

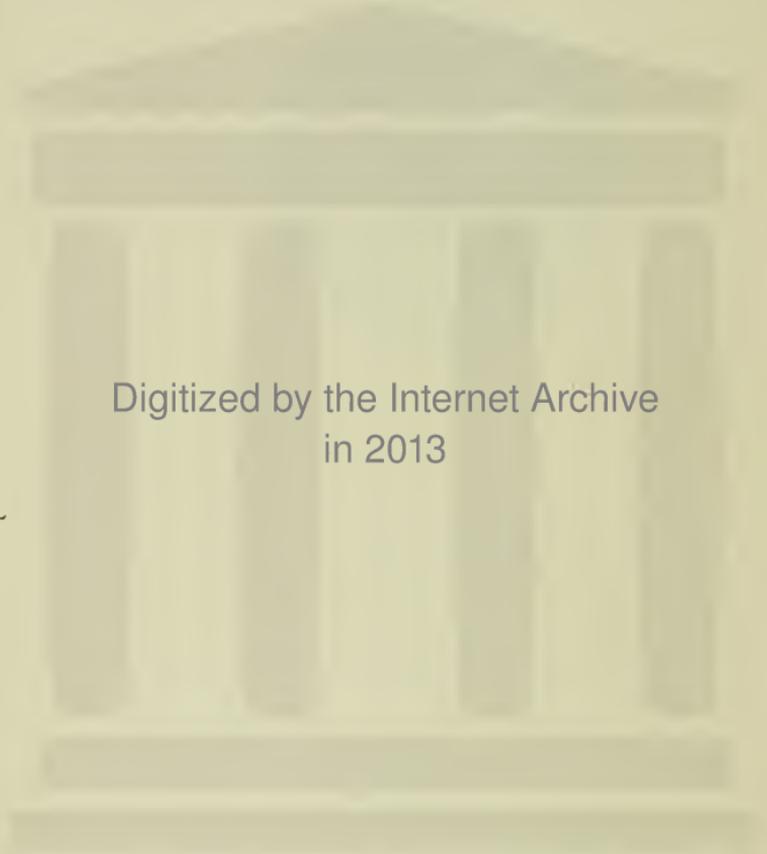


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ΔΑΝΤΑ ΑΟΘΗΓΑΪΝ ΥΪ ΡΑΘΗΛΛΕ

THE POEMS OF EGAN O'RAHILLY

TO WHICH ARE ADDED

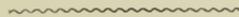
MISCELLANEOUS PIECES ILLUSTRATING THEIR SUBJECTS
AND LANGUAGE

EDITED

With Introduction, Translation, Notes, and Glossary

BY

REV. PATRICK S. DINNEEN, M.A.



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PREFACE.

IN this volume are collected all that could be found of the poetical remains of Egan O'Rahilly, a poet whose verse gives unmistakable expression to the state of feeling in Ireland during the forty years that followed the Revolution. It would be difficult to select a poet more genuinely Irish. Nor are there many poets gifted with a more subduing pathos or a more enchanting melody. The Editor feels confident that, in spite of the general decline of the language in which he wrote, his accents after two centuries of oblivion will win the public ear as those of no Irish writer have won it since his death.

An account is given elsewhere of the sources whence these "disjecti membra poetæ" have been taken. The translation accompanying the poems is line for line and literal, and is intended to assist the learner to read the original in a language which has, as yet, no satisfactory dictionary.

The first edition of a work like the present can hardly fail to be very imperfect. The Editor hopes that, when these poems have attained that popularity to which he believes them destined, much new light may be thrown on the life and writings of the poet. He therefore invites all who have any fresh information on the poet's career, or on his writings, to communicate with him on the subject.

A few miscellaneous poems have been added, partly to

elucidate some of the subjects treated of by the poet, and partly as specimens of the language in which he wrote.

Mr. Osborn J. Bergin of the Queen's College, Cork, corrected the proofs of the poems, and read the translations in manuscript, and the Editor takes great pleasure in acknowledging his indebtedness to his sound judgment and accurate knowledge. He has also had the opinion of the Very Rev. Peter O'Leary, of Castlelyons, on difficult points, and begs to thank him for his kind encouragement. He is also under obligation to Miss Edith Drury of London, and to Miss Norma Borthwick of Dublin, who furnished him with transcripts of one or two important poems in the collection. To the Committee of the Irish Texts Society he desires to express his thanks for their encouragement in the performance of a difficult undertaking. To the Chairman, Professor York Powell, and to the Hon. Secretary, Miss Eleanor Hull, he owes many valuable suggestions.

The Editor desires, moreover, to thank the authorities of Maynooth College, and especially the Librarian, Dr. Walter MacDonald, and the Vice-President, Very Rev. Dr. O'Dea, for the facilities afforded him for consulting the interesting collection of MSS. preserved in the College Library. He also wishes to place on record his sense of the courtesy he received at the hands of the Officials of the Royal Irish Academy. He begs, also, to thank Mr. Michael Warren, of Killarney, for refreshing his memory on stories connected with the poet. Finally, he must not omit to record his appreciation of the efficiency and intelligence displayed by the staff of the Dublin University Press in the production of this work.

July, 1900.

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INTRODUCTION.

I.—THE POET AND HIS TIMES.

EDWARD O'REILLY in his "Irish Writers," under the year 1726, treats briefly of the subject of this sketch. He tells us that he was the son of John Mor O'Reilly, a native of Cavan ; and under the year 1700, he says that this John Mor O'Reilly had been intended for the priesthood, and went to study in the classical schools of Kerry with this profession in view ; but, an impediment intervening during a vacation spent in his native Cavan, he returned to Kerry, where he married a woman of the name of Egan, and from their union sprang "Owen O'Reilly, the poet."

According to O'Reilly, then, our poet was descended from the Cavan branch of the O'Reillys, and his real name was O'Reilly and not O'Rahilly. There is, however, much reason to doubt this descent. O'Curry, in his "Catalogue of Manuscripts for the Royal Irish Academy," speaking of O'Rahilly, says :—"It is very singular, if this man's real name was Reilly, that he should write himself O'Rahilly, and that it should continue to be written and known in the same manner down to the present day, in the very place of his birth. There are many of the name of O'Reilly in the county of Kerry, and a great many of the name of O'Rahilly, too, looking on each other as distinct families and without the remotest recollection of any ancestral affinities or identity." Nay, there are

families of O'Rahilly that claim direct descent from the poet, and yet who never dream of considering that their name is the same as O'Reilly. Our poet was a learned genealogist, and would be certain in his works to mention his Cavan descent if it were a fact ; but in none of his writings that we have been able to examine is there the remotest allusion to such ancestry.

His own account of his ancestors seems, indeed, to upset completely the statement of Edward O'Reilly. In the last stanza of the last poem he ever composed (XXI.), he tells us that the MacCarthys were chieftains over his ancestors from time immemorial :—

I will cease now ; death is nigh unto me without delay ;
 Since the warriors of the Laune, of Lein, and of the Lee have been
 laid low,
 I will go under their protection—with the beloved among heroes—
 to the graveyard,
 Those princes under whom were my ancestors since before the death
 of Christ.

If his descent from a Cavan father had been obvious to all around him, as it must have been, if O'Reilly's narrative be authentic, the poet would never have written this stanza. If he were a mere intruder from Cavan, such sentimental loyalty on his death-bed would be ridiculous, and he had as keen a sense of the ridiculous as most men. Again, if he knew that his father was a Cavan man he could scarcely have written his pathetic attack on Valentine Brown (VIII.), in which he speaks of him as an intruder, and laments the ruin of the old nobility, though the intrusion of an Englishman would probably have appeared to him in a different light from that of a native Celt. In the splendid poem (XXXV.) he addressed to the son of Cormac Riabhach MacCarthy he informs us that his ancestors dwelt for a time in Iveleary. In his prose satire on Cronin there is a very singular reference to the O'Rahilly

family. Richard og Stac replies to Mathghamhuin O'Cronin thus:—

“Cá b-ruairir ionnat féin dul a g-comórad le Riocarb óg Mac Riocarb Stac a gup bað éoir duit a fíor do beir a gab gupab é céim ir aoirbe do bí a g do fíean a gup do fíurparab, do múintir Scannlám a gup do múintir Raéille buaéalligeaét eliabán Uí Óaoin .i. dume uaral boét ná raib do beata aige ne reaét g-céab bliadain aét oét b-pearainn deag do ruab-fliab náir fáir feup na roirbe riam air. A gup do éuala-ra go ngeurraibe tomba mor-bodairg ó pobul Uí Óaoin trí troigéte or cionn tomba Íllie Óaréta Ílloir a mainitir Uóa Léin.”

“How dare you compare yourself with Richard og son of Richard Stack, as you should know that the highest distinction ever gained by your forefathers, by the O'Scanlans and the O'Rahillys, was to mind the cradle for O'Keeffe, a poor gentleman, the only property in whose family for seven hundred years was eighteen allotments of a wild mountain which never produced grass or wealth; yet I heard that the tomb of the proud bodachs from Pobal Uí Chaoimh used to be elevated three feet above that of MacCarthy Mor in the Abbey of Lough Lein.”

This passage is of course satire; but, as far as it goes, it tends to disprove O'Reilly's statement. Though the poet does not assert here that he himself sprang from the O'Rahillys of O'Keeffe's country, he seems to imply that the race he sprang from was closely allied to them.

The precise locality of O'Rahilly's birth is uncertain. O'Reilly says that he resided at Sliabh Luachra, and the expression has been repeated by all who have written of him since. But Sliabh Luachra is applied in modern times, not only to the mountain anciently so called, but to a vast tract of country extending southward as far as the Paps, eastward to the borders of Cork county, and westward to within a few miles of Killarney. It was this Sliabh Luachra that Eoghan Ruadh O'Sullivan meant when he addressed

ΕΙΣΡΕ ΙΡ ΡΑΔΑ ΣΛΙΒΕ ΛΑΧΡΑ.

To say, then, that a man resided at Sliabh Luachra is as indefinite as to say that he lived in Meath or Upper Ossory.

Tradition has fixed the place of his residence for a considerable time at Cnoc an Chorfhaidh, or, as it is now called, Stagmount, some ten miles to the east of Killarney, and close to the Great Southern and Western Railway, on the north side of that line. Here there is a well, still pointed out as *tobar Aodhagáin*, or "Egan's well." In the Elegy on Diarmuid O'Leary (XXII.), many of the places mentioned are such as would strike a resident at Stagmount; and the Elegy on Cronin's children (XII.), as well as some passages in the Satire on Cronin, suggest a close neighbourhood to Rathmore. There can be little doubt that a considerable portion of the poet's life was passed in this locality. Nothing but a protracted residence could impress his personality so vividly on the minds of the people.

But he did not reside always at Stagmount. His writings show a marked intimacy with Killarney and places to the west of Killarney, and one of his most touching lyrics is a vehement outburst of feeling on changing his residence to Dunneacha, beside Tonn Toime (VII.). He appears to have made periodical excursions to the houses of the Irish nobility, broken and scattered as they then were, to whom his reputation as an *ollamh* gave him an easy introduction. But he had fallen upon evil days. The nobles introduced into Ireland by the Cromwellian and Williamite usurpations, in the room of the old "Milesian" chieftains, cared little for letters, much less for Irish history or legend. In the manuscript remains of the Irish bards of the seventeenth and eighteenth centuries, few themes are more persistently dwelt on than the indifference of the new nobles to history or poetry. The hereditary *ollamh* of Lord Clancarty winds up a pathetic lament (XLVII.) for the ruined chieftains of the Gael, after the disaster of the Boyne, by a declaration that his occupation is gone, and that he must henceforth take to brewing. Andrew M'Curtain, in moody melancholy, complains to Donn that the noblemen of his time show him the door almost as soon as he

has entered their houses, that they care nothing for his verses or genealogies. In the many laments for dead Irish chieftains produced during this period, none of their virtues is so much insisted on as their hospitality, especially to the bardic tribe. The professional *ollamh* was practically a thing of the past in the opening years of the eighteenth century.

The date of our poet's birth has not been ascertained with certainty. If we may trust a manuscript of this century, his elegy on Diarmuid O'Leary (XXII.) was composed in the year 1696, and a short elegy on Justin MacCarthy (Lord Mountcashel), who died in 1694, is probably from his pen; and it is certain that he had reached the fullness of his powers before the close of the seventeenth century; further, it would seem that most of his works, which have reached us, were written between the years 1700 and 1726. We can fix the dates of some more definitely. His lines on the banishment of Dr. Sleyne, Bishop of Cork (IX.), were written in 1703. John Brown, the subject of a most beautiful and touching elegy (XIII.), died on the 15th of August, 1706. And this elegy clearly proves that, at this date, O'Rahilly took a most intense interest in the social war that raged in Killarney, in connexion with the Kenmare estate, and had been watching with an intelligent eye the events of the previous decade of years. In October, 1709, he appeals to Donogh O'Hickey, of Limerick, to leave his native country rather than take "approbation oaths" (XXIV.). The "Assembly of Munstermen" (XX.) must have been written after 1714, from the allusion it contains to King George and the same is to be said of the few stanzas on "Death" (XXXIX.). In his satire on Cronin, he mentions the year 1713 as the date at which the strange parliament there described was convened. Hence, we may conclude that this satire was written after that date. The "Eachtra Chloinne Thomáis" was unquestionably written before the satire on Cronin. The Epithalamium, written for Valentine Brown, on the occasion of his marriage with

Honoria Butler, of Kilcash, was composed in 1720. To this same date is ascribed a MS. of poem II., according to the catalogue drawn up for the British Museum. In 1722, we find the poet making a copy of Keating's "History of Ireland" for Mac Sheehy. This copy is now in the National Library, Kildare-street, Dublin. In a manuscript copy of his great elegy on O'Callaghan (XV.), in the Maynooth collection, the death of that chieftain is said to have taken place on the 24th of August, 1724. In a copy of the poem on the "Shoes" (XVIII.), preserved in the Royal Irish Academy, it is stated that it was written about 1724. The beautiful reverie which begins "Gile na Gile" (IV.) is found in a British Museum manuscript of the year 1725; and as this is in some other manuscripts regarded as a binding poem to the "Merchant's Son" (III.), the latter may not improbably belong to the same period. The poem on Valentine Brown (VIII.) must have been written in old age, when want had pressed heavily upon him. Though we cannot determine the date of the last poem he ever penned, the circumstances attending its composition are of painful interest. It is certain that despondency weighed down that great soul as his end approached. He had met with bitter disappointments. The nobles whom he immortalized had treated him with cold neglect. He was pressed hard by poverty. But neither disappointment nor poverty could quench the fire of genius that burned within him, and seemed to blaze ever more brightly, as the clouds of sorrow thickened above his head. On his bed of sickness (from which he never rose), his hand trembling in death, he penned an epistle to a friend (XXI.) which must rank among the most interesting poems in literature. He describes his want, his loneliness, his grief, with unapproachable pathos; and passes on to the ruin of his country despoiled of her chieftains, "since the knave had won the game from the crowned king."

In the barony of Magonihy, whose centre is Killarney, was fought out on a smaller scale the struggle between the races

which ended in the confiscation of Irish land, and in this struggle we find O'Rahilly actively engaged. Nicholas Brown, the second Viscount Kenmare, was attainted for his participation in the Jacobite war, and his estates vested in the Crown. As his children were inheritable under the marriage settlement, the commissioners entrusted with the management and sale of the forfeited estates were directed, by a Royal letter in 1696, not to let the Kenmare estate for a term exceeding twenty-one years. But, contrary to this order, the estate was let privately for sixty-one years, far below its value, to John Blennerhasset, of Ballyseedy, and George Rogers, of Ashgrove, county Cork, his brother-in-law, two members of the Irish Parliament. This contract, no less illegal than unjust, had it been ratified, would have been fraught with the most serious consequences. Blennerhasset and Rogers had intended to plant the estate with Protestant settlers, and to elbow the Catholic Celt to crags and barren moorlands. Their aim may be gathered from a memorial which they addressed to the Lord Lieutenant, when the validity of their lease was called in question by the English Commission in 1699. We quote from that document the following :—

“ We have lett some farmes to English tenants that doe advance some thinge, and wee hope when the estate is settled, and the Protestant tenants may think themselves safe in setting down there, that wee shall be able to raise the king's rent, and reserve a farme to ourselves, which wee think wee well deserve for so considerable an undertaking ; for wee could without losses, trouble, or hazard, manage two Protestant counties near Dublin sooner than this estate among so many ungovernable and disingenuous people.”

The memorial goes on to show what a great loss his Majesty would incur by the invalidation of the contract, and continues :—

“ So that were it not on a publique account more than a private interest wee would not undertake the trouble of communication with so wicked and barbarous a people for even the proffitt wee expect. Truly

it is not so valuable but wee would surrender it, but that we have engaged so many Protestants, and wee have other considerable interests of our own estates and leased lands that do adjoyne it, that makes it agree with our interest and inclination to have that country planted with Protestants." "In playne English," it continues, "this is no more than a tryall of skill whether Kerry shall be a Protestant or an Irish plantation or not. Their priest Connellan, the other day, told his parishioners at Mass that nowe they may with cheerfulness repair their Mass house, for that their old master, the Lord Kenmare, meaning Sir Nicholas Browne, would soon have the estate again." (See Miss Hickson's "Old Kerry Records," 2nd series, pp. 122-124.)

The contract was quashed ; and in 1703, at the sale of the forfeited estates, at Chichester House, Dublin, the estate was sold to John Asgill, during the lifetime of Sir Nicholas Brown. The official entry is as follows :—

"All the estates of the Lord Kenmare in the province of Munster vested in the trustees were sold to Mr. John Asgill, April 13th, 1703, the buyer to pay all the incumbrances and to have all arrears of rent and Sir Michael Creagh's judgment due to the Trustees for £1000, and the woods, as per particulars affixed, lying in the counties of Cork and Kerry."

John Asgill, the purchaser, had a strange career. An Englishman bred to the law, he scented from afar the litigation that arose from the confiscations that followed the Revolution. He had married a daughter of Sir Nicholas Brown, and, in 1703, had obtained a seat in the Irish Parliament. But that pious body, shocked at an absurd pamphlet he had published, voted it a blasphemous libel, and he was expelled from the House. A few years later he entered the English House of Commons ; but his unlucky pamphlet was not forgotten. The Commons ordered it to be publicly burnt, and the author was expelled.

In the confusion that ensued, consequent on a change of landlords over so important an estate, some Irishmen sought to enrich themselves, and rise on the ruin of the Catholic and Jacobite Viscount. Among these, two are singled out by

O'Rahilly, as special objects of his wrath. Timothy Cronin had been a collector of hearth-money to Lord Kenmare, and Murtoagh Griffin acted as administrator to Lady Helen, his wife, during his attainder. Griffin had become a Protestant, and aspired to be a landlord. Cronin, though remaining a Catholic, found no difficulty in abjuring the Pretender. These individuals are interesting as representing the class of persons whom O'Rahilly savagely satirized under the general name of Clan Thomas. The poet composed an "Eachtra," or history of the transactions of Cronin, in which he represents him as addressing his followers in these polite and outspoken words :—

Α bodacha duba d'ana droóimúinte, ar Tadhg, níor leór lib mar do
 d'bhíir me Tigearna Óinn Íllara ar a d'útaig ar go d-tugar a iníon
 aghur a tigearna d'á dearg-naimaid aghur ní air máite le ceachtar díob
 é, úir do bí a fíor agham-ra go b-feudfaim féin an pean-uairal
 Seaáán Aráill do óarað air mo ínéir, ar go m-beadh cairde na beata
 agham féin ainal atá, úir ní raib máitirir agham-ra riam náir baimear
 dá oíghaéat, ar me féin do beir a g-ceannar 'na diaid. Air d-túir do
 glac airgid tinnceáin do lámh; níor mair an croáire mall 'ran
 g-cearb rín, ní fágaim boéán gan aon-rgaobað aghur níor tugar do
 ráraí 'ran airgid rín aét pléid aghur clampar.

"Ye black, bold, vehement, ill-mannered bodachs," said Tadhg, "was it not enough for you that I banished Lord Kenmare from his country, and that I gave his daughter and his lordship to his inveterate enemy? And it was not through a desire to serve either of them, as I knew that I could twist that old gentleman, John Asgill, on my finger, and that I would have the profits of the estate myself, as I have; as I never had a master whom I did not deprive of his inheritance which I kept myself, in his stead. At first he received hearth-money on hand. I was not a slow villain at that trade. I did not leave a cabin without plundering, and I gave him no satisfaction for that money but wrangling and dispute."

Then Tadhg proceeds to tell how he had ruined the inhabitants of O'Keeffe's and O'Callaghan's districts, evicting the inhabitants for hearth-money, until the whole region became a wilderness. What the poet thought of Griffin is sufficiently

obvious from the mock elegy with which he soothed his *manes* (XVII.).

Mention has been made of the woods in this estate as becoming the property of Asgill. It would seem that some of his under-agents were interested in cutting them down before the property passed into the hands of the Browns, and a complaint was made that £20,000 worth of timber was destroyed. Trees newly felled were sold at sixpence each.

On the 15th of August, 1706, soon after the estate had changed hands, and when the inhabitants of the barony were ablaze with indignation at the attempted introduction of Protestant planters, and at the ruin of the woods, brought about for selfish ends by designing upstarts, died Captain Brown of Ardagh, who had long been manager of the estate, and had been a member of Parliament for Tralee in 1689. In the course of a beautiful elegy on the deceased (XIII.), O'Rahilly pours out his wrath, like lava, on the heads of the plunderers of the people. Captain Brown's connexion with Lord Muskery and his wife's relation to the Duke of Ormond were not likely to be lost sight of by the poet.

In the second stanza he hints at the undue violence of the new masters :—

Α βάρ, πο μέλλαιρ λεατ άρ λόεραν,
 Ράλ άρ η-αρβαν άρ η-βαίλτε 'ρ άρ υ-τόρηαιη,
 Ξάρδα άρ υ-σεαό αρ η-βαν 'ρ άρ η-βολαότ,
 'Αρ ρζάε ποιή ρζεαναιβ ρεαντα ρόρηε.

XIII. 5-8.

The same idea is developed in two or three succeeding stanzas. The people have now no lord but the God of glory ; the woods are cut down, a pitiable sight. Then the high military genius of the deceased is dwelt on, and a company of rivers chant a melancholy chorus at his death. But the poet turns from these, more pained at the weeping of Brown, now in servitude abroad, and the weeping of the widow of high lineage. Then, with withering sarcasm, he describes the

sad plight to which the estate of the Browns had been reduced :—

Aðbar uaðair buaiðearða 'r bprónðoil,
 Aétuað luit ip uile ðan téora,
 Méaðuðað ðian air éiað 'ran éðige
 Cior ður b-pearann að Arðill dá éðimpeará.

An ðara cáp do éráð an éðige :
 Ðriopa ip Taðð a b-peiðm 'ra mórtur,
 Lépr ðíðreað ár raoite mórdá
 Ar a b-pearannaib cairte ip córa.

Ip ðie-éreað þúr ð-coillte air peðáð,
 Ip maiip Taðð að aianc map rml ðub,
 Ðan aþpar tá a ð-ceann 'r a ð-tóm leip,
 Ón lá ð'iméig rðiaé uarraig na plóðite.

XIII. 81-92.

Asgill, the new proprietor, had troubles of his own. While he was the cause of angry scenes in the Legislatures of both England and Ireland, his underlings in Kerry, men of the stamp of Cronin and Griffin, got what they could by the destruction of the woods, or by the extortion of hearth-money. The years went by in sorrow and suffering for the Catholic Celt, whom the law never recognised except for purposes of insult and plunder. Men driven from their homes throughout the country retired to the fastnesses of the woods and mountains, and there offered a desultory resistance to the execution of the laws framed by a faction to plunder and insult them.

In 1720, Lord Kenmare (Sir Nicholas Brown) died, and his son Valentine was now undisputed owner of the estate. In this year, O'Rahilly voiced the public joy in a beautiful epithalamium for his marriage with Colonel Butler's daughter (XXX.). Twenty years of anxiety and fear and suffering had passed ; and the dream of Blennerhasset and Rogers—a Protestant plantation in Magonihy—had vanished into thin air.

Froude, referring to this period, or a little later, declared Killarney to be the Catholic University of Ireland. The classics were taught, and aspirants to Holy Orders were trained in scholastic discipline, and the intricate laws of Gaelic poetry were carefully studied there. The cause of Sir Nicholas Brown was the cause of enlightened freedom, and true toleration; but there were others of the local gentry who favoured the progress of the Catholic Celt. O'Rahilly, in the tract from which we have already quoted, mentions four as the only ones who had the true spirit of fairmindedness. Cronin, in the speech to which we have referred above, declares that if four traitors who were in the country were in his power he could sleep sound; they are Lavellin, Colonel White, Ned Herbert, and William Crosby. Of these, Lavellin and Colonel White had married sisters to Helen, wife of Sir Nicholas Brown. In the intended depositions of Sylvester O'Sullivan, the informer, we have the names of several popish schoolmasters in Killarney whom he declares to have been "well versed in the liberal sciences." One of these, indeed his own partner in academic labours, he accused before Lord Fitzmaurice, of Ross Castle, "of carrying arms, school-teaching, and other heavy crimes." But the scholastic services of Sylvester were dispensed with after he had, on the 23rd of February, 1729, "publicly renounced the errors of the Church of Rome" in the Protestant church at Killarney.

Sylvester O'Sullivan states in a memorial, which he styles "depositions ready to be sworn," that Archdeacon Lauder who sat among other magistrates to hear his complaint, spoke as follows, in a great "huff and fury" :—

"How now, you rogue! Do you think to get any justice against the county Kerry gentlemen who are all in a knot, and even baffle the very judges on the circuit? Nay, you are mistaken; our bare words are taken and preferred before the Government before the depositions of a thousand such evidences who have no friends to back 'em. This is not France, that severe country where the king's interest is so strictly maintained.

No! this is Kerry, where we do what we please. We'll teach you some Kerry law, my friend, which is to give no right and take no wrong."¹

In spite of any arguments that may be founded on this speech, it is certain that, though many of the Protestant gentry sided with the Catholics against the Government, racial and religious animosities ran high, as the story told in XLIII. sufficiently proves.

The Catholic Celt of Magonihy, however, had something more substantial to rely on than the good will of time-serving magistrates. There were true hearts and stout arms in the fastnesses of the mountains to defend his cause. Glenflesk is a valley bounded by mountains of savage grandeur, and watered by the Flesk, a river celebrated in song and story. Near the entrance of the glen stands the castle of Kilaha, which was for generations inhabited by the O'Donoghues of the Glen. Perhaps no Irish chieftain so successfully preserved his clan from the ravages of the freebooter. No Irish chieftain was served with more devoted loyalty. Nature had done much—she had reared lofty walls of rock on either side; she had indented the mountains with convenient recesses, whither the outlaw might betake him till the storm he had raised had blown over. But it was in the strong arm of the indomitable race that acknowledged him as lord, as well as in his own uprightness and courage, that O'Donoghue found his chief strength. He was not wealthy; but he lived ever among his people—their cause was his cause. He hated Castle proclamations and decrees with a traditional hatred. It was in vain that his estate was declared forfeit under Cromwell. The undertakers, in all probability, never even beheld the slopes of Derrynasaggart or the lake of Foiladown. One of the sweetest and most vigorous of Gaelic poets reigned at Killaha during

¹ For a full account of this remarkable document, see "Old Kerry Records," 2nd series, pp. 177-186.

the Restoration and Revolution periods. His poems breathe the spirit of manly independence (XLVIII.—XLIX.) In the stress of the penal days, when unjust forfeitures had forced many a good Irishman from the home of his ancestors, the hospitable chieftain of the Glen welcomed them with open arms. O'Donoghue's house was a safe haven for persecuted bards, and the chieftain himself a generous patron of the Muses. A grateful poet has left a vivid picture of life in Killaha Castle during the days of the Revolution, when Geoffrey O'Donoghue, himself a poet and wit of a high order, extended an open-hearted welcome to his brother bards:—

Múr Šéarpað le céadaib ir ġairriub oiðce,
 Múr epéiteac le téadaib 'na ġ-cantar laoiðce,
 Múr féarbað ir féile 'na ġ-caitecar píonta,
 Múr déarcað na h-éigpe le taca ósolað.

Dún cléipe 'na léigtear an laidin líonita,
 Dún béite le ġpéarab air ġpacab píoda,
 Dún éarġað pá feudab do mácab píoġða,
 Dún ġpéitepe nár téarpað a d-cabairc d' aoiðeaðab.

Cúirc laócpað ġan epaócað do ġaġar bíoðba,
 Cúirc éacac an epéin-ġir nár éoiġill miona,
 Cúirc béarpað 'na néim-piú aġ ppearcal paioite,
 Cúirc aopað an ġaóðal-ġpog ir paipriog aoiðinn.

The house of Geoffrey—short seems the night to hundreds ;
 House of accomplishments, in which songs are sung to harps ;
 House of festivity and hospitality, in which wines are drunk ;
 House of bestowing, in which bards are rewarded substantially.

Stronghold of the clergy, where Latin is fluently read ;
 Stronghold, where the maidens embroider silken robes ;
 Stronghold, liberal in dispensing gems to sons of princes ;
 Stronghold of gifts unceasingly given to guests.

Mansion of heroes, unsubdued by wicked threats ;
 Mansion of wonders, of the valiant man who stored not jewels ;
 Mansion of verses freely running to honour nobles ;
 Mansion of airiness is the Gaelic dwelling, roomy and delightful.

The Glen became the home of "Tories, Robbers, and Rapparees, Persons of the Romish Religion, out in arms and upon their keeping." It was these tories that made it secure to carry on the crime of school teaching in Killarney. A few extracts from the correspondence with Dublin Castle, of some Kerry magistrates and others, will give some idea of the part played by Glenflesk and its Chieftain, in the social struggle, whose centre was Killarney, and in whose vortex the years of our poet's manhood were passed.

Colonel Maurice Hussey, himself a Jacobite, writes on the 26th of December, 1702, from Flesk Bridge:—"The Tories in the province are lately grown highwaymen, that is, most of them horsemen; I find there are now about fifteen or sixteen." In the same year he writes again to the Castle secretary, Joshua Dawson:—"Tories are skulking up and down in couples, but I have taken good care to prevent their getting into the mountains—the chief of the Rapparees were twice sett by twice their own number of soldiers from Rosse, yet they escaped, a shameful thing to be related. I do not care to be the author of it, but 'tis true." Hussey, who was a Catholic, further asserts that he had "an English heart still, though born and miserably bred in Ireland."

In 1708, it was expected, on all sides, that the Pretender would visit the west coast of Ireland, and Colonel Hedges, of Macroom (II. 45), who had been appointed governor of Ross Castle, proceeded to administer the oath of abjuration to Catholics in the various towns. Many Catholic gentlemen, on refusing it, were imprisoned. Colonel Hedges, writing to Dawson, says:—"Some Irish gentlemen have very freely taken the oath, and others will, but the proprietors and idle persons, and such as served King James and are poor, and all the priests, are the persons who are universally and entirely disposed to assist the Pretender or any Popish interest." The Pretender scare blew over for the time, but many gentlemen and the great bulk of the people had openly taken their side.

We can easily understand our poet's rage against the Cronins, father and son, from such recommendations as the following:—"I take leave to ask," wrote Hedges to Dawson, in 1711, "for a license (to carry arms) for Darby Cronine, who, though a papist, has been employed by me for several years past, and took the oath of abjuration."

In a letter, dated the 28th of February, 1712, addressed to Murtoogh Griffin, Hussey says:—"The Rapps of Glenflesk, the sure refuge of all the thieves and tories of the country, are up by night and are guilty of all the violence and villanies imaginable, and it will be always so, till nine parts of ten of O'Donoghue's followers are proclaimed and hanged on gibbets upon the spott." The untamable spirit of Timothy and Finneen O'Donoghue was a source of constant alarm to such time-servers as Hedges. To these were joined now, Francis Eagar, a Protestant, who had married their sister. On June the 8th, 1714, Hedges writes:—"Timothy and Florence (Finneen) O'Donoghue and Philip O'Sullivan, of Glenflesk, papists, have fire-arms and swords, as I am credibly informed."

The death of Queen Anne did not by any means diminish the strain to which Castle law was subject in Kerry. Hedges, as yet unaware of the important event, writes on August 4th, 1714, to Dawson:—

"The Protestants of Killarney, besides those which are linked with the O'Donoghue, do not exceed a dozen; there are but four in the county adjacent."

He means no doubt families. In a census taken by Philip Anderson, Clerk of the Commissioners of Array, in 1692, the number of Protestants in Magonihy is given as 82, while the Catholics number 1587. Hedges goes on to say that the magistrates are in terror of their persons, and far from putting the laws in force, and adds:—

"Old O'Donoghue told Mr. Griffin (a magistrate) to his face that he hoped soon to see the time when he and his would pull out his throat, and he often bragged that he had 500 men at his command."

On the 23rd of August, the accession of George I. having become known, Hedges writes an account of his exertions to proclaim the new Sovereign. "The court leet began last Saturday at Killarney, and I hear the papists are taking the oaths of fidelity and allegiance to his majesty with seeming cheerfulness." But he has only two names to mention. "Timothy Croneen and his son Darby Croneen, took the oath of allegiance, and took and subscribed the adjuration oath the first day of the sessions." Finneen O'Donoghue, he says, was the person he feared to be most troublesome, but it was satisfactory to learn from this formidable opponent of unjust laws, that "about a dozen gun barrels were lately wrought into reep-hooks by a smith in Glenflesk, which he was told were rusty old barrels found in a hollow tree." O'Rahilly addresses one of his sweetest odes (XI.) to this Finneen O'Donoghue, and describes graphically the part he played in resisting the execution of the penal laws.

Another power in the county at this period, but one of whom O'Rahilly speaks with distrust, was Domhnall O'Mahony, of Dunloe, with his formidable band of *faïresses*. In 1706, the poet had soothed the ghost of John O'Mahony, Domhnall's father, with one of his splendid elegies (XIV.); but in Domhnall himself he reposed no confidence. He represents Cronin in the "Eachtra Thaidhg Dhuibh," as empanelling a jury of the upstarts, and the first name of the twelve is Domhnall O'Mahony, of Dunloe. This personage seems to have been a real power in the county. He was a Catholic and tenant to the Earl of Shelbourne, but he had abjured the Pretender, and the number of his own subjects was estimated at "three thousand persons, all of the Pope's religion." He had disciplined his dependents as an army, ready at a moment's notice, to swoop down on the objects of his displeasure. If we may believe the evidence of Kennedy, quit-rent collector, only a dozen of Mahony's tenants were Leinster Protestants. "So may it please your Excise and

Lopps," adds Kennedy, "the said Mahony and his mobb of Fairesses are so dreaded by his mighty power that noe Papist in the kingdom of Ireland hath the like."¹

Such were the scenes amid which our poet lived and sang. He watched his country, all torn and blood-stained, entering within the shadow of an inhuman persecution, and did not live to see her even partially emerge. He often connected his own hardships—notwithstanding his profession as *ollamh*—with those of his country, and traced both to the same source, and in his deathbed poem he bewails both together. He is beyond all others the poet of the ancient Irish Nobility, who despises upstarts, and gives no quarter to any man who sacrificed honour and faith for wealth and power.

O'Rahilly was without question well educated; and his knowledge of the classics is sufficiently attested by the classical quotations, and the allusions to classical topics to be found in his writings. He translated St. Donatus's Latin poem on Ireland into Irish verse, but we regret that we have been unable to procure his version for this volume. The extent of his knowledge of English we cannot accurately ascertain; but from allusions and quotations in his prose works, it would seem that he was at home in that language. His knowledge of Irish was unquestionably profound. His command of that tongue was such as natural genius alone, without extensive study, could not give, and has rarely if ever been equalled. A deep and intimate acquaintance with the Irish language is, O'Curry testifies, evinced by the "Eachtra Chloinne Thomáis." Nor can less be said of the lyrics and elegies printed in this volume. His familiarity with all the legendary lore that illumines the dawn of Irish history is

¹ For a fuller picture of life in Kerry the reader is referred to the chapter entitled "Kerry in the Eighteenth Century," in Miss Hickson's *Old Kerry Records*, Second Series, on which the writer of the preceding account has largely drawn.

shown in his elegies, and must have been the result of wide reading and a tenacious memory. He had an ardent passion for genealogy, but differed from ordinary genealogists in this, that he quickened the dry bones of a pedigree with the life of poetry. We have already seen how an education could be procured in Kerry, even when school teaching was a serious crime against the law. Indeed Egan seems to have been the most learned *ollamh* of his day. His quaint account of the learned meetings in O'Callaghan's house (XV.), where every great name in Europe came under discussion, cannot be considered as exaggerated, if we remember that men like the poet himself were of the company. Indeed, so highly did the popular voice esteem his genealogical talents, that even in our own days a quotation from one of his elegies has been regarded as proving a kinship between families.

There is reason to believe that he was at first in good circumstances ; but his poverty at the end of his life was extreme. It is hardly possible to read his death-bed poem (XXI.), to which allusion has been already made, without tears. Here he appears as one wanting help, and yet too proud to beg. He will not be seen at the doors of the new nobility. He laments the loss of the true chieftains in terms of matchless pathos. He had tried Sir Valentine Brown (VIII.), but he was repulsed ; his “*ṛeana-ṛopṛ ḡaē*” must henceforth vainly weep for the generous nobles of the “*Capē'-ṛṫul.*” In the poem on the “*Shoes,*” with which he was presented by O'Donoghue Dubh (XVIII.), his soul appears overcast with the shadow of dire poverty. The tone is subdued ; the humour is grim ; and in the concluding lines he expresses openly his distress and desolateness. It was probably one of his latest poems. It is remarkable in this great poet that the verses he produced in an old age of sorrow and poverty are more fiery and vigorous than his earlier productions.

After the lapse of nearly 200 years, Egan's memory is fresh to-day in many parts of Munster, and would have been

far fresher and more vivid were it not that the language in which he wrote, and in which his witty sayings were recorded, has decayed throughout almost the entire province.

Though little of biographical value has reached us concerning him, still certain traits of his character have been placed in a strong light by oral tradition. It appears that affected simplicity formed a strong feature of his character. He delighted in acting as a simpleton until he had secured his object, and then in impressing on the bystanders the success of his practical joke by making a display of his learning. On one occasion he entered a book-shop in Cork, and asked the price of the books that lay on the counter in a tone of voice and with a gesture that led the bookseller to imagine he was dealing with a fool. At length he asked with much timidity the price of a large expensive classical work exhibited there. The bookseller, with a look of pitying contempt, handed him the book, and said, "You will get it for nothing if you can only read it." The poet took the book, and to confirm the seller in his error opened it, and held it before him with the pages inverted; and, when the bargain had been duly ratified, set it properly before him and read it aloud with a facility that amazed the bystanders and confounded the bookseller, who perceived he had been made the victim of a practical joke.

When he attended fairs, and on such public occasions, it is said that he usually wore a "sugan" round his waist. Indeed, in one of his prose satires, when describing the dress adopted by Clan Thomas, he appears to allude to this cincture. He delighted in passing for a foolish clown amongst the buyers from Cork and Limerick who frequented the fairs, and to whom he was known only by reputation. His constant reply to such strangers, if they happened to price his cattle, was, "dubairt mo maðair liom gan iad do ðiol gan an méad po," and thus they were led to imagine that he was a mere instrument in the hands of an absent mother.

On one occasion a certain Limerick stranger, named Shink-

win, was completely deceived by his language and manner. Shinkwin, it seems, bought some cattle from the poet, whom he regarded as a fool, and imagined from the replies to some questions he asked that the cattle were in calf. Afterwards, as he passed along the street, he observed this "fool" discussing with great volubility and vehemence some questions of history with a local gentleman. He inquired who that man was, and was told that he was Egan O'Rahilly. On hearing this—for the poet was well known by reputation throughout Munster—he exclaimed, *o'páð ran ba ðan oáir að Sinnicín*, "that leaves Shinkwin with cows not in calf." This expression has passed into a proverb.

O'Rahilly is also popularly remembered as an unrivalled satirist. He belonged to what Eoghan Ruadh O'Sullivan called "Muintir Chainte." In a period of Irish history anterior to that we are considering, satirists were supposed to be able to raise three blisters on the individual whom they abused if he deserved the satire; stories are told of our poet which attribute to his satire still greater power. It is said that, like Archilochus of old, he killed a man by the venom of his satire, and that a fierce attempt was made to satirize himself; that he laboured the livelong night to neutralize its effects; and that when morning came he asked his daughter to look out and reconnoitre. The daughter brought word that some of his cattle had perished during the night. The poet, on hearing this, said, "*ðuiðeaðar le ðia an lá a ðul oppa ip nað oppa-ða oð euaið ré.*" "Thank God! the victory was gained over them and not over me." This story is worth recording, as it proves how genuinely our poet represents the ancient spirit of Irish literature. On reading the legend, one is carried in imagination to the days of Cuchulainn and Ferdiad, or of Cairbre and Breas. There can be no doubt that Egan's power of vituperation was unrivalled. In his day, personal satire among Irish bards was nothing better than eloquent rhythmical bargaining, often indulged in for the sake of displaying the scolding

powers of the satirist. In the case of our poet, we need not rest his claim as a master of abusive language on mythical stories; an interesting specimen of his personal satire still exists. A poet of the MacCarthy family called Domhnall na Tuille, or "Domhnall of the Flood," whose patron was Tadhg an Duna, wrote a bitter attack on him, on what provocation we cannot say. O'Rahilly replied in a satire of greater bitterness still. We give O'Rahilly's reply in this volume (XXXVIII.). We believe it will be found interesting, as throwing some light on what our annalists say of Irish satire. It certainly displays unbounded command of language. Whether this fierce encounter was purely a trial of strength between the poets, we cannot determine. MacCarthy's attack, which is somewhat coarse, dwells on O'Rahilly's mercenary spirit—how he will not write a poem without a large sum of money—but it is chiefly an attack on his person, so vague and exaggerated, however, that it is impossible to draw any conclusions from it regarding his appearance.

II.—HIS WORKS.

O'Rahilly's works may be divided into three classes: Lyrics, Elegies, and Satires. As a lyric poet he deserves a very high place. His pieces are short, often without regular order or sequence of parts; often, too, with a line or a clause thrown in to fill up space and keep the metre going, but the main thoughts come from the heart, and throw themselves without apparent effort into language of great beauty and precision. No idea foreign to the subject is obtruded on the reader's attention; the whole seems produced in the heat of inspiration. The rhythm is perfect, without tricks of style or metre. The poet's very soul seems poured out into his verse. Most of his lyrical pieces that have reached us are concerned

with his country's sufferings and wounds then bleeding fresh, the decay of her strength, the usurpation of her lands by foreigners, and the expulsion of the old nobility. His mind is never off this theme. The energies which other poets devoted to the praise of wine or woman, he spent in recounting the past glories and mourning over the present sorrows of his beloved land, whose history he had studied as few men have ever done, and whose miseries he beheld with the keen eye of genius, and felt for with the warmth and sensibility of the most ardent of natures.

His power as a lyric poet consists mainly in the strength of his passion, and in his unequalled pathos. One gets the idea from some of the shorter pieces, in which he depicts the bleeding and tortured condition of his country, that a very tempest of passion swept through the poet's soul. His paroxysms are fierce, vehement, and fitful. In such gusts he is often taken so far beyond himself, that when the storm is over he seems to forget the links that bound his thoughts together. He takes little trouble to present the reader with a finished whole, in which the various parts are joined together by easy natural links. He is only anxious to fix our attention on what is great and striking, leaving minor matters to care for themselves. We can imagine a poet like Gray counting with scrupulous care the number of his lines, labouring his rhymes, and linking one verse to another, so as to form a homogeneous whole. Our poet seems to care little about the number of his lines, or such minor points. He is conscious that his thoughts, glowing hot, deserve attention, and he compels it.

There are few pictures in poetry more pathetic than that drawn in "The Merchant's Son" (III.). The frequency with which visions of Ireland, cast into stereotyped form, were produced at a later date is calculated to create a prejudice in the mind of the reader against this poem. But the vision here described is altogether different from the common poetic

reveries of the later poets. The loveliness and grace of the maiden, her misfortunes, her trust in her absent deliverer and lover, her belief in his speedy arrival, the fidelity with which she clings to his love—all these create in our minds an intense interest in the distressed queen. But our hearts melt to pity when she is described as looking, day after day, across the main, “over wild, sand-mingled waves,” in the hope of catching a glimpse of the promised fleet. Then the poet has a sudden and painful surprise in store for her and for us. The hero she loved is dead. He died in Spain, and there is no one to pity her. It is more than she can bear. Her soul is wrenched from her body in terror at the word. It is impossible to describe adequately the power of this poem. It is ablaze with passion, while the sudden terror of the concluding stanza belongs to the sublime.

O’Rahilly, as we have seen, lived at a time of supreme crisis in Irish history. The pent-up passion of a suffering people finds expression in every line of that magnificent threnody, which stands second in this collection. Never, perhaps, since Jeremias sat by the wayside and chanted a mournful dirge over the ruin of Jerusalem, never were a nation’s woes depicted with such vivid anguish and such passionate bursts of grief. We have no reason to suppose that the poet made a special study of Biblical literature ; yet it is impossible to read this outburst of fierce, intense passion without being reminded of passages in the writings of the Hebrew prophets, and especially of the Lamentations. The similarity in thought, in intensity of feeling, in vigour of expression, in variety and simplicity of imagery, between this poem and the Lamentations is, we think, not due to conscious imitation. It is rather to be ascribed to the brooding of kindred spirits over subjects that had much in common.

“How doth the city sit solitary that was full of people! how is the mistress of the gentiles become a widow: the prince of provinces made tributary!”—LAM. i. 1.

“Weeping she hath wept in the night, and her tears are on her cheeks: there is none to comfort her among all them that were dear to her.”—LAM. i. 2.

“My eyes have failed with weeping, my bowels are troubled: my liver is poured out upon the earth, for the destruction of the daughter of my people, when the children, and the sucklings, fainted away in the streets of the city.”—LAM. ii. 11.

“And from the daughter of Sion all her beauty is departed: her princes are become like rams that find no pastures: and they are gone away without strength before the face of the pursuer.”—LAM. i. 6.

Let these well-known verses be compared with the first three poems and the twenty-first of this collection, as well as with many passages in the elegies, and we think it will appear that our poet in vigour of expression, in majesty and simplicity of imagery, in melting pathos, may claim kinship with the greatest writers of all time.

The Elegies differ in style and metre from the Lyrics. They are death-songs for distinguished persons. The poet soothes every sorrow. He remembers every friend; the wife, the sister, the helpless orphan, the weeping father and mother, the famished poor mourning at the gate with no one to break them bread. He brings before our eyes the house, wont to be so gay, now cold and comfortless and still with the melancholy silence of death.

There is something exquisitely affecting in the tender names which O’Rahilly applies to the deceased: a fountain of milk to the weak, their Cuchulainn in a hostile gathering, the guard of their houses and flocks. But, in spite of their tenderness, too-frequent repetition palls. There is too much sameness in the drapery of his grief. Nature mourns, the hills are rent asunder, there is a dull mist in the heavens. Such are “the trappings and the suits of woe” that he constantly employs.

The use made of the Greek and Roman deities is, however, to modern critics, the greatest blemish in these compositions. Pan and Jupiter, Juno and Pallas, give the renowned infant *at baptism* the gifts peculiar to themselves. The elegy on Captain

O'Leary (XXII.), in spite of these faults, is a beautiful poem. The elegy on O'Callaghan (XV. and XVI.) is, perhaps, the most finished production of the author. But the least faulty and most affecting of all the elegies is, without doubt, that on Cronin's three children, who were drowned (XII.). The rhythm is exquisite, and the beautiful metre is that employed in O'Neaghtan's lament for Mary of Modena.

As a prose satirist, O'Rahilly belongs to the same school as Swift. His invention is daring; he indulges in minute descriptions, and delights in the most harassing and disgusting details, provided they serve his purpose. He is the author of three coarse, fierce prose satires—the "Eachtra Chloinne Thomáis," the "Parliament Chloinne Thomáis," and the "Eachtra Thaidg Dhuibh." The two former are given anonymously in the manuscripts; but their similarity in thought and language to the latter, and the allusions to them to be found in the lyrics, leave no doubt that O'Rahilly was the author; and they were attributed to him by the universal belief in Munster as late as 1840, as O'Curry testifies. In execution, in plot, in the management of details, in strength of expression, in command of language, these works stand high; and the strong light they throw on Irish history gives them peculiar importance. "Clan Thomas," a breed of semi-satanic origin, full of pride and avarice, whose morals and language do justice to their parentage, are doomed for generations to be the slaves of the nobles in Ireland; but they watch every opportunity of throwing off the yoke. They are essentially a *gens rustica*. In reading their squabbles, their foolish conflicts on questions of ancestry, down through the ages, we feel that we are getting a vivid glimpse of the brawls, the disunion, the traitorism of a certain species of Irishman that has ever been a foul stain on the pages of Irish history. The poet, with peculiar pleasure, ridicules their love of lisping in an English accent, and of being taken notice of by English nobles. The author takes us through the minutest particulars of a scolding

match, or a meeting, or a feast, taking care that we in the meantime conceive a perfect loathing for the actors in these petty dramas. We stand and look on as they devour their meals, we hear the noise made by the fluids they drink as they descend their throats, we listen to their low oaths and foolish swagger about their high lineage, and we turn away in disgust. Surely the upstart or the snob was never elsewhere delineated in such vivid colours.

With a literature such as this, there was little danger that the Irish people as a whole, much less the people of the southern province, would suffer the canker of slavery to eat into their souls. This literature, ever appealing to the glories of the past, ever stinging with keen sarcasm those who attempted to supplant the rightful heirs of Irish soil, ever taunting the oppressor with his cruelty and treachery, kept alive in the Irish heart, to use the words of Burke, "even in servitude itself, the spirit of an exalted freedom." The mission of the Irish *ollamh* in those troubled days, and in the dark night of the penal times which followed, was to proclaim in words of fire the injustice that was being committed, to divert the people's attention from present troubles by pointing to a glorious past, and, lest they should fall into despair, to kindle hopes of future deliverance. Our *ollamh's* strain is sad, and infinitely tender, but withal bold and uncompromising. He is an ardent admirer of the great Irish families that stretch back through our history into the twilight of legend; he is a believer in aristocracy; but his fiercest invectives are poured out against those who in the stress of a national crisis purchase a vulgar upstart nobility at the cost of honour and virtue.

In estimating O'Rahilly's place in literature it must be remembered that Irish literature continued in a state of almost complete isolation down to its total extinction at the beginning of the present century. It imitated no foreign models. It did not compete for the ear of Europe with any neighbouring literature. It was little influenced by the invention of printing, or by the

revival of learning in Europe. The number of books printed in the Irish language from the middle of the sixteenth to the middle of the nineteenth century would hardly more than fill a school-boy's box ; and of these none were on general literature. The desire for learning for which the Irish race was proverbial, during these centuries of strain, operated as by a kind of instinct mainly in two directions : the attainment of priestly orders, and the cultivation of national history and poetry. Even writers learned in classical and foreign literature showed little inclination to adopt a foreign style. Keating was undoubtedly a man of broad learning, and gifted with a vivid imagination ; but he wrote poetry not in the style of Virgil or Dante, nor yet of Ronsard or Spenser, but as the Irish poets who preceded him. O'Rahilly, though some eighty years later than Keating, is more truly Irish still, in style, in thought, in metre.

The reader must not, therefore, be surprised to find in our author's poems a freshness, a simplicity, a vigour, that savour of the Homeric age. The descriptions of life in O'Callaghan's house (XV.), or in that of Warner (X.), have something of the old-world charm of the *Odyssey*. It would be uncritical to judge this poet according to the canons of taste accepted by the nations of modern Europe. He is a survival of the antique, in thought, in style, in metre, in spirit. His spirit is as strong, as fresh, as vigorous, and olden, as the language in which he wrote, as the race whose oppression he depicted ; it is soft and glowing as the summer verdure of his native lake-lands ; it is melancholy as the voice of the storm-vexed Tonn Tóime that disturbed his rest on that night when in poverty and loneliness he lay in bed weaving verses destined to be immortal (VII.).

III.—METRIC.

In the poems we are considering (with few exceptions) *stress and similarity of vowel sounds in corresponding stressed syllables are the fundamental metrical principle*. Certain root syllables receive a *stress* as each line is pronounced, and *corresponding* lines have a like number of stresses. We call the set of stressed vowel sounds in a line, or stanza, or poem, the *stress-frame* of that line, or stanza, or poem. We understand the stress-frame to consist of *vowel sounds in their unmodified state*. We call each stressed vowel sound a *stress-bearer*. It is convenient sometimes to speak of a *syllable containing a stressed vowel* as a *stress-bearer*. A diphthong or triphthong is similar to a single vowel when the sound of that vowel is the *prevailing sound* of the diphthong or triphthong. Syllables that contain identical or similar vowel sounds are *similar*; thus ζλεó and ζó are similar, also ναοι and λι; thus, too, ρεόμπα and κόριπ (XX. 13) have their first syllables similar, ο being attenuated or thinned in both; also ρίολ and κλαϊδιμ (XVI. 36–38) where the common vowel sound is *ee* as in *free*. Stresses and stress-bearers *correspond* in two lines when they occur in the same order, beginning with the first stress in each. Lines are similar when their corresponding stresses fall upon similar syllables, or when their corresponding stress-bearers are identical. When all the lines in a stanza, or poem, are similar, the stanza or poem is said to be *homogeneous*. A stress is said to *rule* the syllables which are pronounced with dependence on it, and these may be taken to be the syllable on which it falls, and the *succeeding* syllables as far as the next stress, or to the end of the line in the case of the final stress. The *initial stress* of a line may also rule one or more antecedent syllables.

The final stress-bearer plays an important part in the melody of a line, and in the case of certain metres, the penultimate stress-bearer also.

For purposes of analysis we use the following notation :—

ǎ	represents	α	in	caτ,	sounded	like	o	in	cot	(nearly).
ā	„	éi	„	féin,	„	„	a	„	name.	
au	„	á	„	τá,	„	„	aw	„	awl.	
ě	„	ei	„	beič,	„	„	e	„	get.	
ē	„	í	„	bí,	„	„	ee	„	free.	
ĩ	„	ı	„	pič,	„	„	i	„	sin.	
ī	„	ei	„	peiðm,	„	„	i	„	line (nearly).	
ia	„	ıa	„	ııaı,	„	„	ea	„	near.	
õ	„	o	„	cop,	„	„	u	„	cur.	
ou	„	o	„	lom,*	„	„	ow	„	how.	
ũ	„	u	„	cup,	„	„	u	„	pull.	
ū	„	ú	„	cúl,	„	„	oo	„	school.	
ua	„	ua	„	ıuaı,	„	„	ua	„	truant (but shorter).	

These are the chief unattenuated or otherwise unmodified stress-bearing vowel sounds met with in Irish poetry, some of them, such as ĩ, ě, etc., cannot be attenuated or thinned.

In all the poems we are considering similar lines in the same stanza, and generally throughout the same poem, have their final stress-bearers identical. We speak of an \bar{A} -poem, or an \bar{E} -poem, etc., according as any of these vowel sounds is the final stress-bearer throughout a homogeneous poem. Not every vowel sound in the table given above is used as the final stress-bearer for a homogeneous poem, and the most common final stress-bearers are \bar{a} , \bar{e} , \bar{o} , ua. In our analysis we mark final stress-bearers by capitals. In poems in which alternate lines are similar, it is convenient to regard the final stress-bearer of the even lines only as characterising the poem. The penultimate stress in poems, in which it rules but one

* Munster.

syllable, becomes as important as the final stress. The initial stress of a line often falls on an undecided vowel-sound, and often rules the greatest number of syllables. In the following analysis we place a horizontal stroke above the vowel, or combination of vowels, on which the stress falls, and use a slanting accent-mark, pointing, as far as is possible, to the vowel whose sound prevails in the stressed syllable. Ordinary accent marks are omitted to avoid confusion.

The metres we are considering may be divided into Elegiac and Lyrical metres.

Elegiac Metres.

We begin with the Elegiac stanza which is the metrical type of a large number of poems in this volume. It consists of four verses or lines. Each verse normally contains nine syllables, ruled by four stresses. The even syllables contain stress-bearers. The second and third stress-bearers, at least, are similar. There are often only eight syllables, in which case the odd syllables contain stress-bearers. Frequently one or more of the stresses rule an extra syllable. The final stress always rules two only. Hence the number of syllables varies from eight to eleven. The following lines illustrate the variation in the number of syllables:—

- (1) Τῦιρρε ερῶιδε δοη τῖρ τυ αιρ ρεῶσαῶ. 8 syllables.
- (2) Αῖεεῖμ θῶια ῶο θῖαν αῶ' ἑῶμαρ-ρι. 8 syllables.
- (3) Αν δᾶρα εᾶρ δο ερᾶιδ αν εῶιγε. 9 syllables.
- (4) ῶῶλ να θρῦνιγε λεαρ η-οῖλεαῶ τυαῶ' οῖγε. 10 syllables.
- (5) Τα ρεῖμῖ να β-πλαῖεαρ αιρ λαραῶ μαρ λῶεραη. 11 syllables.
- (6) Μονυαρ α εῖεε ῶο ρῖνγιλ ῖραν β-ροῶμαρ. 11 syllables.

Marking by a short horizontal stroke the unstressed syllables, the stress-frames of these lines are :—

- (1) ŭ - ē - ē - \bar{O} -
 (2) ǎ - ia - ia - \bar{O} -
 (3) - ǎ - ā - ā - \bar{O} -
 (4) ǒ - ĭ - - ĭ - - \bar{O} -
 (5) - ā - ǎ - - ǎ - - \bar{O} -
 (6) - ua - ĭ - - ĭ - - \bar{O} -

The following stanza is in regular Elegiac metre, and is a faint imitation of the poet's manner :—

I wéep my héro pléasing, pátient,
 The friénd of péace, the glée of the nátion,
 Whose vóice was swéet, whose chéek was rádiant,
 Whose sóul was fréé, whose féats were fámous.

The *stress-frame* is,

(ē ē ē \bar{A}) 4,

with the first stress-bearer variable.

In the Elegiac stanza different lines are not necessarily similar, but have always their final stress-bearers similar. The final stress-bearers of the lines in different stanzas must be similar, and are similar in all the poems in Elegiac metre in this volume.

Lyrical Metres.

The five-stressed verse in which I. is composed is typical of a large amount of the poetry in this volume. It is suited to serious and meditative subjects. In it are composed I., IV., XXI., XLVII., L., LIII., LIV. Each poem in this metre is divided into stanzas of four verses each. Each verse has five stresses. The final stress rules two syllables, the penultimate but one. Each stanza is homogeneous; and, though this be not essential, each poem is also homogeneous.

The first stanza of I. bears its stresses thus :

$\overset{\prime}{I}r$ $\overset{\prime}{a}tuirpeac$ $\overset{\prime}{g}ear$ $\overset{\prime}{l}iom$ $\overset{\prime}{c}reaceta$ $\overset{\prime}{c}ri\bar{e}$ $\overset{\prime}{F}odla$
 $\overset{\prime}{P}a$ $\overset{\prime}{r}gamal$ $\overset{\prime}{d}o$ $\overset{\prime}{d}aop$ $\overset{\prime}{r}a$ $\overset{\prime}{d}aolta$ $\overset{\prime}{c}li$ - $\overset{\prime}{b}reoi\bar{g}te$
 $\overset{\prime}{N}a$ $\overset{\prime}{c}ranna$ $\overset{\prime}{b}a$ $\overset{\prime}{e}rine$ $\overset{\prime}{a}g$ $\overset{\prime}{d}euna\bar{n}$ $\overset{\prime}{d}in$ $\overset{\prime}{d}oi\bar{b}$ - $\overset{\prime}{r}in$
 $\overset{\prime}{D}o$ $\overset{\prime}{g}earrad$ $\overset{\prime}{a}$ $\overset{\prime}{n}$ - $\overset{\prime}{g}ea\bar{g}a$ $\overset{\prime}{r}a$ $\overset{\prime}{b}$ - $\overset{\prime}{p}reama$ $\overset{\prime}{c}rin$ - $\overset{\prime}{p}eoi\bar{g}te$.

The stress-frame is,

(\check{a} \bar{a} \bar{a} \bar{e} \bar{O}) 4 ;

marking the unstressed syllables as above, we have

(- \check{a} - - \bar{a} - \bar{a} - \bar{e} \bar{O} -) 4.

The following English stanza has been composed to illustrate this metre. It is constructed on the stress-frame of I., and follows much the same line of thought :—

In sórrow and cháins we pláin like Greéce ólden,
 By fóreigners sláin in gráves our chieífs móulder,
 Misfórtune and cáre awáit each frée sóldier,
 While cóffin-ships béar our bráve the séas óver.

I. is, then, a five-stressed homogeneous \bar{O} -poem.

IV. is in the same metre, but with a different stress-frame
 It is a five-stressed homogeneous UA-poem thus :

$\overset{\prime}{G}ile$ $\overset{\prime}{n}a$ $\overset{\prime}{g}ile$ $\overset{\prime}{d}o$ $\overset{\prime}{c}onna\bar{r}c$ - $\overset{\prime}{r}a$ $\overset{\prime}{a}ir$ $\overset{\prime}{r}li\bar{g}e$ $\overset{\prime}{a}$ $\overset{\prime}{n}$ - $\overset{\prime}{u}ai\bar{g}neap$,
 $\overset{\prime}{d}innio\bar{r}$ $\overset{\prime}{a}n$ $\overset{\prime}{d}innio\bar{r}$ $\overset{\prime}{a}$ $\overset{\prime}{p}riota\bar{l}$ $\overset{\prime}{n}ár$ $\overset{\prime}{e}rion$ - $\overset{\prime}{g}ruam\bar{d}a$,
 $\overset{\prime}{C}riordal$ $\overset{\prime}{a}n$ $\overset{\prime}{e}riordail$ $\overset{\prime}{a}$ $\overset{\prime}{d}orm$ - $\overset{\prime}{por\bar{g}}$ $\overset{\prime}{r}inn$ - $\overset{\prime}{u}aine$,
 $\overset{\prime}{D}eir\bar{g}e$ $\overset{\prime}{i}r$ $\overset{\prime}{f}inne$ $\overset{\prime}{a}g$ $\overset{\prime}{f}ionna\bar{d}$ $\overset{\prime}{n}a$ $\overset{\prime}{d}riord$ - $\overset{\prime}{g}ruad\bar{n}aib$.

The stress-frame is,

(\check{i} \check{i} \check{o} \bar{e} UA) 4,

or marking the unstressed syllables as before,

(\check{i} - - \check{i} - - \check{o} - - \bar{e} UA -) 4.

Here, it will be noted, the first three stresses rule each three syllables, the fourth one, and the final two. The other metres we have to examine are less frequently employed.

VI. is quite a miracle of sound. It is a homogeneous nine-stressed \bar{A} -poem. The last three syllables of each line have a stress each. The first line bears its stresses as follows:—

$\overset{\prime}{\text{C}}\overset{\prime}{\text{i}}\overset{\prime}{\text{p}}\overset{\prime}{\text{l}}\overset{\prime}{\text{i}}\overset{\prime}{\text{n}}\overset{\prime}{\text{g}} \quad \overset{\prime}{\text{m}}\overset{\prime}{\text{e}}\overset{\prime}{\text{a}}\overset{\prime}{\text{b}}\overset{\prime}{\text{u}}\overset{\prime}{\text{l}} \quad \overset{\prime}{\text{v}}\overset{\prime}{\text{a}}\overset{\prime}{\text{i}}\overset{\prime}{\text{c}}\overset{\prime}{\text{i}}\overset{\prime}{\text{l}} \quad \overset{\prime}{\text{m}}\overset{\prime}{\text{a}}\overset{\prime}{\text{n}}\overset{\prime}{\text{a}}\overset{\prime}{\text{m}} \quad \overset{\prime}{\text{p}}\overset{\prime}{\text{e}}\overset{\prime}{\text{a}}\overset{\prime}{\text{l}} \quad \overset{\prime}{\text{g}}\overset{\prime}{\text{a}}\overset{\prime}{\text{n}} \quad \overset{\prime}{\text{t}}\overset{\prime}{\text{a}}\overset{\prime}{\text{p}}\overset{\prime}{\text{a}} \quad \overset{\prime}{\text{p}}\overset{\prime}{\text{e}}\overset{\prime}{\text{a}}\overset{\prime}{\text{n}}\overset{\prime}{\text{g}}$
 $\overset{\prime}{\text{t}}\overset{\prime}{\text{i}}\overset{\prime}{\text{m}} \quad \overset{\prime}{\text{t}}\overset{\prime}{\text{r}}\overset{\prime}{\text{e}}\overset{\prime}{\text{i}}\overset{\prime}{\text{t}}.$

The stress frame is,

(ǎ ǎ, ǎ ǎ, ǎ ǎ, ou ē \bar{A}) 4,

or marking the unstressed syllables,

(ǎ - ǎ - ǎ - ǎ - ǎ - ǎ - ou ē \bar{A}) 4.

In each line we have the system ǎ ǎ thrice repeated, and three other distinct stress-bearers to close the line. It should be observed that the eighth stress is slight, but falls on syllables that are similar.

In XII. the alternate lines are similar. The first two lines bear their stresses thus—

$\overset{\prime}{\text{D}}\overset{\prime}{\text{o}} \quad \overset{\prime}{\text{g}}\overset{\prime}{\text{e}}\overset{\prime}{\text{i}}\overset{\prime}{\text{p}} \quad \overset{\prime}{\text{a}}\overset{\prime}{\text{n}} \quad \overset{\prime}{\text{R}}\overset{\prime}{\text{a}}\overset{\prime}{\text{i}}\overset{\prime}{\text{t}} \quad \overset{\prime}{\text{M}}\overset{\prime}{\text{o}}\overset{\prime}{\text{p}} \quad \overset{\prime}{\text{v}}\overset{\prime}{\text{o}} \quad \overset{\prime}{\text{p}}\overset{\prime}{\text{a}}\overset{\prime}{\text{o}}\overset{\prime}{\text{b}}\overset{\prime}{\text{a}}\overset{\prime}{\text{o}} \quad \overset{\prime}{\text{a}} \quad \overset{\prime}{\text{p}}\overset{\prime}{\text{e}}\overset{\prime}{\text{o}}\overset{\prime}{\text{l}}$
 $\overset{\prime}{\text{D}}\overset{\prime}{\text{o}} \quad \overset{\prime}{\text{l}}\overset{\prime}{\text{e}}\overset{\prime}{\text{u}}\overset{\prime}{\text{n}}\overset{\prime}{\text{a}}\overset{\prime}{\text{o}} \quad \overset{\prime}{\text{a}} \quad \overset{\prime}{\text{p}}\overset{\prime}{\text{e}}\overset{\prime}{\text{u}}\overset{\prime}{\text{n}} \quad \overset{\prime}{\text{p}}\overset{\prime}{\text{i}}\overset{\prime}{\text{n}} \quad \overset{\prime}{\text{v}}\overset{\prime}{\text{o}} \quad \overset{\prime}{\text{p}}\overset{\prime}{\text{l}}\overset{\prime}{\text{e}}\overset{\prime}{\text{a}}\overset{\prime}{\text{p}}\overset{\prime}{\text{g}} \quad \overset{\prime}{\text{t}}\overset{\prime}{\text{i}}\overset{\prime}{\text{g}} \quad \overset{\prime}{\text{a}}\overset{\prime}{\text{n}} \quad \overset{\prime}{\text{b}}\overset{\prime}{\text{r}}\overset{\prime}{\text{o}}\overset{\prime}{\text{i}}\overset{\prime}{\text{n}}$

The stress-frame for the first stanza is,

$\left\{ \begin{array}{cccccc} \bar{a} & \bar{o} & \bar{a} & \bar{o} & \bar{O} \\ \bar{a} & \bar{a} & \bar{a} & \bar{a} & \bar{O} \end{array} \right\} 2,$

or marking unstressed syllables,

$\left\{ \begin{array}{cccccccc} - & \bar{a} & - & - & \bar{o} & - & \bar{a} & - & - & \bar{o} & \bar{O} \\ & & - & & \bar{a} & - & - & \bar{a} & - & - & \bar{O} \end{array} \right\} 2.$

The beauty of this system consists partly in the alternation of the similar lines, and partly in the division of all the

odd lines into two equal parts ; besides there are only two stress-bearing sounds in the entire stanza (\bar{a} and \bar{o}), while in the even lines the \bar{a} sound predominates. It is a four-stressed \bar{O} -poem.

In III. each stanza ends with the same word except the last, which, however, ends in a word having a similar syllable to the final stress-bearer of the others. It is a seven-stressed \check{A} -poem, but each line has its own separate stress-frame, and no two consecutive lines have the same stress-frame, with but few exceptions, such as the first two lines. The first line runs :—

$\overset{\prime}{\text{A}}\text{r}\overset{\prime}{\text{h}}\overset{\prime}{\text{n}}\overset{\prime}{\text{g}} \quad \overset{\prime}{\text{g}}\overset{\prime}{\text{e}}\overset{\prime}{\text{u}}\overset{\prime}{\text{r}} \quad \text{do} \quad \overset{\prime}{\text{d}}\overset{\prime}{\text{e}}\overset{\prime}{\text{a}}\overset{\prime}{\text{r}}\overset{\prime}{\text{c}}\overset{\prime}{\text{a}}\overset{\prime}{\text{r}} \quad \overset{\prime}{\text{p}}\overset{\prime}{\text{e}}\overset{\prime}{\text{i}}\overset{\prime}{\text{n}} \quad \text{am}' \quad \overset{\prime}{\text{l}}\overset{\prime}{\text{e}}\overset{\prime}{\text{a}}\overset{\prime}{\text{b}}\overset{\prime}{\text{a}}\overset{\prime}{\text{i}}\overset{\prime}{\text{o}} \quad \text{'r} \quad \overset{\prime}{\text{m}}\overset{\prime}{\text{e}} \quad \overset{\prime}{\text{g}}\overset{\prime}{\text{o}} \quad \overset{\prime}{\text{l}}\overset{\prime}{\text{a}}\overset{\prime}{\text{g}}\text{-}$
 $\text{b}\overset{\prime}{\text{r}}\overset{\prime}{\text{i}}\overset{\prime}{\text{o}}\overset{\prime}{\text{g}}\overset{\prime}{\text{a}}\overset{\prime}{\text{c}}.$

Thus, there are seven stresses in each line ; the stress-frame is

$\check{a} \quad \bar{a}, \quad \check{a} \quad \bar{a}, \quad \check{a} \quad \bar{a}, \quad \check{A},$

or marking the unstressed syllables,

$\check{a} \quad - \quad \bar{a} \quad - \quad \check{a} \quad - \quad \bar{a} \quad - \quad \check{a} \quad - \quad \bar{a} \quad - \quad \check{A} \quad -$

The stress-frame of each line is divided into three equal parts, omitting the final stress-bearer. In this sense only is the poem homogeneous. Each long line may thus be divided into four short ones, the three first *similar*, and the fourth similar to the fourth of the next long line. Thus divided the first line would stand,

$\overset{\prime}{\text{A}}\text{r}\overset{\prime}{\text{h}}\overset{\prime}{\text{n}}\overset{\prime}{\text{g}} \quad \overset{\prime}{\text{g}}\overset{\prime}{\text{e}}\overset{\prime}{\text{u}}\overset{\prime}{\text{r}}$
 $\text{Do} \quad \overset{\prime}{\text{d}}\overset{\prime}{\text{e}}\overset{\prime}{\text{a}}\overset{\prime}{\text{r}}\overset{\prime}{\text{c}}\overset{\prime}{\text{a}}\overset{\prime}{\text{r}} \quad \overset{\prime}{\text{p}}\overset{\prime}{\text{e}}\overset{\prime}{\text{i}}\overset{\prime}{\text{n}}$
 $\text{Am}' \quad \overset{\prime}{\text{l}}\overset{\prime}{\text{e}}\overset{\prime}{\text{a}}\overset{\prime}{\text{b}}\overset{\prime}{\text{a}}\overset{\prime}{\text{i}}\overset{\prime}{\text{o}} \quad \text{'r} \quad \overset{\prime}{\text{m}}\overset{\prime}{\text{e}}$
 $\overset{\prime}{\text{g}}\overset{\prime}{\text{o}} \quad \overset{\prime}{\text{l}}\overset{\prime}{\text{a}}\overset{\prime}{\text{g}}\text{-b}\overset{\prime}{\text{r}}\overset{\prime}{\text{i}}\overset{\prime}{\text{o}}\overset{\prime}{\text{g}}\overset{\prime}{\text{a}}\overset{\prime}{\text{c}}.$

The "binding" stanza is generally in a different metre from the poem it concludes. It is supposed to summarise the chief ideas of the poem. The metaphor is taken from the

binding of a sheaf of corn. The "binding" stanza to II. deserves a separate analysis.

Μο ἄρεαυῶ βροῖν να βράζαιν ἐπόδα ρζαίντε ον ἄ-ειῆ
 Ἰρ να ἄλλα μόρα α λαβαῖῶ αν λεόζαιν ῥαν μ-βλάρναιν ἄιλ
 ἄαὲ αἰεμε ῥαν ἐοῖρ λερ μάιῆ μο ῖοῖρ μαρ ταιῶ ἄαν ἐῖον
 ἄυδ βεαῖβ ποῖρ με αῖρ ἐαῖβαῖῶ βροῖδ ῥαν ρῖαῖῶ ανῖοδ.

The stress-frame is,

(ǎ ǫ, ǎ ǫ, ai Ĩ) 4,

or marking the unstressed syllables,

(- ǎ - ǫ - ǎ - ǫ - ai - Ĩ) 4.

This is a six-stressed homogeneous Ĩ-stanza. The system ǎ ǫ (containing two sounds in sharp contrast) is repeated in each line, and each line closes with two vowel sounds also in sharp contrast, but in reversed order. In the beginning of the line the long vowel follows the short; at the end the short vowel follows the long. The result is, apart from words, most pathetic.

XXXVIII. has a remarkable metrical arrangement. The lines are seven-stressed. The first stanza is a seven-stressed homogeneous Ē-stanza. The final stress rules three syllables as do also the second, fourth, and sixth stresses.

The first line runs :—

βεαρρῖαῖ ριορζαῖζτε ἄεαρρῖαῖ ἰρῖοννα αν ἐνάραῖδ
 ρμῦλκαῖρε ἐρεῖῆεαρταῖδ ;

and the stress-frame is,

(au ĩ, au ĩ, au ů, Ā) 4,

or taking account of the unstressed syllables,

(au - ĩ - - au - ĩ - - au - ů - - Ā - -) 4.

The sixth stress-bearer differs slightly from the second and fourth. If this difference be overlooked—as it may, since the even stress-bearers are short, sharp sounds—the stress-frame of the line is divided into three equal parts, omitting the final stress-bearer. The second stanza is homogeneous and is more regular than the first ; it is also an \bar{A} -stanza. The stress-frame is

$$(\ddot{o} \check{a}, \ddot{o} \check{a}, \ddot{o} \check{a}, \bar{A}) 4,$$

or taking account of the unstressed syllables,

$$(\ddot{o} - - \check{a} - \ddot{o} - - \check{a} - \ddot{o} - - \check{a} - \bar{A} - -) 4,$$

where the odd stresses rule each three syllables, and the even stresses two.

The other stanzas are not homogeneous, but each line has a stress-frame divided into three equal parts of two vowel sounds each, omitting the final stress-bearer. Here and there, however, there are irregularities.

The first two of the stanzas that compose the “Epitaph” in XXII. constitute a four-stressed homogeneous \bar{U} -poem of exquisite harmony. The first line runs :—

$$\text{Ατα } \overset{\cdot}{\epsilon}\overset{\cdot}{\iota}\overset{\cdot}{\alpha}\overset{\cdot}{\varsigma} \text{ αιρ } \text{να } \overset{\cdot}{\rho}\overset{\cdot}{\iota}\overset{\cdot}{\alpha}\overset{\cdot}{\rho}\overset{\cdot}{\zeta}\overset{\cdot}{\alpha}\overset{\cdot}{\iota}\overset{\cdot}{\beta} \text{ ιρ } \text{αιρ } \overset{\cdot}{\rho}\overset{\cdot}{\lambda}\overset{\cdot}{\epsilon}\overset{\cdot}{\iota}\overset{\cdot}{\beta}\overset{\cdot}{\tau}\overset{\cdot}{\iota}\overset{\cdot}{\beta} \text{ } \overset{\cdot}{\delta}\overset{\cdot}{\upsilon}\overset{\cdot}{\beta}\overset{\cdot}{\alpha}.$$

The stress-frame is,

$$(\overset{\cdot}{\iota}\overset{\cdot}{\alpha} \overset{\cdot}{\iota}\overset{\cdot}{\alpha} \bar{\alpha} \bar{U}) 4,$$

or taking account of the unstressed syllables,

$$(- - \overset{\cdot}{\iota}\overset{\cdot}{\alpha} - - \overset{\cdot}{\iota}\overset{\cdot}{\alpha} - - \bar{\alpha} - \bar{U}) 4.$$

The three last stanzas of the same “Epitaph” constitute a five-stressed homogeneous \bar{U} -poem. A typical line is—

$$\text{Αη } \overset{\cdot}{\tau}\overset{\cdot}{\rho}\overset{\cdot}{\epsilon}\overset{\cdot}{\alpha}\overset{\cdot}{\rho} \text{ } \overset{\cdot}{\delta}\overset{\cdot}{\omicron} \text{ } \overset{\cdot}{\rho}\overset{\cdot}{\iota}\overset{\cdot}{\omicron}\overset{\cdot}{\mu}\overset{\cdot}{\alpha}\overset{\cdot}{\iota}\overset{\cdot}{\mu} \text{ } \overset{\cdot}{\delta}\overset{\cdot}{\iota}\overset{\cdot}{\omicron}\overset{\cdot}{\beta} \text{ } \overset{\cdot}{\rho}\overset{\cdot}{\iota}\overset{\cdot}{\mu} \text{ } \overset{\cdot}{\delta}\overset{\cdot}{\omicron}\overset{\cdot}{\beta} \text{ } \overset{\cdot}{\epsilon}\overset{\cdot}{\alpha}\overset{\cdot}{\delta}\overset{\cdot}{\tau}\overset{\cdot}{\alpha}\overset{\cdot}{\varsigma} \text{ } \overset{\cdot}{\rho}\overset{\cdot}{\omicron}\overset{\cdot}{\nu}\overset{\cdot}{\eta}$$

The stress-frame is,

$$(\check{a} \bar{e} \bar{e} \bar{\alpha} \bar{U}) 4,$$

or taking account of the unstressed syllables,

(- ǎ - ē ē - - ē - \bar{U}) 4

In the last line of the poem,

Շարճ a լիօճ քաօիժ' շիաժ 'րր մեալա ծւնն,

the third stress falls on a preposition, while the word շիաժ is passed lightly over.

The "Binding" to LIV. is a complete lyric in itself. It is a six-stressed homogeneous \bar{A} -poem.

The first line runs :—

Ա ծաւրիօճաւ նա մ-Բաւրիօճաւ 'րա մաւրե նա մ-Բե.

The stress-frame is,

(ou ē, ou ē, ǎ \bar{A}) 4,

or taking account of the unstressed syllables,

(- ou ē - ou ē - ǎ - - \bar{A}) 4.

The system ou ē, is repeated in each line ; but it should be observed that the second and fourth stresses are slight.

XLVIII. is a seven-stressed homogeneous \check{A} -poem. The first line is,

Ու քաւնիօճի ճաւլ ծւնն րիօճիճաժ a ո-Շիրոն քաւ.

The stress-frame is,

(i, ē ū, ē ū, ā \check{A}) 4,

or taking account of unstressed syllables,

(- i - - ē ū ē ū ā \check{A}) 4.

Here, it will be observed, seven out of ten syllables are stressed, and of these stresses the last six are on consecutive syllables ; besides, the system ē ū is repeated.

The two first lines of XXIX. are,

Ա քաւրա ճաւ քճաւալ ծօ լէր-Շւր մե a ճ-Շաճաւժ
Շիր լիօն ճաւ քաւրճ ճօ ո-նրիօժ մօ քճօլ.

It consists of stanzas of eight lines each. The stress-frame, therefore, is,

$$\left\{ \bar{a} \quad \check{a}, \quad \bar{a} \quad \check{a}, \quad \bar{O} \right\} 4,$$

or marking the unstressed syllables,

$$\left\{ - \quad \bar{a} \quad - \quad \check{a} \quad - \quad - \quad \bar{a} \quad - \quad - \quad \check{a} \quad - \quad - \quad \bar{O} \right\} 4$$

It will be observed that the system $\bar{a} \check{a}$ occurs three times in succession in each typical pair of lines. In systems like this, it is convenient to regard the final stress-bearer of the even lines as characterizing the poem.

XXX. closely resembles XXIX. in metrical structure, but the even lines are shorter. The stress-frame is,

$$\left\{ \bar{e} \quad \bar{u}, \quad \bar{e} \quad \check{u}, \right\} 4;$$

here the system $\bar{e} \bar{u}$ occurs thrice in succession, and together with the sharp sound \check{u} as final stress-bearer, constitute the entire stress-frame.

LI. consists of stanzas of eleven lines each. The third, sixth, and eleventh lines are similar, as are the eight others. There are four stresses in each line. The stress-frame for the eight similar lines is,

$$(\check{a} \quad \bar{a} \quad \bar{a} \quad \check{A}) 8,$$

and for the three other similar lines,

$$(\bar{o} \quad \bar{o} \quad \check{a} \quad \bar{O}) 3.$$

These systems alternate regularly throughout.

Alliteration.

In these poems alliteration—so much used by the eighteenth-century poets—is by no means conspicuous. It occurs in phrases like $\text{com}\delta\alpha\lambda\tau\alpha \text{cl}\acute{\epsilon}\iota\upsilon\beta$ (XIII. 61), $\text{br}\acute{\alpha}\tau\acute{\epsilon}\rho\eta$ $\text{br}\epsilon\alpha\kappa\alpha$ (III. 25), $\text{p}\iota\omicron\text{p} \text{p}\iota\omicron\text{p}\acute{\alpha}\varsigma$ (IV. 9), $\text{ca}\iota\text{p}\epsilon \text{ca}\omicron\text{i}\eta \text{c}\iota\upsilon\eta$

meditation. The *bean chaointe*, as she was called in Munster, was in constant attendance during the time that elapsed between the formal laying-out of the corpse for waking and the burial. Other mourners came and went in groups. Some came from a distance, and, on entering the house of death, set up a loud wail, which they continued all together over the corpse for some time. It is not easy to imagine anything more solemn and plaintive than this wail. Some, indeed, joined in it who felt no natural sorrow for the dead ; but even these had griefs of their own which gave sincerity to their mourning once the flood-gates of sorrow were open. The men seldom joined in the funeral chorus, and only those whose near connexion with the dead inspired real sorrow, or who were specially gifted with a wailing voice. The *bean chaointe* often filled up the interval between successive wailings by chanting an extempore dirge in praise of the dead, or of his living relations, or in denunciation of his enemies. These dirges, which not unfrequently reached a high pitch of pathos and eloquence, were eagerly listened to, and treasured in the memory. Sometimes there were two such mourners, each introduced by one of the factions into which a family was too often divided. They used to pour forth their mutual recriminations in verse, often of great point and satire, on behalf of the faction they represented ; so that sometimes the *bean chaointe* became a *bean cháiinte*. The following snatch of dialogue will illustrate the brilliancy of extempore repartee that these mutual recriminations sometimes attained. A young husband, intensely disliked by his wife's relations, is dead. There is a *bean chaointe* on each side. The husband's *bean chaointe* begins thus :—

Mo ḡrád tu ar mo tairníomh,
 A ḡaol na b-pear ná mairéann,
 Do éuala péim ar n'féaca
 ḡo m-bádtaiḡe muc a m-bainne,
 'Duir dá éadaoim earraḡ
 A b-tiḡ do mátar aḡur t'atar.

The opposing *bean chaointe* on behalf of the wife's kinsfolk replies :—

Níor míuc é aét banb,
 'S ní raib fe d'aoir aét peaéctíam,
 'S ní raib an ciléir fairrínḡ,
 'S ní raib an rcalpán dainḡion.

These verses are thus translated :—

My love art thou and my delight,
 Thou kinsman of the dead men,
 I myself heard, though I did not see,
 That a pig would be drowned in milk,
 Between two Wednesdays in Spring,
 In the home of thy father and thy mother.

To which the reply is :—

It was not a pig, but a *banb*,
 And it was only a week old,
 And it was not wide—the *ceeler*,
 And it was not fastened—the hurdle-door.

The first mourner dwells on the affluence that existed in the parental home of the deceased, and quotes an instance to prove it. In the spring, when milk is scarce, so abundant was that fluid that a pig was drowned in it. The representative of the other side does not deny the fact, but so extenuates it as to make any boast about it ridiculous; even the *scalpán*—a bundle of rods as a substitute for a door—was not well fastened. Sometimes a near relative of the deceased was *bean chaointe*; and here genuine sorrow would often produce a strain of great pathos. Similes like the following would be thrown out in the ecstasy of grief :—

Atá mo éroiḡe pá rḡúḡ,
 Mar a beaḡ ḡlar air rḡrú,
 'S ḡo raéaḡ an eoéair amúḡaḡ,
 'S ná leiḡearpaḡ oileán na b-ḡionn.

My heart is oppressed with grief,
 As a lock in screw (that is, a spring-lock)
 When the key has been lost,
 And the Island of the Fianna could not cure it.

The lamentation of the *bean chaointe* was called a *caoine*,

or keene. It was generally in a short metre, as the above specimens.

Of the same nature as the *caoine*, but far more dignified as a species of composition, was the *Marbhna*, or Elegy. It generally supposed the burial to have already taken place, and was usually composed by a poet in some way connected with the family of the deceased. The *Marbhna* was cultivated in every age of Irish Literature of which we have any record. The Lament attributed to Olliol Olum for his seven sons who fell in the battle of Magh Macroimhe, and Lament of King Niall, and the famous Lament of Deirdre over the sons of Usnach, are early examples. In "Cormac's Glossary," under the word *Ganh* is a citation from a *marbhna* composed by Colman for Cuimine Fota, the Patron Saint of Cloyne, whose death took place in 661 A.D. It is translated by O'Donovan as follows:—

He was not more bishop than king,
My Cuimin was son of a lord,
Lamp of Erin for his learning,
He was beautiful, as all have heard,
Good his kindred, good his shape,
Extensive were his relatives,
Descendant of Coirpri, descendant of Corc,
He was learned, noble, illustrious,
Alas he is dead in the month of Gam,
But 'tis no cause of grief! 'Tis not to death he has gone.

This extract runs on the same lines as the modern Elegies.

In Hardiman's "Irish Minstrelsy" several beautiful Elegies are given, such as Torna's Lament for Corc and Niall, and Seanchan's Lament over the dead body of Dallam. During the sixteenth and seventeenth centuries, both in Ireland and Scotland, the Elegy became one of the most extensive and important species of verse. Indeed, the trouble and sorrow of these ages were calculated to foster its plaintive melody, and almost every distinguished Irish poet during this period had composed elegies. There is an almost inevitable sameness

about the structure of those that have been preserved ; for, as the idea is ancient, so is the machinery employed. The great heroes of Irish history are marshalled afresh as kinsmen of the deceased : Conn, Cuchulainn, Feargus, Niall, and Cairbre ; the great Norman families and the older Celtic chieftains are also enumerated. But one peculiar charm of this species of composition, all over Ireland, comes from the *mná sidhe*, fairy women, who have “a local habitation and a name,” and are wont to lament the Milesian families in sweet and doleful numbers. Thus, in several accounts of the battle of Clontarf, Aoibhill, the fairy lady of Carrigliath, near Killaloe, the *banshee* of the Dalcassians, is made to wrap Dunlaing O’Hartigan in a fairy cloud, to hinder him going to the battle. Dunlaing, however, succeeds in joining Murchadh, whose attendant he was. His explanation of his delay leads to an interview between Aoibhill and Murchadh, in which the fairy predicted, in verse, the fall of Brian, of Murchadh, and of many of the chiefs of the Dalcassian army.

But the most celebrated of all such fairy ladies is Clíodhna, whose principal palace was situated at Carrig Clíodhna, or Clíodhna’s Rock, in the parish of Kilshanick and barony of Duhallow. In Glandore Harbour she is supposed to wail for the demise of her favourite chieftains. In this harbour there is still a very remarkable moan heard in the caverns of the rocks, when the wind is north-east off the shore. It is slow, continuous, and mournful, and can be heard at a great distance ; it is the prelude to an approaching storm, and is called Tonn Clíodhna, or Clíodhna’s Wave. Swift gives us a description of the storm in this harbour :—

Sed cum saevit hyems et venti, carcere rupto,
 Immensos volvunt fluctus ad culmina montis,
 Non obsessae arces non fulmina vindice dextra
 Missa Iovis quoties inimicas saevit in urbes,
 Exaequant sonitum undarum veniente procella,
 Littora littoribus reboant.

Swift’s Works, vol. xvi., p. 302.

There are two other natural mourners on our Irish coasts : Tonn Tuaithe, off the coast of Antrim, and Tonn Rudhraighe, in Dundrum Bay, Co. Down. Indeed, most of the Irish rivers are pressed into the chorus of lamentation by the Elegiac poets. Besides Aoibhill and Cliodhna, there are Aine of Cnoc Aine, Una of Durlus Eilge, Grian of Cnoc Greine, Eibhlinn of Sliabh Fuaidh. In our poem XXXV. there is given a list of these amiable beings. In Keating's Elegy for the Lord of the Decies (A.D. 1626), Cliodhna, the chief mourner, is made to perform a most extraordinary circuit, which takes a week to accomplish. She visits all the fairy palaces in the country and weeps afresh at each. In some of O'Rahilly's elegies the various local fairy ladies are set lamenting all at once, Cliodhna leading off, and giving information about the kindred of the deceased. In poems XV. and XVI. there is a strange combination of the native and the classical mythologies not uncommon in the poetics of the last two centuries, while Jupiter asks Cliodhna to draw up the pedigree of O'Callaghan.

But the banshee is not content to await the death of her favourite chieftains ; she gives them warning when any great sickness is to end in death. "No doubt can for a moment be entertained," says Dr. O'Donovan, "of the fact, that a most piteous wailing is heard shortly before the dissolution of the members of some families."—*Kilkenny Archæological Journal*, 1856, p. 129. It is remarkable that in poem XXXV., which is elegiac in form, O'Rahilly represents the *mna sidhe* as lamenting, not the death of a chieftain, but his being deprived of his lands, and banished.

V. — THE MANUSCRIPTS AND LANGUAGE OF THE POEMS.

The principal sources of the text of the poems in this volume are the MSS. in the Libraries of the Royal Irish Academy (R.I.A.), Maynooth College, British Museum (B.M.), King's Inns, and the O'Curry Collection, Clonliffe College (C). The Maynooth Collection consists of the Murphy (M) and the Renehan (R) MSS. The following list gives most of the MSS. consulted for the various poems. These are indicated by Roman numerals:—

- I. R.I.A. 23, N, 11. p. 27; 23, G, 20. p. 133; M, vol. 9. p. 218; vol. 12. p. 59; vol. 57. p. 1; C.
- II. R.I.A. 23, M, 49. p. 259; B.M. Eger. 158. pp. 58-60; *Ibid.* 64-66.
- III. R.I.A. 23, G, 21. p. 366; *Ibid.* p. 489; M, vol. 6. p. 229.
- IV. R.I.A. 23, L, 13. p. 22; 23, Q, 2. p. 123; 23, G, 21. p. 356; 23, M, 16. p. 209; M, vol. 12. p. 341; vol. 57. p. 28; vol. 95. p. 14; R. vol. 69; C.
- V. R.I.A. 23, G, 20. p. 368; 23, G, 21. p. 367; M, vol. 12. p. 65; C.
- VI. R.I.A. 23, G, 21. p. 368; 23, G, 20. p. 134; M, vol. 12. p. 69.
- VII. R.I.A. 23, G, 20. p. 391; 23, G, 20. p. 133; 23, G, 21. p. 364; 23, N, 15. p. 35; M, vol. 5. p. 49; vol. 12. p. 343.
- VIII. R.I.A. 23, G, 20. p. 183; 23, G, 21. p. 368; M, vol. 10. p. 251; vol. 12. p. 86.
- IX. R.I.A. 23, G, 24. p. 357; M, vol. 12. p. 308.
- X. R.I.A. 23, N, 11; M, vol. 6. p. 156.
- XI. R.I.A.; M, vol. 6. p. 356.
- XII. R.I.A. 23, Q, 2. p. 124; 23, M, 16. p. 217; R, vol. 69; C.
- XIII. 23, L, 24. p. 255; 23, L, 13. p. 134; 23, N, 12. p. 39; M, vol. 4. p. 28; vol. 5. p. 27; vol. 5. p. 131; C.
- XIV. M, vol. 10. p. 80.
- XV. R.I.A. 23, G, 20. p. 294; 23, M, 44. p. 169; 23, O, 15. p. 35; M, vol. 4. p. 86; vol. 10. p. 278; C.
- XVI. R.I.A. 23, G, 20. p. 297; 23, M, 44. p. 172; M, vol. 10. p. 394; C.
- XVII. R.I.A. 23, B, 37. p. 53; 23, M, 16. p. 216; M, vol. 10. p. 54; C.
- XVIII. R.I.A. 23, E, 15. p. 238; M, vol. 11. p. 169; vol. 7. p. 89; vol. 57. p. 31.

- XIX. M, vol. 10. p. 93.
- XX. R.I.A. 23, A, 18. and O'Kearney's MS.
- XXI. R.I.A. 23, M, 16. p. 219, and another copy; B.M. Eg. 150. p. 443; C.
- XXII. R.I.A. 23, E, 16. p. 359; 23, N, 13. p. 285; 23, L, 24. p. 539; 23, I, 39. p. 59; 23, L, 37. p. 8; M, vol. 8. p. 400 (incomplete); B.M. Add. 33567. p. 36; C; and numerous private copies.
- XXIII. M, vol. 12. p. 61.
- XXIV. R.I.A. 23, G, 3. p. 241 et seq.
- XXV. 23, I, 39. p. 57.
- XXVI. King's Inns, Ir. MSS. No. 6; M. vol. 54. p. 171 (incomplete).
- XXVII. R.I.A. 23, A, 18. p. 11.
- XXVIII. 23. G. 3. p. 240; B.M. Eg. 133. p. 124; Hardiman's "Minstrelsy," vol. 2.
- XXIX. R, vol. 69; O'Daly's "Poets and Poetry of Munster."
- XXX. R.I.A. and O'Daly's "Poets and Poetry of Munster."
- XXXI.-II. R.I.A. 23, L, 39; A, 5. 2 (Stowe Collection); M, vol. 53; a copy made by Mr. P. Stanton.
- XXXIII. R, vol. 69; B.M. Eg. 110. p. 143; Eg. 160. p. 273.
- XXXIV. R.I.A. 23, L. 13. p. 42; 23, N, 11. p. 134; R, vol. 69; M, vol. 2; C.
- XXXV. B.M. Eg. 94. art. 2. p. 177.
- XXXVI. R.I.A. M, vol. 2. p. 34.
- XXXVII. R.I.A. M, vol. 1. p. 333.
- XXXVIII. R.I.A. 23, C, 32. p. 25; 23, L, 24. p. 395.
- XXXIX. R.I.A. 23, E, 16. p. 283; M, vol. 12. pp. 261, 265, 280.
- XL. O'Reilly's "Irish Writers," sub an. 1726.
- XLI. R.I.A. 23, L, 13. p. 78.
- XLII. R.I.A. 23, G, 21. p. 358; 23, L, 38. p. 81; M, vol. 2. p. 233.
- XLIII. R.I.A. O'Kearney's MS.; 23, G, 21. p. 362 (partial).
- XLIV.-VI. R.I.A. 23, K, 20; A. 5. 2 (Stowe Collection); M, vol. 53; a copy by Mr. P. Stanton.
- XLVII. M, xcv. and two other copies.
- XLVIII.-IX. R.I.A. 23, E, 15. pp. 231-232; M, vol. 12. pp. 74-76.
- L. R.I.A. M, vol. 12. p. 306.
- LI. M, vol. 43, p. 1.
- LII. R.I.A. M, vol. 5, p. 67.
- LIII. R.I.A. 23, O, 39. p. 36; M, vol. 72, p. 222; vol. 96. p. 434.
- LIV. R.I.A. 23, O, 39; M, vol. 72. p. 224; vol. 96. p. 438.

In the notes to these poems separate symbols are not given for the various MSS. Thus, A stands for one of the copies in the R.I.A., M for one of those in the Murphy Collection, and R for one of those in the Renehan Collection, Maynooth. Wherever more detailed information is considered useful, it is supplied. As some good MSS. came into the editor's hands after the text had been in type, a few important variants will be given at end of volume.

In addition to the above list, copies of several of the poems in private hands were examined. Where the Maynooth Collection supplied a good copy, this has been generally made the basis of the text. The Murphy MSS. (M) are a collection of Irish poems and tales, made by Dr. Murphy, bishop of Cork, in the early years of the nineteenth century. The greater part of them were transcribed from older MSS. between the years 1800 and 1820; the scribes being the O'Longans, Michael óg, Paul, and Peter; John O'Nolan, and others of inferior merit. There are some MSS. in this collection of an earlier date. Of the Renahan MSS. vol. 69 contains a vast body of modern Irish poetry. The date of compilation is 1853, and the scribe is inclined to the phonetic method of spelling. The R.I.A. MSS. consulted are very numerous; but in their general features they resemble the Maynooth MSS. Many of them are a decade or two older, and they are on the whole more accurate.

One MS. in the R. I. Academy (23, G, 3) is of considerable interest in connexion with O'Rahilly. It is a MS. copy of "Keating's History." The scribe is Dermot O'Connor; and it is from this copy that his much-abused translation of "Keating" was made. At the end of the History the date 1715 is given. Then follow twelve pages of miscellaneous poems by Keating and others. Here is to be found poem XXVIII., without its author's name, and on the same page twelve lines to Donogh O'Hickey, composed in 1709 (last twelve lines of XXIV.), with our poet's name at the end. Between them is a short

piece on the vanity of the world. On the opposite page, at the top, is a poem on the son of Richard Rice, in O'Rahilly's manner; and, following this, a short elegy on Justin MacCarthy, Lord Mountcashel, who died abroad in 1794, which is probably from our poet's hand. A few pages further is found the first part of XXIV. Although the MS. is dated 1715, it does not follow that the twelve extra pages of poems are of the same date; but they appear to be by the same scribe, and, no doubt, were written not long after that date. It would seem, then, that, while still living, Egan had such a reputation as a poet, that a scribe of some consequence, like O'Connor, found in his poetry matter suitable for filling up the blank pages of his "Keating."

A yet more interesting MS. is a copy of "Keating's History," made by Egan himself in 1722, which is now in the National Library, Kildare-street, Dublin.

On the first spare page is a portion of a tract on prosody, in O'Rahilly's handwriting; and, at the end, the following:—
 Ar na rḡriob le hAodágan Ua Raḡaillaiḡ do Ruḡrḡ míc Seain
 oḡ míc Síete a n-Ḍrom Coluécair 'ran m-bliádam d'aoir Ḍriopó
 míle reáct (ḡ-ceud) aḡur an dapa bliádam ríctéad. July an
 reáctínaó lá. "Written by Egan O'Rahilly for Roger óg, son
 of John, MacSheehy, at Dromcullagher, in the year of the age
 of Christ, one thousand seven (hundred) and twenty-two. July
 the seventh." On the opposite page there is a poem of eight
 quatrains on a priest called William O'Kelliher, whose depart-
 ure for Connaught the poet bewails; the writing resembles
 O'Rahilly's, but is, I think, not his. At the end of this poem
 there is a stanza, in a different hand, signed Seaḡan Ó Tuáóma,
 with the date 1731. At page 83 we have the signature Aodágan
 Ua Raḡaillle, and at the end—

"Finis Libri Secundi 7^{br} the 9th, 1722.

"Aodágan Ua Raḡaillle."

This last signature gives the form of the poet's name adopted

in this volume, viz. *Coóagán Ua Raéaile*, and seems to be that used by the poet himself; though even in this he is not quite consistent, while Peter O'Connell, in one place, R.I.A. 23, M, 16, corrects it to *Raégaile*. The MS. is written clearly throughout in a bold hand, very little use is made of accents, and initial letters are sometimes written in a slightly ornamental style. From the dates given above, it seems that the entire MS. was written in two months. In 1842, O'Curry gives his opinion of this MS. thus: *Ar loétaé an leabap é ro:* "this is a faulty book."

Among the British Museum MSS., Egerton 94, which contains XXXV., is of interest as being written by Finneen O'Scannell, Hardiman's scribe. The paper bears the watermark date of 1816. This Finneen was probably the same as the distinguished poet of that name, who may be regarded as Egan's legitimate successor as poet of the Killarney Lakes. Of another MS. in that collection (Additional 29,614), which contains a copy of IV., Seaghan na Rathaineach is the scribe. The date is 1725.

It will readily appear that the MSS. employed in preparing the text of these poems presented a wide range of orthographical variations, and it was found impracticable to print them as they stood. Often the same word was spelled variously in the same poem, or stanza, or even line. Some spellings, however, in which the MSS. were practically unanimous, were retained. The preposition *a* for *í* was found constantly; *ar* instead of *ap*, though not universal, was found to be the prevailing spelling. The Munster *ḡ*, unaspirated in verbs and in certain nouns and adjectives, has not been disturbed. It has been held by good authority (see *Gaelic Journal*, No. 11) that the Munster development of *ḡ* in verbs should be recognized as a characteristic of the language, leaving those of other provinces to soften the sound at will. The present writer is of opinion that poems such as those in this volume lose much of their flavour unless the *ḡ* is pronounced without

aspiration. At any rate it is obvious that the poet is entitled to have the δ unaspirated, and the MSS. in general so write it. Although the passive forms, like $\text{cuipea}\delta$, are generally pronounced in Munster as if δ were δ ; yet the MSS. generally write δ , and it is used in this volume. The diphthongs eu and ea are in the MSS. written indiscriminately, and their example is followed in our text. Nouns like $\text{p}\acute{\text{i}}\delta$ $\text{b}\acute{\text{r}}\acute{\text{i}}\delta$ are in the MSS. undeclined in the singular, and they have been in general so treated in text. As n does not silence δ in eclipsis they are not separated by a hyphen. For the rest, though many anomalies of spelling still remain, the text is, as a whole, as consistent as the present state of the language demands.

Poem XXIII. is obviously only a fragment, and XL. is a stanza quoted by O'Reilly from a poem on a shipwreck which the poet witnessed off the coast of Kerry, and of which there was an imperfect copy among the O'Reilly MSS. ; but I have been unable to find it. Another piece, a translation of St. Donatus' Latin poem on Ireland, referred to by O'Reilly, is also missing. Besides these there is an elegy on MacCarthy of Ballea, ascribed to the poet in the Renehan MSS. This elegy is printed in "Hardiman's Minstrely," and is there ascribed to Tadhg Gaodhalac, to whom it is also attributed in another MS. copy. As it has appeared already in print, and as its authorship is disputed, it is not given here. On the other hand, poems XXV. and XXXIV. are probably not genuine. The latter appears to be the work of Pierse Ferriter.

In these poems the elaborate metre employed requires a considerable variation in the vowels, in declensions, and verbal terminations. Every language has to modify its ordinary prose forms to some extent to meet the exigencies of metre.

The poet goes back to an earlier pronunciation of certain words, which colloquial usage had shortened by a syllable. Thus $\text{la}\delta\text{a}\text{i}\text{r}\text{t}$, $\text{pea}\delta\text{ae}$, etc., generally form two syllables in verse, but only one in conversation ; while in XXI. 19, $\text{pea}\delta\text{ae}$

is sounded as one syllable. Again, not only is a word expanded according to earlier pronunciation, but aspiration is removed from a middle consonant, as *leogan* for *leoġan*, *raogał* for *raoġał*. It often happens that such pronunciations survive in provincial dialects. Thus *cuġainn* is pronounced as two syllables in XX. 36, but never nowadays in conversation in Munster; while in Connaught the two syllables are still heard, though the initial *ċ* becomes *ċ̇*. The diphthong *ao*, as in *aon*, *taob*, etc., is pronounced in Connaught as *aoi* is pronounced in Munster (that is, as *ee* in *steel*). The poet often uses this sound for metrical purposes, and the scribes generally spell it *aoi* in such cases; thus *ġaoił* XXI., etc. Again, the same word is pronounced in three or four different ways to suit the metre: thus *naı̄aı̄o* may be taken as a monosyllable pronounced in two or three ways, or as a dissyllable having similar variations. There is sometimes an internal vowel change in verbs, as *do pı̄inn* for *do pı̄inne*; also in pronouns combined with prepositions, as *oı̄ı̄b* for *oı̄ı̄b̄*. Frequently, also, the singular of a noun is used for the plural, and adjectives are sometimes not declined.

As regards the value of these poems as specimens of the language, it will suffice to quote the opinion expressed by the Very Rev. P. O'Leary, P.P. of Castlelyons, who yields to no one in appreciation of the subtleties of Irish syntax. When he had read the first twenty poems in proof, he wrote—"The pieces you are putting together are splendid; they are veritable classics in the language. The constructions in them will always stand as true models of the syntax of the Irish language."

Cá b-fuil Aoðagán éigior iaréar Fál,
 Ná tigeann a íaoéar tréan nó a íanar 'nár n-dáil.

Where is Egan, bard of Western Fál,
That his powerful work and his melody come not to our aid.

REV. CORMAC MAC CARTAIN, "To the Bards."

ΘΑΝΤΑ ΑΟΘΗΑΖΑΙΝ ΥΙ ΡΑΤΗΑΙΛΛΕ.

THE POEMS OF EGAN O'RAHILLY.

ὍΑΝΤΑ ΑΟΘΗΑΖΑΪΝ ΥΪ ΡΑΤΗΑΙΛΛΕ.

I.

ΚΡΕΑΪΤΑ ΚΡΙΪ ΡΪΔΔΑ.

Ιρ ατυρρεαΪ ζευρ λιομ κρεαΪτα κριΪ ΡΪδΔα
 Ρά ρζαμλλ ζο ὅαορ 'ρα ζαοιτα κλι-βρεΪζτε ;
 Να κρanna βαδΪ κρεινε αζ δεαναΪν ὀν ὀδιβ ριν
 Ὅο ζεαρραδΪ α ηζέαζα 'ρα β-ρρεαΪηα κριν-ρεοιζτε.

Κε ραδα ὄυιτ, Ήριε, ἡαορδΪα, ἡίν-ηόρἡαρ,
 Αδ' βανατραιν τ-ρειἡ le ρεΪλε ιρ ριορ-εόλυρ,
 βειρ ρεαρδΪα αδ' ἡεΪρδριζ ρε ζαδ κρison-έοιριρ,
 'S ζαδ λαδρann κοἡαιτεαδΪ δ'εΪρ ὀο κλι ὀεόιταδ.

Ιρ μαρ βαρρα αιρ μο ἡέαλα, ρευδ ζυρ ὀιοι δεόρα,
 10 ζο ηζαβανν ζαδ ρεερ ὀον ρεἡμ ριν ροιηη Εορυιρ
 Α βαϲρρἡιονη ταιρ ρεἡμ ζο ραοζαλτα ρίτεοιιτε,
 Αέτ βανβα α β-ρειἡ ζαν κεΪλε ιρ ί ρόρδΪα !

I.—Of this poem there are several partial copies. There is a copy containing all the stanzas given here in vol. 69 of the Renehan MSS. in Maynooth College. The piece, however, seems naturally to end with the sixth stanza. The idea expressed in the fifth stanza is more fully developed in XXXIV., which is an argument in favour of O'Rahilly's authorship of the latter poem.

1. κριΪ, M κριε, monosyllabic gen. of κριό, as if the word were masc. R κριέ.

3. να κρanna, metaphorical for 'great families.'

4. ζέαζα, M ζέαδΪα. Most MSS. have ζέαζα, which gives an extra syllable. In XXXVI. 36, MS. gives a ζέαδΪ ζεμεαλλαιδ. The word seems a poetical softening down of ζέαζα.

5. 'Εριε = α 'Εριε, the α being absorbed by

THE POEMS OF EGAN O'RAHILLY.

I.

THE WOUNDS OF THE LAND OF FODLA.

Woful and bitter to me are the wounds of the land of Fodla,
 Who is sorely under a cloud whilst her kinsfolk are heartsick ;
 The trees that were strongest in affording them shelter
 Have their branches lopped off and their roots withering in
 decay.

Long though thou hast been, O majestic, gentle-mannered Erin,
 A fair nursing-mother with hospitality and true knowledge ;
 Henceforth shalt thou be an unwilling handmaid to every
 withered band,
 While every foreign boor shall have sucked thy breasts.

And to crown my sorrow, behold it is a fit subject for tears,
 10 That every king of the dynasties who divide Europe amongst
 them
 Possesses his own fair, gentle spouse in prosperity and peace,
 While Banba is in pain without a consort, wedded though she be.

the initial vowel. 7. *beip*, so in MS. It is a better form historically, as well as phonetically, than the *beip̃ip* of many modern writers.

8. *coimait̃eac̃*, M *coim̃iteac̃*, generally pronounced as if written *caoĩteac̃*, here for assonance as if written *caõtãc̃*.

9. *dẽra*, for *dẽr̃a*, gen. pl. 10. *poim̃ Copuip̃*. I have taken *poim̃* as pf. tense of *poim̃im̃*, 'I divide,' and *Copuip̃* as acc. case. It would be better perhaps to take *poim̃ Copuip̃* for *poim̃ne Copp̃a*: "of the continent of Europe."

Ἐαλληαμαρ πρείμη-ῖλιοῦτ Νέιλλ ιρ ρίολ Εοζαιν,
 Ιρ να πεαραῶοιν τρέααα, λαοῦραῶ ρίοζαῦτ βόοιρμη,
 Ὀοη Ἐαραῦ' ῖυιλ ῖέιλ, μο λέυν, νί'λ πυινη βεῶ αζυινη !
 Ιρ παθα ρινη τρέιῦτ πα λέιρ-ρζοιορ βυιδιη Λεῶραβ.

Ιρ δεαρῖ ζυρ β'έ ζαῦ εῖζιοη ιοζοῶρα,
 Ζαηζυιδ ιρ εῖῦεαῦ, ελαοη ιρ ὀιοῦ-ῦοῖμολ,
 Ζαη ceαηζαλ λε ῦέιλε, αῦτ παοβαῦ ρίηη-ρζοῶραῦ,
 20 Ὀο ῦαρραηηζ ὄο παοῦραῦ ῖραοῦ αη Ρίοζ ῦοῖμαῦταηζ.

Ὀ ῦαλληαμαρ Ἐιρε ιρ μέαῦ ἀρ μίο-ῦοῖῦροη,
 Ιρ τρεαρζαηρτ να λαοῦ μεαρ, τρευν, νάρ ῖνί-ῦρεῶραῦ,
 Αηρ Αραῦ-Ἰῖλας Ὀέ 'ρ αηρ ῦρευν να Τρῖοηοῖοδε
 Ζο μαηρῖῖῖ ὀά η-Ἐιρ αη μέαῦ ρο ὀιοῦ βεῶ αζυινη.

Ἐαλληεαδαρ Ζαοῦαηλ α ὀ-τρείῦτε εαοη ῦοραῦ,
 Καῦῦααῦτ, ῖέιλε, βευρα, ιρ βίηη-ῦεῶλτα ;
 Αῖλα-τυηρ ελαοη ὀο ῦραοῦ ρινη παοη ῖῖορ-ρμαῦτ ;
 Αζαλλαιη Αοη-Ἰῖλας Ὀέ αηρ Ζαοηῖοη ὀ'ῖῖοηρῦοη.

14. πεαραῶοι = πεαρῦοι: cf. XXII. 16. *Ib.* ρίοζαῦτ for ριοζαῦτα; MS. βοιρβε. In XX. 11, MS. has βοιρμη. 15. Αραῦ-ῖυιλ. MS. αραηῖ-ῖυιλ, but see II. 1. Καῦῦαῦ is sometimes a trisyllable, and then often written Αραῦαῦ; sometimes a dissyllable when the first syllable is lengthened, Αῖραῦαῦ. 20. ὄο παοῦραῦ. One MS. has αηρ 'Ἐιρῖηη. 23-24. Supply a verb like ηαρραμαοηῖ. It would be too harsh to take αηρ Αραῦ-Ἰῖλας Ὀέ = "for the sake of the Noble Son of God &c." 27. αῖλα-τυηρ = αῖλ-τυηρ. 28. Ζαοηῖοη, nom. for dat.

We have lost the root-stock of Niall and the seed of Eoghan,
And the bold champions; the warriors of the kingdom of
Borumha ;
Of the hospitable race of Carthach, woe is me ! we have not
many alive,
And long have we been helpless under the devastation of
Leopold's band.

In sooth it is every violence of injustice on our part,
Deceit and falsehood and treachery and dishonesty,
Our want of union, and, instead, the tearing of each other's
throats,
20 That have drawn down on us keenly the rage of the Mighty
King.

Since we have lost Erin, and because of the extent of our
misfortunes,
And because of the overthrow of the nimble, strong warriors,
who were not wanting in vigour,
We entreat the noble Son of God and the Might of the Trinity,
That those of them who are alive with us may thrive after
them.

The Gaels have lost their gentle, comely qualities :
Charity, hospitality, manners, and sweet music ;
Wicked, alien boars it was that forced us under great oppression ;
I beseech the Only Son of God to grant relief to the Gaels.

II.

ΑΝ ΜΙΛΛΕΑΘ Δ'ΟΙΜΕΤΙΖ ΑΙΡ ΙΗΘΡ-ΣΛΕΑΘΤΑΙΘ
ΝΑ Η-ΕΙΡΙΟΝΝ.

Μονουαρ-ρα αν Ὀάρε' φουλ τράιζτε, τρέιτ-λαζ!
 ὄαν ρίξ αιρ αν ὄ-κόιρ νά τρεόραθ τρέαν-μῆαρ!
 ὄαν ρεαρ κορηαιῆ νά εοέυιρ ἐυμ ρέιτιζ!
 Ιρ ὄαν ρῄαιε δίν αιρ ἐίρ να ραορ-φῆαιε!

Τίρ ὄαν τριαεθ δο ἄριαν-φουλ ἔιθιρ!
 Τίρ ρά ανρμαεθ ὄαλλ δο τραοεαθ!
 Τίρ δο δοιρτεαθ ρά ἐοραιθ να μέιρλεαθ!
 Τίρ να ηἄαιθνε—ιρ τρέιζιθ ὄο η-ευζ λιομ!

Τίρ βοεθ βυαιθεαρτα, ιρ υαιζνεαθ ἐεαρδα!
 10 Τίρ ὄαν ρεαρ ὄαν μαθ ὄαν ἐέιλε!
 Τίρ ὄαν λυεθ ὄαν ροηη ὄαν είρθεαεθ!
 Τίρ ὄαν ἐομῆρομ δο βοεθαιθ λε δέαναῆ!

Τίρ ὄαν εαἄλαιρ ἐνεαρδα νά ἐλέιριζ!
 Τίρ λε μιορἄυιρ νοεθ δ'ιτεαδαρ ραολεοιη!
 Τίρ δο κυρρεαθ ὄο τυβαιρτεαεθ, τραοεδα,
 Ρά ρμαεθ ναῆαιθ ιρ αιῆαρ ιρ μέιρλεαθ!

Τίρ ὄαν τοραεθ ὄαν ταιρθε α η-Είριηη!
 Τίρ ὄαν τυρα ὄαν βυηηη ὄαν ρέιλτεαν!
 Τίρ δο νοεταεθ ὄαν ροεαιη ὄαν ἄευζα!
 20 Τίρ δο βυρρεαθ λε ρυιρηηη αν ὄεαρλα!

II.—For remarks on this threnody see Introduction. The version here given is taken from a MS. in the Royal Irish Academy marked 23. M. 45, page 259 *et seq.*, collated with a copy of the poem in the British Museum. The latter copy gives the “binding” stanza, which is omitted in the former. The compiler of the British Museum catalogue describes the poem as an “Elegy on Mac Carthy,” but it is elegiac only in metre.

II.

women
families

THE RUIN THAT BEFELL THE GREAT FAMILIES
OF ERIN.

Woe is me! weak and exhausted is the race of Carthach,
Without a prince over the hosts, or a strong, nimble leader!
Without a man to defend, without a key to liberate!
Without a shield of protection for the land of noble chieftains!

A land without a prince of the sun-bright race of Eibhear!
A land made helpless beneath the oppression of the stranger!
A land poured out beneath the feet of miscreants!
A land of fetters—it is sickness to me unto death!

A land poor, afflicted, lonely, and tortured!
10 A land without a husband, without a son, without a spouse!
A land without vigour, or spirit, or hearing!
A land in which is no justice to be done to the poor!

A land without a meek church or clergy!
A land which wolves have spitefully devoured!
A land placed in misfortune and subjection
Beneath the tyranny of enemies and mercenaries and robbers!

A land without produce or thing of worth of any kind!
A land without plenty, without a stream, without a star!
A land stripped naked, without shelter or boughs!
20 A land broken down by the English-prating band!

1. τράϊστε, MS. τράϊτε.
τ-ρριυέ, VIII. 11.

8. na nḡaibne, which form the metre requires.

16. nañab, as we say in English, "without any use in the world." MS. reads τορτα and τορβτε.

5. ḡrian-ḡuil: cf. ḡrian
8. na nḡaibne = na nḡeibne. Both

17. ḡan ταιρβε a n'-ḡirinn, as

Τίρ ιρ εράϊθε τράϊγτε τρέαν-ρίρ !
 Τίρ αḡ ρίορ-ḡολ ί ḡο η-έαοḡαρ !
 βαητρεαḡ δεḡραḡ λεοιητε λέαηḡαρ
 Σταίετε βρῡίγτε κύταιλ ερέαḡταḡ !

Ιρ ρλιυḡ α ḡρναḡ ḡο buan le δέαραιβ !
 ḡρναḡ α mullaiḡ αḡ τσιτḡιμ 'να τρέαν-ριḡ !
 Σποḡαηνα ρολα αρ α ρορḡαιβ ḡο caobaḡ !
 Α η-αḡαḡ αἰρ ρηναḡ αν ḡυḡ-ḡυαἰλ le ḡέιλε !

Α βαἰλ εραρῡίγτε ceanḡaἰλτε céarḡa !
 30 ḡλαρ α cuἰm ḡαἰρ ḡἰη-ḡἰλ ḡḡέḡἰλ
 Ιαρηυḡδε cumaḡ α η-ἰρḡḡḡḡḡ maol-ḡυḡ
 Λε ceárhoἰβ ḡυλcáηḡἰρ éραορḡḡḡ.

Ρυἰλ α ερḡḡḡδε 'να ληητρεαḡ ḡḡέḡεαρ !
 Ιρ ḡαḡαἰρ ḡḡḡḡḡḡ ḡα η-ḡἰλ le ḡεḡḡ-αἰρc !
 Α η-αḡλαḡ τά ḡά ρεραcaḡ αρ α ḡέιλε
 Αḡ maḡρḡḡḡ Saḡḡan ḡο cealḡḡḡ ḡ'αοη τοἰρḡḡ.

ḡ'ḡεḡḡḡ α ḡυἰλλε, η'ἰλ ρḡḡḡḡḡḡḡ 'να ḡεαḡḡαιβ,
 ḡο ḡεαρḡ α η-ḡἰρḡε le cuἰρḡe ηα ρḡḡḡḡḡ,
 'Sa ḡḡḡḡ η'ἰλ ταιḡḡḡḡḡḡ ḡρ ρεαρḡḡḡḡḡḡ, ρεαḡαḡḡḡ,
 40 Ιρ ceḡ ηα ceárhoḡean ατά αἰρ α ρḡḡḡḡḡḡḡ.

Α ηḡḡḡḡḡ ρḡḡḡḡḡ α coἰll 'ρα η-αοḡḡḡḡḡ
 ḡο ḡḡḡḡḡḡ ḡο βḡḡḡḡḡḡ, α ερḡḡḡḡ 'ρα caoḡḡḡḡḡ,
 Α ρḡḡḡḡ ράἰρ ḡο ρḡḡḡḡḡḡ ραοḡḡḡḡ,
 Α ḡ-ερḡḡḡḡḡḡ eaḡετḡḡḡḡ ρḡḡḡḡḡε ḡ ḡέιλε !

23. βαητρεαḡ = βαητρεαḡḡḡḡ, but the word is now always dissyllabic.

24. κύταιλ. O'R. gives 'bashful,' but the meaning is often much stronger, as in several passages of these poems.

26. MS. α τσιτḡḡḡḡ. I have always supplied the ḡ in such omissions.

27. Cf. "βḡḡḡḡḡḡḡ ρολα αρ α ρορḡḡḡḡḡḡ αḡ coḡḡḡḡḡḡḡ," XXII. 164. ḡο caobaḡ I translate 'in torrents'; the more precise meaning is 'in flakes or layers,' which will hardly suit 'blood.' O'R. only gives caobaḡ, 'clodded': cf. the use of ρḡḡḡḡ, which is often applied to 'blood.'

A land in anguish, drained of her brave men !
 A land ever lamenting her children enviously !
 A widow, weeping, wounded, woful !
 Torn, bruised, humbled, full of wounds !

Ever wet is her cheek from tears !
 The hair of her head falls down in heavy showers !
 Streams of blood gush forth in torrents from her eyes !
 Her whole visage is of the appearance of black coal !

Her limbs are shrunken, bound, and tortured !
 30 The fastenings of her tender, smooth, fair waist
 Irons framed in hell, bleak, and gloomy,
 By the craftsmen of greedy Vulcan.

Her heart's blood spurts forth in pools,
 While the dogs of Bristol drink it with keen greed ;
 Her carcass is being torn asunder
 By Saxon curs, treacherously, and with deliberate intent.

Her leaves have decayed, there is no vigour in her boughs ;
 Her waters have been dried up by the frosts of heaven ;
 Behold ! there is no brightness in her sun over the lands,
 40 And the fog of the smithy is upon her mountains.

Her princely mines, her woods, her lime quarries
 Are burnt or broken down ; her trees, her osier plantations,
 Her growing rods, scattered and torn,
 In foreign countries severed from one another.

34. *ḡpupc6* is mentioned again in XX. 25 ; and Dover is used similarly, XXI. 8. The Bristol merchants were great transporters of slaves. In the course of four years they shipped upwards of 6000 youths and maidens from the Irish shores ; these included criminals, prisoners of war and the destitute.

41-42. *caolbač* seems to mean 'limestone quarries' ; *caolbač*, probably same as *caollač*, or more properly *caolač* ; for *caolač* see XXII. 222, note, and *cf.* XXVI. 87.

Ḡríoḡa ip heibḡep, ḡan ceibḡ am' rḡeulaib,
 A leabaib an Iarla, ip rian 'ríp céarḡa !
 An ḡláḡna ḡan áitpeaḡ aḡt paolḡoin !
 Ip Ráḡ Luirc rḡḡriopḡaibḡḡe noḡtaibḡḡe a n-ḡaop-ḡruib !

Ḣo éuit an Leaimuin ḡan tapa, mo ḡeup-ḡoin !
 50 An Iliainḡ 'r an t-Sionainn 'r an Luirc pá éḡeáḡtaib ;
 Teaimair na Ríogḡ ḡan uppa rliocḡt Néill Ḣuib,
 Ip ní beo cupaḡ aca cineaḡ Raiḡḡileann.

Ní'l Ua Ḣoḡarta a ḡ-comḡḡrom 'ná a éaomḡrliocḡt !
 Ní'l Síol Mórḡa tpeón baḡ éḡeanmair !
 Ní'l Ua Flaḡarta a ḡ-ceannar 'ná a ḡaolta
 Síol ḡḡriam ḡearḡ na nḡallaiḡ le tḡéimḡe !

Aip Ua Ruairc ní'l luaḡ, mo ḡeup-ḡoin !
 Ná aip Ua Ḣoimnaill pḡr a n-éirinn !
 Na ḡeapalḡaiḡ táib ḡan tapa ḡan rḡéideaḡ,
 60 búrcaiḡ ḡarraiḡ ip ḡpeaḡnaiḡ na ḡ-caol-ḡarḡ.

Ḣuibim an Ḣríonóib pḡor-mḡr naomḡḡa
 An ceḡ ro ḡo ḡioḡur ḡioḡ pe ééile,
 Ḣo rḡeaḡtaib Íp ip Cuinn ip Éibir,
 Ip aipioḡ ḡo éaḡairḡ na m-beaḡa ḡo ḡaḡḡalaib.

Aipioḡ ḡo ḡaḡḡalaib déim, a Ḣríorḡ, a n-am,
 Na m-beaḡa ḡo léir ó ḡaop-ḡruib ḡaioḡe ḡall.
 Smaḡtaib na méirliḡ, pḡeúḡ ar ḡ-epḡioḡ ḡo pann !
 Ip ḡalta na h-éirionn paon laḡ claoibḡḡe éall.

AN CEANḠAL.

Mo ḡḡeabaḡ ḡróim na ḡpeaḡain éḡḡḡa rḡáinḡe ón ḡ-ciḡ,
 70 Ip na ḡalla mḡra a leabaib an leoḡain 'ran m-ḡláḡnain ḡil :
 ḡaḡ aicme 'an éóip lép imairḡ mo rḡóḡḡ map táib ḡan éion
 Ḣuḡ ḡeaib pḡr mé aip earḡaib ḡróḡ 'an rḡáib aipioḡ.

45. For Griffin see XVIII. ; Colonel Hedges, of Macroom, see Introd.

46. Both A and B read, as in text, ip rian 'ríp céarḡa. The Earl is either Lord Clancarty, called "Iarla na rḡeabaḡ rḡoḡaḡ rḡuḡaḡ" in VIII. 14, or Lord Kenmare.

52. Raiḡḡileann, in MSS. The metre requires a word of three syllables. It is possible that Raiḡleann is meant: see

Griffin and Hedges—without deceit is my tale—
 In the place of the Earl, it is pain and torture ;
 Blarney, without a dwelling save for the wolves ;
 And Rathluire plundered, stripped naked, and in durance dire.

The Laune has fallen without vigour, my sharp stroke !
 50 The Maine, the Shannon, the Liffey, are wounded !
 Tara of the Kings is without a prop of the race of Niall Dubh !
 And no hero of the race of Raighleann is alive.

O'Doherty is not holding sway, nor his noble race,
 The O'Moore's are not strong, that once were brave,
 O'Flaherty is not in power, nor his kinsfolk,
 And sooth to say, the O'Briens have long since become English.

Of O'Rourke there is no mention—my sharp wounding !
 Nor yet of O'Donnell in Erin ;
 The Geraldines they are without vigour, without a nod,
 60 And the Burkes, the Barrys, the Walshes of the slender ships.

I beseech the Trinity, most august, holy,
 To banish this sorrow from them altogether—
 From the descendants of Ir, of Conn, of Eibhear—
 And to restore the Gaels to their estates.

O Christ, restore betimes to the Gaels
 All their estates, rescued from the dire bondage of foreign churls ;
 Chastise the vile horde, behold, our country is faint,
 And Erin's nursling, weak, feeble, subdued, beyond the sea !

THE BINDING.

My torment of sorrow, the brave champions scattered by the shower,
 70 And the gross foreigners in the hero's place in bright Blarney,
 Every family of the tribe that loved my class, how they are scorned ;
 This has brought me still poor, lacking shoes, to town to-day.

VI. 6, note. 55. 'ná a ḡaolta. MS. ná ḡaolta.

64. beata, 'means of living,' 'estate': cf.—

Արիօց ա ծեօժա ծօ շաճարտ ծօ ար աօն ծալլ
 Օ Տուլջե Բրոն յօ բորթօւն Տեւն Մար.—XXXV. 231-2.

III.

MAC AN ĆEANNUIĜE.

Αἰρλινḡ ḡεαρ ὁ ὀεαρκαρ πέιν ἀμ' λεαβαῖὸ ἱρ μέ ḡο λαḡ-
βρίοḡαὸ :

Αἰνḡἱρ ἱεῖν, ὁαρ β'αἰνμ Ἐἱρε, ἀḡ τεαὸτ ἀμ ḡαορ αἱρ
ἡαρκειḡεαὸτ;

Α ρύιλ ρεαἡαρ ḡλαρ, ἀ κύλ τρὸμ καρ, ἀ κομ ρεανḡ ḡεαλ 'ρ
ἀ μαλαῖοε,

Ὅ'ἀ ἡαοῖεαἡ ḡο ραῖβ ἀḡ τιοḡαὸτ 'να ḡαρ, λε ὀιοḡραἱρ, Mac
an Ćeannuiġe.

Α βεὸλ βαὸ βἡνν, ἀ ḡλὸρ βαὸ ḡαοἡν, ἱρ ρὸ-ἱεαρκε λἡνν ἀν
καἡλἡν

Ḳεἡλε ὀρἡαἡ ὁ'ἀρ ḡεἡἡ ἀν ἱ'ἡαἡν, μὸ λείρ-ḡρεαὸ ὀἡαν ἀ ἡαῖοἸ
ἱ'ἀ ἱ'ἡἱρτε ḡαἡἡ, ὀ'ἀ βρῦḡαὸ ḡο τεαἡν, μὸ ḡἡἡἱἱἱοἡν τ-ρεανḡ
ὀ ἱ'λαὸ ρἡνν ;

Νἡ'λ ραοἱρκαἡ ρεαλ λε τἱḡεαὸτ 'να ḡαρ ḡο β-ἱἡἡἱἱὸ Mac an
Ćeannuiġe.

Να ḡεαὸττα ἀτ'ἀ ἀ β-πέἡν ὀ ḡρ'ἀὸ λε ḡεαρ-ἱεαρκε ρ'ἡἡ ὀ'ἀ
κἡεαρ-ḡἡἡ ;

10 Ḳἡανἡα ρἡḡḡε μακα Μἡἡεαὸ ὀραḡἡἡν ρἡοḡḡα ἱρ ḡαἱρḡἡἡἡḡḡ,
Ḳ'ἀ ḡἡἡἱρ 'να ḡἡαοἱ, ἡἡ ἡἡἡἡḡἡἡν ρἡ ; ḡε ὀἡḡαὸ ρα ρḡἡορ
ἀν καἡἡἡ,

Νἡ'λ ραοἱρκαἡ ρεαλ λε τἱḡεαὸτ 'να ḡαρ ḡο β-ἱἡἡἱἱὸ Mac an
Ćeannuiġe.

III.—Of this splendid poem, on which I have commented in the Introduction, there are several copies extant, all agreeing in every point of importance. In XXVIII. the Pretender is called the Bricklayer from his reputed origin; and in the present poem a similar idea appears to be suggested by the "Merchant's Son." In some MS. copies IV. is placed after III. as a "binding," and as IV. seems to have been composed before 1725, III. may also be referred to the same date. Hence it can scarcely be meant to represent the death of James II., who did not die in Spain, and must be regarded as pure fancy.

1. ḡεαρ. Α ραοἡ.

3. ḡλαρ, as a colour, means green like grass, or

III.

THE MERCHANT'S SON.

I beheld a clear vision as I lay in my bed bereft of strength!
A gentle maiden, whose name was Erin, approached me on
horseback—

Full and bright were her eyes, her hair was heavy and ringletted;
fair and slender her waist, and her eyebrows—

Proclaiming that the Merchant's Son was coming to her with
zeal.

Her mouth was melodious, her voice was beautiful—great is my
love for the maiden—

The spouse of Brian, whom the warriors obeyed; my utter
complete ruin is her affliction.

Crushed heavily beneath the flail of the foreigners, this slender
maiden that stole my heart;

There is no relief ever to draw near her until the Merchant's
Son come back.

Hundreds are pining in love through earnest, pleasing devotion
to her complexion,

10 Children of kings, sons of Milesius, fierce warriors, and champions
Sorrow is in her face, she does not arouse herself; sad and weary
though the maiden be,

There is no relief ever to draw near to her till the Merchant's
Son come back.

grey as a horse; when applied to the eye, as here, it cannot conveniently be translated either 'green' or 'grey,' as neither word implies a compliment. Its meaning here, as in the many passages where it is applied to the eye, is 'fresh, bright, sparkling': thus, XI. 9, *ṛúil ip ḡlúipe na ḡrúéct air ṛéóir*, where the comparison is between the eye and the dew. But, the natural quality of dew is to be fresh, bright, sparkling—it is not its *greenness* that is admired. *Ib.* MS. *maılıðe*.

4. *maoıðeacá* very often simply means 'to announce or mention,' like *luacá*. It sometimes means 'to announce or mention in a boastful manner.'

7. *M ṛúıṛceacá*. A *ṛúıṛce*. 9. *M cneıṛ-clıðe*. 11. *M* has simply *ṛá ṛḡıor í*. A completes the line as in the text. *Ib.* *ḡnúıṛ* = sorrow (?).

Α ραΐντε ρέιν, ιρ εραΐντε αν ρζéal, mo λán-έρεαé ζέαρ α
h-αιéíð!

Ἰο β-ρuiλ ρί ζαν ceól αζ caoi na n-δεóρ, 'ρ α buíðean ζαν
ζó βαð μαιé ḡníom̄,

Ἰαν cléιρ, ζαν óρò, α β-ρέιν ζο μόρ, 'na h-ιαρρμα ρó ζαé
mabaοi ;

'S ζο m-beíð ρί 'na ρρρεαρ ζαν λuίγε le ρεαρ ζο β-ρillρiò
Mac an Óeannuίγε.

Αουβαιρτ αρίρ αν βuíð-bean μíonla, ó éúρnaò ρίζτε
éleaéτ ρί,

Conn ιρ Αρτ, βαð lonnpac̄ ρεαéτ, ιρ β' ρóγλαé ζλαc̄ α
nγleacuίγεαéτ ;

Ερióm̄éan τρéan, ταρ tuínn éυζ ζéill, ιρ λαοιζεαð mac
Céin an ρεαρ ζρoiðe,

20 Ἰο m-beíð ρί 'na ρρρεαρ, ζαν λuίγε le ρεαρ, ζο β-ρillρiò
Mac an Óeannuίγε.

Ἰο βειρ ρúil ó ðεαρ, ζαé ló ρó ρεαé, αιρ τρáιζ na m-βαρc̄,
an cailín ;

Ιρ ρúil ðεαρ ρoiρ, ζο ðlúé ταρ μuιρ, mo éum̄a ανοιρ α
h-αιéíð ;

Α ρúile ρiαρ, αζ ρúil le Ḷia, ταρ tonnταíβ ρiapa ζainme ;

Ιρ ζο m-beíð ρί 'na ρρρεαρ, ζαν λuίγε le ρεαρ, ζο β-ρillρiò
Mac an Óeannuίγε.

Α βρáιéρε βρεaca ατάíð ταρ leαρ—na τáιντε ρεαρc̄ an cailín ;

Νί'λ ρleað le ραζáιλ, ní'λ ζεαν ná ζρáð αζ neac̄ dá cáιρòιβ,
aðm̄uim ;

Α ζρuaðna ρliué, ζαν ρuan, ζαν ρult, ρά ζρuaim, ιρ ðuð
α n-αιéíð.

Νί'λ ραοιρεαíμ ρeal le τiζεαéτ 'na ζαρ ζο βρillρiò Mac an
Óeannuίγε !

16. ρρρεαρ. The idea conveyed by τά ρε 'na ρρρεαρ, or τά ρε ρίντε 'na ρρρεαρ is, "he is lying down, useless or helpless." Cf. the lines from the "Arachtach Sean":—

"beíð claiðeam αιρ ζαé ρεαðac̄ náρ éeangail le βρiðeac̄
'S an ρeanðuine ερiφona ρίντε 'na ρρρεαρ."

Her own words, distressing is their tale,—her affliction is my
complete, sharp ruin!

How that she is without melody, shedding tears, and her troops,
who, without falsehood, had performed great deeds,

Without clergy, without friars, deep in suffering, a remnant
subject to every dog;

And that she will lie alone, nor admit a lover until the Merchant's
Son come back.

The kindly, mild woman added, that since the kings she had
cherished were brought low—

Conn and Art, whose reigns were illustrious, and whose hands
were strong to spoil in fight,

Criomhthan the strong, who brought hostages from across the
sea, and Luigheadh, son of Cian, the man of might—

20 She would lie alone, nor admit a lover until the Merchant's Son
come back.

Daily the maiden looks southward by turns to the shore of the ships,
Eastward she looks wistfully across the main,

Hoping in God, she looks westward over wild, sand-mingled waves,
And she will lie alone, nor admit a lover until the Merchant's

Son come back.

Her speckled friars, they are over the sea, the troops whom the
maiden loved;

Nor feast, nor affection, nor love is to be got by any of her
friends, I avow it;

Her cheeks wet, without repose or pleasure, in sorrow, black is
their covering;

There is no relief to draw near her till the Merchant's Son
come back.

“Every warrior who did not unite with a bride, will wear a sword,
While the aged old man will be in bed, uselessly (or helplessly).”

17. cleaáct, ‘to be habituated to,’ hence ‘to cherish.’ *Ib.* túpnaó. MS.
cupnaóh. 21. aip epáíð. MS. aip epaiðíð. 26. aðnúuim

= aðnúuigim. MS. aðaom. 27. a n-aibfo, ‘their covering’: that
is, the covering of her cheeks; the gúnur she displayed, as said in line 11, *supra*.

Αὐθαγτ λεί, ιαρ ἐλορ α ρῶéal, α ρύν ᾄαρ ἐλεάτ ρί
 30 Ἐuar 'ran Spáin, ᾄο ἔ-ρuar ρέ βάρ, ιρ νάρ ἐρuar le cáè a
 h-aicé;

Ιαρ ᾄ-cloρ mo ᾄoτα α ἔ-ρoᾄαρ δι, ἐορρuiᾄ α ερuiᾄ, 'r ὀο
 ρᾄρεαὀ ρί;

Ιρ ὀ'έαιαιᾄ α h-anam, ὀ'αon ᾄρεab αιρὀe; mo leun-ρα an
 ἔean ᾄo λαᾄ-ἔρiοᾄáè.

29. Αὐθαγτ (MS. separates the α) must be pronounced as three syllables; notice the inversion: the natural order is, ᾄαρ eaᾄ a ρun αρ ἐλεάτ ρί.

On hearing her story, I told her the lover she cherished was
dead,
30 In Spain in the south he died, and her affliction was pitied of no
one ;
As she heard my voice close to her, her frame trembled, she
shrieked,
And the soul fled from her in an instant ; oh woe ! the woman
bereft of strength.

30. cđc, with a negative = 'no one.'

IV.

ΖΙΛΕ ΝΑ ΖΙΛΕ.

Ζιλε να Ζιλε δο εονναρε-ρα αιρ ρλιζε α n-υαιzneap ;
 διννορ an διννορ a ρπισταλ νάρ ερison-ξρuamδa ;
 Cριορδaλ an εριορδaλ a ζορm-ρoρξ ρίνn-υaιne ;
 Δειρζε ιρ ρinne aξ ριονnaδ 'na ζρiορ-ξρuαδnαιβ.

Cαιpe na cαιpe an ζαc ρυιβε δά βυιδε-εuaαcαιβ ;
 δaιneap an ερυνne δά ρυιcne le ρίνn-ρζuαβαιξ ;
 Ιορραδ ba ζλaιne nά ζλaιne αιρ a βρυνn buαcαιξ ;
 Δο ζειneαδ αιρ ζειneαnαιn διρi 'pan ερiρ uαcερραιξ.

Ριορ ριοραc δam δ'innορ, ιρ ιρi ζο ρiορ-υαιzneac ;
 10 Ριορ ρilleαδ δon δυιne δon ιonaδ ba ρiξ-δυαλζap ;
 Ριορ milleαδ na δρυνζε ευιρ ειρion αιρ ρίνn-ρuαζαδ ;
 'S ριορ ειλε na cυιρρεαδ am λυιδειβ le ρiορ-υaιnαιn.

Λειme na λειme δam δρυιδom 'na ερυνn-ευaιρim !
 Am εime aξ an εime δο ρnαιδmeαδ ζο ρiορ-ερυαδ me ;
 Aιρ ζοιρm Ιιic Ιιλυιpe δam ρυρταcε δο βiοδξ uaιμpe ;
 'S ληζεap an βρυνηξiol 'na λυιρne ζο βρυιδon λυαερα.

IV.—If we may judge by the number of copies of this poem extant in the MSS. of the eighteenth century it must have been very highly prized by the Irish public. And justly was it prized. It is unsurpassed for subtlety of rhythm and beauty of expression, but it saddens the heart by its sounds “most musical, most melancholy.” It has been printed by O’Daly in the “Poets and Poetry of Munster.” The best copy that I know to exist is to be found in an autograph volume by John Murphy, “Seaghan na Rathoineach,” bearing date 1754–1755. I use S to represent this copy in the notes. The text I give here is from a copy by O’Longan, with a few emendations from other copies. It should be observed that in many MSS. this poem is given as a “binding” to III. It is found in a MS. of 1725.

2–3. These lines are third and second, respectively, in O’Daly’s printed copy. and also in Murphy’s copy, which we denote by S. 3. S an ζυοιρm ροιρξ.

IV.

GILE NA GILE.

The Brightness of Brightness I saw in a lonely path,
Melody of melody, her speech not morose with age,
Crystal of crystal, her blue eye tinged with green,
The white and ruddy struggled in her glowing cheeks.

Plaiting of plaiting in every hair of her yellow locks,
That robbed the earth of its dew by their full sweeping,
An ornament brighter than glass on her swelling breast,
Which was fashioned at her creation in the world above.

A tale of knowledge she told me, all lonely as she was,
10 News of the return of HIM to the place which is his by kingly
descent,
News of the destruction of the bands who expelled him,
And other tidings which, through sheer fear, I will not put in
my lays.

Oh, folly of follies for me to go up close to her!
By the captive I was bound fast a captive;
As I implored the Son of Mary to aid me, she bounded
from me,
And the maiden fled, blushing, to the fairy mansion of Luachair.

5. S cuife na cuife.

6. S co búiníor an éruinne don ruinne.

7. S gúine.

9. S d'íor me, as if the poet were the informant.

12. eile, pronounced as if written uile.

14. S am éinne aḡ an

ḡ-cuime. R am éinnead aḡ an ḡ-cuime. O'Daly prints: 'S me am éinne aḡ an éinne. Reading in text is, on the whole, the most satisfactory and the most common by far; cuime = cimbíö, 'a captive.' Text gives sense required by context: He approached the maiden, but in doing so was detained a captive; when he sought for release in prayer he was released, indeed, but she had fled. There are other copies of this poem which I have not collated, and which may give this line more accurately.

Ριτίμ λε μιρε αμ ριτίβ ζο εροιθε-λουαιμνεαδ ;
 Τρέ ιμέαλλαιβ εϋρραιζ, τρέ μονζαιβ, τρέ ρλίμ-ρuaiθτιβ ;
 Δον ρίννε-βροζ τιζιμ, νί εϋιζιμ εια αν τ-ρλιζε ρυαπαρ,
 20 Ζο h-ιοναδ να η-ιοναδ δο cυμαδ λε θρασιθεαετ ζρyαζαιζ.

θρυριδ ρά ρζιζε ζο ρζιζεαμαιλ βυθεαν ζρyαζαδ
 Ιρ ρυιρεανν δο βρυινηζιολαιβ ριορζαιτε θλαοι-εuaααδ ;
 Α ηγεμθεαλαιβ ζεμθεαλ μέ cυιριδ ζαν ρυινη ρuaiμνηρ ;
 'S mo βρυινηζιολ αιρ βρυινηβ αζ βρυινηρε βρυινη-ρτυαααδ.

Ο'ινηρεαρ θυρι, 'ραν β-ρριοταλ βαδ ρίορ uαιμ-ρι,
 Νάρ εϋιθε θι ρuaiθμεαδ λε ρλιβιρε ρλίμ-βuaiθεαρτα ;
 'S an θυιμε βαδ ζιλε αιρ εμε Scuit τρι h-uαιρε,
 Αζ ρειετιοιμ αιρ ιρι βειε αιζε μαρ εαοιμ-ηuaααρ.

Αιρ cλοιρθιν μο ζοτα θι ζοιλεανν ζο ρίορ-uαιβρεαδ ;
 30 Ριθεανν αν ρλιεε ζο λιρε αρ α ζρίορ-ζρyαθηαιβ
 Cυιρεανν λιομ ζιολλα θομ εομαιρc θη η-βρυιθιν uαιτε ;
 'S í Ζιλε να Ζιλε δο εοηηαρc-ρα αιρ ρλιζε α η-uαιζηεαρ.

ΑΝ ΕΕΑΝΘΑΛ.

Μο ερειζιθ ! μο εϋβαιρτ ! μο εϋρραιηη ! μο βρθη ! μο θίε !
 Μο ροιλλρεαδ ημυιρνεαδ, ημιοθαηρ-ζεαλ, βεθλ-ταηρ, εαοιμ,
 Αζ αθαρεαδ ρυιριοηηη-θυβ ημιορζαιρεαδ εθιρνεαδ βυθε ;
 'S ζαν λειζεαρ 'να ζοιρε ζο β-ριλληδ να λeoζαιη ταρ cυιηηη.

17. S ριτίμ λε ριε μιρε. 18. ρλίμ-ρuaiθτιβ. It is difficult to determine the exact force of ρλίμ in compounds; it is of frequent occurrence, thus *infra* 26: ρλίμ-βuaiθεαρτα. Its primary meaning seems to be, 'thin, spare, slender.' Cf. ρλιομ-αρην, 'unleavened bread.' Α ρuaiθτεαδ is a rough uneven moorland, interspersed with τυρτοζα, or little holms.

20. S θροιζεαετ θρyααθαιβ. Ο'Daly, θρyαζαιβ ; text is that of O'Longan's copy. 26. cυιβε, two syllables here.

29. ρίορ-uαιβρεαδ. uαβαρ means 'pride,' in general, often also *wounded pride*. A person subjected to a keen insult, under which he smarted, would say, εαιμζ uαβαρ ορη, "a sense of wounded pride came on me." Cf. XIII. 81:

Αδβαρ uαβαιρ βuaiθεαρτα ιρ βρθηη-ζοιλ,
 where the meaning 'pride' would be ridiculous.

I rush in mad race with a bounding heart,
 Through margins of morasses, through meads, through barren
 moorlands,
 I reach the fair mansion—the way I came I know not—
 20 That dwelling of dwellings, reared by the sorcery of a wizard.

They burst into laughter, mockingly—a troop of wizards
 And a band of maidens, trim, with plaited locks;
 In the bondage of fetters they put me without much respite,
 While to my maiden clung a clumsy, lubberly clown.

I told her then, in words the sincerest,
 How it ill became her to be united to an awkward, sorry churl,
 While the fairest thrice over of all the Scotie race
 Was waiting to receive her as his beauteous bride. *Prisoners*

As she hears my voice she weeps through wounded pride,
 30 The streams run down plenteously from her glowing cheeks,
 She sends me with a guide for my safe conduct from the
 mansion,
 She is the Brightness of Brightness I saw upon a lonely path.

THE BINDING.

O my sickness, my misfortune, my fall, my sorrow, my loss!
 My bright, fond, kind, fair, soft-lipped, gentle maiden,
 Held by a horned, malicious, croaking, yellow clown, with a
 black troop!
 While no relief can reach her until the heroes come back across
 the main.

30. S rīle aḡ an b̄pl̄ite ḡo līpe. It seems too extravagant to take līpe as the river here; besides, that river is too remote from Luachair.

35. O'Daly prints:—

“Ար ածարօ օճ բարբառաւն ուորճարեօճ, օրճո-ծսն, Բսիճե.”

But, there is an obvious slur on the maiden, so lovingly described, in saying she was held by a horn. The text follows S, which transfers the horn to her tyrant.

V.

AN AISLING.

Maidion pul rmaoin Titan a éora do luadhail
 Air mullaé énuic aoiré aoiéinn do lodamar ruar ;
 Tarrartar linn rgaosé bpuinnéiol roilbir ruairc
 Darrad bí a Síó Seanab pólar-bpuig éuaíó.

Peartartar rghím draoiéaéta ná r éorca rnuad,
 O Gailhín na líog lí-géal go Corcaig na g-cuan,
 Darrá gac érainn íor-éuirear torad agur enuar,
 Meap daire air gac coil, rír-míl air élocaíó go buan.

Laraíó rin trí coinle go pólar naé luaióim
 10 Air mullaé Énuic aoiré Fírinne Conallaié ruaió,
 Leanar tar tuinn rgaosé na m-ban g-coéail go Tuamhain,
 Ir fáétain-pe ófob ófogair a n-oirige air cuairé.

D'preatair an ériúó Aoihíll, ná r éorca rnuad,
 Fácam na d-trí g-coinle do laraíó air gac cuan,
 A n-ainm an ríé ófogair beap aguin go luacé.
 A g-ceannar na d-trí ríogacéta, ir da g-cornaíó go buan.

Air m'airling do ílím-bíóégar go h-acéumair ruar,
 Ir do meapar gur b-ríor é' Aoihíll gac ronar dá r luaió ;
 Ir amlaíó bíor tím éréacéta, doilbir, duairc,
 20 Maidion pul rmaoin Titan a éora do luadhail.

V.—This delightful little piece seems to have been very popular. It describes the fairy woman Aoihíll and her companions lighting up the harbours of the country with three candles. Aoihíll explains to the poet that they are welcoming the rightful king of the *three kingdoms* who is soon to come and long to stay. But alas! it was only a vision, and the poet starts up from his reverie sad and disconsolate.

1. MS. gives Typhon; the Sun is meant, of course. 2. MS. mullaé; though, 9 *infra*, air mullaé. 10. Cnoc Fírinne, in the county of Limerick, is a classic ground of fairies. On it is a heap of stones, said to be a monument to Donn Fírinne. See XXVIII. 11. coéail means 'a hood or cloak,' and often implies power of enchantment. *Ib.* Tuamhain, for Tuadhímhain.

V.

THE REVERIE.

One morning, ere yet Titan thought of stirring his feet,
 I went up to the summit of a high pleasant hill,
 I met a band of charming, playful maidens—
 A host who dwelt in Sidh Seanaibh of the bright mansion in
 the north.

A magic prosperity of hue not dark spread itself around,
 From Galway, of the bright coloured stones, to Cork of the
 harbours ;
 The top of every tree ever bears fruit and produce ;
 In every wood are acorns, and sweet honey continually on stones.

They light three candles with a blaze I cannot describe
 10 On the top of high Cnoc Firinne in Red Conollo ;
 I followed the band of hooded women over the waves to
 Thomond,
 And ask the secret of the function they were performing in their
 rounds.

The maiden Aoibhill, not dark of aspect, gave in reply
 The reason for lighting the three candles over every harbour :
 In the name of the king for whom we yearn, and who will soon
 be with us
 Ruling the three kingdoms and defending them long.

I started up from my reverie without delay,
 And I fancied that Aoibhill had spoken truth in all she had said ;
 The way with me was that I felt weak, oppressed, sad, and
 troubled
 20 One morning ere yet Titan thought of stirring his feet.

13. nár òpòca rnuad, 'not dark of aspect,' but of *brightest hue.* Cf. naò ípíol méin, XI. 2 ; and ðan earnaím air òiaò, XXXIII. 31.

17. ríim-bíóòðar : see IV. 18, note.

20. MS. reads Titan, which must be true reading in line 1, *supra*.

VI.

αἰσλινῆ μεᾶβουλ.

Αἰσλινῆ μεᾶβουλ δ'αἰεὶλ ἡ'ανάμ, πῆλ ῥαν ῥαπα πῆανῆ
 τῖμ ἐπείτ;
 Πῆρα παρβ ῥαῖνα μαπα ἀῆ ῥεᾶτ ἀνῆαρ ῥο ῥεανν
 παοι πείμ;
 Ὀραῆαν ἡῆρα α δ-ῥοῖᾶ ῥεᾶ α η-αἰμ ῥῆαντα ἀν
 ῥ-πῆανῆ ῥ-πῖολ Ὀείμ,
 Λεᾶῶ ἀἰ ῥᾶλλαιῖ ἀα ἰρ βᾶῆᾶ, ἰρ πῆρᾶνν πᾶἰρῖνῆ
 α ῥ-ῥεανν ἐπῖοῶ Νείλλ.

Μαρρ ῥαν βᾶννα ῥεᾶῥαἰμ, πῆᾶῇ ῥεᾶῇ ῥεᾶῇ
 ῥεᾶῇ-ῥῆῖοῖμ ῥῆᾶν,
 Ὀῖᾶῇ ῥῆῇᾶἡ, ῥοἰῇᾶ ῥεᾶ, δ'αἰῇῇ ῤᾶῇῇᾶν πῆᾶν
 ῥῖῖῖ ῤᾶῇῇᾶ;
 ῤῖῇῇ πῆᾶῇῖ, βᾶἰῇ, ῥᾶἡῇ, πᾶννα, μαπα, ἰρ ῥᾶῇᾶῇ
 α ῥ-ῥείμ,
 Ὀ'ῖᾶῇᾶἡῖ ῥᾶῇ-ῥᾶἰῇῇ ἀν αἰῇῇ ῥῆᾶἰᾶῇ ῥῆᾶῇ ἀν ῥ-ῥῆᾶῇ-
 ῖῇῇ ῖῇῇῇ.

VI.—This brief little lyric displays the poet's great command of language and rhyme. It seems clearly to refer to the Pretender, and not improbably at a time when rumours were rife of his endeavour to regain his father's crown. It is not unlikely that it was written about 1714 or 1715. The poet lived to see how far the event was from justifying this glowing dream. I have collated the Maynooth copy of the poem with two others in the Royal Irish Academy.

I. ἡ'ανάμ. This aspiration is common in the spoken language. αἰεὶλ, from αἰεὶλλᾶἡμ, 'I vex.' O'R. writes it αἰεὶλλᾶἡμ: δ'αἰεὶλ ἡ'ανάμ ῥαν ῥαπα,

VI.

AN ILLUSIVE VISION.

An illusive vision troubled my soul for a time, leaving me
 without vigour, lean, spiritless, and prostrate :
 Showers of ships crossing the sea from the south, mightily and
 in due order,
 Nimble soldiers in the battle-front, in splendid arms—the grace-
 ful race of Cian—
 Upsetting and wounding the foreigners, and wide their plains at
 the extremity of the regions of Niall.

I beheld a Mars without censure, a warrior of the sword, of
 nimble deeds, mighty,
 A marching banner, a battle cock, of the race of Raithlean,
 parent of the warriors of the Gael ;
 The heavens tremble, towns, strongholds, continents, seas, and
 camps in the distance
 At the feats of martial valour of the hero who undertook to fight
 for the rights of the old king.

'vexed my soul, leaving it, or rather me, without vigour.' 2. aḡ. In MSS. frequently aḡ. 3. τ-ρεανḡ τ-ρίολ. A τ-ρεανḡ-ρίολ.

6. ʙραταḡ ἀρḡναίḡ, 'banner of progress or marching.' ἀρḡναίḡ, from ἀρḡναίḡ, 'I go, march.' M, ʙροταḡ αίρḡνḡ. A, also, αίρḡνḡ. *Ib.* Ραιḡ-λεανν was foster-mother of Core of Cashel, and daughter of Dathe the strong. Core being the first king of Cashel, descent from the Cashel kings is spoken of as descent from Raithleann.

8. πλέιḡ generally means 'to litigate, to contend' ; here it is used of battle.

VII.

ΑΝ ΤΑΝ Θ'ΑΙΣΤΡΙΖ ΖΟ ΘΥΙΝΝΕΑΪΑΙΘ ΛΑΙΝ ΛΕ ΤΟΝΝ
ΤΟΙΜΕ Α Ζ-ΟΙΑΡΡΟΙΘΕ.

Ιρ παθα λιον οιδεε ρίρ-ρλιουζ ζαν ρυαν, ζαν ρρann,
Ζαν ceατρα, ζαν maoin, caoipe, na buaiθ na m-beann ;
Αηραδ αιρ tuinn ταιοιβ λιον δο buaiθip mo ceann,
Ιρ naρ eleαcταρ am naoidean ριοθuιz na ρuaέταν abann.

Θά μαρεαδ αν ριζ θιονηαρ ο βρυαδ na Λεaiηann
'S an ζαρραδ bi az ρoinn leiρ léρ epuaζ mo eall,
Α ζ-ceannαρ na ζ-epioδ ζ-caoin ζ-cluεταip ζ-cuaηαδ ζ-cam,
Ζο deaλb a θ-τιρ θ-toinneac ηioρ buan mo elann.

Αη Capαταδ ζροιδε ρioειηαρ le'p ρuaδaδ an meanζ,
10 Ιρ Capαταδ Λαιοι a η-θαοιρpe ζαν ρυαρzλαδ ρann,
Capαταδ ριζ Cinn Tuιpc a η-uaiζ 'pa elann
'S ιρ aτυιρpe epioim' epoiδe ζan a θ-τυαιpιpζ ann.

Θο ηεapζ mo epoiδe am elite δο buaiθip mo leann ;
Na peabaic naρ ppiε cinnce, az ap dual an eanζ,
Ο Cαιpιολ ζο tuinn Clioθna 'p ζο Tuaiηuim eall,
Α m-baiλte 'pa maoin θiε-εpeαcτα az ρλυαιzτιb ζall.

VII.—In this very beautiful and pathetic poem the author gives us what may be called a biographical snap-shot of himself. Pressed apparently by dire poverty, he had changed his residence, and found himself in a land of surpassing loveliness. Duinneacha, where the poem was composed, must be near the great cascade that rushes impetuously down the slopes of the Tomies Mountain into the lake beneath. It is night, and a storm rages on land and wave. Tonn Toime thunders with deafening noise. His sleep is disturbed, and he breaks forth into a lament for the chieftains who, if they lived, would relieve his distress. In his impatience he chides the waves for their angry clamour.

5. The MacCarthys built their castles on the edge of Lough Lein and the River Laune, as Carew says, "to stop all the passages of Desmond."

7. A very graphic description of the district around the Killarney Lakes.

9. Refers to MacCarthy Mor. 10. Capαταδ Λαιοι, the Earl of Clancarty, also called Baron of Blarney, whose chief residence was at

VII.

ON HIS REMOVING TO DUINNEACHA, BESIDE TONN
TOIME IN KERRY.

The truly wet night seems long to me, without sleep, without snore,
Without cattle, or wealth, or sheep, or horned cows ;
A storm on the wave beside me has troubled my head,
Unused in my childhood to the noise or the roaring of rivers.

If the protecting prince from the bank of the Laune were alive,
And the band who were sharers with him,—who would pity my
misfortune,—
Ruling over the fair, sheltered regions, rich in havens, and curved,
My children should not long remain in poverty in a watery land.

The great, valiant MacCarthy, to whom baseness was hateful,
10 And MacCarthy from the Lee, enfeebled, in captivity, without
release,
MacCarthy, prince of Kanturk, with his children in the grave—
It is bitter grief through my heart that no trace of them is left.

My heart has withered up within my breast, the humours of my
body are troubled,
Because the warriors who were not found niggardly, and who
inherited the land
From Cashel to the waves of Clidhna and across to Thomond,
Have their dwellings and their possessions ravaged by foreign
hosts.

Blarney until 1688. For an account of the Earl mentioned here see XLVII.

11. The branch of the MacCarthys, called MacDonogh, owned Kanturk. In Queen Elizabeth's time they erected a magnificent building, the walls of which remain entire. It was a parallelogram 120 feet in length and 80 feet in breadth, flanked with four square buildings; the structure was four stories high, and the flankers five, but Elizabeth ordered the building to be stopped lest it might afford a stronghold for rebels. This family forfeited their estates by taking part in the rebellion of 1641.

Ἄ ἐὼνν πο ἐῖορ ἱρ αὐρθε εἰμ ᾗο ἡ-ἀρῶ,
 Μεαβαῖρ μο εἰνν ελαοῖτε ὄδ' βείρεαὲ τᾶ;
 Καβαῖρ δᾶ ὄ-τιξεαὲ ἀρίρ ᾗο ἡ-ἔιρῖνν βᾶμ,
 20 Ὁο ᾗlam ναὲ βῖνν ὄο ὄῖννρῖνν ρεῖν αὐ βράξαιδ.

17. The poet here addresses himself to the great cascade, now called O'Sullivan's, which dashes into the lake beneath, even when no storm is raging, with an awe-inspiring sound.

Thou wave below, which dashest from such a height,
The senses of my head are overpowered with thy bellowing,
Were help to come again to fair Erin,

20 I would thrust thy discordant clamour down thy throat.

VIII.

VALENTINE BROWN.

A distressing sorrow has spread over my old hardened heart
 Since the foreign demons have come amongst us in the land of
 Conn,

A cloud upon the sun of the west to whom the kingship of
 Munster was due ;

It is this which has caused me ever to have recourse to thee,
 Valentine Brown.

First, Cashel without society, guest-house, or horsemen,
 And the turrets of Brian's mansion black-flooded with otters,
 Ealla without a third of the chiefs descended from the kings of
 Munster ;

It is this which has made me ever to have recourse to thee,
 Valentine Brown.

The wild deer has lost the noble shape that was her wont before,
 10 Since the foreign raven nestled in the thick wood of Ross ;
 The fishes shun the sun-lit stream and the calm, delightful rivulet ;
 It is this that has caused me ever to have recourse to thee,
 Valentine Brown.

1. *ciac*. Disease in general, and the names of diseases in particular, are often used figuratively to denote sorrow, distress, or anguish. *ciac* is a feeling of smothering on the chest caused by cold, and its application here to sorrow, that, as it were, spreads over the heart, is singularly apt. *Ib.* *dúr* : hardened, senseless, passionless from age, as the trunk of an old tree may be called *dúr*.

6. The full expression is *do inaobraoib* : the preposition is omitted, leaving the aspiration. *ó* could not be the preposition here. *Ib.* *úrḡ*, for *uirḡe*, to suit the metre.

7. *Ealla*. The district of Ealla, or Duhallow, had a great many minor chieftains under the clan system. Core was the first king of Cashel.

10. *iapac̄ta* : MS. *iapac̄tač*, but metre requires the *č* elided. *Ib.* *riac̄* : *M riac̄ač*, but which does not read well with *neadaiḡ*.

Θαιρινιρ τιαρ λαπλα νί'λ αιε 'ον ελοινν υιρ,
 Α hamburɣ, mo ειαε! λαπλα na ρεαβαε ριοδαε ρύζαε;
 Seanapopɣ liaε αγ θιαν-ɣol πέ εεαεταρ θιοθ ρύθ
 Ρά θεαρα θam τριαλλ ριαθ ορη α θαιλιετιν θρύν.

Clúmh na n-ealtan meapa ḡnámhar pe ɣaioiε
 Map lírpeaε θεalb caite air ḡáraε ppaioiɣ,
 Θιύλταθ εεαερα α λαετα εάλ δά laoiɣ,
 20 Ó ḡiubail ρioρ θail α ɣ-εεαρτ na ɣ-Cárhoεαε ɣ-εaom.

Θο ρτιύραιοɣ Pan α θεαρα α n-árhoε ερσοε,
 Αɣ τνούε εάρ ɣαιθ an Mapρ θο θάραιοɣ ρinn;
 Μύρɣλαθ αιειοɣ ɣεαρραεθ λán an τρíoρ,
 Αɣ θρύζαεθ na μαρθ εραρα ο ḡáil ɣο ρínn.

13. Θαιρινιρ is Valentia Island; Dombnall MacCarthy More was made Earl of Clancare and Baron of Valentia by Elizabeth; the poet laments that a MacCarthy no longer holds the title.

14. hamburɣ: see XLVII. 16, note. 17-18. ɣλαιή in M. I read clúmh in 17, which suits the metre, and lírpeaε in 18 should be understood to mean 'covering' or 'fur.'

20. Sir Valentine Brown rendered some services to the Elizabethan government in connexion with the surveying of escheated lands, for which he was rewarded with "all those manors, castles, lordships, lands, and hereditaments whatever, in the counties of Cosmainge and Onaght O'Donoghue, in the counties of Desmond, Kerry, and Cork, late or sometime being in the possession of Teige

Dairinis in the west—it has no lord of the noble race ;
 Woe is me ! in Hamburg is the lord of the gentle, merry heroes ;
 Aged, grey-browed eyes, bitterly weeping for each of these,
 Have caused me ever to have recourse to thee, Valentine Brown.

The feathers of the swift flocks that fly adown the wind
 Like the wretched fur of a cat on a waste of heather ;
 Cattle refuse to yield their milk to their calves
 20 Since Valentine usurped the rights of the noble MacCarthy.

Pan directed his eyes high over the lands,
 Wondering whither the Mars had gone whose departure brought
 us to death ;
 Dwarfish churls ply the sword of the three fates,
 Hacking the dead crosswise from head to foot.

macDermod macCormac, and Rorie O'Donoghue More." *Ib.* For ρίορ όαιλ
 M has an Uail.

22. There can be no doubt that the Mars is the Pretender, so "Μαρρ γαν βαννα," VI. 5. δο βάραιγ ρινη = δο κυρη ρινη
 óum báir, or rather δο léig óúinn bár ó'páóáil.

23. The MSS. practically all agree as to the text. One MS. in the Royal
 Irish Academy has μυρηλιδ αιειγ ζαραδ λán an τριρ, but none other that I
 have seen aspirates the γ of ζεαρραδ ; for an τριρ : cf. XVIII. 40—

Λε κομαότα θρασιθεαότα an τριρ ban άρρα,

lán = lann (?). The αιειγ alluded to are, no doubt, men of the stamp of Cronin
 and Griffin : see Introd.

IX.

ΝΥΑΙΡ ΔΟ ἘΥΙΡ ΝΑ Η-ΕΙΡΙCΙC ΕΑΣΒΟC ἘΡCΑΙCΕ
ΤΑΡ ΛΕΑΡ.

Μο ἔρον ! μο ἠίλλεᾶ ἀνοίρ μο λευν λε λυᾶ !
 Ἀν ργεῶλ ζυίρτ ἐλυιμὸν ἐυζ με δέαραc, δυαίρc ;
 Μο ρζῶίρ δο ρζυίρ, δο ἔρυρ μο ῥέαν, μο ῥυαν,
 Ἐῶιν δο ἐυρ ταρ μυίρ αιρ ἔιζιον υαινν.

Μο ρτόρ, μο ἐίρδε ρυζ α ν-έιμρεᾶτ υαιμ
 Μο ἐῶίρ, μο ἐιον, μο ἐυῖδ δο'ν ἐλέίρ ζαν ἐρυαρ ;
 Νίῶρ λεῶρ λειρ ρινν ζαν ρρυτᾶ να ρέίλε ρυαιρ ;
 Ταρ βῶcνα α μβρυῖδ ὁ κυίρεᾶδ ἔ μονυαρ !

IX.—John Baptist Sleyne was appointed Bishop of Cork on the 13th April, 1693. In 1694 he was put in charge of Cloyne also. He was then 55 years of age, and was well known in Rome as a Professor of Moral Theology in the College of the Propaganda. In the list of unrolled parish priests of the year 1704 he is mentioned as an ordaining bishop up to the year 1698. In that year he was taken prisoner at Cork. On the 27th March, 1703, he wrote a letter, in French, to Cardinal de Giamsonne from which we translate a few extracts:—“God at last permitted that I should be taken prisoner in my episcopal city, where I remained in this state for five years, being the most part of the time in bed ; until, at the close of last month, the mayor and aldermen of Cork made me rise up from my bed by means of a troop of soldiers, who, without having regard either to my advanced age, or to the state to which frequent pains of gout and gravel have reduced me, carried me off in the sight of all the people in a little boat which landed me a few days ago a league from Lisbon, where I had the consolation of being immediately visited by the French Ambassador, who, as a worthy minister of so great and so pious a monarch, has offered me his lodgings and everything that he could do to aid me.” Translated from *Spicilegium Ossoriense*, vol. ii., p. 369. The Nuncio in Lisbon, writing on the 24th of April, 1703, about this new arrival, says:—“Notwithstanding the Act of

IX.

WHEN THE BISHOP OF CORK WAS SENT OVER THE SEA
BY THE HERETICS.

My grief, my undoing now, my anguish to be related !
 The bitter tidings I hear has made me tearful and troubled,
 It has upset my mind, it has shattered my happiness and my
 rest,
 The sending of John across the main from us by force.

My store, my treasure, he has taken from me all at once,
 My justice, my affection, my favourite among the clergy without
 harshness,
 He was not content that I should lack the stream of refreshing
 generosity ;
 Since he is put in bondage beyond the main, woe is me !

Parliament banishing all the Prelates and the Religious from that kingdom, he would not abandon the flock entrusted to him ; for which reason he was thrown into prison, and kept there many years in such rigorous confinement that he was not permitted to converse with any one. Nevertheless some Catholics found means to penetrate into his cell, and he exercised his sacred ministry as best he could. The Protestant ministers being enraged at this, compelled him, so to say, to embark naked, on a sudden, in a little vessel that was sailing for Portugal."—*Ib.*

The Sovereign Pontiff, in a letter, *in forma brevis*, to the King of Portugal, on behalf of the Irish Catholics, dated September, 1709, makes honourable mention of Dr. Sleyne. Dr. Sleyne died at the convent of Buon Successo, February 16th, 1712.

The departure of Dr. Sleyne in a little boat from Cork is the subject of the above lyric as well as that by Mac Cartain (L).

7. $\rho\alpha\upsilon\tau\eta$ = $\rho\alpha\upsilon\tau\eta\epsilon$, 'refreshing.' Perhaps $\eta\alpha$ $\rho\acute{\epsilon}\iota\lambda\epsilon$ $\rho\alpha\upsilon\tau\eta$ = 'the hospitality which he had got,' that is, with which he was endowed. Perhaps for $\rho\iota\eta\eta$ we should read $\rho\iota\eta$.

8. The last line stands by itself (?), "Alas, that he was sent across the sea into captivity."

X.

AN PILE A ḡ-CAISLEÁN AN TÓCHAR.

Ἦο ῥιυβαλ μῖρε an Ἰνυῖαιν ἴνῖν,
 'Só éúinne an Ṯοῖρε ḡo Ṯύν na Ríóḡ,
 Mo éúna níor bḡῖρεað céap ῥύḡaé ῥínn
 ḡo ῥεῖρῖντ bḡῖḡ Ḳαιḡḡ an Ṯύna.

Ἦο ἴεapap am' aῖḡne ῖῖ ῥḡr am' éῖῖḡḡe,
 An mapb ba ἴapb ḡup beḡ ḡo bí,
 Aḡ capbap macpa ῥeḡḡ ῖῖ ῥíon,
 Punch ḡá éaῖῖḡḡḡ ῖῖ ḡḡanḡa.

ῥeḡḡ ḡo beapab ῖῖ éanla ḡn ḡ-ῖúῖnn
 10 Ceḡḡta, ῖῖ canῖan, ῖῖ epap na ḡḡḡe;
 Rḡῖḡa blapḡa, ῖῖ céῖῖ ḡan ῖḡḡeal,
 Conapῖῖ ῖῖ ḡaḡap ῖῖ aḡῖῖῖapḡ.

Ṯḡonḡ aḡ ἴḡḡeáḡῖ, ῖῖ ḡḡonḡ aḡ ῖḡḡeáḡῖ,
 ῖῖ ḡḡonḡ aḡ ῖapapῖeáḡῖ ḡúḡḡ ḡo bínn,
 Ṯḡonḡ ap ῖῖḡḡḡḡḡ ῖῖῖ aḡ ḡḡḡḡe,
 'S aḡ leaḡaḡ na ḡ-ῖḡḡḡeap ḡo ceannḡa.

X.—Castle Tochar belonged to a branch of the Mac Carthy family renowned for their hospitality. The Tadhg an Duna mentioned in this poem was the second of that name. He died in 1696, and was lamented in fervid strains by O'Rahilly's satirist, Domhnall na Tuille. O'Rahilly must have been young when Tadhg an Duna died, but probably was a frequent visitor to the Castles of Toghar and Dunmanway, as he seems to have resided in his youth, for some time at least, in Iveleary, which adjoins the territory once owned by the Mac Carthys of Gleann an Chroim. The plot of this little poem is as beautiful as its descriptions are fresh. Tadhg an Duna was no more; strangers were holding sway in his mansion when the poet visited the old haunt. Yet so lavish is the board, so many visitors come and go, so varied are the amusements, that he thinks old Tadhg is again alive amid

X.

THE POET AT CAISLEAN AN TOCHAIR.

I have traversed fair Munster,
 And from the corner of Derry to Dun na Riogh
 My grief was not checked, merry though I was,
 Till I beheld the mansion of Tadhg an Duna.

I thought within my soul and eke within my heart
 That the dead, who had died, was alive,
 Amidst the carouse of the youths with meat and wine,
 Where punch was drunk, and brandy.

Meat on spits, and wild fowl from the ocean;
 10 Music and song, and drinking bouts;
 Delicious roast meat and spotless honey,
 Hounds and dogs and baying.

A company going, and a company coming,
 And a company entertaining us melodiously,
 And a company praying on the cold flags,
 And meekly melting the heavens.

his revellers as of yore. But the mystery is explained. It is Warner who has taken the place of the generous chieftain. For a very interesting account of Tadhg an Duna, and of Gleann an Chroim, see "The Mac Carthys of Gleann an Chroim," by Daniel Mac Carthy Glas. See also Introduction to XXXVIII.

1. The more usual form of acc. is Muína. The MSS. have po after mfn, and the next line begins with Cúinne.

2. Perhaps the corner of Ireland in which Derry is situated is meant. Dún na Ríog, perhaps Tara.

6. ba mparb. MSS. do mparb. 11. MS. tinnall. 12. MS. tioraot.

Nó go b-ruapar ranaí ó aon don éúirt,
 Súir b'í Warner ceannaraé réimé glan rúgáé,
 Uo bí ran m-baile géal aoráa élmúil,
 20 Píaté nar b-pann roimé deorúide.

'Sé Dia do éruéuig an raogal plán,
 Ir éug píal a n-ionad an réil ruair báir,
 Aó píar air múirir, air éléir, air óáim,
 Cúrad náé fallra, móir-éroié.

Until one of the mansion gave me to know
That it was Warner, the affectionate, the mild, the pure, the
joyous,

20 Who was in this bright, ancient, famous dwelling,
A chieftain not weak in hospitality to strangers.

It is God who has created the whole world,
And given us one generous man for another that has died,
Who bestows upon families, scholars, and bards,
A champion not false, and great of heart.

XI.

ὈΨΙΝΝΩΓΙΝ ΟΑ ΔΟΝΝΕΥΔΑ ΑΝ ΓΛΕΑΝΝΑ.

Ράιλτε ιρ θα'εῖο ὁ ὄραοιζὶς κέαο
 Ὅο βλάτ να ρεαβας ναὲ ἴριος μέιν,
 Ὁ αἴτρεαβ Σαζρον ιρ εἰντε θαορ,
 Ὁο h-άρυρ Ρλεαρζα να ρεανγ-βαν.

Κοιμῖαδ ευρατα, κρὰιβῆεαὲ, καοῖν,
 Ρλαἰτ μαρ Οργαρ α m-βearnain βαιοζαἰλ,
 Νεαρτ τρευν, ροἰλβῖρ, ράρθα, ρέιμῖ,
 Ιρ ευαν να θανθα τά λάν λαγ.

10

Σῦλ ιρ γλυρε 'νά θρυῖτ αιρ ῥέορ,
 Ὑἱρ να ερυννε αζυρ ριονν-θαἱρ ἡόορ,
 Ιρ κλύ δά εἰμε 'ραν Ἰλλυῖαιν Ὁο θεό,
 Αη Phœnix ἀρθ ναὲ ερανθα.

Λαοὲ μεαρ γρεαντα, γλαν, θίρεαὲ, ριαλ,
 Ὅο ῥρέιμ να Ρλεαρζα 'ρ ὁο ἴριος να β-Ριανν,
 Κέιλε ζαιργε, ρεαρ ρίοντα ριαρ,
 Ρῖννωγῖν γροῖθε mac Ὅοἰναιλλ.

XI.—Finneen O'Donoghue was son of the O'Donoghue Dubh of the Glen, and was an object of dread and terror to the settlers. Colonel Hedges writes, in 1714, that he was the man they most feared in Kerry. He appears to be the person who figures as Finneen Beg in the correspondence with the Castle officials of the period. It is curious to note from what different points of view our poet and a man like Colonel Hedges estimate his character. Any one who studies the records of those troubled times will see how justly the poet describes Finneen when he calls him the stay of his country and the shelter of the bards. Miss Hickson thinks that Finneen afterwards joined the Irish Brigade in the French service. See in "Old Kerry Records," vol. ii., the chapter entitled "Kerry in the Eighteenth Century."

XI.

TO FINNEEN O'DONOGHUE OF THE GLEN.

One and forty welcomes from a hundred druids
 To the flower of warriors, of mein not lowly,
 From the home of the niggardly, guilty Saxons,
 To the dwelling of the Flesk, of the slender women.

A stag, valiant, devout, gentle,
 A chieftain like Osgar in the gap of danger,
 A power, brave, pleasant, peaceful, mild,
 And a haven to Banba, who is very weak.

10 An eye more sparkling than the dew upon the grass,
 Mould of the world, and a fair, great oak,
 An honour to his race in Munster for ever
 Is the high Phœnix, not shrivelled.

A warrior, nimble, shapely, pure, honourable, hospitable,
 Of the root-stock of the Flesk, and of the seed of the Fianna,
 Wedded to heroism, a man who distributes wines,
 Is the valorous Finneen, son of Domhnall.

5. *com̄f̄iað*, lit. 'hound stag.' *com̄* has an intensitive sense, as in *con̄-ðiaðal*; *cair̄p̄f̄iað* would give assonance.

8. For *lán-lað*, perhaps *lom-lað*, or *pan̄n lað* should be read.

10. *úr* I have translated 'mould,' but the meaning seems doubtful. Some MSS. have *úr*. The word has a host of meanings. Perhaps 'the sun of the universe' is the proper translation.

12. Phœnix has no very particular meaning, the idea is 'a paragon of perfection,' 'something unique.'

Uaral d'uibiz ó rígeib é,
 Uan na reabac ón Inre an laoc,
 Ir buan-éap corraim dá éir go treun
 20 An ríge-éap uaireac ceannra.

Aon dor tar muin d'éigrib Úinn,
 Craob bád raémar ó léan-loc linn,
 Réilteann d'uibiz d'puil éibir Ëinn;
 Fáilte Uí Óealla don planda.

17. D'uibiz, lit. 'ripened'; that is, sprung from, and came to maturity
cf. "d'uibiz im' éab-ra créim aḡur cneab," which ripened in my side a
 smarting and a sigh.—"Arachtach Sean."

18. ón Inre, the name of the place where O'Donoghue lived at Glenflesk.

21. Úinn. MS. óaim, but this is also the reading of M in VIII. 2, where
 A has Úinn, both words are pronounced alike.

A noble is he who ripened from kings ;
 Lamb amongst the warriors from Inch is the hero ;
 A lasting head of defence for his country with bravery
 20 Is the princely man, proud and gentle.

The only bush of refuge left to the bards of Conn,
 A prosperous branch amongst us from Lough Lein,
 A star that ripened from the blood of Eibhear Fionn ;
 O'Kelly's welcome to the young scion.

22. The O'Donoghues of Glenflesk were a branch of the O'Donoghues of Lough Lein. The latter drove the O'Carrolls from around Lough Lein, and settled there, giving the district the name of Eoghanacht Locha Lein, and afterwards Eoghanacht Uí Dhonnchadha.

24. Uí Céalla; the allusion is obscure. A poem by O'Brudar opens with this phrase.

XII.

AIR BÁS TRÍR ÉLÖINNE ÉAIḠ UÍ ÉRÓINÍN.

Do ḡéir an Ráit Mór, do raobaḋ a peól,
 Do leunaḋ a peun rin, do pléarḡ tiz an bḡóim;
 Do léir-éuireaḋ ceḋ naḋ léir ḋam an féo
 Air a h-aol-bḡoḡ do b' féile, cáir leuniar an rḡeól.

Do béim-rḡḡioraḋ féir le tpeun-éuille móir
 A ḡréitepe, 'ra peubairb, 'ra caolac, 'ra ceól,
 Do léim-rúé an rḡmól iona h-éaban dá ḋóḡaḋ
 A caom-éuille ḋaopa 'r a raor-éoirn óir.

Ir eiac ḡuirḡ ir tpeirḡib, ir rian-ḡum ḡan leirḡear,
 10 Ir ḋian-épeaḋ 'ran iarḡar ir ríabruir ḋub taimn;
 Mian ḡoil ḡan meirḡir, eiaḋ-éuirpe tairḡim
 Éiblin a ḡ-eré éille, ḋiarmuib, ir Tairḡ.

A Ḍia ḋ'púilnḡ epeirḡill ir rian-loc an ḋaill
 Ḍoḋ' nraim-bḡoḡ leat ríarair an tpeiar ro fé ḡreim;
 Ciallraḋ ḡo rairḋbir dá b-ríal-áair ḡairḡim,
 Ḍo b-ríabraib fé ríeácaḋ ḋoḋ' ḋia-éoil aḋ' rairḡar.

XII.—In the O'Curry Catalogue of the R.I.A. MSS. the children lamented in this most beautiful elegy are said to belong to Timothy Cronin, whereas in the Catalogue of the British Museum MSS., where it is stated that they were drowned, Patrick is the name given. There is a copy of the poem in vol. 69 of the Renehan MSS., Maynooth. In the "Book of Claims" on forfeited estates entered on or before the 10th of August, 1701, we have the following entry:—"No. 2215, Darby Cronine claims a term for three lives, two in being, on Raghmore Shimmogh (should be Shinnagh) and Mills, and four (illegible) of Clonntyny, by lease dated 20th October, 1675. Witnesses, Edward Daniel, Connell O'Leary, and another. Forfeiting proprietor Nicholas Browne *alias* Lord Kenmare." Copied from "Old Kerry Records," vol. i., p. 225. For references made by Colonel Hedges to the Cronins in his correspondence with Dublin Castle, see Introduction.

6. peubairb, dat. for nom. *Ib.* caolac, MS. caollaḋ, "the roof wattling of a house under the thatch" (see Stokes' *Lismore Lives*, index, p. 387): what corresponds to the ribs of a man. Hence 'the breast' of a man: cf. dá

XII.

ON THE DEATH OF TADHG O'CRONIN'S THREE CHILDREN.

Rathmore moaned, her sails were rent,
 Her prosperity was maimed, the house of sorrow burst;
 A fog fell so thickly that I cannot see the sward,
 On her lime-white mansion, the most hospitable—sore affliction
 is the tidings.

Moreover, violently snatched away by a strong, great flood
 Are her prizes, her jewels, her roof-tree, her music;
 A spark leaped up unto her forehead, burning her
 And her beautiful, precious coverlets, and her noble goblets of
 gold.

It is bitter sorrow and torture, it is painful wounding without
 cure,
 10 It is a sore calamity in the west, it is a black, sickly fever,
 It is a longing to weep, without mirth, it is a fit of heart-
 sickness,—
 That Eileen is in the clay of the churchyard, and Diarmuid
 and Tadhg.

O Lord, who didst suffer death and the signal insult of the blind,
 Conduct to Thy mansion of brightness the three who are in
 bondage;
 A store of wisdom I beseech for their hospitable father,
 That he may be able to bow down in Thy sight before Thy
 Divine Will.

ngealannaib fíir-óilíe 'r bá g-caolaic úr, XXII. 222. It also means rods or wattle, apart from their connexion with roofing: see II. 42, and XXVI. 87.

13. cpeóil. O'R. gives cpeóil báir, 'the knell of death.' *Ib.* rian loic: cf. na rian-bairc peóla, XV. 40, and rian upáur, *Blaithfleasg*, p. 25.

15. ciallaob, from ciall, like fulraob, from ful. *Ib.* raibóir must be pronounced raibóir, one syllable; gairóim, for guróim.

Τρί πέαρλα ζαν τιμεαλ βαῶ πέιη-οίλτε πλιζε,
 Τρί πέιῶ-κοιμνιολ ζρέιμε τρί αον-ζαρῶα α νηηφοῖη,
 Τρί δέαρα νάρ ἐλαοιη, νίορ β'αορῶαρ α η-αοιρ,
 20 Τρί πέιλτεαη α ὀ-τρπέιτε 'ρ α η-ηπέιτε ζαν ῥυμπ.

Τρί τευδα βαῶ βῖηη, τρί επέαατα 'ραν τίρ,
 Τρί ηαοῖη-λεηβῆ ηαοῖηα, ἐυζ ζευρ-ῥεαρ ὀ Ὀρφορ;
 Α ὀ-τρί η-βευλ, α ὀ-τρί ζ-εποιθε, α ὀ-τρί ραορ-ὀορρ ρά λιοζ,
 Α ὀ-τρί η-ευδαν βαῶ ζλέζεαλ αζ ὀαοιαιβ, ιρ ὀίε.

Τρί ρίονυρ βαῶ ἐαοιη, τρί κολύρ ζαν ηαοιρ,
 Τρί ρρῖοῖη-υβλα εραοιβ ὑιρ βαῶ ρίζεαῖαιλ α ὀ-τίζεαρ;
 Τρί ρίοηη-τύιρ αη τιζε, νάρ ἐρῖοη-ὀιύλτα ζηαοι,
 Α ὀ-τρί ρλῖηη-ὀοη α μῖοη-ζῥῖύῶ ὀο λῖοη ὀυβαῶ ηο ἐποιθε.

Τρί ὀίε ηιοη α η-ὀίε, τρί εαοι κύιρ ηο ἐαοι,
 30 Τρί αοιη-ῥῶῖῶ αη ηαοῖη-ὑιρῶ, τρί ελί ἐύῖηρα βῖ;
 Ιρ ζυρ ρζῥῖοβ ἐυζαῶ ὀοη ὀιλλ τρί ζηαοι μῖηητε ζῥῖηη,
 Α Ρίζ, ρτιύιρ ὀοδ' ρίζ-ἐύιρτε αη ὀιρ ὑῶ 'ραν τ-αοιη.

18. πέιῶ-κοιμνιολ: MS. πέ-κοιμνιολ. *Ib.* αον-ζαρῶα: *cf.* αον-ζεαλ; also α η-αοιη-ἐυιζ ζηαε, XVI.

21. επέαατα means 'cuttings, ravines, deep valleys': *cf.*—

“Επέαατα αη εαλαῖη αζ ρρεαζαιρτ 'ρ αζ ρῶζαιρτ.”—XXII. 8.

It seems improbable, from the context, that επέαατα has the meaning 'wounds,' here.

31. ρζῥῖοβ, MS. ρζῥῖοβ, but *cf.* “βεῖῶ ηε αζ ρζῥῖοβαῶ ηιοη.”

Three stainless pearls, three of mild, polished manners,
Three calm candles of the sun, three most skilful in action,
Three ears of corn, without bending, who were not old in years,
20 Three stars in virtues and words without pride.

Three melodious strings, three glens in the earth,
Three sainted, holy children who fondly loved Christ,
Their three mouths, their three hearts, their three noble bodies
beneath a stone,
Their three fair, bright foreheads the prey of chafers—it is
ruin!

Three fair vines three doves without folly,
Three prime apples from a fresh bough, that were royal in
their dwelling,
Three fair turrets of the house, three with faces not old, nor
forbidding ;
Their three slender waists, their smooth cheeks, have filled
my heart with sorrow.

A triple loss their loss to me ; a triple lamentation the cause of
my weeping—
30 The three sole standing grounds of the sacred clergy, three
sweet live breasts ;
And since they have passed to Thee, to the grave—the three of
refined and cheerful aspect—
O King, direct them to Thy royal mansion—those two and the one.

XIII.

MARBNA SEAGÁIN BRÚIN.

Tárḡ tré a ḡ-caiḡid deapca deóra,
 Fát tré a b-ḡeacaid cpanna ip cóp-ḡnuic,
 Cár tré a ḡ-cḡeacaid flata ip mórḡa,
 Seagán mac ḡail a b-ḡeapc aip ḡeoáḡ.

A báip, po ḡeallair leat ár lóḡpann,
 Fál ár n-apḡar ár m-bailte 'r ár ḡ-tóppam,
 ḡárḡa ap ḡ-teac ár m-ban 'r ár m-bólaéc,
 Ár ḡḡát roim ḡḡeanaib ḡeanta ḡóipne.

10 Ár ḡḡiaéc óin ár ḡíḡ ip ár ḡó-ḡlaiéc,
 Ár ḡ-cloḡad cḡuaid ḡo buan éum coimḡaic,
 Ár nḡpian ḡeimḡe, ár roillḡe, ár loḡpann,
 Ár ḡ-cḡann baḡair, ár ḡ-taiḡnionm, ár nḡlóipne.

Ár ḡ-túr ḡainḡion ḡia naimaid, ár ḡ-cḡóḡaéc
 Ár ḡ-ciall, ár ḡaḡapc, ár b-ḡeim, ár mórḡeion,
 Ár nḡnaoi 'r ár méim, ár nḡné 'r ár ḡóḡaacar,
 Ár m-bád, ár m-bapc, ár mairḡe ip ár m-beḡóaéc.

20 Ár n-Orḡar teann, ár labarḡa, ár nḡlóḡḡa,
 Ár Phœnix mullaḡ, ár ḡ-cḡapḡ ip ár ḡ-comḡḡpom,
 Ár n-arm a n-am ḡeapaim le ḡóḡluéc,
 Ár Caepar tḡeun, ár ḡéilteann eólair.

XIII.—For remarks on this poem see Introduction. There are two copies among the Murphy MSS., but only one gives the whole poem; the other omits several stanzas in the middle; one copy in the R.I.A. omits the same stanzas. In the heading of a R.I.A. copy it is stated incorrectly that John Brown was the grandfather of (the then) Lord Kenmare. Captain John Brown of Ardagh, the subject of this elegy, died without issue August 15th, 1706; thus we have fixed

XIII.

ELEGY ON JOHN BROWN.

News through which eyes stream forth tears,
 The reason why trees and stately hills bend down,
 A trouble through which mightiest chiefs tremble,
 Is that John, son of Valentine, is mouldering in a tomb.

O death, thou hast enticed away with thee our torchlight,
 The fence of our harvests, of our homes, of our wakes,
 The guard of our houses, of our women, of our kine,
 Our protection against the flaying knives of brigand bands.

Our shield of safety, our prince, our high chieftain,
 10 Our steel helmet enduring for the fight,
 Our winter's sun, our light, our torch,
 Our staff to threaten, our darling, our glory,

Our strong tower against the foe, our valour,
 Our reason, our sight, our strength, our great love,
 Our visage, our mien, our comeliness, our delight,
 Our boat, our ship, our beauty, our vigour,

Our stout Osgar, our speech, our voice,
 Our Phoenix of the mountain top, our champion, our justice,
 Our weapon when we have to stand against vast troops,
 20 Our strong Cæsar, our guiding star.

accurately the date of this poem. He had for a long time acted as agent on the Kenmare Estate.

4. mac Óaí. John Brown was son of Sir Valentine Brown, second baronet of that name. *Ib.*, peócaö; MS., peócaimc.

6. M ð-topam. A ð-toppib.

18. Phoenix. One MS. ap ppeine (= ap ð-peimnib), 'our champion.' It is doubtful whether a particular "mullach" is meant.

Μο νυαρ αν τῖρ πά ρζῖορ αὐ' ὀεῖδ-ρε,
 Ἰρ ἰαὸ ζαν τριαῖ ἀετ Θια να γλῶριε,
 Ἄρ γ-κοιλλτε δά ρῖορ-ρζῖορ λε ρόρρα,
 Ἰρ λαιῖορ ἀζ βλαιῖορῖξ 'να ν-ὀοῖρριβ.

Ατά Μαζομιῖτε ζο ρινζιλ ζαν νόεαρ,
 Τά Γιλλ Αῖρνε εάρηαρ δεῖραῖ,
 Θά εαὸβ Μαινζε πέ ζαλλαιβ ζαν τεῖρα,
 Σλιαβ Λυαῖρα α ηζυαιρεαῖτ δά ρόζραῖ.

30 Ἀν υαιρ ὀο ριῖ αν ἡυιρ ταρ εῖρταρ,
 'S αν ταν ὀο βριρ Λοῖ Τυιρ πά ἡόμτιβ,
 Αῖρ ζέιμ αν Ρυιρ ὀο ἐριῖ αν ἐῖοιζε,
 Τρῖῖῖῖρε ροιῖῖ α ὀυλ αιρ ρεῖῖῖαῖ.

Θο ριῖ ρεαλτα ὀη ρῖῖῖρ αιρ Εοζαναῖτ,
 Αῖρ Phæbus ὀο εῖυτ εῖελιρρ εεῖ ὀυιβ,
 Θο βῖ αν ραε 'ραν τ-αὀῖαρ ζο βρῖοαῖ,
 Ἰρ Λέαν-λοῖ ἀζ ζέιμρεαῖ ὀο τῖοῖρεαῖ.

40 Θο βῖ αν Λαοι δά εαοι, βαῖ ἐῖορ δι,
 Ἰρ Θύν Βαοι να λαῖραῖ ρῖορριρτ,
 Θύν Θαζῖῖα ζο ὀύβαῖ ερεαῖαῖ δεῖραῖ,
 Ἰρ Θύν Αονῖῖρ ζο ερεαῖαῖ τῖοῖρεαῖ.

Ἀν ζυαιρεαῖτ ρο αιρ Ἐυαῖῖαν ὀο βρεῖδζ με,
 'S αν βυαιῖρεαῖῖ ρο αιρ Ἐλυαν να ν-ὀγ-ῖρριεῖ,
 βυαιῖρεαῖῖ Ἰρ δυαιρρεαρ δά ρόζαιρτ,
 Δά εῖλιῖῖ ζυρ ρζέιζ ρύῖ δά β-ρῖορριβ.

22. This line occurs again, with a little change, XXXIV. 24.

23. A special stipulation, about the woods, was made at the sale of Brown's estate to Asgill. They were to be handed over to the purchaser. The woods, it is said, were destroyed to the value of £20,000 : see Introd.

24. Λαιῖορῖξ : Leinstermen, or Palemen. *Ib.*, ἀζ βλαιῖορῖξ. Μ α m-βλαιῖορῖξ, which disturbs the metre, and gives but indifferent sense βλαιῖορῖξ = βλαιῖραῖ, 'braying, roaring.'

Alas! the land is wearied at thy loss!
 Its people without a lord, save the God of glory!
 Our woods are being destroyed by violence,
 And Leinstermen clamouring at our people's doors.

Magonihy is helpless, without a spouse;
 Killarney is querulous and tearful;
 On either side of the Maine the foreigners hold boundless sway
 And Sliabh Luachra is in trouble proclaiming his death.

30 When the sea rushed beyond its bounds,
 And what time Lough Gur overflowed into the moorlands,
 At the roar of Ross the province shook,
 A short space ere he went unto decay.

Stars from heaven fell on the Eoghanacht,
 And an eclipse of black mist fell on Phœbus,
 The moon and the air were in grief,
 And Lough Lein moaned sorrowfully.

The Lee bewailed him, it was just she should,
 And Dunboy, of the mighty heroes;
 And Dundaghda was sad, oppressed, and tearful;
 40 And Dun Aonfhir, wounded, and sorrowful.

This trouble that has seized on Thomond has oppressed me,
 And this distress on Cluain of the new-births—
 Distress and grief proclaiming his death,
 And claiming that he sprang from their stock.

25. *nócar*, the MS. spelling. The first syllable must be an *o*-sound.

33. The Eoghanacht meant is Eoghanacht O'Donoghue: see XI. 22, note.

37. *bað éoir ði*, because of his mother, who was *péarla an Uaol*, 108, *infra*.

42. *Cluain*, probably Clonmeen, the home of the O'Callaghans.

43. A has *buarpeam ðo ðeorað að foðarτ*; the whole stanza is unsettled in the MSS.

Α m-bun Ραιτε δο εαιρβιλ αν μόρ-ρζοιλ,
 Α m-bun Ροζαιρ βαδ ερωμ α ηγεόητα,
 Α ζ-ϸηοϸ Αίηε δ'άρδαιζ μόρ ζολ,
 Ιρ τά ϸηοϸ δρεάηηαιη ηραόετα α η-δεοραιβ.

Νι η-έ αν ζολ ρο ιρ δοιέτε βρεόιζ με,
 50 Αέτ ζολ ηα ρηηηε βί αζατ μαρ ηόεαρ,
 Ζολ ηα ζηλε λέρ ρηαιδμεαδ ζο η-όζ εη
 Δ'ρβυη αν διύηϸ, δά ερύ, ιρ δά εόηζυρ.

Ζολ αν βρύηαιζ εοηζαηταιζ, ερδδα,
 Ατά α λονδυη ρέ δυβ-ρμαέτ ρόηρηε,
 Ζολ α ελοηηηε—τάηδ υηλε ζο βρόηαέ,
 Ιρ διαν-ζολ Μάηβλε ιρ ερπίδτε δεόραέ.

Ζολ ηα δρυηηζε λέρ η-οηλεαδ τυ αδ' όηζε,
 Δο ρρέηηη ηα ρίζεε βαδ εμαραέ ερδδα,
 60 Λαόερα βαδ λαόεϣρ α η-ζλεδ-βρυηδ,
 Δο ρλεαεταιβ Εέηη ρυαιρ ρέηηη δά εόηζε.

Α εοηδάλτα ελέηβ ηα ραορ-ρλαηέ μόρδα,
 Να λαοζαιρεαέ δο βί αζ Είρηνηη ρόρδα,
 Ιρ ηα η-δρεάηηη δο ρρέηηηη-ρληοέτ Εοζαηη
 Δάρ δυαλ ζέηηλεαδ αν τ-Σλέηβε 'ραη Τόέαιρ.

Λιαέτ α ζαοητα, ιρ εέηηη α ζ-εόηηρρεαηη,
 Δο ζρην τ-ρληοέτ Είβηρ, Νέηη ιρ Εοζαηη,
 Ιρ ηά ραιβ αοηη δο ρέηηηβ Ρόδλα,
 Ζαη α ζαοη ζαηη βέηηη ρά δό λειρ.

45. M μορ-ζόλ. *Ib.*, bun Ραιτε: properly, bun Τραδραιζε.

46. M α ζ-ϸηυαη Σαηρβαδα δ'αρδυηηζ ζεόηηηε.

47. ϸηοϸ Αίηηε, Knockany, in county Limerick.

48. ϸηοϸ βρεαηηηηηη, Brandon Mountain, in Kerry.

50-2. His wife was Joan, sister of Pierce, the sixth Lord Cahir, a near relative of the Duke of Ormond.

53. αν βρύηαιζ. Nicholas, second Lord Kenmare, who was banished for his adherence to James II. He died at Brussels, in April, 1720.

At Bunratty a vast multitude assembled ;
 At Bun Roghair heavy were their cries ;
 At Knockaney a loud wailing arose ;
 And Cnoc Breannain is subdued with tears.

It is not this weeping that has oppressed me most painfully,
 50 But the weeping of the fair one whom thou hadst to wife,
 The weeping of the bright one to whom thou wert united in
 thy youth,
 Of the blood of the Duke, of his race, and of his kinsfolk ;

The weeping of Brown, the helpful, the valiant,
 Who is in London under the dire yoke of a horde ;
 The weeping of his children—they are all sorrowful—
 And the strong weeping of Mabel, who is troubled and tearful ;

The weeping of those with whom thou wert fostered in thy
 youth,
 Of the root-stock of the kings, who were able and valiant—
 Heroes who showed heroism in the stress of battle,
 60 Of the progeny of Cian, who obtained sway for his province.

Beloved foster-brother of the great, noble chieftains—
 The O'Learys who were wedded to Erin,
 And the chieftains of the root-stock of Eoghan,
 Who held hereditary sway over the Sliabh and the Tochar.

So many are his kinsmen, it is hard to tell them,
 Of the radiant race of Eibhear, Niall, and Eoghan ;
 Nor was there one of the kings of Fodla
 Who is not doubly akin to him without blemish.

56. Máiúle ; who Mabel was, I have been unable to find out.

60. Céin, Cian was the third son of Olioll Oluim.

63-4. For Tochar, see X. ; for Sliabh, cf. XXXV. 47.

68. M ǵan a ǵol ǵan béim ra ǵop leip, which must be corrupt. ǵol will not correspond with béim, and ǵop, which means a 'rule' or 'line,' can hardly be the word the poet used ; the reading in text is that of A.

'San méad do ḡallaiḃ baḋ fearḋa fórraḋ,
 70 A laóera, a plaḋa, a maiḋe, 'ra leḋgan,
 Náḃ ḡéill d'aḋtaíḃ na Saḡran, ḡan ḡleḋ-ḋur,
 Ḍo tḡeun tar ḡraḋ rḡaípeaḋ a n-óḡ-ḡuil.

lapla fairḡinḡ Óill Ḍara na ḡ-eóirpeaḋ,
 An t-lapla ón Ḍainḡean an ḋarraḋ 'ran Róirḡeaḋ,
 An t-lapla ó Ḍallaiḃ baḋ ḋaca le coíḡraḋ,
 An t-lapla ón ḡ-Caḋair, íḡ plaḋa Ḍunḋóimne.

An Cúḡraḋ 'ran ḋuncur baḋ ḋóirḡe,
 Ḍriaḋ Óille Coimne, 'ran Ríḋipe ró-ḋil,
 Ḍriaḋ na Lice, Mac Muirir 'ra coíḡḡur,
 80 'S an ḋriaḋ ó Inniḡ ḋó ḡimne na ḡ-ceóla.

Aḋḋar uabair buaiḋearḋa 'r bḡónḡuil,
 Aḋnuad luit íḡ uile ḡan ḋeóra,
 Méaduḡaḋ ḋian air ḋiaḋ 'ran ḋóirḡe,
 Cíḡḡur ḋur ḋ-ḡearann aḡ Arḡill ḋá ḋóimḡearaí.

An ḋara cáḡ do ḋraíḋ an ḋóirḡe
 Ḍríḡora íḡ Ḍaḋḡ a ḋ-ḡeíḋm 'ra móḡḋur
 Léḡ ḋíḋpeaḋ ár ḡaíḋe móḡḋa
 Ar a ḋ-ḡearannaíḋ caírḡe íḡ córa.

Íḡ ḋíḋ-ḋpeaḋ ḋur ḡ-coillḡe air ḡeḋcaḋ,
 90 Íḡ mailír Ḍaíḋḡ aḡ aḋairḡ mar ḡmól ḋubḋ,
 Ḍan aímḡar ḋá a ḡ-ceann 'ḡaḋ-ḋóim leir,
 Ón lá ḋ'ímḋíḡ rḡiaḋ urraíḋ na ríḋíḡḡe.

Ḍuirḡe cḡoíḋe ḋon tíḡ tu air ḡeḋcaḋ,
 A ḡéaḡ do ḡḡíoim na míleaḋ móḡḋa,
 Íḡ tu ár n-ḋíon air ḡaíḋ na ḋóḋna,
 O ḋíḋpeaḋ an ríḡ ceapḡ le fóḡlaḋḡ.

78. an Ríḋipe, the Knight of Glin : see XXVI.

79. ḋriaḋ na Lice, the Lord of Lixnaw, so called from a great stone supposed to have been on the bank of the river Brick. lic ḡnaíḡa, 'the flag of the swimming.' Mac Muiris = Fitzmaurice.

81. uabair : see IV. 29, note.

And as many of the foreigners as were virile and valiant—
 70 Their heroes, their champions, their leaders, their warriors,
 Who did not submit to the enactments of the Saxons, without
 taking up arms—
 Mightily, and beyond measure, was poured out their golden blood ;

The wide ruling Earl of Kildare, of the feasts,
 The earl from Dingle, Barry, and Roche,
 The Lord of Talla, who was a stay in the battle,
 And the Lord of Cahir, and the chieftains of Dunboyne ;

De Courcey, who was first in the conquest,
 The Lord of Kilkenny, and the much-beloved Knight,
 The Lord of Lixnaw, Fitzmaurice, and kinsmen,
 80 And the Lord of Innisbofin of the melodies.

Cause of wounded pride, of sorrow, of distressful weeping,
 Renewal of destruction, and of boundless evil,
 Heavy increase of sorrow in the province—
 Asgill counting the rents of your lands.

The second cause of anguish to the province!—
 Griffin and Tadhg prosperous and insolent ;
 They through whose means our great nobles were expelled
 From the lands which were theirs by law and justice.

A ruinous waste is it—your woods lying in decay,
 90 While Tadhg's malice burns like a black ember ;
 Without question all of them are his from head to foot,
 Since the day on which the shielding chief of hosts departed.

It is anguish of heart to the land, that thou art mouldering,
 Thou branch of the ancient stock of great warriors !
 Our shelter from the winds of the ocean,
 Since the king was banished by violence.

84. Γρῖλλ. John Asgill, who purchased the Lord Kenmare's estate, and married his daughter Joan : see *Introd.*

86. Ὕπρίορα : see *XVII.* ; Ἐαῖδ, Tadhg Dubh O'Cronin, a hearth-money collector and under-agent, whom the poet satirized for his extortion : see *Introd.*

100 Do bír-re ceannra d'ánn nó ró-laḡ,
 Do bír-re teann le teann gan ró-éarτ,
 Níor éura an rannτac cam car mórða,
 Aét τριαét do meabpαιḡ feabap ḡac pompla.

 Aicéim Dia ḡo dian ad' éomair-pe,
 An Spiopað Naom̄ ḡo tpeun 'ran mór-lilac,
 Óḡa 'r appτail 'r aingil 'na plóḡτib̄,
 Doo' éom̄beaét ḡo ríḡaét na ḡlóipe.

AN PEART-LAOIÐ.

 Pé an lic ip dubac dlúé-éuréta an Phœnix ḡaioib̄l,
 Cupað elúm̄uil, Cúéulainn, Caerap ḡroib̄e,
 bile búḡ, ḡnúip róiéib̄, aodapaé, caom̄,
 Do éurplinn úip úrúnaé ip Péalra an Laoi.

110 Cupað Muíman pút acá τpaóéta, a líoḡ,
 Cupéta a n-úip τpú-ḡol ḡo tpeun don típ,
 Cipτε úipð, uḡdap bað ḡeur 'ran dliḡe,
 An buinne cúl cuiipa do p̄p̄eim̄ na ríoḡ.

 A leac ip nár ḡo bráé do m̄iorḡair-pe linn,
 Pá élaip an bráca d'p̄áḡair rinḡil ap ḡ-éinn,
 Cpeac ip epáð na mná rin aḡac, a líoḡ,
 úail ip Seaḡán ó táid p̄áð' brunnaið 'na luiḡe.

108. Peapla an Laoi. John Brown's mother was Mary, second daughter of Cormac, Lord Muskerry; the chief residence of the Mac Carthys, of Muskerry, up to 1688, was Blarney, near the Lee. 109. τupað: A has cuiipaiḡe.

112. buinne is used of a binding layer of rods in wicker-work, either at the

Thou wert mild to the weak and feeble ;
 Thou wert strong against the strong who had not right ;
 Thou wert not avaricious, crooked, cantakerous, given to pride,
 100 But a chieftain who realised the perfection of every pattern.

Earnestly do I beseech God in thy behalf,
 The Holy Spirit of Might, and the Divine Son,
 That virgins, and apostles, and angels in hosts
 May conduct thee to the kingdom of glory.

THE EPITAPH.

Beneath the stone, alas ! is firmly laid the Phœnix of a Gael,
 A champion of fame, a Cuchulainn, a mighty Cæsar,
 A noble of mild, peaceful countenance, gay, comely,
 Sprung from the noble pulse of Brown and of the Pearl of the
 Lee.

O stone, beneath thee lies vanquished the foremost of
 Munstermen,
 110 Laid in the earth—a cause of piteous bitter weeping to the
 country—
 The treasure of the clergy, an authority subtle in law,
 The fragrant binding sprout of the stock of kings.

O stone, shameful for ever is thy enmity towards us ;
 In the furrow beneath the harrow helpless hast thou left our
 leaders ;
 The ruin and woe of the women is thine, O stone,
 Since Valentine and John are lying within thy womb.

base, or in the body of the work. The *buinne cúl* is the *buinne* at the verge (or base, as the work is being woven), and hence is the binding layer. It is applied here to an important individual of a distinguished family.

114. *ṛá élar̄ an ṽr̄aca* : lit., under the furrow of the harrow, that is, in slavery.

XIV.

ΑΙΡ ΘΑΣ ΣΕΑΓΑΙΝ ΗΗΕΙΡΓΙΩ ΟΪ ΗΗΑΤΓΑΙΗΝΑ.

Οὐ ἰρ οὐ ἰρ οἶτ na κλέιρε !
 Οὐ δουβὰς ! ἰρ οὐ lom ἰρ λέανα !
 Οὐ ερωθε tu ρίντε τρέιτ-λαγ !
 Α Σεαγáιν ηἷε Ἐαιδῶ ἡο δομῆν pá βέλλιε.

Ἐρῆινne θον ἐρπεινεατ ζαν ἔογαλ ζαν ελαοναδ !
 βιαδτατ ζρωιθε ἰρ ταιοιρεατ ρέιη ρυιτ !
 Οαρal, áιρεατ, δάιλτεατ, ρέιη-ḡlan,
 Μύμτε, κυῆρα, ελύμαιl, βέαρατ.

Οὐ ἰρ οὐ an τοβαρ πέιλε
 10 Οο οὐl θον ὕιρ a θ-τῆιρ a ῥαογαί !
 Οὐ buan θο luτt κυαρθα Ἐιρionn,
 λεαγαδ an λεόγαμ ἐρῶδα a ḡ-ερέ-ἐλυιτ !

Μόρ-ḡεap οίλτε ἰρ εἰρθε κλέιρε
 Ρίονυιρ πολάμ, βιονγάν λαοεραδ,
 λέαγῆδῶιρ ḡρεαντα αναλατ Ἐιρionn,
 ḡυαιρε an οιμῶ na θρυιθεαδ ὁ δαonnaτt.

Ρόρ na ραοίτε, ḡναοι ζαν Ἐιρlηḡ,
 Οἷοναπαδ δάιη ἰρ βάιρθ ἰρ Ἐίγρε—
 Ορονḡα ριυβαίl na Μυῆman le ἔειλε—
 20 Α θ-ρiαl-θρωḡ ḡρῶδμαρ ἀλυμῆ ḡνέ-ḡεal.

XIV.—The subject of this elegy appears to have been the father of Domhnall O'Mahony, of Dunloe, who wielded so much power in Kerry during the first quarter of the eighteenth century : see Introduction. The only copy I have seen of the poem is in the Maynooth collection.

1. na κλέιρε. It depends on context whether κλιαρ is to be understood of poets or clerics. 5. ζαν ἔογαλ ζαν ελαοναδ ; for this phrase we some-

XIV.

ON THE DEATH OF JOHN O'MAHONY THE RUSTY.

Alas ! alas ! the ruin of the bardic tribe !
 Black woe, distress, and dire tribulation,
 Anguish of heart, that thou art stretched prostrate without
 strength,
 O John, son of Tadhg, deep beneath a huge stone.

A grain of the wheat without chaff or bending,
 A great almoner, a chieftain mild and joyous,
 Noble, obliging, open-handed, mild, pure,
 Accomplished, sweet, illustrious, courteous.

Alas ! alas ! the well of hospitality !
 10 That he should go into the grave in the beginning of his life ;
 O lasting woe to those who wander through Erin
 Is the laying of the valiant hero in a dress of clay.

A great man, educated, and the treasure of the bards,
 Wholesome vine, branch of heroes,
 Splendid student of the annals of Erin,
 Guairé of generosity, who forsook not kindness.

Rose of the wise, countenance without blemish,
 Who clothed poets, bards, and learned men—
 The bands that wandered throughout all Munster—
 20 In a hospitable, pleasing, beauteous, bright mansion.

times find *gan ógál claona*. 7. *áipeac*, 'accommodating'; *áipe*, 'what is convenient'; *áipeamál*, 'convenient, handy.'

9. *cobar péile*: cf. *ppuit na péile*, IX. 7. 12. *cpé-cluic*, *sic MS.*, the usual form of *culaiö* in Munster. 14. *bionḡán*, perhaps for *bunneán*, dim. of *bunne*: see II. 18 n., but *beanḡán* may be the word.

18. *o'ionapaö*. MS. *do mapac*. 20. *ḡné-ḡeal*. MS. *ḡnaoi ḡeal*.

Ὑβαλλ κυμῖρα λύβαε εἶ ριν,
 Κυραὸ καῖα ἐμ περατῆν δά ρέχ ἐεαρτ
 Ρίγ-ῤεαρ ρυαιρε να η-δουανταιβ δ'εἰρτεαετ
 Ὀιαν-ῤράδ ἔρυννηῖοιολ α ῤ-cumann 'ρα ῤ-κέαδ-ρεαρε.

Α ἐιμε ριν δο βί περατῆν, ἐρέανῆαρ,
 Γιανῆαρ, ράιρτεαε, βλάτ νά ρτασηραδ,
 Κυραντα, ρίοεμαρ, ρίοῖδα, ραοβραε,
 Ὀ'ράρ δ Ὀιαν α η-ιαεταιβ εἰρηννη.

30 Seaḡán 'ran úir éug rṃúit air rṑéarṑaib,
 Sínte a b-ṑeart ḡan ṑreab 'na ḡeugaiḃ;
 ḡraoirre marcaig, mear, acṑuinneac, ἐρέιḡṑeac,
 Réilteann eóluir, comet rṑéire.

Ἐυḡ ḡlar beól air beólaiḃ éanlaiṑ,
 Α ὄυλ δον ὄιρ, ιρ δύβαε να ρḡeulta!
 Ἐοβαρ λαετα να η-ανḡpann ἐρέιṑ-λαḡ
 βό να η-βοετ, 'ρ α η-δορur αοναιρ.

40 Α ρεαρε, α β-ράιρτ, α η-ḡράδ, 'ρ α ῤ-κέαδραδ,
 Α ῤ-εnú'moguil, α β-ρορ'δα, 'ρ α ρéim-ḡuṑe,
 Α η-ανḡραετ anama, α ῤ-εapaiḃ, 'ρα ῤ-εléipeac,
 Α ῤ-Ḳúculainn lá eṑuinṑiḡe an αοναιḡ.

Ἐρραḡ να δ-ερραḡ δο ἐλί ρά βéillie!
 Mac mic Seaḡáin óig, áirḃ-leóḡan, ραορ-ṑlaiṑ,
 διαδταε δο ριαραδ να κέαδτα,
 ḡan buaiḃirṑ, νά δοιδεαλλ, ḡan δοεμα, νά δαορ-ḡruio.

Ὀο ὄρuiṑ α βáιρ τιḡ βáδαδ air rṑéarṑaib,
 Μuiρ ḡo eṑuaiḃ δοετ buan aḡ βéiciḡ,
 Ḳruana ṑalaiṑ ιρ ρραεṑanna aḡ ḡéimṑiḡ,
 Ἐonna air ṑiṑe, ιρ uiṑe να ρléiḃte.

31. ḡraoirre, no doubt from ḡroiḃe, 'valiant, powerful,' which is often written ḡraoiḃe.

40. The idea is, he was to them a protection such as Cuchulainn would be to those attacked by a hostile band at a public meeting.

A fragrant, strong apple was he,
 A champion in battle to defend his rightful king,
 A joyous prince in listening to poems,
 Warmly beloved of maidens, their favourite, their first love.

His race was manly and valiant,
 Wise, affectionate, a blossom that would not bend,
 Gallant, wrathful, kingly, fierce,
 Who have sprung from Cian in the lands of Erin.

That John is in the grave has brought mist over the heavens,
 30 Stretched in a tomb with no motion in his limbs ;
 A valiant horseman, rapid, vigorous, well-skilled,
 A guiding star, a comet of the heavens.

It has put a mouth-lock on the mouths of the birds,
 His going to the grave—sad is the tidings—
 Fountain of milk for the weak and prostrate,
 Cow of the poor, and their only door.

Their prime favourite, their love, their portion, their understand-
 ing,
 Their nut of the cluster, their prop, their gentle voice,
 Their soul's darling, their friend, their scholar,
 40 Their Cuchulainn on the day the assembly meets.

Oh, pity of pities ! thy breast beneath a great stone,
 Grandson of Seaghan Og, high hero, noble chieftain,
 Almoner who was wont to minister to hundreds,
 Without trouble, or churlishness, or regret, or difficulty.

Because of his death a deluge passed over the heavens,
 The ocean shrieked harshly, distressfully, and constantly,
 The valleys of the earth and the torrents loudly roared,
 Furious were the waves and the mountain waters.

47. *cpuana*: cf. *cpéaceta* an *calairín*, XXII. 8.

48. Mr. Bergin suggests *uirge 'na íléitib* = 'the waters mountain high.'

50 Cpaob̄ ḡeal duille, mo m̄lleað céar̄ta,
 Mar̄ do ḡeappaiḡ Atpop̄p̄ r̄náiḡ a ḡaogail !
 Τρέαν-ḡeap̄ meap̄ ḡp̄oiðe p̄maç̄t̄uḡḡeað̄ p̄aol̄c̄oim,
 Ná p̄aiḡ ḡall̄ba can̄n̄t̄laç̄ taon̄t̄uḡḡ.

bá̄r̄ m̄ic̄ Č̄aiðḡ̄ ip̄ r̄n̄aið̄m̄ am̄ aeib̄-pe,
 Ip̄ ep̄éim̄ am̄ ḡlun̄aiḡ̄ t̄úip̄p̄eaç̄, t̄p̄éiḡ-ḡaḡ,
 ðuan-è̄neað̄ t̄ínn̄ am̄ cl̄iḡt̄ioç̄ t̄éaç̄ta,
 Ip̄ p̄iaḡp̄up̄ ḡoile ḡo ep̄iḡneaç̄ am̄ aeib̄-pe.

60 Mō in̄c̄inn̄ t̄ínn̄ ḡan̄ ḡp̄ríḡ̄ ná̄ éip̄eaç̄t̄,
 Mō l̄ám̄ aip̄ p̄iona-è̄p̄iḡ, oḡap̄ mē p̄aon̄-ḡaḡ,
 Lúḡ̄ mō cop̄ aip̄ cop̄ḡ̄ a n̄-éim̄p̄eaç̄t̄,
 Aḡ̄ caoi mō m̄ap̄c̄aiḡ̄ ḡan̄ coḡal̄ ná̄ cl̄aon̄að̄.

Ip̄ t̄á̄ a ḡár̄-p̄ioḡ̄ aḡ̄ bá̄r̄baib̄̄ é̄ip̄ion̄n̄
 ḡup̄ neaç̄ p̄ioḡ̄ðā an̄ ḡaip̄ḡiðeaç̄̄ p̄o ðeap̄p̄am̄,
 Ríḡ̄-ç̄ú̄ an̄ p̄eap̄ p̄o ðo ḡ̄leaç̄t̄aiḡ̄ é̄iḡip̄,
 O' ár̄ð̄-ð̄úḡ̄ç̄up̄̄ Č̄láip̄̄ Mūm̄an̄ lē céile.

Uball̄ ep̄áib̄ḡeaç̄, ál̄uinn̄, t̄p̄éim̄-n̄ip̄t̄,
 Oō ðeap̄p̄að̄̄ ðeoc̄̄ ðon̄ oḡap̄ ḡn̄é-ḡeal,
 Oiað̄ ðá̄ eap̄baib̄, cioc̄̄ ðanaib̄ mar̄ p̄ḡeul̄ p̄in̄,
 Ip̄ ná̄r̄ ð̄ún̄ a ðop̄up̄̄ p̄oīm̄ ḡoc̄p̄aib̄̄ céaḡta.

70 Ā p̄ean̄ç̄ap̄̄ ḡlún̄ t̄á̄ an̄n̄r̄úḡ̄ lē céile
 'S̄ an̄ leaḡ̄ap̄̄ Mūim̄neaç̄̄ p̄ḡp̄ioḡ̄ḡ̄tā ón̄ ḡ-c̄eað̄̄ p̄eap̄,
 Nó̄ ā Sal̄t̄aip̄̄ ðeann̄uḡ̄ḡ̄ē Č̄aip̄il̄̄ ḡan̄ cl̄aon̄að̄,
 Oō p̄ḡp̄ioḡ̄̄ Cop̄mac̄, tobaḡ̄ nā cl̄éip̄e.

Mō nuap̄ ā m̄n̄ám̄uil̄̄ m̄án̄la, ḡl̄éḡeal,
 M̄l̄ú̄inte, ç̄um̄ipa, ç̄l̄m̄uil̄, ðeap̄aç̄̄
 Oō t̄p̄eib̄̄ ç̄almā̄ ḡ̄leannā nā laoc̄p̄að̄,
 Aḡ̄ ḡol̄̄ ḡo ep̄uaið̄̄ aip̄ uaiḡ̄ ā p̄éim̄-p̄ip̄.

52. ταοντuirḡ, we have ταοντοḡḡ, 100, *infra*, where it seems to mean 'demur'; and here we may translate 'quarrelsome, obstinate'; τοḡḡ means 'journey, business'; naç̄̄ t̄p̄uaḡ̄ an̄̄ τοḡḡ̄ op̄m̄ é̄ = 'is it not hard case with me?'

58. p̄iona-è̄p̄iḡ is like baill̄e-è̄p̄iḡ, and can hardly be from p̄ion̄ : cf. sian gerán in "Cath Fentragha": cf. also ton̄n̄-è̄p̄iḡ, XXI. 5.

Bright branch of foliage, my tormenting ruin!
 50 How Atropos has cut the thread of his life;
 A strong man, rapid, powerful, who tamed wolves,
 Who was not anglicised, or morose, or stubborn.

The death of Tadhg's son is a knot in my liver,
 And a gnawing pain in my knees prostrating, weakening,
 A constant, violent pang in my frozen breast,
 And a trembling fever of the stomach in my liver.

My brain is sick without vigour or power,
 My hand is tremulous as with eld, I am diseased and devoid of
 strength,
 The vigour of both my feet together has been checked,
 60 As I bewail my horseman without blemish or perverseness.

And right well do the bards of Erin understand
 That the hero I commemorate is of royal lineage,
 That this man is a princely hound of the descendants of Eibhear,
 Of the high lineage of the kings of all Munster's plain.

An apple, virtuous, beautiful, of mighty strength,
 Who would give a draught to the pale sufferer,
 Food in his need—sad though the tale be—
 And who closed not his door against a procession of hundreds.

His pedigree is there complete
 70 In the Book of Munster, written from the first man,
 Or in the Holy Psalter of Cashel without deceit,
 Which Cormac wrote, the fountain of the bards.

My woe! his womanly, gentle, bright consort,
 Accomplished, sweet, illustrious, courteous,
 Of the stalwart race of the Glen of the heroes,
 Heavily weeping on the grave of her gentle spouse.

71. Салтап. The Psalter of Cashel was compiled by Cormac Mac Cuillinan, King of Munster, and Archbishop of Cashel, who was slain A.D. 903. It is now lost.

74. She was of the O'Donoghue family of Glenflesk.

80 Ἰρ ὄυρ β'έ Seaζάν α ὄράδ 'ρ α Phœnix,
 Πόνουρ δ'εαρζαῖρ δο ἐλανναῖβ Milesius,
 Μαοῖρε calma Μαῖνγε ἰρ Sléibe Μῖρ,
 Αἰλann banba an παραιρε τρέιν-μῖρτ.

Δο β'έ α ῖνρεαρ ρίξ don ταοῖ ἐεαρ
 Cían nár ἐοιζῖλ α ἐορταρ ná α ῖέαδα,
 Δ'ράζ μαρ θεατα παῖρῖνγε ὄαοῖδαῖ,
 Séan ἰρ ροναρ ὄο πολλυρ don τ-ραοζαλ.

Δο ρυαῖρ Seaζάν ciall ó Ὀῖα na céille,
 Caiream ἰρ φαζάιλ δο ζνάτ ζαν τραοῖαῖ,
 Clú nár ἐίμ, ἰρ ná τυλλρεαῖ ἐεαῖ ζυε,
 Ἰρ βεῖ α ἐαῖρε, ní μαρβ ἀετ ραοζαλ δο.

90 Δο βί an cupaῖ, 'ρ ní ἐυῖρῖμ-ρε βρέαζ αῖρ,
 ὄράδμαρ, δάιλτεαῖ, πάιλτεαῖ, δέῖρρεαῖ,
 Δυμεαῖμῖλ, ρίοζῖα, ερῖοῖε-ζεαλ, τρέιζτεαῖ,
 Αζ dul ταρ α ἐυμαῖρ ἐυμ οἰνῖζ δο ὀεαναῖμ.

Δο ρέῖρ α ἐυμαῖρ, δαρ Μυῖρῖρ níορ βρέαζ ραν,
 Ná ραῖβ διύῖε na ρῖοηηρα α n-ἔῖρῖνῖν,
 Τῖατ ná εαρβοζ, ραζαρτ ná κέῖρρεαῖ,
 Δο β'πέάρρ na Seaζάν α ὄ-καῖλῖβ ραορῖα.

100 Ζυῖδῖμ-ρε ἰρ ζυῖδῖο-ρε Ὀῖα na n-δέῖτε,
 An τ-ἀεαῖρ 'ραν Mac 'ρ an Spioραῖ Naοῖητα,
 Ἰρ Ἄρδ-Ρίξ mór na ζλόῖρε α n-ἐῖμρεαῖτ,
 Seaζάν δο ὄλααῖ ἵνα ἐαεαῖρ ζαν ταοητοῖρζ.

AN PEART-LAOIḶ.

'S an béillie atá τραοῖετα πάῖο Phœnix ζlan-uζῖοαρ
 Peap ζλέζεαλ bláτ ῖέῖνne ράῖμ ραορ βαῖ ὀεαζ-ἐυμῖετα,
 Αῖζ ἐῖμῖρ Cláῖρ ἔῖρῖοηῖν, ἀρδ-δαοηηαετ, ρεαῖρῖηλαετ,
 Ατá α n-ἐῖμρεαῖτ ῖάδ' ἐραορ αζ Seaζάν τ-ραορῖα Ua
 Μαεζαῖμῖνα.

79. μαοῖρε = μαορ. 87. τυλλρεαῖ, his fame did not deserve a hundred voices *speaking against him in reproach*: cf. XV. 261, “nár τυλλ ζυε κοῖηηρῖν.” ἐεαῖ ζυε is simply another way of saying ζυε κοῖηηρῖν.

John being indeed her love, her Phœnix,
 A vine-tree that sprang from the race of Milesius,
 Stalwart steward of the Maine and of Sliabh Mis,
 80 The hero of Banba, the warrior of mighty strength.

His ancestor was prince of the Southern Country,
 Cian, who did not spare his money or his jewels,
 Who left behind him, as a patrimony, Irish plenty,
 Prosperity, and happiness for all men to see.

John gained wisdom from the God of wisdom,
 Spending and getting for ever without pause,
 Fame not weak, and which would not deserve a hundred reproach-
 ing voices,
 His spirit lives yet, one life alone is dead.

The champion—nor do I tell lies of him—was
 90 Kindly, generous, hospitable, charitable,
 Manly, princely, open-hearted, gifted,
 Beyond his power attempting generous deeds to do.

According to his means—by Maurice it is no falsehood—
 There was neither duke nor prince in Erin,
 Nor chieftain, nor bishop, nor priest, nor scholar,
 Who surpassed John in noble attributes.

I pray, and pray ye, to the God of gods,
 The Father, and the Son, and the Holy Ghost,
 And the great high King of Glory, likewise,
 100 To receive John in His city without demur.

THE EPITAPH.

Beneath the great stone lies low a seer, a Phœnix, an unblemished
 author,
 A bright man, the flower of the warriors, pleasant, noble, well-
 proportioned,
 Emery pillar of the land of Erin, high humanity and manliness,
 Lie together beneath thy throat in noble John O'Mahony.

XV.

ΑΙΡ ὈΑΣ ΟΪ ἘΑΛΛΑῶΑΙΝ.

Ὀ'εὺς α μβαλε να μ-βυαιτεοιριθε αν 24 λά δο μή Αὐγουστ 1724.

Σαιγεαδ-ἄοιμ νιῆε τρέ μὲινη Ρόδα,
 'S ἄοδ don πλάγ τρέ λάρ α ὀρόλαινη,
 Ἐάρ ἄαν λειἄεαρ ιρ ἀθναδ τόιρρε,
 Αιρ ρεαδ κύγ κύγε, ὀυβαδ να ργεόλτα.

Σἄοτ να Μυιῆνεαδ ρίντε αιρ ρεόαδ,
 Λεαννάη ὀανβα, εαραιθ να ηγεόκαδ,
 Α η-αον τ-ρῦιλ α ρύν α η-ὀδέυρ,
 'Sα ἄ-κύ ἄλαα ρε ναῆαιθ ὀά ἡόιρρε.

10 Ἐυἄ α ἄάρ αιρ ἄραίεπιθ βεδ-ἄοιμ,
 Ἐρ ἄαν ἀιριοῆ ὀ'ἄάρ αιρ ὀρὀαιθ,
 Ἐιορρἄαδ εἄίρρε ρευέ ἄυρ ἄόἄυρ,
 Ὀο ἄρἄγ να ρτορμα ριέιορ αιρ νεόλαιθ.

Ράτ να εῦρρε ὀυβαδ δεόραδ
 Ρέιλτεανν ὀίονα ερἄε ιρ εόιγε,
 Σεαἄαα να ρεαἄαα ιρ πλανὀα ἡόρ-ἄυιλ,
 Ὀο ὀυλ α η-ῦρ α ὀ-εῦρ να η-όιγε.

XV.—Amid the long roll of transplanted Irish, given in the MSS. of the Marquis of Ormond, we find the following entry:—

“Donogh O’Callaghan, late of Clonmeen, in county Corke, and Ellen O’Callaghan, his wife; 12th of June, 1656 (date of decree); 29th of August, 1657 (date of final settlement). 2,500 acres. Donogh O’Callaghan lived at Mount Allen, county Clare, and was ‘The O’Callaghan’ during his life; he died before 1690. He had a son and heir, Donogh og O’Callaghan, also of Mount Allen, and ‘The O’Callaghan,’ who died in 1698, and with whom the pedigree in at least one copy of the *Book of Munster* begins. He had three sons, the third of whom was Domhnall, the subject of this elegy, who was in 1715 of Mount Allen, and ‘The O’Callaghan.’ He married Catherine, second daughter of Nicholas Purcell, titular baron of Loughmore. He died on the 24th of August, 1724. His wife died in 1731. He was succeeded by his son and heir, Donogh O’Callaghan, of Kilgorey Castle, county Clare, who married Hannah, daughter of Christopher

XV.

ON THE DEATH OF O'CALLAGHAN,

WHO DIED AT THRESHERSTOWN ON THE 24TH OF AUGUST, 1724.

A wounding, venomous dart through the brain of Fodla,
A blast of the plague through her inmost breast ;
An evil without a cure, and the kindling of sorrow
Throughout five provinces—dismal is the news.

The flower of Munstermen stretched in decay !
The darling of Banba, the friend of the strollers !
Their only hope, their love, their confidence,
Their hound in war against an enemy however great !

By his death the Friars are wounded to the quick,
10 An untold destruction has grown upon the clergy ;
Behold, it was the signal for the ruin of the bards,
By reason of the storm that rushed through the heavens.

The cause of this dismal, tearful ruin,
Is that the protecting star of district and of province,
The warrior of warriors, and the high-blooded scion,
Has gone to the grave in the beginning of youth.

O'Brien, of Newhall, county Clare, and at his decease left a son and heir, Edmund O'Callaghan, Esq., Barrister-at-Law, the father of Bridget O'Callaghan, wife of Thomas O'Reilly, Esq., Catherine O'Callaghan, the wife of Thomas Brown, late Earl of Kenmare, and Ellen O'Callaghan, wife of James Bagot, of Castle Bagot, Elizabeth O'Callaghan, wife of Gerald Dease, nephew of Lord Fingal, and a daughter who became a nun." (See Sir Bernard Burke's "Landed Gentry.") Thomas O'Reilly was father of Rev. Edmund O'Reilly, S.J., a distinguished theologian, who died in 1878, at Milltown Park, Dublin.

There are two copies of this poem at Maynooth, and two in the Royal Irish Academy, but all seem to have a common original.

6. ζεόραδ = a stroller, one of the numerous band included in λυετ κυαρδα 'Επιρονη, who obtained their livelihood by frequenting the houses of the wealthy ; now a term of reproach.

Οἰξρε Ἐελλαῶν Ἐαῖρῖλ ἑάιδ ἑρόδα,
 Σαίτ ἐπί Ρίοξαῶτα, Ρίξ na ρό-ῖλαιτ,
 Σεαρ na h-ἑῖρῖονη, λαοῦ na λεόξαν,
 20 Α ᾄ-Ἐἰλλ Ἐρείθε ῖά βέιλlic ρό-ḡλαρ.

Ἄρμυρ, ἱρ ἑ ταρραῖνḡτε a n-ορ-δαῶ
 Ραολέυ φαοῖραῶ εἰḡνεαῶ βεδά,
 Αḡ τρείḡεαν ἰμἰλλ na κοἰλλε ἵna ἑοἰḡῖρετ,
 ἽS ἄḡ οὐλ αῖρ ρεἰλḡ αῖρ λειρḡἰβ Ρῶδλα,

Σίντε ανυαρ αῖρ υαιḡ an λεόξαν
 ἵNa ἑλίῖθ δῖona αῖρ λίḡ an ρόἱρ ḡḡἰηη,
 ḡan ḡρεαδαῶ βαρ ἄḡ τεαῶτ ἵna ἑοἰḡḡαρ,
 Νά ḡάρτεα ἑἰαρ ἵna ἑἰαιḡ am νόna.

Ἐḡḡ τονη Ἐἰοῶna βῖοῶḡαῶ ρό-ἠἱρετ,
 30 Τά τονη Ρυῶραιḡε a b-ρῖἰεἰν βῖonaῶ,
 Τονη Τυαιḡḡe δά ῖραḡραῶ ḡo δεῶραῶ,
 ἱρ Ἐαράν Ἐοἰηηe Μἰc Μῖἰρἱρ ἱρ Τῶἰηe.

Δο ḡέἰη τονη Τείθε ḡo ḡἰῶραῶ
 ἱηηἱοῦ ἱρ δά ἑαἰἰβ Αῖḡann Μῶἰρε
 ἱῖρε δο δάἰl a n-άρδαἰἰβ τεῶραῶ
 ἽS an ῖḡεαρḡ ἑραοραῶ ἑραοβαῶ ἑνόḡḡαρ.

Δῖραḡαῖρ an Ρυαῶταῶ a ρό-ḡol,
 βροḡ ἑοηη ἱηἱρ ἱρ βροḡ na ἑἰηηηe,
 βροḡ na Ρίοḡ ἱρ Ρίοḡ-βροḡ ἑἰἰἱηηe,
 40 βροḡ Ἄἑ Ἐἰαῶ na ρἰan-ἑαρε ρεῶḡτα.

Δο ρḡρεαδραῶ ρῖοῶ-ḡḡά ḡἰη-ἑἰἰἱρ Ἐοḡḡἰη,
 ἑἰ a Σἰἑ Ἐρῖαῶἑan ἑυαρταν ḡἰῶραῶ,
 Α m-βροḡ Ἐἰnaἰll na ḡ-conαρταῶ ḡ-ἑεῶḡḡḡαρ
 ἱρ Σἰἑ ἑἰαῶḡḡe ἱḡεἰῶḡḡe a m-ḡῖἰḡḡ-ḡol.

21. Ἄρμυρ. O'Callaghan's arms, "Pearl in an oak forest, a wolf passant proper," are here described. Αῖḡann ἱḡἱορ = The Blackwater.

The heir of Ceallachan of Cashel, the modest and valiant,
 The beloved of three kingdoms, the prince of high princes,
 The darling of Erin, the hero among champions,
 20 Lies in Kilcrea beneath a great, grey stone!

His coat of arms, drawn in golden colours :—
 A wolf, fierce, violent, impetuous,
 Issuing from the wood's border in rapid race,
 And going forth to hunt in the plains of Fodla,

Stretched above the grave of the hero,
 A protecting cover on the tombstone of the bright rose,
 Without clapping of hands coming near to him,
 Or the shouts of hunting-bands in his wake at eventide.

Tonn Cliodhna started with a mighty start,
 30 Tonn Rudhraighe wears a veil of grief,
 Tonn Tuagh proclaims his loss in tears,
 And the Casán of the Fitzmaurices and Tonn Toime.

Tonn Teide moaned with a loud voice,
 The Inches, and either marge of the great river,
 The Liffey wept to the point of overflowing its banks,
 And the hungry Flesk full of boughs and nuts.

The Roughty proclaimed his death with much weeping,
 The mansion of Bonn Inis, and the mansion of the Boyne,
 The mansion of the kings, the royal mansion of Borumha,
 40 The mansion of Dublin, of powerful ships under sail.

The fays of smooth Clar Eoghan screamed aloud,
 In the fairy palace of Cruachan a confused hum of sorrow was
 heard,
 In the mansion of Conall, of the harmonious hounds,
 And the fairy palace of Badhbh, of Meidhbh, woefully wept.

30. Ruðparáge: MS. Ruířin, but see *Introd.*, Sect. IV. 40. rian-bapc:
cf. XII. 13, rian-loc an baill.

Do beapc Cluðna trí na rzeóltaib
 Dyr feabac Dáoðal na h-Éirionn Domnall,
 A laoc laocuir, a b-feoðar coípraic,
 A d-ceann tíre, a Ríð, 'ra ró-rlaít,

50 A ngrían gheimrið, a d-claíðeam a ngleó-gar,
 A d-tuað gualann, a d-cruaíð ró-ðlan,
 A ríneap ceapc, do clannaib Eogain,
 bun a ngeimealaç uile 'ra d-teopa,

A n-Orðar teann, ceann a rlóigce,
 A ríð, a m-biaðtaç riam 'ra n-ór-èloc,
 A d-ceann díona, ip díon a mbólaig,
 A Mapp tréan, 'ra péilteann eólur,

60 Raðarc a rúl, a lút, 'r a lócpann,
 A m-brataç cogaið dá b-foptaçt 'ran ló géal,
 Leiðear a n-oçar a d-cloðað 'r a n-ór-íleað,
 A d-cpann cuípra, a lút 'ra ró-nipc.

Dubairc Cluðna—ríor a rzeólta,—
 Éibir Fionn ór glún-ðean Domnall
 Céadpíð Dáoðal, níor íaoð an t-eólur,
 Síneap Clonme mic bile mic Dpéðgan.

Do ðearcap, ap rí, 'na ríoc-ðpoc èeólmar,
 Síodaiðe bpeaca, ip brataça ríóill ðlan,
 Cuilð dá ngorpað, oçair að ól mioð,
 Ar laocpa að imipc air íicéill do ðlópaç.

70 Cuilce dá n-ðearðað air maibin 'r am neóna,
 Córugað cleiteaç að baiprpíonnaib óga,
 Fíon air bripað dá íbe, aður mópca,
 Péal air beaprib, ip beaçuirge air bópaib.

46. Dáoðal: MS. ðaol. 65-104. In these lines the life at Clonmeen while the O'Callaghans held sway over 50,000 acres of land, is described

Cliodhna said, as she told the tale,
That Domhnall was the hawk of the Gaels of Erin,
Their hero in valour, their sword in battle,
Their head of a cantred, their ruler, their high chieftain,

50 Their winter's sun, their shield, their battle staff,
Their shoulder axe, their steel the purest,
Their true premier in descent, among the children of Eoghan,
The foundation of all their genealogies, and their limit,

Their valiant Osgar, the leader of their hosts,
Their prince, their almoner ever, their stone of gold,
Their protecting chief, the defence of their kine,
Their mighty Mars, their guiding star,

The light of their eyes, their vigour, their torch,
Their standard in battle, protecting them in the open day;
The healing of their diseased, their spear of gold,
60 Their tree of fragrance, their vigour, their great strength.

Cliodhna said—true is her account—
Eibhear Fionn, from whom Domhnall sprang,
Was first king of the Gaels—the intelligence was not idle—
The premier in descent of the descendants of the son of Bile, and
of Breogan.

I beheld, said she, in his musical, princely mansion,
Speckled silks, and garments of pure satin,
Swords being whetted, invalids quaffing mead,
And warriors playing at chess noisily.

70 Coverlets being prepared, morn and even,
Young maidens engaged in arranging down,
Wines, newly-opened, being drunk, and jollity,
Viands on spits, and uisquebagh on tables;

Όρονγα αζ ταιρβιολ ζαν μαιργ don νόρ-βροζ,
 Όρονγα αζ ταιριμ 'ρα ζ-τσιρλιοννα βρεδιζτε,
 Όρονγα αιρ μειρζε ζαν έειλζ don έομαρραιν,
 Όρονγα βορβα αζ λαβαιρτ ζο ζλόραέ.

80 βολτανυρ ευιμρα δλίε αζ εόμηριέ,
 Ό ανάλ βασέ na κλίρε εόρινε,
 Ζασέτα luaέτα buana αρ ρρόναιβ
 Na ραιοίτε capnaíac macáιpe an έοιμραιε.

Ρυιρτ αιρ έροταιβ δά ρεινμ ζο εεδλίμαρ,
 Σταρέα δά λέιζεαδ αζ λυέτ λέιζινη ιρ εόλιυρ,
 Μαρ α m-βίοδ επράετ ζαν εάιμ αιρ όρδαιβ,
 Ιρ αιρ ζαέ ρλοινneaδ δάρ ζειneaδ 'ran Εορυιρ.

Όόριρρε ζαν δύναδ αρ δύνταιβ όμραέ,
 Εείρ δά λαραδ αιρ ζαέ balla 'ζυρ ρεόμρα,
 Cαιργ δά m-βριρneaδ don β-φυιρρηη ζαέ νόμιμεντ,
 'S ζαν επράζαδ αιρ λαέτ αρτεαέ 'ran όλ ran.

90 Ειέ da m-βρονneaδ aca αιρ ολλαιμναιβ ρόδα;
 Εαέρα ζαρβα αιρ leacain αζ εόμηριέ,
 Τροιζέτεαά a n-ιοργυιλ, ιομαρca βεδραέ,
 Α ζ-εορραιβ αιέleaζέτα αιργιδ ρό-ζλαμ,

Δαδ μιμιε 'ran ελουαν-ρην ρυαιμ na ηζλεόρταέ
 Τριom-ζάιρ ρεαλζ a pleapαιβ na ζ-εεό-ένoc
 Σιοναιζ δά n-δύρζαδ έuca ιρ επρόη-ρυιc
 Μίολτα αρ monζαιβ, ceape' υιρζε, ιρ ρμόλαιζ.

100 Λοιμη na ρειλζε αζ ζειμνηιμ ρε ρόρ-λυέτ,
 Ιρ ceapca ρεαδα ζο ράιμneaέ ζλόραέ,
 Conαιρτ an ρίζ 'r a ραιοίτε εόιρρneaέ,
 Ό'είρ a ρεατα a n-αζαιδ pleapαιβ na ζ-εέo-ένoc.

88. λαέτ=liquid in general, often = 'milk,' sometimes used of tears: "έυζ mo θεαρéα αζ ριleaδ λαέτα τιυζ." *An Spealadoir.*

Companies coming to the famous mansion without sorrow,
 Companies falling down with feverish pulse,
 Companies inebriate without offence to their neighbours,
 Companies of pride conversing uproariously.

A fragrant odour issuing in strength
 From the tender breath of the trumpeting band,
 Swift, continuous currents from the nostrils
 80 Of the defensive nobles of the field of battle.

Airs being played harmoniously on harps,
 The wise and learned reading histories,
 In which an account was faultlessly given of the clergy,
 And of each great family that arose in Europe.

The doors not closed on enclosures bright as amber,
 Waxlights blazing from every wall and chamber,
 Every moment fresh casks being opened for the multitude,
 While there was no ebb in the liquid that came into that
 drinking feast.

Steeds being bestowed on the *ollamhs* of Fodla,
 90 Strong steeds in teams prancing on the hillside,
 Foot soldiers contending, abundance of *beoir*
 In goblets of wrought silver, of great purity.

Often in that plain was heard the clamour of sportsmen,
 The loud uproar of the chase on the sides of the misty
 mountains,
 Foxes and red bucks were being wakened for them,
 Hares from the mead, water-hens, and thrushes.

Oh! the rapture of the chase, as it presses onward with great
 force,
 With pheasants wide-scattered and wildly screaming;
 The prince's hounds and his men fatigued
 100 From their pursuit up the slopes of the misty mountains.

Tpeixid gan téapnaí, méula mór liom,
 An éluain fá ḡáir na ḡ-cáḡ gan teópa,
 ḡlór na nḡall ḡo teann 'ran óp-ḡpog,
 Mar a m-bíod imirt ip ḡlioḡar fear fáirne.

Aduḡairt Cluöna ó ḡinn-épaḡ ómpaḡ
 Ná ḡuibe a ḡaol do maoidéaí pe mór-ḡlaiḡ,
 Le ríḡ, dá ḡeabap, a m-ḡpeatain, ná a ḡ-ḡlónḡrap,
 A ḡ-ḡraime, a Saḡraib, na a ḡ-caḡair na Róma.

110 Do ḡríg ḡup ḡ' Phænix é ip mór-ḡlaiḡ,
 Clóḡ do'n ériopḡal baḡ ḡlaine 'ran Eopuir,
 Capbuncail ḡan duibe, ná epóine,
 Ríḡ-ḡaoḡ, ríḡ-ḡeabac, ríḡ-ḡeann cóḡe.

Ríḡ-ḡpéaí uapal, ua na nḡleḡ-ḡear,
 Tḡí ap ḡḡéḡ epuiḡneacḡ na ḡanba epóḡa,
 ḡioḡ ḡan cuilíonn ná ḡriḡlioc 'na éomḡap,
 Ópaḡneacḡ dealb ná cap-maide ḡóḡḡe.

120 ḡuḡ an lia ḡáil ḡliaḡ-ḡáir ḡrónaḡ.
 Iap n-dul a ḡ-epé dá éadan ḡó-ḡeal
 Dá béal tana, dá éanḡain, da ḡlórḡaib,
 Dá ḡiḡe peaíap, dá leacain mar ḡóḡḡap,

Dá éiab ḡionna-ḡeal, ḡuinnéaíuil, fáirniḡḡ,
 Dá ḡriaḡraib binne, dá ḡloinneacḡ, dá óḡe,
 Dá uḡḡ éaoin, dá éoim, dá ḡeḡ-éneap,
 Dá ínéraib caile, dá ḡeapraim, da íḡóḡaḡḡ.

An tan do ḡuḡaḡ an ceann cine ḡo ḡoinnall,
 Do paib Mars don leanḡ ḡleḡ-éup,
 Baḡ ḡuaíḡneacḡ ḡlaiḡear, ip talaiḡ, ip neḡḡaib,
 Aer, ip ḡéilḡeann, ḡpéir, ip mór-íuip.

110. Speaking of the MacCarthys, of whom the O'Callaghans are a branch, Sir Bernard Burke says: "Few families in the United Kingdom have so remote or so renowned a pedigree."

Oh pain without relief ! a great evil do I deem it
 That the vale is given over without reserve to the screams of the
 jackdaws,
 Loud is the voice of foreigners in the golden mansion,
 Where there was wont to be the play and the chatter of chess-
 players.

Clíodhna, from the fair rock of amber hue, said
 That it was not becoming to boast of his relationship to a great
 chieftain,
 To a king, however good, in Britain, or in Flanders,
 Or in France, or in England, or the city of Rome.

Because he was a Phœnix and a great prince,
 110 A stone of the purest crystal in Europe,
 A carbuncle without stain or discolourment,
 A kingly hero, a kingly warrior, a kingly head of a province.

The noble scion of a kingly race, the descendant of warriors,
 Through whom was poured out the wheat of valiant Banba,
 A wood unencumbered by holly, or briar,
 Or sterile thorn, or burnt-up cross-stick.

Lia Fail uttered a doleful cry of strife
 When his forehead—the brightest—was laid in clay,
 And his fine mouth, and his tongue, and his voice,
 120 And his stout arm, and his cheek like purple,

And his fair, bright breast, vigorous and strong,
 His musical speech, his name, his youth,
 His noble chest, his waist, his live complexion,
 His chalk-white fingers, his person, his dignity.

When Domhnall, our tribal chief, was born,
 Mars endowed the child with the power of engaging in battle ;
 Heaven, and earth, and clouds were peaceful,
 The air, the stars, the sky, and the ocean.

130 Tuḡ an ḡrian do ciall ḡan teópa,
Uairleaét aigne, rḡairpeaó, ip enórac ;
ḡairḡe ḡan béim, don r'éapla ró-ḡlan ;
Meabair, ip mteleaét, cuiríne, ip beódaét.

Tuḡ Mercurius rún ḡo cóip do,
Seoide flaitéar ḡo fairrinḡ ḡan cóimriom,
Nearc, ip omeac, ip ḡlaine, ip mórdacét,
ḡairḡe map céile ip laóeur leóḡam.

140 Do tuḡ Pan map airḡe Óomnall,
Stab an tréada ip céip ḡan dpreóḡteaét,
ḡlaine map d'púét ip clú ḡan feócaó,
Meabair ḡlan ḡrín, ip ḡaoip 'na meóraib.

Tuḡ Nereus do ḡoll na r'lóḡte
Riap le mipeac aip imioll na bóca,
Neptunus tuḡ long do feóca,
Ip Oceanus ártac fóp ímuip.

baindia an t-paióbirip roinnt do deónairḡ
Ceres paémar tuḡ paé aip an doíman do,
Míl ip feup ip céip ḡan dpreóḡteaét,
Aip ḡac talam 'na patalaó Óomnall.

150 'S an dliḡe éipt níor líomcha bóltan,
Ná an r'íḡ-ro do p'píom-flioét Scóta,
Saoip-dliḡe péio ḡlan péim pe comarrain,
Do ḡníoó taoipeac Inpe Móipe.

Eson roéma ḡan foéall 'ná ḡlóptaib,
Saoip-mac Óonnchaó ip Óonnchaó, Óomnall,
Ip Caéaoip Modaréta poró na nḡeócaé
Riḡ-biaótaé cinn iaréair Éorpa.

133. rún : cf. XXVI. 123, where Mercury gives rún a cléib.

138. céip : we know from XXVI. that wax was given to heal the flock.

141. do ḡoll : sic A. M : do ḡall. ḡoll is elsewhere used of a hero like Orḡar, &c.

142. imioll : MS. imiol, perhaps the right word here.

149. This line occurs in XXII., and in an elegy on O'Keeffe by Domhnall

The Sun gave him wisdom without limit,
 130 Nobility of mind, spending, and getting,
 Faultless heroism to the purest of pearls,
 Understanding, and intellect, and memory, and vivacity.

Mercury gave him a becoming secret,
 Princely jewels, abundantly, without number,
 Strength, and generosity, and purity, and dignity,
 Valour as his mate, and the heroism of a lion.

Pan gave to Domhnall as a gift
 The shepherd's staff, and uncorrupted wax,
 Brightness like the dew-drops, fame never to decline,
 140 A clear, sprightly intelligence, and skill in his fingers.

Nereus gave to the Goll of the hosts
 To command with courage, on the borders of the ocean ;
 Neptune gave him a ship under sail,
 And Oceanus a small vessel to guard the sea.

The goddess of riches granted him a portion,
 Ceres, the fruitful, fructified the earth for him,
 Bestowing honey and herbage and uncorrupted wax
 On every soil on which Domhnall would set foot.

Not Boltan was more skilled in genuine law
 150 Than this prince of the primal race of Scota ;
 Noble, equable laws, pure, mild to his neighbours,
 Were framed by the chieftain of Inismore.

A sedate Eson, without corruption in his speech,
 The noble son of Donogh, and of Donogh, was Domhnall,
 And of Cahir Modartha, the stay of the strollers,
 The princely almoner, of the head of Western Europe,

Garbh O'Sullivan.

152. What O'Callaghan's connexion with Inismore was has not been ascertained.

153. Here begins the pedigree of O'Callaghan, in which he is traced up to Adam. Many of the adjectives applied to his ancestors have little historic meaning. Some copies of the *Book of Munster* begin the pedigree thus : *Ó Donnáð*

Μιc Ceallaacán þeapañail meannnaiξ þeóða,
 Μιc Conchubair paoi bí þioém̃ar epóða,
 Μιc Ðonnchaða μιc Ταύξ þeiðm-νιpτ eóλαιξ,
 160 Μιc Conchubair Λαιξνιξ ταðm náρ þóλαιmξ,

Μιc Ðonnchaða uapaíl cuan na pó-þoét,
 Μιc Μαοιλþeaélainn þ́inn bað έαιοþeaé cóiξε,
 Μιc ΜιcCpαιέ þuair meap a n' óιξε,
 Μιc Cινειθε δ'apγυν Eoξanaét,

Μιc Λoéluinn pιαñ náρ ξ̃iall ι nξλειoðτιð,
 Μιc ΜιcCpαιέ náρ leañ a ξ-comþpac,
 Μιc Μαέξam̃na þ́inn paoi ιp leóξan,
 Μιc Μupchaða μιc Aóða na ξ-cop ξ-comþpac,

Μιc Cινειθε þuaið ðo þuiaxeað þóιpne,
 170 Μιc Ceallaacán þ́inn paoi, μιc Ðom̃nail,
 Μιc Μupchaða neapτm̃air ceap na mór-þ̃λαιέ,
 Μιc Ðonnchaða þuair com̃epom epé epóðaét.

Nuap mo epoiðe-þe, ap Cλιoðna έoñiaéταé,
 An maíðm talñian þaðtuipþeaé þpónaé,
 Tuaðm̃um̃ain uile ξo ðoiþinn na mór-έloé,
 'S an Ðpuim̃nñ aξ caoi na n-ðeóra.

þailíþ éaðm̃ar epéít-λαξ, τóιpþeaé,
 'S an Óain-τίp 'nap ξnát þ̃ioþ-έðoiþþeaé,
 An Cúil Ruað þá ξpuaim um nóna,
 180 'S a n-Ápðpuim þpeapðail ní lapτap na τóιpþ̃í.

óξ þuair báρ a ξ-cunτae an Ćlar mac Ðonncaða μιc Caτair Μoðapεa μιc Ceallaacán, &c. This Donagh Og must be the father of Domhnall. O'Rahilly's pedigree begins thus: The sedate Eson, that is Domhnall, was son of Donogh, and of Donogh, and of Cahir Modartha, &c.; and this accords with the *Book of Munster*. Eson is probably = Aeson, a name for a hero like Goll above.

155. Cahir Modartha lived in the reign of James I.

157-8. Conchubhar died at his Castle at Clonmeen on the 31st of May, 1612, and left a son and heir, Callaghan O'Callaghan, then aged 25 years and upwards,

Son of Ceallachan, the manly, the high-spirited, the vivacious,
 Son of Conchubhar, a noble who was bold and brave,
 Son of Donogh, son of Tadhg, the staying strength of the learned,
 160 Son of Conchubhar Laignach, who did not suffer from sickness,

Son of Donogh, the noble, the haven of the poverty-stricken,
 Son of Maolseachlainn, the Fair, the chieftain of a province,
 Son of Macraith, who was esteemed in his youth,
 Son of Cinede, who spoiled an Eoghanacht,

Son of Lochlann, who never was a hostage in contests,
 Son of Macraith, who was skilled in fighting,
 Son of Mathghamhain, the Fair, a sage and a hero,
 Son of Murchadh, son of Aodh, of the wrestling contests,

Son of Cineide the Red, who expelled the foreigners,
 170 Son of Ceallachan the Fair, the sage, son of Domhnall,
 Son of Murchadh the Strong, the root-stock of great chieftains,
 Son of Donogh, who obtained justice by valour.

Oh sorrow of my soul, said the powerful Cliodhna,
 This eruption in the earth, so sad and doleful !
 Thomond entire, to Burren of the great stones,
 And Drumaneen pouring out tears.

Weak is Palice, envious and sorrowful,
 And Banteer, where high festival was wont to reign,
 Culroe is in sadness at eventide,
 180 And at Ardrum of festivity the torches blaze not.

and married: see Archdall's *Lodge*, vol. 7, p. 244.

160. The word *pólaing* is merely a conjecture, as MSS. are defective.

172. This Donogh was son of Ceallachan of Cashel, and here the poet takes a rest; after a few stanzas the pedigree is resumed.

175-6. Thomond, for the O'Callaghans then lived in Clare, and Drumaneen, near Mallow, as they lived there formerly.

180. "A mile north-east of Inniscarra, on a rising ground, is Ardrum, near which is the village of Cloghroe." Smith's *Cork*, p. 155.

Αέκουηζεαρ Jupiter υπραέ μόρδα
 Αιρ Ἐλιοθνα δοιρῆ βί ποέμα le δεόραιῆ,
 Πιορ γεμελαιῆσ an ρίῆ δ'ιμριπτ δοιῆ ριν,
 Ὁ βί an leαῆαρ 'na ῆλασαιῆ ιρ εόλυρ.

Αέαιρ Ceallaacán, caparῆ δά έοιηζαρ,
 δυαδέαιη βίνη, ap Ἐλιοθνα ρό-ῆεal,
 Mac Iaéna láιδιρ, lán-ῆεαρ, βεόδα,
 Mic Αιρτζοιλε, ρίῆ ελυρde cúῆ εόιῆε,

190 Mic Sneadḡura, mic Ὀννηῆαιλε, ρό-ηιρτ,
 Mic Aongura ρίῆ ρασῆραέ ρεόδαέ,
 Mic Colḡain éaim τυῆ τιμήιoll Róina,
 Mic Páilbe Plann ó Ḷeamar éty ῆόρ-έρεαέ,

Mic Aoḡa duib Ríḡ Muían, epóda,
 Mic Cpíomḗaim τ-ρέιη, mic Féilim έεόλῆαιρ,
 Mic Aongura Ríḡ ρασῆραέ, ρεόμπαέ,
 Mic Naḡpapaié náρ έλαοιḡτε a ῆ-εοιῆραε,

200 Mic Éuirp Cairil na n-eaépa ρεόλτα,
 Mic Luiḡḡeaé, mic Oilill do ḡronnaḡ ρεόιḡe,
 Mic Píaca Mlaoil nap éim, mic Eoḡain,
 Mic Oilíoll uapail ῆuadpαιḡ Ólum,

Mic Moḡa Nuadac puair leac Póḡla,
 Mic Moḡa Neib náρ éimῆḡ ῆleócup
 Mic Eanna Óeipḡ, mic Ὀeipḡ na ρεόλτα,
 Mic Eanna Munéaoim muipnín óḡḡan,

Mic Moḡa neapῆmar do έρεαéαḡ cúῆ εόιῆε,
 Mic Moḡa Pēipḡip ρaop le δεόραιῆ,
 Mic Eachaíḡ áme, álunn, ρηόιḡ-ḡeal,
 Mic Duac Ὀallta ḡall a έοιῆḡozup,

181. This stanza is a kind of invocation of the Muses for what follows. The poet intentionally omits to say that Donogh, at whose name he halted above, was son of Ceallachan, of Cashel, but after this brief interruption starts from Ceallachan as if he had said it.

185. In that interesting tract "Τορπιῆεαέτ

The sustaining, majestic Jupiter besought
 Of Cliodhna the doleful, who was sobered with her tears,
 To trace for them the genealogy of this prince,
 Since she held the book in her hands and the knowledge.

The father of Ceallachan, dear to his kinsfolk,
 Was Buadhchain, the melodious, said the bright-visaged, Cliodhna,
 Son of Lachna the strong, the nimble, the sprightly,
 Son of Artghoile, the accomplished king of five provinces,

Son of Sneadhghus, son of Donnghaile the valiant,
 190 Son of Aongus, the victorious, the wealthy monarch,
 Son of Colgan Cam, who went the round of Rome,
 Son of Failbhe Flann, from Tara who took great spoils,

Son of Aodh Dubh, the valiant, King of Munster,
 Son of Crimhthain the genial, son of Felim the musical,
 Son of Aongus the laborious king, of great halls,
 Son of Nadfraoc, who was unconquered in fight,

Son of Corc of Cashel, of the nimble steed-studs,
 Son of Lughaidh, son of Oilioll, who dispensed jewels,
 Son of Fiacha Maol, the fearless, son of Eoghan,
 200 Son of Oilioll Oluim, the noble, the vigorous,

Son of Mogh Nuadhat, who obtained the half of Fodla,
 Son of Mogh Neid, who refused not warfare,
 Son of Eana Dearg, son of Dearg of the sails,
 Son of Eana Munchaoin, the beloved of maidens,

Son of Mogh the Strong, who was wont to spoil five provinces,
 Son of Mogh Feirbhis, hospitable to strangers,
 Son of Eachadh the honourable, the beautiful, the bright-visaged,
 Son of Duach Dallta, who blinded his kinsman,

‘Ceallačan Cáiril,’ is given Ceallachan’s pedigree, which differs somewhat from our author’s, but is too long to give here. 207. áine: MS. rir áine.

208. Duac, blinded Deaghaidh, his brother, hence his name, Dallta: see Haliday’s *Keating*, p. 364.

Μικ Καίρβρε Λαιρζ, αν ομιγ ρό-ζλαιν,
 210 Μικ Λυζαϊθ Λυαιζνε λυαλας ζλδρας,
 Μικ Ιονναδμαιρ μικ Νιαδ φυαιρ ριαδ Ρόδλα,
 Μικ Αδαμαιρ ρολεδαοιν πορζ-ζλαιν, ρό-ζλαιν,

Μικ Μοζα Κυιρβ, μικ Ψιρ Κυιρβ ρόμιρτ,
 Μικ Κοβταϊζ εαοιη, αν μιλεαδ μόμαιρ,
 Μικ Ρεαετα μυιρμιζ, μικ Λυζαϊθ Λόιζε,
 Μικ Οιλιολλ άιρθ βαδ ράμ α η-δριθρεαδ,

Μικ Λυζαϊθ δειρζ νάρ μηιρζεακ ελδδριυθ,
 Μικ Οιλιλλ Υαιρρεαρ ua na μόρ-ϕλαιε,
 Μικ Λυιζδεαδ Ιαρδοινη ελιαδ-εϋιυμ εϋρδδα,
 220 Μικ Εαηνα Ελαοιη βαδ ριόεμιαρ ρόρραδ,

Μικ Ουαδ Ψινη, νάρ ελαοιθε α ηγλεθιθτιβ,
 Μικ Σεαδνα Ιονναρμυθ εϋιρβιζ εεολμιαρ,
 Μικ βρειρριζ ηα Μυιμνεαδ μόρδα,
 Μικ Αιρτ Ιμλιζ Ιονναρδα λόιεηιζ,

Μικ Ρέιλιμ ρεαετμιαρ, μικ Ροιτεαεταϊζ θεδδα,
 Μικ Ροαημ ριόγλαν ρυιζεαδ εθιζε,
 Μικ Ραιλβε εϋεταϊζ βαδ ρυρταετ δά εομιαρραη,
 Μικ Καϊρ ριαλμιαρ ρριανταϊζ εθιρριζ,

Μικ Ψαιλβεαρζαϊθ διλ φυαιρ ριορ ιρ εθλυρ,
 230 Μικ Μυμεαμυημ μικ Καϊρ, ηεαρτ ζαδ δεορμυθ,
 Μικ Ιριρεα μικ Ψινη, ραοι βαδ εϋεραδ,
 Μικ Ροιτεαεταϊζ μικ Ροιρ δο εϋιρ ζλεθιθτε,

Μικ Ζλαϊρ, μικ Νυαιθ, ηα ρυαζ ρό-ϕαδα,
 Ζοιρρεαρ δον τε ριη Rex Scotorum,
 Μικ Εοχαϊθ ραοβραϊζ, ζεαρ α ηγλεθιθτιβ,
 Μικ Κοημιαοιλ βαδ θίρεαδ βεοδ-εϋιρρ,

211. ριαδ Ρόδλα. "By the magic powers of his mother, Flíodhuis, the wild hinds came and gently yielded their milk for him like cows." Haliday's *Keating*, p. 363.

212. πορζ-ζλαιν: MS. πορζλιν.

226. ρυιζεαδ = ρυαιζεαδ: MS., ριζεαδ, perhaps = ριζ ζαδ, &c.

Son of Cairbre Luisg, of purest generosity,
 210 Son of Lughaidh Luaine, the expressive, the noisy,
 Son of Ionnadmhar, son of Nuadh, who obtained the deer of
 Fodla,

Son of Adhamar of the fair locks, of bright eyes, very pure,

Son of Mogh Corb, son of Fear Corb of great strength,
 Son of Cobhthach Caomh, the noble warrior,
 Son of Reachta the affectionate, son of Luighe Loige,
 Son of Oilioll the great, whose face like a fawn's was gentle,

Son of Lughaidh Dearg, whose features were not rusty,
 Son of Oilioll Uairceas, descendant of great chieftains,
 Son of Lughaidh Iardhonn of the strong, valiant breast,
 220 Son of Eanna Claon, who was fierce and forceful,

Son of Duach Fionn, unconquered in contests,
 Son of Seadna Ionnaruidh the clutching, the musical,
 Son of Breisrigh, of the stately Munstermen,
 Son of Art Imleach, the angry, the stormy,

Son of Feilim, famed for government, son of Roitheachtach, the
 vigorous,
 Son of Roan the royal, the pure, who would despoil a province,
 Son of Failbhe the well-shaped, who was a protection to his
 neighbour,
 Son of Cas the hospitable, of the bridles and festive gatherings,

Son of Faildeasgad, the beloved, who obtained wisdom and
 learning,
 230 Son of Muineamhun, son of Cas, the strength of every stranger,
 Son of Irirea, son of Fionn, a prosperous noble,
 Son of Roitheachtach, son of Ros, who engaged in conflicts,

Son of Glas, son of Nuadh, of the long hostile excursions,
 He it is who is called Rex Scotorum,
 Son of Eochaidh Faobhrach, who was sharp in conflict,
 Son of Conmhaol, who was stately and vigorous of frame,

Μιc Ἐΐβιρ μιc Μίλεαδ ἐομάεταγ,
 Ἄρδ-ρί ράμ̄ na Spáinne an leózan,
 Μιc βίλε ἐμ̄ρα ὑίρ μιc βρεόζαιν,
 240 Μιc βραετα εἰονηρζαιν τῦρ nάρ τóιρηαδ̄,

Μιc Θεαζραετα nάρ ἡεατα 'ρ a ἐοιήγλειc,
 Μιc Αἰρεαδα ἐαοιη δο εἰμ̄εὶλλ Ἐορμυρ,
 Μιc Αλλοιὸν uαβραιγ uαπαίλ ρό-νιρτ,
 Μιc Νυαδατ μιc Νenuall βαδ ρό-ἡεαρ,

Μιc Αδναῖμαιν μιc Ταιτ δο ἐλεαέτ cόμ̄ζυιλ,
 Μιc θεοζαῖμαιν νιῖμ̄ηιγ ρίξ ιρ ρό-ῖλαιε̄,
 Μιc Ἐΐβιρ Scuit ταρ μιυιρ τυζ τρεδίν-ῖπιρ,
 βαδ ρίξ ραν Scythia an lué-ῖπιαλ beδ̄da,

Μιc Ἐΐβιρ Ἰλυιη ῖν̄ν luέτ ζῖρ̄ιηη ρό-νιρτ,
 250 Μιc Αδναῖμαιν ἀδ̄ῖμαιρ αἶγ ζλιc εδ̄λυιρ,
 Μιc Ἐΐβιρ Scuit ταρ μιυιρ ἐαίδ̄ ὀμπραιγ,
 Μιc Λάμ̄-ῖῖν̄ βαδ ἐρ̄οιδ̄ε-ζ̄εal cόραε̄,

Μιc Spú μιc Ἐαρρú na ρλόιγτε,
 Μιc Ἰαοιδ̄ιλ Ἰλαιρ βαδ ἐυραδ̄ cόμ̄ραιc,
 Μιc Νιυιλ μιc Ἰῖναρα ῖόρραιγ,
 Μιc beat ná cleáctad̄ m̄oiδe,

Μιc Μαγοζ ἐαοιη μιc Ιαπετ beδ̄da
 Μιc Ναοι 'ρ̄an αιρε δ̄ίση ρυαιρ ιρ cοῖδ̄αε̄
 Μιc Λαιμειc δο ἡαιρ ρεal 'ρ̄an δ̄όμ̄ian
 260 Μιc Μετυραlem δο b'ῖαδα βί a m-beδ̄c̄ρuiε̄,

240. The tower of Bragantia, near Corunna, in Spain, visited by Red Hugh O'Donnell in 1602: see "beaeta Aoða Ruaið," p. 322.

245-252. These stanzas are given as in M (vol. 4). A gives them thus:

"Μιc 'Εΐβιρ Ἰλυιηῖν̄ν luέτ ζῖρ̄ιηη ρό-νιρτ,
 Μιc Αδναῖμαιν ἀδ̄βαρ αιγ ζλιc εδ̄λυιρ,
 Μιc 'Εΐβιρ Ἰλῦιηῖν̄ν cuiδ̄βuiδ̄e ompραιγ,
 Μιc Λαιῖῖν̄ βαδ ἐρ̄οιδ̄ε-ζ̄εal cόραε̄,

Son of Eibhear, son of Mileadh the powerful,
 Which hero was a sedate high King of Spain,
 Son of Bile, the sweet, noble son of Breogan,
 240 Son of Bratha, who began the tower which was not destroyed,

Son of Deaghfatha, who failed not in contest,
 Son of Airead Caoin, who travelled over Europe,
 Son of Alloid the proud, the noble, the strong,
 Son of Nuadhat, son of Neanull the rapid,

Son of Adhnamhan, son of Tait, who practised condolence,
 Son of Beoghamhain, the fierce king and high chieftain,
 Son of Eibhear Scot, who brought brave men across the seas,
 This vigorous, hospitable, vivacious hero was king in Scythia,

Son of Eibhear Glunfionn, the cheerful and strong,
 250 Son of Adhnamhain, the fortunate, the generous, the subtle, the
 wise,
 Son of Eibhear Scot, from across the sea, the modest, the amber-
 visaged,
 Son of Lamhfionn, the cheerful-hearted, the handsome,

Son of Sru, son of Easru of the hosts,
 Son of Gaodhal Glas, who was a champion in battle,
 Son of Niul, son of Fenius, the powerful,
 Son of Beath, who was not wont to swear,

Son of Magog the gentle, son of the sprightly Japeth,
 Son of Noah, who found protection and shelter in the ark,
 Son of Lamech, whose life was long on earth,
 260 Son of Metusalem, who was long in mortal shape,

“ Míc Aðnamáin mic Toit do éleáct com-ghul,
 Míc biozamán nuimig ríð ir ro-ðlaic,
 Míc 'Eibhir Scuic tap muir éuð tpeóin-ðir,
 bað ríð 'ran Scythia an lúé-ðial beóða.”

For detailed information about several of the names mentioned in this pedigree, the reader is referred to Keating's and O'Halloran's *Histories of Ireland*, and to the *Annals of the Four Masters*.

Μιc Εοnac έαοιn nap έυιλλ ζυέ κομάρpan,
 Μιc Ιαπετ μιc Μαλαλεl βεόδα,
 Μιc Ενοιρ μιc Σετ nάρ βεαζ εότα,
 Μιc Άδαίη έπίονα ρμαοιn αιρ nόρ-ολε.

Νί'λ ζλύν le ράδ ó Άδαίη ζο Δομνall,
 Αέτ άρθ-ρίζτε βί αιρ an νόμαν,
 Ρίζτε ερίεε ιρ ρίζτε έόιγεαέ
 Ριαl-ταοιριζ τιζεαρnαι 'ρ λεόζαιη.

ΑΝ ΡΕΑΡΤ-ΛΑΟΙΘ.

270 Ρείλε, ιρ μιρνεαέ, ιρ ροινεανη, ιρ ελύ ζαν έεαρ,
 Τρείτε ριορζαιζτε, ζορμ-ζλαν, ύρ, ιρ μεαρ,
 Ρέιμιχ υιλε ηα Μυμáη α θ-τύρ 'ρα ηεαρτ
 Ζο επρείε-λαζ αζαθ ραθ' έυμάραιβ, ιρ δυβαέ, α λεαε !

Son of Enoch, the gentle, who deserved not the reproach of his
neighbours,
Son of Japeth, son of Malalel, the sprightly,
Son of Enos, son of Seth, whose garments were not short,
Son of Adam the wise, who conceived great evil.

There is no link to record from Adam to Domhnall,
But high kings, who ruled the world,
Kings of countries, kings of provinces,
Generous chieftains, lords, and heroes.

THE EPITAPH.

Hospitality, and courage, and brightness, and fame without
sorrow,
270 The choicest qualities—the purest, the noblest—and esteem,
The Phoenix of all Munster, their fortress, and their strength,
Thou holdest prostrate within thy hollow—it is sad—O stone.

XVI.

ΑΙΡ ὙΑΣ ΑΝ ΨΙΡ ὈΕΑΘΝΑ.

Σγευλ ζυιρτ δο ἡέαρ-ἡοιμ μο ἐροῖδε-ρε,
 'S δο λέιρ-έυιρ na μίλτε ἐυμ πάμ,
 Céιρ θεαé ιρ πέαρλα na Μυιμήνεαé
 Ψυρ ραιἡεαθαé le h-ιητλεαéτ an βάιρ,
 Α céβαρ, α Céαραρ, α ρίηρεαρ,
 Α η-αοη τ-πλαéτ, 'ρ α η-αοη ἐυιηἡ ἡνάιé,
 Α μέη υιλε δ'αοη τοιη, 'ρ α ρίἡ ἐιρτ
 'S α ἡ-αοιή-έοιηηεαη οιοéε ιρ λά.

10 Saób-ἡεαήυιη αειρ αἡυρ ἡραοιéε,
 Νί πέιἡιρ α μίη-έορἡ ὀά ράιἡ
 Τά Thetis πά έαορ-έοηηαηβ ρίητε,
 'S α céιλε, ὀά κοιήηεαéτ ηί ηάρ;
 Phlegon ἡαν έιρτεαéτ, ιρ Triton,
 Τρέαη-Ψίλαρρ ιρ εραοιρεαé 'ηα λάμ
 Phaeton αἡ λέιηηιἡἡ ταρ λίηε
 Αἡυρ ερεαéτ-ἡεαἡἡ ηιήηεαé 'ηα ἡάιη.

Μο ὀέαρα μαρ ἡέαλα αιρ an ρίἡ-ηιε,
 Ιρ έαἡτρομ le μαοιἡεαήη ὀομ ἡο βράé,
 Μυηα ἡ-ερεἡἡἡἡηη-ρε ραορ-ἡυιη μο ἐλίτιἡ
 20 Αιρ ἐρέ-έυιητ an ταοιρἡἡ ταρ βάρρ;
 Ααορ ἐυμαιρ έιρεαηη an ραοι-ρἡη
 Α ρρέιήη-ἡαιρ ὀοβ'αοιἡε ρό βλάé,
 έαἡ-ἡυλ ἐυἡ μέ-ρἡ ἡο ελαοιἡéε,
 'S ηα céαἡτα μαρ ρίηη υιλε αιρ λάρ.

XVI.—This elegy is on Domhnall O'Callaghan, lamented in XV. Its plan reminds one a little of the "Gallus" of Virgil, and the "Lycidas" of Milton. An elegy by O'Lionnan, on John O'Tuomy, appears to be a close imitation of this piece. The metre is the same, and even the same deities are introduced.

3. céιρ θεαé = 'bees' wax,' something rich and precious.

4. ραιἡεαθαé, MS., ἡαἡαἡα: *cf.* XV. 1. *Ib.* ηηεαéτ = 'cunning contrivance, cleverness, strategy': *cf.* ρευé an ηηεαéτ ατά 'ηα εροῖδε =

XVI.

ON THE DEATH OF THE SAME.

A bitter news that has sorely wounded my heart
 And sent thousands into banishment for ever :
 The bees' wax and pearl of the men of Munster
 Has been shot down by the cunning contrivance of death ;
 Their Cedar, their Caesar, the head of their race,
 Their own ornament, their own constant sword,
 The beauty of mien to all, as all acknowledged, their true prince,
 Their beautiful light by day and night.

The furious demons of the air and the magicians
 10 Cannot be restrained in their fury ;
 Thetis lies stretched beneath fiery waves,
 And it is not unseemly for her spouse to accompany her ;
 Phlegon is without hearing, and Triton,
 Mighty Mars holds a spear in his hand,
 Phaeton leaps beyond his track,
 While a wounding, venomous thorn pierces his heel.

My tears as a seal on the prince-covering stone,
 Trivial is the tribute ever to boast of,
 If I do not pour out the generous blood of my heart
 20 On the clay-coverlet of the matchless chieftain ;
 The flash of Erin's power was this noble,
 Her tallest root-oak in blossom ;
 His death has been my undoing,
 And has laid prostrate hundreds like me.

'see the cunning that is in his heart.'

6. *áon τ-πλαῖτ, πλαῖτ* = 'finish, ornament, what makes comfortable'; *obair ḡlaḡtḡnar* = 'finished work,' &c. *Ib.* *áoin ḡuilḡ* = *áon colḡ*; *M* *muinḡuilḡ*; *áoin*, the pronunciation of *áon* in Connaught.

15. Phaeton, the sun's Charioteer ; some MSS. give *Etan*, others *Aeton*, which perhaps suits better with *Phlegon*.

13. *Phlegon*, one of the horses of the sun.

and some read *ḡraoimḡḡ*, for *noimneac*.

16. Some MSS. give *cpaob-ḡealḡ* ;

19. *M* *ḡ-ḡreiḡḡb-ḡa*.

21. *áap ḡumair*, *cf.* *caer comhraic* = 'brand of battle': *Lismore Lives*, p. 22.

20 Οο ραοβαδαρ ρρέαρτα 'ζυρ τίορτα,
 Οο έρεαν-τ-ρλοιζ αν τ-ίρεαλ αν τ-άρδ.
 'Να έαομ-έοδλαδ ρείμ δο βί Typhon
 Ζυρ léim δ'εαρβαδ ταιοδε αιρ αν τράιζ ;
 30 Ρέιρτε na m-beul ηγορm είορ-δυδ
 Ζυρ léιζεαδαρ δίοδ υιλε αν τ-ρνάμ,
 Ζο η-είρδεαδ na δέιτε cé αν ρίοζ-ϕλαιτ
 Οο ραορ-έλαναιβ Μίλεαδ ρυαιρ βάρ.

Οο βεαρτ Ελιοδνα δη ζ-εαρραιζ η-βάν ζρυαζαιζ
 Ζυρ β'έ ρεαβαε άρδ Έλυαηα ζιλ μίν,
 Εεαρ ρίοζδα Εαιριλ, άρδ-έυαίλε
 Ο Έεαλλαέάηη υαπαλ 'ρα ρίολ,
 βρατ δίοηα αιρ Εαλλαιβ λά αν έρυαταη
 Οο έορηαιμ le ερυαρ ηηρτ ιρ ελοιδόηη,
 Εοιρ λαοι έεαρ μαρβ τά αιρ ρυαραδ,
 40 Μο έεαλζ βάρη έρυαδ ζυιρτ, αρ ρί.

Οο ρζρεαδ Αοιβίλλ έαίλε ρά Όοηηαίλλ
 Οο έρεαρζυιρ α δεόρα αιρ αν δ-τοίηη ;
 Οο ζλαε βίοδζαδ ιρ ρεαρζ βάρη Ιόβα
 Αζυρ αιηζιλ ζο δεοραέ αζ εαοι ;
 Αη ζεαλ-ηηρε α ζ-εαέαιρ βρεάζ ζλόρμιαρ
 Έυζ ρεαραηη ρτάιτ μόρ δο 'ζυρ είορ ;
 Α ηεαρζ ηαοιηη ατά άηαη ρά ηηόρ-έιοη
 Ιρ ρεαρρα μαρ λόν δο 'νά ραοιζεαλ.

ΑΝ ΡΕΑΡΤ-ΛΑΟΙ.

Α ηαρμαιρ-λεαε ζλαρ, ρά αρ λεαζαδ εαπα Έλάιρ Ζαοδαλ,
 50 Οά β-ρεαρραδ ηεαέ cé'η ρλαιτ ρο ταηρζεαδ ράδ' έαοδ,
 Αβαιρ ζο ρρεαρ ηά ραη αζ αζαιτ ράηη ρζέαλ,
 Υα Εεαλλαέάηη εεαρτ ιρ ηαε Υί Έεαλλαέάηη έ.

25. ραοβαδαρ, cf. ραοβαδ ρζαμαίλ, XXII. 5. 37. Ealla, the place of his ancient patrimony, now Duhallow.

39. He was buried at Kilcrea, which is near the Lee.

41. Αοιβίλλ, M Sybil.

43. Ioba, M Joseph, another MS. Iova.

45-46. These lines are obscure. Α έάιδ έόιρ, for ρτάιτ μόρ ; the island meant, perhaps = the

Heaven and earth have torn themselves asunder,
 The low has fiercely swallowed up the high,
 Typhon lay in a soft, lovely sleep,
 Until he leaped on the shore through the absence of the tide ;
 The black, blue-mouthed sea-serpents,
 30 All ceased from their swimming
 That the gods might hear what royal prince
 Of the noble race of Milesius had died.

Cliodhna, from the white fairy rock, said
 That it was the noble warrior of bright Clonmeen,
 A royal chieftain of Cashel, a high branch,
 The noble O'Callaghan and his seed,
 The protecting robe of Ealla in the day of distress
 Protecting with the vigour of his strength and sword,
 Who lies beside the Lee, in the south, cold in death ;
 40 O bitter piercing sting of death to me, said she.

The chalk-white Aoibhill screamed in grief for Domhnall,
 She poured her tears on the waves,
 Ioba started and was seized by a deadly frenzy,
 And angels tearfully lamented ;
 The fair Island gave him, as he dwelt in a beautiful glorious city,
 Large estate-lands and rents ;
 His soul is amid the saints in high esteem,
 And this is better as a possession than worlds.

THE EPITAPH.

O gray marble stone, beneath which the beloved of the land of the
 Gael lies low,
 50 Should someone inquire what chieftain is this who is treasured
 beneath thy side,
 Reply readily, nor delay in discoursing on the tidings,
 The true O'Callaghan and the son of the O'Callaghan is he.

Inismore of XV. 152. Inismore, or the Great Island, is perhaps that in Cork Harbour, on which Queenstown stands. The Cotters owned this island in the seventeenth century. O'Callaghan lived at Mount Allen, county Clare.

47. naorín = naorín, spelled according to Connaught pronunciation.

49. márpínar ; a márpín, a mórpin, &c., are variants.

XVII.

AIR DÁS INUIRĊEARTAIḠ UÍ ḠRÍOBĊTA.

A báir, do ruḡair MuirĊeartaċ uainn;
 Ró déiḡeanaċ an uain do ċáċ;
 Fuadaíḡ ḡo rreap Taḡḡ don ċill,
 A deiḡilt leir ní cuiċe ḡo bráċ.

Ḡo bráċ, a ḡarb-leac, ceanḡuil le dúċraċt ríor
 An fánaċ plearḡuḡ lér cpeaċáċ ḡo dubáċ an tír;
 A ḡ-ċár ḡo b-rreabpaċ ó Achepon ċuḡainn aníor
 Ráirḡ ḡo daḡḡion an raille, ar bríuḡ a ċroiċe.

10 Croiċe ḡan aċ-truaiḡe, ḡan taipe,
 Eiriceaċ fuair báir bíḡḡta,
 Tá re a n-irpionn dá ríanaċ,
 Ioir rḡata diabál dá ḡríoraċ.

Tá Ḡríobċta air rpuċ rín Styx ḡo raon, laḡ, rann,
 Ir na mílte brúinnḡiol an' ríóuir air ċaob don abainn,
 A ḡroiċe-ċopp rín fá lie ir daoil dá rḡraċáċ
 Rríomċoin uile le nóm dá daoraċ ir deamain.

XVII.—In his satire on Cronin, our author handles the subject of this fierce poem severely. He also refers to him in XIII., and II. Murtagh Griffin was administrator to Helen, wife of Nicholas, Lord Kenmare. He had been originally a Catholic. In a "Book of Claims" (1701), concerning the lands forfeited, in 1688, we have the following entry: "Murtogh Griffin, gent., as Administrator to Dame Helen Browne, and on behalf of Sir Valentine Browne, and the rest of the children of the said Helen, claims £400 per annum, and the arrears thereof, on the whole of Sir Valentine Browne's estate, by a reversing clause in the act of Parliament." He appears to be the person who was Clerk of the Common Pleas, to whom a long letter on the state of Kerry was written by Maurice Hussey, February 28th, 1712. See *Old Kerry Records*, second series, p. 139. The strong language of this poem indicates the feeling that prevailed in those days against those who rose on the ruin of the great nobles.

XVII.

ON THE DEATH OF MUIRCHEARTACH O'GRIFFIN.

Thou has taken Muirheartach from us, O death,
 Too late is the time for everyone ;
 Snatch Tadhg quickly from us to the churchyard,
 It is not fitting to separate him from him for ever.

For ever, O rude stone, bind down with zeal
 The wandering rake by whom the country has been wofully
 despoiled ;
 Lest he might come back to us suddenly from Acheron,
 Press the villain tightly and bruise his heart.

A heart pitiless and without mercy,
 10 A heretic who met with a sudden death,
 He is in hell tortured
 Roasted among a band of demons.

Griffin is feeble, weak, and helpless, in the stream of Styx,
 Accompanied by thousands of maidens at the river's marge ;
 His great body is beneath the stone, and chafers mangle it,
 While the primal hounds of evil, and demons, execute his
 damnation with bitterness.

2. $\tau\alpha\delta\delta$, Tadhg Dubh O'Cronin. In a severe personal satire on Cronin, the poet connects him with Griffin in an unenviable manner. Griffin has the task allotted to him of selecting a new nobility from among the rustics in the room of those who had been banished, while Tadhg looks after the 'Parliament.'

10. $\text{b}\acute{\alpha}\rho\ \text{b}\acute{\iota}\text{o}\zeta\epsilon\alpha$, a sudden or startling death. $\text{M}\ \text{b}\acute{\iota}\text{o}\zeta\alpha\delta$.

11-12. $\delta\rho\acute{\iota}\text{o}\rho\alpha\delta$ is quite as suggestive as $\delta\rho\acute{\iota}\text{o}\beta\epsilon\alpha$. A gives the chain word, for 11-12 it has

“ Ní léir iprionn dá rianadh
 Muircheartaic ialmar O $\delta\rho\acute{\iota}\text{o}\rho\alpha$.”

15. A deviation from MS. reading has been necessary in this line.

Θεαίμαιν ιρρῖνν δο ρυαιζ
 Έυζ δαε αν ζυαιλ αιρ α ζνε ;
 20 Δ' ιαιδ Ρεαδαρ αν δορυρ ροίμε,
 'S δο ευαιδ ρίορ ζο τιζ να η-δαορ.

Ο δαοραιρ Σιοετ Είβιρ βαδ ροιλβιρ κλύ,
 Ιρ λε καοή-εumann κλέιρε ζο δυζυαιρ δο εύλ ;
 Ο ρέαναιρ mac Σέαμυιρ, λε ρυιρῖνν να μιοην,
 Α ρέιρτ υιλε, ηί λευη ηιοη α η-ιρρῖοηη τύ.

ΑΝ ΚΕΑΝΖΑΛ.

Ρέο' ζοιλε τά, α ρεαίαιρ-λεαε, αμυρ ταρ Σιοηαιην έάηιζ ;
 Ρέιρτ έρπυηηιζέτε ζεαλλ ζαε ρανη-βοιέτ βρῖρτε έρáiδτε ;
 Ρεακαε κυιρρε μεαλλ ζαε ρεανζ-βεαν ευιζε έάρλαιζ ;
 Ιρ βéal κλιρδε εum μιοηην δο έαβαιρτ α ζ-κοιηηε αν ράρα.

Μαορ κυιρρε κεανηταιρ δ' ρεαλλρζρῖορ κηεαδ Έάρταε,
 30 Ιρ καοή-ιοηαδ αν τ-ρεαβαιε δη λεαίμαιη δά ηζοιρῖο Ραρτυρ,
 Θαορ-ρεαρανην εαλλ, 'να ζεαλλ ρο, ευιζε τάρλαιζ ;
 Σέ τρῖοιζέτε ζο ζανην δο Έεαμpull Έιλλε η-Αίρηηε.

22. καοή-εumann κλέιρε = 'the Catholic Church.' 27. ρεακαε is a syllable too long, and does not give assonance; perhaps ρέιε is the true reading.

31. Μ Ο έάρλαιζ ; Α ιρ, for ρο, and ιρρῖοηη, for ρεαρανη, which suits assonance better. If we read ιρρῖοηη, then 32 should begin 'S ρέ, &c. ; and εαλλ, in 31, will = 'in the other world,' which may be the meaning in either case.

The demons of hell he put to flight
Which made his countenance of the colour of coal ;
Peter shut the door against him,
20 And he went down to the house of the condemned.

Since thou didst condemn the race of Eibhear of pleasant fame,
And didst turn thy back on the fair company of the clergy,
Since thou didst desert the son of James for a blaspheming band,
Thou serpent of evil, I grieve not that thou art in hell.

THE BINDING.

Beneath thy maw, O stout stone, lies a reprobate who came across
the Shannon ;
A serpent who embezzled the pledges of every poor ruined
helpless man ;
A wicked sinner who deceived the slender maidens who came in
his way ;
Lips skilled in pronouncing imprecations against the Pope.

Wicked steward of a barony, who plundered deceitfully the
MacCarthys,
30 And the fair seat of the warrior from the land which is called
Parthus,
In reward for this, dear is yonder demesne he possesses,
Six scarce feet of the Killarney Church.

XVIII.

ΑΙΡ ΘΡΟΖΑΙΒ̄ ΔΟ ΒΡΟΝΝΑΘ̄ ΑΙΡ.

Δο ρυαπαρ ρεόιδε ιρ λεόρ α m-βρεάζταετ,
 Δά βρόιζ έαοιμε μίνε βλάετα,
 Δον λεαεταρ δο βί ραν θεαρβαιρε βάιν έεαρ,
 Ιρ τυζαθαρ λοιηγιορ Ρίξ̄ Ψιλίβ ταρ ράιλε ;

Δά βρόιζ ριορζοιξ̄ε ριοβαντα βεαρρετα ;
 Δά βρόιζ βυανα α ο-ευαρζαίντ λάν-ένος ;
 Δά βρόιζ λεαραιξ̄ε βεαρναθ̄ ζο βλάετιμαρ ;
 Δά βρόιζ θίονα αιρ ρίοε̄ να m-βάντα ;

Δά βρόιζ ράορα έαοτρομ ράιρζετα ;
 10 Δά βρόιζ ρόεαπα α ηγορεαίβ̄ λε νάιμαϊο ;
 Δά βρόιζ έανα, ζαν εαρζαρ ζαν ράιβρε ;
 Δά βρόιζ έλιρθε, ζαν βριρεαθ̄ ζαν βεάρνα ;

Δά βρόιζ έρθδα όρδα αιρ άιρδιβ̄,
 Δο ριννεαθ̄ δο'η έροιειοηη δο ρτοεαθ̄ δοη βάν-ξ̄ρμυιξ̄,
 Αν βό δο βί δά θίον αιρ ράραε̄,
 Δο βί δά ραιρεαθ̄ αζ αν β-ρ̄αεαε̄ ζο λάν-έεαρτ.

Δο βί Ρhoebur τρέιμρε α ηζρად̄ όι,
 Ζυρ έυιρ Ceadmur α λιονη δυβ̄ 'να δεαζαϊθ̄ ριν,
 Ζυρ ζοιθ̄ ί 'ραν οϊθ̄ε β'άιλλε,
 20 Ó έεανν εεαθ̄ ρύλ αν τρύ βοετ ζράννα.

XVIII.—This curious poem is taken from a scribbling-book belonging to Og Michael O'Longan, and bearing date, 1785. A few emendations have been made from a MS. in R. I. Academy. The date of composition is given in the latter as "about 1724." The O'Donoghue here lauded seems to be Domhnall O'Donoghue Dubh, the father of Finneen, the subject of XI.

17. α ηζρად̄ όι: the usual expression is α ηζρად̄ λέι. *Ib.* In this reference to Phoebus and the cow, there is a confusion of two myths. 1°. Zeus, not Phoebus, stole Europa, the sister of Cadmus, who was sent by his father, Agenor, in search of her. After consulting the oracle of Delphi, he was directed to

XVIII.

ON A PAIR OF SHOES PRESENTED TO HIM.

I have received jewels of conspicuous beauty :
 A pair of shoes, fair, smooth, handsome,
 Of leather that was in white Barbary in the south,
 And which the fleet of King Philip brought over the sea ;

A pair of shoes, neat, decorated, well-trimmed ;
 A pair of shoes, durable, in stamping on great hills ;
 A pair of shoes that repair breaches beautifully ;
 A pair of shoes that are a protection from the roughness of the
 meads ;

A pair of shoes, of high quality, light, closely-fitting ;
 10 A pair of shoes, steady, in encounters with a foe ;
 A pair of shoes, slender, without folds, or welts ;
 A pair of shoes, nimble, without seam, or gap ;

A pair of shoes, valiant, splendid in public places ;
 A pair of shoes, made of the hide torn from the white cow,
 The cow that was guarded in a desert place,
 And watched over by a giant with great care.

Phœbus for a season was in love with her,
 So that he put Cadmus into black melancholy after her,
 Until he stole her, on a most beautiful night,
 20 From the hundred-eyed head, the poor, ugly monster.

follow a certain kind of cow, and to build a town on the spot where she should sink of exhaustion. As he wished to sacrifice the cow he sent for water to the well of Ares, whose guardian dragon slew the messengers. Thereupon Cadmus slew the dragon. 2°. Zeus had converted Io into a white heifer, but Hera, discovering the plot and obtaining command of the heifer, set Argus Panoptes to watch her. But Zeus commanded Hermes to put Argus to death and deliver Io. The story in the text is a curious mixture of both fables. Zeus is confounded with Apollo, Cadmus with Hermes, and Io with Europa.

18. Ceadmur, for Cadmur : like Ceapolur, for Capolur.

Ὀρόζα ἀν ἐποιεῖνν νί βοζαῖδ le βάρτιζ,
 Ἰρ νί ἐρυσᾶνν τεαρβαῖ α m-βαρρα νά α m-βάλτα,
 Νί λέανανν ζαοῖ α ρζέιμ νά n-δεάλλραῖ
 Νί εἶζ αρτα ἰρ νί ἐραραῖδ le λάν-τεαρ.

Ἄν ζυαῖρε ρναῶμαιζ α λαρζα ἴρα ράλα,
 Ζυαῖρε ελῦιμ ἀν τῦῖρ δοβ ἀίλλε,
 Τυζ ελανν Τυῖρεανν ταρ υῖρζε ἴνα n-ἀρτέαῖ
 Κυῖμ λυζαῖδ δο βί λῦεῖμαρ λάῖδιρ.

Ὀρόζα β'ῤεαρρα νίορ ἐεαπαῖδαρ δάιμη,
 30 Ἰρ νί β-ρυσαιρ Αἰεἰλ α ραῖαιλ ρε ράρταῖετ,
 Ἄν οἰδρεαῖετ ἐυζ τρεῖζεαῖδ αιρ Ajax,
 Νί β-ρυσαιρ ἰαῖδ, εἰῖδ διαν α ραῖῖδετ.

Ἄν μεαναιῖε λέρ πολλαῖδ ἀν εποιεῖονν ρο ραῖῖδιμ λιῖ,
 Δο ρῖννεαῖδ δοῖν ἐρυσαιῖδ βαῖδ ἐρυσαιῖδε δά δ-τάῖνιζ,
 Σεαῖετ ζ-εῖαῖδ βλιαῖδαιν na διαβαἰλ δο βάῖδαρ
 Ἄζ δέαναιμ δεἰλζ le εεἰλζ ὀολεάνυῖρ.

Ἄῖρ βρυσάεἰβ Acheron δ'εαρζαιρ ἀν εναῖβ δουῖ,
 ἴS α ρνῖοῖμ le εαἰλλεαῖεἰβ εἰυδεαῖετα Atrops,
 40 λέρ ρυαζαῖδ ρεῖδιρ na m-βρόζα n-δεάρρζναῖ
 le εοῖμαετα ὀραοῖδεαῖετα ἀν τρῖρ βαῖν ἀρρα.

Δο βάῖδαρ ρεαλαῖδ δά ζ-εεαπαῖδ δο Ὀάριυρ,
 Νό ζο ρυζ Αλαρῖρῖμν βαρρα na ζ-εεάρῖδ λειρ,
 Δο βάῖδαρ τρεῖμηρε αζ Caerap λάῖδιρ,
 Δυρ ζοῖδεαῖδ βρεάζα ἀν τ-ραοζαἰλ δά λάν-τροῖζ.

Δο βάῖδαρ τρεῖμηρε αζ δέἰεἰβ Ράἰλβε,
 Ἄζ ἰρ ελῦῖμαἰλ ἴρ αζ λυζαῖδ na λάν-ἐρεαῖ,
 Ἄζ βοῖδῖ δεαρζ, βαῖδ ἐαεα le ναῖμαῖδ,
 Ἰρ αζ βαλαρ βέμῖονν εαῖεταῖ αῖδῖραῖ.

28. λῦεῖμαρ : A λῦβαῖδ. 31. The defeat of Ajax, in the contest with Ulysses for the shield of Achilles, caused his death. See *Odyssey*, Bk. XI.

Shoes of this hide, they do not soften by rain ;
 Nor do hot seasons harden their tops, or their welts ;
 Winds do not mar their beauty, or their lustre ;
 They do not shrink, or shrivel, through excessive heat.

The bristle that bound their edges, and their heels,
 Was a bristle of feathers of the finest incense,
 Which the children of Tuireann brought in their bark across
 the sea,
 To Lughaidh, who was vigorous and strong.

Shoes more perfect poets have not feigned ;
 30 Nor did Achilles get the like of them for comfort
 In his legacy, which brought pain on Ajax ;
 He did not get them, vehemently though he declaimed.

The awl that pierced this hide I tell you of,
 Was made of steel the best tempered that could be procured ;
 Seven hundred years were the demons
 Fashioning the point with the skewer of Vulcan.

On the brink of Acheron grew the black hemp,
 Spun by the hags of the band of Atropos,
 By which the borders of the beauteous shoes were sewn
 40 Through the magical power of the three aged women.

They were for a time being fitted up for Darius,
 Until Alexander carried off the perfection of the arts ;
 For a season they were possessed by the mighty Cæsar,
 Until the ornaments of the world were stolen from off his power-
 ful feet.

They were for a time in the possession of the gods of Failbhe,
 Of the renowned Lir, of Lughaidh of vast spoils ;
 Of Bodhbh Dearg, a stay against the foe ;
 Of Balar, of the blows, the renowned in deeds, the fortunate.

38. Atrops = Atropos, one of the Fates.

40. άρρα. Α λάϊοιρ.

50 Α m-βρuiζin μαizε Σεανuib ιρ φαδα δο βάδαρ,
 Αδ Αοιβιλ 'ρ αδ θραοιτιβ άρρα ;
 Α n-υαέταρ ní έαιτιο ní έαιλλι α n-θεαλληραi,
 Δο φυαπαρ ιαθ όη β-φιαλ-φεαρ φάιλτεαέ.

Δοimall cneapθα mac Έαταιλ δο ράιθim λιβ,
 Τυρεαλλαέ φίορ, ιρ ταοιρεαέ αδβραέ,
 Δο ρόρ an Γλεanna ná φεααθ δά námaio,
 Δο βρονn δοimρα na βρόζα βρεάζετα.

Νί'λ ζαλαρ ná λειζιρφιθ, τρειζιθ ná λán-έειρτ,
 Οιαέ ná φεαρζ ná φεααθ le φάναiθ,
 Ταρτ ná ζορτα, ná οοραρ επάιθτε,
 60 Ρεannaio ná ριαn ná διαέαιρ βάιρ-βρuiθ.

Ιονnτα δο ριέφραθ Ορζαρ ζαέ βεαρna,
 Α n-ζεθιότιβ 'ρ α ζ-coimραc námaio ;
 Ζολλ mac Μόρna, ζέαρ imόρ a έáιλ ρin,
 Α n-ιαραέτ βαθ mian μαρ έάέ λειρ.

Αδ Ούρι δο βιοδαρ ράιτε,
 Ιρ αζ Ούέυλαimn Μυιρτεimne βαθ έάβαέταέ,
 Αδ Μεαδβ Ορυαάna δο βυαθαθ βάιρε,
 Ιρ αζ Νιαλλ Γλύν-δυβ, ιρ αζ Οonall Οεαρnaέ.

70 Α ζ-Ολυαιn Ταιρβ ιρ θεαρβ ζυρ βάδαρ,
 Αδ Οunlamζ δο βί ρύζαέ ράρδα ;
 'S δά n-ιαθαθ ρέ a n-ιαλλ 'ρ a βφάρζαθ αιρ,
 Δο βέαρφαθ Μυρchaθ όη ιομαιζ ρin ρλάν λειρ.

Αn τί δο ραιθ ιρ φεαρ a έάιλε,
 βιλε δο ζρiαν-ρλιοέτ Ρianna ιρ Ράιλβε
 Δο ραιοιτιβ Έαιριλ, βαθ φεαρθα, φάιλτεαέ,
 Έυζ δοimρα na βρόζα βρεάζετα.

49. Seanuib, *sic* A : another MS. gives Samb as a correction.

55. The O'Donoghues of Glenflesk : see *Introd.*, also XLIX.

56. In prose the phrase is δο βρονn ορm-ρα.

58. φεααθ le φάναiθ : variants are fala ρε ράνuiθ, ραιέαιλλε αιρ φάναθ. 61. M, Ionna ρamail δο ριτεαέ an τ-υιρζε αιρ ζαέ βεαρnain.

Long were they in the fairy mansion of Magh Seanaibh ;
50 They belonged to Aoibhill, and to the ancient magicians ;
They wear not their uppers out, nor lose their appearance ;
It was a hospitable, generous man who bestowed them on me.

Domhnall the polite, the son of Cathal, is the man I speak of,
A true hero, a fortunate chieftain,
Of the race of the Glen, who knew not to retreat before their
enemies ;
It was he who presented me with the beautiful shoes.

There is no disease, or pain, or sore affliction they will not cure ;
No asthma, or frenzy, or falling sickness ;
No thirst, or starvation, or gnawing hunger ;
60 No tribulation, or torment, or evil of death-bondage.

In them would Osgar run upon every gap,
In battles and fights with the enemy ;
Goll mac Morna, though great his fame,
Yearned for the loan of them, as all others did.

Cúrí had them for a quarter ;
And Cuchulainn of Muirthemhne, who was valiant ;
And Meadhbh of Cruachan, who used to win the goal ;
And Niall Glun-Dubh ; and Conall Cearnach ;

In sooth they were on the plain of Clontarf ;
70 Dunlaing had them there, who was joyous and contented ;
Could he but have tied their thongs and fastened them upon him,
He would have brought Murchadh safe with him from that conflict.

Conspicuous is the fame of the man who gave them,
A chief of the sun-bright race of the Fianna and of Failbhe,
Of the nobles of Cashel, who were hospitable and manly ;
He it was who bestowed on me those splendid shoes.

70. DUNLAING. Dunlaing O'Hartigan came late to the battle of Clontarf, being delayed by the fairies. He came to meet certain death, and foreknew that Murchadh would also fall.

80 Cιοῶ τὰ πε πελαῶ παοι Ἰάλλαιβ ἀζ αἰτρεαῖβ,
 Νίορ φοῖλιμ υαῖτα ερυαρ νά εραῖῶτεαῖτ,
 Νί'ε εἰνντεαῖτ 'να ἐροῖδε νά κάμ αιρ,
 Αἰετ δυῖέαρ μαῖε α ἴεαν ἀζ πάρ λειρ.

 Ρεαρ ριαῖμαρ ιρ ριαῖ le δάιμη,
 Ρεαρ ἐρείξτεαῖ νάρ ἐρείξ α ἐαίρδε,
 Ρεαρ βροννταῖ ταβαραῖεαῖ παῖε-ῖλιε,
 Ρεαρ ποκαιρ ρυιτε νάε ζοιρθεαῖ ῥαῖβτεαῖ.

 Νί ρεανέαρ βρείξε α ρζείξ ζο h-άρῶ αιρ
 Οἰετ ρίξ ὀέαζ ὀο'η ἴρείμ ὁ ὀ-τάιμιζ
 Ὁο βί ἀζ ριαραῖ α η-ιαῖαιβ Ραῖλβε
 Ὁ Ἐαρ τ-πολιρ ζο Ὁοννχαῖ δεάξτεαῖ,

ΑΝ ΕΕΑΝΖΑΛ.

90 Ιρ τοζα ρεῖδε μο βρόζα ιρ νί κορῖμιλ ριῖ ρυῖνν;
 Ιρ εῖοιρ ιαῖ αιρ ρόδαιβ na ηγορμ ὑρ λίοζ;
 Ρόιρριῖῶ μο βρόν-ρα cé ὀοιῖβ ὀύβαε ριῖνν
 Ζυρ τοζαῖ ὀαιῖρα le Ὁοῖννall Ὁ Ὁοννχαῖα βοῖνν.

88. M ὁ capταλλορ. A ὁ Ἐεαρ τ-πολιρ.

91. In one MS. (R.I.A.) this line is erased, and the following substituted:—

“φοῖμιλ ρῶ-εῖιρρε βεδ ζοναιρ ειοῖ ὀοιῖβ ὀύβαε ριῖνν.”

Though he has long been dwelling with the English,
 He learned from them nor churlishness, nor ill-humour ;
 There is no stinginess in his heart, nor has he a fault,
 80 But the hereditary goodness of his ancestors grows with him.

A generous man, hospitable to the bards ;
 A virtuous man, who has not abandoned his friends ;
 A bestower, a contributor, of philosophical mind ;
 A sober, joyous man, who is not querulous or cruel.

It is not spreading abroad a lying pedigree of him
 To say that there were eighteen kings of the race from which he
 sprang
 Ruling in the lands of Failbhe,
 From Cas of the light to Donnchadh the good.

THE BINDING.

My shoes are choicest jewels, many are not like them ;
 90 They are an ornament on roads of the fresh-cut, blue stones ;
 It will be a relief to my sorrow, sad and wretched though I am,
 That Domhnall O'Donoghue has chosen soles for me.

XIX.

ΑΙΡ ὈΑΣ ὈΑΥΣΟΝ.

Ραοι λάρ na lice πο κυρτα τά an olla-φιαρτ ρεαίαρ,
 Ὅο ἐράιῶ le ὀλιζέιῃ an φυιριονη βαῶ ἡνιη ριαῖη τεανη ;
 Ὅο β'ρεάρρθε μιρε, ιρ ζαῶ n-δυιηε ατά ρυλανζ ριαη Ὑαλλ,
 Αη βάρ ὀά ρζιοβαῶ τά τυιλλεαῶ ιρ ρίεε βλιαῶαιη ανη.

Ἐυιηηῶ ζο lom ράῶ' ὀονη α ζαιρῃ-leac ἡῶρ
 Αη μηρζυιρε ραλλρα ὀο ἡεαβρυιζ ζανζυιῶ ιρ ρζῶιζ,
 Ἐε ὀλιζέιῃ na ηὙαλλ ἔυζ ρζανηραῶ αιρ ὀαηβα ιρ τῶιρ,
 Ιρ ζο βρειεεαη-na an τ-αη βειῶ ράη ραῖαιη πο α μαιρεαηη
 ὀ'ά ῖῶρ.

Αη μαρῃ πο ρευῶ, μο λέαη ! ἡάρ ρμαῶεταιζ α ἔοιη ;
 10 Ιρ μαιρζ ὀο ἐρέιζ Μαε Ὀέ ιρ μαρ ῖεαῶαρ ἡάρ ζῶιη,
 Α ἡαρῃ ἡί η-εάῶτ 'ρ an ἡείῶ ἡάρ ἡαιρῃ ἡί ὀοῶτ,
 Αῶτ ζυρ μαρῃ ἔ ρείη μαρ αση ὀδιρ αηαη ιρ κορρ.

Ιρ ιοηῶα μαρῃ ὀο ἡαιρῃ an μαρῃ πο ρύτ-ρα, α λῶιζ,
 Ιρ μαιρζ ὀση μαρῃ-πο ἡαιρρεαῶ le ρύη α ἐρῶιῶε,
 Μαρῃ ὀο ἡαιρῃ na μαιρῃ ιρ ἡάρ ισηηταιζ ρλιζε,
 'ῖιρ μαρῃ ἔ an μαρῃ πο α η-Acheron ρύιζτε ρῶορ.

XIX.—Seaghan Claragh Mac Donnell has written a poem on the same subject as the above. It is longer and far fiercer than O'Rahilly's.

4. ὀιαῶαλ of MSS. does not suit metre; a milder word like βάρ suits.

6. ρζῶιζ = 'the neck,' hence 'servitude' (?).

15. ὀο ἡαιρῃ na μαιρῃ: cf. αζ βρυζαῶ na μαρῃ, VIII. 23.

XIX.

ON THE DEATH OF DAWSON.

Underneath the middle of this stone is laid the sleek serpent,
Who harassed with enactments a people long in prosperity ;
Better had it been for me, and for all who suffered hardships
 from the English,
Had death snatched him away more than a score of years ago.

O great, strong stone, hold tightly beneath thy foot,
The false tyrant who planned deceit and servitude,
Who brought destruction and rout on Banba by English laws,
And may we see the time when all of his race who survive shall
 lie beneath stones like thee.

Lo ! this dead man, alas, who subdued not his will ;
10 Woe to him who abandoned the Son of God and did not weep
 like Peter ;
His death is no loss, and those whom he killed not are the richer
 for it ;
But he, for one, is dead as regards both soul and body.

Many dead did he do to death, he who lies in death beneath
 thee, O stone !
Woe to the dead man who should live with the secrets of his
 heart ;
A dead man who slew the dead, and changed not his ways,
And this dead is now dead sucked down into Acheron.

XX.

TIONÓL NA Æ-PEAR MUINNĒAC.

Ağ riubal ðam aip ðpuiğionta na Muinān mōr ð-timēioll
 Ðo ēuaðamar 'r an ġeinhēað ēuaið ēorainn,
 Ðo ðí Tuacal Ó Rínn ann, ip ġorðall Ó Cuínn ann,
 Ip rluaiğte pear Muinnēac na ð-foðair ;
 Ðo ðí ðpuaða ip ðpaoiēte ann, uaipe ağur íple
 lona n-uaine a m-buiðe ip a nğorm ;
 Ip ġan puainne aip an m-buiðin pin anuar aēt ðpuit ríða,
 Ó ēluaraið a maole ġo coraið.

Ðo ðí Ó Néill ann, Ó Ðoinnail, Ó Conēuðair 'ra rlóiğte
 10 Mac Capðaiğ mōr ip Mac Cpriomēain ;
 Ðo ðí tiğearna típe Eoğain ann, Ó ðpian ceapna ðóiriñne ;
 Mac Cađám, Mac Cōða ağur tuilleað ;
 Cpí rēið cōrip, naoi rēið rēómra,
 Cpriōcað ríğ coróineac tap tonna,
 Aēt ní raið ríğ Seoipre ann, ná aonneac dá pōr-ran,
 'Nár ġ-cuibpionn, 'nár ġ-cōip, nó 'nár ġ-cumann.

Ðo ðí ðpúnaç Loç Léin ann, ip ðpúnaç na h-Éile ;
 An Ðiúic ip a ġaolta pin uile ;
 ðí an ðúpaç, 'ran Léipeac, Ó Ðuğða 'ran Céitneac,
 20 'San Cúppac puair ġéilleað a ġ-cúige Ulað.
 Ó Londain tiğ rmeíple, cap-ēpúbaç an béil ðuib,
 Ip rúba an tobaç ðpéin aip a plucaib,
 Čuir rpiúna aip ár laocpaið le púðar ip le pléaraið
 Ip cúigeap níop téarpnaiñ ðár ð-puirionn.

XX.—This interesting song, composed to a beautiful air, has come down by oral tradition. There are two copies of it in the Royal Irish Academy ; one is modern, made by the late Nicholas O'Kearney. He inserts his own family name, in line 12, for Mac Cōða, of the older copy. Some of those allusions in the poem are obscure, but it appears to have reference to the expected rising in favour of the Pretender, soon after the accession of George I.

1. aip = 'amongst, from one to one'; the order perhaps is ağ riubal ðam

XX.

THE ASSEMBLY OF MUNSTERMEN.

In my wanderings among the fairy mansions, throughout Munster
 Went I, in the winter that has just passed ;
 With me there were Tuathal O'Rinn, and Gordall O'Quinn,
 And hosts of Munster men in their company ;
 There were druids, and magicians, the noble, and the lowly,
 In their various colours of green, of yellow, and of blue ;
 Nor did the band wear any other covering by night,
 Than silken coverlets from the ears of their head to their feet.

There were O'Neill, and O'Donnell, and O'Connor, and their hosts,
 10 MacCarthy Mor, and MacCriomhthain,
 There was the lord of Tyrone, the true O'Brien of the Borumha,
 MacCahan, MacGillycuddy, and many besides ;
 There were three score festive bands, nine score apartments,
 And thrice ten crowned monarchs from over the main ;
 But King George was not there nor any of his family,
 Taking part with us, or present with us, or in our company.

There was Brown from Lough Lein, and Brown from Eile,
 The Duke, and his relatives, in full muster ;
 There was De Burgh, De Lacy, O'Dowd, and Keating,
 20 And De Courey, who obtained sway in the province of Ulster.
 From London comes a clown, cantankerous, club-footed, of black
 mouth,
 With the juice of foul tobacco on his cheeks,
 Who dispersed our heroes, with powder and shot,
 Nor did five of our band escape.

αιρ βριυξιονα, δο εσαδαμαρ μορ δ-τιμειοιλλ να Μυιθαν.

3. O'Curry (MS. Cat. R. I. A.) thinks this poem has reference to some political movement in Munster, in which the Celtic and Anglo-Irish families were to take part.

21. ρμεριπλε. The allusion is obscure. The individual here referred to appears to be the "Roibin" of Eachtra Chloinne Thomáis," who is called 'Robin an tobac,' and an 'ογλαδ ζαλλδα.'

- Ó ðρῖρτό τῖς ceann cuir ag leiðear air an ð-campa
 Τρί h-aðarca 'ður peam air mar ðluimim ;
 Νί ραιῖ leiðear air ðan aῖmpa, ður ρḡinn op̄ta claῖpa,
 Νό claiðpe ðan ceann le ρίḡ Ῥῖῖῖ.
 Leiðean pe ceann cuir le τράιḡ ἱρ τρῖ ðeann air,
 30 Leiðear air ó Ἰpancaé ní ρυḡ pan ;
 Ḷo ρῖoῖ-ḡρῖḡe Ḷnoic Samna níop ðioῖḡoim ðam aῖail dul
 βῖonn ρῖonca 'ður ḡpanða aca an iomað.
- Τῖς an ράpa 'pan Ḷéἱp Ḷeapc a λάταἱp an éἱpῖḡ,
 Iona láim ðeap βῖonn céἱp agur coimniol ;
 Τῖς βλάτ air na ḡéaḡaiῖ ἱρ ḡ'ράἱῖῖḡ an ρπέἱp ḡlan
 Roim ḡράpa Ἰῖic Ḷé ḡo ḶeaḶc Ḷuḡainn ;
 Τῖς an ράνῖḡe ðan aon loḶc (cið ρáἱḡḶeap leiρ ḡpéaḡa)
 'Na lán-Ḷumar caoῖḡ-ḡlan ḡá ionað ;
 βáἱḡpἱð ρé an τpéaḡa Ḷuḡ τáἱp agur βéim ḡo,
 40 ἱρ ní ρáἱḡἱm-ρe ann ρῖḡ aon ρῖḡ na Ḷoimniῖ.

25. The Owl seems to represent the British Navy: for *campa* the older MS. has *camðpuið*. The whole stanza, 25-32, is obscure.

27. *leiðear*, the older MS., *peἱðim*. *Ið. claῖpa* = a scratcher. Why is the same thing called a 'claῖpa' and a 'claiðpe ðan ceann'? A crying child is sometimes called a *claῖpa*.

33-40. The triumph of the Pretender is described, and the calumnies regarding his parentage scornfully alluded to.

From Bristol there came an Owl to relieve the camp,
He had three horns and a tail, as I hear ;
Doubtless there was no help for it, till there sprang upon them a
scratcher,
Or a headless vagabond, belonging to King Philip.
He sends the Owl, with his three horns, adown the tide,
30 Nor could he receive any aid from the French ;
For one like me it was no idle journey to the fairy mansion of
Cnoc Samhna,
They are wont to have wines and brandies in great abundance.

The Pope with the true clergy comes to where the destruction
was wrought ;
In his right hand he held a seal (wax) and a candle ;
The boughs burst forth into blossom, and a cloudless heaven
welcomes
The grace of the Son of God which is come unto us ;
Comes the wanderer without a blemish—though he has been evil
spoken of—
To his rightful place in his full power and pure beauty ;
He will submerge the band who despised and struck at him,
40 And for that I will say nothing against him.

XXI.

AN FÍLE AR LEABAID A BÁIS AG SGRIÓBÁD ĞUS A
 CĀRAID IAR N-DUL A N-ĒADÓCĀS DO A Ğ-CĀISID
 ÁIRIḠTE.

CĀBAR NÍ ĞOIRPEAD ĞO Ğ-CUIPTEAR ME A Ğ-CPUINN-ĒOĪPAINN,
 'S DAP AN LEABAR DĀ NĞOIRPĪNN NÍOP ĞOIRIDE AN NÍD ĒOĪ-PA,
 ÁR Ğ-COĪNĀC UILE ĞLAC-ĒUMAPĀC FÍL ΘOĞAIN,
 IR TOLLTA A Ğ-CUIPĪE AP D'IMĒIḠ A M-BRÍOḠ AIR PEÓCĀD.

DO ĒONN-ĒRĪĒ M'MĒOINN, D'IMĒIḠ MO PPRÍOĪDÓCĀP,
 POLL AM' IONĀĒAR, BĪOPANNA TPÍM' ĒRÓLANN,
 ÁR B-FONN ÁR B-FOITĪN ÁR MONḠA 'R ÁR MÍON-ĒOĪḠUP,
 A NḠEALL PE PĪNḠINN AG FUIPĪNN Ó ĒRÍOC DOVER.

DO BOĒAR AN T-SIONAINN, AN LĪPE, 'R AN LAOI ĒEOLĪAP,
 10 AĒAINN AN BĪOPPA DUILB, DPUICE, IR BPIḠID, BÓINNE,
 COM LOC DĪRḠ 'NA PUIDE, IR TUINN TÓIME,
 Ó LOM AN CUIPEATA CLUIDE AIR AN RÍḠ COPÓINEĀC.

XXI.—A painful interest attaches to this poem. The author had been reduced to extreme poverty, his lands and cattle and even his house had apparently been seized for rent-charge or some such debt. He lay on his bed of death and thence despatched this epistle to a friend. Every line of it breathes the spirit of unwonted passion. There are two copies of the poem in the Royal Irish Academy and another in the British Museum. The style is abrupt and many of the allusions are obscure. The full title of the poem as given in text is found only in the British Museum copy.

2. DAP AN LEABAR, lit. 'by the book,' *i.e.*, the Bible; a common mode of strong assertion.

3. COĪNĀC, sing. for pl. 4. AN CUIPĪE is a variant (R.I.A.)

7. COĪḠAR, Brit. Museum copy; the two copies, R.I.A., COĪḠUP, which may = 'neighbourhood,' or = 'kinsfolk.' The latter meaning suits best here.

XXI.

THE POET ON HIS DEATH-BED WRITING TO HIS FRIEND,
HAVING FROM CERTAIN CAUSES FALLEN INTO
DESPONDENCY.

I will not cry for help, till I am put into a narrow coffin,
And I swear, if I were to cry, it would not come at my call ;
All our chieftains, the strong-handed of the race of Eoghan—
Their strength is undermined, and their vigour gone to decay.

My brain trembles as a wave, my chief hope is gone ;
My entrails are pierced through, darts penetrate my heart ;
Our land, our shelter, our plains, our fair kinsfolk,
In pledge for a penny to a band from the land of Dover !

The Shannon, the Liffey, and the tuneful Lee are become
discordant,
10 The stream of the black water, of Brick, of the Bride, and the
Boyne,
The waist of Lough Derg and Tonn Toime are turned red
Since the knave completely won the game from the crowned king.

8. Unfortunately we are ignorant of the precise transaction he refers to ;
πηνίον, a 'penny,' hence, a 'trifle.'

9. δο βοῦαρ, was discordant like a bell out of tune.

10. βρηγῖδ may be taken as poet. gen. after ἀβαινον or βόιννε, poet. nom.
The former seems preferable.

11. B κοῦαμ ; A com.

12. lom, δο lom γε cluice seems = 'he won the game even to bareness,' *i.e.*,
completely. κυρεατα = 'Knave' at cards in spoken language. O'R. has
κυρεατ. The Knave and King are William III. and James II., respectively :
cf. *Rape of the Lock* :—

The Knave of Diamonds tries his wily arts,
And wins, oh shameful chance, the Queen of Hearts.

Μο ḡlam ! ιρ μινιε δο ῖνιμ-ρε ρίορ-θεόρα ;
 Ιρ τρομ μο εῦβαιρτ, 'ρῖρ δῦνε με αιρ μίεομῆτρομ ;
 Ροην νί εῖγεανν αμ ḡοιρε 'ρ με αḡ καοι αιρ βόιερῖβ :
 Αέτ ποḡαρ να μῦιце νοέ ḡοιητεαρ λε ραιḡεαδóρῖρεαέτ.

Ḥoll na Rinne, na Cille, ar epíc Eoḡanaéτ,
 Δο lom a ḡοιλε λε h-uirpearbaið, ar díε éδρα,
 An peaḃac 'ḡ a ḃpuiḡib ρῖν uile 'ρ a ḡ-éioρóρῖρεαέτ,
 20 Pabap ní éῖγεann don dume cé ḡaoil δó-pan.

Ράν τρομ-λοτ, δ'ιμῆῖḡ αιρ éινεαδ να ρίεḡ μóρδα,
 Τρεαḃann óμ ιρῖοηηαιḃ uirḡε ḡο ρḡím-ḡlóραé,
 Ιρ lonnῖnar éuirῖo mo ῖρῖῦιῆῖβ-ρῖ ραοιηρεοḡα,
 'S an aḃainn do ῖλεαρ ó Ḥruipill ḡο καοιη-εοéuill.

Σταδραδ ρεαρδα 'ρῖρ ḡαρ δαμ έαḡ ḡαν mail,
 Ó τρεαρḡραδ δρεαḡαιη ḡεαιῖαιη, léμ, ιρ ḡαοι,
 Ραεαδ να ḃ-ραρḡ—λε ρεαρϭε να λαοé—δον éill,
 Να ρλαετα ρά ραιḃ μο ῖεαν ροιῖη έαḡ δο Ḥρῖορð.

16. Does the poet refer to the seizure of a pig for hearth-money or for tithes?

17. Ḥoll, B and one MS. R.I.A. have Ḥall. The words are pronounced alike. Ḥoll is used often like Ορḡαρ, &c., for a hero.

17-20. This stanza is obscure. It seems simplest to take Ḥoll and peaḃac as referring to the same person, and a ḡοιλε = 'his (that is, my, the poet's) strength,' and similarly, an dume as referring to the poet. Who the Ḥoll was is not clear. B has Eoḡanaéτ, as in text, for Eoḡain of the other copies, and we know that the poet often spoke of Eoḡanacht O'Donoghue simply as the Eoḡanacht; cf. XIII. 33; hence, not improbably, reference is to Lord Kenmare, whom he had already attacked (VIII.). Moreover, from 24 *infra* it would seem that the poet at this time was beside some tributary of the Blackwater that may be said to flow from Truipill (a mountain east of Mangerton) to Youghal, or the Blackwater itself, as there is also a place called Truipill near the source of the Blackwater. na Rinne = of Ross promontory (?), na Cille = of Killarney (?).

My groan ! often do I shed copious tears,
 Heavy is my woe, and a man am I under injustice,
 No tune comes near me, as I weep on roads,
 But the screaming of the pig which is wounded by dart-throwing.

The hero of the Rinn, of Kill, and of the land of the Eoghanacht—
 Has wasted his (*i.e.* my) strength by want and injustice !
 The hawk who possesses all these and their rentals—
 20 Does not give favour to the man, though he be his kinsman.

Because of the great ruin that has overtaken the race of the
 proud kings,
 Waters plough their way from my temples with heavy sound !
 High swelling do my fountains give forth streams
 Into the river which flows from Truipill to fair Youghal !

I will cease now ; death is nigh unto me without delay ;
 Since the warriors of the Laune, of Lein, and of the Lee have
 been laid low,
 I will go under their protection—with the beloved among heroes—
 to the graveyard,
 Those princes under whom were my ancestors since before the
 death of Christ.

20. *paðap*, MS. *poðap*. Pronunciation is much the same. Two MSS. give *tuðeann* ; one copy (R.I.A.) has *tuðann*, which does not rhyme ; the sense is much the same ; ' favour does not come (from him) to the man,' = ' he does not give favour to the man.'

24. His tears augment the river beside which he is living. It is possible to take this line = ' while I shed a river from Truipill to fair Youghal.'

25-28. This stanza—the last the poet penned—seems to dispose of Edward O'Reilly's statement that the poet was of the Cavan O'Reillys. See *Introd.*

XXII.

μαρῶνα δἰαρμουδα υἱ λαογαίρε αν ἑίλλῖν.

Ἐρέαδ αν ρῖοδ-ἔρατ νῖθε πο αιρ ρῶδα,
 ὕειρ αν τ-ιαρῆαρ διαῆραῶ δεῶραῶ ?
 Αν τ-ευζ τρέ ριῆῖο να τοννα ζο γλόραῶ,
 Ἄρ δ'ῤύιζ αν Ἰῖνῖα α γ-εῖνῖα ζο βρῶναῶ ?

Τά ρζῖῖῖ να β-πλαῖῆεαρ αιρ λαπαῶ μαρ λόῆραῖν,
 Ἄρ ρραῶῶ να ραιρρζε αζ αιρμῖρτ le ρεορῆαιν,
 Ἐῖν α γ-ερεαῆαιβ le h-αναῖῆε αν ἑοῖρραῖε,
 Ἄρ ερῆαῶῆα αν ταλαῖῖν αζ ρρεαζαιρτ 'ρ αζ ρῶζαιρτ.

10 Raοβαῖο ργαῖαιλλ ἱρ ρζαπαῖο le ρῶρρα,
 Τάῖο εαορα ρραρα δά γ-αιῖῆεαιῖν αιρ βῶῖῆῖρῖβ,
 Ζῖῖῖν να Σγεαλζ ζο Ceallaῖβ αιρ εῶῖῖ-ἑλορ,
 Ἄ n-ῶῖῖζ αν ῖαιρῖβ μαρ ῖεαπαῖο λυῆτ εῶλαῖρ.

XXII.—The subject of this, perhaps the finest of all the elegies, was Diarmuid O'Leary of Killeen, near Killarney, who died in 1696 according to one MSS. copy of the elegy. He is said to have fought under King James, and is popularly known as Captain O'Leary. There is a Leary, but the Christian name is not given, mentioned as a Lieutenant in Boiselau's regiment of Infantry, in King James's Army, and it is probable that it is the same person.

The country of the O'Learys called Iveleary is wild and mountainous, and extends from Macroom to Inchigeelagh. The chief residence of the O'Learys was Caislean Charra na Curra, which is built on a somewhat elevated rock on the south bank of the Lee, a mile to the east of the present village of Inchigeelagh. The ruins are in a good state of preservation and command an extensive view of the valley of the Lee and the mountains of Iveleary.

The O'Learys had for centuries been followers of the Mac Carthys of Carbery, and the castles described were within easy reach of Dunmanway and Tochar, and marriages between them and the Gleann an Chroim MacCarthys were very frequent.

That the O'Learys were a favourite family with our author is manifest from

XXII.

ELEGY ON DIARMUID O'LEARY OF KILLEEN.

What fairy-covering of bitterness is this on Fodla,
 Which makes the western regions sad and tearful?
 What the death because of which the waves run noisily,
 And which has left Munster dolefully in grief?

The beauty of heaven blazes like a torch;
 The violence of the sea struggles with the grassy fields;
 Birds are trembling in terror at the fight;
 And the ravines of earth reply and make proclamation.

Clouds burst asunder and violently disperse;
 10 Showers of berries are poured on the roads;
 The groan of the Skelligs is heard at Killybegs;
 Lamenting the dead as the learned suppose.

this and from some of his other elegies. Indeed he tells us (XXXV.) that his ancestors lived for a time in Iveleary.

The text here given follows the order of a modern MS. in my own possession. It is the most accurate copy of all as regards arrangement, and is the fullest. There are several other copies of it extant, many of which I have examined, but most of them stumble over the proper names. The greater part of this poem has come down by oral tradition.

In the list of certificates of persons ordered to transplant from Kerry, in 1653, we find the insertion "Arthur Leary of Killeen, gent." who may have been grandfather or uncle to the subject of this elegy. But there is no record of the transplantation.

3-4. These lines may be regarded as an answer to 1-2, or as putting the same question in another way. The latter view is preferable. $\rho\iota\omicron\delta\text{-}\delta\rho\alpha\tau$, *sic* B, Museum copy; most other copies $\rho\iota\omicron\delta\rho\alpha\delta$, which was the word that reached the editor by oral tradition.

11. Ceallaiḃ, Killybegs in Donegal(?). A metrical translator of this poem (A.D. 1820) took the word = 'the churches.'

Ἐλιαδ̄ na n-δύλ ιρ εΐρ a γ-coḡpαιc,
 Ὀιαρμουδ̄ pιονn 'pan ὕιρ mac Ὀοḡnαιλλ,
 Capabuncal epύ na mόp-ῤ̄λαιτ̄,
 Ιρ pεapαcύ nάρ pμύn βειτ̄ pεόλλτα.

20 Ρίγ-laoḡ cogαιδ̄ map ḡoll Mac Mόpna,
 Ppíḡ-ḡeuz pοναιp baδ̄ pοpḡa δά̄ cοḡḡup
 ḡαιpḡíḡeaḡ na b-pαb-pḡpíob do cόm̄cyp
 ḡleacuíḡe aḡup caiτ̄-m̄íleaδ̄ pδίppηιτ̄.

Λί 'na leacain baδ̄ ῤ̄aḡaíl le pόp-luíb,
 Aḡ coḡḡeapḡap caḡa le pneaḡta 'na lóduíb,
 Inḡleaḡt pεaḡaie ιρ aighe leoḡain,
 'O luíḡín a baḡaiρ ḡo pataiḡa a bḡóḡe :

baδ̄ ḡpíob̄ a δ-ḡpεapαíb, paoi calma epóḡa,
 Píoc̄ḡap neapḡḡap a ḡ-caḡaíb 'p a ḡ-coḡlann,
 Ríḡḡaḡ pεapḡaḡ a ḡ-caipmipḡ 'p a nḡleḡótiḡb,
 Naḡaíḡeaḡ, ppeaḡpαḡ, pεapαḡḡaḡ, pόppαḡ.

30 Uḡ! mo cíaḡ! mo p̄ian! mo ḡeḡpa!
 Uḡ diaḡpαḡ tu a Ὀιαρμουδ̄ m̄ic Ὀοḡnαιλλ!
 Mo pḡiaḡ-cypαḡ a nḡliaḡ-cyp, mo leoḡan,
 Mo epann baḡaiρ, mo ḡaca 'p mo lócpann.

ḡpáḡaiρ paoρ Uí Néill na ḡ-coḡḡeaḡ,
 Uí ḡp̄iaín Apa, Uí Cεalla, 'p Uí Ὀοḡnαιλλ,
 M̄ic na Mapa do pαḡaḡ na pεóḡe,
 Ap céile cneapḡa na Cappαιḡe pεóḡta.

40 ḡpáḡaiρ ḡpáḡaḡ M̄ic Cáp̄ta m̄oip tu,
 Ap M̄ic Cáp̄ta na bláppnan nár̄ leḡnaḡ,
 M̄ic Cáp̄ta Ealla C̄inn ḡam̄b na ḡ-coḡppεaḡ,
 Ap M̄ic Cáp̄ta na Maínḡe m̄ín m̄acanta m̄oḡḡaiρ,

16. pμύn for pmuain. A man who taught me this poem orally glossed this word by pmuainiḡ.

1b. pεóλλτα = pεallta, 'treacherous' (?). Most MSS. have pόḡalḡa or pόḡalḡa, many pόḡta, some pοḡpa; cf. 94 *infra*; the word in oral version sounded pεóλλta.

24. Luíḡín = the little hollow in the skull just above the occiput; tuíḡn is a variant.

36. Céile na Cappαιḡe, perhaps the lord of Carrignavar, near Cork, a

There is war among the elements ; and the cause of their strife is
That Diarmuid the fair, son of Domhnall, is in the grave,
The carbuncle of the blood of the great chieftains,
And a hero who thought not of being treacherous.

A princely warrior in battle like Goll Mac Morna ;
A prosperous chief branch, the stay of his kinsfolk ;
A hero who made far-extending tracks ;
20 A fighter, and soldier of great might.

The hue of his cheek was like the rose flower
Contending in strife with the driven snow ;
The acuteness of the hawk and the courage of the lion
From the crown of his head to the sole of his shoe.

A griffin in battle ; a noble, bold, and brave ;
Fierce and strong in strife and conflict,
Princely, impetuous, in combat and struggle ;
Hostile, responsive, enduring, forceful.

Ah! my grief! my pain! my tears!
30 Alas! my bitter distress thy loss, O Diarmuid, son of Domhnall!
My shielding champion to engage in battle, my hero,
My threatening staff, my stay, my torch.

Noble kinsman of O'Neill of the Provinces,
Of O'Brien of Ara, of O'Kelly, and of O'Donnell,
Of Mac na Mara, who bestowed jewels,
And of the mild spouse of Carrick of the sails.

The beloved kinsman of MacCarthy Mor wert thou ;
And of MacCarthy of Blarney, the unscathed ;
Of MacCarthy of Ealla, from Kanturk of the feasts ;
40 And of MacCarthy of the Maine, the mild, the gentle, the
courteous.

celebrated branch of the MacCarthys of Muskery ; *περίστα* refers rather to Cork than to Carrignavar. But more probably O'Connor of Carrickfoyle is meant.

38. The MacCarthys of Muskery are also called of Blarney and of the Lee.

39. *Úinn Óamh*, Kanturk (= 'boar's head') is meant ; *banb*, 'a young pig.'

40. *na Mainghe, Tígearna Coipe Mainghe*, a branch of the MacCarthys often referred to by the poet.

The stout kinsman of the race of Eochaidh of the great conflicts ;
 And of the race of Cas of the spoils beyond the sea ;
 Of the race of Philip who was a prop when the war was waged ;
 And of the race of Rughraidhe, the illustrious, the musical.

The near kinsman of the king of Carbery, of the coaches ;
 Of O'Reilly the mighty man, the unscathed ;
 Of MacSweeney who was fierce in battles ;
 And of MacAuliffe from Teamhair Bhuidhe of the great hound.

The Lords of Shanaid, of Dingle, and of the Tochar,
 50 Were in friendship bound to thy life-blood ;
 The Lord of the lands of Dunboy and his descendants,
 And the fair, skilful, comely De Courcey.

Mac Finneen Mara of the Eun Ceanann, the hero,
 O'Donoghue of Tore, and of Ross of the great chieftains,
 O'Donoghue of the Glen, steadfast in the strife,
 And the race of Cian who lavished his wealth on hosts.

O'Callaghan of the white steeds, the active,
 O'Rourke who behaved nobly to strangers,
 O'Keefe of Ealla, of Dromtairbh, of hostile pursuits,
 60 O'Shaughnessy and O'Carroll the valiant.

Kinsman of Feargus, the strong, the valiant,
 Who brought Alba into union with Fodla ;
 Kinsman of Niall who did not submit to our clergy,
 Nor did his son Laoghaire, though he should have done so.

Mac Finneen was from "Uc̄t an 'Eim f̄inn," as a lullaby for a child of the O'Leary family tells us :—

17 Mac f̄inn̄ḡin ó Uc̄t an 'Eim f̄inn leat.

56. Cian, ancestor of the O'Mahonys, is again eulogised by the poet for his generosity, XIV. 81-84.

62. The allusion is to Fergus's conquest of Scotland in the early years of the sixth century.

63-4. Niall of the Nine Hostages ; the allusion means that he did not become a Christian ; b̄ap n-orp̄aib̄ = 'to our hierarchy.' The same is said of Laoghaire, cé ḡur̄ ó̄ip̄ do, because he got every opportunity. It was Niall who introduced St. Patrick into Ireland as a slave.

brátair Cúrí úr-éroidεαc leoγanta,
brátair Iriai ιρ Oργαιρ na mór-γcaε,
brátair Cónaill ó ðinnebpoγ δóinne,
Ar brátair buinne Cúculainn ιρ Eoγain,

70 brátair Aιρτ na γ-caε do éδmécup,
Ar Cónn do b'átaιρ d'Arτ na γ-coρóineac,
Cορmaic γeal míc Aιρτ an leoγan,
Ar Cαιρbpe pγαιρ a d-τpeap na tpeóιντε.

Do píoím-painn-pe laoiεe go léop duic,
Aét a píoρ-þioρ aγ paoiεib an eóliup,
γup epíoδ-pa do píoipraiγ γac mór-þuil,
Inp an píoγacτ-po do þpíoím-þleaεταib Scóτα.

80 D'admuis γpaoiεe epíoca Póδla,
Ar caiεpío paoiεe ap laoiε na mór-γ-caε,
γup dólιρ doδ' þinpeap go pó-éapτ,
Cíoρ aιρ þlioct Cónn aγup Eoγain.

An líne pιγéib epíoρ γeinιρ γan dpeóιγteaετ,
Ó íc mac bile go pugað tu a Óoinnaill,
Le γaoιρ do pugaðap uιpim na coρóineac,
Ó þpíoím-þlioct Oilill Cónn Cónaιpe ιρ Eoγain.

Laocépað Connaετ ιρ Ulað bað épóða,
Ar pígεe Muínan bað éupanτα a γ-comlann,
Tpioδ-pa pñaiómið a γ-cuιple 'p a móróaετ,
'S ιρ píoρ go pugaιρ tap iomað dá n-óγaib,

90 A n-uaipeaετ, a m-buaðaετ, 'p a m-beóðaετ,
A γ-clú, a γ-céill, 'p a n-éipeaετ, tóppa,
A n-eaγna a pγaιpe 'p a nópαib,
A d-τeanγéaib, a labapéaib, 'p a n-eólap,

82. A Óoinnaill, Diarmuid was his name; the poet addresses him by his father's name, or else addresses his father. Perhaps we should read ó Óoinnaill.

83. uιpim = uιppaim.

83-4. He refers to the Battle of Magh Muchruime, in which Mac Con slew

Kinsman of Cúrí of the noble heart, the valiant ;
 Kinsman of Irial, and of Osgar, of the great combats ;
 Kinsman of Conall, from the fair mansion of the Boyne ;
 And kinsman of the stock of Cuchulainn, and of Eoghan.

Kinsman of Art, who engaged in conflicts ;
 70 And of Conn, who was father of Art, of the crowns ;
 Of Cormac the bright, son of Art, the hero ;
 And of Cairbre, who scattered the strong hosts in battle.

I should weave verses in abundance for thee,
 But that the men of learning know full well
 That it is through thee descended every noble blood
 In this kingdom, of the chief families sprung from Scota.

The druids of the lands of Fodla have confessed,
 And the nobles and the heroes of the great conflicts must confess,
 That to thy ancestors belonged of just hereditary right
 80 A tribute from the race of Conn and of Eoghan.

The line of kings through whom without taint thou art descended,
 From Ith son of Bile, till thy birth, O Domhnall,
 By wisdom they won the honour of the crown
 From the main descendants of Oilioll, Conn, Conaire, and Eoghan.

The heroes of Connaught, and of Ulster, who were valiant,
 And Munster's kings who were strong in conflict,—
 In thee they unite their veins and greatness,
 And truly hast thou excelled many of their youths,

In nobility, in virtue, and in vigour,
 90 In fame, in wisdom, in worth,
 In prudence, in generosity, in manners,
 In language, in speech, in knowledge,

Art, and reigned after him. See note 217 *infra*.

90. τóρρα, beyond or superior to them. In a copy of a poem spelled phonetically it is εόρρα, as pronounced.

91. Μ εαζαναῖς = εαζναῖς for εαζνα, 'prudence.'

Α λάμαε λίος, α ριηζε, 'ρ α ζ-εόμ-ριέ,
 Α μαρκεύζεαετ να η-εαε ηγοιθε νάρ β-πεόλλα
 Αζ εόζαιε ράιννε αν ράιρ αιρ βόιέριβ,
 'S αζ αιέεαμ ζα 'ραν υ-ερεαρ ρε ρόιρνεαρτ.

Αη εαν υο βαιρτεαό 'να leanb an leozan,
 Οο ηρονη Mars υο ζα εum κοήραιε,
 Έυζ υο ρίεε claidεαμ αρ ρρόλλ-ρζαρρ,
 100 Αρ υο ηρονη Diana ράιννε αν όιρ υο.

Οο έυζ Jupiter eulaio don τ-ρρόλλ υο,
 υuaió αζυρ calμαετ ζαιρζε αζυρ ερόδαετ,
 Οο έυζ Venus υο ερέιτε μόρα,
 ηρεάζεαετ αρ άιηεαετ αρ όιζε.

Οο έυζ Pan υο ρεαρ αρ εόρδα,
 Οο έυζ Bacchus εεαρτ αιρ όλ υο,
 Έυζ Vulcanus εεάρυ αρ κομάετ υο,
 Σεάρυεα ζαιρζε να η-αρη εum κοήραιε.

Οο έυζ Aioibill eioρ 'να όόιυ υο,
 110 Οο έυζ Juno clí 'να υεόιζ υο,
 Έυζ Neptunus long ραιο ήεόλ υο,
 lonαρ ήυθαίλ εαρ ρρύίλλ ζαε μόρ-ήλαίε.

Α β-ροιρεαρυεαετ υο β'έ Solomon solus,
 Α β-ριλίεαετ υο εuir ειρδιζε αιρ Ovid,
 Α ηεαρτ υο έυζ Sampson ρζόρ υο,
 η η-αρ λεαζ 'ρ αν υ-ερεαρ να ραεαίγ ήόρα.

Α β-ρεαλλραετ υο βί εεανη μαρ Σεόευρ,
 'Na ραναιβ ζαν εαη 'να ζ-εόδαίβ,
 Α υ-εεαηζεταίβ, α λαβαρταίβ 'ρ α-η-εόλαρ,
 120 'S α η-εεαρταίβ ρανη υο ηηεαήραιζ Homer.

94. πεόλλα. MSS. gen. ρόδαλα: see 16, *supra*.

105. εόρδα, sic A, other copies εόρταρ.

118. This line is probably corrupt; either cam or pann in ραναιβ must be

In stone-casting, in dancing, and in running,
 In riding on horses, strong and not treacherous ;
 In taking up the ring of the race on roads,
 And in throwing the javelin in battle with great power.

When our hero was baptized as a child,
 Mars bestowed upon him a spear for the fight ;
 He gave him a pike, a sword, and a satin scarf ;
 100 And Diana gave him a ring of gold.

Jupiter gave him a suit of satin,
 Virtue, steadfastness, heroism, and valour ;
 Venus bestowed on him great qualities,
 Beauty, loveliness, and youth.

Pan gave him a staff, and string ;
 Bacchus gave him leave to drink ;
 Vulcan gave him skill in workmanship, and power,
 A martial forge for arms for the fight.

Aoibhill gave him rents in his hand ;
 110 Juno gave him fame in addition thereto ;
 Neptune gave him a ship under sail,
 In which every great chieftain voyaged across the main.

In wisdom he was " Solomon *solus*" ;
 In poetry he could question Ovid ;
 In strength Samson yielded to him,
 By it he overthrew in battle the great giants.

In philosophy he was firm as Scotus,
 In sentences which had no flaw in their burthens ;
 In language, in speech, and in knowledge,
 120 And in feats of verse, he realized Homer.

pronounced as in Connaught. A variant is

no ppanḡcaé ḡan cam na coḡabaib̄,

and even some of those MSS. which give the line as in the text have coḡabaib̄ ;
 cḡoibaib̄, dat. pl. from cḡo or cḡib̄.

Μονυαρ α εἰξέτε ἄο ριηζιλ 'ραν ἔ-ρδξῆμαρ,
 ἄαν σεδλ ελάρριγε, ράιῃ ná εδλαιζ,
 ἄαν ρλεαδ, ἄαν ρίον, ἄαν βυῖδεαν, ἄαν εδρίρ,
 ἄαν ρῄοιλ εἰξρε ελέιρ ná ὄρῃ ann.

Μαρ α m-βίοδ ἄαρραδ σεαρβὰε εδῆρσελαε,
 Ρίοντα ραιρριηγε α n-εαρἄαραιβ ὄρῃα,
 Λαοεραδ ἄαιργε αρ βυῖδεαν ῆεανμναε ῆοδῆμαρ,
 Ριηγε αιρ hallaῖβ ε' αεαρ le σεδλταιβ.

130 Μαρ α m-βίοδ εἰξρε ελέιρ ιρ ἄεδεαιζ,
 Μαρ α m-βίοδ δάιῆ ιρ βάιρῃ ná εδῖγε,
 Α Ρίοξ-ἔρροξ ε' αεαρ εοιρ ἄλεανναῖῆιρ Εοξαναετ,
 Μο ρῄοιρ ραδ ῆαιρρεαδ ραοι leακαῖβ mo leοξαν.

Αη αιεμε ῆαιοῖῃμ náρ ελαοῖῃτε ὄη ἄ-εοῖρραε,
 Αἄ αιερίρ ἄρῖῆη ἄαε líne ρεοῖῆανηη-ηε,
 Α ρταρταῖβ ἄαιοῖῃλγε αιρ ἄαιοιρ ná leοξαν,
 Ελanna δαιοιρἄηε ιρ ἄοῖῃῃ ῆῖε ῆῖορνα.

140 Λυαν-ερεαε leanῃ ná εαρταρ le ρόρρα,
 ἄο luaε αἄ ιηεαετ ραοι leακαῖβ αιρ ρεδεαδ,
 ἄυαιρ τρε ρἄρεαδαῖδ ἄαε ealτα ἄο δεδραε,
 Ο ἔρναεαῖβ Μαηγε ἄο ρλεαραῖβ Αβανη ῆόρρε.

125. For the company that frequented great houses, and the pastimes indulged in, cf. :—

βυῖδηε δον ἔρρῖηξ ρῖη αἄ εοῖῆαρ ηῖρε
 Αἄ ἄεαρραδ ρλιἄε 'ρ αἄ ιηηρῖετ ρἄεδλ ρυῖετ
 Αἄ τεαετ εαρ ἄηοῖῆαρταῖβ ῆῖηη ιρ ῆῖορ-Ευῖηη
 Ελοηηηε δαιοιρἄηε ιρ ἄοῖῃῃ ῆῖε ῆῖορνα.
 βυῖδηε σεαρβὰε μαλαρταε m-βεδ-ρσελαε
 ἔοδ αιρ μαῖδῖη ἄαν ραιεε ιομπα αετ ρόρρε
 Ριηγεε αν ἄαδαραῖξ αἄ αιεμε εον εδρίρ ρῖη
 Ριηγεε αν ελαῖῃῆη δο ἔλῖγε ἄαε ὄρῃυιρ
 Ριηγεε ερεαρεαε ηε μαλαρταῖβ σεδλτα
 Ιρ ριηγεε ραδα ηε ραεαρρεαετ ὄξ-βαν.

Elegy on O'Keefe.

Alas his dwellings lonely in the Autumn !
 Without the music of the harp, without seers, or the learned !
 Without a banquet, without wine, without company, without a
 festive gathering !
 Without meetings of learned men, of bards, or of divines.

Where there used to be a multitude of chattering gamblers,
 Abundant wines in golden goblets,
 Champion warriors, and a high-spirited, courteous band,
 And dances to music in thy father's halls.

Where the learned, the clergy, and strollers were wont to be ;
 130 Where the poets and bards of the province used to be ;
 In the princely mansion of thy father beside Glanworth of the
 Eoghanacht,
 My woe while I live that my hero lies beneath a stone !

The company I have mentioned, unconquered in the fight,
 Rehearsing witty compositions on every generation that preceded
 us,
 Telling Gaelic tales about the wisdom of the heroes,
 Clan Baoiscne, and Goll mac Morna.

O dire ruin of children, which is not restored by force,
 Going early under the stone to decay !
 It is a trouble which makes every multitude scream tearfully,
 140 From the borders of the Maine, to the sides of the Great River.

131. Gleannaíuip = Gleannaíuip, Glanworth of the Eoghanacht: cf. Eoḡanaáct Gleannaíuip in *Aisling Meic Conglinne*. In 175 *infra* we have Gleannaíuip rhyming with aécúimác; the word is understood = Glanworth by the metrical translator. O'Brien's Dictionary gives Gleannaíuip = Glanworth, and Joyce, *Irish Names of Places*, vol. I., p. 445, derives it from Gleann íuáip, but both derivations seem incorrect; for Eoḡanaáct some MSS. have óinneáct, others óineáct. Glanworth is only two miles from the Blackwater.

134. One or two MSS. have ḡrínn aip ḡác.

137. Luán-épeáct. Monday was supposed to be an unlucky day; thus, bearrpað an luain, a cutting of one's hair on Monday, was inauspicious; also the Day of Judgment is called lá an luain; hence luán-épeáct = utter ruin.

Monuap a éumplaét bhrúigte breóigte,
 Éagcóip Gall go teann dá ró-rđrio,
 Gan rđiaé coruain gan porba gan cómla,
 Áét Arct ip é a b-ead ón g-comđar.

baó éu a d-tigearna a d-triaé 'r a g-cóimbalta,
 baó éu a m-beaéta a d-tairge 'r a lóerann,
 baó éu a meóip a nđreóinn 'r a n-eólar.
 A g-cú luipg a n-upra 'r a mór-luét.

150 Ornaó cléib ip péin do nócaip,
 A boé, a bláé, a rđáé 'r a h-óige,
 Dian-đráó Síle rínre a g-comrainn,
 Aoða ip Arct 'r a maireann beó aca.

baile Uí Sđuire ní rđuireann dá deóraig,
 An Cillín iona m-bíóó tunnaíde ag plóigraig,
 Tá an Dianac ag dian-đol gan ró-rđor,
 'S an Sđaircín ní faillíđéac rđđairc.

160 Tá Orpom Ducaig gan upra ná mór-plaé,
 Ar Eacluide go rđioimair brónac,
 Cnoc na Carrraig a g-craearaig le breóigteacé,
 Ar Ráé đairđiđig go lag-bríógaé cóirpacé.

A n-Uib Laođaire do rđéig an mór-đol,
 Ar Uib Fionluaó go buađaréta brónac,
 A g-Carrraig na Corra do đoileadar plóigte,
 Braonaéa pola ar a porraig ag cóirpuité.

Do đoil an Laoi trí ní go brónacé.
 Do đoil an t-Sionann an Uipe 'r an Óróimpacé,
 An Mlamg 'r an Plearg, Ceann Mara ip Cóime,
 An Féil an Daoil 'r an Órfoacé mór rđoir.

153-160. The places mentioned in these lines are all in the neighbourhood of Killarney.

161-3. Iveleary of course wept; Ive Fionluadh is in Muskery. At Carrig na Corra was the largest of O'Leary's castles.

166. The Croinseach is again referred to in XXXV.

Alas ! for his people, crushed, and afflicted,
 The injustice of the English forcibly despoiling them,
 Without a shield of defence, without a pillar, without a door,
 Except Art who is far away from them.

Thou wert their lord, their ruler, and their foster-brother,
 Thou wert their life, their treasure, their torch,
 Thou wert their pleasure, their love, their knowledge,
 Their tracking-hound, their prop, their great store.

It is a heart-groan and pain to thy consort :
 150 Her shieling, her bloom, her protection, her youth,
 The fond love of Julia, stretched in a coffin !
 And of Aodh and of Art and of all of them that survive.

Baile Ui Sguiré does not cease from her tears,
 And Killeen, where there were casks for multitudes ;
 The Dianach is bitterly weeping without cessation ;
 And Sgarteen is not neglectful in proclaiming his loss.

Dromduthaig is without a prop or a great chieftain,
 And Achalee is in woe and anguish ;
 Cnoc na Carraige is trembling through affliction ;
 160 And Rathgaisge is deprived of strength and sorrowful.

In Iveleary great weeping overflowed ;
 And Ive Fionluadh was doleful and sorrowful ;
 At Carraig na Corra multitudes wept,
 Drops of blood running down from their eyes.

The Lee wept three months sorrowfully ;
 The Shannon, the Liffey, and the Croinseach wept ;
 The Maine, the Flesk, the Kenmare River, and Toime
 The Feale, the Deal, and the great Bride in the east.

167-8. Ceann Mara, the Kenmare River. There are two rivers called Bride in Co. Cork. The one flows into the Lee on the south side, and through the Bog of Kilcrea : on it are the castles of Kilcrea, Castlemore, Clodagh ; the other flows into the Blackwater north of Tallow.

An Ruaḋtaḋ aḡ fuar-ḡol ḡo bḡónaḋ,
 170 'S an Ḙlaodaḋ aḡ ḡéimniḡ 'na cóm-búir,
 An Ḙiapann ḡo diaḡar ḡo mór-ḡuir,
 An Ḙártaḋ eiriollaḋ beite aḡur Spón-ḡruite.

Abainn Daluaḋ ran Ḙuanáḋ éróda,
 'S an τ-Siúir o'páḡ cúrra do éóméur,
 An ḡleannmúir ḡo h-aḋéúmaḋ, 'rap cóir di,
 Aḡ lúiriḡ 'r aḡ búitériḡ 'na ḡeóḡ rín.

Ṭá Dá Ḙíocḋ Danann 'r an Capn aḡ éóm-ḡol,
 'S an Sliab Riabaḋ a b-riantaib móra,
 Fionnrḡoḋ ḡo níḡneaḋ dá fḡḡairt,
 180 Do fíod-bḡoḡaib bḡuirḡne na n-Ḙoḡanaḋt.

ḡol na m-bairpḡéionn ó ḡeanaib ḡo bóḋna,
 A élor níor ḡeacair ó fḡearaib na ḡ-cóir-ḋnoc,
 Aḋá Aoiḡe 'na fíod-bḡoḡ ḡo ḡeóraḋ,
 Ar Aoiḋill ḡo ḡḡóirḡar 'na cḡiḋib.

Do ḡoil ainḡir air éalaḋ na bóimne,
 A m-bun Raite do ḡḡeadaḋar ceóla,
 bḡuirḡean Maiḡe Seanuib a ḡ-ḡeataib ḡo ḡeóraḋ,
 bḡuḡ Ríḡ ḡo dubaḋ tḡíot 'r an fḡeóir fíor.

A ḡ-ḡríocáib Connaḋt níor ḡḡuirḡeáḋ don mór-ḡol,
 190 A ḡ-ḡríocáib Laiḡean baḋ éimn mar ḡḡeól tu,
 A ḡ-ḡríocáib Muḡan, fá rḡmúid aḋ' fḡḡuirt,
 A Maiḡ Raḋan coir ḡlaipleann 'r a n-Ḙócaill.

170. Clodach, a river flowing south of the Paps, eastward through a village of the same name, and emptying itself into the Blackwater.

171. Ciapann. One MS. has Ciapḋun, another Cuḡpean, &c. The metrical translator understands Carane in West Kerry. For diaḡar a variant is diaḡtaḋ.

172. Carthach, a river in West Kerry, now Caragh: the Beithe is the Glenbeigh River in West Kerry: the Shrone Stream has its source in a hill of that name east of the Paps.

173. Abainn Daluadh joins the Allo near Kanturk. The Cuanach is mentioned also in XXVI.; it seems to be in West Limerick.

175. The Gleannmhuir is probably the Funcheon which is near Glanworth.

The Roughty coldly weeps in sorrow,
 170 And the Claodach screaming with responsive shout,
 The Carane running darkly to the great sea,
 The fitful Carthach, the Beithe, and the Shrone stream.

The river Daluadh and the valiant Cuanach,
 And the Suir, which ceased to follow its course,
 The Glanworth in great sorrow, and it is due,
 Screaming and crying for his loss.

The Two Paps of Dana and Corran weep in unison ;
 And Sliabh Riabhac is in great trouble ;
 Fionnsgoth in distress proclaims his loss
 180 To the fairy dwellings of the Bruighin of the Eoghanachts.

The crying of the fairy maidens, from Shanaid to sea,
 Was not difficult to hear from the sides of the stately hills ;
 Aoife is tearful in her fairy dwelling ;
 And Aoibhill is sorrowful in her strains.

A maiden wept on the harbour of the Boyne ;
 At Bunratty did they make a melodious complaint ;
 The fairy palace of Magh Seanaibh is trembling and in tears ;
 Bruree is doleful for thee, and the Nore in the north.

In the regions of Connaught, there was no rest from great
 weeping ;
 190 In the regions of Leinster, thy loss was sore tidings ;
 In the regions of Munster, wrapped in mist proclaiming thy
 death,
 At Magh Rathan, beside Glaisleann and at Youghal.

177. Carn, a hill in the Kenmare Range, about 2000 feet high.

178. Sliabh Riabhac, a hill in Co. Limerick.

179. Fionnsgoth, a hill in West Kerry, mentioned again in XXXV., which I cannot identify.

181. na m-bairrþíonn, often na m-ban m-bairrþíonn; the fairy maidens are alluded to.

184. c61d1b = c6da1b; dat. pl. of c6d or c61d.

187. Seanu1b or Seanai1b, *sic* gen. in MSS. Peter O'Connell has corrected MS. in some places to Sa1nb, which Keating gives: probably the same fairy mansion is meant here as in V. 4.

Caoinpíð Muinínig a b-íor-íol b'róin éu,
 Ó Inir íinn go Ríí-éac Móipe,
 Ó b'píac uirge na Sionainne íeólta,
 Go léim Con duibe 'r go baol na mór-m-bapc.

Caoinpíð mná do b'ár go deórac,
 Caoinpíð leinb ná puíac go mór éu,
 Caoinpíð éirge cléir ír óirb éu,
 200 Ír caoinpíac íeim go n-euípíac leó éu.

Omboc! a íapcaig íur éalma éróda,
 An toét íré íadaid mo deapca-íra deóra,
 Oé! a íaipb ían aipíog go deó anoir,
 A b-íreó na n-aingíol let' anam don ílóipe.

AN ÍEART-LAOID.

Acá eiac aip na íiapíacíb 'r aip íléibíob d'íba,
 Ír acá dian-íeapí eian aip na ípéapíacíb euípíann,
 Tá íliadap ír íianíra na n-eun go eíúin,
 Ó ériallap a Óiapmuid Uí Laoíapíra a n-íur.

Tá an í-íapíap go diaéíac aí deunain cuína,
 210 Tá an íírian íeal aí dian-íol 'r an íae íaoi ímíú,
 A n-díac an éupíad éíallíapíob' éacéac eíú,
 Óiapmuid, an ííacé-uppa, ír leun, a n-íur.

A leac íin íaoi do ípíóí na íéinne íút
 Íapííí íeó' éóí ír ímaoim íup Phoenix eíúíúil
 Do íleacéacíb íé b'ile ír ííic Con b'íú,
 Ír íup íapíacíg írí ííóíacéac íaoi íeille an ííur.

194. Rííéac Móipe = Tivora, near Dingle.

196. Léim Con duibe = Cuchulainn's Leap or Loop Head in Clare;
 baol = Bantry Bay.

204. ílóipe is used as nom. in spoken language.

Munstermen will lament thee in the genuine cry of sorrow,
 From Inisbofin to the Royal House of Moire,
 From the marge of the waters of Shannon of the sails,
 To Leim Conduibhe and to Baoi of the great ships.

Women will lament thy death in tears ;
 Children unborn will lament thee greatly ;
 The learned, the bards, and the clergy will lament thee ;
 200 And I myself will lament thee with them until I die.

Alas ! thou fleet, strong, brave horseman !
 The grief that makes my eyes to pour forth tears !
 Alas ! thou dead, without restoration now for ever,
 May thy soul enter into glory among the angels.

THE EPITAPH.

There is a mist on rough meads, and black mountains,
 And the heavens are long in fierce rage against us ;
 The song and rapture of the birds are hushed ;
 Since thou, O Diarmuid O'Leary, didst go to the grave.

The West is sadly making its moan,
 210 The bright sun is bitterly weeping, and the moon is veiled in mist,
 For the wise champion, whose fame was wonderful,
 Diarmuid, the lordly prop, who, alas ! is in the grave.

Ó stone, there is a noble of the race of the warriors beneath
 thee ;
 Treasure him within thy breast and remember that he is a
 renowned Phœnix
 Of the race of Ith, of Bile, and of Mac Cu the gentle,
 And that these three bound three kingdoms beneath their
 obedience.

Αη τρεαρ δο ρίομαιν δίοβ ριν δοβ' έαέταέ ρονη,
 Α δ-καέ αν Μύιγε διοζαιτ έυζ αιρ λαόρα Μυμάν,
 Αρτ mac Cuihn ελαοιότε έυιρ τραόετα α η-ύιρ,
 220 Α β-φλαιέεαρ ρίξ τριόεαδ ηα όείζ Mac Cú.

Φλαιέ ιρ ρρίομ όίρεαέ δά ηζέαζαιβ ρύδ,
 Δά ηζεαλannaib ρίρ-όίλρε ιρ δά δ-καολαέ ύρ,
 Ceap δο ρίολ ρίξέτε ρυαιρ ρέιμ ιρ ελύ,
 Ταιρδ α λίοζ ραοιό' έλιαβ, 'ρ ιρ μέαλα όύιηη.

XXIII.

ΑΙΡ ΔΑΣ ΟΙΛΛΙΑΜ ΖΥΛ.

Cπέαδ αν ειαέ ρο α η-ιαέταιβ έριονη,
 Cπέαδ αν ρμύιτ ρο αιρ όύέέυρ έιβιρ,
 Cπέαδ αν ηρόη ρο αιρ ζλόρτέαιβ έανλνιέ,
 Cπέαδ αν ρεαρδ ρο έορραιζ ηα ρπέαρετα.

Cπέαδ αν τοέτ ρο αιρ ρζοιταιβ έίζρε,
 Cπέαδ επέ δ-επιέεαηη αν τ-διοναηη 'ρ αν ρέιλε,
 Cπέαδ επέ ρζρεαδαηη αν ραιρρζε έρέαημαρ,
 Cπέαδ αν ηοέταό-ρο αιρ ημιολλαιβ δλείβε Μιρ.

Cπέαδ έυζ ελιαρ ζαη ριαη α ηζέιβιοηη,
 10 Ιρ υαιρλε α ηζλαραιβ λε ρεαλαδ ζαη ραοραό,
 Δραίέρε α δ-cuimangραέ, ύιρδ ιρ ελίριζ,
 Cυραιθε, ράιθε, ιρ βάιρδ ζαη βέιλε.

217. Lughaidh, called Mac Con, the son of Mac Niad, was of the race of Ith, brother of Bile, and son of Breogan, and hence was not a Milesian. At the Battle of Magh Mucruimhe he overthrew his uncle Art, son of Conn of the hundred fights, and reigned as chief monarch in his stead. The poet says he reigned thirty years, and in this he agrees with Keating and others. The O'Learys were

The third of these I name, wonderful was his ardour
 In the battle of Muigh he took vengeance on the warriors of
 Munster,
 He sent Art, son of Conn, vanquished to the grave,
 220 While Mac Cu reigned thirty years after him in the realm as
 a king.

A prince and a direct offshoot from their branches,
 Of their true and proper families, and of their noble breasts ;
 Head of the seed of kings who obtained sway and fame,
 A treasure, O stone, beneath thy breast,—and a sore loss to us!

XXIII.

ON THE DEATH OF WILLIAM GOULD.

What woe is this in the land of Erin ?
 What mist is this on the country of Eibhear ?
 What sorrow is this in the songs of the birds?
 What rage is it that has disturbed the heavens ?

What fit is this on the assemblies of the bards ?
 What makes the Shannon and the Feale tremble ?
 What causes the mighty ocean to roar wildly ?
 What is this despoiling on the borders of Sliabh Mis ?

What has brought the poets to dateless durance,
 10 And nobles to dungeons long without release ?
 The friars to straits, the clergy, and the learned,
 Heroes, seers, and bards without a meal ?

descended from Ith, and hence the superiority claimed for them by the poet over the descendants of Conaire, Olioll, and Eoghan, who were from Milesius.

222. caolaó, 'the ribs,' hence the breast: it is used here in the same way as we use *loins* in English.

Κύριε α η-θεόρα, ρζεβλ ιρ céarba,
 Uilliam zeal Γάλ βο éprú na ραορ-πλαίε,
 Coimleóir óir ιρ lóεραnn λαοέραϊδ,
 Δ'έαζ α Νανερ, ιρ cpeacé βο Ḷαοδαλαϊβ.

20 ὀροννητóιρ εαé ιρ ηρατ ιρ éaðuιz,
 ὀροννητóιρ óιρ zo λóρ ηαν αση ðοιc,
 ὀροννητóιρ ρίóða ιρ ρίοντα ιρ ηρ'éίερε,
 ὀροννητóιρ αιρζιð ιρ αρη αιρ λαοéαιβ.

XXIV.

ΔΟ ΔΟΝΝΗΑΘ ὙΑ Η-ΪΕΙΘΕ.

Séim-Ḷεαρ ροcαιρ, ρορυρτα, ρίορ-έασοη, ραορ,
 Δον τρεϊβ δ'ḶόιρḶεαρ ηαé οéαρ ó ðολαίη na η-ηιαντα ηγευρ;
 Αση ιρ cορíuιl le Solaiñ a ηδλιζε ρίοζαéτ Δέ
 Ḷλέ-Ḷεαρ βορβ-ηιρτ Δοννηαθ Ὑα η-Ϊείθε αν τέ.

Τύιρ ðον η-Ḷεαρ βο Ḷλεαéταιβ ὀριαη ηαν éáim,
 Ὑζοαρ ηρεαντα ηαρða ειαλλḶαρ cάιð,
 Αν τύρ ó éαρ ηάρ éαρ zo ηιαé αιρ λάρ,
 Cprú na η-Ḷλαιé ηάρ éεαρc βο ηιαραð δάιη.

10 Αιρ λάρ óρ ρίορ zo ρίηριοη uιle éum báιρ,
 Α Ḷράð μο éρoιθε ðuιτ ρηρíoθαιη zo η-οιτε μο ράð,
 Νά ράρυιz ηαοι le ðλίζε βο Ḷριοταλ ηαν áιρð,
 Δαρ λάιη μο éοιη τά ηίð ηάρ éuιηιρ le ραζáιl.

XXIV.—The three pieces collected under XXIV. are addressed to Donogh O'Hickey, on the occasion of his leaving Limerick, for England, to avoid "Abpribasion" oaths, in October 1709, and are taken from a MS. copy of Keating's History by Dermot O'Connor (23, G. 3), dated 1715. O'Connor is the much abused translator of "Keating." It would seem that O'Hickey fled rather than swear away the lives of some persons who had violated the penal laws of the time; though "abpribasion" may be for "abjuratation."

2. The O'Hickeys, as their name implies, were famous for their skill in medicine.

5-8. Syntax not clear. υζοαρ and zo ηιαé αιρ λάρ seem to refer to Brian as well as τύρ. Brian was old at the Battle of Clontarf. ηάρ éαρ = 'who did not return from battle.'

The cause of their tears—harassing is the tale—
Is that William Gould the fair, of the blood of noble chieftains,
The golden candlestick, the torchlight of heroes,
Died at Nantes—it is ruin to the Gaels.

A bestower of steeds and cloaks and clothes,
A bestower of gold in abundance, without stint,
A bestower of silks and wines and jewels,
20 A bestower of silver and arms upon warriors.

XXIV.

TO DONOGH O'HICKEY.

A man, gentle, of easy manner, sedate, truly mild, and noble,
Of the clan that relieved each diseased one from the grief of sharp
pains,
One like Solomon, versed in the law of the kingdom of God,
Blithe and active, proud in his strength, Donogh O'Hickey is he.

The man had his origin from the faultless race of Brian,
An author, beautiful, skilful, of sound judgment, modest,
A chief, sprung from Cas, who did not come back, falling in his
old age,
Of the blood of chieftains who dispensed to the poets without
stint.

Since it is true that we shall all lie down to die,
10 O beloved of my heart, I write learnedly for thee my maxim,
Do not injure anyone in law for the sake of a dishonourable word.
I pledge my heart that thou wilt obtain a thing thou know'st
not of.

12. lárín, gen. laríne = 'surety, pledge, guarantee.' Dár larín forms a common part of various forms of asseveration. "One of the greatest protestations that they think they can make, and what they hold an oath very sacred amongst them, and by no means to be violated, is *dar lauve mo hardis Criste*, 'by my gossip's hand.'"—Dineley's *Tour in Ireland*.

Ῥαζάιλ ριν αζαδ, μαρ εϋιζιμ, ὁ Ρίξ να ηζράρ,
 Α η-άιτ νάρ εϋζιυρ να μιοννα λε δίρλε δ'άρδ,
 βειδ τάντε ειορπαρ ὁ ρλιοῦταιβ δά μαιοῦεαμ δο ζνάτ,
 Ζυρ εραίβθεαδ ευρατα εϋρα δο ρίορ α ηζάβαδ.

Ῥε Ὀονηαδ ρείμ ταρ εϋεθ ιρ μίν ἀλυινη,
 Ρορδα δον ἐλείρ ιρ δ'είζρι ἐαοιη Ἐλάιρ Ἐυιρ,
 Ολλαιμ να ρέχ α ζ-εέιλλ ῆ α ζ-εαοιη-ἐάιρδιβ
 20 Ἐλμιάδ ροιρτειλ να β-ραοη ιρ αοη δον ρίορ-άρδ-ρῦιλ.

ζENEALACH ΟΪ ΙΟΙῬΕ.

ΕῦΜ ΔΟΝΝΕΑῬΑ ΟΪ ΙΟΙῬΕ.

Α εῦμαινη ζλοιη δο'η ρῦιρινη μῆρ λέ α ζ-ελαοιῦτιῬε τάνη,
 Νάρ β' υρραμαδ δο ὀυιη αιρ βιε α β-ρίορ-ζησίομ λάμ,
 Ὀο β' υρυρ δομ α β-ρῦιρμ ἐιρτ ιρ δίριζε δάν,
 Ζεμεαλαδ δο ἐιη-ρι δο ρζησίοβαδ ρίορ δάιβ.

ΔΟΝ Β-ΡΕΑΡ ΕΕΑῬΝΑ.

Αζ τειτεαδ ροιμ ἠόδιβ “ Αβρριβασιον.”

Τρείζ δο ελαμ δυεεαιρ,
 Ὀέιη αιρ ἐοιρδε λυηδαιη,
 Αζ ρεαεαιητ μόιθε αν αιηζαιρ
 Ὀο εϋρ δο εῖρ ρά βρόη.

30 Ἐυιρ δο ὀδεαρ ἐοιμρεαδ
 Α ζ-Ἐριορδ δο εῖζεαρηα δῖλιρ,
 Νά ταβαιρ αιρ θεαεα αν τ-ραοιζιλ ρο
 Αη τ-ριορρῦιζεαετ τά αδ' ἐοιμαιρ.

14. The “ Abpribasion ” oaths perhaps = the abjuration oaths.

This thou wilt obtain, as I understand, from the King of Graces,
 Because thou hast not sworn in public in order to injure ;
 Generations to come from living families will be constantly pro-
 claiming

That thou wert ever steadfast and charitable in need.

The gentle Donogh is meek, and lovely beyond a hundred ;
 A prop to the bards, and to the noble learned, of the plain of
 Corc,

The Ollamh of kings, in wisdom, and noble friendship,

20 The strong support of the weak, and one of the true high blood.

THE GENEALOGY OF O'HICKEY.

TO DONOGH O'HICKEY.

O pure friend, of the nimble race who were wont to subdue
 hosts,

Who acknowledged no superior in true feats of manual skill,

It were easy for me in exact form, and in verse of most accurate
 metre,

To write down for thy race their genealogy.

TO THE SAME.

WHEN ESCAPING FROM "APPROBATION" OATHS.

Quit thy native land,

Approach the London jury,

To shun the oath of trouble

That has brought sorrow on thy country.

Put thy deliberate hope

30 In Christ, thy beloved Lord,

Do not give for this mortal life

The eternity that is in store for thee.

Πιλλριόθ Δία δο δσίβιρτ
 Ταρ έιρ ζαέ ιομπρόδ τίρε,
 Ιρ λεαφαιό ρε δο ναιήθε
 Όο έυιρ τυ αρ δο έόιρ.

XXV.

ΑΝ ΤΑΝ ΈΑΙΝΙΖ ΑΝ ΡΡΙΟΝΝΣΑ ΣΕΑΡΛΥΣ ΣΤΙΟΒΑΡΤ
 ΖΟ Η-ΑΛΒΑΙΝ.

Ιρ mac δο Μαρρ αν mac ρο α η-Αλβαιν υαιρò,
 Ιρ ρεαρ αρ ρεαρρα αιρ ρεαρρann τρεαρζυρτα αν τ-ι-λυαιζ,
 Μας ιρ elans αρ ζλαν αιρ ζ'αλλαιβ ζο η-βυαιθιό,
 Ραέ ζαέ καέ τον η-ρ'λαιέ ζο leanaió ζο buan.

Ζαρ αρ ρραρ α ο-τρεαρραιβ calma epuaða,
 Όο ζλαε 'να ζλαιε αν ceapτ δο ρεαραμ ζαν δυαó ;
 Α Έεαρ ηα η-ρεαρτ ιρ Αέαιρ ραρταίρ ρ'υαρ,
 Όρ ceapτ α έεαρτ 'να έεαρτ ζο ο-ταζαιό ζο luaé.

XXV.—This poem bears date in the MS. 1745. Still, as such title dates are often wrong, it is, I think, probable that it refers to the rebellion of 1715, in spite of the name Charles in the title, and is perhaps the work of O'Rahilly, though that inference is not clear from the MS. itself. It was replied to by the Rev. Conchubhar O'Brien. The last verse of his reply is interesting—

Μά ηραέδαρ ηα η-Αλβαιν ζαν δύιλ 'να ηάρ
 Καρολυρ δο Σαζρρραιβ αιρ έοηραδ αν ρεάιτ,
 Μαιέιό-ρε ιρ μαιέιμ-ρε αν έύιρ ρην δάιβ,
 Ό ζλαεδαρ ζο ceanaíuιλ αρ η-ρριονηρα α η-άιτ.

God will restore thee from banishment
After thou hast gone round every land,
And will entomb thy enemies
Who put thee from thy right.

XXV.

WHEN PRINCE CHARLES STEWART CAME TO
SCOTLAND.

He is a son of Mars, this son in high Alba ;
He is the man who is best in the host-overthrowing plain ;
May he win Macs, and Clans, and a complete triumph over the
foreigners ;
May enduring success attend the chieftain in each battle.

A young shoot who is ready in bold stern fights,
Who took in hand to stand for the right without hardship ;
O Prince of Miracles, and Father of heaven above,
Since his right is right unto his right may he soon come.

“Though the Scotch, without desiring his death, betrayed
Charles to the English, upon an agreement of the state,
Forgive ye, and I will forgive them this deed,
Since they have accepted lovingly our Prince in his stead.”

XXVI.

AIR BÁS GEARAILT MÍC RÍOIRE AN GLEANNA.

Créad é an tlaét ro air deannaib Éirionn ?
 Créad do beó-ghuig ríod na tréime ?
 Aét Rí-g-ílaic do b'íom na nDréagaó,
 A g-clúid 'ran b-peart gan p'neab ná éiréat.

Seabac Muíman, cupaó laócar,
 Seabac Gleanna, mac na féile,
 Seabac Sionann, Orzar euctaó,
 Seabac Muímeaó Inre Féidlim.

10 Phœnix croide-geal, mín a géaga,
 Phœnix mire, gaoir baó tréiteaó,
 Phœnix líte agur lípe mo méala,
 Phœnix beóda, cróda, caomnearc.

Réarla baile na Martra méite,
 Réarla Cluana, ruain-b'neacó gnégeal,
 Réarla Síúire ir clú b-peap n-Éirionn,
 Réarla Luimniú ir fuinne-b'neac Féile.

Ruire diaóa ciallmair tréiteaó,
 Ruire peacómair, pearaó, féata,
 Ruire.air éolgaib gorma caola,
 20 Ruire gairge na banba tréime.

XXVI.—The first twelve quatrains of this elegy taken from a scribbling-book dated 1781, and belonging to Michael og O'Longan, were already in type when the entire poem was discovered in a MS. in the King's Inns Library. The subject of this poem appears to have died before 1700. See Burke's "Landed Gentry," sub nomine *Fitzgerald*, where no Gerald son of Thomas is mentioned, save a knight of Glin, who made a deed of settlement of his estate in 1672. The knights of Glin were great favourites of the bards. It is probable that XXVI. and XXIV.

XXVI.

ON THE DEATH OF GERALD, SON OF THE KNIGHT OF GLIN.

What garb of grief is this over the headlands of Erin?
 What has deformed the living features of the sun?
 What but that the kingly prince of the stock of the Grecians,
 Is covered in the tomb without life or vigour?

Warrior of Munster, hero in valour,
 Warrior of Glin, son of hospitality,
 Warrior of the Shannon, Osgar of wondrous feats,
 Munster's warrior of the Island of Feidhlim.

Phœnix of the bright heart, of the smooth limbs;
 10 Phœnix, playful, wise, virtuous;
 Phœnix, prosperous and accomplished;
 Phœnix, sprightly, valiant, and stalwart.

Pearl of the townland of the fat beeves,
 Pearl of Cloyne, of sober countenance, of bright aspect,
 Pearl of the Suir, and glory of the men of Erin,
 Pearl of Limerick, and fair trout of the Feale.

Knight, pious, wise, virtuous;
 Knight, a lawgiver, learned and brave;
 Knight of the slender blue swords;
 20 Knight of valour, of the brave land of Banba.

were written about the same time (1709), as they are the only pieces in this collection on subjects connected with Limerick.

2. DO BÉO-ḡNUÍḡ from *béó*, and *ḡnuí*, a scar or notch; translate 'what has deformed the living features,' lit. 'what has live-deformed.' 3. The Geraldines are said to be of Greek descent. 7. *Sionann*. MS. *ḡuinna*.

8. There must be some corruption; *Muirán* and *Muiríneac* occur in same stanza. 11. *Uíe*, I cannot identify this river.

An ear of wheat without husk or bending ;
 Heart of mail for the leader of his kinsmen,
 A coat of unbroken armour for the rest,
 To guard them from grief, from trouble and danger.

Candle of guidance, rose of Erin,
 Candle of guidance, torch of noble chieftains ;
 Wax taper, sun of the bright day ;
 Illustrious taper, blood of the strength of bravery.

Vinetree, comely, flower of warriors,
 30 Vinetree of the race of fair sons of valour,
 Vinetree, a breast-plate of Connello of the jewels ;
 Vinetree of Callan, rib of heroes.

Rose which shrivelled not till it shrivelled in death,
 Rose of heroes, comet of the heavens,—
 Rose of the kings, the highest in Erin,—
 Rose of the poets and shelter of the bards.

Rallying chief of all Connello, without fault,—
 Rallying chief of Glin—a sore wound to his friends ;
 Rallying chief of Dingle,—I utter not lies,—
 40 Rallying chief of defence along with his flock.

Gerald, son of Thomas, beloved of women,
 Flood-tide wave of the sea of blows,
 The beloved of three kingdoms lying without vigour !
 Atropos has snapped the thread of his life !

My sorrow of heart, my thousand sharp woundings
 My intense agony, my pain is he,
 Renewal of weeping and of sorrow at once,
 Gerald, lifeless, prostrate beneath a stone !

Here is a foreign and a Gaelic scion,
 50 A head of fair locks, who was not morose or stubborn,
 A head that was gentle, a brain to make peace,
 A head that beheld none wretched in his sight.

Α ρυιργ βα ζορμ μαρ ζορμ να ρρέιρε,
 Α έεανγα μιλip βα μιοέαιρ α υ-τέαρμα,
 Α ριαελα μίνε δο βί δέαντα,
 'Σα βραοιτε ρεανγα, εεαρτα, εαολα.

Α λάμα αιρ αρμ βα δεααιρ α υ-τραοόαδ,
 Λάμα να η-οιρθεαρτ, εοβαρ le θαonnaετ,
 Α έομ μαρ leoζαν α ζ-εομήγλειε λαοέαιρ,
 60 Α έροιθε βα μόρ 'ρα ζλόρ βα ζλέ-ηιρτ.

Τιζ ζαν μιοιλλ δά όρuiμ ουl δ'έαζαιβ
 Έειτρε δύιλε α λιύιρεαέτ δ'αονδουl,
 Εεατα ρολα δά η-δορταδ ζο ραοβραέ,
 Ιρ μνά ριθε ζαέ εριέε εέαρθα.

Α ζ-Εαοηραιζε 'να όσλεαρ εαομ-έεαρτ,
 Ειοέ-βάν άλυιηη αζ ράρζαδ δέαρα,
 Ύνα Αοιρε Ελιοόηα, ιρ Δέιρθε,
 'Σα Σιό βειόθε Μειόβ αζ ζέαρ-ζοl.

Α Σιό Ερμαέηα δυαρταν ρρέιρε,
 70 Α Σιό θαηηνε εοιρ Ρλεαρζα 'ρ αιρ Έλαοδαιζ,
 Α Σιό Τυιρε εοιρ ιμιλλ λέιηε,
 Α Σιό βειόβ ηα μίλλεαέ, αορθα.

Δ'αδμηιζ βεαν α έεαρτ αιρ Έλαοηγλυιρ,
 Μνά Ευαηάα α η-βυαιθεαρταιβ εέαρθα,
 Α υ-Τιζ Μολαζα δο ρζρεαθαααρ βέιτε,
 Μνά Ιομα ιρ εοιρ Θαοιλε α η-αοηρεαέτ.

Δ'αδμηιζ βεαν α έεαρτ 'ρα ζαοιτα,
 Α η-Εοόαιλλ 'ρα Ρόιρτεαάα θαορα,
 Α υ-Τραίγ Ύι 'ρ le ταοιβ Λοέ Έιρηηε,
 80 Εοιρ Έραρίηη 'ρα ζ-Ειηεάλ η-δέιεε.

Αιρ έλορ τάιργ ιρ βάιρ αη Phœnix,
 Έυζ Τοηη Ελιοόηα βιοόζαδ θαοζαλαέ,
 Δο βι Λοέ Ζυιρ αη' ρυιλλ ρεαέτ λαετε,
 'Σ αη Ιήλαιηζ ζαν βραοη δά ηή 'ρι ζηέ-ρλυέ.

66. ειοέ-βάν. MS. ειοβάν.

72. μίλλεαέ, sic MS.; meaning uncertain; perhaps = μίνλεαέ.

His eyes were blue as the blue of heaven,
 His sweet tongue was mild in its words,
 His fine teeth were well fashioned,
 His eye-brows slender, proper, thin.

His hands in arms it was hard to subdue,
 Hands of generous deeds, well of humanity,
 His waist as a lion's in the strife of valour,
 60 His heart was great, his voice clear and strong.

Because he went unto death, without delay
 The four elements burst at once into tumult,
 Showers of blood were sharply spilled,
 And the fairy women of every district in torture.

At Kenry in his own fair land,
 A white-breasted maiden pressing forth tears,
 Una, Aoife, Cliodhna, and Deirdre,
 And in Sidh Beidhbh Meadhbh bitterly weeping.

At Sidh Cruachna, a hum of sorrow in the heavens,
 70 At Sidh Baine, beside the Flesk, and on Claodach,
 At Sidh Tuirc, beside the margin of Lein,
 At ancient Sidh Beidhbh, of the pastures (?).

A woman confessed his merit in Claonghlais,
 The women of Cuanach were tormented with sorrow,
 At Timoleague women screamed,
 The women of Imokilly and beside the Deel together.

A woman confessed his right and his kinsfolk,
 At Youghal and in rich Roche-land,
 At Tralee and beside Lough Erne,
 80 On the marge of Casán and in Kinalmeaky.

On hearing the tidings and the death of the Phœnix,
 Tonn Cliodhna gave a start of danger,
 Lough Gur was blood for seven days,
 And the Maine without a drop for two months, though wet-faced.

73. A district in West Limerick.

74. A barony in Co. Limerick.

Ο'ράιργ an λιτε a ρρuiτε ραορα,
 Ο'ομπριγ μαρ ζual ρnuαδ na ζρέινε,
 Νίορ ρan meap αιρ δαιρ 'νά αιρ δαολαδ,
 Οο έρρείγ banba a capa 'ρα céile.

90 Οο ρuaimneαδap cuanta na ρρέιρε,
 Οο ρεπιόκαδap ρίορ na ρéaltauinn.
 Οο ζλεδδαδap a ζ-clδδ na h-éanlaič,
 Οο múcaδap δúile δaonna.

Νί b-ρuil ρζίμ αιρ mίνleaδ maol-énoc,
 Νί b-ρuil τοραδ αιρ έalañ aolbuιγ,
 Νί b-ρuil ceól a m-beólaib éanlaič,
 Οο balbaιγ cláιρρεαδ bláιč-ζεal éιpionn.

100 Οο b'έ ζεapalτ capa na cléιρε,
 Ζoll meap Μόρνα a ηγλεδ náρ τpaοδαδ,
 Cúculainn na ζ-clear η-ionγnaδ 'δέanañ,
 Conall ζulban ιρ Ορζap na m-béimionn.

Οο b'έ an túιρ peo ρúιl pe h-éιpinn,
 Οο ραδ ρί ρεapc ιρ ζean a cléib do,
 Οο έυζ ρί ρáιρτ do ιρ ζράδ tap ééαδaiβ,
 Οο έυζ ρί a ρζίμ δά ζηaoι 'ρ a h-aonta.

ba beaz map ionγnaδ í δά δéanañ,
 Νί ρaiβ ρίζ δ'ρuil Íρ ná éibιρ,
 Čuaiδ ná čeap αιρ ρeaδ na h-éιpionn,
 Náρ ρζαζαδ έρiδ ó ρίηη ζo maol-τpoιγ.

110 Αιρ élop lč 'ρα έρiοδ don bé ζlain,
 Οο ρυζ ρί ειτim ιρ ρζειnim a η-aonρeaδτ,
 Οο δeapbaιγ an báb, noč δ'ράρ a léiče,
 Ζo bpáč apίρ ζan luiζε le céile.

93. ρζίμ seems = 'fortune, prosperity': cf. *infra*, 104 and V. 5, ρζίμ
 οραοιδeaδτα.

94. aolbač as an adj. seems = 'delightful.'

The Lithe compressed her noble current,
 The face of the sun turned to coal-black,
 Fruit remained not on oak, or on sapling,
 Banba abandoned her love and her spouse.

90 The depths of the sky grew red,
 The stars sank down,
 The birds contended on boughs,
 Human elements were quenched.

There is no prosperity on the pasture of bare hills,
 There is no produce on the beautiful land,
 There is no music in the mouths of birds,
 The fair-blooming harp of Erin is silenced.

Gerald was the beloved of the bards,
 A swift Goll, son of Morna, unsubdued in conflict,
 A Cuchulainn in performing wondrous feats,
 100 Conall Gulban and Osgar of the blows.

This chief was the hope of Erin,
 She gave him her love and her heart's affection,
 She gave him friendship, and fondness beyond hundreds,
 She gave her prosperity and her consent to his complexion.

Little wonder that she did so :
 There was not a prince of the blood of Ir or Eibhear,
 North or south throughout Erin,
 Who was not strained through him from head to bare foot.

On the fair woman hearing Ith and his region,
 110 She bounded and started all at once,
 The maiden swore, who grew grey,
 Never again to lie with a spouse.

101. τύρη. MS. τυαρ.

108. For ρῥαῖαῦ, *cf.* XXIX. 33. Something seems to have dropped out between 108 and 109.

Ir iomda flait do éar an méirþreacé,
 Fuair a leaba 'ra realb 'ra caom-ghlac,
 Fuair a rún 'ra dúil 'ra h-aonta,
 Do éuit dá cornam a n-doéar-bruid daora.

'Óg-dul air feócað do éar me,
 A n-uaim linn a rinnreap raorða
 Sínte a b-peart a g-clair fá béille
 120 Taob pe gairge na n-gearalzac caom-ghlan.

An tan do bairteað 'na leanb an laoc ro,
 Fíonúr ríogaceta Úinn na g-céab-éat,
 Éug Mercurius rún a éléib do,
 O'páirg pé mil go tiug 'na méarab.

Do rinn Mars 'na leanb laoc de,
 Éug do colg glan gorm ir éidè,
 Clozac caoin dá díon a ngéibionn
 Lúireac 'na n-aice 'gur ceannar na Féinne

Fuair pe ciall ó Dia na céille,
 130 Inntleaçt, cuimine, míne, ir céabpað,
 Meabair, ir eólar, beódaçt, ir léigeanzacçt,
 Suaimnear aigne, maire, 'gur féile.

Fuair ó Þan zac airge b' féidir,
 Stáirpe rtiúrta éuig cúige a n-aonfeacçt,
 Céir go raódbir cum leiðir a éréada,
 Ir gáðair dá g-cornam air doéar na b-paolçon.

Fuair pé gnaoi glan mín ó Venus,
 Éug Vulcanus do ceárbéa éraoraç,
 Neptunus éug long do air raor-muir,
 140 Agur Oceanus áréac taorzac.

Monuar epoidè, mo míle céara!
 Gleann an Ruidre ag ríleað na n-déara!
 Gan bpuide ceóil gan glór bínn éanlaic!
 Do éuit a pac a maic 'ra péilteann!

Many are the chieftains the vile woman loved,
 Who obtained her bed, her possession, and her fair hand,
 Who obtained her love, her desire, and her consent,
 Who fell in her defence into the dire hardship of bondage.

His early going to decay has tortured me,
 Into the narrow grave of his noble ancestors,
 Stretched in a tomb, in a pit, under a great stone,
 120 Beside the champions of the pure, noble Geraldines.

When the hero was baptized as a child,
 The vine of the kingdom of Conn of the hundred fights,
 Mercury gave him the love of his heart,
 He pressed plenteous honey into his fingers.

Mars made him a hero when a child,
 Gave him a pure, sharp sword and armour,
 A noble helmet to protect him in difficulty,
 A coat of mail also, and the headship of the warriors.

He got wisdom from the God of Wisdom,
 130 Intelligence, memory, refinement, and judgment,
 Mind and knowledge, vivacity and learning,
 Peace of soul, beauty and generosity.

He got from Pan every possible gift,
 A staff to direct five provinces together,
 Wax in plenty to heal his flock,
 And dogs to guard them from the mischief of wolves.

He got a fair, smooth complexion from Venus,
 Vulcan gave him a greedy forge,
 Neptune gave him a ship on the open sea,
 140 And Oceanus a scoop for baling.

My heart-ache, my thousand tortures !
 The Knight's glen shedding tears !
 Without a musical starling, without the sweet voice of birds,
 Its fortune, its good, its star has fallen !

Οο βαιν α βάρ α γάιρε δ' έριρην,
 Ο' αιρτριζ α θατ βα γεαλ αιρ θαολ-θατ !
 Σιλλιδ lionn α ρμύιρ 'ρα ραορ-θεαρ !
 Σμοιρ α ενάηιι ρε ράνα τρέιζεανν !

150 Ζυιδιμ-ρε δο ρεαβασ να λανν δο ραοθαδ,
 Ζλόιρε ρίορ ζαν διέ ζαν έιρλιηζ,
 Τuar α ζ-καυδρεαήιι πλαιτέαρ να ζρέιμε,
 Τυζ αν ρμύιτ-ρεο αιρ ύρ-βροζ έιβιρ.

Τυζ ρμαιε 'να ρζοριορταρ ό Σιοναινν ζο θέαρα,
 Τυζ δυβ-θατ αιρ lonnpaδ na ζρέιμε,
 Τυζ ριαδ Ράιλ ζο επάιθε θεαραδ,
 Ο Έαρη τεαρ ζο h-Αιλεαδ Νέιθε.

160 Monuar epoiθε, mo ήηιε θέαραδ !
 Οελάν ιρ τρειζθεάν α n-αονρεαδτ !
 Αδβαρ βρόιη α ζ-κόιζιβ έριριονν,
 Cnύ ήιιλλαιζ αν έραιην θυρραιζ δο λέιρρζοριορ.

Ηιιε ιδιρ ρπιύηαιβ ύρ νάρ έραοβ-έαρ,
 Όρ να ζ-εupaδ, ιρ eupaδ na λαοέρα,
 Όον ρίοζ-έυαιηε δοβ' uaipe α n-έριρην,
 Νάρ ζαιβ ρζανηραδ α ηγλεό να α m-βαοζαλ.

Όο βί λεατ ήιιλοζα ζο τρομ αζ έαδ λειρ,
 Τρέ n-α ήαιτέαρ ταρ ήαιτιβ ρηιοτ έιβιρ,
 Μαρ βαρρ να ρζαιτ ρζαιρτε ό έέιιιε,
 Ζο ριέ α έλι ζαν ρμύιτ 'ρα έπέιτε

170 'Σέ mac Ριδιρε Σιοννα να ραορ-βαρε,
 Ιομένύε ζαέ ριρ έ δ' ύρπιι na ραορ-ήλαιε,
 Cpoiθε ηαρ έυρ δο διλ ζαέ αonneαδ,
 βρονητόιρ beaδτ δο λαζαιβ έριριονν.

βα έυρατα α ζρυαιδ α n-am βυαιθεαρτα ιρ βαοζαλ
 βα γεαλ α έποιθε, 'ρα έλι, 'ρα έεαδραδ,
 Α ήέιηη ζαν ήιορζαιρ, 'ρα ήιοταλ δά ρέιρ ριη,
 Ζαν ελάετ να ταρειρνε α ζ-εεανζαλ δοη ήέιθ ριη.

145. This line in MS. is

δ'αιρλεαδ α ραοζαλ α βρόηη θειριονν,

which is difficult to cure.

His death took away her laughter from Erin,
 Her bright colour has changed to chafer-black,
 Her nostrils and her noble eyes shed their humours,
 The marrow of her bones she lets waste away.

I beseech for the sword-breaking warrior
 150 Eternal glory, without loss or blemish,
 Above, in the society of the sunny heavens,
 Who brought this sorrow on a noble mansion of Eibhear.

Who dealt a blow that works ruin from Shannon to Beare,
 Who coloured black the brightness of the sun,
 Who made the lands of Fál sad and tearful,
 From Corran to Aileach of Neid.

My heart-ache, my thousand tortures !
 Woe and pain together !
 Cause of grief in the provinces of Erin,
 160 The ruin of the topmost nut of the noble tree !

Lily amongst thorns, fresh, not branch-tangled,
 Gold of champions, champion of heroes,
 Of the princely family, noblest in Erin,
 Who were not panic-stricken in fight or in danger.

Leath Mhogha was greatly envious of him,
 Because of his goodness above the chiefs of Eibhear's race,
 As the choice of the flowers—separated from one another,
 His fame ran unclouded, and his virtues.

He is the son of the Knight of Shannon of the noble ships,
 170 The envy of every man, of the blood of noble chiefs,
 A heart not hard whom all loved,
 An exact bestower on the weaklings of Erin.

Firm was his brow in time of trouble and danger,
 Bright was his heart, and his breast, and his mind,
 His mind without malice, and his spirit in like manner,
 Without raillery or contempt in connexion with these.

AN PEART-LAOIÖ.

A máirb-leac bioé-árö, rin cáir rúτ 'na luḡe
 Cara na m-boéτán buinneán úr ba ḡroioe,
 Neart cupaö na leannán, crué éáiö ö'úr-þuil ríöḡ,
 180 ḡearalt mac Tomáir oélán öúr ! fáö' éli.

Fáö' éli atá cáim-laḡ ḡearalt ḡréazaé,
 Ríöḡ-þlait ir fáö ruḡ bárr na b-þlata b-þaoþraé
 Saoi nár éáimig éum cáim ḡur éait a íaoḡal
 'S Críöfö dá þaḡáil ḡan éáiröe 'na þlaitéar naoiméa.

XXVII.

MARÖNA AN ATAR SEÁḠAN MAC INEIRḡE.

Ö'éas an raḡart cneapöa epáibéaé,
 buaéaill þan baö máit láimé,
 Solur móp baö ró-máit cáile,
 Raeltean eóluir þól 'na ráioéib.

Ö'þeóig an τ-uball cúimra ḡráömar,
 Ö'þeóig an crann 'r an planöa bláéimá,
 Ö'þeóig an ríonúr caoin, þionn, páirteaé,
 Ö'þeóig ḡéas þailime ö þaréar álunn.

Ö'þeóig an teanḡa nár þeapö a ráioéib,
 10 Ö'þeóig an teaétaupe ö þlaitéar öö éáimig,
 Ö'þeóig an buaéaill öuapaé öeaḡéaé,
 Öö bíöö aḡ cornam na b-peacaé ö Śátan.

XXVII.—Of this poem I have seen only the copy in the Royal Irish Academy. Three or four lines at the end have been omitted as they are difficult to decipher. For some account of the family of Mac Inery, see “Topographical Poems,” edited by O'Donovan, Index *in voce*.

THE EPITAPH.

O death-stone, ever high, there lowly beneath thee is lying,
 The beloved of the poor, the noble, valiant branch,
 Champion of strength of favourites, modest face, of the noble
 blood of kings,
 180 Gerald, son of Thomas—oh, bitter woe!—beneath thy breast.

Beneath thy breast, Gerald the Grecian is lifeless,
 Royal chief and prince who excelled the keen chieftains,
 A noble who was faultless until he had spent his life,
 And may Christ receive him, without delay, in His holy heaven.

XXVII.

ELEGY ON FATHER JOHN MACINERY.

He is dead—the priest, mild, and pious,—
 The servant of Pan, whose surety was good,
 A great light, of truly good qualities,
 A guiding star, a Paul in his maxims.

Withered is the fragrant, lovely apple,
 Withered is the tree and the blooming plant,
 Withered is the gentle, fair, loving vine,
 Withered is the palm-bough from beauteous Paradise.

Withered is the tongue which was not bitter in speech,
 10 Withered is the messenger from heaven that came,
 Withered is the excellent, virtuous servant,
 Who was wont to defend sinners against Satan.

2. *Buaicall* *Pan*, 'the servant of the Most High.' Pan is sometimes used as a name for the Deity by English writers. *lámne*: cf. XX. 12, and XXIV. 12; perhaps *lámna* is the word here.

Ὁ'ρεδίζ Mercurius, τὺρ le νάμαιο,
 Λόερann pobuil ζαν ποῦαλ ná cáρuiθε,
 Αν γαῶαρ λuirζ βαῶ ἔupaῶ le h-άταρ,
 'S an θαμ̄ν τρεαῶτα ζαν cealζ δά μάιζιρτιρ.

Ὁ'ρεδίζ an πιαῶuiθε πιαλ-ἔρuiθεαῶ πάλτεαῶ,
 Ὁ leaη lorζ ap beaῶta ναοim̄ βάρuiζ,
 Αν τ-Ορζαρ puaζm̄ap uapal θάνα,
 20 Ὁ leaζ p̄ior an Ὁiomap λán-m̄eap.

Ὁ'έαζ an ζoll nob' oll-ζlic λάιuiρ,
 Ὁ ἔuiρ an τ-Sannτ le παλλ 'ρ a cáρuiθε,
 Ὁ'έαζ an palmaῶ, θαλτα το Ὁάιuiῶ,
 Νάρ pm̄im̄ Ὁp̄uir 'ρ a θ-Ἐn̄úῶ náρ ἔάρλαιζ.

Ἐραορ n̄ior p̄eapc an p̄eap το p̄áῶaim̄ liῶ,
 Ὁ p̄eaῶnaῶ a ἔοpp ὁ ole ζο báρ το,
 Ὁ'p̄uaῶtaiz P̄eapζ, n̄ior ἔeanζuil le páipτ θι,
 Ὁ p̄uaiz p̄é an λειρζε tap λειρζ le p̄ánaio.

Ὁ θ' é po an ζairζioῶaῶ neapτ-ἔρuiθεαῶ áluiηη,
 30 Ὁ θ'p̄eappa 'ρ an ζ-caῶ pá p̄eaῶτ ná Ajax,
 Ὁ θ'p̄eápp é aip ἔloiθεam̄ pá ἔp̄i ná an p̄ár-p̄laiῶ
 Alexander, ὁ M̄lacedon ἔáim̄iz.

Λιαζ an anama p̄eacaiz ῶo-ῖláim̄te,
 Λιαζ το Ἐp̄ioρῶ, θά ἔaοip̄iῶ bána,
 Λιαζ an Ἐῶap, θon p̄eacaῶ an-ἔp̄áuiῶῶeaῶ,
 Λιαζ na η-οῶap ηζοpτuiζῶῶe ep̄áioῶte.

Ἐiom̄pán bíηη a λαoiῶiῶ Ὁάiuiῶ,
 Ἐláip̄p̄eaῶ halla na η-aingiol βαῶ ζp̄áῶm̄ap,
 Λιαζ lép cneapῶ ap ζuineaῶ le Sátan,
 40 Ἐiolla M̄luipe 'ρ a ζonna aip an m-beapnuim̄.

Λιαζ θon ocpaῶ cíocpaῶ τάρ-ηoῶτ,
 Λιαζ na η-θαλλ a η-am a ηγáῶaiῶ,
 Λιαζ na λαζ 'ρ a η-bp̄ataῶ p̄ζáῶta,
 Λιαζ na ῶ-p̄eap, na η-ban, na ηγáῶp̄laῶ.

20. Ὁiomap = 'pride, contempt for others.' The priest is represented as routing the seven deadly sins.

Withered is the Mercury, the tower against the enemy,
 The torchlight of the people, without corruption or cunning,
 The tracking hound, who was a joyous champion,
 And the plough-ox, without deceit, to his master.

Withered is the huntsman, generous-hearted, hospitable,
 Who followed the track and the life of St. Patrick,
 The Osgar, host-scattering, noble, bold,
 20 Who overthrew full-lusty Pride.

Dead is the Goll who was so skilful and strong,
 Who sent Avarice with his kinsfolk adown the cliff ;
 Dead is the psalm-chanter, the disciple of David,
 Who thought not of Lust, and was not found in Envy.

The man I pourtray to you loved not Gluttony,
 He guarded his body from evil until death,
 He hated Anger, nor joined with it in love,
 He put Sloth to flight out of the way adown the slope.

A champion was he of stout heart, comely,
 30 Who was in battle seven times better than Ajax,
 At the sword he was thrice better than that famous chieftain,
 Alexander, who came from Macedon.

Physician to the sinful, sickly soul,
 Christ's physician, for his white sheep,
 The Father's physician, for the impious sinner,
 Physician of the sick, wounded, and tormented.

A melodious timbrel for the songs of David,
 The harp of the hall of the angels, who was pleasing,
 Physician who cured all who were wounded by Satan,
 40 Mary's servant and her gun in the breach.

Physician of the hungry, the ravenous, the naked,
 Physician of the blind in their time of need,
 Physician of the weak and their battle-standard of protection,
 Physician of men, of women, and of babes.

Μάιξιτιρ λυιγε ζαν υιρεαρβαιθ κάβλα,
 Τρί μυιρ βρέιγε αν τ-ραοζαιλ βάιθτε,
 Σεριορτόιρ Acheron, cara na θ-τάμ-λαζ,
 Όο έυιρ na θεαμυιν α ζ-ceanζαλ αιρ πάραθ.

50 Εαζνυιθε ποσαιρ μαρ Σολομαν έάρλα,
 βρίοζήμαρ bleaθτμάρ βαρ-ζεαλ θάιλτεαθ,
 Σοέμα ριονναντα ροιθιβ 'na έάιλιβ,
 Μeanμναθ μύιντε ελύμυιλ ράιμ-θρεαθ.

Στυαμθα μεαπαρθα ζeanμναθ ζράραθ,
 Υαιλλ ná θίμεαρ τρifo níορ πάρζναιμ
 Ρίρεαν ναομήτα θέαρεαθ θ'πάρ θ'ρφυιλ
 Na m-θριαναθ ζ-calma ζ-ceannapaθ λάιθιρ.

60 Αρ τιζ Όίνν Κορα ζαν ποθαλ θο έάιμιζ,
 Ό'ρφορ-ρφυιλ ρίζθε ερίθε Ράιλβε,
 Όο ρleaθταιιβ λαθтна έαιρ na λán-έρεαθ,
 Όρονζ na n-Όαναρ θο ρζαιρεαθ ταρ ράιλε.

Ατά an pobal ζο θορβ 'na θεαζαιθ ραν,
 Ατά an τ-αερ 'na θείζ ζο ερáiθτε.
 Όο ζοιλ Sol ρε ρποθαιιβ ράιλε
 Όο ρζείζ an Όαοιλ μαρ θίον ραοι βάνταιιβ.

50. βαρ-ζεαλ: MS. βέαρ-ζεαλ. 57. Ceann Κορα, lit. = 'the head of the weir'; it is situated near the town of Killaloe.

Captain of a ship that wanted not a cable,
Through the false sea of the drowned world,
The spoiler of Acheron, the beloved of the feeble,
Who tied down the demons in the wilderness.

A philosopher sedate like Solomon,
50 Strong, fruitful, white-handed, bestowing,
Quiet, peaceful, gentle of disposition,
High-spirited, accomplished, of good repute, peaceful of mien.

Demure, esteemed, pure, gracious,
Nor vanity nor pride grew with him,
A righteous man, holy, almsgiving, who sprang from the blood
Of the O'Briens, the stalwart, the ruling, the strong.

Of the house of Kincora without corruption did he come,
Of the genuine blood of the kings of the land of Fáilbhe,
Of the race of Lachtna, of Cas of the abundant spoils,
60 A race who scattered the Danes across the sea.

The congregation is doleful at his loss,
The air is troubled at his death,
Sol wept with briny streams,
The Deal overflowed as a covering along plains.

59. Lachtna was great-grandfather of Brian Borumha, and traces of his royal residence, 'Grianan Lachtna,' are still to be seen within a mile of Killaloe.

XXVIII.

ΤΑΡΝΖΑΙΡΕΑΪΤ ὈΟΙΝΝ ΠΪΡΙΝΝΙΖ.

Αν τρυαζ λιβ na παολῶοι an εἰσιζ 'r an ῥελλ ουιβ
 Αζ ρυαζαιρτ na κλέιρε αρ δά λέιρ-ἔυρ ρά ὀαιοιρρε ?
 Μο νυαρ-ρα ζο τρέιτ-λαζ mac Σέαρλυιρ ba ριζ αζυιnn,
 Α n-υαιζ ευρῆα an' αοnar, 'r a ῥαορ-ὀαλτα αιρ ὀιβιρτ!

Ιρ τρυαλλιζῆτε, κλαοnῆαρ, 'r ιρ τρέαρον δο'n ὀροινζ οιλε,
 Κυαὸ-ῆιονna βρέιζε ρά ῥευλα 'r ρά ρεϋβιnn,
 'Ζ a m-βυαλαὸ ρε βευλαιβ ἀρ ζ-κλέιρε αρ ἀρ ραιοτε,
 'S nάρ ὀυαλ δο ἐλαinn Σέαμυιρ κορόοι ῥαορ na ὀ-τρῖ
 ριὸζαῖτα.

Σταδραὸ an τῶιρνεαῖ le ρῶιρνεαρτ na ζῥέιμε,
 10 Αρ ρζαιρρῖὸ an κεο-ρο δο ῥῶρ-ῥλεαῖταιβ εἰβιρ ;
 Αn τ-Ιμπερρε βειὸ δεοραῖ αρ ῥλῶnῶρυρ ραιο ὀαορ-ρμαῖτ,
 'S an "βρικλέιρ" ζο μοῶῆαπαῖ a ρεομπα ριζ Σέαμυρ.

βειὸ εἰρε ζο ρύζαῖ 'r a ὀύντα ζο h-αὸδαραῖ,
 Αρ ζαὸδαιλζ 'ζ a ρεϋβῶαὸ 'na μύραιβ αζ εἰζριβ ;—
 δευρλα na m-βύρ n-δυβ ζο κύταιλ ραιο neυλταιβ,
 Αρ Σέαμυρ 'n a ἐύιρτ ζιλ αζ ταβαιρτ κυnζαnτα δο ζαὸ-
 λαιβ.

XXVIII.—Donn was a celebrated Munster fairy supposed to haunt Cnoc Firinne, near Ballingarry, County Tipperary. He holds much the same rank in the fairy world as Clíodhna and Aine. He is a kinsman of the Donn, son of Milesius who is supposed to haunt the sand-banks known as Teach Doinn, and to whom Andrew Mac Curtin made complaint of his grievances. There is a copy of this poem in the British Museum, and two copies in the Royal Irish Academy, of which one is in the MS. copy of Keating's History that contains the pieces on O'Hickey (23, G. 3). It has been printed by Hardiman, in his "Irish Minstrelsy," vol. ii.

4. Here ὀαλτα, evidently = 'son,' and not merely 'foster child.'

6. The poet refers to the Acts of Parliament passed settling the succession on William and Mary, but chiefly to the alleged suppositiousness of the son of James II.

XXVIII.

THE PROPHECY OF DONN FIRINNEACH.

Are ye moved with pity because the lying wolves of black
treachery

Are scattering the clergy and bringing them to complete
servitude ?

Oh woe is me ! the son of Charles who was our king is lifeless,
Buried in a grave alone, while his noble son is banished ;

It is foul and evil, it is treason in that wicked race,
To brandish audacious perjuries, sealed, and in writing,
Before the faces of our clergy and our nobles,
That the children of James have no hereditary title to the noble
crown of the three Kingdoms.

The thunder will be silenced by the strength of the sunlight,
10 And this sorrow will depart from the true descendants of Eibhear :
The Emperor will shed tears, and Flanders will be in dire
bondage.

While the "Bricklayer" will be in pride in the halls of King
James.

Erin will be joyful, and her strongholds will be delightful ;
And the learned will cultivate Gaelic in their schools ;
The language of the black boors will be humbled and put
beneath a cloud,
And James in his bright court will lend his aid to the Gaels.

12. bpiúcléir. In a copy of the poem in a MS. of *Keating's History*, bearing date 1715, this word is glossed thus: .i. ppiúcléir SÉAMUR mac DON DARA SÉAMUR b'i iomráidhte 'na mac tabartha a g an m-bpiúcléir. In a poem on the 'Coming of the Pretender to Scotland,' and probably by our author, this subject is dealt with in strong language :

“Na galla-bhuic do dhearbaidh go dfoct-ébráic
Gur barcarb tu nár rreabab d'fúil an rí g érbúa
Go b-faicimna le h-armuib na n-ḡaioib Eogain
Na garb-éoiric 'na rradalaib a n-ḡraoib b'éair.

beid an bíobla rin lúiteir 'r a dub-éagarğ éitig,
 'S an buidean ro tá cionntaé ná huiluiğeann don ġ-cléir
 éirt,
 'ġ a n-díbirr tar triúcaib ġo Neuu-land ó Éirinn ;
 20 An laoircaé 'r an ġrionnra beid cúirt aca 'r aonaé !

XXIX.

INġION UÍ ġEARAILT.

A réarla ġan rġamal, do léir-cúir mé a ġ-cačaið,
 Éirò liom ġan fearğ ġo n-innríod mo rġeól ;
 'S ġur faobraé do čaičir ġaeče 'ġur deapra
 Trím' éréačta 'na ġ-čeačaið, do míll mé ġan tpeóir ;
 ġan bréağnaó do pačaimn don Éiğirt tar calaó,
 'S ġo h-Éirinn ní čarřaimn čoiđce dom' deóm ;
 Air tpeán-iúuir air talain a nġéibinn a n-aičior
 Níor léan liom beid ad' aice coir Inre ġan rġró.

10 Ir craobaé, 'rir capra, ir dpeímpeaé, 'r ir dilačae,
 Ir néaimraé, 'rir leabair, a dilaoiğte mar ór ;
 Ir réarlaé a deapca, mar paeltean na maibne,
 Ir caol ceapra a mala mar rġríob rínn a ġ-clóó ;
 Sġéim-čruč a leacan aolda mar řneačta
 ġo h-aopae ağ carřairr tpe líonraó an róir ;
 Čuğ ġhoebur 'na peačaið tar béitib ad' aímare
 'S a éaðan air lapaó le díoğřair doó' éldó.

XXIX.—There is a copy of this poem in the 69th volume of the Renehan MSS. Maynooth College. The piece has already appeared in print in "Poets and Poetry of Munster." We have followed O'Daly's text, making some corrections from the Renehan copy. The subject of the poem was celebrated in countless poetical effusions during the early part of the eighteenth century. Her name was Lucy Fitzgerald. She lived at Ballykennely in the County of Cork.

17 Glézeal a mama mar ghéirib coir calaib ;
 A h-aol-choirpín rneac̃ta ip faoileanda rñóð ;
 Ní féidip a maítear do léir-éur a b-pratainn
 20 Caoim̃-lile cnearda ip mín-r̃gõt na n-ó̃g̃ ;
 Ip croidear̃g a balram, a déid̃ geal gan aitéir,
 Do fáorfað ón ñgalap na mílte ðom r̃ó̃r̃t ;
 Saor-ḡũt a teañgan léiḡionta do r̃tap̃taib̃
 Óeir̃ ep̃ean-ḡuic̃ tap̃ beannaib̃ pe milpeac̃t a ḡlór.

Phoenix d'ḡuic̃ ḡearraic̃ ḡr̃eac̃g̃ an caic̃ín,
 Séim̃-r̃iúr̃ do élañna M̃íleað na r̃lóg̃,
 Laõrað gan taip̃e ep̃aó̃c̃ta le ḡallaib̃,
 ḡan ep̃éme gan calaib̃ gan r̃íó̃ḡ-ḡ̃roḡ gan r̃tór̃ ;
 ḡan b̃r̃eac̃g̃nað ḡur̃ r̃ḡaḡað Paor̃aic̃ ip baip̃raic̃
 30 Ip ep̃ean-éoiñ ðun Raite ep̃íod-ḡa faoi ðó ;
 Ní'l faor-ḡlaic̃ ná ḡraḡan do ḡp̃éim̃ éloinne Čair̃il
 ḡan ḡaol r̃ip̃ an ainnip̃ m̃íonla gan r̃mól.

Ní léir̃ ðam a paib̃uic̃ a n-éir̃inn ná a Saḡpan,
 A n-éipeac̃t a b-pearrain a n-ic̃tleac̃t 'ḡa ḡ-clóð ;
 An béic̃ élip̃de ip pearra ep̃éic̃e 'ḡur̃ teap̃dar
 Ná Helen lép̃ cailleað na mílte 'ḡan ñgleó ;
 Ní'l aoñ ḡear̃ 'na beac̃taib̃ d'ḡeucað aip̃ maib̃oiñ
 'Na h-éadan gan maip̃ḡ ná r̃ḡaolpeað a ḡr̃ón ;
 Mo ḡéib̃ionn ! mo ḡeac̃air̃ ! ní ḡéadaiñ a peac̃aiñ
 40 Ep̃ém' neulaib̃, am' aip̃linḡ, ap̃oic̃é, ip do ló.

18. The subject of this poem has been called "Faoileann maor̃da bearað banaim̃uic̃," by Domhnall na Tuille. 20. R is followed here; balram seems = lips,' on account of their fragrance, *cf.* :

Ip binne ḡũt ḡearra-ḡuic̃ balram-buic̃ m̃ánla an lemb̃.

Domhnall na Tuille on the same.

White her breasts, as swans beside the sea-shore ;
 Her lime-bright, snow-white body of beauty like the sea-gull ;
 Her goodness cannot be all put on parchment ;
 20 The fair mild lily and gentle flower of virgins.
 Bright red are her lips, her white teeth without a blemish,
 Which would save from disease thousands such as I ;
 The noble speech of her tongue learned in histories,
 Brought stout bucks over mountains by the sweetness of her
 voice.

A Phoenix of the Grecian Geraldine blood is the maiden,
 The mild cousin of the children of Milesius of the hosts ;
 Heroes crushed without mercy by the English,
 Without strength, without land, without princely mansion,
 without wealth.
 In sooth the blood of the Powers and the Barrys,
 30 And the strong hounds of Bunratty has been twice strained
 through thee ;
 There is no noble chieftain or warrior of the stock of the children
 of Cashel,
 Who is not akin to the mild faultless maiden.

I know not her peer in Erin or in England,
 In wisdom, in personal charms, in mind, in form ;
 The accomplished maiden surpassing in virtue and fame
 Helen, through whom thousands perished in the fight ;
 There is no man living, who would look at morning
 On her face without sorrow, whose grief she would not dispel ;
 O my bondage ! O my hardship ! I cannot avoid her
 40 In my slumbers, in my dreams, by night, or by day.

37. αἰρ μαῖον = 'just now, at any time henceforth.'
sic R ; O'Daly ná Ἰῶθιῖρεαῖ.

40. O'Daly οἶθε, ná ló.

38. ná ῥγαοιῖρεαῖ.

XXX.

epitalamium δο τιγεαρνα ἔινν ιιαρα.

Ατάο έιργ αιρ να ρρύιλλιβ αζ λέιμπιζ ζο λύέμαρ,
 Τά'ν τ-έειλλρ ζαν ριύνταρ αζ ιμτέαετ ;
 Τά Ψοebur αζ μύργαιτ, 'ρ αν τ-έαρζα ζο ειυιη-ζλαν,
 Αρ έανλαιε να κύιζε ζο ροιέιη.
 Τάιθ ρζαοε βεαε αζ κύιρληζ αιρ ζέαζαιβ ιρ ύρ-ζλαρ,
 Τά ρέαρ αζυρ ορύετ αιρ να μονζαιβ
 Ό'ρ εέιλε don m-θρύναε ί, Ρέαλταν να Μυίαν
 'S ζαοι ζεάρρ don Όιυιε ό Chill Choimniζ.

Τά βίοδζαδ ανη ζαε τάμ-λαζ ιρ ζροιθε-ένοιε ζο λάιθιρ,
 10 'S an ηγειήριθ τιζ βλάε αιρ ζαε βιλε ;
 Cill Cáir ó έάρλαιζ α ζ-ειυιβρεαε ζο ζράδίαρ
 Le Ríζ Cille h-Áirne ár ζ-Cupaδ ;
 Níl έαζεόιρ δά luaδ 'ζυιηη, τά ραοεαδ αζ τρυαζαιβ,
 Όη ρζéal nuαδ ρο luaδτεαρ le θρονζαιβ,
 Αιρ ρέαρλα όζ ιηνά uaipe (α Όέ θιλ ταβαιρ buaiδ θι)
 An έραοθ έυήρα ιρ uaipe α ζ-Cill Choimniζ.

Τά'η Ρίοζ-ρλαιε 'να ζάρθαιβ αιρ ίρλιβ 'ρ αιρ άρθαιβ,
 'S na μίλτε δά ράιλιτιυζαδ le μυιρηνη ;
 Τά'η ταιοιθε ζο h-αδβαραε, 'ρ coill ζλαρ αζ ράρ ανη,
 20 'S ζηαοι τεαετ αιρ βάνταιβ ζαν μιλλεαδ ;
 Τάιθ euanta, ba ζηάεαε ραοι buan-ρτοιρμ ζράνηα,
 Ζο ρυαιήνεαε ό έάρλαιζ αν ρηυιθμεαδ,
 Τά enuapταρ αιρ τράιζ 'ζυιηη ηά luaρζανη αν τ-ράιλε,
 Ruacain ιρ βάιρηιζ ιρ θυιλεαρζ.

XXX.—This poem is printed in O'Daly's "Poets and Poetry of Munster." There is a copy of it in the Royal Irish Academy, which gives the title as follows:—

Epitalamium δο τιγεαρνα θρύναε ἔινν ιιαρα αιρ η-α ρόραδ le η-ιηζίον Coirnal bucléir Cille Cair.

The poem was composed to celebrate the nuptials of Valentine Brown, third Viscount Kenmare, and Honora daughter of Thomas Butler of Kilcash. The

XXX.

EPITHALAMIUM FOR LORD KENMARE.

The fish in the streamlets leap up with activity,
 The eclipse is departing without a struggle,
 Phœbus is waking, and the moon is calmly bright,
 And the birds of the province are joyous ;
 Bees in swarms cluster on boughs fresh and green,
 Grass and dew are on the meads,
 Since Brown has espoused the Star of Munster
 The near in blood to the Duke from Kilkenny.

The languid are becoming vigorous, and the great hills are strong,
 10 And in winter every tree puts forth blossoms,
 Since Kilcash has been united lovingly in bonds
 With the Prince of Killarney our champion ;
 We are giving vent to no grievance, the wretched have a respite
 Since this news which is spreading among the crowd,
 Concerning the fair young pearl of ladies, (O faithful God grant
 her success!)

The fragrant branch, the most noble in Kilkenny.

The princely chieftain is a protection for the high and the lowly,
 And thousands are welcoming him with love,
 The tide is favourable, and a green wood is growing therein,
 20 And fields are growing bright without destruction ;
 Heavens, wont to be disturbed by ugly long-lasting storms,
 Are calm since this alliance took place ;
 There is gathered on the shore, undisturbed by the sea,
 Cockles and limpets, and dillisk.

marriage took place in 1720, when Sir Nicholas Brown, Valentine's father had died, and the son was at last in possession of his property. The distinguished lady celebrated in this poem, died in 1730, of smallpox. Her father Thomas Butler was grandson of Richard Butler, only brother of James, the first duke of Ormond.

2. πρῖνταρ = 'struggle'; cf. μύεαθ ná milleaθ a θ-προνταρ μαρ τα.—*Aodh Mac Curtin*. 17. 'na ḡárdaib, one would expect 'na ḡárda.

Τάϊο υαιρλε Ḑίλλ Ḑίρνε ḑο ρυαιρσ αḑ ḑί ρλάιντε
 'S buan-bioḑ na lánaiman a ḑ-cumann ;
 Τάϊο ρυαν-ḑοιρτ ιρ ḑάντα ḑά m-bualaḑ ap ḑláirriḑ,
 ḑαḑ ρυαν-ḑορτ αιρ áilleaḑτ 'ρ αιρ binneaḑτ ;
 Τά claoḑlḑḑ αιρ ḑρυαιḑ-ḑειρτ, 'ρ an τ-ason ḑόιρ αḑ buaḑ' ḑann,
 30 Τά ḑné nuasḑ αιρ ḑρυαḑnaib ḑαḑ n-duime ;
 Τά'η ρḑéιρ mḑορ αιρ ρυaiment, 'ρ an ρae ḑόρ ḑο ρυaimneaḑ,
 ḑan caoḑ-ḑeḑ ḑan buarḑan, ḑan daille.

XXXI.

TREISE LE CROMUELL.

Τρειρσ leat, a Ḑromuell,
 Α ρίḑ ḑροḑnaiḑ ḑαḑ ρḑολḑḑ,
 Ḑρ leaḑ' linn ρυaramar ρυaimnear
 Mil, uaḑḑar, ιρ onóιρ.

Iarramaioḑ ḑan Caoimánaḑ,
 Nuallánaḑ, ná Cinnriolaḑ,
 ḑύρσḑḑ, Ríreaḑ, ná Róιρteaḑ,
 Ḑ'ḑaḑáil ḑóιḑ ḑo ḑuid a ḑinρear.

Iarramaioḑ Cromuell ḑeιḑ a n-uaḑḑar,
 10 Ríḑ uaral Ḑloinne Lḑbuir,
 Ḑuḑ a ḑóιḑim ḑ'ḑear na ρύιρτε,
 Ḑρ ḑ'ḑáḑ ρear na ḑúιḑḑe ḑan "nothing."

Iarramaioḑ a ḑ-ρuil ρan teaḑ ρo,
 Ḑιρ maiḑ aḑυρ αιρ maoin,
 ḑeιḑ ní ḑυρ ρearρ bliadain ó aniuḑ,
 Ḑρ ḑαḑ neaḑ ḑυρ maiḑ linn.

29. buaḑ'ḑann, so O'Daly. buaḑaḑḑaimτ and buaḑaḑḑaimn are used in spoken language.

The nobles of Killarney are merrily drinking health
 And long life to the wedded pair in love ;
 Lulling melodies and songs are being struck on the harp,
 Each lulling melody the loveliest and the sweetest ;
 Each hard trouble is overcome, and justice alone triumphs
 amongst us ;
 30 There is a fresh colour on the cheeks of all men,
 There is a sound of joy in the great heavens, the moon also is
 peaceful,
 Without blinding mist, without sorrow, without eclipse.

XXXI.

MORE POWER TO CROMWELL.

More power to thee, O Cromwell,
 O king who hast established each rustic,
 It is with thy coming we obtained peace,
 Honey, cream, and honour.

We ask that nor Kavanagh,
 Nor Nolan, nor Kinsella,
 Nor Burke, nor Rice, nor Roche,
 Ever get a sod of their ancestors' portion.

We ask that Cromwell be supreme,
 10 The noble king of Clan Lobus,
 Who gave plenty to the man with the flail,
 And left the heir of the land without " nothing."

We ask that all in this house,
 In goodness and in wealth,
 Be better a year from to-day,
 And everyone whom we like.

XXXII.

AÉTANNA DO RINNEAD a b-PÁRLIMENT CLOINNE
 THOMÁIS.

An feadh biair éire fúinn féin
 Ní beidimis a b-péin do ghnáé,
 Cuirfimis ríor an ceart,
 An feadh biair an rmaéat air ár láimh.

Do ruiḡeamar a b-párliment,
 Ó Ceann t-Sáile go binn éadair,
 Ar tḡammar a n-inneóin íádruiḡ,
 Beit 'nár ḡ-cáirde ag a céile.

10 Tugamaoid onóir don rḡolóig
 Ar mó fearḡ ḡar feárr maoin,
 Ir beirfeadh ruiḡte don b-plearḡac,
 Tairḡior go d-tí an t-earraé an t-ím.

Aétamaoid ár d-tuaraḡbal
 Lá fuar aḡur teit,
 Aétamaoid ár n-éadaé
 Do péir céille aḡur eirt.

20 Aétamaoid ár n-éadaé cuirp
 Mar atá anoir do ghnáé,
 ḡearra-hata mín dub
 Ir bríḡte orḡuilte bláé.

XXXII.—This piece, as well as the preceding one, is taken from the satire, "Parliament Chloinne Thomáis," and contains the enactments and resolutions come to after mature deliberation by the rustic race of Clan Thomas. In this satire the author ridicules chiefly the Cromwellian settlers of low origin and coarse vulgar manners, but the Irish who helped them to oppress their own countrymen are by no means spared. They hail Cromwell as their special patron. The metre of XXXI. and XXXII. is free and easy. These pieces vary considerably in different MSS. The text follows a copy of the satire made by Denis O'Connell in 1785. XXXII. is a piece of considerable interest, as the poet makes the Parliamentary lights of Clan

XXXII.

THE ACTS OF THE PARLIAMENT OF CLAN THOMAS.

While Erin shall be ours alone,
 We shall not be in constant pain ;
 We will ordain what is right
 While authority is in our hands.

We have sat in Parliament
 From Kinsale to Beann Eadar ;
 And we have resolved, in spite of Patrick,
 To be friends one to another.

10 We give honour to the rustic
 Who has longest beard and most wealth ;
 And to sit in the last place to the churl
 Who stores butter until the spring.

We enact that we get our wages
 The cold day and the warm,
 We enact that our clothes be regulated
 According to sense and right.

We enact that our body-clothes be
 As they are usually now :
 A low, smooth, black hat,
 20 And breeches spliced and beautiful.

Thomas speak, in the rustic language of his time, about farming and other occupations suited to their state of servitude.

The following variants are taken from a Trinity College, Dublin, copy (T), and from one made from a MS. of 1705, by Mr. P. Stanton (P).

3. ceapτ, T pεacτ. 4. P pεacδ 'nap lámh. 6. P Cionn ε-Sáile.

8. 'náp δ-cáipde, T δpáóháp.

20. opδuilte bláε, T pδaóilte abup ip εall; the reference is obviously to breeches cut and buttoned at the knee so common in the last century.

Ῥίοξ-βουὰς ἀν ᾗαὶ ἀσν βαίλε
 Ἐ καίλε ᾗορμ μαρ céile ;
 Ἄρ φεαρᾶν φάδα φαιρῖνᾗ
 Ὅο βεῖτ αἰγε ᾗαν ἀσν πυδ.

Ἀέταμοῖδ ᾗαν υἱᾗ ἴμ νά φερίλ
 Ὅο ἰθεᾶδ ἀέτ 'ῤαν οἰδῆε
 Μεαρ-ᾗαῖρα ἀρ μαρτῖν
 Ὅο βεῖτ ἀ ν-ῑορῦρ ᾗαὶ τῖγε ἀᾗυῖδ.

30 Ἀέταμοῖδ ᾗαν ἀν ῑαρά λεάβα
 Ὅο βεῖτ ἀᾗ ἀσν ῑο Ἐλοῖνν Ἐομάῖρ,
 Ὅ'εαᾗλα βρᾗίερε νά φαᾗαιρτ
 Ἐβείτ ἀᾗ ταρρᾗνᾗ ἔμυ βῦρ μ-βοῒάν.

Ἀέταμοῖδ ὀ'φεαρ ἀν ὀῖρ
 Τοραὶ μόνᾗ ἰρ βραᾗαιρ,
 Ἄ ᾗ-κοᾗαιρ ᾗο ῑ-τυβραδῑ κοᾗᾗαιᾗ
 Ὅον τί ἰρ τῦρᾗα ῑο ᾗᾗῖρ ᾗραφᾶδ.

40 Ὅά β-φαᾗαδ ρῖβ εαρβαῖδ νά τράᾗλαρ,
 Νά βῦρ ρτόρ ἀᾗ ῑυλ ἀ νᾗορραῒτ,
 Ἄῖρ ἔορ νά ὀλοφᾶδ ρῖβ βῦρ β-φῖαῒα
 Κυρῖδ βῦρ ᾗ-κυῖδ αῖρ λάᾗᾗ βῦρ ᾗ-ελοῖννε.

Ἀέταμοῖδ ἀν υἱλε ἀέρᾗᾗν
 Ὅά μ-βεᾶδ εαῑρῦᾗᾗν νά ερῦρῑάἰλ
 Ἄ ρείᾗτεᾶδ ᾗο ρό-ῒαρα
 Ἐ ῑιαρ ῑο Ἐλοῖνν Ἐομάῖρ.

Ἀέταμοῖδ ᾗαν μαρ δεαᾗ-αῒαιρ
 Ὅυῖνε υαράλ νά ὀῖοᾗᾗοῖν,
 Ὅο βεῖτ 'να ἔοᾗᾗνῦᾗε ἀμεαρᾗ βουὰς
 Ἄᾗρῖρ βραᾗαιρ να ᾗραφῖᾗ.

50 Ἀέταμοῖδ ῑόραδ ὀύβαλτα
 Ὅο ρείρ ὀύῒῑαιρ ἰρ ρεᾶῒτα,
 Ὅο ᾗᾗ-ρα ἀᾗᾗ ἴᾗᾗᾗ-ρε,
 ἰρ μ'ᾗᾗᾗᾗᾗ-ρα ἀᾗᾶδ ᾗᾗ-ρα.

47-48. P ὀο βεῖτ 'να ἔοᾗᾗᾗᾗε ἀμεαρᾗ ελαᾗνα φλεαρᾗαὶ νά
 νεᾗᾗῑῑᾗᾗᾗ.

That a chief-bodach be in every village
 With a blue hag for his wife,
 And that a farm long and wide
 Be his for nothing.

We enact that nor eggs, nor butter, nor meat
 Be eaten save at night ;
 That a cur dog and a little mastiff
 Be at the doors of all your houses.

30 We enact that no spare lodgings
 Belong to any of Clan Thomas,
 Lest friars or priests
 Should frequent your cottage.

We enact that the man who has gold
 Should have the first of turf and fallow,
 So that he may give assistance
 To him who first grubs his land.

40 If you fall into want or difficulty,
 Or your means become reduced,
 In order that you may not pay your debts
 Put your property in your children's hands.

We enact that every dispute
 That may happen between us, and every wrangle,
 Be very speedily settled
 By two of Clan Thomas.

We enact that no son of a respectable father,
 No nobleman, no idler,
 Abide amidst *bodachs*
 In the time of fallow or grubbing.

50 We enact double marriages
 According to hereditary custom and law
 Thy son to marry my daughter
 And my daughter to marry thy son.

Aéttamaoib an uile pleargac
 Noé déanpar malairt nó marğál,
 Diair do beicé do láear,
 D'píor-íhioct Éloinne Étomáir.

60 A ġ-cáir dá m-beaó a n-aiéreaáar,
 ġo n-dearbbaó a n-éiteac,
 Cum a éoda d'páğál tar n-air
 Le "by this Book ar bpeáğ rin."

Aéttamaoib an uile pleargac,
 Air a m-bí cúram boéóige,
 Croicion caoraé na Féile Míeil,
 Do beicé aige cum dorndóige.

Aéttamaoib a n-am buana,
 Ím cáire ağur ppólla,
 Cúig pinginne ġan aápar,
 A n-am branair ip móna.

70 Aéttamaoib dá pinginn
 O Šamuin ġo Féil Úríğve,
 Trí pinginne ran earrac,
 An peac máirpíor an ríolénr.

Aéttamaoib le ééile
 O úinn Éadair ġo Ceann τ-Sáile,
 Máp Sağranaé máp Éirionnaé
 Úeicé leir an té bur láirpe.

80 Aéttamaoib teangmáil le ééile
 Lá Féile Míeil ar Máirt Éárğa,
 ġo ġ-cuirpimír ríor bearta
 Na h-aicme-pe bíor dář ġ-cáblaó.

Aéttamaoib póğraó na Féile Míeil
 Do éabairt a ġ-cionn ġac baile,
 D'ponn ġo m-biaómaoir a muimigin
 ġo b-pağmaoir an peapann.

66. ppólla, T peóil. 67-68. T aéttamaoib a n-am néala (?) puóğa caola na m-bó.

We enact that when any churl
 Makes exchanges or bargains,
 There be two present
 Of the true race of Clan Thomas.

60 So that if he be sorry
 He might swear falsely
 To get his goods back again
 Saying "By this book that is a lie."

We enact that every churl
 Who has charge of a tent—
 A sheepskin of Michaelmas
 He should have for a mitten.

We enact, in the time of reaping,
 Butter, cheese, and a piece of meat ;
 Five pence without doubt
 In the time of fallow and turf.

70 We enact two pence
 From November to Bridget's Feast ;
 Three pence in the spring
 While seed-sowing lasts.

We enact all together
 From Beann Eadair to Kinsale :
 Be he English, be he Irish,
 To be on the side of the strongest.

80 We enact that we meet together
 At Michaelmas and Easter Tuesday,
 That we may put down the deeds
 Of this set who have been oppressing us.

We enact that the Michaelmas warning
 Be given at the head of every village,
 So that we may be in hopes
 That we may get the land.

71-72. Τ τρι πινδιννε δαν αιηραρ α n-am bpanair ιρ αιουδ. There are, besides the above, several other variants, and some stanzas wholly different.

Α η-αμ ἄραπαῖζ ὄο ἔνρ ὀ-τιῖεαρηαοι
 ἔνρ η-ιαρηυιῖε βειῖ βριρτε,
 ἔνρ η-ύῖαιμ αρ βυρ ἄ-εῖῖαῖτα
 Ιρ ἔνρ ρλαβρῖαιῖε ἴνα ηῖοῖταιῖ.

90

Αιμριρ ταρβυιῖῖε ἠῖ buana
 ὀιῖῖ βυρ ἄ-ορα ἄο λεῖντε,
 Ρολῖῖ αιρ βυρ ρύιλε,
 ἠῖ βυρ λῖῖῖα εεαηυιῖτε le ῖῖρῖα.

Αῖῖταμοῖῖο an υιῖε ἠῖῖ
 ὄο ρῖῖρ ἄηιοαιρ ιρ ερῖῖοηαῖῖε,
 Αῖρ ὀ-τιῖεαρηαοι βειῖῖ εεαηῖαιῖτε,
 Αῖρ ρῖῖη ρῖῖῖη ὄο βειῖῖ ρῖῖαιῖτε.

In the time of grubbing for your lords,
Let your implements be broken,
Your tackling and your plough
And your traces in bits.

90

In the time of harvest or reaping
Let your feet be sprained,
Your eyes blindfolded,
Or your hands tied by a string.

We enact every thing
According to prudence and wisdom,
That our lords be tied down
And we let loose.

XXXIII.

MARŌNA MIC CARŌTA NA PAIŌISE.

Ατά ρμύιτ 'ραν ρπέιρ ιρ ρραοὸ ιρ ρεαρῆ νιῖνεαὸ,
 Ιρ ούτέαρ Νέιλλ ῶο λέιρ ρά βραταῖβ καοιμτε,
 Αη Μῡμῡαιη λε ἐέιλε τραοέτα μαρβ κλαοιῶτε,
 Τρέ ρπιονηρα Ῥαοῶαλ ιρ Ραελτεαν Κλαηνα Μίλιῶ.

Μίλεαὸ νάρ ἐλαοιῶτε α η-αη ἐαρμαιρτ αη ῆλεῶ,
 Σίηρεαρ ηα ρίοῆ-ῡιασ α ὀ-τακα 'ρα ρεοίρ,
 Ρρῡοῡ-ῖηιοέτ ηα ρλοιηητε αρ τεαρμυη ρλόῆ,
 Ιρ ρίορ-ἐρεαὸ ῆαη ρυῖῆλεαὸ ηα βανβα ιρ βρῡη.

βρῡηαιῶ βῡοῶῆαιῶ ρίοῆ-βαν Ιηιρ Ἐίηῆ,
 10 Κοιρ βῡηηη, κοιρ βρῡῆῡῡ, κοιρ λαοι, κοιρ λῡρε, ιρ Ἐίρηη,
 Κοιρ Λῶῆ κοιρ Ὀαοιη κοιρ Αοιηη ιρ Σιοηηα α η-έηηρεαέτ,
 Α ηῆλεῶ ιρ α ῆ-κοιηηεαρῆαρ καοιμτε α ῆ-κοιηηη α ἐέιλε.

Λε ἐέιλε ατά Ἐίρε ααα α η-βηῡῡ-ῡηηηρε βρῡηη,
 Ὁ Λειῆηηη ῶο βρῡῖρηηη ιρ ῶο κύηαιρ Ὀρμυηηη ηῡῡῡρ,
 Κοιρ Ρέιηη, κοιρ Σλέιβη Μηρ, τά ριαὸ α η-υαιη ῆλεῶ,
 Ιρ ὀ βῡερα ῆαη τραοέαὸ, ῶο κύηῆ Ὑλαὸ αη τ-ρῡῡῡῆ.

XXXIII.—The Mac Carthys built four castles on the edge of Lough Lein, and the river Laune “to stop all the passages of Desmond,” as Carew put it. “The tract of country lying along the banks of the “Laune,” says Windelc, “and at the mountain’s foot to some considerable distance is still called MacCarthy Mor’s country, as containing the ancient residence of the chief of that name. The Castle of Palice, or otherwise Caislean Va Cartha, stood a naked ruin on an eminence a little to the north of the lake and in view of the Laune Bridge. A few scattered trees point out its site. The green field in front is still called Park an Croah, the gallows field, that being the place where MacCarthy executed his justice on delinquents.” Of this poem there are two copies in the British Museum and two at Maynooth. The British Museum copies have not been used in preparing the text.

1. R. ρπέιρ ρραοὸ νιῖη ιρ ρεαρῆ βειηηηεαὸ; test as in M.

9. ρίοῆ-βαν, more usually ρίοῆ-ῡηηά. *ηβ.* Ιηιρ for Ιηρε, for assonance.

XXXIII.

ELEGY ON MACCARTHY OF PALICE.

In the heavens there is mist and storm and furious wrath,
 And all the land of Niall is in robes of mourning;
 The whole of Munster is prostrate, lifeless, subdued,
 Because of the Prince of the Gael and the Star of the Sons of
 Milesius.

A champion, unscathed in the time of the conflict of battle,
 First heir of the sons of kings, their stay, their glory;
 Foremost descendant of the great families, the defence of hosts;
 The very ruin of Banba, nought left behind, and her grief!

The fairy maidens of Inis Eilge grieve and start,
 10 Beside the Boyne, and the Bride, and the Lee, and the Liffey
 and the Erne;
 Beside the Lough, the Deal, the Aoine, and the Shannon, all
 together
 Are they in conflict and in contest of lamentation one against
 another.

They have put all Erin in an intense agony of grief
 From Leinster to Brefny and to the verge of the great Drung;
 Beside the Feale, beside Sliab Mish, they are in a conflict of
 mourning;
 And from Beare without pause to Ulster of the host.

11. *Uóð*, a river that flows into the Laune.

“Fast by the Laune’s and Lo’s fair currents meet
 Circle the plain and murmur at his (Dunloe’s) feet.”

Poem on Killarney, A.D. 1776.

12. a ð-comheafðar, MS. caomþeðior.

14. Drung, a high hill in the barony of Iveragh, county Kerry, above 2000 feet above the sea-level; perhaps for *Ueiginn* we should read *Ueicðleann*.

Σιν Ὑλταιῖ μαρ Ὀνναἄταιῖ ἄο δὺβαῖ δεῶραῖ,
 Ο ἸἸμυρπε ἄο Ἰολβαν ἄο δὺβαῖ βρῶναῖ,
 Μαρ Ὀύεὺλαἰνν ἐμ εὐμαἰρ νηρτ α νδλῦῖ -ἐοἰμραἰε,
 20 Ἰρ εὺἰρ τυρπε ἄουλ ἄο ἡ-ἰομαρκαῖ na ἄ-εὺἰῖ εῶἰγε.

Στῶρ εὺἰῖ na μυρπε μαρ εἰρθε δον τρεἶαῖ,
 Λεοἰαν λῦρκαῖ na ἄ-εὐρκαἰθε α ἡ-ἀρῶ-ἄἰρῖγε ἰρ ἑἶαῖτ,
 Ὀ'ῶρῶ εἰλλε βαῖ ρῶ-εὐραἰνν τῦ αἰρ λάρ λερα ραον,
 Ὀοἰῖ υἰλε ἰρ ἄλεῖ ἴρ τυβαἰρτ ὀο ἑἶρῖ μαρῖ ραον.

Ραον ὀ ἑἶρλα λᾶἡ ὀεαρ μἰε ρῖῖ ἄῖμν,
 Αἰρ λεἄῖαῖ δον βλάῖ νεαἡῖῶα νεαἡ-εὐμρκαῖ,
 Ἰρ εεαρνα ὀο ὀἶἡἡ βαῖ ἄἡἶῖαῖ εελαῖῶαῖ,
 Αῖ ταιρῶἰλ ἄαῖ λά ἄο εἶἶρ na Ραἰἰρε.

'S an b-Ραἰἰρ ὀο τεαἡῖμυἰῖῖῖρ εομπλαῖτ ερῦἡν,
 30 Ἰρ ἄαν ταῖἶῖε αca αἰρ ἑεαρνηἰῖἰλ ροἡἡ ὀρῶἡῖ ná βυἰῖean,
 Αῖ ραρταοἡμ αἰρ ἡαἰἶῖῖἡ ἰρ ἄαν εαρἡἡἡ αἰρ βἶαῖ,
 Ἰρ ἄῖ μαρκαἰῖῖεἶτ αἰρ εἶεραἰῖῖἡ μαρ βεἶῖ α ὀ-Ἰεαἡἡἡἡ
 na ρῖῖῖ.

Ρῖῖ mac Capῖa α λεαc ἶῖἶἡρ μαρ ἑἶρῖγε ραῖ' ὀἰον,
 Λᾶν-ερεἶῖ na βλαρἡἡἡ ἰρ Ὀἶρἡἡ na ρῖῖῖῖ,
 Cρεἶῖ τᾶἡἡτε cρεἶῖ ρᾶἰῖε cρεἶῖ πλαῖῖῖ ἴραν εἰλλ,
 Ἰρ εἶ τρεἶῖῖῖἡ, ὀ ἰρ εἶρἡἡἡἡ ἰ βανβα ἄῖ caοἡ.

'S eaῖ caοἡ an ρῖῖῖ cοἰῖε ρῶ ερῶῖῖα ὀρ βεαρῖῖῖα α ἄ-ερεἶ
 An ρῖῖῖ cῶἡρ ταοἡρεἶῖ ὀ'Ρῶῖῖα αρ ὀ'Ρεαρἡἡἡἡἡἡἡ Ὀρεἡἡ,
 Ἰρ ρῖῖῖ ὀ ἡ-βἶαἶῖ an εῖρῶἡἡἡ ἑεαρτ ἄαν ταca αῖ ὀεἶῖῖ
 40 'Sἡρ τῖἡἡ ὀ'ῶρῶἡἡἡ na ὀ-ερεῖῖἡ tu ἄαν ἄἡρἡἡ ἄο τρεἶῖῖ.

18. Mushra, a mountain near Macroom, county Cork. Gulban, in Sligo.

22. Metre defective.

27. MS. allῖῖῖeanῖa.

36. The word εἶρἡἡἡἡἡ has been inserted for the metre.

37. Beginning of this line seems corrupt, perhaps Caοἡ cῶἰῖe an ρῖῖῖ ερῶῖῖa,
 etc.

40. ἄο τρεἶῖῖ: MS. ρᾶ ρᾶἡἡἡ, the opening words of the poem.

Both Ulstermen and Connaughtmen are doleful and in tears ;
 From Mushra to Gulban in mourning and sorrow ;
 Like Cuchulainn was he in force of strength, in the thick of the
 fight ;
 20 He is the cause of excessive, woful weeping to the five provinces.

A province's store of affection, like a treasure to the people,
 Hero, armour of champions in high valour and renowned deeds,
 Heavy is the blow to the Church's orders, that thou liest in the
 middle of a mound lifeless ;
 To them all it is strife and misfortune to hear that thou art dead
 and prostrate.

Since the right hand of the descendant of kings is prostrate,
 As the celestial flower without guile is fallen,
 It is distress to the poets, ever skilled in their art,
 Who repaired daily to the plain of Palice.

At Palice a numerous band were wont to assemble,
 30 Who were not accustomed to fear tribe or host,
 Merry-making in halls, without want of food,
 And riding on horses, as at Tara of the kings.

O happy grave-stone, thou hidest as a treasure the king
 MacCarthy,
 The full ruin of Blarney, and of Cashel of the kings,
 The ruin of peoples, of bards, of chieftains, lies in the church-
 yard ;
 And what need be further said since Banba is dolefully bewailing
 him ?

It is the bewailing of the king of a province, of great valour,
 who is indeed laid in a bed of clay,
 The king who was the true chieftain of Fodla and of the plains
 of Brian ;
 The chief who has left the true crown without support,
 40 And it is sickness to the ranks of the brave that he is voiceless
 and prostrate.

XXXIV.

ΑΙΡ ὈΪΒΙΡΤ ΝΑ Β-ΡΛΑΙἪ.

Ὅο ἔυαλα ρζἔαλ ὁο ἔἔαρ αἱρ λῶ με,
 Ἰρ ἔυζ 'ρ αν οἰῶἔε α n-ἔαιοἱρρε ἔρῶν με,
 Ὅ'ρἄζ μο ἔρεατ ζαν nearτ mnά ρεῶλτα,
 Ζαν ἔρἰζ ζαν meαβαἱρ ζαν ζρεανν ζαν ρῶζnaἱἱ.

Αῶἔαρ maοἱἔτε ρζαοἱλεἔἔ αν ρζἔῶλ ρἱν,
 Ḳάρ ζαν leiζἔαρ ἱρ αῶnaῶ τῶἱρρε,
 Αἔnuαῶ luἱτ ἱρ uἱle ἱρ eῶléαἱρ,
 Ζρἱορυζαῶ τεαῶma ἱρ τρeἱζῶe mῶἱρe.

10 Ὅἱοἔυζαῶ buἱῶne epἱἔe ρῶῶla,
 Λαζυζαῶ ζρἱἱnn ἱρ ζnaοἱ na eῶἱze,
 Maρ ὁο ὀἱοζαῶ ἄρ n-ἔαιοἱe mῶra,
 Αρ α β-ρeαρannaἱἱἱ eαἱρτε ἱρ eῶra.

Mῶρ αν ρζἔαλ, nἱ ρἔἱῶἱρ ρῶlanζ
 Ἄρ n-ῶἱἔe ὁο ρἱοἱἱ lem' λῶ-ρα,
 Ρυαἱρ αν ρἔἱle leun na ὀeῶἱζ ρἱν,
 Ἰρ τά αν ὁaonnaḲτ ζαḲ lae ὁά leῶnaῶ.

20 Nἱ β-ρἱul eἱαἱρ α n-ἱαἔαἱἱἱ ρῶῶla,
 Nἱ β-ρἱul αἱρρἱnn aζuἱnn nά ὀρῶa,
 Nἱ β-ρἱul baἱρῶe αἱρ ἄρ leanaἱῶἱἱ ὀζa,
 Ζαν ρeαρ ρeαρἱἱἱ nά ταζαρἔa α ζ-eῶra.

Ḳρἔαῶ ὁο ὀἔanρἱἱἱ ἄρ n-aορ ὀζa,
 Ἰρ nά ρἱul neαῶ ρe maἱἔ ὁά β-ρῶρταἱἱτ,
 Ατάἱῶ ζαν τρἱαἔ aḲτ Ὅἱa na ζῶἱρe,
 Αρ α β-ρρἱοἱἱ-ἄl ὁά nζρἱορἱἱl ταρ bῶḲna.

XXXIV.—This poem is given anonymously in a MS. in the Library of Trinity College Dublin; and in more than one MS. at Maynooth and elsewhere, it is ascribed to “ḲαρρἱαἱῶeαḲ epἱἱῶἔe ἄἱρἱζἔe ἔἱζἱn,” “a certain tormented Kerryman.” From internal evidence, it seemed to belong to O’Rahilly, several lines of it reappearing in his poems: hence its place here. It has been found, however, that one or two MSS. ascribe it to the ill-fated Piersie Ferriter. If it be Ferriter’s

XXXIV.

ON THE BANISHMENT OF THE NOBLES.

I have heard a tale which torments me by day,
 And puts me by night in the bondage of sorrow ;
 That has left my body without the strength of a woman after
 labour,
 Without vigour, without mind, without wit, or activity.

A cause of weakness is the spreading of that tale,
 A misfortune without cure, and a kindling of grief,
 A renewal of injury, and evil, and mourning,
 A stirring up of disease and great agony.

The ruin of the people of the land of Fodla,
 10 The weakening of the joy and pleasure of the provinces :
 That our nobles were drained out
 From the lands which by law and justice were theirs.

Heavy is the tidings ; nor can the sufferings
 Of our ruin be described in my time ;
 After this affliction came upon generosity,
 And humanity is being daily put out of joint.

There are no clergy in the lands of Fodla ;
 We have neither Masses nor Orders ;
 Our young children receive no baptism ;
 20 Nor is there a man to stand for them, or plead their cause.

What shall our young folk do,
 Since there is none to relieve them with good ?
 They are without a lord save the God of glory
 While their chief brood are forced across the main.

work, it must have been composed at the beginning of the Cromwellian transplantations.

12. M caince cōpað. 16. M omits ʒað lae, and is inaccurate throughout. 19. leanaðb, M lemb. The statements made in lines 17-20 are scarcely exaggerated. 23. Cf. XIII. 22.

The truth of this tidings is the sighing of my soul,
The rough beating the foreigners have given us ;
Well do I know the reason why He ordained it,
Because of our sins the Father has consented to it.

30 Were Tuathal, the nimble, alive amongst us,
Or Feidhlim who would disable pursuers,
Or Conn, a man who could well fight battles,
The strong ones of the English would not banish us.

Whither has Art gone who loved valour ?
Or Mac Cu, who pressed close in conflict,
By whom the children of Oilíoll Olum were routed,
It is well for the English that these strong men are not alive.

A misfortune to Banba is the death of Eoghan,
A brave man who espoused valour ;
Else might without right would not give our lands
40 To the foul gross bears.

We should have strength, and justice, and valour ;
Authority, and law, would be in high esteem ;
Corn fields in the harvest would be prosperous ;
Were God with the leaders of Fodla.

Brian of the hosts has gone from Borumha,
Who for a season was espoused to Erin ;
Murchadh the powerful, the valiant, is no more,
Who was a stay in the conflict at Clontarf.

50 At the time when these brave men were strong,
The Clan Cartha, and the vigorous stock of Tál,
They did not permit the Gaels to be banished
Across the seas, or over every border beside them.

back to heroes like Art, Conn, Conaire, while they scarce mention more modern warriors.

39-40. That is if Eoghan lived.

49. τριάτ, MS. τριάτ, which seems a mistake.

Ατάθ να Δαναιρ α leabaíð na leógan,
 Ξο rearpzar, ráíh, ζο ráðail, peómpac,
 Þríozmar, biaðmar, briaépac, bórhoðmar,
 Coiméac, cainteað, rainnteað, rroðnac.

Ιρ é rún ιρ ponn na fóirne,
 Όά méeð ríé do gñíð pe ap b-póir-ne—
 Αν θρονζ bíορ αζ ριζóεαé πεó αζυιnn—
 60 Σύζρα eluicíðe an éuicín érhoða.

Ιρ τρυαζ lem' érhoðe 'rap cínna ðár n-ðrólanne,
 Nuacáρ éuinn, érhoiméain ιρ θοζαιν,
 Suap ζαé οιδόε αζ λυιζε pe ðeðpaiðib,
 'S ζαν λυαð αιρ α cloinn do bí αιει pórða.

Teacé Tuacéuil monuap, do tóirneac,
 Ιρ epó éuinn ζαν cuimne αιρ nópaið,
 Ponn Féioilme ζο τρείé-laζ tóirpéac,
 Ιαé λυζυιne ζο bpiúige bpoðnac.

Αéαð Αιρτ pá écap ζαν róðcap,
 70 Cpióc éobéaiζ pá oζaim αζ rlióigeib,
 Clár éopmaic páíð φοιρcill na ζ-cóimþocal,
 Pán onéoin lán ð'póérom ðeðpac.

Mo leun ní h-é tpeine na rlióζ pin,
 Ná buipbe na fuipne ó éðbuρ,
 Ná neapc naiðbe do éail ar n-ðócap,
 Acé oioζalcap éé tá αιρ épinn pðo-ζlar.

Peacað an τ-ρίνpup, claoime an τ-ρóipup,
 Αιéne érhoρð ζαν puim 'na cóimall,
 ériozon bpuinnziol, bpuieac pórða,
 80 Cpaoρ ιρ ζοið ιρ iomað móide.

53. a leabaíð is of constant use in Connaught = 'instead of.'

57-60. These lines are by no means clear, but A (two copies) and M agree as to text. R, for 59, has

an θpυιnζ do θιορ αζ ριζópeacé πεó αζυιnn.

The meaning seems to be that peace with the foreigners is like a mouse making peace with a cat. Cf. XLVIII. 7-8.

The foreigners are in the place of the heroes,
 In comfort, in quiet, in prosperity, and with many apartments,
 In affluence, well-fed, swearing, meal-consuming,
 With foreign airs, loquacious, greedy, nasal.

It is the resolution and desire of the gang,
 However much the peace they make with our race—
 As many of them as make terms with us—
 60 To play the game of the brave little cat.

It is pitiful to my heart, it pains my entrails,
 That the spouse of Conn, of Crimhthan, and of Eoghan,
 Watches nightly and lies down amid strangers,
 While there is no tidings of her children whom she had in
 marriage.

The mansion of Tuathal, alas! has been pulled down,
 The abode of Conn is without a remembrance of its fashions,
 The land of Feidhlim is in helpless distress and in woe,
 And the country of Iughoine crushed and in sorrow.

The plain of Art lies in grief without comfort,
 70 The land of Cobhthach is put under yoke by armies,
 The plain of Cormac, the strong seer of synonyms,
 Given over to the wolf, full of tearful noise.

My grief! it is not the strength of these hosts,
 Or the pride of the band from Dover,
 Or the power of the enemy, that destroyed our hopes,
 But the vengeance of God upon green-sodded Erin.

The sin of the elder, the corruption of the younger,
 The commandments of Christ—no heed given to their fulfilment;
 The rape of virgins; the violation of marriage;
 80 Intemperance; robbery; and unrestrained swearing.

63. MS. θεόραιβ.

72. M onncač. R onħćič.

74. Dover is here put for England, as in XXI. 8; so also Bristol, II. 33.

Neam̄-èion gnáit̄ ip tár aip órhoib̄,
 Raobað ceall ip feall ip fórra,
 Éiḡiom̄ na b̄-pann ḡan cabair ḡan com̄ēpom,
 Αḡ raob̄-luēt̄ ramn̄te ip caill̄te aip com̄arram̄.

Τρείḡion Dé le pp̄eir a peðdaib̄,
 Ḥléar le a péantap ḡaol ip com̄ḡur,
 Ḥéill do neap̄t 'ran laḡ do leónað,
 Claon aḡ bpeaē 'r an ceap̄t pá èeð èup.

90 Ciō tá an eanḡ po teain̄ aḡ tórmaē,
 Paoi lám̄ leabair na nḡall po nuad̄ aḡuinn̄,
 Áilm̄ Aon-Íllac tpean na h-óige,
 Ḥo b̄-tiḡiō an ceap̄t 'ran al̄t 'nar èoip̄ do.

Ip bioðḡað báip̄ liom̄ báp̄ mō com̄arran̄,
 Na raoiḡe pámā párho peðl̄ta,
 Α b̄-típ̄ bað ḡnát̄ac lan do tóbaēt̄,
 Ite, vade, dá páð leó rin̄.

100 Ip ḡan aēt̄ cáip̄de ó lá ḡo ló aca,
 Dá ḡ-cup uile a b̄-tuilleað dōc̄up̄,
 Ḥo m̄-biaid̄ pábar dá páḡáil̄ doib̄ rin̄,
 Ip ḡan ann aēt̄ Till further orders.

Ḥalap ḡan téaruað ip maot̄ēap̄ mór̄ liom̄,
 Ḥreamanna baop̄-báip̄ cé táim̄ ḡloraē,
 Sḡaipe aip̄ an b̄-péinn̄ dáρ ḡéill̄ Clár̄ Póola,
 Ip eaḡl̄aip̄ Dé dá claoēlað ap̄ órhoib̄.

Τά pḡéim̄ na ḡpéime ḡo neóna
 Pé ecl̄ip̄r ó éip̄ḡe ló ði,
 Táid̄ na pp̄ear̄ta a nḡné dá p̄oḡrað,
 Ná puil̄ téar̄ma ár̄ raoḡail̄ ró-p̄ada.

110 Puaip̄ an cáip̄deap̄ pp̄ár a ḡoiet̄m̄,
 Le luēt̄ péad̄ ní ḡéap̄ an p̄ḡeól̄ rin̄,
 Ní léip̄ ðam̄ aoinneac̄ aip̄ m' eólar̄,
 Noē do b̄éappað̄ paol̄ èum̄ b̄p̄oḡ̄ ðam̄.

96. Observe that *ite* is pl., and *vade* sing.

104. Taking *ap* = *aḡur*, and *órhoib̄* = *órhoa*.

A constant scorn and contempt for the clergy ;
 Plunder of churches ; treachery ; and violence ;
 The cry of the weak, without help, or justice,
 Beneath the false and greedy who forsake their neighbour.

The abandonment of God through love of riches ;
 The manner in which kinsfolk and relatives are denied ;
 The respect for might ; the injury of the weak ;
 Corrupt judgments ; and the obscuring of right.

Although the land be bursting with produce,
 90 Under the nimble hand of these newly-come English ;
 I beseech the Only, the Mighty Son of the Virgin,
 That the right may come into the place in which it is due.

The death of my neighbours is to me a death-start,
 The nobles who were peaceful, contented, nimble,
 In a land which was wont to be full of riches,
Ite, Vade is said to them.

While no respite is allowed them save from day to day,
 To put them all in further hope
 That favour will be shown to them ;
 100 But there is nought in it save '*Till further orders.*'

It is to me a disease without recovery, and great languor ;
 Pains of dire death, voiceful though I be ;
 The scattering of the warriors whom the land of Fodla obeyed,
 And the Church of God and the clergy brought to nought.

The sun's beauty, even to the evening
 From the dawn of the day, is under eclipse ;
 The heavens by their aspect are proclaiming to us
 That the term of our life is not very long.

Friendship has had a long enough turn ;
 110 Nor is this bitter tidings for the wealthy,
 I do not know any one of my acquaintance,
 Who would give me sixpence for shoes.

112. paol = 'sixpence' from the Spanish *rial*; the word is unknown in Connaught.

Ράθβαιμ ριν αιρ έυρ αν Κομαέταιζ,
 Αον Ηλας Ημυρε ζιλε μόριε,
 Αρ α β-φυιλ άρ η-υιλε-δδέρυ,
 Ώο β-φυιζεαδ ριβ-ρε ιρ μιρε κομήτρομ.

120 Ιρ αιτέιμ Ιόρα Ρίζ ηα ζλόριε,
 Μαρ ιρ ρίορ ζυρ τριδ ριν δ'φοζηαρ,
 Σοιλλρε λαοι αζυρ οιδέε δ'όρδοιζ,
 Ώο δ-τιζιδ αν ηίδ μαρ ρίλιμ δόιβ ριν.

ΑΝ ΘΕΑΝΖΑΛ.

Ώρίορύζαδ ενεαδ, λαζδύζαδ αιρ ηεαρτ, ρίορύζαδ αιρ έεαρ
 βρόναδ,
 Ρίορύζαδ άρ β-ρεαρ δο ζέιμλιύζαδ α ηζλαρ, ροιλλριύζαδ
 α η-αέτ όριηηε,
 Ορίοένύζαδ άρ β-πλαιέ δο όρίορύζαδ αμαδ αιρ όρπιμ τονη
 ταρ βόεηα,
 Όο ηίσηη-βριύζ λαζ μο έροιθε όύρ λεαρζ, ρε μαοζύζαδ
 άρ η-θεαρτ η-θεόραδ.

118. τριδ ριν, MSS. gen. τρέαθαναρ, 'abstinence,' hence piety in general (?). R τρέ ηα ρίορ ρονηυρ. Μ τριοναρ ρόζηαρ, and so one

I leave this to the disposal of the Almighty,
 To the Only Son of the great and bright Virgin,
 In whom we have all our trust,
 That both you and I may obtain justice.

And I beseech Jesus, King of glory—
 As it is true that it is through Him I have profited—
 Who ordered lights for the day and the night,
 120 That this may come to pass for them as I conceive it.

THE BINDING.

The stirring up of sighs, the lessening of strength, the continua-
 tion of grievous dole,
 The confirmation of the binding of our men under locks, the
 publication of their (the foreigners') acts against us,
 The completion of the sending forth of our chieftains upon the
 face of the waves over the sea
 Have crushed and weakened my withered, languid heart, and
 moistened my tearful eyes.

MS., R.I.A.; another gives $\tau\rho\acute{\epsilon}\alpha\zeta\alpha\nu\alpha\rho \rho\acute{o}\zeta\eta\nu\alpha\rho$; the line seems parenthetical.
 124. $\epsilon\rho\omega\iota\theta\epsilon \delta\acute{\upsilon}\rho$: *cf.* VIII. 1.

XXXV.

ἸΟΝ ΤΑΟΙΣΕΑὸ ΕΟΓΑΝ ΜΑC ἸΟΡΜΑΙC ΡΙΑΒΑΙΖ ΗΙΗC
CΑΡΤΑ.

Cneadh aghur dochar do shorraig mo éadpair,
 Iy d'páig me a m-brón lem' ló go n-éugrad,
 Do bhuir mo éroidhe iy mé ag caoi gan traoéad,
 Do éuir mo raðarc gan peidm iy m'éirteacht,

bað dem' éig do éuit pair néulairb,
 laoc meap ceannra, ceann na raop-plairt,
 Comlad óin dom' éloinn an té rin,
 lón ár m-bíð, ár m-bríð 'r ár n-éirteacht.

10 A g-clozadh cruaid a d-tuagh 'r a n-éide,
 A rziact corrainn roimh olfairc na b-paoléon,
 A g-craun baðair cum reairinn a b-pléid tú,
 A g-cruac pair rzeimíoll de ríor gan béim tú.

XXXV.—The subject of this, the finest of all the poet's longer compositions, is the downfall of Eoghan, son of Cormac MacCarthy Riabhach, who held the Lisnagaun and Carrun na Sliogach estate from Lord Kenmare. Lisnagaun is now called Headford, and is in the neighbourhood of Killarney and Glenflesk. The family of MacCarthy, at present residing at Lisnagaun, are not the direct descendants of Cormac Riabhach. In the satire on Cronin, the poet speaks of Cormac Riabhach, as being defrauded by his "receiver ciosa."

In the "Blennerhasset Pedigree," written about the year 1736, we have the following reference to Cormac Riabhach and his descendants:—"Anne Reeves, third daughter of James Reeves, and Alice Spring, married Turlogh O'Connor the proprietor of Ballingowan, before 1641, and had issue one daughter Alice O'Connor, a good-natured, well-bred gentlewoman, who by her husband, Captain Eoghan MacCarthy of Lisnagaun and Carrun na Sliggagh in the County Kerry, left issue one son called Daniel and a daughter Anne MacCarthy. Daniel, only son of Captain Daniel (*recte* Owen) MacCarthy and Alice O'Connor, married Winifred Mac Elligott and left issue, with others, a son by name Justin well entitled to the estate of Lisnagaun, if he do qualify himself by becoming a Protestant, by which means, and no other, he will recover his right, and defeat the secret management of Garret Barry of Dunasloon, father-in-law of Florence MacCarthy, the said Justin's uncle. This youth will be lost in his pretensions to the estate if he do not become a Protestant or be supported by Lord Kenmare, whose ancestor Sir Nicholas Brown (by the name of Nicholas Brown, gent.) did by a small

XXXV.

TO THE CHIEFTAIN EOGHAN SON OF CORMAC
RIABHACH MAC CARTHY.

A sigh and a mishap that have wounded my mind,
And left me in sorrow during my days, till I die,
And broken my heart, while I mourn without ceasing,
And made my sight useless and my hearing.

It was from my house that there fell under a cloud,
A nimble, mild hero, the head of noble-chieftains;
A door of protection for my children was he;
The store of our food, our vigour, and our power;

Their (my children's) helmet of steel, their axe, and their
armour;

- 10 Their shield of defence against the growl of the wolves;
Their threatening staff with which to stand in the contest;
Their rick with a heap for ever without blemish;

deed of Enfeoffment in Latin grant the said estate to Captain MacCarthy's ancestor named Cormac Reagh, at two shillings per annum and suit and service. This Latin Deed of enfeoffment I delivered, anno 1717, to Mr. Francis Enraught, attorney, to serve upon a hearing of Captain MacCarthy's cause, and defence in the Exchequer, where the titles of MacCarthy (*quæ vide*) are set forth. On the death of Alice O'Connor, Captain Owen MacCarthy, married secondly Margaret Lacy of Ballylaghlan, and left a son Florence of Lisnagaun above-mentioned."—*Old Kerry Records*, 1st series, pp. 84-85. Eoghan's kinsmen at Lisnagaun, to quote Miss Hickson, "won and retained the good-will and esteem of men of all creeds and parties."—*Ib.*, vol. ii., p. 127, note. Indeed the reputation of this family in our own day for large-hearted generosity makes us enter into the poet's feelings in speaking of Eoghan's benevolence towards his children. I know of but one copy of this poem which is contained in Egerton 94, British Museum.

5. In this and following lines the poet refers to the downfall of Eoghan MacCarthy Riabhach.

6. ceann. MS. cion, but metre requires ceann.

9-16. α in these lines refers to cloinn in 7. In these two stanzas Eoghan is described in various military terms as the defence of the poet's children.

12. cnuac paol r̄geim̄oll, a rick with its heap like a pent-house; the r̄geim̄oll is the portion jutting out.

Their warrior wert thou in the breast of danger ;
 Their Cuchulainn whom they may call on to restore peace ;
 Their protection in the gap of the enemy with might ;
 Though thou hast fallen by means of Maurice the liar.

Their bark, their boat, their prosperous vessel art thou ;
 Their hero, their warrior, their leader, and their champion ;
 Their blaze of light in the darkness of the mountain ;
 20 And their true lord, and their esteem beyond Erin ;

Their noble warrior of strong companies,
 Gallant, friendly, ingenious, keen,
 Valiant, brave, proud, stately,
 Princely, commanding, fortunate, powerful ;

Of just laws, grave, strong, faultless,
 Quiet, cheerful, steady in his virtues,
 Stout-hearted, fond of carouse, philosophic, polite,
 Manly, pious, sensible, of calm wisdom ;

Handsome, Osgar-like, able, mighty,
 30 Of the stock of the men who obtained the headship of Erin ;
 Of the progeny of Eoghan Mor, and of Eibhear,
 And of Cas, son of Core, who was not subdued in valour.

Eireamhon of the laws and Aongus,
 His kinsmen, Mogha, and Conn of the strong battles,
 Art, his son, who obtained the sovereignty of Eilge,
 Cairbre, and Cas the chieftain, and Niall Dubh.

Fergus was his kinsman, strong, wounding,
 And Iughoine Mor, the afflicting breeze,
 Ceallachan of Cashel, whom they turned back for a time,
 40 And Brian, by whom the children of Turgesius were laid low.

31-40. The kings here mentioned belong to the highways of Irish history.

39. The subject of *éaradap* is *Clanna Turḡéiriur*, that is, the Danes. For an account of Ceallachan's wars with the Danes, see O'Halloran's *History of Ireland*, vol. iii., pp. 213 *et seq.* For a discussion on the name Turgesius, see Todd's *War of the Gaedhil with the Gaill*, Introd. liii.

brátair ḡaol do ḡríoñ Uí Laoḡaire,
 ḡeaḡáin an díomair ḡíóéñair euétauḡ,
 Aoḡa níc Óinn náir elaoídeo a n-aon dul,
 Do ruḡ a buídean tar toinn a n-aonḡeaét.

Ir ḡíor le n-aíḡar a n-annalaé Éirionn,
 ḡur tú an ceap de ḡleaétaib déḡ-ionaḡ,
 ḡriaét na Maḡe an Óarrainn 'ran τ-Sléibe,
 Ón dá Óíóé ḡo ḡioraib Sléibe Mḡ.

50 A brátair úir na m-búreaé euétaé,
 Uí Óoncuḡair ḡuair elú le daonnaét,
 Uí Óoinnaill náir leonaó air aon óor,
 Ir Uí Ruairc élúmuil na lírpeaé nḡléiḡeal.

brátair ḡar do líac Uí Neill tú,
 brátair ḡairiú Uí Óeallaiḡ 'ra éile,
 brátair ḡlún don ḡrionnra Séamur,
 Do ḡéir mar cantar a Saltair na raor-ḡlaét.

60 brátair Óoinnaill éróin ó búera,
 brátair Cloinn τ-Suibne do bí 'na laoéaib,
 Óoinnaill Óaim náir ḡíll ó aon-éaét,
 Ir Óoinnaill ḡroíde, ceann dírpeaé Éirionn.

brátair u'árḡ-ḡlioét Uí Réaḡáin,
 brátair ḡir Óeannḡoir a ḡ-caolta,
 brátair Óuib do ḡlioét na nḡaoréta,
 Ir líic ḡinnḡin doḡ' ḡíor-laóé 'n aonar.

41. ḡríoñ for ḡréañ, as often.

56. The Psalter of Cashel is meant; *cf.* XIV. 71.

57-60. This stanza refers mainly to the O'Sullivans: the principal branches were—O'Sullivan Mor of Dunkerron, the O'Sullivans of Beare, of Capanacoise, of Ardea, and of Tomies. The MacGillicuddys were also a branch of the O'Sullivans. Aodh Dubh was common ancestor to the O'Sullivans and MacCarthys. Domhnall

A kinsman in blood to the stock of O'Leary ;
 Of Seaghan an Díomas, the fierce, the mighty ;
 Of Aodh son of Conn, who was not overcome in any struggle ;
 Who took his troops together with him over the sea.

It is plain to be seen in the annals of Erin,
 That you are the head of the noble generous families ;
 The lord of the Maine, of Corran, of the Sliabh,
 From the Two Paps to the borders of Sliabh Mis.

Noble kinsman of the mighty Burkes ;
 50 Of O'Connor, who got fame through humanity ;
 Of O'Donnell who was not ever wounded ;
 And of O'Rourke, the famous, of the bright armour.

A near kinsman to O'Neill art thou ;
 A near kinsman⁶¹ to O'Kelly and to his wife ;
 A kinsman in blood to Prince James ;
 As is sung in the Psalter of the noble chieftains.

Kinsman of Domhnall the swarthy from Béara ;
 Kinsman of Clan Sweeney who were warriors ;
 Of Domhnall Cam who never retreated from battle ;
 60 And of Domhnall the great, the direct sovereign of Erin.

Kinsman of the high family of O'Regan ;
 Kinsman of the nobleman of Kanturk of the marshy plains ;
 Kinsman of Dubh of the family of the Valley ;
 And of Mac Finneen who was a unique true warrior.

Cam bravely defended his castle of Carrignass against Carew in the reign of Elizabeth. The Domhnall groidhe here mentioned seems to be Domhnall Mor, father of Giolla Mochuda Caoch.

61. For an account of the O'Regans, see O'Donovan's edition of *Topographical Poems*, note (411).

63. It is not certain what Dubh is meant.

Ὑράταιρ ριαλ δο Νιαλλ na ḡ-caol-eac,
 Ιρ na naoi ηγιαλλ δο μιαρ αιρ Ἐρινη,
 Ὑράταιρ διαν na m-ḡριαναc αορδα,
 Ἰηic Ρηιαραιρ ιρ Τιḡεαρνα na n-Ḵειρεac.

70 Ὑράταιρ ριμε Ἰηic Ἰηιυριρ on m-Ḵείλλic,
 Ιρ an Ριδιρε ó cοιρ Σιοννα na ḡ-caol-ḡαιρc,
 Ἰηic Ἰηαιοιḷ ḡυαιρ na ρυαḡ ḡαḴ ἔρευνḡαιρ,
 Ιρ ΥΪ ḴοννcαḴα an Ροιρ ρυαιρ τυιτιm ταοḴ μιοτ.

Ὑράταιρ mόρ don Ρόριτcαc ρέιm τḡ,
 Ὑράταιρ ḡαιριḴ an Ḵαρραιḡ 'ρ a ḡαοιτα,
 Ὑράταιρ Ḵεαραιτc de μαιτιḴ na ηḴριευḡαc,
 Ὑράταιρ ρεαḡαιc Ḵυηραιτε na ηḡλέ-ḡα.

80 Ὑράταιρ ριονη ΥΪ Ḵαοιḡ ḡαν αοη λοcτ,
 Ḵο ρυḡ ḡυαιḴ on Ρυαcταc ḡλέιḡεαḷ,
 ΥΪ Ḵεαλλαcάιm uαραιḷ Ḵλυana an ρέιḡτιḡ,
 Ιρ Clanna Ḵυαιρε Ḵυαιριḡ Ḵεαρραιḡ.

Ὑράταιρ Ḵονρḷ ρḷηηḡιḷ λαοcḴα,
 Ιρ Ἰηic Αḡηλαοιḡ na leaḡαιρ-ρḡριοḴ euḴταc,
 ḴαιḴḡ ḡαν cάim δο ḡάḴαḴ 'ρ an τρεαν τ-ρριωc,
 Ιρ ḴαιḴḡ Ἰηic Capτα ó Ḵλάρ λυιρc ἘḴιρ.

ΤαḴḡ Ó Ceallaḡ ó EacḴρυim euḴταc,
 Ιρ ΤαḴḡ an Ἰmullaḡ ρυαιρ uppaim ó εḷḡριḴ.
 Ḵαc ΤαḴḡ ḡḷ ταιḴḡρεαc ḡαḴ ḡαοḷ δυιτ,
 Α Ὑράταιρ οḷḡρε ḴαιḴḡ ηḡic Ḵεαρρα.

90 Ὑράταιρ Ḵύρραιḡ λḷḡαιḡ euḴταιḡ,
 Ιρ τιḡεαρνα Ἰηḷρḡραιḡε an cύιḷ ḡυιḴe ρεαρλαιḡ,
 Τιḡεαρνα an Ḵḷinne, an Ḵυιρm ρυαιρ ρέιμεαρ,
 Ιρ τιḡεαρνα an Ḵαρραιηη ιρ Ḵαιρḡριḡ ταοḴ leat.

69. The Fitzmaurices of Lixnaw.

70. The Knight of Glin.

71. Dermot MacMorogh, of Norman Invasion celebrity, is sometimes spoken of as Mac Ἰηαιοιḷ na m-ḡó, because of his ancestor.

72. ΥΪ ḴοννcαḴα: MS. Ἰηic ḴοννcαḴα, which is perhaps a mistake; τυιτιm = 'nursing, fosterage.'

78. Reference is, perhaps, to the Battle of Callan, between the Geraldines and the MacCarthys.

Generous kinsman of Niall of the slender steeds ;
 And of the nine hostages, who ruled Erin ;
 The vehement kinsman of the ancient O'Briens ;
 Of Mac Ferris, and of the Lord of the Decies.

70 Kinsman of the race of Fitzmaurice from the Great Stone ;
 And of the Knight from beside the Shannon of the slender ships ;
 Of the son of Maol na m-bo of the routs, who was valiant ;
 And of O'Donoghue of Ross who was in fosterage with thee ;

Great kinsman of the mild Roche art thou ;
 The near kinsman of Barry and his relatives ;
 Kinsman of Gerald of the Grecian princes ;
 Kinsman of the warrior of Bunratty, of bright spears ;

The fair kinsman of O'Keeffe without a fault ;
 Who came victorious from the bright Roughty ;
 Of noble O'Callaghan of Cluain of the peace-making,
 80 And of the descendants of Guaire the generous and charitable.

Kinsman of Cúrí the fair, the heroic,
 And of MacAuliffe of the limber stretches, the able ;
 Of Tadhg the faultless who was drowned in the strong current,
 And of Tadhg MacCarthy from Clar Luirc of Eibhear.

Tadhg O'Kelly from Aughrim, the mighty,
 And Tadhg of the Mullach who was esteemed by learned men,
 Every Tadhg who was of much account was thy kinsman,
 Thou kinsman of the heir of Tadhg son of Geoffrey.

90 Kinsman of De Courcey the supple, the mighty,
 And of the lord of Muskery of the yellow plaited locks,
 Of the lord of Glin, of the lord of Curm who obtained sway ;
 Of the lords of Corran and Carbery beside thee.

80. Guaire Aidhne, surnamed the hospitable, was King of Connaught in the seventh century.

82. Mac Auliffe of Duballow.

83-84. It is not easy to identify the Tadhgs mentioned here. There are several of that name in the pedigree of the Clancarty family.

88. O'Donoghue of Glenflesk.

It is pitiful that thy lands should be possessed by the tribe of the
sheep,

Who came among them without payment, without an eiric ;
A steak of them under his elbow held by Maurice of the frieze ;
An unfortunate steak of them from Maurice held by Eamonn ;

The origin of my story is sad and tearful,
The reason and cause why you began to be jealous of him ;
On account of the breaking of the proud accomplished nobles,
100 These leaders will injure us it is to be feared.

George used to carry out unique plunder
As the son of Cumhall in the front of the warriors ;
Maurice condemned them by laws,
And sweet the voice of Eamonn as he put them in chains.

As many as were not destroyed by the contrivance of the vaga-
bonds,
M'Grath robbed all who survived of the flock,
By means of the devil's gold which he dispensed without
humanity,
While he demanded it again doubly.

He whom they had last year in the authority of power
110 Is this year begging for alms ;
Two of their company were left without any stir of life ;
The blood of their hearts and breasts pouring out.

It was the death of John who was not perverse through lying,
That put Eoghan for ever beneath a cloud ;
And made the banished very weak and subdued ;
And their houses crushed together into soot.

appear ; there was a George Eagar constable of Killarney early in the last century.

108. ἀπίρ : transcript, α φίρ ; in any case the metre of line is defective. The allusion in 107-8 seems to be to usurers, or else to soupers.

113. Who John was is uncertain ; he may have been brother to Eoghan. *Ib.* ῥεῖν = ῥεῖον, ' who was not perverse from lying ' (?), which does not seem a high compliment.

βαδ̄ n̄imic 'na d̄yntaib̄ uξ̄dair̄ aor̄da,
 Θραοῑτε ιρ̄ d̄am̄ ιρ̄ b̄air̄d̄ ιρ̄ ε̄ιζpe,
 Ρῑfide ιρ̄ eliar̄ d̄a p̄iar̄ le daonnāc̄t,
 120 ιρ̄ θαγλαιρ̄ Ὀρίορ̄c̄ do p̄ίορ̄ d̄a n-éiliōm̄.

Α Ὀ̄ια τ̄ά αιρ̄ neim̄ do eluin̄ na p̄zeul̄ta,
 Α Ρῑξ̄ na b̄-peap̄c̄ ιρ̄ a Ᾱc̄air̄ naom̄c̄ta,
 Cpēad̄ p̄á'p̄ p̄uil̄h̄z̄ir̄ a ionād̄ aξ̄ beupaib̄,
 Α ε̄ιορ̄ aca, ap̄ é̄ p̄in̄z̄il̄ an' euz̄maip̄.

Το caoīd̄ Sol̄ zo dōc̄t̄ an̄ τ-é̄ipleāc̄,
 Luna dō ḡuil̄ p̄pōc̄ta d̄éapa,
 bopeap̄ ep̄uaib̄ a d̄-c̄uaib̄ aξ̄ p̄é̄idead̄,
 An̄ p̄ad̄ τ̄ά Muip̄ir̄ a z̄-c̄umap̄ 'pan̄ taob̄ po.

Αιρ̄ d̄f̄bir̄c̄ Eoz̄am̄ zo b̄pēd̄iξ̄c̄tē t̄p̄é̄īc̄-laξ̄,
 130 Dō ḡuilead̄ap̄ ōc̄t̄ p̄pōc̄annā paopa,
 An̄ M̄á̄iξ̄ 'p̄ an̄ leam̄uin̄ p̄ann̄ zan̄ paopām̄,
 An̄ Ὀ̄ap̄c̄ac̄ an̄ τ-Sl̄ámē 'p̄ an̄ Ὀ̄laodāc̄.

Ᾱbain̄n̄ Ὀ̄ill̄ Criād̄ bād̄ é̄ian̄ a caol̄-p̄z̄pead̄,
 Αξ̄ p̄ίορ̄-ḡul̄ 'p̄ aξ̄ caomeād̄ a cé̄ille,
 b̄p̄uāc̄ na licē air̄ builē 'p̄ an̄ P̄é̄ile,
 Αξ̄up̄ an̄ Ὀ̄aol̄ aξ̄ aol̄-ḡol̄ 'na h-aonap̄.

An̄ Ḑ̄aoī zo d̄ú̄bāc̄ 'pan̄ τ-Sīú̄ir̄ aξ̄ z̄é̄im̄niξ̄,
 Αξ̄up̄ Sīonain̄n̄ Cloinnē Loipē na z̄-caol̄-eāc̄,
 140 An̄ M̄á̄iξ̄ zan̄ pl̄á̄in̄c̄tē p̄á̄ na p̄zeulaib̄,
 Coip̄ Laoī 'p̄ an̄ Ὀ̄p̄f̄deac̄ zo leun̄im̄ap̄.

Ρ̄ionna-pp̄uic̄ 'p̄ an̄ P̄leap̄z̄ air̄ eap̄baib̄ cé̄ille,
 Ᾱbain̄n̄ Tap̄z̄lan̄ paoī p̄z̄amall̄ ιρ̄ Ἐ̄ip̄ne,
 Ᾱbain̄n̄ Ὀ̄aluaīd̄ 'p̄ an̄ Ὀ̄uanac̄ t̄paoc̄c̄ta,
 'S̄ an̄ Ὀ̄eap̄bā zo p̄ad̄-c̄um̄īac̄ ad̄' d̄é̄iξ̄-p̄e.

121. neim̄, old dat. of near̄m̄, is required for metre.

123. a before ionād̄ is lost in pronouncing the line, and is not given in MS.

129-132. The rivers in this stanza have been all mentioned in XXII.

Often were aged authors in his castles,
 Druids and seers, and bards, and learned men,
 Poets and bands of rhymers dispensed to, with humanity ;
 120 And the clergy of Christ ever visiting them.

O God, who art in heaven, who hearest the tidings
 O King of miracles, and Holy Father,
 Why hast thou suffered his place to be held by bears,
 That they should have his rent while he is straightened for want
 of it.

Sol wept bitterly for the ruin,
 Luna wept streams of tears,
 The severe Boreas is blowing from the north,
 As long as Maurice holds sway in this region.

On the banishment of Eoghan, afflicted, and enfeebled,
 130 Eight noble streams wept,
 The Mague, and the Laune, weak without respite
 The Carthach, the Slaney, and the Claodach.

The river of Cillcriadh, long was her slender moan,
 Bitterly weeping and lamenting her lord ;
 The margin stream of Lixnaw, was raging, and the Feale,
 And the Deal sorely crying alone.

The Gaoi was sad, and the Suir screamed,
 And the Shannon of the descendants of Lorc of the slender steeds,
 The Mague without health, because of the tidings
 140 The margin of the Lee and the Bride afflicted.

The Fionn Sruith and the Flesk deprived of their senses ;
 The stream of Targlan under clouds, and the Earne ;
 The river Daluadh and the Cuanach are oppressed ;
 And the Barrow in long mourning for thee.

133. *Uáinn Cill Criaó* seems to be the river flowing beside Headford, the scene of the bog disaster.

135. *bruaic na lice* refers to the River Brick, flowing near Lixnaw.

136. *uail-şol* for *oil-şoll*. 143. The Cuanach is mentioned also in XXVI.

Νίσηρ ῥάζ αν Ἐρόμρεαὶ δεόρ ζαν ῥῥευεαὸ,
 ῥαοι ἀρῶαῖβ βόενα βόμηαρ βέαρα,
 Αν Ρυαέταὶ ζο βυαρῆα ἱρ ἰ αζ ζέιμμηζ.
 Αβαιμη Ὀά Ἐίε ῥα δαοιμη ἐρῆε-λαζ.

150 Νί ῥαῖβ Σίγ-βαν ὀσοβ α m-βέιλλε,
 Ὁ Ὀύν Ἐαοιμη ζο h-ἰοέταρ Ἐίρηε,
 Ὁ Ἰνηρ βό ζο τεόρα Ἐίρηομη,
 Νάρ λέιζ δεόρα μόρα αιρ αση βαιλ.

Αἱρ ἔεαέτ ἸἸηυῖρ ἔυζ υἱε ῥνα ἔείρη ἔιρη,
 Ὡαὸ ἔλορ ζάιρ αζ μμηάῖβ αιρ ἔαοβ ἔυρη,
 ἱρ δά ἔαοβ Μαιηγε δά ῥρεαζαιρη ζο h-ευῶμηαρ,
 ἱρ βαὸ ἔλορ υαιλλ αιρ υαέταρ Σλέιβε Μῖρ.

160 βαν ῥίγε αν Ρυῖρ αζ ῥιλεαὸ δέαρα,
 ἱρ βαν ῥίγε βάν na Ὡάρμηαν ταοβ ῥιοτ
 βαν ῥίγε αν Ἐλεαμηνα ἰοηα λαβῥαῖδ ευηλαῖε
 ἱρ ῥεαέτ μμηά ῥίγε αιρ αν Ἐ-Ἐίε ζαν ῥραοεαὸ.

Ὁο ζυἱλ Ἐηοῶηα ἐρῖδ na ῥζευλαῖβ,
 Ὁο ζυἱλ Ὡηα α η-Ὀύρλαρ Ἐίηε,
 Ὁο ζυἱλ Αοῖρη α ῥίοζ-βῥοζ ῥέιῶηιμη,
 ἱρ ὀο ζυἱλ Αοῖβἱλλ ῥίγ-βαν λέιε-ἔραηζ.

Ὁο ζυἱλ ζο ῥῥυαζ αν Ρυαέταὶ καοἱηε,
 Ὁο ζυἱλ Ἐηηε α η-ἀρῦρ Ἐρῆηε,
 Ὁο ζυἱλεαῶαρ οέτ η-οέταρ αιρ αση λοέ,
 Ὁο ζυἱλεαῶαρ αιρη αν Ἐαρηαιμη ῥ αν τ-Σλέιβε.

170 βαν ῥίγε Ὀύν na ηἘαλλ αζ ζευρ-ζυἱλ,
 βαν ῥίγε α ὀ-Ἐαμηαιρ αζῦρ ἰ ευρηῶα,
 βαν ῥίγε α η-Ἐοέαιλλ ῥόρ ζαν ῥαορηἱ,
 ἱρ βαν ῥίγε α Ἐ-Ἐεαρη Ἐοἱμη na η-Ὀείρηεαέ.

145-8. The Croinseach is mentioned also in XXII. The Abainn da Chich seems to be the river flowing westward to Headford, north of the Paps. The other rivers mentioned are well known.

149 *et seq.* After the rivers have been made to lament the ruin of Eoghan, the *mna sighe* or *mna sidhe* take up the doleful cry; see *Introd.*, sect. IV.

150. Ὀύν Ἐαοιμη is to the west of Dingle.

The Croinseach did not leave a drop but it scattered
 Throughout the kine-frequented headlands of the sea of Beara ;
 The Roughty is troubled, and moans ;
 The river of the Two Paps and her people are weakened.

There was none of the banshees in the huge rocks
 150 From Dun Caoin, to the lower end of the Earne ;
 From Inisbofin, to the boundaries of Erin ;
 Who did not shed great tears in one place.

On the coming of Maurice who brought everything under his own
 proper trade (?)

A scream was heard from women on the side of Torc ;
 While the two sides of the Maine replied enviously ;
 And wailing was heard on the top of Sliabh Mis.

The banshee of Ross was shedding tears,
 The white banshee of Blarney which is beside you,
 The banshee of the Glen in which birds are vocal,
 160 And the seven banshees on the Paps without pause.

Clíodhna wept because of the tidings ;
 Una wept in Thurles of Eily ;
 Aoife wept in the fairy mansion of Feidhlim ;
 And Aoibhill, the banshee of Carriglea.

The slender Roughty wept piteously
 Aine wept in the dwelling of Grian ;
 Eight eights wept together on the same lake ;
 The fairy maidens of Corran and of the Sliabh wept.

The banshee of Donegal was bitterly weeping ;
 170 A banshee at Tara, who is in torture ;
 A banshee at Youghal also without respite ;
 And a banshee at Cappelquin of the Decies.

153. *cúg uile 'na céirib óiric* is a difficult phrase.

157 *et seq.* *bean ríge*: MS. *bean τ-ρίγε* throughout. Blarney is said to be beside Eoghan, as it is near the lands that belonged to his ancestors.

162. Eily O'Carroll included some baronies in Co. Tipperary.

165. *caóille*, *sic* MS., and also Hardiman, who gives this stanza. *caóille*, = 'land,' is given in O'R.'s and O'Brien's dictionaries. The line is obscure.

bean ríge fóρ zo deópaé eudháρ
 A m-baile Uí Óairbpe, amhup deo' íaop-ílióét ;
 baipleacán a g-craataib báip fáo' pgeulaib
 'S an τ-Εun Fionn a o-τεανταιib euga.

180 Do glac πανταιρ oream an óeupla,
 Do íaouleáop zo b-φillpeáó aríp óuγainn Séamup,
 An tan do pγpeáó an leac fáo' pgeulaib,
 An lia Fáiλ 'na lár aγ γέimnιγ.

Ó'érp γup áaioúeáop coilte ip caolta,
 Óo loipγ mo époude do míll 'p do éeup mé,
 An bpaigó-geal ó Fáióripib na paop-φlaié,
 Óo beicé aγ zoλ gan pop 'na h-aonap,

Aγ γpeáóó a bar 'p aγ pταáó a céibe,
 'Na g-caop n-deapγ a deapca gan ppaóóáó,
 A cpoiceann geal air paó 'na épéááταιib,
 Ip polaé píoða a clí-óoipρ paobéta.

190 Ó'érp γup óoipγeáop ppoáanna aγ γέimnιγ,
 Coilte copρ-énoic γopma ip paoléom,
 Ríogain Fionnγoé aγ píoρ-γul 'na h-aonap,
 Óo éup m' mteleáét epí na ééile.

Paáctaim cáρ ip fáé a oéapa,
 Óen τ-poilpeacé ó Fáiócppeab na paop-φlaié,
 Cpéáó an báρ, an táip, nó an τ-éiγion,
 Cpé 'n ap míll a baill 'pa h-eudaé ?

200 Ó'ppeaγair Fionnγoé oúinn zo h-eudháρ,
 Le glóp doilb zo pollup a n-éipeáét,
 Tá a íár-φioρ aγac-pa deapb mo pgeulca,
 Ip zo o-τιγ mii 'na ppuicé óm épéááταιib,

174. It is here suggested that a family tie exists between the banshee of a great family and the members of that family.

175. baipleacán is the name of a townland in the barony of Iveragh, Co. Kerry ; it is marked on Carew's map of Iveragh Barony in the Lambeth Library.

176. an τ-Εun Fionn, also called an τ-Εun Ceannan, XXII., the home of Mac Finneen.

A banshee, besides, tearful and envious
 In the dwelling of Cairbre, a maiden of thy noble race ;
 Baisleacan in the tremors of death at tidings of thee ;
 And the Eun Fionn in the grip of death.

The tribe of the English speech fell into a fainting fit ;
 They thought that James would return to us again,
 When the Stone screamed at the tidings of thee—
 180 The Lia Fail moaning in its centre.

After the lament of woods and marshy plains,
 It scalded my heart, it ruined and tormented me,
 That the Fair-necked from Firies of the noble chieftains,
 Was weeping without ceasing alone,

Wringing her hands, and tearing her hair,
 Her eyes as red fire, without respite,
 Her bright skin all full of wounds,
 And the silken covering of her bosom rent.

After the streams had ceased to moan
 190 Woods, stately green hills, and wolves,
 The queenly Fionnsgoth, weeping continually alone,
 Has put my mind into confusion.

I ask what misfortune has happened, and the cause of her tears
 Of the brilliant one from Firies of the noble chieftains,
 What was the death, the insult, the violence,
 For which she mangled her limbs, and her garments ?

Fionnsgoth replied to me enviously,
 With a mournful voice, as was evident, effectively :
 Thou knowest full well the truth of my tidings,
 200 Seeing that venom comes in streams from my wounds,

194. $\text{Fai}\delta\text{r}\epsilon\text{a}\delta$ is no doubt the same as $\text{Fai}\delta\text{ri}\delta$, of 183 *supra*, it is, perhaps, the modern Firies, in West Kerry; the $\text{foill}\text{r}\epsilon\text{a}\delta$ mentioned here is the same as the $\text{brai}\delta\text{b}-\delta\text{ea}\delta$, 183; both refer to Fionnsgoth, a mountain in West Kerry mentioned in XXII.

'Sa liaét pluaiḡ de mairib Néill Duib,
 Pīaḡuīde ip fáid ip ráp-ḡlaiḡ beupaḡ,
 Mná uairle nár ḡpuamḡa, ip ḡaoime aopḡa,
 Ḍo éuaiḡ do óif an bíḡ 'p an euḡaiḡ,

Ḥur ḡsbreaḡ an ríḡ ceapḡ ḡo claonmāp,
 Eapboiḡ, paḡairḡ, abaiḡ, ip cléiriḡ,
 bḡáirḡpe ḡiaḡa, ip cliap na ḡéirce,
 Aḡur uairle na tuairḡpe ceéile.

Ḍ' ínnriop ḡo fíop ḡi bḡíḡ mo pḡeulḡa :
 210 Ḥo paib Eoḡan mór fór ḡan baosḡal ;
 A éalaiḡ má bí 'na ḡif ḡo m-b'ḡéidip
 A ḡaḡáil do apír le línn an pex éipḡ.

Ḥáid epéaḡḡa Ḥeaḡáin ḡo h-ápḡ aḡ éiḡeaiḡ aip ;
 Aḡ lonnpaiḡ pionnḡap aḡur aḡ pméide,
 Aḡ pḡpeaḡaḡ fór aip Eoḡan ḡo h-éiḡneacḡ,
 Aḡ iappaiḡ pḡla ḡopḡaḡ a n'éipic.

Opḡinn fór éuḡ léonaḡ lém aip,
 Ruḡpaoi ip Seon mic Ómaiḡ éiḡip,
 Seaḡán ip Ḍiapmuḡḡ piaiḡ baḡ bḡeugaḡ,
 220 Muipip 'p an ḡír pin éuḡ pḡaoile lém aip.

Ip bḡónacḡ anoir le cup a nḡaoḡaiḡḡe,
 An éupa éuit 'na éioḡ aip Ḥaoḡalaiḡ,
 Ip aip ḡacḡ aicme de élannaib Milepiup,
 An mḡéḡ ḡíob ḡ'iompaḡḡ pe Luther a n-éide.

Māp ḡ'mḡiḡḡ ḡap ppúill anonn ár ḡ-cléip mairḡ,
 Māp do cuipcaḡ aip ḡsbipḡ éoiḡḡe Séamup,
 Ḍo cuipcaḡ fá pmaḡḡ ap mair ḡen ḡpeuḡa,
 Ip do cuipcaḡ Eoḡan fá bḡón, mo ḡeup-ḡom.

213-216. This beautiful stanza reminds one a little of the speech of the Ghost in *Hamlet*. 214. Πιοννḡap, 'struggle, contest': cf. XXX. 2.

217-220. For an interesting account of the Orpen and Eagar families who settled in Kerry, see *Old Kerry Records*, Second Series, pp. 140-212. The Eagers gained great military distinction in the British army, and were not the last to make common cause with the Catholic Celts of Kerry. Francis Eagar, the fifth son of Alexander Eagar, the first settler of his name in Kerry, married a daughter

Seeing the great multitude of the nobles of Niall Dubh,
Huntsmen, seers, and true, courteous chieftains,
Noble ladies, who were not cheerless, and aged persons,
Who have suffered want in food and raiment,

That the rightful king was wickedly banished,
Bishops, priests, abbots, and men of letters,
Pious friars, and the mendicant band,
And the nobles of the country together.

I told her truly the substance of my tidings ;
210 That the great Eoghan was still free from harm ;
If his land was lost to him, that he could
Obtain it again at the coming of the rightful king.

John's wounds are loudly crying out to him ;
They are flashing forth battle, and beckoning,
And also screaming to Eoghan violently,
Entreating him to spill blood as an eirie.

Orpen also inflicted on him a sad wounding,
Rughraoi and Seon son of Amos Eagar,
John and Diarmuid who were ever liars,
220 Maurice and these two brought doleful destruction on him.

Sad now is it to record in Gaelic,
The torture that fell on the Gaels in a shower,
And on every band of the descendants of Milesius,
As many of them as became turncoats with Luther ;

When our good clergy went over across the waves,
When James was sent for ever into banishment,
All that survived of the company were put beneath the yoke,
And Eoghan was afflicted with sorrow—my sharp wounding !

of O'Donoghue Dubh, of Glenflesk, and so identified himself with the resistance to the penal laws made by his brothers-in-law that he is called in more than one despatch "a pretended Protestant." One of the Orpens, Robert, was the hero of Killowen in 1688. But the Eagars referred to in this stanza I am unable to identify. 218. The name Amos is not unknown in Kerry.

221-228. In these two stanzas, the general evils of which Eoghan's expulsion only formed a small part, are dwelt on.

Ατέυνηγιμ Ιόρα Ορίορῶ δομ εἶρτεαέτ,
 230 Αν σεό πο αιρ Εοῖαν ῶο πόιλ α ἐραοέαῶ,
 Αἰριοῖ α βεατα δο εαβαἰρτ δο αιρ αση ball,
 Ο Συἰγε Ρἰnn ῶο ρίοραοιβ Σλέιβε Μἰρ.

Υἰρῶε na Μανῶε, Λεανἰum, Λαοι, ἰρ Claοδαέ,
 Σναἰῶmἰῶ pe ρρατέαιβ ρῶαιρ le lἰnn Λέim Τυἰρc,
 Ρἰonna Σρἰεῖ, Ρλεαρῶ, ἰρ caipe an Ἰἷαοἰρ ῶέimἰῶ,
 Ροἰἰ Ἰἷυἰρἰρ δο εεαέτ αρτεαέ pe Clann Εἰῶἰρ.

Τυἰτἰm na β-πλατα μεαρα β-ρἰορ-λαοέῶα,
 Re nuἰἰἰρ na naἰἰἰῶ neαρτἰἰαρ ηῖmἰοἰἰ-ευέταέ,
 Οἰῶῶε na β-ρεαρ léαρ leαῶῶ Ρἰῶ Σέamἰρ,
 240 Ἐυῶ Μἰυἰρἰρ αρτεαέ ῶαν εεαρτ le Clann Εἰῶἰρ.

Ιονῶ mo ῖean le peal α n-Υἰῖ Λαοῶαιpe,
 Ἰρ τυἰτἰm na β-ρεαρ ῖran τρεαρ le Ρἰῶ Σέamἰρ,
 Μἰυἰρἰρ δο εεαέτ αρτεαέ le Clann Εἰῶἰρ
 Τρέ α ῶ-cumἰlἰm bar δοm naἰἰἰῶῶ ρἰρ-ευέταέ.

ΑΝ ΟΕΑΝῶΑΛ.

Μαἰρῶ εἰυἰρεαρ ῶαέ ῶοέαρ le ποέαρ ῶο ριοέαρ ῖna ῶεαῶαἰῶ,
 Ρἰonnaῶ ῶαέ τοραἰῶ an olann an ῶuille ῖran bláé,
 Νἰ ῶume ná οέταρ αέτ coῶῶῶ na ρἰῶῶε ῶe ῶἰάé,
 Ἐυῶ muἰleann an Οροἰέἰῶ ῶο Ἰἷυἰρἰρ ῖran eoέαρ ῖna lἰmἰ.

232. A great many mountains in Ireland are called Suighe Finn. Above, the poet puts the limit as:

Ὅn ῶά Ἐἰέ ῶο ρίοραἰβ Σλέιβε Μἰρ.

233-236. In this stanza the rivers more closely connected with the estate of Eoghan are introduced as a final chorus of grief for the incoming of Maurice with Clan Eagar.

234. Linn Ueim Τυἰρc, the lake of Torc Waterfall.

236. Caipe an Ἰἷαοἰρ. The River Maor or Maire forms part of the boundary between Cork and Kerry, and is referred to by Spenser:—

“There also was the wide embayed Maire.”

Fairy Queen, Canto II., Bk. iv.

I implore of Jesus Christ to hear me ;
 230 To remove this sorrow which is on Eoghan for a while ;
 To make restitution to him of his property at once
 From Suighe Finn to the borders of Sliabh Mis.

The waters of the Maine, the Laune, the Lee, and Claodach,
 Unite with the streams that depart from the lake of Tore Water-
 fall ;

The Fionn Sruth, the Flesk, and the current of Maor moan
 At the coming in of Maurice with Clan Eagar.

The fall of the active, truly heroic chieftains,
 By a number of the enemy who were strong and powerful in deed,
 The laws of the men by whom King James was overthrown,
 240 Brought in Maurice without right with Clan Eagar.

My ancestors' abode for a time in Iveleary,
 And the fall of the men in battle with King James,
 The coming in of Maurice with Clan Eagar,
 Is the reason why I stroke with my hand the truly powerful foe.

THE BINDING.

Woe to him who sows every evil for the profit that flows from it ;
 The proof of every crop is the wool, the leaf, the blossom ;
 It was not one man nor eight, but the war of the kings, that for
 ever
 Gave the Mill of the Bridge to Maurice and the key in his hand.

The Fionn Sruth, or Finn Sruth, is perhaps the Finn Abhainn that flows through Drishane into the Blackwater, or it may be the Finniky, which flows into the Roughty at Kenmare.

241. This line is of biographical interest: *le peal* seems to imply that his parents were *then* living in Iveleary.

244. *cumilim bar* = 'I stroke with the hand,' said ironically of satire. The enemy seems to be Maurice.

245. Transcript of poem reads *map ríð cúirtor*, which spoils the metre; lines 245-246 seem to be semi-proverbial sayings, but they are obscure.

248. What bridge is meant is uncertain, but probably the reference is to Lisnagaun, near Headford, where there is a place still called Old Bridge, which had formerly a tucking mill.

XXXVI.

DO MÁC FÍNNEGIN DUIB UÍ SÚILLEADÁIN.

Fada éid tairt an oimig,
 Dá m-beaó gan é d'iafraidig,
 D'iúl rean, ir deimín an dáil,
 Fear an oimig ar iompáó.

Cuid do buaio rúp an oimig
 Beic gaó n-aon ar iafraidig,
 Teacé arteaó go b'fraidir air
 D'fear an oimig ní heagal.

10 D'fear an oimig ní huamain—
 Cuid eile dá iolbuaódaib—
 Gibé a n-déimtear 'na doócar
 Ní réidir é d'pólmioóáó.

Do óruim oimig ir anma
 A n-oiğreaé a aéaróa
 Deimín arteaó go dtiocfa
 Fear oimig ir oirbeara.

20 bapp roóair é don oimeac
 Gibac air fuó críoó coimaigneac,
 Le luaó a deag-anma ag dul,
 Sean-labpa ruac ir reanóac.

XXXVI.—The metre of this poem as well as of XXXVII. is *deibhidhe*, each line of the quatrain consisting of seven syllables, the second and fourth ending with a word exceeding in the number of its syllables the words respectively ending the first and third; the first and second lines rhyme together as do the third and fourth; there is frequent alliteration, and a word in the middle of one line generally rhymes with a word in the beginning or middle of the next line. Mac Finneen Dubh was a branch of the O'Sullivan family.

XXXVI.

TO MACFINNEEN DUBH O'SULLIVAN.

Far extends the fame of generosity,
 Even if it were not inquired about,
 In the knowledge of elders—it is a certainty
 That the generous man is spoken of.

One part of the generous man's excellence,
 Everyone is seeking him ;
 That you will take advantage of him,
 The generous man is not afraid.

To the generous man it is no cause of fear—
 10 Another of his many privileges—
 What trespass is done to him,
 He cannot be emptied out.

Through generosity and fame
 Into the inheritance of his patrimony
 Certainly will come
 The man of generosity and good deeds.

It is the highest advantage for generosity
 That ever throughout foreign regions
 In celebration of its good name, are going
 20 The ancient sayings of learned men and historians.

3. Perhaps we should read *o'íúil na pean deimhin an dól.* MS. *dól* and *iompraíð.*

6. *beiré.* M *bíonn* ; perhaps *ḡac uair* for *ḡac n-aon.*

7. *ceacé arceac air,* seems to mean 'an advantage over him.'

10. This line is parenthetical.

11. This line seems corrupt.

20. *pean-laðra.* MS. *rolaðraíð.*

Sean-nór aca rianí romhe
 'San éiríe-pe róid luíome,
 'Sé ar feadh gac oirir mar rian,
 Fear an oinigh ar iarraid.

Com-luač éuige—céim 'na rač,—
 An file, an fáid, an ceapbač,
 Gac taob ag triall ar oineac
 Mar aon 'ran éliar éomuiđeac.

30

Tig an Laiđeac leac air leac
 Tig an Miđeac 'ran Muimneac,
 A n-dáil ní daiina cuirpe
 Fa gáir anma an Eođam-pe.

Comluač ó éeann gac críche,
 Lučt rđaoilte rđeal coirđeíche,
 Gá briosđ a méad do meadair,
 Ag ríom a gdeag deimealaid?

40

Níor élor aoinfeair aca-ran
 Ag breic oirbere ar Eođam,
 Ní claon don éeab-rač do éar,
 Aon dá éagnac ní fáđčar.

Ní éuala Gaoideal ná Gall—
 Maič ionépar an éuige éomérom—
 Féor do buain béime air a blač,
 Buaid a féile ní hionđnac.

Mire féim mar gac fear díob,
 Ní cuaird iona cóir ombriosđ,
 Mo éol go hionlán ní fúil
 Go dol fá ionpád Eođam.

24. After line 24 the following stanza is given in A. :—

Ní fúil mo ériall cairir-rin,
 Mac Finnđin Duib, dpeac roilbir,
 Dor tréan tar a n-doiligh dul,
 Féam an oinigh ar adnac.

It has been an ancient custom with them up to this time
Throughout this region of the land of Iughone,
And it is so all over every district,
The generous man is sought out.

Equally swift come to him—a high degree in his good
fortune—

The poet, the seer, the gambler,
All approach the generous man
Together with the foreign train.

30 The Leinsterman comes, side by side
The Meathman and the Munsterman come,
Their concourse is no cause of sadness
At the shout of the name of this Eoghan.

Equally swift from the limits of every district
Foreign story-tellers flock ;
What means the greatness of their enjoyment
As they enumerate his genealogical branches ?

40 No man of them did I hear
Speaking in reproach of Eoghan.
It is not a desire for riches he loved ;
No one is found reproaching him.

I have not heard Gael or foreigner—
Well does he bear the even balance—
Who ever yet tarnished his fame,
The renown of his hospitality is not strange.

I too like each one of these—
It is not a journey which is to be disparaged—
My wish is not entirely satisfied
Till I go into social intercourse with Eoghan.

29. The second *leat* is omitted in MS., which leaves a syllable wanting.

39. This line is obscure ; does *céad-paē* mean 'riches' ?

47. Alliteration requires *ní fúil* ; MS. *ní b-puil*.

50 Saoilim naé fuil diomḏac̄ de
Clét náma nó fear fearge;
Ḑnúir fáoilḏ gan cáil a ḑ-epoḏ,
báid̄ ḑac̄ aoin̄fir le hEoḑan.

Ḑo éannuiḑ fḑr, beart dá raé,
Aim paop naé féid̄ir d'ionnlaé,
Ḑíol clú deiḑ-reaét̄ ir anáir
Cpú do reim-flioét̄ Śúilleabáin.

60 Ní éid̄o caiteam̄ 'na clú ram,
An plioét̄ air̄meac̄ po Eoḑan,
A ḑ-caoi buad̄ na d-toir̄bear̄t̄ d-tprom
Fuair a n-oiḑreaét̄ a h-aleprom.

A n-dimbriḑ ní dual a ḏul,
An teirt̄ oir̄bear̄c-pa ar Eoḑan,
An féile ir reim-reaét̄ a řean,
Ḑeiḑ-flioét̄ na řréime ó b-fuil-řean.

'Sé id̄ir uair̄leḑ řuinn Ḑaoiḏeal
Ḑo ḑní an t-aimm-ře d'iom̄ḑaoilead̄,
Reaét̄ říře na řréime ó b-fuil,
Séime a n-dine dá n-dúctaiḑ.

70 Oimeac̄ ḑnác̄, ir ḑníom̄ náire,
Ceannraét̄, uīla, ir ad̄náire,
Ḑruid̄ ře hoir̄bear̄t̄ ir ciall cinn
Tuḑ oiḑreaét̄ don řial řoir̄till.

Iomḏa céim 'na d-tiḑ arteaé,
Már říor d'řuiḑleḑ na b-řilead̄,
řear an oir̄bear̄ta op cionn éaiḑ
A ḑcionn oiḑreaéta d'řaḑáil.

55-56. Metre corrupt, and translation doubtful. reim-reaét̄: MS. dēiḑ-reaét̄.

I think that no one is ill-disposed towards him
 50 Save an enemy or a man of choler ;
 A joyous face without desire of wealth,
 Everyone's good will is possessed by Eoghan.

He purchased besides—a piece of his good fortune—
 A noble name that cannot be assailed,
 Reward of the fame of good laws and honour,
 The blood of the old race of Suilleabhain.

Its fame does not wear out,
 That of the renowned race of Eoghan
 In the path of victories of the stern struggles
 60 Their inheritance got its nurture.

It is not its wont to diminish in strength
 This renowned fame of Eoghan—
 Hospitality and the old state of his ancestors,
 The goodly progeny of the stock whence he sprang.

It is this amongst the nobles of the land of the Gaels
 That spreads this name abroad,
 The real power of the stock whence he sprung,
 The gentleness of the race towards their country.

Constant generosity, with good deeds,
 70 Friendship, humility, and modesty,
 An approach to noble actions and wisdom of head
 Gave inheritance to the strong hospitable man.

Many are the steps by which enters—
 If the words of the poet be true—
 The man of noble deeds above all
 For the obtaining of his inheritance.

86

Ἰὰς βαρρ ἡννῆ δά β-βυαιρ ραιν,
 Μαιτῖ ἱρ ριύ α ἐιάλλ 'ρα ἐέαδφαιδ,
 Νί νάρ μαρ ἐαιτῆαρ α ἐροδ,
 Α μαίτῆαρ μάρ ἡαν ἡόραδ.

Νί λε τρέαν τάνιγ α νεαρτ,
 Ἰράρ Ὀέ λε δου α η-οιξρεαδτ
 Βυαιρ α ἐοιλ δο ὀρπιμ δοέρα
 Νί κυνγ ραιν ναδ ρο-ἡολτα.

Ναδ beanuid na ραιν-ρε ριβ
 Νί ἡεαραιμ, α ἡίηε Βῖννῆγιν,
 Ρέιμ ἡαν ροιρνεαρτ, ἡαν ρολαιδ,
 Αρ τ'οιρβεαρτ ρέιμ βυαραβααρ.

90

Μαε Βῖννῆγιν Ὀυιδ δά ράδ ριβ
 Ατά, νί ἡννῆε α η-αιρῆιδ ;
 Αρ δο ἡεαλλ νί ἡαιρμ ειλε,
 ἱρ ρεαρρ αιμμ νά αιρῆε.

βαρρ αιρ βεαραιβ ρέιλε βυαιρ
 Εοχαιδ ὀ ἐάδ αν ἐέαδ-υαιρ ;
 Κοιἡλιονταρ αν ἐλύ δο ἐυιρ
 Λε ἐρύ οιρβεαρτα Εοχαιδ.

100

Ὀη λά ριν ἡυρ αν λά ανυῆ
 Ἰιβέ ιονα ἐεανν δο ἐυιρρεαδ,
 Νί δεαδαιδ ἐέιμ αρ ἡ-κύλαιβ
 Ὀ βῖρέιμ Εοχαιδ αον-ῖύλαιῆ.

82. Ἰράρ: MS. Ἰράρα, giving an extra syllable.

84. ναδ: both A and M read ἡαν βειτ, giving an extra syllable, and spoiling alliteration.

Whatever distinction in honour he has obtained
 His wisdom and judgment have well deserved ;
 It is not dishonourable how he spends his wealth,
 80 Great is his goodness without pride.

Not with human might came his strength
 Which is God's grace to go into his inheritance ;
 He obtained his desire through adversity,
 That is not a yoke which is not praiseworthy.

That these verses pertain not to thee,
 I do not judge, O Mac Finneen,
 Sway without violence or enmity
 By thy own noble deeds thou hast won.

The name Mac Finneen Dubh is applied to thee—
 90 It is not an empty title—
 For thy pledge no other name ; (?)
 A name is better than chieftainship.

Supremacy over hospitable men
 Eochaidh obtained at first from all,
 The fame is perpetuated
 Which the noble deed of Eochaidh gave his race.

From that day to this day
 Whosoever should add to it,
 It did not retreat one step
 100 From the race of Eochaidh the one-eyed.

91. ní ḡairm. A an ḡairm.

93. f̄earairb, both MSS. have f̄ir,

giving only six syllables.

100. The legend the poet alludes to is well known.

XXXVII.

DO ĆORMAC MAC CARĀTA ĞUIRT NA Ğ-ĀLOĀ.

Aille, acpuinn naĀ faicim,
 CrĀdāĀt aibiġ anaiĀill,
 SĀuāĀ ġlan oirĀreāĀ ġan oll d'ĀrĀ.
 TeapĀar Ćormac Mic CarĀta.

ĞrĀob do ĀoilĀeann a ĀĀile,
 NaĀair ġan dūil dĀroilĀĀine,
 Rūn aĀĀoirĀ epĀ ġlan ĀĀĀ,
 'SĀ ir aĀĀoir dĀr n-eapĀrĀm.

10 AomleanĀ na Āanba buame,
 Conclan Con na CraĀĀruaiĀe,
 ĞrĀob deaġ-Ānuir ir teĀ a d-Āreap,
 ĀĀ-ġuairĀ ġleĀ na n-apĀ- Āleap.

AiĀġin do Āac Āibir Āinn,
 Urra rluaiġ urĀaiġe ĀĀilim,
 ĀaĀĀ ionĀuir le h-Orġar oll,
 ĀopĀa iomĀair na n-anĀrann.

20 Āġ an n-ġairġe air ġĀaġ leaĀna
 NĀ b-Āuil aoiĀnear oileāĀna,
 Āuair eĀl an ruiĀ cĀapĀa rin
 Āġ deĀl Āġ cĀapĀa an ĀoġaĀĀ.

XXXVII.—The Castle of Gortnaglough, which belonged to the MacCarthys of Carbery, stood near where the town of Skibbereen is now situated. This short poem is one of several in the same metre composed to honour the bravery of Major Charles Mac Carthy of Gortnaglough. In the “Blennerhasset Pedigree” we find the following :—“O’Brien, third daughter of Julian O’Ryan and Mac O’Brien of Duharra (*i.e.* Arra), married Brian MacSweeny of Dinisky in the county Corke, and was ancestor of Major Charles Mac Carthy of Gortnaglough.”

XXXVII.

ON CORMAC MAC CARTHY OF GORTNAGLOUGH.

Beauty, power such as I see not,
 Ripe restless valour,
 Pure noble chief that grew without hindrance,
 Is the character of Cormac Mac Carthy.

A griffin that conceals his generosity,
 A serpent without desire for evil,
 The beloved of wisdom, pure chaste clay,
 It is he who is wisdom for our defence.

10 Unique child of lasting Banba,
 Peer of the Hound of the Red Branch,
 Griffin of good desire, the warmest in conflict,
 Noble of battle of the high feats.

Such another as the son of Eibhear Fionn,
 Prop of the honoured host of Feidhlim,
 Hero to be compared to great Osgar,
 Sustaining pillar of the bards.

20 To the hero with an elm branch
 There is not nurturing pastime,
 That tortured champion got wisdom
 By sucking the troubled pap of war.

6. MS. an naéar gan dúil a n-óroic-méine, which gives two extra syllables. 7-8. These lines are obscure: eáðrám = 'intercession, defence.'

13. aicéin = 'such another as'; M aicín; A aicne, both omit do.

15. ionéuir; M ionéar; A uméar.

16. anðrann: M and A anðrom; the word may be from anðra = a poet next in rank to an *ollamh*, hence in gen. 'a poet.'

19. eól: MS. ól. an ruö: M a ruö; A aruö; aruö, or ruö = 'a hero,' but the line is obscure.

21 Ua óγ na γ-Cormac n-άρραιῶ,
 Slat éumpra an éuil óip-eapnaiῶ,
 Ḥeall na ὀ-τρῆαῶ αἰγε απ ἄιλλε,
 Ḥέαγ ιρ φαῖδε ριονητάιλλε.

COIN-ÉEANGAL.

 Óγε ιρ Ḥné map Ḥρέιν 'na Ḥρίορ-Ḥρραιῶ Ḥlum,
 Cpóδαῆτ, τρέιμε, απ ἑαῆτ Con Ḥuibe buaiῶ Mip,
 Móρδαῆτ céille, πέιλε, ιρ πέορ-uαιρλε,
 Α γ-coíμαιρ α ἑέιλε αγ λαοῦ ὄν λαοι, ιρ τυαιριγḤ.

XXXVIII.

αγ ρεαḤραῶ αιρ ὀοíηναλλ mac ὀONNÉaiῶ αλίας
 na τυιλε.

 beáppφαῶ ριορḤαιῆτε, Ḥεáppφαῶ ιριονηα an ἐνάρραιγ ρmul-
 cαιρle ἐρέιῆεαρραιγ,
 ḤάḤωιγ, mullaḤρραιγ, beappraῆta, buimbpραιγ, Ḥάιβετιγ mιορ-
 Ḥαιριγ, πέαναρḤαιγ,
 Ó ápḥ a mullaiγ 'nar Ḥνάῆαῶ mucallaῶ, φαίτε, τυλcαιḤῆτε,
 a m-bpéan-Ḥapna,
 Ḥο τράῆτ a bonnaiρle, báλḤαιγ, buinneacaiγ, áppραιγ, Ḥlu-
 Ḥαιριγ, ἐρέmυριγ;

21. óγ comes just before n-άρραιῶ in MS.

22. an éuil. In an elegy on Justin MacCarthy, Lord Mountcashel, his father, is called ὀONNÉaiῶ an éuil, and in XXXV. 90, we have τιḤεapna ḤmυρcραιḤe an éuil buibe πέappraῆta.

Ib. óip-eapnaiῶ: M oipεapḤlamn, which = 'bright, illustrious.'

26. Cú Ḥuḥ = Cuchulainn: *cf.* XXII. 196.

XXXVIII.—This is a reply to a bitter satire on O'Rahilly by Domhnall na Tuille Mac Carthy whose patron was Tadgh an Duna. That chieftain died in 1696, and Mac Carthy wrote an elegy on the occasion. Some time after the sad event O'Rahilly visited the locality, and wrote his poem in praise of Warner (X.) It is

21 Young offspring of the aged Cormacs,
 Fragrant rod of the 'cul' of precious melody,
 He has the pledge of the flock for beauty,
 A branch of long, fair progeny.

THE BINDING.

Youth and beauty like the sun's in his pure ruddy cheek,
 Valour, strength wondrous like the Black Dog's who gained Mis,
 Greatness of wisdom, of hospitality, and of true nobility,
 Are all together possessed by the hero from the Lee, it is well
 known.

XXXVIII.

IN REPLY TO DOMHNALL, SON OF DONOGH, *ALIAS*
 "OF THE FLOOD."

I will crop closely, I will cut the temples of the knobby, nosy
 vagabond,
 Who is chinky, full of protuberances, clipped, querulous, mali-
 cious, blinking,
 From the top of his cliff-head, in which droves of vermin are wont
 to be, covered over, gathered into heaps, in foul lumps,
 To the soles of his feet of large make, full of corns, old, of empty
 noise, scarred.

perhaps on this occasion that he incurred the wrath of Domhnall na Tuille. After the death of his patron, Domhnall, it is said, betook himself to a place called Coolnasnaghty on the east side of the Bandon river, opposite to the Tocher, and there, from a rocky eminence, never tired of feasting his eyes on that beloved vale.

When he lay on his death-bed, the priest who attended him told him he should never more behold the Tocher. When the priest had left, determined to falsify the prophecy, Domhnall rose from his bed, and, weak as he was, crawled to his favourite rock, whence he could behold it once more, and having taken one last look at the deserted vale expired. On the spot where he died, there is a heap of stones still pointed out called "Leacht Dhomhnaill na Tuille." Every visitor increases it by a stone. This poem suffers severely from any attempt at translation.

I will tear the ragged wretch, who is planed, poor, vicious, all
wounded into bits.

The starving miser, the hangman trickster, the powerless cripple,
the serpent of empty noise ;

A stammerer with running eyes, a fugitive vagabond, a gaunt
freebooter, is the liar,

A greasy swallower, a greedy glutton, who swallows the lumps
into his greedy maw.

I will gnaw the feet of the villain caitiff, branching, broken,
wounded,

10 And on his two hard heels on which chilblains are wont to be, are
holes and scorched cavities.

Crooked nails made of iron, the hard covering and stem of his
fingers,

Beneath his two shanks, sprained, bruised, scalded, bared, far
asunder.

An ignorant clown, a stroller deserving of the gallows, an old
burned stalk, from Barry's country.

A plundering wretch, an ill-shaped booby crooked, of tall ears, and
a very fool.

A pincher of the pot, a fiddler about the cabin, a fragment, a crab-
fish of keen onset.

A scabby wretch, a ragged yoke-bearer, a shameful simpleton, a
heap of diseases.

His throat emits a storm of wind which sickens thousands into
dire pain,

His fretful carcass, through defect of chewing, rots his coarse,
voracious tooth-jaws ;

Domhnall is he, the hated by the neighbours, a remnant without
vigour in a single poem,

20 Sinister son of Donogh, large-skulled, husky, jealous, churlish,
nerveless.

Ορανγεα αν ρζροισίν, ορανθα, αιρ-έρσον, εαν na
 ζ-κοινησιολ ζρέιρζ alluir,
 Μονγαε, μίλλτεαε, clepae, νηηνεαε, ταοδαε, βρuiζνεαε,
 βαοε-μηεαα,
 Αιρ δεαλβ αν μονγεαοι αιρ ειτιλ νuaiρ ιμετίζ, δ'ειριζ νό δο
 ριε τρι έαοβ βαλλα ;
 Νό le ppancaiz a ριε αρ ελαυρτρα ιρ τόιρ 'να δεαβαιζ αζ
 τρέαν-εαταιβ.

Ψιλίθε na Μυηηαν αιριό-ρι ευντραεε αιρ αν ζ-ερυνγα
 βυθε-εροιεινν ;
 βεολτάν βάιρδίν δοιριτιζ ραοι εάρτυθε, ιρ πολλυρ ζυρ
 βάιμιζε ρζριόβ ορυνν ;
 Νί αιυθε δ'είγρε εοιδε αν έιρτεαεε λαοι ό βéal náρ ρήνιη
 κοήτρομ,
 Ιρ náρρεαε δ'uaiρλιε άλ-ζυιρτ uαιβριζ α δάν na a θυαιν δο
 ρζριόβ-μολαε.

κοιη-εεανζαλ.

Ρολλαιρ δεαλβ, βοεε, αναεραε, ζέαζάν ερίον,—
 30 Οροεαιρ ζαρταε na πραιρζε 'να βεул naε ερυνν,
 Ζροζαιρ ρεαδαρ α εραοι αιρ βλέιν δυβ βυθε,
 Έυζ πορζα δά εεανζαιν α ζαν ριορ αιρ Αοδαζάν Ψίνν.

XXXIX.

ΑΝ ΒΑΣ.

(Αζαλλαμ ιοιρ Αοθαζάν Ua Rathaille αζυρ Saζαρτ.)

αοθαζάν.

Έαζραιε Seoipri μόρ-ρο άρδ-ριζ αζυινν,
 Ιρ έαζραιε Seoipri ό βόρδ na Μάιζε μίνε,
 Έαζραιε Μόρ 'γαρ βρόν δά πάιρθε ριν,
 Έαζραιε Seon δόινν ιρ Κάιτ Στίβιν.

The head of the lean creature, is withered, twisted with age,
 crooked, with candles of greasy sweat (?),
 Hairy, destructive, tricky, venomous, contentious, fond of fighting,
 spent in folly,
 In the shape of a monkey, when he took to flight he rose, or ran
 through the side of a wall,
 Or like a rat running towards an enclosure (?), pursued by strong
 cats.

Ye poets of Munster, ban ye this decrepid wretch, of yellow
 skin,
 A noisy little bard, who spills his rubbish on papers (?), it is plain
 that it is madness that he has written against me,
 It is not proper for the learned ever to listen to a poem from a
 mouth that never spun an even lay,
 It is a shame for nobles of the fair proud land to write praise of
 his poems or his verse.

THE BINDING.

A poor, empty, awkward miser, a withered branchlet,
 30 Starved hangman of porridge in a mouth unwise,
 An ill-shaped wretch, who would sell his kinsfolk for a black
 yellow hag,
 It was he who made unawares an attack with his tongue on Egan
 the Fair.

XXXIX.

DEATH.

(A DIALOGUE BETWEEN EGAN O'RAHILLY AND A PRIEST.)

EGAN.

Great George, our high king, will die ;
 And George, from the banks of the gentle Mague, will die ;
 Mór will die, and her children will rue it ;
 John Bowen and Kate Stephen will die.

AN SAZART.

Róil a fáile, aip mipe ná bí-re tráté,
 Iṛ ná tabair breiṫ ḡiorraire aip fuirinn iṛ fáor-
 maic cáil,
 Má tá ḡo bfuilid real inneall na faoiṫe aip lár,
 Ní cóir a éuirint iad uile beic claoiṫe a n-ár.

AODHAZÁN.

10 Éagfaid an t-eac cé fada leabair a riubal,
 Éagfaid an ceapic an laṫa an reabac 'ṛ an colúr,
 Éagfaid an fear an bean an élan n 'ṛ a ḡ-clú,
 Iṛ éagfaid an ragaṛt fearḡair rannṫac úo.

AN SAZART.

A Aodhazán éoir do innir rgeól fá bṛiḡ óúinn,
 Ó éagfaid an t-ḡe aip nór na mná cṛiona,
 Cá nḡeabṫar leḡ? nó 'bful ḡlóipe ón árḡ-ríḡ aca?
 Nó a bṛéin ḡo deo beid Seon iṛ Cáit Scíbin?

AODHAZÁN.

20 Luét puinṛ iṛ beṛpac d'ól iṛ rḡárḡ fáionṫa,
 'S do ḡní cpaor ḡac ló ḡo raobaḡ páir aoine,
 Má 'ṛí an ḡlóipe ḡeobaḡ map bárr díolṫa ann,
 Ní' l baḡḡal ḡo deḡ aip Šeon ná aip Úáit Scíbin.

AN SAZART.

Róil a óuine ná h-iméiḡ an t-ṛliḡe éomḡair,
 'S ḡo bful Jones iṛ Gibbons 'na d-tiḡéib ḡo ríṫeoilṫe,
 D'ólaḡ tuille aḡur iomaḡ don fáion éróḡa,
 ḡur rṫiall a ḡ-epoiṫe le mipe na caom-beṛpac.

THE PRIEST.

Stay, O poet, nor be mad for a season ;
 Nor judge without consideration persons of truly good repute ;
 Though the strongholds of the nobles be for the time pulled
 down,
 It is not just to infer that they are all worsted in the conflict.

EGAN.

The horse will die, though long and free his stride ;
 10 The hen, the duck, the hawk, the dove will die ;
 The man, the woman, the children, and their fame will die ;
 And that comfortable, covetous priest will die.

THE PRIEST.

O honest Egan, who has told us a meaning tale,
 Since the young child will die, no less than the aged woman,
 Whither do they go ? Are they in glory with the High King ?
 Or will John Bowen and Kate Stephen be in never-ending
 torments ?

EGAN.

Those who drink punch, and *beoir*, and wines, even to vomiting,
 And daily yield to intemperance, and to the breaking of Friday's
 fast,
 If these obtain glory, as a reward for these things,
 20 Then John Bowen and Kate Stephen need never fear.

THE PRIEST.

Stay, O man, go not the near way ;
 See Jones and Gibbons in peace and happiness in their dwellings,
 Who would drink more than too much of the strong wine,
 So that their hearts were excited by the fury of the pleasant
beoir.

XL.

ΑΝ Τ-ΑΝΡΑῸ.

(βλίπε.)

Ὅοβ ἔαгнаῖ ἰμῖρτ να τυίλε πε ὀαορ-ρῶαῖαρ,
 Μέαδ να τοἰννε πε ρῶἰρνεαῸ να ἡαοῖ ἡῶαἰρνεἰν,
 Ταοῖ να λοἰηγε ἴρα ρῶἰρἰοηη αἰρ τρεῦν-λουαρἡαῸ,
 Αἡ εἰḡεαῸ αἡ τυἰτἰμ ἡο ἡἰρἰηἰοἰ ἡαν ὀαἰλ ρῶαρἡαἰτ.

XLI.

Ὁ' ἦεαR ὀαR ὀ'αἰηη σἰοηάηαῖ.

Ὑἰρἡε αἰρ βαἰηηε μά ḡλααἰρ ὀη σἰοηηάηαῖ,
 ἰρ ἡεη' ḡοἰλε-ἰρ αἰρ μαἰὀἰη ἡο η-ὀεαῖαἰὀ ἡο ρἰοῖῖάηηα,—
 ὀαἰρ Μῶἰρἡε να ὀ-ἦλαἰῖεαἰρ ἡε η-ὀεαῖαἰρ-ἰα ααἰη-ἦαἰρἡεαῖ,
 ἡε ḡἰοḡαἰρἡε αη ḡλαḡαἰρ ἡἰ ραῖαἰὀ ἡο ὀἰοḡḡάἰλ-ἰρ.

XLII.

ΑἰR ὀοἰλεαῖ ὀο ḡοἰὀεαῖ ὀ σαḡαRτ ἡἡαἰῖ.

Whereas Αοηḡαἰρ, ἦαἰῖῖἡἰρἡε,
 ΣαḡαRτ εἰρἰὀῖῖεαῖ, εἰρἰοἰρἡαἰḡῖεαῖ,
 ὀο ῖάηἡḡ αηἡἡḡ αη ἡάἡἡἰρ-ἡε,
 ἡε ḡεαἰρἡἡ αάἰρ ἡρ ἦἰρἡηηε :

ḡἡἡρ ὀεαηηἡἡḡ ὀοἰλεαῖ ἀἡἡὀ-ἦἡεαῖῖαῖ,
 ὀά ὀεαἰρἡαἰὀ ἡἡάἡἡε ἡρ ἡἰοḡ-ḡαἡἡε,
 ὀαὀ ὀἡεαḡḡῖα ἡḡἡεαὀ ἡρ ἡἡἡἡἡαἡε,
 ἡρ ḡαἡε ἡε ἡḡάἡἡ ḡαῖ ἡἰοη-ὀαῖα ;

XL.

THE STORM.

(A FRAGMENT.)

Pitiful the playing of the flood with dire destruction !
Great the bulk of the waves, through the fury of the whirlwinds !
The ship's side and her crew were rocked mightily,
Screaming as they sank to the bottom without obtaining relief !

XLI.

ON A MAN WHOSE NAME WAS SYNAN.

Water and milk if I have got milk from Synan,
And that it agreed peacefully with my stomach in the morning,
By Mary of Heaven, with whom I am on terms of fair love,
The babbler of prattle shall not do me harm.

XLII.

ON A COCK WHICH WAS STOLEN FROM A GOOD PRIEST.

Whereas Aongus, the philosophic,
A pious religious priest,
Came to-day into our presence,
Making his complaint, and avouching :

That he bought a cock of high pedigree
For his town and manor hens ;
Whose crow and whose bloom of beauty were of the rarest,
And whose neck was bright with every full colour ;

10 Ἐὺ γε αἰσθᾶ μῖν-ῤῥῖλλῖν
 Ἄρ αν ἕαν δοβ αὐῖβῖνν εὐῖβῖρῖε,
 Ἰὺρ ῤῥῖυβ ῤῖοβῖρᾶ ὄρᾶοῖδᾶῖτα ἕ
 Ὀ αὐαῖ ἕῖνν να δῦῖταιῖε ῤο.

 βαὸ ῖάβᾶ ὀά ῖαῖνυῖλ ὀ'άῖρῖῖῖῖ
 Coileᾶ ῤῥῖρᾶδῖυῖῖῖῖ, ῖρ δῖῖρῖῖῖῖῖ
 Ὀο βῖῖῖ ὀά ῖαῖρᾶῖ Ἄρ ῖάῖν-ἕοῖῖῖῖ
 A n-am ῖᾶῖ εᾶρῖῖῖῖῖ ῖρῖῖῖῖῖ.

20 Μ'όρῖῖῖῖ ὀῖβ, αν τ-άῖῖῖ ῖν,
 A βᾶῖῖῖῖ ῖῖῖῖ mo ἕῖῖῖῖ-ῖε,
 Ἰῖῖῖ εῖῖῖῖῖῖ Ἄρῖ-ῖῖῖῖῖῖῖῖ,
 Ἄρ ῖν le ὀῖῖῖῖῖ ὀῖῖῖῖῖῖ ;

 Ná ῖᾶῖῖῖῖ ῖῖῖ na ῖῖῖῖ-ἕῖῖῖῖῖ,
 Ina ῖ-εῖῖῖῖῖῖῖ ῖῖῖῖ ná ῖῖῖῖῖῖῖῖῖ,
 Ἰᾶῖῖ ἕῖῖ a n-ὀῖῖῖῖ αν τ-ῖῖῖῖῖ-ἕῖῖῖῖῖ,
 Ὀο ῖῖῖῖ' αν ῖῖῖῖῖῖ le ῖῖῖῖῖῖῖῖῖ.

 Wheresoever eῖῖῖῖῖῖῖ
 Iona βῖῖῖῖῖῖ ῖῖῖ αν τῖῖῖῖῖῖῖῖ,
 Ἐῖῖῖῖῖ ἕῖῖῖῖῖῖ-ῖᾶ ἕ Ἄρ ῖῖῖῖῖῖῖῖῖῖῖῖῖ,
 Ἰο ῖ-ῖῖῖῖῖ ἕ ῖᾶ ὄρῖῖῖῖῖῖῖῖῖῖῖῖ.

30 For your so ὀῖῖῖῖῖῖ, ὀ'οῖῖῖῖῖῖῖῖῖ,
 Ἄῖ ῖῖ ῖῖῖῖ ὀῖῖῖ ῖῖῖ n-ῖῖῖῖῖῖῖῖῖ,
 ῖᾶ ῖῖῖῖῖῖῖῖῖ mo ῖῖῖῖ le εῖῖῖῖῖῖῖῖῖῖῖῖῖ,
 Ἄῖ ῖᾶ ῖῖ ὀ'αῖῖῖ αν ῖῖῖῖῖῖῖῖῖῖῖῖ.

He gave fifty fair shillings
10 For this bird of comeliest comb :
But a sprite, of druidical power,
Stole it from the fair of the county town.

One like him, indeed, much requires
A cock that crows and wakens,
To watch and keep him from soft slumber
In the time of vesper devotions.

For this reason I command you,
Ye state bailiffs of my court,
Search ye the highways,
20 And do it with zeal and earnestness :

Do not leave a *lios* or a fairy hillock,
In which you hear noise or cackling,
Without searching for the fairy urchin,
Who did the deed through plunder.

Wheresoever, in whatever hiding-place,
Ye find the little crab,
Bring him to me by a slender hair,
That I may hang him as a silly oaf.

For your so doing, as is due,
30 We hereby give you authority ;
Given under or hand with a quillet
This day of our era.

XLIII.

sean-éúihne aodhaḡáin uí rathaille.

Óí bile bpeáḡ buaðac ḡlarp-ḡeáḡac aḡ fár ó na ciantaib, lámh le cill noé a cpeacac le Cromuella claon, or cionn tobair tuilte le fuar-uirge fionn, ar fcarann fód-ḡlarp noé raob ropaire minnóir ó úime uapal do élannaib ḡaoḡal, noé a puairgead tap na fairrḡiḡe fiaḡana amac trí feill aḡur ní le raobap claidíme. Buó máic leir an m-bróinn-móir, m-bolḡ-ḡocac minnóir malluigete peo ḡeug ḡlarp leabair de'n épann do ḡearpac éum triorcam tige do úeanaim de. Ní bainfead aon de na raoraiḡ épann, nó do luét oibre rir an ḡeug áluinn, óir buó ḡḡiamac a ḡḡac 'ḡa bpolac an tan do bíóir aḡ caomead ḡo cráite ḡeup fá na ḡairḡiḡiḡib ḡlé-ḡeala noé a bí rínte fá an bḡód. "ḡeáirḡeap-ra é," ar epóaire cam-éorac lom-loirḡneac mic do bí aḡ an minnóir méic peo, "Aḡur faḡaiḡ tuaḡ óam do látar."

Do éuaiḡ an ḡpalpaire plaod-éiallac puar air an ḡ-épann mar éat aḡ ḡḡeinn, aḡ teitead ó éonairt ḡaḡar, ḡur éárla óá ḡeáḡáin aḡ fár tparna a ééile air. Do éug ré iarraét a ḡ-cup ó ééile le neart a éupleanaib, ḡur ḡpeabaḡar ar a lámh le

XLIII.—In a MS. in the Royal Irish Academy (23 G., 21), the title of the stanzas about the tree is given as follows:—

Air faḡáil Saḡranaé éirín epóda ar épann a ḡ-coil cill ábarne.

"On finding some Protestant (or Englishman) hanging from a tree in the wood of Killarney."

The last word is misspelled, but no doubt it is Killarney that is meant. If we accept the description given of the place as accurate, it is probable that the tree in question is none other than the venerable yew tree which grows in the middle of the cloister of Muckross Abbey, or, as our poet elsewhere calls it. "Mainistir Locha Léin." There is no doubt that the Mainistir has ever been regarded with peculiar veneration by the natives, so many generations of

XLIII.

A REMINISCENCE OF EGAN O'RAHILLY.

A beautiful, precious, green-boughed tree had been growing for ages beside a church which the wicked Cromwell had despoiled, above a well overflowing with cold bright water on a green-swarded plain, which a rapacious minister had torn from a nobleman of the Gaels, who was sent over the wild raging sea through treachery and not at the edge of the sword. This lubberly, stocking-stomached, wicked minister was desirous to cut down a green, limber limb of this tree to make house furniture of it. But none of the carpenters or other workmen would meddle with the beautiful bough, since it lent them a lovely shade to hide them while they mourned in heart-broken sorrow over their fair champions who lay beneath the sod. "I will cut it down," exclaimed a gawky, bandy-legged, thin-thighed son of this sleek minister's, "and get a hatchet for me at once."

The thick-witted churl climbed up the tree, as a cat steals up when fleeing from a cry of hounds, and reached a point where two small branches crossed one another. He tried to separate them by the strength of his arms; but, in the twinkling of an eye, they

whom are buried beside it; and the yew tree that overshadows their graves is itself looked upon as almost sacred. There seems no doubt that the yew tree is as old as the abbey itself, and many are the legends concerning it that are widely circulated. It was long regarded as impious to touch a leaf or branch of this tree; and if we believe the legends, all such desecrations have been visited with signal vengeance. See one of these legends in "Ireland: its Scenery and Antiquities," pp. 23 *et seq.* In view of this mass of popular tradition, the story here recorded is quite intelligible, but still there is a heartlessness about some of the details that makes one suspect that many of them have been invented. The story as given here is taken from O'Kearney's MS. in the Royal Irish Academy. I have not seen any other version of it in this form. There is no well in the neighbourhood of this tree: but the well and other details are probably invented by the writer.

ppab na rúl tapra a céile arír, aḡ bpeit aip a ríb aḡur aḡa époáð ḡo h-árð idir aodap ap iprionn. Annpin a bí an riapað Sappanaiz aḡ epaáð a éop le painḡce an ḡaid, aḡur é 'na rēapain aip “nothing.” Aḡur a ðub-liaḡ teanḡan amac pad bata aḡ maḡað paoi na aḡaip.

Do pḡpeað ap do béie an minipðir map ihuic a mala nó map ḡéað a nḡpeim paoi ḡeata (ní nár b' ionḡnað) pad a bí an loct oibre aḡ paḡáil ðpémipðie cum é ḡeappað anuar. Do bí Aodhaḡán Ua Rathaille ó Śliab luaéra na laoérað ann aḡ peiðioí aip époáipe na enáibe, aḡur do éan an laoið peo:—

“Ip maic do éopað a érainn,
Rac do éopað aip ḡac aon épaioib,
Mo épeac! ḡan epainn Inpi Páil
Lán ðod' éopað ḡac aon la.”

“What is the poor wild Irish devil saying?” ap an minipðir.

“He is lamenting your darling son,” ap ḡaḡe bí laim leip.

“Here is two pence for you to buy tobacco,” ap an méiðbpoē minipðipe.

“Thank 'ee, a minipðir an lílic Mallaétam” (*i.e.* an diabai), ap Aodhaḡán, ap do éan an laoið:—

“hupú, a minipðir a éuz do óá pinḡinn ðam
A ð-ḡaob do leim a éaoineað!
Oide an leim pin aip an ḡ-cuid eile aca
Siap ḡo hearball timcioll.”

slipped from his grasp, and closing on his neck held him suspended high between heaven and hell. Then was the confounded Sassenach dangling his feet in the dance of the bough, while he stood on "nothing," and his black-bladed tongue protruded a stick's length, as if in mockery of his father.

The minister screamed and bawled like a pig in a bag or as a goose gripped beneath a gate (and no wonder) while the workmen were getting ladders to take him down. Egan O'Rahilly from Sliabh Luachra of the heroes was present, attending on the villain of the hemp, and he chanted this song:—

“ Good is thy fruit, O tree,
 May every branch bear such good fruit.
 Alas! that the trees of Innisfail
 Are not full of thy fruit each day.”

“ What is the poor wild Irish devil saying ? ” said the minister.

“ He is lamenting your darling son,” replied a wag who stood beside him.

“ Here is two pence for you to buy tobacco,” said the sleek badger of a minister.

“ Thank 'ee, Minister of the Son of Malediction ” (*i. e.* the devil), replied Egan ; and he chanted this ode :—

“ Huroo ! O minister, who didst give me thy two pence
 For chanting a lament for thy child ;
 May the fate of this child attend the rest of them
 Back to the tail and all round.”

XLIV.

CLANN TOMÁIS.

(Tógta ar “Eacra Clonne Tomás.”)

Ar í rin trát aghur aimpir éamiz pádpaiḡ ḡo h-Éirinn aḡ
 ríoléur epábaid aghur epuidim. . . . Ro éionól pádpaiḡ naoim
 aghur paoite Éirionn éum aon baill, aghur ar í comairle do
 rónrad, na heactar-éméil aghur na hil-éméil diabluide uile do
 vísóctur ar Éirinn aét Tomár amám. Níor b'péidir an epuidiom
 do éangal le Tomár—amail ip deapbta aḡ a ríloct ḡur andiu,
 óir ní péidir teagarḡ Críorḡaiḡe ná móð paoiponeac ná aítne
 paeapaimente do imnað dóib—aghur óir náir b'péidir, ar iad ro
 páḡbála aghur ḡeapa do páḡuib pádpaiḡ aḡ Tomár aghur aḡ a
 ríloct .i. buað liorḡaéta ludapḡaéta aghur lán-imóḡara; buað
 béicíde, bpuiḡne, bpéiḡe, buailte, aghur batapála. Aghur ḡo
 m-bað é buð biað dóib péiteaca cinn aghur cora na m-beaḡaðac
 n-éiḡcailaíde, fuil aghur pollpaét aghur ionaḡar na n-aimmíḡe
 eile aghur fóir ḡo m-bað é buir apán aghur annlann dóib .i. apán
 aih anbhíoraé eórna, aghur ppaipeaca ppíomḡaíhla ppacáir, aghur
 bun-bainne aghur bpém-ím con-puibeaé cuar-ḡorm ḡabap aghur
 caoraé; aghur ḡo mbað é buir ceól aghur oirpíde dóib .i. pḡpéacaé
 aghur ḡol-ḡárta cailleac, ḡárlac, aghur con-imárapáda, aghur
 ḡraipinne ceape, muc, aghur mionnán; . . . ḡan ḡráð aḡ neac
 aca dá éile; aghur a m-bpíḡ aghur a m-beaḡa do éaiḡeam le
 paoḡar aghur le tpeabaipeaét aghur le torpaim, do éoḡuḡaḡ an
 aora uapail pá ioltuacaib na ḡ-epíóc; aghur an éuid ar pécáir
 dá ḡ-euid lóm do éairḡeað aghur do éomeáð pá éómair éaic;
 aghur fóir, an té do ééanpað maíḡ aghur mór-éorname dóib, ḡo
 m-bað é buð luḡa oppa, aghur an té do buailpeað aghur do

XLIV.

CLAN THOMAS.

(TAKEN FROM "EACHTRA CHLOINNE THOMÁIS.")

THIS was the time and season in which Patrick came to Erin, to sow the seed of piety and faith. . . . Patrick assembled the saints and wise men of Erin to one place; and the resolution they came to was, to banish all the foreign races and the diabolical races out of Erin except Thomas alone. It was impossible to give the faith to Thomas—as is evident in his progeny to this day—since it is impossible to teach them the catechism, or the manner of confession, or the knowledge of the sacraments; and since that was impossible, these are the bequests and restrictions that Patrick left to Thomas and his descendants: superiority in sloth, in slovenliness, in awkwardness; superiority in screaming, in fighting, in lying, in beating, and in club-fighting; and their food was to be the sinews, the heads, and the legs of the brute beasts; the blood and gore and entrails of the other animals, and also their bread and sauce were to be strange bread of barley and primitive porridge of oatmeal, skim-milk, and rancid butter of goats and sheep, interspersed with hairs of hounds, and with blue interstices; and their music and melody were to be the screaming and the crying of old women, children, and dog-hounds, and the noise of hens, of pigs, and of kids; . . . while none of them should love the other; and they were to spend their vigour and their lives in labour and ploughing, and in attendance, to support the nobles in the various districts of the lands; and they were to save and keep the best of their food for others; and also whoever should do good to them and defend them greatly, him they should dislike the most; and whoever should strike them and

satire "Eachtra Chloinne Thomais." They are given here as specimens of his prose style and of his satirical genius.

éaiṫpeaḁ aḡur do éarṫpaḁ iad ḡo m-baḁ é bur annra leḁ aṫail
aḁeir an pīle—

Rustica gens est optima flens et pessima gaudens,
Ungentem pungit, pungentem rusticus ungit.

.

Do éaiṫeadaḁ an Ḳlann ran Tomáir aḡur a rṫoḁt dá n-eir
a n-aṫpīr ḡo rṫḡaḁ ro-beaṫaiḡṫe aṫail d'órḁaiḡ Ḳáḁpaḡ ḁóibḁ,
óir níor éleaḁṫadaḁ biaḁa raopa ro-éaiṫṫe, ná ḁeoḁa mīrpe
meirḡeaṫla, ná éadaḡe ḡlana ḁaṫaṫla, aḁṫ léinṫeaḁa ear-
ḡeaomṫeaḁa earcarṫaiḡ, aḡur rlat-éḁṫaḁa rṫíme rṫnáṫ-peaṫpa
do bréan-élnṫ ṫocán aḡur aṫníḡṫe eile, aḡur bróḡa bréana
úr-leaṫair aḡur biréibḁ rīara paḁ-éluapaḁa ḡan éuma ḡan
éearṫuḡaḁ, aḡur úrḁionna maola meirḡeaḁa mīrḡiaṫaḁa; aḡur
iad, mar d'órḁaiḡ Ḳáḁpaḡ ḁóibḁ, aḡ paire aḡur aḡ rḁḡnaṫ, aḡ
ṫreaḁaṫeaḁṫ aḡur aḡ brīadaḁaḁṫ do mīaṫibḁ na ḡ-crīoḁ le
rḁímiḁr ḡaḁa rṫḡ le h-aṫpīr mṫḁian aḡ oirpaṫium ḁon reaḁṫ
rṫoḡḁa aṫail baḁ éleaḁṫ ḁóibḁ.

XLV.

AN cLEAÍNNAS.

(ṫóḡṫa ar “Eaḁṫra Ḳlṫmne ṫomáir.”)

Do bí ṫaoirpaḁ do ḁeárrḡnaiḡ do na cīneaḁaibḁ rīn do
rṫolḁaiḡ ó ṫomáir .i. Murḁaḁ Maolḁluapaḁ Ua Mulṫuarḡairṫ,
aḡur ar é baile iona n-aṫreaḁaḁ an Murḁaḁ rīn a ḡ-Cluain
nīc Nóir, aḡur pe līnn rḁéḁlīme a ṫabaṫṫ a éuapaḁa ṫimḁioll na
h-éirionn, d'ḁár raiḁḁreap aḁbal-nṫr rīr an Murḁaḁ rīn, aḡur
do éur an reap rīn ṫeaḁṫa rḁá éeṫre h-ollḁóḡibḁ éirionn do
éionól ḡaḁ a raiḁ do luḁṫ eḁlair aḡur uḡḁaráir ar Ḳlann
Tomáir ḡo Cluain nīc Nóir. ṫánḡadaḁ ḡo h-áṫ aon baile
aḡur do reapaḁ rḁáilṫe ó mṫurḁaḁ reompa aḡur ar é aḁḁairṫ:
“A bráṫre ionīume,” ar rḁé, “ar uīme do éurpeap rḁím rīor
oppaibḁ éum coṫairle do ṫabaṫṫ ḁam cīa an ḁean ḁionḡmála
do ḁéarḁainn, óir ir mṫḁibḁ ḁaṫ-ra ḁean do ṫabaṫṫ iar n-éaḡ

beat them violently, him they should love the most, as the poet says:—

The rustic race is best when weeping, and worst when rejoicing ;
 The rustic stabs him who anoints him, and anoints him who stabs
 him.

Clan Thomas, and their progeny after them, passed their time merrily, and with good cheer, as Patrick ordained for them, for they did not use luxurious savoury food, or sweet, intoxicating beverages, or clean, beautiful clothes, but rough shirts of tow, and thin thick-threaded rod-coats of the putrid hair of the he-goats and other animals, and putrid boots of fresh leather, and crooked long-eared caps without form or shape, and pointless, unsightly, rusty clogs, while, as Patrick ordered them, they waited on, and served and ploughed and harrowed for the nobles of the country during the reign of every king from time immemorial, obeying the kingly laws as was their duty.

XLV.

THE MATCH.

(TAKEN FROM "EACHTRA CHLOINNE THOMÁIS.")

THERE was a chieftain who was distinguished among those races that sprang from Thomas, namely Murchadh Maolchluasach O Multuasgairt, and the town in which this Murchadh lived was Clonmacnoise. And when Feidhlim was making the round of Erin, exceeding great riches grew to this Murchadh ; and this man sent messengers to the four great provinces of Erin to assemble all that were learned, or had authority, of Clan Thomas to Clonmacnois. They came to one place, and Murchadh bade them welcome, and spoke thus:—"My dear kinsmen," he said, "the reason why I sent for you is that you may advise me what worthy woman I may take to wife, for it is time for me to take a wife after the death of my spouse. There is a noble

mo ban-éile, agus atá taoipead aithra a g-cúige áluinn
 Connaéct .i. Maḡnur Ua Maḡadám, agus ní beag linn a fáo
 atámaoibh gan ár bfuil d'uaireluḡad, agus rinn fá daoire ag
 fódhnaíbh do éad gur anois. Agus atá mḡion áluinn ag an
 Maḡnur rin, agus cuirpead-ra, lé buir g-coimairle, teadta dá
 h-iarraíbh fop a h-atair." Dubhadar ead uile gur ḡlic agus
 gur éillidhe an rmuainead rin ar a d-táinig, agus gur éoir rin
 do déanaíbh, agus ar iad ro dpeam do cuirpead ann .i. ceatpar
 piliidhe fallraimanta fíor-ḡlic ró-foghlama do Cloinn Tomáir,
 mar atá Maḡamuis Mór, bearnad bpoim-peaimar, Concu-
 bar Croim-éannaé agus Niall O Neanntanám. Do ḡabadar
 ar a g-ceann, agus adubairt Niall an laoiḡ do h-ealaḡanta
 annro:—

Slán agad a Mupéad Mór,
 A éinn coimairle an plub ó plub,
 Ar iomda ad' dún rónaire, oirnéir,
 Fuil, coirteir ir ḡliodram ḡliḡ.

Slán d'fuirinn na g-corrán nḡear,
 D' iḡead bpuéct le buandéir,
 Ná bfoḡ dian dár dpanntánaé,
 ḡruamda ḡarb-fálaé ná ḡear.

Slán do ḡrian ó ḡriollám fuaire,
 Fear éronám a g-cluair a míc,
 Slán do Muprain ar do Mleibh,
 Ná r fíct a rannct ar nár ié min.

Mo plán duit a bearnáirbh buirbh,
 'S a Uéclainn fuaire, nár éreim enám
 An dpoing ḡlic nár eadpéipead
 Sluaḡ amléipead na g-cpoir lán.

Do mól Mupéad agus uile ar éana an dán rin, agus
 eḡabadar muinctear agus maite a eadḡlais mionna agus mór-
 briaḡra naé bearnad riam puiidhe rin a éom-mait rin d'éirpe
 ná d'ealaḡan 'ran doimian, ar mupéadct ar binnoir ná ar fuair-
 cior. Agus eáinig fear fíreolac foglamta Cloinne Tomáir
 do láḡair .i. ḡrian O blunḡaibe, agus baḡ mór tra fíor, foḡ-
 lum, agus fíreolair an fíor rin, agus adubairt gurab é pfoim-

chieftain in the beautiful province of Connaught, that is Maghnus O Madagáin; and we deem that we have been too long without ennobling our blood, being in slavery, serving others unto this day; and this Maghnus has a beautiful daughter, and I will send messengers with your advice to ask her of her father." All said that it was a clever and sensible idea that he had hit upon; and that it was proper to carry it out. And these are the persons that were sent, namely four philosophic, truly clever, very learned poets of Clan Thomas: that is, Mahon Mór, Bearnard Stout-stomach; Conchubhar Stooping-head, and Niall O Neanntanáin. They went on their way, and Niall spoke this lay learnedly as follows:—

Farewell to thee, O great Murchadh,
 Thou counselling head of the plub o plib,
 Much tackling and beans in thy stronghold,
 Blood, grandeur, and rattle of bells (?).

Farewell to the band of the sharp reaping-hooks,
 Who would eat refuse through ear-reaping,(?)
 That was not severe, stubborn, grumbling,
 Gloomy, rough-heeled, or bitter.

Farewell to Brian O'Briolláin the joyous,
 A man who sings *cronan* in the ear of his son,
 Farewell to Morrian and to Meadhbh,
 Who were not found avaricious, and who ate not meal.

My farewell to thee, O proud Bernard,
 And thee, too, blue Lochlann, who didst not gnaw bones,
 The wise band, not incoherent in words,
 The clumsy host of the full girdles.

Murchadh, and all besides, praised this poem; and the people and nobles of his house vowed and swore that there never before was composed in the world a poem or composition so good as that, in sweetness, in harmony, and in humour. And a truly knowing, learned man, of Clan Thomais, came before them; that is, Brian O'Blungaide; and great, indeed, was the knowledge, learning, and true wisdom of this man; and he said that it was the chief *ollamh* of

ollain árbórlíξ Éirionn do éeas-éum an airdé rin, agus ip mór do molað map do h-iaðað an dán rin, agus apé ainm éus brian uirte .i. Ceatrainna na córa.

Gluaipid an dponz pan peompa a n-díreac zaca conaire agus zaca caoin-eólaip, nó zo pánzadap láim pe Cearaiz an Arám, agus do béalaizte na bláitíde nó na m-baidéairíde, agus do béarnain élaoidé na Meacán, agus do Rác na Ppaurze, agus do buailtín an Pónaire, agus do Cúil na Mine, agus do lior na nZarbán, agus do éaoin-áit an Zpráinniz, agus pánzadap peompa bað éuaid do leizimiol Íllaáipe éonnaét nó zo pánzadap tiz Íllažnair Uí Íllavažám, agus ap m-beit éóib az párbáil zo painap-bpóžac ap páitée an dúna, éáimz Mažnur iona z-comháil, agus piarpriazior díob cia h-iað péin agus epéad tuz iað no cán a d-tánzadap. D'innpeadap na teacé-airíde cia h-iað péin agus epéad tuz iað. Áduhairt Mažnur “Ip aítne dúinne bup z-cinéal agus pór ip aítinid dúinn zup buine paibíur bup d-tižearna.” Do éuir Mažnur iomorro teacéta ap a éraoítib agus ap a placáib. Tánzadap an luét feara rin do látaip agus do labair Mažnur piú, agus ap eað adubairt:—“Ip uime do éuirior péin pior opuib .i. mžion épuéac éaoin-áluinna tá azampa, agus éáimz iarpaid uirpe ó Íllupéad Íllaoléluarac Ua Multuaržairt, agus ap taoipeac eproméioiceac an fear rin.” “Ar fearac rinn-ne,” ap na éraoítib, “zupab don éine éópoma an t-óžlac rin, agus ní deažéar do neac d'polaib uairle mearžac ap pólalib úir-íple, óir dá íéad mac-nair agus deaž-póžlum do žeibid an t-aop anuaral, ná onóir ná užvarár ap éana, ní bí móð 'na m-béaral ná mearparaac ionnta, máp pior d'éólcáib; agus ap amlaid arbeart an peall-painum píp-žlic—

Rustica progenies nescit habere modum.

Agus dá péip rin ní cóip duit-pi zo deó ná zo deipead an doimain t'pail péin do pólac le pail bodaiž ná ladpaimn, óir ní mianac maít iað; agus pór ní b-puil epuét dá aoirde iona paéaidír, ná onóir dá íéad do žeibid, ná oipiz ná užvarár, naé é bup mian leó na pólal uairle d'íplužac agus do mair-lužac dá d-tižead leó a ééanain.”

Židead do bí bean uairpeac iomarpeac lán-řannac az

the high king of Erin, that first composed this poem ; and the manner in which the poem was wound up was greatly praised ; and the name Brian called it was “ Ceathramha na córa,” the regular quatrain.

This band went on in the straightness of every way, and every fair guidance, until they came near to the Tillage-plot of the Bread, and to the Roads of the Buttermilk or of the Beet-roots, and to the Gap of the Fence of the Parsnips, and to the Rath of the Porridge, and to the Little Field of the Beans, and to the Corner of the Meal, and to the Lios of the Bran, and to the Beautiful Place of the Grain, and they proceeded northwards to the verge of the Plain of Con-naught, until they arrived at the house of Magnus O'Madigáin ; and as they were tramping with their thick boots on the lawn of the stronghold, Magnus came to meet them, and asked them who they were, and what was their business, and whence they came. The messengers told him who they were, and what was their business. Magnus said, “ I know your race ; and, moreover, I know that your lord is a rich man.” Then Magnus sent for his druids and his chief men. These wise men came before him, and Magnus spoke to them, and this is what he said :—“ This is the reason why I sent for you : I have a comely, very beautiful daughter, and Murchadh Maolcluasach O Multuasgairt has sent to ask her hand, and that man is an exceeding rich nobleman.” “ We know,” said the druids, “ that that young man is of the rustic race, and it is not permitted for any of noble blood to unite with blood of a low degree ; for, however great prosperity and good education the low-born obtain, however, great honour and authority, there is no polish in their manners, they observe no moderation, if the learned say true ; and thus spake the very clever philosopher—

The rustic race know not how to observe moderation.

And for that reason it is not right for thee for ever, nor till the end of the world, to soil thy own blood with the blood of churl or robber, seeing that they are not a good breed ; and, moreover, there is no position, however high, they would attain to ; there is no honour, however great, or office, or authority, they would obtain, that would prevent them from desiring to humiliate the noble families, and to insult them if they could do so.”

However, Magnus had a proud, arrogant, most avaricious wife,

and what she said was, that she would prefer her daughter to have riches and prosperity while she lived, than either blood or learning, however good, without riches. This most avaricious wife of Magnus concluded the match in spite of the druids.

XLVI.

THE WISE COUNSEL.

(TAKEN FROM "EACHTRA CHLOINNE THOMÁIS.")

The Clan Thomas were thus under the yoke, so that it was not permitted them to lift their heads, but they were kept in servitude to the time that Tadhg, son of Murchadh Mac Cartha and Toirdhealbach, son of Diarmuid, son of Toirdhealbach, son of Tadhg, son of Brian Boru, were rulers of equal authority. Now, there was a young man truly great of Clan Thomas, dwelling in the Plain of Cashel, and that chieftain had a well-shaped, very beautiful daughter; and Cairbre Crom O Céirín was this young man's name, and Seilgean was the daughter's name; and the fame of this daughter for beauty and loveliness spread throughout the entire country; and there were many of Clan Thomas who sought the hand of this daughter from every province of Erin. The whole Plain of Cashel was growing wheat for Finneen, son of Aodh Dubh, and for his brothers, that is, Fáilbhe and Flann; and they knew not how to save that large sea of wheat; and the plan they adopted was to send for Cairbre Crom O'Céirín, since this Cairbre had a reputation for riches and wisdom beyond all the Clan Thomas. The two sons of Aodh Dubh met him, that is Finneen and Failbhe, and this is what they said to him: "What plan are we to adopt, so that we may get all the wheat on the Plain of Cashel cut?" "I have a beautiful daughter," said Cairbre, "who has surpassed in beauty all the daughters of Clan Thomas throughout the world, and her fame and reputation have spread through the four great provinces of Erin, and many are the chief men of Clan Thomas who have come to the house ere this to woo her, and to ask her hand; and none of them got from her anything save refusal to this day. She is now at

h-iarraib' don tìg riamh, agus ní b'fuair neac' dìob' uaire aèc' eiteac' gur anòiu, agus aca' pì anoir ar bu' g-cup-ra, agus cuirid'-ri teac'ca fá Éirinn uile dá foillriu'gadh do Óloinn Tomáir, gac' neac' dìob' le n-ar mian teac'c do éòemairc Seilgeán in'gime Cairbre, beic' a g-ceann epí reac'tmume d'pòg'mar ar Mácáire Cairil do buam na cruic'neac'ca rin, agus gibe' dìob' buanaib' ar peárr, go b-fuig'id' an in'gion rin air feir lánie agus leap'ca." Agus adub'padar Clann Aoða Duib' gur maic' agus gur ìlic an òmhairle rin ar a d-cáinig pé, ir do rinneac' amlaib' aca, ir do éionóladar Clann Tomáir lán do b'puc' ir do b'or'p'ac' ar gac' áic' a rab'adar, an méac' do bí calma re peid'm agus re p'or'p'án d'imirc, go d-cán'g'adar uile go Mácáire Cairil. . . .

An tan éáinig am na buana éuca, éán'g'adar éum aonbail, agus a n-airm áic' agus ior'g'oile leó .i. a púirc'ide colp-ra'npa crainn-ri'g'ne, agus a g-corrám faobair-g'éara p'p'air-p'iaclac'a agus a n-uirc'ionna r'nar-g'ar'ba taoib'-p'mear'ca páil-leac'na, agus meanaib' biopa'ca bláic'éear'ca air p'p'p'ain gac' p'ir dìob'. Do fuig'ead' a iomairc péin a lánie gac' aom' dìob', agus do cuir'ead' Seilgeán na fuig'e air g'p'uaib' iomairc ór a g-cómair. Ir ann'rin do épom'adar go cíoc'p'ac' ciarr'ánaic', agus tu'g'adar na p'ir éalma rin r'ide pannaic' pápluam'neac' p'án m'uin'g' ma'irc'g' mion-éruic'neac'ca rin do bí p'ú'ca. Adélor go h-iméian uac'a p'ior'mar'naic' agus p'eor'dán na lán-dor'nán reac'nóin na m'uin'ge m'ion-p'g'o'caib' do gac' leac'. Ba' pollur tra do lu'c' a b'p'eic'ni' go h-eid'p'ic'ian uac'a cair'mirc agus com'p'gleó a b'p'iacal b'p'p'air'p'eam'ar b'p'ad'p'p'ónac' le p'iu'c'ad' agus le p'p'ac' p'p'p'áin ag buam p'ear'p'ain agus p'íor-é'or'p'ic' dá céile. Ba' ó'or'ca tra an t-a'od'ar go h-eid'p'ic'ian uac'a ó duib'néala agus ó b'p'ú'c'taig' buaib'p'ea'ca agus ó b'ola'c' anála na b'p'ear-ó'g'laic' pan, ag leac'ad' agus ag lán-cup'naic' na lán-dor'nán do gac' leac'. Do bí'odar uile a g-com'óp'ac' go cl'p'oc' calma a g-com'p'gleó go h-air'm'p'ir d'innéir d'óib', agus ar é ba'c' p'c'íob'ar'c' agus ba'c' deac'g'ponnaire oppa .i. Cairbre péin, agus adub'airc' leó uile fuig'e éum bí' agus do fuig'ead'ar go h-ollain, agus do éuir p'p'ubán úr imol-éam aih-p'uin'te d'p'oc'p'uaic'c'ce p'p'ac'áir agus g'ior'da bunata bun-p'ain'ar bláic'aib' agus p'ain'ar-b'ainne a b'p'ia'óna'ire gac'a déire dìob'. agus m'ar do m'ac'án'ail' ceann-éa'oc'ac'a

your disposal, and do ye send messengers throughout all Erin to announce to Clan Thomas, that all of them who were desirous to woo Seilgean, daughter of Cairbre, should be, at the end of three weeks of autumn, on the Plain of Cashel to reap that wheat, and that whichever is the best reaper of them will get that daughter in marriage." And the sons of Aodh Dubh said that was a good and wise counsel on which he had hit, and they acted accordingly. And Clan Thomas assembled full of vigour and pride from every place in which they were, as many of them as were bold in displaying action and force, until they all came to the Plain of Cashel. . . .

When the time for reaping arrived, they came to one place, having with them their weapons of battle and strife; that is, their thick-wattled flails of tough wood and their keen-edged, fine-toothed reaping-hooks, and their rough-grained, side-smearred, wide-heeled clogs, and pointed awls of true beauty at the girdle of each man of them. His own ridge was appointed for each of them. Seilgean was made to sit on the verge of a ridge in front of them; and then they began eagerly and with buzzing: and these stout men made a greedy, very vigorous attack on the beautiful plain of fine wheat on which they stood. Far from them was heard the hissing and the rustling of the full handfuls throughout the fair-flowered plain on every side. Manifest, in sooth, to the onlookers at a distance from them was the struggle of their long-beaked, thick, and frequent teeth, through their boiling-up and rage of fury to gain ground and the foremost place of one another. In sooth, the air was dark for a long distance from them, on account of the black clouds of horrid belching and the breath of the young men, as they brought down and overthrew the full handfuls on every side. They were all contending cleverly and stoutly in the contest until dinner time. And their steward and organizer was Cairbre himself; and he told them all to sit down to food, and they sat down willingly; and he placed a fresh, crooked-centred, ill-baked, ill-kneaded cake of oatmeal, and a can of heavy sediment of butter-milk and thick milk before every pair of them, and a dish of parsnips, exotic-headed, half-boiled, and a kitchen of grey lumps, with blue cavities and crooked hairs, of the putrid butter of goats and sheep. They proceeded to gulph down and cut in fragments that food, with relish and with fierce biting; and like to a drove of biting, snorting, starved pigs, grunting at a refuse

of porridge and broth, was the noise they made in swallowing and tasting, in emulation as to which of them would first have had his fill. Then, after his hunger and thirst had been allayed, Cathal Clúmhach O'Briglein said that there was no man a match for himself in reaping, in threshing, or constant-digging, or in other works of vigour and strength, on the surface of the land, unless a brother of his own might be procured, whom he had left at home on the wide green rushes of Deaghadh, namely, Lochlann the broad. This saying was widely heard among them all, and Giolla Patrick answered and said : " I myself brought with me from Ulster five hundred men, and there is not one of them who is not abler in every feat you have mentioned." "That is true," said Conall the thick-boned ; "since Leath Mhogha was never to be compared with the brave, defensive Leath Chuinn, and it is certain, from the sayings of learned men and historians, that Eoghan Mor fell at our hands on Magh Leana, and that Cúrí Mac Daire fell at the hand of Cuchulainn ; and it is clear, from many other battles for the defence of Erin, that it is we who are the bravest and stoutest men in each of these feats ; and you can bear no comparison to-day with as many of us as came here from Leath Chuinn." " You are a confounded liar," said Cathal ; "and if Eoghan Mor fell at Magh Leana, it was not at the hand of Conn he fell, but through too overwhelming a force ; and if Cúrí fell by the hand of Cuchulainn, it was not through valour he fell, but through the treachery practised on him by his own wife." And he raised his slovenly, very rough hand above him, and aimed at Cathal a violent blow of a crooked, cross-toothed, reaping-hook which he held in hand, and gave him a destructive, dangerous death-stroke on the very top of his head, so that the ridge was full of his blood. Then, indeed, the strong men arose on every side, and they got into array as would Conn and Eoghan ; and they made two divisions of themselves ; that is, the Leinstermen and the Munstermen on one side, and the Ulstermen and the Connaughtmen and the Meathmen on the other side ; and their leaders proceeded to give command in the front of that battle on each side. Then they made an eager, very venomous attack on one another, and raised their lusty, strong-waved bellowing on high, and their noise was heard to the vault of heaven. Terrible and very horrible was the response of the echoes in the caves, and in the islands, in the hills, in the woods, in the cavities, and in the deep-hollowed rocks of the land.

D'ionnraige a éile aḡur tuḡadap a D-ḡrombúítepeac éeann
 épeacan-láidip ór árð, aḡur bað élor a b-ḡoḡap ḡo cleicib
 neime. Bað h-uacámap úr-ḡráanna com-ḡpeaḡpað na mac
 alla a n-uacáib, aḡur a n-oileánaib, a ḡ-enocáib, a ḡ-coill-
 cib, a ḡ-cuaránaib, aḡur a ḡ-cairpḡeacáib cuarðoinne na
 ḡ-eríoc.

ὅαντα λε φιλιῶν εἰλε.

POEMS BY OTHER POETS.

XLVII.

Λαοιὸ ταῖδῃ υἱ ὀυἰννίν.

(Ἄῃ εαομεαὸ na n-uapal δ'είριῃ pan ῥ-coῖαὸ δέαῖναὸ 1691).

Ἰρ λευn ἰοm λεαῖαὸ na β-πλαῖτα ap na β-ῤῥορ-uαιρle,
 Ὀ-ῤῥεαρταὸ, β-ῤῥεαρταλαὸ, β-ῤῥεαρῥῥεαὸ, β-ῤῥορ-ῥεααὸ,
 Ὀο βεαρραὸ ῤεαρann δοm ῤαιηαι-ῤε ῤαιο ὀυαλῥυρ,
 Σαορ ὀ ῤραῖαιβ ῥαν ταῖαιρτ αιρ ῥορ uαιm-ῤε.

Ἄρ ε ῥυῥ ῤαῖαιρρεαὸ εαῖαὸ me ῤορ-ῥεααὸεαρῥα,
 Σεαμυρ αιρῥε ὀn m-ῥεαταm ῥαν ὀηῖε αιρ ῥεααιβ,
 Ἄ ῥεαὸ αιρ ῤῥαιρεαὸ δά ηῥεααὸ ai ὀά ῤορ-ῤεαῖα,
 'S an μέῖδ noὸ ἡαιρεαρ δά ἡαιῖβ a βῤῥορ-ῥεααῖτα.

Ἐαῖ na ῥ-Capaῖαὸ ῥ-εαannaῖαὸ ηῥοῖδε ῥεαιρ me,
 10 Ὀο ῤεῥ-ῤυἰ ῤαιρἰλ nάρ β'anaἡ a βῤῥορ-uαῖταρ,
 ῤέἡηῖδ ῤεαραιταὸ μαρῖ ῥαν βῤῥῖῥ αιρ ῤεααὸ,
 Ἰρ λαοῖρα ῥαιρῥε ὀηηαιρε aiῥυρ βυῖδean ῤῤεαῖνα.

Ἄρ ῤαῖῥ ἰοm εαρba na ῤεαῖαὸ ὀn λαοἰ ῤεαιρ ηῥἰ,
 Nάρ ῤεῖδ ῤε ῤαἡαιβ aῖτ ταρῤαιηῥ ταρ τυἡη uαῖα,
 'S an τ-ῥεαν βεαῖ ἡαιρεαρ δοn εαῖταἡ ῥῤε ῤἡη ῤεααῖα,
 Le τῤῥἡῤε a hamburyῥ, mo ὀεααιρ, ῥαν ῤῖῥε ῥεααῖα.

XLVII.—This beautiful lament was written soon after the Williamite wars, but not earlier than 1699. The metre is one of great seriousness and solemnity. It is the only production we have under the name of the author, who was poet and historian to Donogh, Earl of Clancarty, who was exiled and deprived of his immense estates for siding with James II.

6. cuana, 'harbours'; often used for 'the high seas.'

15. éan. MS. aon, but ealτam suggests éan.

13-16. This stanza is devoted to the MacCarthys of Muskery, to whom the poet had been historian. ἡῖῖῖ is a variant to ῤεαιρ. nάρ ῤεῖδ, &c. He refers to the action of Donogh, the fourth Earl of Clancarty, who fought on the side of James II., and retired to the Continent rather than settle down in slavery at home. He was given a small pension by King William, and retired to Hamburg on the

XLVII.

THE LAY OF TADHG O'DUINNÍN.

(LAMENTING THE NOBLES WHO ROSE IN THE LATE WAR, 1691).

Sorrowful to me is the overthrow of the princes and the true
nobles,
The festive, the generous, of wreathed goblets, of the wine-cups,
Who would bestow land on one like me as a right,
Free from taxes, and without my giving rents.

It is this that has troubled and vexed and truly afflicted me,
That James is unlawfully routed out of Britain and sent on the
seas,
His flock scattered, tortured, continually banished,
And his surviving leaders in dire hardships.

The death of the mighty valiant MacCarthy has afflicted me,
10 Of the royal blood of Cashel who were not seldom in true
supremacy,
The Geraldine champions dead, without vigour, decaying,
And the heroes of famous deeds from Bunratty, and the tribe of
Cruachan.

I am grieved at the loss of the warriors from the cold bright Lee,
Who did not make peace with the foreigners but withdrew from
them across the sea,
While the only bird that survives of that noble comely high-
spirited flock
Is for some time at Hamburg, my hardship! without the means
of subsistence.

Elbe. He purchased a little island at the mouth of the river, and spent his time in affording relief to shipwrecked vessels. He had been immensely wealthy before the war broke out, but all his property was confiscated. He died in exile in

- 17 Ir é do mearraig me—balta gaé Ríog-éuaine,
 bað íaorða ainn 'r a mbeartaib do bíod buaid aige,
 Phoenix paréa na banba a ngníom guraéc—
 20 Ir d' Éirinn maicim, ór dearb 'na luide a d-tuama.

Dá n-déanfainn dearmað, mearaim gur baoir uaim-pe,
 Air íaor-ílioc Eochaid go ceannuib Duirc baoi an uair ro,
 Daonnaéc, fairrinze, ir tabairt air íion uaéa,
 Ir é do éleécad an garrá gníom-éuaraéc.

Léir-rdrior fairrinz Uib Cairbre ir trí truaé liom,
 An zeuz ran Cátail coir fairrinze ir laoi luaidim-pe,
 Sliocé Éim, do éaicéad gaé maicéar le íor-íuaðuib,
 Ar Séarra an Gleanna ruz barra an gaé rliéze ruaircir.

- Ní'l géillead a n-Callaib d'íear Éanna Tuirc faoi buan-
 naéc,
 30 Ná air aon éor aca don aicme rin Éaoim íluazaiz,
 Do gléirib garða glínn mearða mín Éluana,
 Ná d'aon don maicne ó Éeaimair gluir mín luacra.

Préam na Spacá ir Dúim Zeanainn ir díé buan liom,
 Ir béal Áca Seannuiz gan pacairéac íor-éuanta,
 Raéallaiz, Seánaruz, Ceallaiz, ir caom-Ruarcaiz,
 Ir epaób Uí Mleacair gur pladaó a epoidé uaié.

1734. The following stanzas from an elegy on this Earl by Eoghan Mac Carthy an méirín, may be of interest:—

Do éonguib a nglaruib 'ran aigne céadna
 Cé gur tarrainzéad raécumur ir réim do,
 Acé a épeidíom go meirb do feunað,
 Ir dpuim a gláice do tabairt pe Séamur.

Níor éozair an Cárcac cáib gan claon-toil.
 An éarrraig rin íeadair air gaimm do épeizíon,
 Acé d'ioméair epora go íoilbír paépaéc,
 Air aicéir a Mlaicéirí d'rádaiz do íaor rínn.

For an interesting account of this Earl and of his descendants, see O'Callaghan's *History of the Irish Brigade*, pp. 9 *et seq.*

20. d'Éirinn maicim, 'I forgive Erin: I give up hope in her.'

It has confused me—the nursling of every princely family,
 Whose name was noble and who excelled in action,
 The guardian Phœnix of Banba in feats of danger—
 20 And I have lost hope in Erin, since they in sooth lie in the tomb.

It were folly on my part did I forget at this time
 The noble race of Eochaidh extending to the headlands of Port
 Baoi,
 Kindness, generosity, liberality in bestowing wines,
 These were the virtues practised by that tribe who gave genuine
 gifts.

The wide ruin of Ibh Carbery is a threefold distress to me,
 That race of Cathal beside the sea and the Lee I refer to,
 The descendants of Cian who bestowed all their wealth on
 genuine bards
 And Geoffrey of the Glen who excelled in every kind of humour.

Obedience is not paid in Ealla to the chieftain of Kanturk with
 military service,
 30 Nor by any means to the race of Caoimh of the hosts,
 Nor to the skilful, sprightly, impetuous, gentle chieftain of Cluain,
 Nor to any of the tribe from green, smooth Tara Luachra.

It is lasting ruin to me, the loss of the race from Strabane and
 Dungannon,
 And Ballyshannon without the enjoyment of genuine songs,
 The O'Reillys, the O'Shaughnessys, and the noble O'Rorkes,
 And the branch of O'Meagher, whose heart was stolen from it.

22-23. The O'Sullivans: see XXXVI.

26. The O'Donovans resided in a district of Carbery called Clan Cahill.

28. For some account of Geoffrey O'Donoghue, see *Introd.*

29. The Mac Carthys of Kanturk.

30. The O'Keeffes were lords of Pobul O'Keeffe, a district in Duhallow, comprising some 9000 acres.

32. Teamhair Luachra, an ancient royal residence in North Kerry, not far from Castleisland. It must have been near Bealatha na Teamhrach, in the parish of Dysart. It is also called Teamhair Luachra Deaghaidh, and sometimes Teamhair Earra.

An ἄρεαιῖ ὄ'n n-Ἰαρρα Ἰοιλλ, ὕραναιῖ ἱρ Ὑβῖ Τυαταῖλ,
 Ἐίλε ἱρ Ἀλῖα ἱρ ὁεαῖ-ἔιμε Ἰυῖνν ὕαλαιῖ,
 Ρείθ-ἰοιλλ Μαναῖ, ἱρ Ραλλαιῖ, ἱρ Λαιῖῖ ὑαινε,
 40 ἱρ Ἰαν κείλε αῖ Ἐαιῖαιῖ ὁο ἔλαναιῖ ἱνε Ἰρ υαιῖριῖ.

Νί'λ εῖριῖ αῖ ταιῖοιολ κοῖρ καλαιῖ ἡά αιῖρ λῖνν Ἰρὑαμῖα,
 Αῖρ ἔαοῖ ἡα ὕαννα, κοῖρ Μαιῖῖε ἡά αιῖρ ἱῖν-Ρυαῖταῖ;
 Νί'λ κρείῖτε μεαλα ὁά ὀ-ταρραῖῖ α Ἰ-κοιλλ ὕακαῖῖ,
 'S ní'λ ρέαν αιῖ ἔραῖναιῖ ρε ρεαῖῖ ἡά ρῖῖνν ἔῖυαῖαιῖ.

Νί'λ κείρ αιῖρ λαῖῖ ἂν Ἰαῖ ἡαιῖριῖοῖρ, βῖῖ υαιῖῖεαῖ,
 'S ní'λ κλείρ αῖ κανταῖ ἡ ραῖῖ ἡά αῖ Ἰυῖῖε αιῖρ υαιῖῖ,
 Νί'λ αοῖ αῖ ρῖῖοῖνν Ἐαῖρὑῖῖ α Ἰ-κῖλλ τυατα,
 'S ní'λ λείῖῖεαν ὁά ἔεαῖαῖῖ ὁο λεανῖ ἡά ὀ'αοῖρ υαῖαῖ.

Κέ Ἰῖρ ἡαιῖῖαῖ ἡαῖρ ἡαλαιῖρτ αν ὁῖῖῖε ἡυαῖ ῖο,
 50 Νί'λ ρείλε ἡαῖῖαιῖ ἡά καῖῖῖαιῖτ τῖῖ τῖῖαῖῖ αιῖρ βῖῖ,
 Ὀ'έῖῖεαῖ ὕραῖῖταῖ ἡ n-εαῖρὑαῖῖ ἡό αιῖρ ὁῖῖ ἔυαῖῖαῖῖτ,
 Ὄ λείῖεαῖ ραῖῖαῖ ἡα Ἰ-κεαῖῖ α ὕ-ρῖοῖρ-υαῖαῖρ.

Κέ Ἰῖρ ὕραῖῖα ἡαῖρ εαῖῖτρα ἡ Ἰ-κῖῖῖνν-τυαιῖριῖῖ,
 'S ἡαῖ ῖεαῖῖαιῖ λαῖαιῖρτ αιῖρ ἡαιῖῖεαῖ ἡα ἡἸαοῖῖεαῖ ἡ-υαῖαῖ,
 Ἐῖῖρε ρεαῖαῖα Ἰλακαῖῖ ἡαῖρ ὁῖῖοῖ υαιῖῖ-ρε,
 Ἰῖρ ἡαοῖ αν τ-αῖῖῖ ἡά κλαῖῖταῖν ἡ ῖῖοῖρ-ἔυαῖαῖ.

Α Ὀέ ἡα ἡ-αῖῖταῖ ρυαιῖρ ρεανῖῖοῖ ὁάῖ ὕ-ρῖοῖρ-ῖυαῖαῖῖαῖ,
 ἡαῖρ αοῖ λεῖ' ὕαναῖτραῖν ὕεανῖῖῖῖῖε βῖ αιῖρ ὕαῖῖῖοῖῖοῖ,
 Ὄ'ρ Ἰεαῖρ Ἰῖρ ἔεανῖαῖαιῖρ ἡ'αναῖ ἡ Ἰῖῖοῖῖ ἔυαῖα,
 60 Λείῖ ἡε ἡ ὕ-ρῖαιῖῖεαῖ ἡα ἡ-αιῖῖοῖῖ Ἰο ὕῖῖῖῖεαῖ ρυαιῖῖεαῖ.

37. an ἄρεαιῖ: MS. an ἔαιῖ, which breaks the assonance; lines 37-40 are only in some MSS. The tribe of Laighis gave its name to Leix, in the Queen's County; it was descended from Laeighseach Ceann Mor, son of Conall Cearnach; Ραλλαιῖ, the descendant of Ros Failghe, eldest son of Cathaer Mor, who inhabited east and west Ofaly; Cill Managh perhaps = Kill na Managh in Tipperary; Eamhain, or Eamhain Macha, about two miles from Armagh, was the ancient

The tribe from Garra Choill, the O'Byrnes, and the O'Tooles,
 Eile, and Allen, and the goodly race of ringleted Conn,
 The Smooth Kilmanagh, the Fallachs, and green Leix, are no
 more,
 40 While Navan has no spouse of the descendants of the son of
 proud Ir.

Fishes are not frequenting harbour or gloomy lake,
 The verge of the Bann or the Maine or the smooth Roughty;
 Honeycombs are not brought from gladsome woods,
 The trees have not prospered for a season and scant is their fruit.

There is no wax-light burned in the monasteries—they are lonely,
 And the clergy do not chant their psalms or recite their hours.
 None attend a Pontifical Mass in a country church,
 And the child and the noble are not being trained in learning,

Though this new law was planned for an improvement,
 50 Hospitality is not alive nor charity moved by pity
 For anyone who is thought to be in want or in loneliness,
 Since the thrusts of treachery were made in real pride.

Since a full account of the noble Gaels would be a long story,
 And since I am unable to unfold their virtues,
 Do ye, O wise bards, accept as a compensation from me,
 That blunt is the weapon that is not used to dire slaughter.

O God of Apostles, who suffered torments in fully redeeming us,
 Together with thy beloved mother-nurse who was sorrowing,
 Since, O noble Christ, Thou hast with bitterness purchased my
 soul,
 60 Admit me into the heaven of the saints that I may obtain rest.

residence of the kings of Ulster. Ir was son of Milesius, and from his son
 Eibhear descended the races of Ulaidh, such as Magenis, &c.

49. an ðlīġe. MS. ʒo ðlīġe.

57-60. This stanza is not in all the copies.

AN CEANḠAL.

61 Mά τά ἄρ' αἰτέαρ peal dom' aoir aopaé,
 'S ḡo n-ḡpáðpáinn ptaip aip peacé na b'píop nḡaoðal po,
 Mo céapð ó mēacé le malairt ðliḡe a n-Éipinn,
 Mo épáð ḡo paé ḡan ptað le b'píðéipeacé.

AN PREAḠRAð TALL.

Ó ḡeibim ḡur cailleað na plaéta p'hoéte Míléipyp,
 Ip p'oinnt a ð-talam aḡ ḡallaið an b'inn-b'éapla,
 A Tairḡ ó b'pácam ḡo paéaip le b'píðéipeacé,
 Raḡab-pa pealað aḡ beappað ḡacé c'léapa.

XLVIII.

AIR ðÍT NA NḡAOðAL.

Le Séappa Ua Donnchaða an ḡleanna.

Ní p'uilinḡið ḡaill d'úinn p'ioéúḡað a n-Éipinn peal,
 Áp ḡ-epoiðce ḡan ḡímlíúḡað ip íp'líúḡað pé n-a p'macé,
 Áp ḡ-cumar ðo luíḡeaðúḡað ip ðíctiúḡað áp ḡ-cléipe
 aip pað,
 Ip p'uirp a mí-p'úin ep'ioéúḡað áp paḡḡail ap.

64. paé for paéað.

68. He says he will become a 'cooper.' c'léip, 'ceeler,' is a broad, shallow vessel for milk to cream in.

XLVIII.—The author of this poem and the following was Geoffrey O'Donoghue of Glenflesk. He married in 1665, and was not living at the end of the century.

THE BINDING.

61 Although I spent a portion of my life in folly,
 And loved a story on the supremacy of the true Gaels.
 Since my occupation is gone, because of the change of laws in
 Erin,
 My torture! I must without delay take to brewing.

THE COUNTER REPLY.

 Since I find that the chieftains of the race of Milesius have
 perished,
 And that the foreigners of the smooth English have the
 dividing of their lands,
 As I understand, O Tadhg, that you will take to brewing,
 I, for a season, will turn to the planing of *ceelers*.

XLVIII.

ON THE RUIN OF THE GAELS.

BY GEOFFREY O'DONOGHUE OF THE GLEN.

The foreigners will not suffer us ever in peace in Erin,
 Without enslaving our hearts, and humbling them under their
 sway,
 To reduce our power, and destroy our clergy altogether,
 The aim of their evil plan is to expel us from it entirely.

In 1679, he wrote a poem on O'Keeffe; and in the same year, an elegy of 260 lines on Edmund Fitzgerald of Lisheen Castle, which O'Curry ranks high. The same authority says that O'Donoghue was one of the deepest read of his day in the Irish language. His poems breathe the spirit of independence characteristic of his race. See Introduction.

Νίση ρηίγτε ὄρη ν-ἰδιύγαδ λίοῖννύγαδ βρέαγαδ βεαρτ,
 Ξαν ἐμαρ αν ὄηγε ριύ α ν-αοιν ἐύηρ ὀ'έλιοῖ ἐεαρτ,
 Τυιγῖμ ζυρ ρίση-ῤυὸαιρ ρίὸἔύγαδ ραὸβ να ἔβεαρ
 Λε α ζ-ευηρὸ α ζ-ερίε ὀύῖνν ζηῖοῖννύγαδ λέηρ α ζ-εεαρθ.

Ὁάρ ὀ-ευβυηρτ ζο λαοιἔεαῖννιυλ λυίγε ὀύῖνν ρέ ν-α ρμαἔτ,
 10 Μο ἐυηρρε! 'ρ ναἔ ὀῖση ὀύῖνν αοιν ἐύῖλ ὀ' Ἐηρῖνν Αηρτ,
 Ἄρ ζ-εμαρ ηρ ὀῖὸἔ-ἐύῖνναιηζ, ἡί ριύ ρμέαρ ἄρ ζ-εεαρτ,
 Μυα ὀ-εηγε ζαν ἡοῖλλ ἐύζαῖνν ἡῖνῖνύγαδ εἴζηη αρ.

Ὁο ἐονηαρτ να Ξαοιὸῖλ ὑδ ρίὸδαῖνναι, ρέαδαἔ, ρεαλ,
 Εμαραἔ, εἴραῖνναι, ερῖὸἔνυῖνναι, εἔαδραδαἔ, εεαρτ,
 Σοῖλβηρ, ραοιἔεαῖνναι, ἡῖση-ὑρ, μαορδα, μεαρ,
 Ρηῖοηα, ρῖοραῖνναι, ρῖσηζαῖνναι, ρέαρδαἔ, ρεαἔτ.

Ευηρτε εαοῖνεαῖννιυλ, ὀραοιἔεαῖννιυλ, ὀαονηαἔταἔ,
 ὀηοραηε βῖοζαῖνναι, ζαοηρεαῖννιυλ, ζαὸδαλαἔ, ζλαν,
 Ξο τυητῖμ α β-ρρῖορῖνν ὀαοηρρεαῖνναι λαε να ἡ-βρεαἔ,
 20 Νάρ ἐυηλλεαδαρ ἡῖο-ἐλί, ηρ ὀῖὸἔύγαδ ὀέαραἔ ὀεαρτ.

Ξοηρῖμ ηρ ζυηὸῖμ ρῖνν Ερῖορτ ἐύζαῖνν, εαῖνν αν ρλαἔ,
 Ὁ'ῤυηῖννηζ α ἐαῖνν-ἐρῖ α ζ-εραοῖνν ἐύῖνναιηζ ἐεαρτα ἔεαἔτ,
 Ξο ζ-ευηρεαδ ζαν ἡοῖλλ ἐύζαῖνν ραοῖ ἐλί Ξαὸδαῖλ 'να
 ζ-εεαρτ,
 'S ζο ρζηοραῖὸ να Ξαῖλλ ὑδ βῖ ριύ α ζ-εἔῖμ ταρ λεαρ.

It was not crafty enough for our ruin—the false glozing of facts,
Without the power of the law on their side in any case of a just
claim,

I know that the foolish peace these men make is endless woe,
By which they put in practice on us the manifest design of their
race.

It is our daily misfortune to lie down beneath their yoke,
10 My grief, no corner of Art's Erin is a protection for us;
Our power is feeble, our right is not worth a blackberry,
Unless some relief come to us in our distress without delay.

I have seen these Gaels in silks and jewels at one time,
Powerful, with good rentals, industrious, intelligent, just,
Pleasant, wise, finely-noble, stately, active,
Poetical, truthful, fond of wine, festive, formerly.

Knights, noble, skilled in magic, humane,
Young scions, vigorous, accomplished, heroic, pure,
Until they fell into the enslaving prison of their day of judgment,
20 They did not deserve disgrace, and the tearful ruin of darts.

I beseech and entreat here for you, Christ, noble is the prince,
Who suffered his gentle blood to flow on a narrow tree of cruci-
fixion,
That he would send without delay to us the Gaels restored to
their rights and fame,
And sweep those foreigners who were against them afar over the
sea.

XLIX.

AN REACÉT TAR TUINN.

Le Séappa Ua Donnchaða.

Ir bappa air an g-clear an peacét do éacét tar tuinn,
 Léar leaḡað fá flait an tpeab rín éibir Éinn,
 Cama na m-beart do flab ḡo claon ár ḡ-cuing,
 Léar ḡeappað amaé ár ḡ-ceart ar Éirinn uíll.

Ir deacair a mear ḡo raiḃ a ḡ-céill don ḡroínḡ,
 Cearað na n-aéḡ do éabairt d'aon mac ḡaill,
 ḡo b-peacabap bpeacé na b-peap air Séaplar Ríḡ,
 ḡur rḡarabap neart ḡan éeart le céile a baill.

Do peannað air fað an peacét ro a n-Éirinn ḡaoiðil,
 10 Ir deapḡéap fearḃa fearḡ ḡacé aoinḡir díob,
 Nó ḡlacaid a b-par ḡan rḡad ir téid tar tuinn,
 Ir ḡeallaid tar air ḡan teacét ḡo h-euḡ arír.

Cioð neapḡmar an tan ro air élanraib ḡaoðal na ḡaill,
 'S cioð raémar a rḡaid le real a b-préamaib Élainn,
 Do deapḡaib a ḡ-carḃ ní ḡabaid ḡéilleað an éoinn,
 Peappaíð 'na pparairib fearḡ Dé 'na n-ḡruim.

A Acáir na b-peart doḃ' éead ir déanta ḡuide,
 Cearḡairḡ 'na leap air fað a n-Éirinn ḡaoiðil,
 Ir leapairḡ 'na ḡ-ceart ḡan éeap ḡacé aon don ḡruimḡ,
 20 Ir airḡ a peacét 'r a raé don éléir a ḡ-cíll.

5-8. From these lines it seems that the poem was composed shortly after the Cromwellian Plantations.

XLIX.

THE LAWS FROM BEYOND THE SEA.

BY GEOFFREY O'DONOGHUE.

It is the crowning of knavery—the coming of the law from
 beyond the sea,
 Through which the race of Eibhear Fionn were brought low into
 bondage,
 The cunning of the deeds that unjustly stole our allegiance,
 By which our right in great Erin was entirely cut off.

It is hard to think that the people understood
 What it was to give the framing of the laws to any foreigner,
 Till they saw these men's judgment on King Charles,
 That with might without right, they tore his limbs asunder.

The Gaels are flayed entirely in Erin now,
 10 And the grave of each one of them is prepared,
 Or they take their "pass" without delay and go beyond the sea,
 And promise not to come back again until death.

Strong though the foreigners be now above the Gaels,
 And though their stay amongst the descendants of Flann has
 been prosperous for a time,
 Through the faults of their race they shall not obtain sway of
 the land,
 The anger of God shall rain down in showers upon their backs.

O Father of miracles, by thy leave we must pray ;
 Restore to their rights in prosperity the Gaels in Erin,
 And make prosperous in their rights without sorrow every one
 of the race,
 20 And restore their law and their success to the clergy in the
 church.

- 21 Ὑὲ ἱρ ἀέδαιοι! ἱρ λαῖ ἰ an uairle ανοῖρ,
 Κυρα ἱρ callaíde air éailíðib̄ tuaparðail,
 boduig pá hataíðe, ἱρ aircíðe ῥuapaé p̄in,
 ἱρ luét oirðearc peaḡuíðe a ḡ-cairíb̄ eluapaca.

L.

ΙΑΡ ḡ-CUR easbuiḡ óRCUIḡE AIR IONNARBAð AS
 ÉIRINN.

Le Uilliam Mac Caprain an Dúna.

Μο ḡρόν mo ðeacair an éealḡ ro am ῥíor-épað-ρα,
 Eoin ḡo ðainḡion a ηḡlapaib̄ na ḡ-τίοράναé,
 An peól aḡ baḡar air éarraiḡ tap tuínn b̄aíðte
 ḡeir bpeðíḡte a ḡ-cpeaéaib̄ ár ḡ-cealla 'r ár b-ppíoiñ-
 éairðe.

Α ἰλλόρ-ἰλλε ḡeannuḡéte éeannuḡ 'ran ḡ-cpaoiñ épaíðte
 Na plóḡte pearra ḡo ῥleaétaib̄ éirt p̄il Áðaim,
 ḡeónuḡ pealad ḡo tait̄neaiñac̄ caoin-paíðteaé,
 Eoin ḡan barḡad 'ran talañ ro p̄íot̄éánta.

- ḡpeðpuiḡ, aitéim ort, Αἔair 'r a Ríḡ neaíñða,
 10 ḡap b̄éna a baile ár marcra laoié laíðir,
 Α ḡ-cóir 'r a ḡ-calma 'r a n-ac̄puinn ḡan díé pláinte,
 'S air éóir tap p̄airpḡe p̄ḡairpeað ḡan puínn éairðe.

23. bodaiḡ. The word *bodach* is much used by speakers of English. It implies a churlish, ill-mannered upstart; churlishness is an essential element in the character.

24. peaḡuíðe: MS. peacuíðe.

L.—See Introductory note to IX.

- 21 Oh woe, alas! weak is nobility now,
 Cuffs and frills on servant maids!
Bodachs wearing hats—trifling is the improvement—
 And the noble and honourable in caps with ears.

L.

WHEN THE BISHOP OF CORK WAS BANISHED
 FROM ERIN.

BY WILLIAM MAC CARTAIN AN DÚNA.

My grief, my hardship, this thorn that ever wounds me,
 John fast bound by tyrants' locks!
 The flapping sail, prepared to take him over the drowning waves,
 Sickens, and causes to tremble, our churches and our dearest
 friends.

O great, holy Son of God, who on the tree of torture didst
 purchase
 Hosts of individuals of Adam's true descendants,
 Grant that once again, in affection and noble speech,
 John be unscathed and this land in peace.

- Conduct, I beseech thee, O Father and King of Heaven,
 10 Home across the main our cavalcade of strong heroes,
 In justice and valour and vigour without loss of health,
 And scatter without much respite the army beyond the sea.

3. The poem seems to have been composed while the boat was still waiting for the bishop to go on board.

11. *calma*: MS. *calam*, which perhaps = *calb*, 'hardness,' hence 'bravery.'

Νίλ βεό 'να m-beaυιθ δάρ n-εapβυγ αετ pμυντε άρδα,
 Α n-ελεό-βpυιθ pαδα αγ ελληιβ δά pφοp-έάβλαδ,
 εαν cόmall na ηγαλαp cé calma a n-δλίεε an pάpa
 Αετ Seon 'να pεapαιθ ó μαιθιn 'να pρίom-εάρδα.

20 Τηε δεόpa m'αιnδειpe óm δεapcaιβ 'na λίνn βάιnτε,
 'Na pδó αγ επeaβaδ mo leacan εο όfοεβάλαε,
 Όn ε-ceó 'p ón pεamal 'p ó pεapευιnn εο pφοp-εηάεαε,
 1p cόip na Saεpan δάρ n-apευιn paoi λυθε an βpάca.

Τpυall an εapβυγ éneapδα éaoin εαν éaim,
 Όιαδα εάρδα 1p μαipeae εηaoi ap cáil,
 Α ε-cian δά éeapaδ a m-bape a ε-epíε éum páin,
 1p ciaé 'p 1p cnead 'p 1p ceap a ε-epíoéaιβ Páil.

LI.

PACOISIDIN SEAZAIN UI CONAILL.

Αomυm pém le δεάραιβ, δεapβαιm,
 ευp canaδ liom βpéιεpe βαoεα mallυεε,
 Έυp βpón δεapóil αιp Αεαιp na ε-coιηacc;
 Αn tan εεappap an éléip le paoβap palτανυip,
 Puaip ceannap 1p céim map aon le Pεaβap εlic,
 Α ε-copóinn ελίope αγ pεapαιθ 'pan Róim;

13. άρδα: M and A άipθε. Another MS. gives reading in text.

15. This line is obscure. cόmall = 'confederation, acting together' (?)

16. Seon seems = Coim, the Bishop's name.

LI.—The author of this and the following poem, John O'Connell, has been made by some writers Bishop of Kerry somewhere about 1700. But the evidence is overwhelming against his ever having been Bishop of Kerry. Dr. Comerford, Archbishop of Cashel, writing to Rome, in the year 1699, states that there had been no bishop in the sees of Ardferit and Aghadoc for forty years, and after that date it is quite certain that Dr. Moriarty was the first Bishop. We think it is even

There is not left to our bishops in life but high aspirations,
 Long in the bondage of strife, sorely oppressed by the English,
 Without acting together in their distress as they stand bravely
 for the Papal law,
 But John standing since morning as chief guard.

The tears of my distress rush from my eyes like a drowning
 flood,
 And plough my cheeks in tracks injuriously,
 Because of the ever-during mist and cloud and rain,
 20 While the Saxon horde are plundering us beneath the press of
 the harrow.

The departure of the bishop, mild, gentle, faultless,
 Pious, skilful, fair in face and fame,
 To a distance, in a ship, to a land of exile, which is resolved on,
 Is a cause of distress and groaning and sorrow in the regions of
 Fál.

LI.

JOHN O'CONNELL'S CONFESSION.

I confess with tears, I swear,
 That words of folly and evil have been spoken by me,
 Which have brought afflicting sorrow on the Father of Powers ;
 When I lacerated with the edge of enmity the clergy
 Who obtained sway and dignity together with wise Peter
 Standing in Rome in a crown of glory ;

abundantly evident that O'Connell never took Holy Orders. The two poems which we give here seem to have been written by a layman. Confessions such as these must not be interpreted too strictly. The violations of the Commandments and of the Seven Deadly Sins, he charges himself with, are to be understood in a general sense. O'Connell is best known for his "Dirge of Ireland." It would be difficult to find in any literature a more splendid torrent of language than is commanded by O'Connell. In some passages he rises to sublime poetry, as in the simile of the snow in this poem, and the description of the Last Judgment in the next.

That the evil spirit of danger spoke in my mouth,
 And profane songs I should not wish to repeat,
 And shameful lies—I bow down and swear ;

- 10 Behold the holy blessed Church,
 Alas! alas! threatens damnation for me.

Here is the crowning of the life of folly which I have led ;
 That I was contemptuous, violent, wrathful, bitter,
 To the true symbol of heaven, my grief ;
 Reproachfully, enviously, sharply, insultingly,
 Did I give forth bantering in wantonness and scandal,
 With the sound of the speech of my tongue running on ;
 I related their habits, saying that it was gluttony and intemperance
 That the tribe who celebrate Mass practised,

- 20 That tribe who teach and save souls
 From the torments of the foul bondage of Acheron :
 A race that, without falsehood, will live for ever.

Deceitful was I in my disposition and in my mind ;
 Forcibly did I tear from those who wear the vestments
 Every robe they had, to the ground, unjustly ;
 Esteeming myself above the bards of history
 I spring up as a star brilliant and shining, ‘

- I lift a torch, kindle, and burn ;
 It were worse I came into power than Mahomet,
 30 Give me but a hundred men of fanatical minds ;
 Whither did I go yesterday ? There remains to me
 But a short space of my life to spend ;
 Lo the mists are before me and whither shall I go ?

All my actions—it is a wonder and disgrace—
 Can be seen on my forehead. There will be read, I aver,
 My deeds of pastime hereafter on a mountain’s top ;
 Though so deceived was I in my reason that I feared not
 A sting from death, albeit it be certain that I shall be entombed

that *lapanim* and *ḏōriḡim* have a neuter sense.

30. *céille aip meapḡall* = *aip meapḡall céille*.

31. *u n-bae*, the part of his life already spent (?).

Α ἡ-κοῦρπυῖνν θεαρσίλ ζαν ταρα ζαν τρεόρι,
 40 Ζαν λαβαῖρτ ζαν λέιμ ζαν πέιμ ζαν παβραδ̄,
 Ζαν caiῖρι ιονά ρπέιρ a n-αοῖν ὄμ' leanῖα,
 Αέτ ὄαοῖλ am ἔρεατλαέ ἐλέιῖθ ὄά ἡεαρηαδ̄,
 Νάρ β'ῖείθιρ πεαραῖν am' ἡαορ le βαλαῖτε,
 'ῶ a Ὀμῖαέταιῖ ρόιρ αιρ m'anam 'pan ρόθ.

Οῖοδ̄ ἐαιῖεαρ μο ῖαοῖαλ ἡο βρέαῖαέ βαρῖυῖῖεῖοέ,
 Ἰρ ἡυρ ἐλεαέταρ-ρα ελαοῖα ἐλέ νάρ ἐαραῖθ ὄam,
 Στρὸδ̄ ὄά ῖόρτ ὄο ἡλαεαρ μαρ ἡεθῖν,
 Ζαν ρῖamal μαρ εῖῖοιρ εῖῖνεαέ αιῖιρεαέ,
 Νό βραναρ αῖ ὄεαναῖν βέιλε αιρ ablaέ,
 50 ῖόιτε ρεόλα ἐαπαῖλ αῖ ὄρεόῖαδ̄ ;
 Νό camρα βρέαν a m-βέιλλε capραιῖε,
 Τρεαρῖαρῖα ραοῖν ρά ἡρέιμ an τ-ραῖῖηραῖθ,
 ἡυρ ρῖεῖῖεαρ μο ρεεατραέ ἐρεαέταέ cealῖαέ,
 Cεάρῖα ceacαρῖα a n-εαῖῖαν εαῖαιρρε,
 Am' ὄιῖῖῖθ ρρὸιρτ αῖ μαῖαδ̄ ράν Ὀρθ.

Cαιῖῖοῖm ἡο λέιρ le ἐέιλε πεαραῖν
 Αῖρ ῖλεαραῖθ an τ-ῖλέιβε an ταν ἡλαοῖραῖθ an τ-αιῖῖοῖλ,
 Le ρεόλ a ἐεῖλ na μαῖρῖθ βειῖθ βεό ;
 Λαρραῖθ na ρρέαρῖα Ἰρ πλέαρῖραῖθ ἡαρῖ-ἐνοῖε,
 60 Cαρραιῖεαέ' ραοβραῖθ Ἰρ ἡέιῖῖῖθ an λέαῖtan-ῖῖῖῖρ,
 An τὸιρνεαέ ὄόῖῖῖῖθ πεαραῖν Ἰρ ρόῖθ ;
 βειῖθ πλαιῖεαρ na ναοῖῖ ἡο λέιρ αιρ baῖlle-ἐριῖῖ,
 ῖῖαιρῖῖθ na ρεulτα Ἰρ νέαλτα παρῖαιρ,
 βειῖθ ἡνέ na ρεanna Ἰθῖρ ἡρέιμ Ἰρ ἡεαλαῖῖ,
 Μαρ ρῖμέιρ ζαν ταιῖῖοῖῖ le h-εῖῖῖοῖn eaῖῖa,
 Αῖρ ῖλόῖῖῖῖθ ρῖεῖῖθ ροῖῖῖ leanῖ na h-ὄῖ.

βειῖθ ταιῖῖοῖῖ na ναοῖῖ μαρ ρῖεῖῖῖ an τ-ρνεαέτα,
 Αῖ cantain ρυῖlt ρέῖῖε, ἡο ρέῖῖῖ αῖ ρalμαῖρεαέτ,
 Le ὄιρῖῖῖθ ὄρῖα αῖῖῖ Canticles ἐεῖλ ;
 70 Na h-αρραῖλ αῖ τέαέτ αῖ ὄεαναῖν αιῖῖρ,

59 *et seq.* Cf. the following description of the Day of Judgment:—

Λά ὄυῖθ ὄορῖα βρὸναέ βαοῖαλαέ,
 Cριῖῖῖθ na πλαιῖῖρ Ἰρ λαρραῖθ na ρρέαρῖα,
 βειῖθ ρυῖῖε ρεόῖα ceῖ' ἡυρ caῖῖa
 Anuar ὄά ἡ-cαιῖεαῖῖ na ἡ-ceaῖtanῖῖ τρέana. *Anonymous.*

In a miserable coffin without vigour or life,
 40 Without speech, without motion, without sway, without sportive-
 ness,
 Without love or regard for any of my children ;
 But chafers within my breast, cutting it,
 While it will be impossible to stand beside me because of the
 stench,
 And O Thou Mighty One, relieve my soul in its path.

Though I spent my life in falsehood and injury,
 And practised evil, sinister deeds that were not good for me,
 An extravagance of this kind did I take up as a notion,
 Lighting with fury, like a sharp, shameless satirist,
 Or like ravens making a meal on a dead carcass—
 50 The putrid decaying flesh of a horse—
 Or a foul sewer in a huge rock,
 Open and exposed to the summer's sun,
 I belched forth my injurious, stinging vomit,
 Annoying, vilifying, in the face of the Church ;
 A fool in my diversion throwing ridicule on the clergy !

We must all take our stand together
 On the sides of the mountain, when the angel shall summon ;
 By means of his music the dead shall live ;
 The heavens shall be ablaze, and rugged hills shall burst asunder,
 60 Rocks shall be rent, and the wide ocean shall roar,
 Thunder shall burn up plains and fields,
 Heaven of the saints shall tremble in every part,
 The stars and the clouds of Paradise shall scatter,
 The appearance of the heavenly bodies, both sun and moon, shall
 be
 As blackberries, without brightness, through the force of terror,
 Hosts shall be affrighted before the Son of the Virgin.

The brightness of the saints will be as the beauty of snow,
 As they sing pleasant songs with freedom and delightfully chant
 psalms,
 With beautiful melodies and canticles of music ;
 70 The apostles will come and make jubilation,

Ἰρ θανατρεα αν Αοim na παελτεαν βαρρα ορρα,
 Αδ ταβαιρε εδαιρ υδιδ̄ ζο πλαϊτεαρ-βροδ ρδ̄γαιλ ;
 Ζαδ̄ αναm βοδ̄τ ελαον δο παοβ na h-αιτεεαντα,
 Αδ ρδρεαδαιδ̄ 'ρ αδ̄ εϊδ̄ιοῑν 'ρ αδ̄ εϊλιοῑν παρ̄ταιρ,
 Ζο λευνῑαρ λεαυῑδ̄τε δαορ-δ̄υβ̄ δαμαντα,
 Ραον, ζαν μεαβαιρ να ρεῑm αιρ ε̄αραδ̄ αοο,
 Οά n-υδ̄ῑζεαδ̄ ζο δεδ̄ ιδ̄ιρ λαπαραιβ̄ τεδ̄.

Α βρεαρραῑν ιαρ υτεᾱδ̄τ δον Αον Ἰ̄ιλας ceannair ριν,
 βειδ̄ ρεαραῑν αν' ρευκαῑντ, ρραοδ̄ ιρ ρεαρδ̄ νῑῑε,
 80 Le κο̄μᾱετα a δ̄λο̄ιρε λαβαρραῑδ̄ λεδ̄ :
 Δεαρκᾱιδ̄ na ερ̄εᾱετα δ̄εαρα δ̄ρεαδ̄υῑδ̄τε
 Οο ραδ̄αδ̄ ζο h-αιε̄ιβ̄ τρῑm' ε̄αοβ̄ δο βυρ n-δεαρδ̄α-ρα,
 Μαρ δο ρε̄ρδ̄οαδ̄ m'ρ̄εοῑλ ο̄ βᾱεταρ ζο ρεδ̄ρ ;
 Ζαδ̄ ταιρηζε am' π̄λαορδ̄ δο π̄λεαρδ̄ mo νᾱμιᾱυ-ρε,
 'S an τ-ρεαρβ̄-δεοδ̄ β̄ν̄εϊ̄ζρε β̄ρεῑn δο ε̄αδ̄αιρε δᾱm,
 Ταρ ε̄ιρ me ε̄εαν̄γαλ le τευδ̄ ζο δᾱιν̄ζεαν,
 'S mo δ̄ε̄ᾱγα αιρ ρ̄ραρα ῑnr an δαορ-ε̄ρ̄οιρ τρεαρ̄να,
 Ἰρ me am' ρ̄ορδ̄ ρ̄ρ̄οιρε αδ̄ μᾱῑε̄ιβ̄ na ρ̄λο̄δ̄.

Ᾱεταρ ιρ Αον Ἰ̄ῑηε, ε̄ῑδ̄im ιρ αῑε̄im ρῑβ̄,
 90 Σδρεαδ̄αῑm an Ναοῑν Σπιοραδ̄, μαρ αον, an Εαδ̄λαιρ,
 Τρεδ̄δ̄ ε̄ερ̄ ῑῑορ mo ρ̄ραιρn-ρε λεδ̄,
 Μαῑε̄ιοῑν δοm ραορ ο̄'ρ̄ λε̄ιρ ζυρ αῑε̄ρῑδ̄εαδ̄,
 Ἰρ ζυραβ̄ αν̄β̄ρᾱnn με̄ ρά̄ λευn le ραδ̄τυῑρρε,
 Ἰρ δεδ̄ρα τεδ̄ 'na ρ̄ρᾱτᾱιβ̄ lem' ρ̄ρ̄οῑn ;
 Να h-ανᾱmna δ̄ε̄ῑll δο ρε̄ραε na η̄ζαβ̄αρ,
 Οο ε̄αρραῑνδ̄ αιρ ε̄ρ̄εαδ̄ na δ̄-εαοραδ̄ ᾱε̄ραῑm,
 Ζ̄λαοδ̄αῑm-ρε αιρ ε̄αδ̄αιρ ζο h-ευρδ̄' na n-αῑν̄ζιο̄λ,
 Μαρ αον ρε θανατρεα ρε̄αρ̄λαῑδ̄ ραρ̄ταιρ,
 Εδ̄im ζεαλ ο̄ρ̄δα ρεαδ̄αρ ιρ ρ̄ολ̄.

91. τρεδ̄δ̄(?).

95 *et seq.* The order seems to be δ̄λαοδ̄αῑm αιρ ε̄αδ̄αιρ na n-αῑν̄ζιο̄λ, &c. ;
 na h-ανᾱmna δο ε̄αρραῑνδ̄, &c.

And the nurse-mother of the Only Son will be a supreme star
over them,

Showing them the way to delightful heavenly mansions.
Every poor perverse soul that broke the commandments,
Shrieking, and crying, and claiming Paradise,
Sorrowfully entombed, black-guilty, damned,
Feeble, without understanding, or power to return,
Will be burned for ever amid hot flames.

When the meek Only Son shall come in person ;
Force, anger, and venomous wrath shall be in his looks,
80 He will speak to them by the power of his glory :
Behold the sharp, piercing wounds
That were made in my side to the heart for your sakes,
How my flesh was rent from head to foot ;
Each nail which my enemy drove into my head,
And the bitter drink of foul vinegar they gave me,
After they had tied me firmly with a rope,
And my arms were nailed sideways on the guilty cross,
While I was mocked at by the leaders of the hosts.

O Father, and Thou Only Son, I cry out and beseech you.
90 I call upon the Holy Spirit and on the clergy also—
Great though my struggle with them has been—
To forgive me and set me free, since I am plainly repentant,
Since I am feeble and afflicted through sorrow,
While hot tears come in streams from along my nostrils ;
The souls who yielded to the waywardness of the goats
To bring back to the flock of the sheep,
I call swiftly upon the help of the angels,
Together with the jewelled mother-nurse of Paradise,
John the Baptist the illustrious, Peter and Paul.

96. ὁ ἑαρινῶς : MS. ὁ ἑαρινῶς, as pronounced.

LII.

ԾԱՌԱ ՔՐՈՅԻԾԻՆ ՏԵՂՁԱԻՆ ՄԻ ԸՆՈՒՆՆ.

Աճմսւմ մօ Եարտա անօր յօ ճարած ճնճած,
 Ըն Եաղա ճամ, օճ! մ'անածած! յար ճարճնաճ ճննն,
 Երն Լեանման նա ճ-Եամա-ճննճե ճ-Ըլաօն ճան ճնր,
 Լարած ճօ ճրեածած ճոմ ր ճաօղալ ամ' ճոնն.

Աճմսւմ ճսւտ Աճար ճննր անճա ար ճ-Ենր,
 Ծօ Լեանճ ճոլ ա ճրարա ճրսւր Ընարճա Երննճեած,
 Ըարճար ճար ճլեածճար-ճա, ր ճրար ր ճրնր,
 ր ճլլարեած ճ ճալճանար ր ճաօ ճ ճննճ.

Աճմսւմ ճսւտ Արան-Տրօրան ր նաօմճա ճննր,
 10 ճար ճեաղճ ճ Ըալճարեած մօ Եսւլ ար ճննալ,
 ճնր ճրարանեած ճօ ճրալանն-ճր նա ճրնեաճա մոնն,
 'Տ ննր Ե'րարա ճոմ ճարճ աղամ-ճա նն ան ճ-Երեած ճրն.

Ա ճանալճա ճեալ ճեանմնաճ ճնն Ծն նա ճ-ճնլ,
 Աճմսւմ ճսւտ մալլալճեած ճօ ճաօղալ ճ ճնր,
 ճար ճանար-ճա Լեանճ ճա ր Լեալ ճնն Են-օր-ճոնն,
 'Տ ան մաճրա ճնն ճալճարճե 'նա ճրսւտ ամ' ճննն.

Աննլ ճն ճաճ ճեանարած ճոճ ան ճօճ' ճրննճ
 Ծօ ճարան ճր նա ճլալճարան ճան ճաօն ճօն ճննճ,
 Աճմսւմ ճսւտ Եարճարեած մօ Ենլ ննր Ենն
 20 'Տ ճաճ ճեաճա սւլ ճօ ճարար-ճա Լեմ' անն ճօ ճննն.

Աճմսւմ անօր մ'անաճրա ր մօ ճրեածճա ճննա,
 Ամ' ճալարած ճօճ ճեաննեած ա Ե-ճնն 'ր ա Ե-ճննար,
 Ծօն ճննա ճարննճեած Լ'ր ճեաղարճեած Ենրօ ճնր,
 ր ճրն ան ճեաղարճ ճնն ճար ճալլեած Լար ան ճլարճ ճն
 ճոնն.

4. It is best to take ր ճաօղալ with ամ' ճոնն.

7. We must not take such self-accusations too literally; they imply a pious spirit, but cover all the ground of the moral law in a stereotyped fashion.

15. ճանար Են օր ճոնն Լե = 'I walked in opposition to.'

LII.

ANOTHER CONFESSION BY JOHN O'CONNELL.

I confess, now, my deeds tearfully and sadly—
 Though I fear, alas, my misery! that it is too late for me—
 Through following perverse evil ways, without cause,
 The danger hangs over me of flames being stirred up for me.

I confess to Thee, first, O sweet, only Father,
 Whose beloved Son was bruised, tortured, extended on a cross,
 That I practised intemperance, and gluttony, and lust,
 And deceit, and envy, and stubbornness, and jealousy.

I confess to Thee, O noble Spirit of holy countenance,
 10 That my mouth kept speaking deceitfully through knavery;
 So that I gave forth in bitterness showers of oath-curses;
 Nor did I prefer to be in the right rather than miserably to lie.

O loving, bright nurse-mother of the Son of God of the
 elements,

I confess to thee the wickedness of my life from the beginning,
 That I have walked in opposition to thy Child and thee,
 While the black dog was fondled, a monster, in my breast.

O bright angel, who held sway beyond any of thy company,
 Who stood in the heavens without yielding to envy,
 I confess to thee the profanity of my impious mouth,
 20 And every wicked crime I fondly cherished in my heart.

I confess now my miserable state and my black wounds
 Poor, diseased creature that I am, in pain and misery,
 To the Baptist by whom the obdurate Herod was admonished,
 And who lost his head through that admonition.

16. an maḡpa dub = 'the devil.'

17-18. St. Michael the Archangel; envy is said to have given rise to the rebellion of the angels.

Αθίνιυμ δο να η-αρταλαιβ, νί έείξιμ αιρ ρίν,
 Δο ρεαδαρ ιρ don αρταλ-ραν ναc ρείδιρ λιom
 Αιημ ειρτ am' ρανναιβ έυρ α η-είρεαcτ έυγαμ,
 Μαρ μάδρα ζο ζ-σαραιν-ρε ρά ρζείζ να η-βρύcτ.

30 Αθίνιυμ δο να η-αιηγιολαιβ ιρ δο ζαc αση 'ρ αν δύν
 ραρταιρ, ιρ δ'Αcταιρ-οιδε αν Οιζρε έλίνιυι,
 Τρε θεαρμαδ να η-αιcεαντα ζυρ έρειζ μο ρύι,
 'S αν μαρτρα dom' λεαζαδ-ρα αρ λέιτε am' έύι.

Δο ζλαναδ με 'ρ αν η-βαιρτε μαρ ρζείηη να ζ-colύρ,
 Νό ταιcνεαη cπιορδαιρ ρνεαcτα ζιλ δο ρείδεαρ έυγαηη
 Ταρ ρλεαραιβ ένοιc λά εαρραιζ δυιβ 'να ρλαοδαιβ τιυζα,
 Cιδ ρζαραρ ριρ αν ρζαβαλ ριη, μο μέλα δύβαc!

Seλαδ δαμ ραοι αν ρζαβαλ ριη, δο ρλείρζ τιζ έυγαμ,
 Λαδραιν ιρ ταρραινζεανη με α η-βαοζαλαιβ ροηζε,
 Μαρ μάδρα ρά'ρ λεααρ λειρ αιρ έιλλ έυμ ριυβαι,
 40 'Sαρ ταιcηιομάc δο λαραιν λε να ρείδεαδ ρύμ.

Δο b' αναη έυμ αν αιρρηνη αζ τέαcτ λε ροηη,
 Δο θεαρμαδαινη να ραλμα δο λέιζεαδ αιρ μο ζλίηη,
 Σατταρ Μιυιρε θεανηιζέτε έυμ Δέ νί δυβαρτ,
 'S τρε cαρειρνε don Εαζλαιρ ηφορ έιρδιορ ριύ.

Νί δεαcρα αιρ αν ζλαρραδ ζαc βραση don δρύcτ,
 Νά ζαηιηη τιζ να cαρηαιβ λε ταοραδ τοηη,
 Α η-δεαρβ-ιιηηρ, ζεαλλαιη, έυρ α ζ-cléιρceαρ δύηηη,
 Νά ρεαcα cρυηηηη αζαμ-ρα coiρ cléιβε am' έύη.

25. νί έείξιμ : MS. νί η-δειξιμ.

26. St. Paul. ρόι, with its long ο sound, could not find a place in this metre.

30. Αcταιρ-οιδε = St. Joseph.

31-32. If ρύι be taken = 'eye,' we might translate, 'my eye hath waned.' It is possible that we should read να η-αιcεαντα, and take τρε θεαρμαδ absolutely, 'through forgetfulness my eye (*i.e.* myself) abandoned the commandments.'

I confess to the Apostles—I keep it not secret—
 To Peter, and to that apostle whose proper name
 I cannot bring into my verse effectively,
 That like a dog I used to return to the overflow of vomitings.

30 I confess to the angels and to each one in the stronghold
 Of Paradise, and to the Foster-Father of the renowned Heir,
 That through forgetfulness of the commandments my hope
 has abandoned me
 While I totter in decrepitude and my head is grey.

I was cleansed in baptism pure as the beauty of doves,
 Or the crystal brightness of the white snow which blows
 upon us
 Over the slopes of a hill on a black spring day in frequent
 flakes,
 Although, my doleful loss! I parted with that robe.

When I was for a time in that robe suddenly there comes
 to me
 A robber who draws me into occasions of danger,
 I followed him on like a dog led by a thong,
 40 And pleased did I light up at all that he suggested to me.

Seldom did I go to Mass with desire,
 I forgot to read the psalms on my knees.
 I did not recite the Psalter of Holy Mary to God,
 And through contempt for the clergy I listened not to them.

It is not more difficult, every drop of dew on the green herbage,
 Or the sand that comes in heaps with the flowing tide,
 To count in exact numbers, I aver,
 Then the full number of the sins in my breast beside my
 heart.

33. This line slightly halts in metre; perhaps we should read *Do glanab annr an m-bairte me, &c.*

37. *do pléirg* = *do g'eit*, 'suddenly.'

40. *cf.* 'tá re aḡ réiréaḡ púm,' 'he is urging me on, he is tempting me':
 MS. *púḡam*.

48. *peaca* = *peacḡa*, older plural.

50 Ծօ մարբար-րա ԼԵ Խրաբարբարտ մար քաօլօօմ շիւմ,
 Աջ աբարբարտ ճաօ աբարջ Խաօ ԽրօմԷ աՄ Խրիւծ ;
 Ածմիւմ Նա Խ-աիճԷաՆՏա Ծօ րաօԽաօ Լիօմ,
 Ծրօ ար Խ'Էաջալ ԾաՄ ԽԷճ ԾաՄաՆՏա Իծր ԾաօԼաիՆ ԾիւԽա.

Ուի Խ-Էաջալ ԽԷճ ԾաՄաՆՏա Իծր ԾաօԼաիՆ ԾիւԽա,
 Ուա ՏաիճՆիօմ Ծօ Նա րԼաիճիօրաիՆ Իր րրօմ Ծօմ' շիւր,
 ԱճՏ աՏիւրրԷ Ծօ ճԼաՅար-րա աջար Լօր-րճրիօր ԾիւԽաճ,
 րԷարճ շիւր աիր ԷաճՆաճՏ ԼիԽ ԾԷ ճաՆ Տրիւճ.

60 Ըիօ մԷարա մԷ աիր ԾաՄաՆՏաճՏ Նա աօՆ ԾաՐ րիւՆԽալ,
 ՄաիճԷաճար Ծօ ճԷաԽաՆՆ-րԷ աջար օրՏԷաճՏ սիՄալ,
 ԱճՏ րճրԷաԽաօ ճիւրՏ ԼԵ ճարՏա ճօլ Իր ԷիճիմԷ Իր Լիւճ,
 ԸիւՄ ԾաՆաԼՏրաՆ աՆ ԾաԼՏա ճիԼ ՆաՐ օմիւճ Տրիւ.

Աիր աՆ աճԽար րաՆ օրՏ աճրաիՄ ա ԽԷճ ճաՆ րՄիւՏ,
 Աիր աՆճիօԼաիՆ աիր արՏաԼաիՆ Իր աիր ՆաօմաիՆ սիւրԾ,
 Մար ճԷարՄսիւՆ օրՏ ՏաճարՏա ճօ ՏրԷսՆ աՄ' շիւր
 Լր մաիճԷաճար Ծօ ճԷաԽաօ-րա մա Ծօմիւճ րիւճ.

Աճար-օիԾԷ ԽԷաՆՆիւճՏԷ ԾօՆ ճԼօր Իրա շրիւ,
 ԸարՏաՆաճ ԽԷր ՏԷաճարճ ԾաՄ Ծա ՆճիլԼԷաՆՆ Տիւ,
 ԱՆ ճաօ աիրրիօՆՆ Ծա Ն-աԽրաիր ճօ Խ-Էաջ ճիւճ Լիօմ,
 Լր ճԷաԼԼաիՄ-րԷ մա րրԷաճրաիր Նաճ Խաօջալ ԾօՄ րսԾար.

65. As in the usual formula, he addresses himself to the Confessor.

I lived by prowling like a quiet wolf,
50 Gorging the most putrid carrion, brute as I was ;
I confess the commandments were violated by me,
Because of which I fear I may be damned among black
chafers.

It is not the fear of being damned among black chafers,
Or love for the heavens that is the root of my trouble,
But sorrow I have conceived and doleful tribulation
At having enraged the wisdom of the Son of God, without
cause.

Though I be deeper in damnation than any man that ever
walked,
I would get pardon and a willing hearing,
Let me but cry bitterly, with tearful screams, and shrieks, and
moans.
60 To the Mother-Nurse of the Bright Child, who has not refused
a wretch.

For that reason I cry out to thee, O woman without blemish,
To the angels, to the apostles, and to the saints of the Orders,
As a true protection of powerful intercession in my cause ;
And if they be that, I will obtain forgiveness.

O Father, holy teacher to the clergy and their tribe,
In charity teach me all that Thou believest,
In every Mass which thou wilt say until death pray for me,
And, I aver, if thou respondest, I need not fear hurt.

LIII.

μαῶτναιῖ α ἡ-εἰλλ τυατα.

Le Conchubar Ua Ríordáin.

Ρευὲ α ῖεααιῖ, α ῖεαρρα na πρῖοῖ-υαιλλε,
 Ἐρέαῶταιῖ, ἐεαῖῖ, ἐεαῖαρῖ, ἐροῖδε-ἔυαραιῖ,
 ῖεαοῖραιῖ, ῖεαρῖ, ῖεαῖταῖ, ῖεἰλλ-ῖεαοῖραιῖ,
 Ἐαοῖαιῖ, ἔαῖαρῖ, ἔαρῖ, ἔἰν-ἔυαῖαιῖ.

Ρευὲ ἡο δεαρῖῖ α ἡεατα ἡαῖ εἰλλ τυατα,
 Αῖρ ῖεαοῖραιῖ εαρῖ ἡο ῖεαῖαῖῖ ῖεἰδε αῖρ ῖεαῖαῖ,
 Α ῖεἰῖ ἡο ῖεαῖαῖῖ, μαῖρ αῖρ ὀῖῖ ῖεαῖαῖ,
 Α ἡεἰ ἡαῖ ταῖῖ, ἡαῖ anam, ἡαῖ ὀῖῖ ῖεαῖαιῖ,

ἡαῖ léim, ἡαῖ labairt, ἡαῖ dealb, ἡαῖ ὀῖῖ ῖεαῖαιῖ,
 10 ἡαῖ εἰρεαῖῖ εαῖῖρα ὀῖῖ-ῖεἰρῖ ἡο ῖεἰῖ-ἔῖῖαῖῖ,
 ἡαῖ εἰῖῖ ἡαῖ εἰῖῖῖ ἡαῖ εἰῖῖῖ ἡαῖ εἰῖῖῖ-ἔῖῖαῖῖ,
 ὀῖῖ ἡ-ἔῖρ ἡαῖ ὀῖῖῖῖ ῖῖa leabairt aῖῖ ῖῖῖῖ-ῖεαῖῖ.

Le h-eipeaῖῖ deαρῖῖ ῖῖ deaῖαιῖ α ῖῖοῖ υαιῖῖε,
 Cῖa ὀῖ ῖεαῖῖ anam ἡαῖ εῖῖῖ-ῖεαῖῖ?
 Cῖaῖῖ ὀῖ-ῖῖῖῖῖῖ ῖῖῖῖ an Ríῖ ῖεαῖῖ,
 Seaῖ ῖῖῖῖ ὀῖ deaῖῖῖῖῖῖ ῖῖῖῖῖῖ ῖῖῖῖ-ῖῖῖῖῖῖ.

LIII.—The author of this, and the following poem was a native of West Muskery, and lived for a time in the neighbourhood of Macroom. He was known as Conchubhar Maighistir, as he taught classics and their native tongue, as well as English, to the youths of his day. His literary life lay chiefly between 1735 and 1755. His name has continued for a century and a half a household word, not only in Muskery, but in Kerry, where there are many closely related to him to the present day. He is remarkable for the sweetness as well as grace and finish of his verse, and has written some excellent specimens of contemplate poetry. The meditation on human life which we give here reminds one forcibly of Gray's "Elegy in a Country Churchyard"; both were written about the same time. The metre, with its solemn endings, is admirably adapted to serious poetry; and it is

LIII.

A MEDITATION IN A COUNTRY CHURCHYARD.

BY CONCHUBHAR O'RIORDAN.

Look, O sinner, thou offspring (lit. person) of the first pride,
 Who art wounding, deceitful, soiled, hollow-hearted,
 Spiteful, wrathful, contentious, disposed to treachery,
 Inconstant, impertinent, offensive, most stubborn.

Look, indeed, at the entrance to any country churchyard,
 On the skulls of the graves, of greasy red and yellow, as they
 moulder,
 Their beauty obscured, and dead without motion,
 Their countenance without loveliness, without life, without
 defence from the rain,

Without spring, without speech, without shape, without a lock
 of hair,
 10 Without the power of rehearsing a tale with witty flattery,
 Without sway, without rule, without a friend, without pleasant
 companions,
 Without any substance left behind them where they lay but fine
 ashes.

It is truly difficult for us to tell precisely
 Who has taken possession of the souls of each withered carcass :
 The hundreds of angels in the heaven of the Supreme King,
 Or a host of evil, restless demons ?

hardly too much to say that there are few finer pieces of its kind in any language. The Address to the Blessed Virgin Mary, which forms the binding of LIV. for loftiness of thought and imagery, deserves a high place among the productions of the lyric muse.

8. ὄσον ὕαρηταιν refers probably to the hair of the head.

15. πῶϊμ-πῶαῖαῖς = 'wealth-snatching' or 'wealth-sweeping' (?).

Α ἐλείριγ ἐλεάταρ α λαβραῖβ̄ λαοι-δουανα,
 Σαοταρ τεαγαίργ̄ na n-arrtal 'r an nif̄ luadadap,
 Séamur, Peadap, ip Marcup do p̄griob̄ p̄tuana,
 20 Ip ná dēanpað cap̄bar beaða ná f̄ionta uaiþpeað̄.

Α ῥαοḡalταιḡ ἐαρειρniḡ, ῥ̄ladaiḡéiḡ, p̄ḡim-p̄ḡuabaiḡ,
 Do paobap aiḡean̄ta beannuiḡéte an Ríḡ uað̄tpaiḡ,
 Muna n-dēn̄fir̄ aiḡpeað̄ar̄ pað̄tuip̄peað̄ c̄roiðe-b̄uar̄ta,
 Ip baoḡal ḡupab̄ eaḡal duic̄ b̄peaḡanna laoi an uaiñam̄.

Mo leun! mo laḡap! mo leaḡað̄! ip mo líon-luarḡað̄!
 Feuè cáρ ḡab̄adap̄ ð̄raḡuin̄ na m-b̄ruidean-τ-ῥ̄luaiḡéte,
 Laōerā māir̄b̄ a ḡ-caḡannaiḡb̄ ḡniom̄-uaiῥle
 béip̄ ip aiḡiḡ ip naḡarað̄ niñe a b̄puaraiḡb̄.

Feuè cá ηḡab̄ann an ῥ̄araipe f̄ior-éuar̄ðað̄,
 30 Saorap̄ mear̄ðā meac̄antā m̄ion-ḡ̄ruaḡað̄,
 Do ῥ̄aot̄paiḡ̄ reall̄ ḡað̄ caḡaip̄ ip c̄ior̄ cuan̄ta,
 Ip do paobað̄ ð̄amḡneað̄' bāilte le buiðean τ-ῥ̄luaḡað̄.

Na laōerā leaḡaip̄-p̄ḡriop̄ leab̄aip̄-m̄iac̄ ῥ̄riom̄ uar̄ail,
 Do ἐρέαḡταιḡ̄ Aīcill̄₂τ̄ré̄ m̄eab̄ail ḡó'p̄ m̄fo-éuar̄ip̄m̄,
 An b̄é̄ éuḡ̄ ῥ̄pearḡaip̄τ̄ dá̄ ð̄earḡaiḡb̄ 'ῥ̄an̄ ῤ̄paioi ip̄ tua p̄-
 ḡam̄,
 Α ῥ̄ḡéñiñ̄ nað̄ aiḡnið̄ peað̄̄ aiñiñ̄ na m̄fo-ῥ̄nuað̄að̄.

Feuè aip̄ beaðā na b̄-ῥ̄eapað̄con̄ b̄-f̄ior-ῥ̄uair̄cip̄,
 Feuè na caḡanna cal̄mā bí a m-b̄uannað̄t̄,
 Laoḡaip̄ē Cair̄b̄pē Caḡal̄ ip̄ Cum̄n̄ uame,
 40 Ip̄ Aonḡur̄ aip̄mḡeal̄ aiñiñeap̄, ð̄raoī cuar̄ðað̄.

24. MS. luaiñam̄; the Day of Judgment, it used to be thought, would fall on a Monday. (luaiñam̄ = luain̄?), which is otherwise believed to be an unlucky day.

Ib. After line 24 A. has the following additional stanza:—

Ip̄ ῥ̄pean̄ b̄iap̄ peacā duð̄ malluiḡéte an̄ élaoin̄-uab̄aip̄,
 Ip̄ méim̄ cum̄ māiḡeap̄ na ḡ-caḡað̄ do ῥ̄liobað̄ uað̄a,
 Aon̄tað̄t̄ aiḡnē aḡ̄ meallað̄ ḡað̄ ῥ̄foḡ-ῥ̄tuair̄pe,
 'San̄ c̄paop̄ 'na h̄-aicē ḡō ῥ̄eapañ̄að̄̄ ῥ̄aiḡeað̄-éuar̄ðað̄.

Thou cleric, familiar, in books of verse-poems,
 With the labours of teaching of the apostles and the things they
 said,
 James, Peter, and Mark, who wrote texts,
 20 And who were not intemperate in their living or in proud wines.

Thou worldling, contemptuous, rapacious, wealth-snatching,
 Who breakest the holy commandments of the Supreme King,
 If thou dost not repent in sorrow and trouble of heart,
 It is to be feared that thou hast to dread the judgments of the
 day of terror.

My woe! my weakness! my overthrowing! and my full agita-
 tion!
 See whither they have gone—the warriors of hosted bands,
 Champions who slew in noble feats of chivalry,
 Bears and giants and snakes in their dens.

See whither goes the valiant man of much marching,
 30 Cæsar, the active, the gentle, of smooth hair,
 Who won the possession of every city and the tribute of harbours,
 And who sacked towns and strongholds with warlike companies.

The heroes whom the nimble son of noble Priam mangled and
 destroyed,
 He whom Achilles wounded through treachery though unex-
 pectedly,
 The lady who by her deeds brought on Troy ruin and chastise-
 ment—
 Their beauty is not known from the blemish of the ill-visaged.

Look at the lives of the truly-pleasant warriors,
 Look at the steadfast battalions who were engaged in service,
 Laoghaire, Cairbre, Cathal, and Conn the green,
 40 And Aongus of bright arms, the swift magician of much marching ;

Քեւ՛ն յա՛ն ա՛նոն՝ ա Բ-բարրա նա՛ ա յ-յօջար քսամո՛ս,
 Լե լեաճա՛ծ նա լեական նա՛ Լարար ա Լի Լսամնեա՛ծ,
 Եւլ նա՛ Եարբա նա՛ մաԼա նա՛ Քիօր-ժնարա,
 Ա՛ւտ քլաօ՛ծ ծօ շարհ-ճնսնն ծեա՛ճտա 'նա յ-յօջ-սանսանսն.

Մա՛ ծեանտար քեաԼն նա Բ-բարրեար Լե Բարր Եալլաճ,
 Շարր ճան մարարծա՛ճտ, ծրամանա ար ծի՛ն քսաննար,
 Եւլ ա՛ն Եձարբե աճ Եարբեա՛ծ ճա՛ն Բի՛ծ Եսաճաճ,
 Իր Բար՛ ծօ շարրեար արքալ ա՛ն Քիճ ա ճ-ճարծա,

Նա՛ ծեմեա՛ծ տարքե ծա՛ յղլաճա՛ծ նա շրի՛ծ ճնարար,
 50 Նա ճիճեա՛ծ 'նա քեաճանս ար եաճրա ճրօծե ճրսաճա՛ծ,
 Ա՛ւտ ճեաճոնճա՛ծ քաճա Լե ճեաճարճ ճա՛ն ծրսնճ ճաճալ
 Ար ճան ծ'ճեաճա՛ն աճօ ա՛ւտ Բրաճաճա քնն-քսանննճ.

Սօ քնն ա՛ն Շ-ճարր ա Բ-բարրեար ծնն Եսանսա՛ծ,
 Ա՛ն ճեաճ-քեար աճսնն ծօ ծեաԼԵար Քիօր-ճսան ար,
 Շնճ քքեարճա մարա ար ճաԼան ա՛ն Շ-քարիճիլ քսար ծօ,
 Ա՛ւտ Լիճոն ծ' աԼալ նա Լ-ա՛ննե ար ճրարսն քսարարճ.

Տճնն նա յ-այնճոլ ծ Եաճար ա ճնն ծ'քսաճարճ ար,
 Աճ ճեաճտ ճօ քրարճնն 'նա քճաԼ մար ծնօն քսաճտա,
 Սօ քնն Լար մարճա, մարքեա՛ծ ճօ ծ-ճի ա՛ն սար քօ,
 60 Սա յ-ծեմեա՛ծ Լաննսնն ծ'ա՛ննեանտա ա՛ն Քիճ աԼսարք Լար.

Ա յ-ծեի՛ծ ա՛ն քեաճա ծօ ճեաճ ա՛ն ճրն-ճսալլա՛ճտ,
 Ա քննճեա՛ն ճարքա ծօ քաճալ ա՛ն Քիճ մարծա,
 Ա՛ն ծօ քարրանսն Եաննսնճե ա՛ն Շրիր սարլ,
 Աճ քարթա՛ծ քլեա՛ճտա նա Լ-արքսնե Բի ա յսարբեա՛ճտ.

Ար Լիճեա՛ծ նա Բրեաճա ծօ ար քլարանսն ա՛ն ճնն սաճնար,
 Երան ճեիր նա յ-արքալ ա ճ-քեաճանսն ճօ ճրօծե-Եարբա,
 Մար ծաճանսն ծեաԼն նա յ-այնճոլ ա միր Եարքան,
 Ա՛ն Շ-ար ար Լարա՛ծ 'ր ա՛ն ճաԼան 'նա քնն քսաճար.

44. MS. սաճնանսն, the 'cavities' where their eyes and ears and mouths should be. 48. ա ճ-ճարրա, 'the journey of their lives, their lives.'

53. քնն = քնն; perhaps սանսաճ = 'place of abode,' and ծնն = ծնն = ծնն.

62. ծօ քաճալ = 'he trod' *the earth as man*.

See how their person or their beautiful figure cannot be
recognised

By scanning of their cheeks, or by the blaze of their vivid hue ;
They have no mouth, or eyes, or eyebrows, or real ears,
But a layer of clotted maggots pressed into their trenchéd cavities.

If the possession of the heavens be obtained by proud vanity,
Gluttony without moderation, drinks with discord,
By the mouth of the flatterer tasting every pleasing food,
In folly did the apostles of the King spend their course of life,

Who did not treasure or hoard up what they received,
50 Who did not gallop on troops of strong horses with flowing
manes ;
But kept long fasts and taught each erring tribe,
With no dress save coarse and bristling garments.

The Father made subjects of us in Paradise ;
The first man of our race—He raised a great multitude from him,
He gave up to him the air, the seas, the lands of the worlds,
Let him but leave untouched the forbidden apple on one small tree.

From the crown of his head he clothed him with angelic beauty
Which came down to his feet in a robe as a protection from the cold ;
He made a compact with him—he would have lived to this day
60 Had he but obeyed the commandments of the King which he
gave him.

After the sin that had stung our ancient race,
The Majestic King trod the earth for the release of our difficulty,
One of the Blessed Persons of the noble Trinity,
To save the people under a curse who were in trouble.

While He shall pronounce judgment on the sides of the vale of
terror,
The clergy of the Apostles will tremble in affliction of heart,
The angels will be in form like chafers through sheer mourning,
The air will be ablaze, and the earth all upturn.

- Keen are the showers of wrath with true activity ;
 70 And this is what the afflicted band profess for their advantage—
 A slothful, stingy clemency that restrained every resisting heart
 of these
 From giving alms or from entreating the noble Christ.
- O God of Heaven, who hast dearly purchased us in pain,
 Deliver my soul from the deceitful darts of these—
 The guilty damned spirit, the demon of dread treachery,
 The world, and the lumpish body, cunning, of perverse ways.
- And let us go by the meditation of our minds into deep solitude,
 To condemn the goods of the miserable world,
 And to free ourselves from the anger of the Father, and of the
 Noble One who liberated
 80 Hundreds from the painful bondage of much dreaded Acheron.

LIV.

CONCHUBHAR O'RIORDAN'S CONFESSION.

- I confess tearfully, and devoid of strength,
 In bitter repentance after my misdoings,
 That I was not mildly led by the commandments of God ;
 And that I preferred the sinister, perverse ways of the flesh.
- Deceitfully, eagerly, wound-inflicting, in agony of heart,
 Did I pour out every gossip in falsehood and injustice ;
 What I promised, I did not wish to fulfil,
 And woe to the woman who gave me her confidence.
- Seldom did I bow beside churchyard gates,
 10 Pondering that I should be as one of that vast multitude ;
 Looking upon the great men who lived some time before us,
 In the sovereignty of the adorned, mighty, coach-loving world.

76. For *capn-òopp*, *cf.* *capn-ònum*, line 44 *supra*.78. *ῥυαραιγ*: MS. *ῥυαραδ*.

Ἄν τ-αναήν δο ἐείδιον, νίον β'έ μο ρμαοιντεοίρεαέτ :
 Ὕρ βαλῖ αν βéal βαῶ βρέαζαέ βίνν-ρζέολαέ,
 Ὕαν βαλαίτε αζ εάαφαιῶ ελαον να ρρίοιῖ-ῖρρόνα,
 'S Ὕρ ρμαέτσιζέτε φαον θεαρρ ρμέιθε αν ρμίρτέορα.

Νί θεατρα ραελλτε αν αειρ δο ἐρυνν-ἐόριονῖ,
 Νά ζλαραρα αιρ ζέαζαιῖ εραοῖ, ná coil ἔνοραέ,
 Νά ζαινιῖν δο ἐείθ λε ταορζαῶ τεινν βόένα,
 20 'Νά α ζ-cleaέτσινν ζαέ λαε δο ραοβαῶ ὀλίζε αν Ὀμοιάεταιζ ;

Να σεαάαννα βραον αιρ ῖέαρ ζλαρ ῖῖρ-νεονα,
 Νό μαιδιον ροιῖν ζῖρῖν αιρ ὀ-τέαέτ ὀον ἡῖν-ῖρζῖμαρ,
 'Νά ρεαα μαρ ἐείλε εείρθε αν ἐλί ἐοῖννιζ ;
 'S α μαίτιοῖν λεῶ' ὀαονναέτ Ἄενῖε αοιρῶ θεόννιζ.

Α λαῶαρ να ὀ-τέχ ρέ λείζτεαρ ἡνν ὀόεαρ :
 Ὀά ἡαλλνιζέεαέτ αον μά ζλαοῶανν ζο εροιθε-ὀέοραέ,
 Ὕρ α μαίτεαέαρ ραορ α ἐείθ ὀον ζῖνῖοῖν τόρρα,
 Ἄέτ ρανῖνν ζο ρείῶ ταρ 'είρ αιρ ρλιζε ρόζαντα.

Ἄέτσιννζιμ ρέιν ἡρ εῖζιμ ζο ζῖνν-ζλόραέ,
 30 Ἄεαιρ να ναοῖν ἡρ Réx να Τρῖονόιθε,
 Ἄν ῖεαρρα λε ρέιν α ἐλείῖθ ὀο ῖαορ ρλόιζτε
 'S αν Ἄραῖθ Σπιοραῶ Ναοιῖτα ρείῶεαρ ζαέ ἡιοῶόεαρ,

Ὀο νεαρτσιζ αν ἐλείρ αιρ m-beiέ ὀέαραέ ὀιέρεόραέ,
 Λεαζαιτε ὀ'είρ α ραετταν ρίζ-εόλαιρ,
 Λέρ λαῶαιρ 'να m-béal να βρείερε ραοιρζεόλτα,
 Ἄζ τεαζαρζ ζαν ρῖρῖρ ζαέ αον ὀον ναῖαιῶ-ἐοῖμαρραῖν.

βέ αζνιῖθ-ρε, α ῖαοζαιλ, ῖλαοῶαιζ, ῖλῖν-ῖλόζαιζ,
 Νάρ ἐεανζῖμαζ μαρ μέρῖ α m-βαοζαλαιῖθ ἡιοῶόεαιρ
 ἡρ θεαρῖεα αν ρζéal ὀο ρείρ να ναοιῖν-εολαέ
 40 Ὀο ρλαιέεαρ ζο ρείῶ ζο ραζαιῶ ζαν ἡιλλτεοιρεαέτ.

On the few occasions I went thither, my reflections were not :
 That silent is the mouth that was lying, tuneful in gossip ;
 That there is no smelling in the perverse sense of what was once
 the nose ;
 And that subdued and weak is the smiling eye of the smiter.

It is not more difficult to count exactly the stars of the heavens,
 Or the green leaves on the branches of a tree, or a wood of nuts,
 Or the sand that goes with the flowing of the waves of ocean,
 20 Than the violations of the law of the Almighty that I daily
 practised.

Nor more difficult to count the showers of drops on the green
 grass at eventide,
 Or at morning before sunrise, when mild autumn comes on,
 Than the sins that abided in my breast as companions of my
 work ;
 And do thou, O High Only Son, deign to forgive them in thy
 clemency.

In the Book of texts we read of hope :
 How wicked soever one may be, if he cry out with heart-tears,
 That he obtains free forgiveness of his past deeds
 Let him only remain freely afterwards in the way of righteousness.

I beseech and entreat with a loud voice
 30 The Father of the saints, and King of the Trinity ;
 The Person who by the sufferings of his heart saved multitudes,
 And the noble Holy Spirit who removes every want of hope,
 Who strengthened the clergy, on their being tearful, devoid of
 vigour,
 Prostrate, after the loss of their star of kingly guidance,
 So that He spoke by their mouths words of gospel,
 Teaching without conceit every hostile neighbour.

Whoever of thy people, O slippery, crowded world,
 Has not fallen like me into the dangers of despair,
 It is a true story, according to the holy sages,
 40 That he will easily go to heaven without injury.

ԱՆ ՇԵԱՆՃԱԼ.

Ա ծայրիօջան na m-բայրիօջան, 'րա նալրե na m-բե,
 Իր անքրիջեա՛ժ ԼԵ Ա ճ-շեանքրիջ՛էար ԵճճԱՆՁԵ՛ Օճ,
 Ա շրան քօլլրե, Իր ճրեան ճօճքար Ծայնջեան ճօն շլիր,
 Ա n-ամ ճար ճր n-ան-քարմք ճօ նալրեալն ճօ շլիր.

Ճրեան Քրիճ na քեան Ի, 'na Լեան ճան Բեյմ,
 Օճ ճօճար ճրքօր ճան շեանճա Ի 'na Բանալքարն քե ;
 Տանալքարն ճրքան ան Լայնջեան 'na ԼեաԲա ան Տրօքան
 Նաօն ;
 Մօ ճեանճա Ի ան ճաճ անքարիճար ճան քրեճարք ան քրեճ.

Լան ճարքեար ճար Լեան Ի na n-անքան Բ-քան,
 50 Իր Լեաքան-ճրքան ճան քեան Ի ճ Բարքա ճօ քրեյն,
 Օճ ճարքարքե քե ան' քճանքարիճեալ ճճ ճարն ոճ ճարն,
 Ա Բ-քանքարիճ ան Բ-քանն ճարնե ան քարքե ան m-Բարքալ,
 Մօ ճարն Ի 'na Բ-քանքարիճեա՛ժ, նի h-Եճճալ Լեան ան.

Ա ճ-քարքան na Լան Լեանն Լեաքանն քեյար,
 Ա n-ամ ճօճարքարն անալքարքե ճաճ Բ-քանն ճօ քանն,
 Ա ճ-քանքարիճ ան Բ-քանն ճարնե ան քարքե ան m-Բարքալ,
 Մօ ճարն Ի 'na Բ-քանքարիճեա՛ժ, նի h-Եճճալ Լեան ան.

Ճե քեան ճարն na Ծանան աննե ճ Acheron ճան,
 Իր ան ան-քարքեալ քեանն քլն ճան նեալն ճաճ Լե,
 Ան ք-քանքարիճեա՛ժ 'na քքանքանն ճճ քքանն na
 m-քեյար,
 60 Իր քան ճարիճ ան նօճարն նօնա ան n-անքանն ճօ շլիր.

Քոճա Քրիճ ան ճանն քանն քարքարն ան Բե,
 ԼԵ Լոճա Լեանն ան Լեարք, քրն na h-անն ճօ ճարն,
 Իր քանն Լեան ան քանն ճարնեա՛ժ ճօ Բ-քանն ան քեյար,
 Ճօ քանն քրքօր 'na Լեարք-Լեան ան n-անն ճօ շլիր.

THE BINDING.

O Queen of queens, and loveliness of woman,
 And affection by which the resentment of God is restrained,
 O staff of light, and steadfast, zealous love to the clergy,
 Pray in time that our evil pride may be all forgiven.

The beloved is she of the King of the Stars, as a stainless child,
 Christ chose her for his mother-nurse without fault ;
 I imagine that there in his bed the Holy Spirit reposes,
 She is my stay in every difficulty, to answer for me in my con-
 flict.

The sword-spear, as I deem, is she of feeble souls,
 50 And a limber tree without deceit is she from fruit to root ;
 Passionate though I be, shattered by disease or sickness,
 To the fringes of her skirted, fair mantle will I go for shelter.

To the camps of the polished, mangling, keen swords,
 In the time of hostile vengeance did it happen that I should go,
 Amid fleets on the wave tides of the sea in danger,
 My help is she in their rapine—I fear no one.

Strong though the hostile demons come from wicked Acheron,
 While the perverse, slippery, smooth world daily allures me,
 While evil desire puts forth falsehood in flashes,
 60 To helplessness does the modest fair one reduce all their strength.

The choice of the king of the wet, wide world is the woman ;
 Her speech is full of forgiveness by calling on her name ;
 It is my desire to invoke her friendship until death shall come,
 That Christ may take in his wide net all our souls.

ADDITIONAL NOTES AND VARIANTS.

- I. 11. For *байррѣионн* most MSS. have *pearann*.
- III. A very inaccurate version of this poem has been printed by O'Daly, who ascribes it to Mac Donnell.
- IV. 14. The prevailing MS. reading is that given in text, *am éime aḡ an ḡ-cime*. MS. 23, I 13 (R.I.A.), gives *dom éimeað aḡ an ḡeimioḡ*; O'Curry's MS., *am éimeað 'ḡan ḡ-cime ḡup*, etc.
- XI. 24. A poem by O'Brudar, welcoming Sir James Cotter, begins, *Íáilte Uí Óealla*, which O'Curry translates without comment, "The welcome of O'Kelly."
- XII. A MS. in the O'Curry Collection has the following variants:—
13. *creíll for creíóill*; so also a R.I.A. copy.
 20. *a leaḡionda for a m-breiféne*.
 25. *féorcluir for coluir*.
 30. *Ḥrí h-aoinbuirḡ a naoim-uirḡ cri clí cumḡra bíḡ*.
(A MS. R.I.A. :
Ḥrí h-aoin-buḡaiḡ a naoim-uirḡ cri clí cumḡra bí.)
 31. *riob éuḡḡa for rḡriob éuḡað*.
- XIII. 33. O'Curry's MS. gives *néal for réalta*.
45. *ḡo bun Raite do ḡairḡil na rḡeólta*.
 101. *cóirir* is, no doubt, the true reading, and not *cóimair-ri*.
- XV. A MS. in the O'Curry Collection gives the following variants:—
2. *Saod for 'S ḡaod*.
 12. *do ḡruim for do ḡrifḡ*.
 27. *ḡo for ḡan*.
 28. *ḡo for ná*.
 35. *deḡrac for ceḡra*.
 39. *mín-ḡroḡ móna for Ríḡḡ-ḡroḡ óḡirne*.
 44. *a ríḡe Maíḡḡe baiḡḡe a ḡrón-ḡol*.
 48. *a nḡleḡ-ḡnuic for a rḡ-ḡlaiḡ*.
 61. *féor na rḡeólta for féor a rḡeólta*.
 68. *na féirne for ḡo ḡlḡrac*.
 72. *aip móirceap for aip bóirḡaib*.

73. δά *for* don.
 88. τράγλαετ *for* τράζαδ αιρ λαετ.
 92. δ'αιριζεαδ ρό-γλαν *for* αιρζιδ ρο-γλαν.
 96. ιρ *for* αρ.
 97. αρζειμιν *for* αζ ζειμνιη ; λυετ *for* λοινν.
 123. lom *for* εαοιν ; εαμ *for* εοιμ.
 125. ρινε *for* ρινε.
 126. ζλεό-ζαδ *for* ζλεόευρ.
 144. οεραζαδ *for* αρεαε.
 160. ταδm νιορ ρέοζυιρ, the last word is not given in the other MSS.
 208. Θεαζαδ *for* θαλλ.
 212. ρό-ζλιε *for* ρό-γλαν.

XVI. The following variants are from O'Curry's MS. :—

6. ελαετ *for* τ-πλαετ. No doubt ελαετ is the true reading, "their own garment."
 7. Ριζέ εαρτ *for* ριζέ ειρτ ; the aspiration of c is strange.
 15. Aeton *for* Phaeton.
 17. αιρ α ριζ-λιε *for* αιρ αν ριζ-λιε.
 37. αιρ εελλαιβ να μόρ-επιυιρ *for* αιρ ελλαιβ λά αν εριυαταμ.
 45. αν ζειλ-ινηρ α εατιρ βρεαζέ ζλόρμηαρ. Perhaps εατιρ is in apposition to ζειλ-ινηρ. Translate, "The fair Island, his beauteous, splendid abode, gave him, etc."
 48. Ιρ ρεαρρα ρά δό δο να αν ραιοζεαλ.
 51. Ταβαιρ ρρεαζρα ρραρ ná ραν ζο ραδα ράδ ρζεαλ.

XXI. 24. δο ριρυιτεαρ *for* δο ριλεαρ.

XXII. 21. Λιζ ιονα λεαεαμ επι ρζάλ αν ρόρ λυιβ.

22. να λόζ η-ζεαλ *for* 'να λóδυιβ ; another variant, να λοζδευιβ.

84. After this line the following stanza is in O'Curry's MS. (and in some others with variations) :—

Λε ζηιομιαιβ λυζμηαα α εμεαδ 'ρα εομζυιρ,
 Τριοεαδ ριζεε δο ευιτεαδαρ εόμη-λαζ,
 Μαρ ρζριοεβαρ δρηονζα λυεε ευιζρηοννα αν εολυιρ,
 'San εριοε δά ηζοιρτεαρ μυιζ Μυερυιμε ρόρ δι.

88. ιρ μόρ *for* ιρ ριορ.
 114. δο ρυζ τρηύζ επι Ovid, *for* δο ευιρ ειρτιζε αιρ Ovid.
 120. μαρ μεαβρηαιζ *for* δο μεαβρηαιζ (R.I.A. 23, E. 16).
 171. Αν ευιρεαν ιρ διομβαδαε ζο μόρ-ημυιρ.
 175. αν ζλεαννύραε.
 184. να εόμηδαιλ *for* 'να εόδιδ.
 224. ραοιβ' ελαδ *for* ραοιβ' ελιαδ.

XXVI. 13. Castlemartyr is meant. Thomas, fourteenth Knight of Glin married Mary, daughter of Edward Fitzgerald of Castlemartyr.

76. mná Ioma, the women of Imokilly. The Irish form of Imokilly is Aoibh mac Caille, but, as in the case of Magonihy, a corrupted form was employed.

XXVII. A stanza in the body of this poem was inadvertently omitted; it begins:—

Céile lliurpe cé ip rí do ip mátaip.

XXXIV. 13-14. Mór an rḡéal, ní feidip d'folaimḡ
Méad an n-díct do ríom lem' lo-ra.

26. róirne *for* óirne.

118. τριῖο ριῖο δ'ῑόḡnaρ, which has been introduced into text instead of τρεῖῶnaρ ῑόḡnaρ, etc., of the other MSS.

XL. This stanza is quoted by Edward O'Reilly in his account of O'Rahilly in his "Irish Writers" under the year 1726. He says it is taken from a poem on a shipwreck off the Kerry coast, which the poet witnessed. Of this poem he had an imperfect copy. We greatly regret that we have been unable to find this poem, which, if we may judge from the specimen here given, must be a piece of great merit.

XLI. J. O'Longan, who indexed O'Curry's Catalogue in the Royal Irish Academy, seems to have understood the word Σιονάναξ = "Fox." It no doubt = Synan. On the same page of the MS. where this stanza is to be found (23, m. 45, p. 259) is a short poem of four stanzas, which O'Curry passes over, and which is thus described by O'Longan: "A satirical low poem by Aodhagan O'Rahilly (?) dispraising a man named Fox and his family. It begins with Ἄ πεσταιθε ἡνιρ ριονναῖξ. (J.L.)" The piece is too vulgar for insertion here.

In xxxv. 19 read an cúirp = 'of the ale.' Tonn Toime mentioned in vii. is said by some to be in Dingle Bay.

GLOSSARY.

[In this Glossary, as a rule, only the rarer meanings of words occurring in the text are given. The poems abound in compounds of great interest, but it would take up too much space to give anything like a full list of them here. A complete analysis of all the words and idioms used in this volume would furnish matter for a good-sized Dictionary. The Roman numerals refer to the poems; the Arabic figures to the lines of the poems, respectively.]

Ἀάαιρε, interceding, LIII. 72.
 ἀέλανν, a prop, a hero (?), XIV. 80.
 ἀῶβαρ, substance, LIII. 12.
 ἀῶαινε, burning; ἀῶ ἀῶαινε, aflame, used metaphorically, XIII. 90.
 ἀῶναῶ, kindling, arousing; α. τῶιρρε, xv. 3.
 ἀῶαιε, holding a parley; ἀῶ α. πάν ρῶéal, xvi. 51.
 αἰβῶ, 3rd sing perf., ripened, sprang to maturity; of the descent of persons, xi. 17.
 αἰεῶ, misfortune, *lit.* disease, III. 6, 13.
 αἰεῖ, an Achilles, a hero, vi. 8.
 αἰεῖλλν, I vex, vi. 1; O'R. αἰεῖλλν.
 αἰν-ῆριοραῶ, strange, extraordinary, XLIV.
 αἰνῆ, a blemish, LIII. 36.
 αἰρε, esteem; ρριοταῖ ῶαν α., a reckless or dishonourable word, xxiv. 11.
 αἰρε-ῖλεαῶταῶ, of high pedigree, XLII. 5.
 αἰρεῖλεῖῶταῶ, cuarbaῶ α., a search of the highways, XLII. 19.
 αἰριοῶ, restoration, II. 60-64; xxii. 203.
 αἰρεαῶ, accommodating; from αἰρε, a convenience, xiv. 7.

αἰρε, a gift; in phrase, α n-αἰρε, in vain, for nothing, xxxv. 94; xxxvi. 94.
 αἰρεριῶν, I change; of shape, viii. 9.
 αἰ-ῶιρε, gen. of αἰ-ῶριε, the noble land, Erin, xxxviii. 28. The word is written αἰῶιρε in mss.
 αἰραιεαῶε, devouring ravenously, LII. 50.
 αἰλάν, a foolish person, xxxviii. 16.
 αἰυρ, a wild, desperate man, a mercenary, II. 16; xvii. 25.
 αναερα, misery, LII. 21.
 αναῖτε, terror, xxii. 7.
 αναρεῶε, love; α. anma, xiv. 39.
 αναρεῶε, great tyranny, II. 6.
 αἰεῶαῶ, a lime quarry (?), II. 41; beautiful, xxvi. 94.
 αἰν, one; frequently it appears = 'own,' as αἰν εῦλεῶ, αἰν τ-ρῦν, αἰν leanῶ, though sometimes 'unique' seems a good rendering; before adjectives it is intensitive as αἰν-ῶραῶα, XII. 18.
 αἰρε, high; ὀ'αἰρε, publicly, xxiv. 14; noble, xxx. 17.
 αἰρεναῖ, going, marching; ῆραταῶ αἰρεναῖ, vi. 6, where ms. has αἰρῆνῆ.
 αῶεαἰρε, wisdom (?), xxxvii. 7.

αἰῶσαι, an exclamation of sorrow, XLIX. 21.
 αἰῶσαιρ, near; ὄο h-a., quickly, v. 17.
 αἰ-ῶσαιρ, a chief, a noble, XXXVII. 12.
 βαίς, the neck, XLII. 8.
 βάλλε-ῶριῦ, a trembling of the limbs, LI. 62.
 βάλλιγε, bailiffs, XLII. 18.
 βάμμιγε, madness, XXXVIII. 26.
 βαλβαῖμι, I grow dumb, or discordant; of the harp, XXVI. 96.
 βαλῖαμ, the lips, XXIX. 21.
 βάλεῶ, large, awkward; of the feet, XXXVIII. 4.
 banna = bann, censure, reproach; the Pretender is called μαρρ ὄαν banna, VI. 5; cf. πάνιθε ὄαν αον λοῦτ, XX. 37.
 barrn, = barr, a crowning, I. 9.
 bann, a horn; of cattle, VII. 2; of an owl, XX. 29.
 bearῖαμ, I say, XV. 45; XXVI. 39.
 βέλλεα, a great stone, a tombstone, *passim*.
 βεῶ-ῶριῦ, mortal shape, XV. 260.
 βεῶαῦτ, vivacity, XV. 132, *et passim*.
 βεῶτάν, a gabbler, XXXVIII. 26.
 bí, pl. of βεῶ, living, XII. 30; a ms. in O'Curry's Collection reads—τρί h-αοιμ-βύιρῶ α ναοιῖμ-ύιρῶ τρι κί ἑμῖρα βίῶ.
 βιαῶταιριῶ, beet-roots, XLV.
 βιοῶῶ, a start; b. βιοῶλαῶ, XXVI. 82; βάρ βιοῶῶτα, XVII. 10.
 βόρῶμαρ, enjoying good tables, well fed, XXXIV. 55.
 βορρῶ, pride, XLVI.
 βοῦ, a shieling, XXII. 150.
 βοῦῶ, a tent, XXXII. 62.
 βραιῶ-ῶεα, fair-necked, used nominally, XXXV. 183.
 βραναιρεῶτ, prowling for prey, LII. 49.
 βραοναῶ, wet or tearful, commonly applied to the world, LIV. 61.
 βραναρ, ravens, LI. 49.

βραταῶ, standard, colours; b. κοῶαῶ, XV. 58; b. αρῶμαῖ, VI. 6.
 βρέαῶαιρ, a liar, XXXVIII. 7.
 βρέαῶαῶ, falsehood, XXIX. 5, 29.
 βρεαῶαῶ, of a dirty red colour, LIII. 6.
 βριῶβείρεῶτ, brewing, XLVII. 64.
 buacaῶ, swelling, proud; bpuinn b. IV. 5.
 buamῶειρ, ear-reaping (?), XLV.
 buannaῶ, servants, subjects collectively (?), LIII. 53.
 buimῶεῶ, querulous (?), XXXVIII. 2.
 buinne, a branch, a twig; a binding layer in wickerwork; b. cūil, the topmost layer; used metaph. of family descent, XIII. 112; βράταρ b., XII. 68.
 buinneῶαῶ, full of corns; of the foot-soles, XXXVIII. 4.
 buinneán, dim. of buinne, XXVI. 178.
 burraῶ, or borraῶ, proud, noble (?), XXVI. 160; from borra, pride.
 Caῶρειαῖ, company, association, XXVI. 151.
 caῶρῆιρεῶ, rhapsodical, XLV.; cf. caῶρῆιρ, rhapsodical nonsense.
 cáile = cáil, fame, virtue, XVII. 73.
 caire, plaiting; of hair, IV. 5.
 call, loss, misfortune, VII. 6.
 callaῶe, finery of dress, frills, XLIX. 22.
 cam, crookedness, XXII. 118.
 camra, a sewer, LI. 51.
 canán, an urchin; ριοῶ-ῶaná, a fairy urchin, XLII. 23.
 canῶταῶ, cantankerous (?), XIV. 52.
 caobaῶ, ὄο c., in streams, or layers, 227.
 caoille, an Ruacaῶ caoille, XXXV. 165; caoille = caol, slender (?).
 caol, a marshy plain, XXXV. 62.
 caolaῶ, *lit.* linum silvestre, fairy flax; hence sapling, XXVI. 87; caolῶaῶ, II. 42, is used for light plantations, as distinct from trees; the roof wattling of a house, XII. 6; the breast-ribs, XXII. 222.

- caop, fire; caop-éonna, xvi. 6; caop éumair 'Éirionn, the flash of Erin's power, xvi. 2.
- capb, a ship, vi. 2.
- capraán, a scabby wretch, xxxviii. 16; from capraç, scabby.
- capuiðe = cap or carrp, scurvy, itch, &c., xxvii. 14.
- céab, first; often like aon, used = own, as céab fearc, &c.
- ceannta, a fault, liv. 6.
- ceap, *lit.* a block, applied to a shoemaker's last; metaph. a family stock or progenitor, a chief, a prince, xvi. 18, *et passim*; applied to the Almighty Father, xxv. 7.
- ceapbaç, a gambler, xxii. 125. Campion, in his 'Historie of Ireland,' calls them *carrows*, and says that they "profess to play at cards all the year long, and make it their only occupation. They play away mantle and all to the bare skin, &c." The word is still used of gamblers, but as a distinct class the cearbhachs do not exist.
- céilliðe, sensible, xlvi.
- ciarraaç, buzzing, xlv.
- ciap-éuillte, swamped with a black flood, viii. 6.
- ciléip, a *ceeler*, a vessel in which milk is set to throw up its cream, xlvii. 68.
- cime, a captive, iv. 14; claiðpe é., a villainous caitiff, xxxviii. 9; the common phrase claiðpe cime is probably a corruption of this expression.
- cinnteaçt, niggardliness, xviii. 79.
- cioppbað, destruction, c. cléipe, xv. 11.
- ciopóipeaçt, a rental, xxi. 19.
- ciþðiðe = ceipðiðe, questions, xxii. 114.
- clair, a furrow; c. an ðráca, slavery, xiii. 114.
- clarþra, an enclosure (?), xxxviii. 24; perhaps from the Latin *claustra*; the word is applied to a large un-gainly boot.
- clairpa, a scratcher, xx. 27, note.
- claoða, perverse ways, liv. 4.
- cleaócaim, I am accustomed to, hence I cherish, iii. 29.
- cleitiocán, a quillet, xlii. 31.
- cliap, a company, a hunting party, xv. 28, &c. = the clergy or the bards according to context, *passim*.
- cliaçamuil, stout; from cliaç, the chest, xxxv. 27.
- clóð, or cló, contention, struggle, emulation (?), xxvi. 91; *cf.* naç cló air biç i ð-cóm-épuic ðo ðenur í.—*Keating*.
- clúmað, a support, xxiv. 20.
- cnápaç, a knotty person (?), xxxviii. 1; the word cnap, a knob, has a short vowel.
- cnear-clí, complexion (clí = the breast), iii. 9.
- cnóraç, poet. for cnuapaç, obtaining, acquiring; the phrase pçaipeað ip cnóraç, xv. 130, is used in the same way as caiteam ip paðáil, xiv. 86.
- cnuapra, a heap, collection, xxx. 23.
- cnú moðuil, nut of the cluster, xiv. 38.
- coçall, a cloak or hood, implying the power of magic, v. 11.
- coçanpaç, jaws, that which grinds, xxxviii. 18.
- cóid or cód (perhaps = *code*) seems to mean a law or custom, a tale or strain; it occurs twice in xxii.—'na pannaib (or po Þpanngcaç) ðan cam 'na ð-cóðaið, and Aoiðill ðo pçioipmar 'na cóiðib; *cf.* "air cóiðib ðalla-cléipe," and :—
- "Seaçpún Céitinn enú ðon moðal Maioðpið miþe ap éaç a cóið, Tuð a þopar ðleaçt a diaipaið Solap ceapc a puaðal pið."
- comþiað, a stag, *lit.* a hound-stag, xi. 5.
- cóipne, musicians; anáil na cléipe c., xv. 78.

- cóirneac, croaking, iv. 35.
 cóirir, a feast, xx. 13; also a feasting party.
 com, a hollow; of a lake, xxi. 11.
 com-íoclaic, chattering, xxii. 125.
 conclan, an equal or rival, xxxvii. 10.
 cor, a turn: air éor, so that, xxxii. 39; a wrestling bout, a throw, a cast; *Goð na ð-cor ð-comírac*, Aodh of the javelin fights, or of the wrestling contests, xv. 168.
 cráíðteac, vexatiousness, ill-humour, xviii. 78.
 cranġca = crunġca, anything rolled up like a ball; often applied to a decrepid person; the head or nose (?), xxxviii. 21.
 crann, a staff; c. baġair, a staff to threaten with, xxii. 32; xxxv. 11.
 cranna, trees, metaph. families, i. 3.
 craor, the throat, the maw; of a tombstone, xiv. 104.
 creíðill, death (?), xii. 13; creíðill báir, 'death knell,' O.R.; O'Curry's ms. reads creíll.
 críon, old; in compounds such as críon-íeóíġce, excessively withered, as with age, i. 4; críon-éóirir, i. 7; críon-ġruamġa, iv. 2.
 criġneac, causing trembling, xiv. 56.
 crocáire, a villain, a hangman, xxxviii. 6.
 cróġa, valiant; of shoes, xviii. 13; of a cat, xxxiv. 60.
 croiġearġ, blood red, xxix. 21.
 croiġe-éiróluiġ, in an agony of heart, i.iv. 5.
 cróine (from crón, swarthy), blackness, stain, xv. 111.
 croíġáil, 'crossness,' contention, xxxii. 42; the word is applied to the 'love of mischief' of children.
 croġnaiġim, I firmly establish, xxxi. 2.
 cruar = cruadġar, churlishness, stinginess, xviii. 78: ix. 7.
 cuairle, a staff, a pole, a branch of a tree; metaph. a family branch, xvi. 18.
 cuairiácan, a small hiding-place, xlii. 25.
 cuarġa, the course of life, liii. 48.
 cúġe, a fifth part, a province, *passim*, seems to be treated as a feminine noun, xiii. 85, *et alibi*.
 cúil-ġrice, the comb of a cock, xlii. 10.
 cuilġ, a bed-covering, a quilt; cre-éuilġ, xvi. 20.
 cuirim, I put; cuiríġib linn, they will injure us (?), xxxv. 100.
 cúmplacġ, a band of dependants, people, xxii. 141.
 cunġarac = cumánġrac, bondage, straits, xxiii. 11.
 cunġracġ, a curse, a ban, xxxviii. 25.
 cúġail, humbled, ii. 24, *et alibi*.
 ġairġeanuil, handsome, xxxv. 29.
 ġeaġ-ronnaiġe, organizer, foreman, xlv.
 ġearġad, arranging, preparing; of coverlets, xv. 69; of a grave, xlix. 10.
 ġearġ has the sense of bríġ in phrase ġearġ mo íġeulġa, xxxv. 200; cf. bríġ mo íġeulġa, xxxv. 209.
 ġéir, natural, hereditary, xxii. 79.
 ġíoġaim, I drain out; of people, xxxiv. 11.
 ġíoġrair, secret, v. 12.
 ġíomar, pride, xxvi. 21; xxxv. 41.
 ġíoc-ġóimall, dishonesty, non-fulfilment of contracts, i. 18.
 ġíreóraġ, devoid of strength, lii. 1.
 ġlacġ, in wisps; of the hair, xxix. 9.
 ġóġt, hard-pressing, xxxiv. 34.
 ġoirġim, I spill, pour out; of a country, ii. 7.
 ġréimíreac, from ġréimíre, a ladder, an epithet applied to a maiden's hair, xxix. 9.
 ġreóillíocán, a little, silly creature, xlii. 28.
 ġrólann, the waist or interior of the body; metaph. the heart, *passim*.

δρυιδε, a starling; δ. ceóil, xxvi. 143.

δυσάρεα, horrid, unsightly, xlv.

δυσά, difficulty, trouble, xxv. 7.

δυνεατα, manly or humane, xxxv. 28.

δύρ, withered, hardened, sere, like aged wood; of the heart, viii. 1; xxxiv. 124.

δυσαρταν, a wailing hum; also rain, downpour, liii. 8.

Έαδμαρ, primarily, jealous; hence, sullen, morose, envious, xv. 177, *et alibi*.

εαδράμ, interposing, going between, defending, xxxvii. 8.

εαγλαρ, the Church, often = the clergy, as in xxxv. 120.

έιγιορ, a satirist, li. 48.

έιθε, armour; έ. pláta, xxvi. 23: vestments, li. 23.

ειτιμ, a leap, a bound, xxvi. 110.

Ράβαρ, favour, xxi. 20, *et alibi*.

ραόам, meaning, v. 13.

ραόтам, I ask, v. 12.

рагбáла, bequests, xlv.

раг, a race or stock (?), xxxv. 30.

раиринге, affluence, xiv. 83.

раоleanба, of gull-like whiteness, xxix. 18.

раоимрэдга, springs, fountains, xxi. 23.

раоцад, cessation, rest, xxx. 13.

раоам, I shrink, I yield, retire from an enemy, xviii. 55; of hills and trees, xiii. 2; раоаd le pánaið, 'falling sickness,' xviii. 58.

рааллареаdт, deceit, lii. 8.

рааллргирораи, I rob deceitfully, xvii. 29.

раараду = раарду, *lit.* a man-hound; a hero, *passim*.

раарартар, is spread, or spreads itself, v. 6.

раарра, = раáрр, better, *passim*.

рeата, gentle, shy, xxvi. 18.

раарраггим, I ask, xvi. 50.

реidm, strength, utility; a б-реidm, prosperous, successful, xiii. 86.

реdl-руil, the body's blood, or the life-blood, xxii. 50.

реdlлта, treacherous = реаллта for реаллтаd (?), xxii. 16; xxii. 94; mss. readings, роdалта полта, полра; one has тóрреаd.

риар, crooked, wild, raging; of waves, iii. 23.

рinne, a tribe; брдáтaр рinne, a kinsman, xxxv. 69.

риoóуг, noise, clamour, vii. 4.

рionнтар or рiúнтар, struggle, contest, xxxv. 24; xxix. 2; *cf.* a б-рionнтар an рúдaр.—*Donogh O'Leary*: and муçад ná millead a б-рionнтар мар тá.—*Aodh MacCurtain*.

рiораd, the chine or ridge, hence border of a mountain, xxxv. 48.

рiор-чуарбаd, of much marching, liii. 29.

рiор-длггeаd, of just laws, xxxv. 25.

рлеаргаd, a churl, a clown, xxxii. 11; pánad рлеаргагг, xvii. 6.

рлеарг-чураd, having wreathed goblets (?), xlvii. 2.

роçal, corruption, xxvii. 14; xv. 153.

рóганта, good, liv. 28.

рóгнам, I profit by, xxxiv. 118.

рóграм, I proclaim, *passim*; I banish, xxxiv. 52.

рóрeтm, poet. for рóрiтeтm; with ар = to relieve, i. 28; д'рeoirтeар, xxiv. 2.

рoiтm, shelter, xxi. 7.

ролларе, a miserly person, or a dwarf, xxxviii. 5.

ролe-çаоиm, of fair locks, xv. 212.

рonn, desire; д'рonn, so that, xxxii. 83.

рóрлаdт, force, violence, xiii. 96; prob. = рóрlann.

рóрлуdт, great force, xv. 97, where perhaps it = multitude; O'Curry's ms. reads аргeимm for аггeимm in this line.

πορταίναλα, abler; comp. of ποίρητιλ,
 strong, XLV.
 ρυαθραδ, active, XXXIV. 29, *et alibi*.
 ρυαθραδ, poet. for ρόθραδ, xv. 37.
 ρυαμεντ, in xxx. 31 αιρ ρ. seems =
 resounding with joyous notes; the
 word often means 'vigour, substance';
 verse is said to be composed le
 ρυαμεντ.
 ρυαρ, refreshing; ρυαιρ = ρυαιρε (?),
 ix. 7.
 ρυίθεαδ, poet. for ράθαδ, xxxv. III.
 ρυίθεαδ, remainder, xxxiii. 8.
 ρυιννεαίηυιλ, vigorous, xv. 121.

 Θάθαδ, leaky, chinky, so O'R.;
 xxxviii. 2.
 θαρταδ, = θορταδ, miserly, xxxviii. 6.
 θεαθάν, a branchlet, a term of con-
 tempt, xxxviii. 29.
 θεαλλ, pledge, mortgage, xvii. 26;
 xxi. 8; 'na θεαλλ ρο = because of
 this, xvii. 31.
 θεαλλαμ, I undertake, vi. 8.
 θεαннад, greedy, xxxviii. 8.
 θεαρnáд, grunting, XLV.
 θεαρραιсеад, voracious, xxxviii. 8.
 θεόсад, a hanger-on, a dependent on
 great families, *passim*; now used in
 contempt.
 θιαлл, a hostage, xxxv. 66; xv. 165,
 where perhaps θιαлл = θέιλл, yielded.
 θιαθαρ, prating.
 θιαρ, bright, sparkling; of the eyes,
 xi. 11; III. 3, &c.
 θιέιρε, the nobility, the select,
 XLVII. 31.
 θιεδ-θαρ, a battle staff.
 θιεδρταд, a sportsman, xv. 93.
 θιαθαρ, talk, chatter; of birds, xxii.
 206.
 θιαθ-θάρ, a battle shout; of Lia
 Fail, xv. 117.
 θιαθραμ, noise; θ. θιθ, bell-ring-
 ing (?), XLIV.
 θιínn-θιοραд, with a loud voice, LIV.
 29.
 θιοθαιρε, a babbler, xli. 4.

θιοθαρ, chatter, xv. 104.
 θιοθυρnáл, cackling as a hen, xl. 22.
 θιún-θειμεад, to spring as from a
 remote ancestor, xv. 62.
 θηύиρ, in phrase τά θηύиρ 'na θηαοи,
 III. 11, where perhaps it means
 sorrow; O'Daly, in an incorrect
 version of the poem, makes it =
 frown, but O'Daly was an unscrupu-
 lous translator.
 θοиρθεад, foolish, xviii. 84.
 θοиρсеад, fretful, xxxviii. 18.
 θолл, a Goll, a hero, *passim*; often
 spelled θалл in mss.
 θοрм, *lit.* blue; of swords, sharp,
 xxvi. 19.
 θοррмаи, I whet; of swords, xv. 67.
 θραπαд, grubbing, a species of tilling
 in which the surface of the lea is
 taken off in alternate sets with a view
 to digging furrows.
 θраиρне, grunting, XLIV.
 θреанн, wit; меаθар θлан θрínn,
 xv. 140.
 θреанта, beautiful, from θреанн,
 love, xxiv. 6.
 θреиθиnn, love, affection, xxii. 147.
 θриб = θриоб, a griffin; metaph. a
 warrior, *passim*; a 'gerfalcon'
 (Stokes).
 θрínn-έλυααд, with witty adulation,
 LIII. 10.
 θриорáл, urging, driving, xxxiv. 24.
 θροθαιρε, a cripple, xxxviii. 6; *cf.*
 αιρ а θροθa, 'on his haunches.'
 θυαιρε, bristle used by shoemakers,
 xviii. 25, 26; a noble, a guairé,
 xiv. 16.
 θυαιр, in phrase ευθαιр до θυαιр ир
 до θеиρθ-έιθιοд, 'you are a con-
 founded liar,' XLIV.
 θύηθαд, ill-shaped, xxxviii. 14.

 ιαθαи, I finish, close up; of a poem,
 XLV.
 ιαρрма, a relict, a remnant, III. 15.
 ιарадт, foreign, viii. 2, 10; as a noun
 it = loan.

ιμipε, plotting, xxxv. 105.
 ιομαpεαó, arrogant, xlv.
 ιοpεuιl, contention, struggle, xv. 91.
 ιοpπaó, an ornament or robe, iv. 7.
 ιpιonna, the temples, xxi. 22,
 xxxviii. 1.

Λαóτ, liquid in general, xv. 88.
 λαζαpαó, branching, xxxviii. 9.
 λán = lann, a sword (?), viii. 23.
 λαpπann, a churl, a robber, i. 8; lii.
 38.

λαζαp, weakness; mo λαζαp! liii.
 25.

λαζ-βpφοζαó, of little strength, iii. 1,
 32.

λαοι, for lae, gen. of λά, *passim*.

leann, humours of the body, vii. 13.

λεipε, a plain, xv. 24.

λέιθε, greyness, xxvi. iii; lii. 32.

λεpe, 70 l., abundantly (?), iv. 30,
 where, perhaps, it is a proper name;
cf. xxi. 22, for a similar idea.

λιαó, grey; of the eyes in old age,
 viii. 15.

λίnnεpεαó, a pool, ii. 33.

λόó; pνεαóτa 'na λόóαιβ, xxii. 22;
 O'R. gives λόó = a volley; O'Curry's
 ms. reads—na λόó ngeal; another
 variant, λοóουιβ or λοóουιβ.

λοóamaρ, we went, v. 2; from
 λοóaim, I go.

λοinn, rapture; l. na pειλε, xv. 97.
 λόιθε, a breeze, a storm; applied to a
 hero, xxxv. 38.

λοmaim, I make bare, plunder, en-
 feeble; with cluioe, to 'sweep' the
 game, to completely win it, xxi. 12.

luan-ópeαó, dire ruin, or robbery,
 xxii. 137.

λυιζín, the flat surface at the top of the
 head, xxii. 24.

λύó-φial, a vigorous, generous man,
 xv. 248.

Μαóαιοι, a dog, iii. 15.

μαιpε, adj. woful, xxvi. 52; as a
 noun = woe, *passim*.

μαιpεín, a mastiff, xxxii. 27.

μαοιpε = μαοp, a steward, xiv. 79.

μαοιθε, weakness, xxxiv. 5.

μαοl, the head gen. μαοιle, xx. 8.

μαpεóαιl, a bargain, barter, xxxii. 54.
 μεαóβαpαιζím, I plan, xix. 6; I
 realize, xiii. 100.

μέαλα, a great loss, as the death of a
 friend, *passim*.

μεαp-μάóβα, a cur dog, xxxii. 27.

μίlleαó = mínnεαó (?), xxvi. 72.

μίλλτεóιpεαóτ, injury, loss, liv. 40.

μίnnεαó, a plain for grazing or
 pasture, a flat surface, xxvi. 93;
 'green pasture,' (Psalms xxiii. 2);
 probably the same word as mílleαó,
 xxvi. 72.

μιοταl, mettle, spirit, xxvi. 175.

μί-εpεόpαó, wanting in vigour, i.
 22.

μοóαpεα, dirty-looking, said of water
 when muddy; in xv. 155, applied to
 a man, xv. 155.

μόómαp, gentle, xxii. 40.

μονεαοι, a monkey, xxxviii. 23.

μόpπλυóτ, a great store, xxii. 147.

μυαλλαó, a drove of swine; metaph.
 for vermin, xxxviii. 3.

μυλλαó, the head, xxxviii. 3.

μυpεαιpε, a gross, fat person, xix.
 6.

μυλλαζαpαó, full of bumps (?),
 xxxviii. 2.

Ναpεnιa, a rallying or binding chief-
 tain, xxvi. 37, *et seq.*; Windisch
 gives nase niad = champion's bracelet.
 neam-óumpeαó, without guile,
 xxxiii. 26.

'Oιpπne = opann-ne, on us, xxxiv.
 26.

όιpεpεαó, (from όp, a fawn), a shy,
 modest face, xv. 216; *cf.* xv. 217.

ολpαιpε, growl, xxxv. 10.

οpεαpóα, Osgar-like, or hero-like,
 xxxv. 29.

Πάρι αοινη, Friday's fast.
 πλείϑ, contention, xxxv. 11, *et alibi*;
 to fight for, to vindicate, vi. 1.
 πλυθ ό πλιϑ, xlv.
 πλυνδαράιλ, plunder, xlii. 24.
 πρϊοιή-όοιη, *lit.* chief hounds; of hell-
 hounds, xvii. 16.
 πρϊοιήδόεαρ, first hope, xxi. 5.

 Ράϑ, judgment, maxim, xxiv. 10.
 ραλλη, a criminal vagabond, xvii. 8.
 ράρδαιλ, walking with long strides,
 tramping, xlv.
 ρέινη, = ρινη, he made, liii. 53,
 59.
 ρεό, = λεό, xxxiv. 59.
 ριαν, a mark, trace, sign; used in com-
 pounds as ριαν-λοτ, xii. (where a
 variant is ριαν λυιτ); ριαν-βαρϑ,
 xv. 40; its force' is intensitive; in
 xv. 40 it is perhaps = the sea.
 ριαν, a limit, a trace, ζαν ρ. xxiii. 9.
 ριαραιμ, I govern, xiii. 87; I enter-
 tain, xxiv. 4.
 ριήν, used in compounds as ριήν-
 ρεόρναό, i. 19; ριήν-υαινη, iv.
 3; ριήν-ρυσαδϑ, iv. 6; its force
 is intensitive.
 ριήν-ρϑαινηεάό, bristling, coarse,
 liii. 52.
 ριοβαντα, decked, adorned, xviii. 5.
 ρορζα, a stroke, an attack, xxxviii.
 32.
 ροόαιρϑ, a wild person fleet of foot,
 xxxviii. 7.
 ρό-όυραινν, a great blow, xxxiii. 23.
 ρυααιν, cockles, xxx. 24.
 ρυαόεταν, clamour, vii. 4.
 ρυαζαιμ, I disperse, xv. 169.
 ρυαινημ, I grow red, xxvi. 89.
 ρυαινη, a bit; ζαν ρ., with nothing,
 xx. 7.
 ρυαινηρϑεάόν, a little thread, or
 hair, xlii. 27.
 ρυιϑε, red water, xxi. 11.
 ρύιρϑ, a knight, xxvi. 17, *et seq.*
 ρύη, love or secret, xv. 133; xxvi.
 123.

Σάό, sufficiency, treasure; ρ. τρι
 ριοζαόετα, the treasure or beloved
 of three kingdoms, *passim*.
 ραοζαλτα, happy, prosperous, i. 11.
 ραταιλτ, sole; of a shoe, xxii. 24.
 ραταιλ, trod the earth as man; said of
 God, liii. 62.
 ρεεατραό, vomit, li. 53.
 ρεαναρζαό, blinking, xxxviii. 2;
 from ρεαναρ, shortsightedness.
 ρεαρζαιρ, comfortable; of a person,
 xxxix. 12.
 ρέιϑιμ, I blow, ρ. ρέ, I incite, I
 tempt, lii. 40.
 ρεόλτα, bean ρ., a woman after
 labour, xxxiv. 3.
 ρεόμρϑαό, of many mansions, or
 roomy houses, xv. 196; xxxiv. 54.
 ρεορϑάν, rustling noise, xlv.
 ρζαβαλ, a robe, lii. 36; liii. 58; *cf.*
 Latin *scapula*, and scapular.
 ρζαζαιμ, I strain; said of blood in
 family descent, xxix. 29.
 ρζάιμτε, scattered, ii. 43, 70.
 ρζαννρϑιϑεαλ, affrighting, liv. 51.
 ρζαοό, a swarm, a crowd, lvi., lii. 16.
 ρζειμϑολλ, the portion of a rick that
 overlaps; *cpuaó* ρά ρ. = a rick,
 with its heap, like ριρϑϑη ρά
 όρϑαιό, xxxv. 12.
 ρζίμ, produce, prosperity; ρζίμ
 θραιοιϑεαόετα, v. 5; xxvi. 93;
 xxvi. 104; perhaps the word is con-
 nected with ρζιμϑολλ, a film or web;
 ρζίμ να ζ-όλοό = the wall fern
 (O'R. gives ρζεαιμ να ζ-όλοό);
 the word ρζυίμ is used by Eoghan
 Ruadh in the phrase, ταιμϑ ρζυίμ
 ζαν ρζαιρϑεαό ό λάμϑαιϑ, Mor-
 pheus, where it is difficult to fix its
 precise meaning.
 ρζίμ-όλόρϑαό, heavy-sounding, xxi.
 22.
 ρζίμ-ρζυαβαό, wealth-snatching (?),
 liii. 21.
 ρζρϑαδϑ, scratching, xvii. 15.
 ρζρϑατα, a ragged wretch, xxxviii. 5;
 from ρζρϑαιτ, a rag.
 ρζρϑοβ, a track, a march, xxii. 19.

τολλητα, perforated, undermined, XXI. 14.
 τονν-όριτιμ, I tremble as a wave, XXI. 5.
 τορραόάν, a little crab, XLII. 26.
 τορραῖν, attendance, waiting on, XLIV.
 τόρρα, beyond them, XXII. 90, LV., IV. 27.
 τράτ, region; τράτ α ὄνναρε, his soles, XXXVIII. 4; *cf.* ὄ βατάρ ὄ bonn τράτ.—Connor O'Sullivan.
 τράδλαρ, difficulty (?), XXXII. 37.
 τραοόαδ, subduing, overcoming; ὄαν τ., without abating or pause, XIV. 86.
 τρέαρν, treason, XXVIII. 5.
 τρειδθεάν, dim. of τρειδῖδ, XXVI. 158.
 τρειδῖτιμ, I disable, destroy, XXXIV. 30.
 τρείτεαρταδ, a term of abuse still in use (the exact meaning is not certain), XXXVIII. 1.

τρεόιντε, na τ., the valiant, XXII. 72.
 τρσαδ, a director, a leader, II. 2.
 τρσαδ, a miserable person, XXX. 13.
 τρύγ, a cause, reason, XXXV. 98.
 τυαυριγ, news, report; α δ-τυαυριγ, a trace of them, VII. 12.
 τυαυριμ, an approximation; 'na cpumne-τ., close up to her, IV. 14.
 τυιτιμ, nursing, fosterage, XXXV. 72.
 τυρ, dry; of the heart, hard, inhospitable, XXVI. 171.

Uaδap, wounded pride, XIII. 81.
 υζαιμ, horse-tackling, XXXII. 87.
 ύρ, mould; ύρ na cpumne, XI. 10.
 ύρρίοννα, shoes, clogs (?), XLIV.
 υπραμαδ, reverent; υ. δο θυνη, inferior to a person, XXIV. 2.
 υπραδ, sustaining, XV. 181.

IRISH TEXTS SOCIETY.

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IRISH TEXTS SOCIETY.

THE IRISH TEXTS SOCIETY was established in 1898 for the purpose of publishing texts in the Irish language, accompanied by such introductions, English translations, glossaries and notes as might be deemed desirable.

The Annual Subscription has been fixed at 7s. 6d. (American subscribers two dollars), payable on January 1st of each year, on payment of which Members will be entitled to receive the Annual Volume of the Society, and any additional volumes which they may issue from time to time.

The Committee make a strong appeal to all interested in the preservation and publication of Irish Manuscripts to contribute to the funds of the Society, and especially to the Editorial Fund, which has been established for the remuneration of Editors for their arduous work.

THE SECOND ANNUAL GENERAL MEETING of the Society was held on April 25th, 1900, in the Rooms of the Irish Literary Society, 8, Adelphi Terrace, Strand, London.

PROFESSOR F. YORK POWELL in the Chair.

The following Report was read by the Honorary Secretary:—

SECOND ANNUAL REPORT.

The Committee has to report a year of successful work. In October, 1899, Dr. Douglas Hyde's volume, containing two late mediæval Irish romantic tales, was issued to the Members; and, in December of the same year, Dr. George Henderson's *Fled Briériu* (Feast of Bricriu), which forms the first of the volumes containing more ancient texts, was in the hands of subscribers.

The volume for 1900, which is now passing through the press, will contain a complete collection of the Poems of Egan O'Rahilly, a famous Munster poet of the close of the seventeenth and beginning of the eighteenth centuries. The volume will contain text and literal translation, with Introduction, Glossary, and Notes, besides brief special introductions to such of the poems as require elucidation. The work has been prepared and edited, chiefly from mss. in Maynooth College, by Rev. P. S. Dinneen, S.J., M.A. It is hoped that it will be ready for distribution by October, at latest.

An offer made by Mr. John M'Neill, B.A., late Editor of the Gaelic Journal, of a complete edition of the "Duanairé Finn," a collection of Ossianic Poems preserved in the Library of the Franciscan Monastery, Dublin, has been accepted by the Committee. The larger number of the incidents related in these poems will be new to the public, and are not to be found in any hitherto published collection. Their publication cannot fail to shed much needed light upon the development of Ossianic Romance.

The Committee contemplates the publication in parts of the entire manuscript. The first volume is now in active preparation.

Mr. David Comyn reports that he is making progress with his first volume of Keating's "History of Ireland," and hopes to have it ready for publication in 1901.

The Committee had hoped to produce this year Manus O'Donnell's "Life of St. Columbkille," but the Editor, Tomás O'Flannghaile, has not yet been able to place the material in their hands.

In January, 1900, it was resolved that, after March 1st, the subscription for the two volumes published in 1899 should be raised from 7s. 6d. to 10s. 6d. to Members whose subscriptions for 1899 had not been paid up to that date.

The price of the volumes to the public is 6s. per volume, or 12s. for the two volumes issued in 1899.

The subscription for 1900 remains fixed at 7s. 6d.,* and is now due.

A suggestion has been made to the Committee by a Member of the Intermediate Board of Education for Ireland, to extend the scope of the Society's aims by the issue of Extracts, from such of its volumes

* American subscriptions, \$2.

as are suitable, to serve as school text-books for use in the Intermediate and Royal University Courses: such books to be published in a cheap form without translations, but with more extended glossaries. This suggestion which, if carried out, would form a new branch of the Society's work, is now under the consideration of the Committee.

Steady progress has been made in the compilation of the Irish-English Dictionary, and a large portion of the work has been completed, chiefly through the energy of Mr. G. A. Greene, M.A., assisted by other Members of the Committee.

In April, 1899, an appeal was issued, asking Irish speakers and students to assist in the work, by drawing up lists of words used in their own districts, and also by compiling lists from various modern Irish publications. The appeal met with a cordial response, and the Committee has received several valuable lists of words which are now being incorporated with the work already done. It is desired to thank those who have helped in this matter, and also those who have kindly lent MS. Dictionaries and collections of Irish words.

When the work is sufficiently advanced, it will be placed in the hands of the Editors, Mr. David Comyn and Rev. Peter O'Leary, for revision, and circulars will be issued stating full particulars as to publication, price, etc., and asking for the names of subscribers.

The Committee desires to record its gratitude to the Editors of the volumes already issued, and about to be issued, by the Society, and is deeply sensible of the generous spirit in which the Editors have entered into the work, and of the cordial manner in which they have endeavoured to carry out the suggestions and resolutions of the Committee. This spirit of good will has greatly lightened the labours of those who are responsible for the conduct of the Society.

Since the issue of the last Annual Report, 52 new Members have been added to the Society. Five have died during the year, and four have withdrawn their names. The Society now numbers 469 Members.*

The Committee, in expressing thanks to those who have contributed to the Editorial Fund, looks for continued and increased support to enable it to carry out the important work undertaken. It desires, as

* In spite of the fact that over 50 names sent in after the issue of the first circular were removed from the books owing to non-payment of subscriptions, the Society numbers, at the date of going to press, 502 Members, 86 of whom have recently joined the Society.

far as the means placed at its disposal will admit, to act in the most generous spirit towards the Members, and to push on the work of publication as rapidly as possible. It hopes especially that means will be forthcoming to publish, from time to time, further volumes containing older texts. Several texts of great importance have been offered to the Society, among which may be mentioned *Serglige Conculainn*, *Orgain Bruidne Dā Dergac*, and the Poems attributed to St. Columba, but the acceptance of these offers has had to be postponed until such time as the means is forthcoming to issue them in the extra *Mediæval Series*. The value of these texts, from a literary and linguistic point of view, will be apparent to all.

On the motion of Mr. A. P. Graves, seconded by Mr. C. H. Monro, the Report was adopted.

The following Financial Statement was submitted by the Treasurer:—

BALANCE SHEET,

1899—1900.

Receipts.		Expenditure.	
	£ s. d.		£ s. d.
To Balance brought forward from		By Payment to Publisher of Irish	
1898-99,	151 5 0	Texts Society's Publications, 193	17 8
„ Subscriptions, 1899-1900, ...	127 9 11	„ Editorial Expenses,	6 0 0
„ Donations,	26 15 9	„ Printing, Postage, Stationery, ...	8 9 8
		„ Refund to Irish Literary	
		Society,	5 0 0
		„ Printing List of Members and	
		Syllabus,	9 13 9
		„ Commission on Cheques,	0 6 4
		„ Balance in hand,	82 3 3
Total,	£305 10 8	Total,	£305 10 8

GENERAL STATEMENT OF ACCOUNTS

For 1898, 1899, 1900.

Receipts.		Expenditure.	
	£ s. d.		£ s. d.
To Subscriptions—		By Preliminary Expenses (Print-	
1899—485 at 7s. 6d. each,	181 17 6	ing, Postage, &c.), 1898, ...	5 0 0
1900—Received to date, ...	61 2 8	,, Printing, Postage, Stationery,	
,, Donations—1899,	94 14 9	1898-99,	21 16 6
,, Do. 1900,	26 15 9	,, Do. do., 1899-1900,	8 9 8
		,, Printing Syllabus and List of	
		Members,	9 13 9
		,, Editorial Expenses, 1898-99—	
		Payment to Mr.	
		Flannery, ... £15 0 0	
		Photographing	
		Bodleian Library	
		—“ Life of Saint	
		Columba,” ... 15 0 0	
			30 0 0
		,, Editorial Expenses, 1899-1900	
		(Dr. Hyde),	6 0 0
		,, Refund of Member's Subscrip-	
		tion and Donation,	2 3 6
		,, Refund to Irish Literary	
		Society of Advance,	5 0 0
		,, Commission on Cheques,	0 6 4
		,, Payments to Publisher for	
		Books, 1899,	103 17 8
		,, Balance in hand,	82 3 3
			£364 10 8
	£364 10 8		£364 10 8

On the motion of Mr. Alfred Nutt, seconded by Dr. John Todhunter, the Financial Statement was adopted.

The following changes in the Rules proposed by the Executive Committee were carried on the motion of Mr. Mescal, seconded by Mr. Nutt:—

- (a) That in Rules 2, 4, and elsewhere, the name “Council” be substituted for “Executive Committee.”
- (b) That in Rule 9, after “7s. 6d. per annum” be added “(American subscribers two dollars).”

Votes were taken for the Election of four new Members of the Executive Council to serve in the place of Messrs. Flannery, Greene, Fahy, and O’Keeffe, resigned. The following were declared elected:—

Mr. Maurice J. Dodd, Mr. Arthur K. Miller, Mr. Monro, Fellow of Caius College, Cambridge, and Rev. T. O’Sullivan.

GENERAL RULES.

OBJECTS.

1. The Society is instituted for the purpose of promoting the publication of Texts in the Irish Language, accompanied by such Introductions, English Translations, Glossaries, and Notes, as may be deemed desirable.

CONSTITUTION.

2. The Society shall consist of a President, Vice-Presidents, an Executive Council, a Consultative Committee, and Ordinary Members.

OFFICERS.

3. The Officers of the Society shall be the President, the Honorary Secretaries, and the Honorary Treasurer.

EXECUTIVE COUNCIL.

4. The entire management of the Society shall be entrusted to the Executive Council, consisting of the Officers of the Society and not more than ten other Members.

5. All property of the Society shall be vested in the Executive Council, and shall be disposed of as they shall direct by a two-thirds' majority.

6. Three Members of the Executive Council shall retire each year by rotation at the Annual General Meeting, but shall be eligible for re-election, the Members to retire being selected according to seniority of election, or, in case of equality, by lot. The Council shall have power to co-opt Members to fill up casual vacancies occurring throughout the year.

CONSULTATIVE COMMITTEE.

7. The Consultative Committee, or individual Members thereof, shall give advice, when consulted by the Executive Council, on questions relating to the Publications of the Society, but shall not be responsible for the management of the business of the Society.

MEMBERS.

8. Members may be elected either at the Annual General Meeting, or, from time to time, by the Executive Council.

SUBSCRIPTION.

9. The Subscription for each Member of the Society shall be 7/6 per annum (American subscribers two dollars), entitling the Member to one copy (post free) of the volume or volumes published by the Society for the year, and giving him the right to vote on all questions submitted to the General Meetings of the Society.

10. Subscriptions shall be payable in advance on the 1st January in each year.

11. Members whose Subscriptions for the year have not been paid are not entitled to any volume published by the Society for that year, and any Member whose Subscription for the current year remains unpaid, and who receives and *retains* any publication for the year, shall be held liable for the payment of the full published price of such publication.

12. The Publications of the Society shall not be sold to persons other than Members, except at an advanced price.

13. Members whose Subscriptions for the current year have been paid shall alone have the the right of voting at the General Meetings of the Society.

14. Members wishing to resign must give notice in writing to one of the Honorary Secretaries, before the end of the year, of their intention to do so: otherwise they shall be liable for their Subscriptions for the ensuing year.

EDITORIAL FUND.

15. A fund shall be opened for the remuneration of Editors for their work in preparing Texts for publication. All subscriptions and donations to this fund shall be purely voluntary, and shall not be applicable to other purposes of the Society.

ANNUAL GENERAL MEETING.

16. A General Meeting shall be held each year in the month of April, or as soon afterwards as the Executive Council shall determine, when the Council shall submit their Report and the Accounts of the Society for the preceding year, and when the seats to be vacated on the Council shall be filled up, and the ordinary business of a General Meeting shall be transacted.

AUDIT.

17. The Accounts of the Society shall be audited each year by auditors appointed at the preceding General Meeting.

CHANGES IN THESE RULES.

18. With the notice summoning the General Meeting, the Executive Council shall give notice of any change proposed by them in these Rules. Ordinary Members proposing any change in the Rules must give notice thereof in writing to one of the Honorary Secretaries seven clear days before the date of the Annual General Meeting.

LIST OF MEMBERS.

[An asterisk before the name denotes that the Member has contributed during the current year to the Editorial Fund.]

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 Barrett, S. J.
 Barry, Thomas.
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 Belfast Library and Society for Promoting Knowledge.
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 Birmingham Free Library.
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