
buⱥⱡⱥ♭, "he is to beating," or "to him beating," that is, "he is
beating him."

85.—CONJUNCTIONS.

Conjunctions have the same powers as in other
languages.

ⱥⱞⱥ, "if," requires the indicative mood, present
tense, and aspirates the initial letter; ♭ⱥ, "if," go-
verns the conditional mood, refers to time to come,
and eclipses the initial consonant; ⱞⱥ buⱥⱡ ⱞe ċu,
"if I beat you ;" ♭ⱥ ⱞ-buⱥⱡꝑⱓⱀⱀ (in Munster ⱞ-buⱥⱡ-
ꝑⱓⱀⱀ), "if I would beat."

The author alluded to above quotes several instances from old

writings, which authorise the use of it in Connaught. But, in fact, I take the spoken authority as the best criterion of sound; whatever may be wrong can be easily set right by the scholar.

Ná, "not," requires the imperative mood; ᵹo, "that," maṗ a, "where," muna, "unless," ɪaṗ, "after," naċ, noċa, cause eclipses. See Rules for Eclipsing, page 78.

86.—INTERJECTIONS.

An interjection governs the nominative or vocative, as a Ďé, "O God (o Ďɪa is also used);" a boċtaɪꞃ, a ṗeɪꞃc, "O poor man," "O worm." In Connaught the dative is occasionally used, as a ꞃeaꞃaɪb; but this is only poetical, and not grammatical.

For the rules of syntax, I recommend the Rev. Ulick Bourke's grammar, as being the easiest and most methodical. Dr. O'Donovan's is, of course, very excellent and learned, but it is too voluminous—fit only for the adult student.

87.—PROSODY.

Prosody teaches the pronunciation of words and the laws of versification, and is therefore twofold. Prosody, being of such importance, is given in a separate treatise in Greek and Latin. I will, therefore, give only an outline.

88.—PRONUNCIATION.

To this head belongs the consideration of accent and quantity.

Emphasis is a stress of the voice on a particular word, to distinguish it from the rest of the sentence. Pause is a rest of the voice, either for limiting the sense or for melody. Tone is the sound of the voice, as high or low, plaintive or joyous. As these three belong to rhetoric, I omit the consideration of them in this place.

89.—ACCENT.

1.—Accent may be placed on the first, second, third, or last syllable of a word. The root has, for the most part, the accent on the first long vowel or diphthong, as bᴀɼ, "death;" bᴀɼṁᴀɲ, "mortal."

2.—Dissyllables and trisyllables, having the vowels in two of the syllables long, have the accent placed differently in the several provinces. It is on both in Connaught, as bᴀɪlóᵹ, "a place of execution;" péɪɼⱃⁱɲ, "a little worm."

An accent over one of two vowels, which would otherwise make a diphthong, parts them into syllables, as ɼᴀɪb, ɼéɲ. The omission of the accent is an evidence that the vowels are to be considered as having only one sound, thus beɲ, pronounced *ber*; but, when the two vowels are essentially a diphthong, as eu in ɲeuɼ (*mare*) the accent is not necessary. This rule is the same as diœresis (··) in other languages, as " Cre-ätor."

3. The following are the places in which a greater stress is laid on the penult, or ante-penult of a word: 1st, Personal verbal nouns, in óɪɼ, eóɪɼ. 2nd, Personal nouns in ᴀɪóe, uɪóe, ɪóe, uɪᵹe, ɪᵹe (all =ee-e), ᴀṁᴀɪl, all trisyllables of these classes of words are accented on the second, but, in some places, on the second syllables. 3rd, Also plural cases in eᴀóᴀ, ɪb, or ᴀɪb. 4th, Dissyllables ending as above. 5th, Verbs in uɪᵹɪɱ, ɪᵹɪɱ, eoċᴀb. In Munster the penult of these verbs is shortened. There may be a few exceptions to these rules.

4. The accent will be also on the second syllable of a polysyllable, if that syllable contain a long vowel, as, Seᴀɼbóᵹᴀɲⱶuɪᵹe (*sharvownthee-e*) "a servant."

Móɼ ⱇɲóċᴀɼᴀċ ("móre merciful,") and words of this class, have been hitherto very inelegantly written, with the hyphen, móɲ-ⱇɲóċᴀɼᴀċ. As well might I print " more-merciful."

90.—QUANTITY.

Quantity is the time occupied in sounding a syllable, and is long or short. The Irish language has, in this respect, a great advantage over other languages, as found in authors, at least in monosyllables. For when a syllable is intended to be long, it is accented thus, bᴀ𝔯. Every vowel before an aspirated consonant is, by position, long, and does not require the accent, thus, 𝔯ɪ𝔷=*ree*. Many words of this nature could be given. The accent makes a great change in the meaning of words, thus, cóɪ𝔯, means "just," whereas, coɪ𝔯, "a fault." The sound of the latter word is nearly *kirr*, "a fault."

1. A vowel before two consonants in one syllable, is, in conversation, short. The observance of this rule by authors and students, will obviate much labor. This is the exact contrary of the Latin rule; *vocalis langa est si consona bina sequatur*, "a vowel, if two consonants, or a double letter follows it, is long." Yet strange, that Latin scholars at the present day pronounce it short, even in Trinity College. This is very corrupt.

2. The vowel in monosyllables, when final, or followed by a single consonant, is long, as le, cᴀ, 𝔯ᴀl "heel"; but 𝔯ul "before," and 𝔯ᴀl "filth," with a few others are excepted. Such monosyllables as have not two meanings require no accent, hence, cᴀ, cu (𝔯e means "he," and "six," but the context makes the distinction), le, mᴀ, ꝺᴀ, 𝔯ɪ, and a few others require no accent, as they are invariably long, the accent being necessary only in some places for distinction. Nᴀ, "than;" 𝔯ᴀl, "heel;" 𝔯úl, "eye" require the accent to distinguish them from nᴀ, "of the;" 𝔯ᴀl, "filth," 𝔯ul, "before." However, until the improve-

ment of the language progress a little, the accent over them may be useful; but when once understood, its use would be cumbrous.

3. Syllables, which have aspirated consonants, dont require the accent, as all vowels before an aspirated letter are long by position, as beᴀnuıᵹ, ımıᵹ (uıᵹ, ıᵹ=*ee.*)

4. It is the vowel, which comes next the aspirated consonant, that is lengthened, and the other is silent, as above, but not always, as ꝼᴀıᴅ. This double accent is the Irish *diæresis.*

5. Monosyllables ending in ꞃꞃ, ꞃᴅ, have the vowel long, as bᴀꞃᴅ, ᴀꞃᴅ, bᴀꞃꞃ. In course of time the accent for these words will not be required, when Irish prosody is understood, because a vowel before two consonants ought to be sounded long.

6. Monosyllables, ending with an aspirated consonant have the vowel long by position, and need no accent, thus, ꞃᴀᴅ (=*raw*), "say;" ꝼᴀᵹ (=*faw*), "find;" ꞃuıᵹ (=*see*), "sit;" ꞃᴉᵹ (=*shee*), "a fairy;" but ı in ꞃᴉꞇ (= *rih*) is short, as are all vowels before silent ꞇ.

7. Unaccented ꝸvowels (as the Irish is, at present written) are short, except in such places as these for which I have given rules to make them long.

8. A vowel at the end of a word of more than one syllable is either short or obscurely sounded, as molꞇᴀ.

9. The diphthongs eo, eu, ꞃo, ᴀe, ᴀo, being, by authority long, require no accent; ᴀe, eu, ᴀo=*ay* in *say*; ꞃᴀ=*eeu;* eo=*eo* in *yeoman,* the *e* and *o* being distinctly heard.

10. All the triphthongs are, always, long.

11. Compounds and derivatives follow the rules of the primitives.

12. The first ꞃ in ꞃꞃlᴉᵹꞃm is pronounced long (ꞃꞃlᴉᵹꞃm) though coming before two consonants. A few other exceptions may be met with.

13. **ᴀ, ı, o**, are always long in diminutives, as ꝼeᴀꞃín, "a little man;" beᴀnín, "a little woman" bᵻlleóᵹ, "a young leaf;" τᴀċᴀꞃᴀ́n, "a feeble child.'

14. A single vowel before an aspirated consonant is always long, as buò (=*boo*), "was;" ꞃᵻò (=*see*), " a fairy hill;" ᴀċ (=*aw*), but τoᵹ, "choose," =*tthou*, as in *thousand*.

15. The long diphthongs I have given above, but, eᴀ, ı, o, ıu, ᴏı, eᴀ, uı, oı, are long or short by authority. They are always long by position in such places as are given in the third rule for aspirated consonants. Whenever poetic metre will have them long, that letter of them that is to have the long sound, must have the accent.

16. **eı**, unaccented, =*e* in *pĕt*; eᴀ, =*a* in *hat*; ᴀı, =*ĭ* in *hĭt*, and sometimes as *a* in *what*, as ᴀınᵹıl (=, *ongil*, in parts of Connaught); eᴀ, sometimes =*eu*, as ꝼéᴀꞃ (=*fayur*), "grass;" ᵹéᴀꞃ (=*gayur*), "sharp, but in these two words u would be a more convenient letter.

17. **ᴊo** is long or short, therefore the accent is requisite over that vowel of it which is to be long, as cᴊoꞃ; without such mark, it is short, as ꝼᴊoꞃ (=*fĭss*), but before ċτ, it is long. Before aspirated consonants ᴊo, =*ee*—see third rule.

ADDENDUM.—Irish Alphabet.

According to modern arrangement, the letters run thus—

Ⱥ ᴀ, Ᏸ b, Ꮯ c, Ꭰ ᴅ, Ꮐ e, Ꮄ ꜰ, Ᏽ Ᏽ, Ᏺ ᵢ, Ꮮ ʟ, Ⱥ m,
N ᴨ, O o, P p, Ꮢ ᴨ, Ꮪ ꜱ, Ꮯ ᴄ, U u, ʰ.

ERRATA.

Page 6, line 5, for ⱥ n-ᴄꜰᴜⱥᴢ	read ⱥꜰ n-ᴢꜰᴜⱥᴢ	
— do. — 16 — ᴄemⱥ	— ᴄeꜰne.	
— do. — do. — ᴅuꜰp	— ᴅuꜰn.	
— do. — 18 — Suꜰl	— Ꮢuꜰꜰ.	
— 7, — 10 — Quenpᴄ	— Queꜰꜰꜱ.	
— do. — 27 — ꜰꜰle Numⱥn	— ꜰꜰle Ⱥᴍuꜰⱥꜰn.	
— 12, — 4 — mꜰᴠpᴄⱥᴢ	— mⱥꜰᴄⱥᴢ̇.	
— do. — 7 — *tthree*	— *ghree.*	
— do. — do. — *hannee*	— *bánnee.*	
— do. — 12 — *kuk*	— *sruh.*	
— do. — 18 — péꜰn	— ꜰéꜰn.	
— 13, — 14 — *ou*	— *eu*	
— 14, — 26 read *they are not a diphthong.*		
— 15, — 10 for ꜰeⱥn	read ꜰéⱥn.	
— 15, — 13 — pꜰⱥᴅⱥᴢ	— ꜰꜰⱥᴅⱥᴢ.	
— 16, — 21 — ᴅoᴅⱥlᴄóꜰn	— ᴅo ᴅ'ⱥlᴄóꜰn.	
— do. — do. — Ꮪlⱥnuꜰᴢᴄéóꜰn	— Ꮪlⱥnuꜰᴢᴄéóꜰn.	
— 21, — 23 — *ddhoun*	— *dhunn.*	
— 25, — 27 — ꜰⱥᴢ ꜰⱥꜰnꜰⱥꜰᴅ	— Ꮪⱥᴢꜰⱥnnⱥꜰᴅ.	
— 27, line 11, for ᴄeⱥpᴄ ; ᴄeꜰpᴄe.	— ᴄeⱥnᴄ ; ᴄeꜰꜰᴄe.	
— do. — 23, — ᴄpeⱥꜰ ; ᴄpeⱥꜰⱥ,	— ᴄꜰeⱥꜰ ; ᴄꜰeⱥꜰⱥ.	
— 28, — 9, — ᴄpeⱥꜰ,	— ᴄꜰeⱥꜰ.	
— do. — 11, — ᴄpeⱥꜰ ; ᴄpeᴠᴄⱥꜰᴅ,	— ᴄꜰeⱥꜰ ; ᴄꜰeⱥꜰⱥꜰᴅ.	
— 31, — 25, — ꜰlⱥꜰᴄⱥᴍⱥꜰl,	read ꜰlⱥꜰᴄⱥᴍⱥꜰl.	
— 34, — 10, — ᴄꜰoomⱥ,	— ᴄꜰoꜰmⱥ.	
— do. — 12, — lⱥᴄ̇.	— lⱥᴄ̇ⱥ.	
— do. — 35, — ᴄ-ꜰⱥᴢⱥꜰᴄ,	— ᴄ-ꜰⱥᴢⱥꜰꜰᴄ.	

page 35, — 12, — ᵹᴀᴛᴄ,   — ᵹᴀᴛᴄ.

— do. — 26, — ᴜᴏᴊᴛᴢᴇ,   — ᴜᴏᴊᴛᴢᴇ.

— do. — 27, — ᴜᴏᴊᴢᴛᴇ,   — ᴜᴏᴊᴢᴛᴇ.

— 37, — 19, — ᴛᴊʙ,   — ᴛᴊʙ.

— do. — 21, — ᴛᴊʙᴛᴇ,   — ᴛᴊʙᴛᴇ.

— 45, — 26, — ᴜᴊᴜᴜᴀᴊᴜᴊᴍ,   — ᴛᴍᴜᴀᴊᴜᴊᴍ.

— 47, — 11, — ᴣᴜᴜᴜᴀᴊᴏᴊᴜ,   — ᴣᴜᴜᴜᴀᴊᴏᴊᴛ.

— 48, — 15, — *you infix* ᴀ,   — *you infix* u.

— do. — 9 from bottom, for *careful carefulstyle*, read *careful style*.

— 48, — 6   do.   do.   dele *requiring the subjunctive mood.*

— 50, — 6   do.   do.   for ᴜᴇᴀᴏᴜᴇᴀᴏ, read ᴜᴇᴀᴏᴜᴇᴀᴏ.

— do. — 4   do.   do. — ᴜᴇᴀᴏᴜᴇᴀᴏ, — ᴜᴇᴀᴏᴜᴇᴀᴏ.